

# MEDIAWEEK

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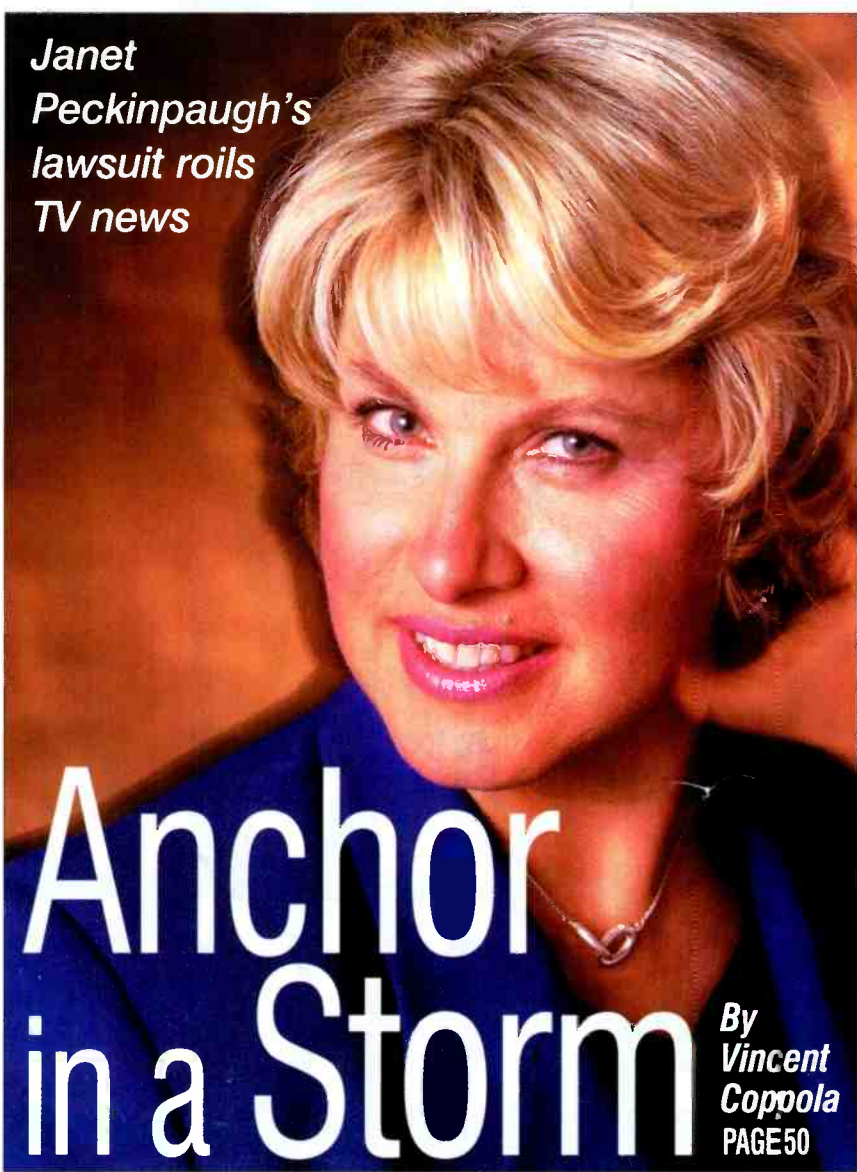
THE NEWS MAGAZINE OF THE MEDIA

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**MARKET INDICATORS**  
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The kids upfront market moved late last week, with Kids WB getting the biggest CPM increases. Syndication upfront may move in two weeks.

**Net Cable: Steady**  
Kids business is all but wrapped. Unexpected dot.com business is putting the squeeze on scatter. Millennium interest continues, and 10,000-plus Wall Street is buoying spending.

**Spot TV: Easy Ridin'**  
Despite network threats to take back inventory, scatter is pacing well. May is selling fast. Surprise business in some markets is lifting second-quarter spot expectations. The auto category is strong.

**Radio: Tight**  
May is close to sold out; expect to pay premium rates for what's left. Buys can still be made for June, but early indications are that it will follow suit.

**Magazines: Driving**  
As outdoor books expand, automakers are beginning to develop creative specifically for the category. Overall, auto spending is solid as publishers eye the year's second half.

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Laura K. Jones

APR 2 C 1999

# AT DEADLINE

## Influential Anstrom Resigns from Cable Lobby

After five years of stewarding the cable industry through some of its darkest moments—and only weeks after its deregulation—Decker Anstrom is stepping down as president of the National Cable Television Association to become president and CEO of The Weather Channel. Anstrom will start his new job on Aug. 1. Early in his tenure as president of the Washington-based NCTA, Anstrom set out to rebuild cable's relationship with lawmakers, who had targeted cable as monopolistic. "That job has been substantially completed, and now it's a good time to move on," said Anstrom in announcing his exit from the association that he joined in 1987 as executive vp. Washington insiders say NCTA now needs to hire a strong executive to wage war with online companies that are lobbying lawmakers to force cable to carry their services.

## D.C.'s Times Sports a New Look

*The Washington Times* is taking an unusual step to boost weekend sales, devoting the entire A section of the Sunday paper to sports. The paper's Sunday SportsTimes launched on April 18. It's not uncommon for big-city tabloids to put major sports stories on page 1, but *The Times* is thought to be the only major metro broadsheet giving sports such prominent play. "We were looking for ways to pump up our Sunday circulation. [The section] evolved from a search for something new, innovative, different," said sports editor Gary Hopkins, who added two reporters and two editors to support the section. The redesigned section carries new features, including a kids' page and articles geared to the weekend athlete. *The Times* promoted SportsTimes with full-page newspaper ads and TV and radio spots. The paper has also slashed its Sunday price in half, to 50 cents, for a limited time.

## P&G Weighing Options With NBC

Procter & Gamble executives were not saying last week what course of action the company would take in the wake of NBC's announcement that it is cancelling the P&G-produced soap opera *Another World*, effective June 25. One P&G exec said the company was particularly upset that NBC chose to keep *Sunset Beach*, which has significantly lower ratings, on the air, while axing the 35-year-old *Another World*. "We would have been more willing to accept the cancellation if NBC would have dropped both," the P&G exec said.

## By Any Other Name, Heftel's Clout Grows

Heftel Broadcasting, radio's largest Hispanic broadcaster, last week changed its name to Hispanic Broadcasting Corp. (HBC)

and announced it will purchase about 4.1 percent of Z-Spanish Media, with an option to purchase additional shares to raise its stake to 10.1 percent. As part of the deal, Z-Spanish will affiliate its 34 radio stations with HBC's newly created HBC Radio Network, which will now cover 19 of the country's top 20 Hispanic markets. The two groups will also swap some stations in Houston and Phoenix.

## Hartford Courant Buys Suburban Papers

Times Mirror Co.'s *Hartford Courant* is buying five alternative weeklies in Connecticut, Massachusetts and New York.

Through its new Specialty Publications unit, the *Courant* will acquire Hatfield, Mass.-based New Mass. Media Inc., publisher of the *Hartford Advocate*, *New Haven Advocate* and *Fairfield County Weekly* in Connecticut, *Valley Advocate* in western Massachusetts and *Westchester County Weekly* in suburban New York. The free-distribution papers have a combined circulation of 270,000.

**Addenda:** After 25 years at A.H. Belo's WFAA-TV, Dallas' top-rated ABC affiliate, **Tracy Rowlett** is leaving his news anchor anchor desk for Dallas CBS affiliate KTVT-TV. The news came just days after CBS announced its acquisition of KTVT for \$485 million...Paxson Communications named **John F. DeLorenzo** executive vp/CFO, replacing Arthur Tek, who resigned earlier this year...*Futurama*, **Matt Groening's** second animated creation for Fox, has been picked up for next season with an order of 22 new episodes...Albany, Ga.-based **Gray Communication Systems** upped its CBS affiliate holdings last week by purchasing outlets in Waco, Bryan, and Sherman, Texas for a total of \$139 million...**Mark Eckstrom**, Vibe/Spin Ventures' recently named group ad sales director, said he will leave the company to become publisher of *Out* magazine.

**Corrections:** A feature in last week's issue on satellite radio misidentified Lee Abrams, who is heading up the programming department of XM Satellite Radio. The story also should have pointed out that XM is owned by American Mobil Satellite Corp. and World

Space Inc. Also, a news story in last week's issue mischaracterized TNT's 1999-2000 programming plans. Neither TNT nor TBS is changing its commitment to professional wrestling as both services expand their original programming. The article also should have stated that *WCW Thunder* is on TBS; TNT carries *WCW Nitro*.

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## MEDIA WIRE

### Kosovo Helps Cable News; Broadcast Still Sagging

Broadcast network news continues to lose viewers, even during major news events such as the ongoing crisis in Kosovo. The situation provides a sharp contrast with the opening days of the Gulf War eight years ago, when all three broadcast networks saw household delivery shoot up for their evening news broadcasts.

According to an Horizon Media analysis of Nielsen Media Research data for the first 22 days of NATO's bombing campaign compared to the first 23 days of March, the average household delivery by *The CBS Evening News* slipped 9 percent to 6.568 million from 7.195 million, followed by *ABC World News Tonight*, which dropped in delivery 6 percent to 7.628 million from 8.123 million, and *NBC Nightly News*, which fell 5 percent to 7.813 million from 8.259 million.

Conversely, cable's 24-hour news networks' delivery has grown across the board during the Kosovo crisis. "Viewers continue to shift from broadcast to cable, and news is no different," says Larry Goodman, president of CNN ad sales and marketing.

According to Horizon, cable's three all-news channels and CNBC (which carries news/talk programming at night) have seen double-digit growth in prime-time delivery. MSNBC was up most sharply, with a 102 percent bump to an average household delivery of 340,000 from 168,000. CNN enjoyed a 56 percent rise to 944,000 households from 604,000, and Fox News Channel's prime-time delivery climbed 12 percent, to 246,000 from 219,000. CNBC was up 12 percent, to 413,000 from 366,000. —*Jim Cooper*

### Harron Acquisition Makes Adelpia No. 4 Cable MSO

Continuing its aggressive acquisition campaign, Adelpia Communications last week acquired Harron Communications' cable systems for \$1.17 billion. The deal, expected to close in the first quarter of 2000, will make the Rigas family-owned, Coudersport, Pa.-based Adelpia the country's fourth-largest cable company with about 5 million subscribers, behind Time Warner (13 million), AT&T (*continued on page 6*)

# Kids Upfront Holds Steady

*ABC, WB, Toon make gains in flat overall market*

**THE MARKETPLACE /** By Eric Schmuckler

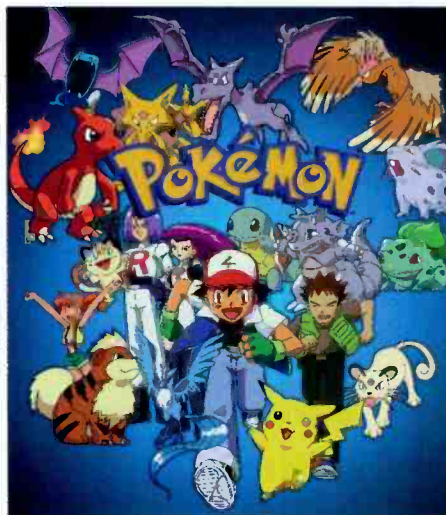
**F**or the second straight year, the kids upfront market was a relatively civil affair, with deals spread throughout last week and prices close to 1998 levels. Buyers reported CPMs were basically flat or plus a percentage point overall,

though some accounts lowered costs by loading up on cheaper inventory. The clear winners were ABC, Kids WB and Cartoon Network, all of which achieved gains in either CPM or dollar volume. Market leader Nickelodeon did a good job maintaining its share, though opinions differed on whether the net had to relent on pricing to do so.

It's early to get a strong reading, but buyers and sellers said it appears kids upfront money was flat with last year's estimated \$750-800 million, perhaps up a hair. By the end of the week, business was said to be about 85 percent done, even though Mattel had not moved yet. Kids WB shut down on Friday to assess its inventory, and syndication had barely begun.

April 12 had been touted as the market's opening bell, but Grey Advertising's MediaCom and Leo Burnett's Starcom actually kicked off business the week before. Despite plenty of late nights, there wasn't the same kind of buying frenzy that characterized the kids market of recent years. Said a buyer on a major kids account: "I had a client who couldn't do it till the week of the 19th, and no one put a gun to my head." The relaxed attitude results from an abundance of supply on the

cable side as well as what John Muszynski, Starcom's top buyer, described as a change in focus: "So much is done ahead of time because of marketing partnerships and alliances within companies—I've got four or five of those—that there's no rush to do others."



**Winning warriors: Pokémon helped power WB to an estimated \$75 mil take.**

Nickelodeon did the lion's share of its business before the upfront, with just a few deals last week, according to senior vp of sales Sam Moser. With Nick's ratings flattening out (although the net did post a gain in first quarter) and Toon becoming a more viable alternative, several buyers said Nick has become flexible on pricing. "If you had increased money, you were in great shape" said Muszynski. "I think some people

had negatives [CPM decreases]."

Moser strenuously denied that scenario. "It's simply not the case," he said. "We're not in the rollback business. Maybe there was an account or two that bought a lot of first, second and third quarter vs. a lot of fourth quarter in the past." Moser declined comment on whether Nick signed many two-year renewals.

Toon essentially froze its CPMs and aggressively pursued volume. "We're looking for share gains," said sales chief Karl Kuechenmeister. "We think we've earned it because of our audience and ratings growth." Toon is believed to have written well over \$100 million, ahead of last year's estimated \$90 million.

Several broadcasters held up surprisingly well this season, despite a lackluster ratings



performance overall. "Cable's wonderful, but you realize you're missing 25 to 30 percent of the kids out there, so you had demand chasing less supply," explained one buyer. "We'd expected to get flat [CPMs], if not rollbacks, in broadcast, but they seemed to be getting low-single-digit increases."

Buyers said ABC asked for a plus-7 CPM bump and settled for 3 to 5 percent. An ABC source claimed hikes of 5 or 6 percent and said that money appeared to move back to broadcast from cable. Because its ratings slipped a bit, ABC is figured to have written in the same \$60 million neighborhood as last year. ABC was in a good position because it offers female-skewing programs, leaving WB and Fox to duke it out for the boy-oriented accounts.

Hot on the heels of new kids phenom *Pokémon*, which it will double-pump in the fall, WB nabbed increases similar to ABC's, pushing its take to an estimated \$75 million and narrowing its CPM gap with Fox. "The market was kind to us," said WB sales chief Jed Petrick.

After a fourth straight season of double-digit kids ratings declines in broadcast and an underwhelming start to its Fox Family cable net, buyers said Fox has had a tough time maintaining CPMs and budgets. Fox resisted CPM cuts on broadcast, but is keen not to lock itself in to lower prices on the cable side either. After projecting a 1.0 and delivering a 0.3 kids rating so far, Fox Family is reported to be projecting a 0.7 for next season. Fox Family was said to be aiming to wrap up its sales by Friday.

The new Disney Whomptastic block on the UPN stations drew a fairly favorable response from buyers, who remain cautious since the block's big-market clearances tend to be in lower-rated morning time periods. Sales-side sources reported much higher dollar volume than last year's estimated \$25-30 million, but Buena Vista is selling an extra half-hour each day this year, plus two hours on Sunday. Disney's CPMs were said to be flat or down slightly compared to this year's syndie deal with Kellogg's.

Buyers reported little to no upfront action at smaller kids nets Bohbot, CBS and PaxNet.

In terms of advertiser categories, the bellwether toy segment is still tough to read. Hasbro was apparently down, even though it has hot products including Pokémon and Furby. Financially troubled Mattel remains a question mark, but there has been growth in electronics and videogames business. Cereals are flat at best ("Kids eat more bagels these days," said one buyer). But there's life in retailing—with activity by Old Navy, The Gap and Skechers footwear—and in fast food, where Pizza Hut and Taco Bell are stepping up their kids program. Also hot are entertainment and home video, with DreamWorks spending big time. ■

# Nets March on Washington

*Big 4 execs lobby Congress on ownership caps, affiliate relations*

**REGULATION /** By Alicia Mundy

**T**op executives of the Big Four broadcast networks descended on Capitol Hill last week, prodding Congress to get more involved in broadcast issues.

The network honchos did their work behind the scenes, paying private visits to the offices of Sen. John McCain (R-Ariz.),

Commerce Committee chairman; Sen. Fritz Hollings (D-S.C.), Commerce's ranking Democrat; and Rep. Billy Tauzin (R-La.), chairman of the House Telecom Subcommittee. Steven Bornstein of ABC, Peter Chernin of Fox/News Corp., CBS' Leslie Moonves and Pat Wallace, head of NBC's television stations, joined to lobby legislators to lift the cap on TV-station ownership.

Broadcasters are hopeful that Congress' recent swift action in the Satellite

Home Viewer Act (SHVA) will carry over to more involvement in other broadcast-related issues. In January, a draft of the McCain-sponsored satellite reform bill included language on deregulation of TV-station ownership. But that provision of the bill was dropped after opposition from Republicans and from Hollings, who adamantly opposes lifting the cap.

A Senate staffer who requested anonymity said of a meeting last week with the network execs: "We had to tell them their timing was way off [on any action on the cap]. There's an election year coming up, the White House is opposed to lifting the cap...and SHVA got a quick response because it was a consumer issue. Constituents aren't writing and calling on this."

The network bosses had another motivation for their visit. "We're aware that there are going to be some changes in how the networks and their local stations handle financial arrangements," another Congressional staffer said. Last week's meetings were held in part "to pave the way, to show that the networks have real financial issues themselves, to pre-empt the local station owners from coming to us for relief," the staffer said.

Gerald Waldron, counsel for CBS' affiliated stations, followed the Hill action closely. "The

changes in the network-affiliate business relationship is the fundamental issue here," Waldron said. "We're at a critical juncture. But I don't think anyone in Congress thinks this is the time for them to be picking winners." Congressional sources said the network officials were told just that in so many words last week.

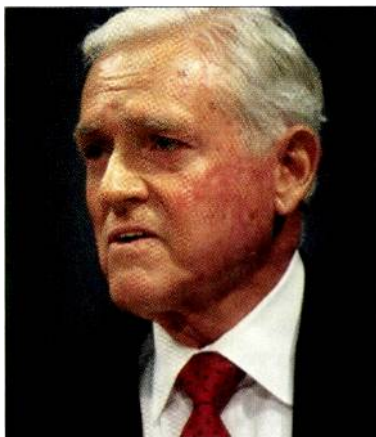
In other action last week, the Senate Judiciary's antitrust subcommittee held hearings on a new bill designed to force the FCC to act more quickly on proposed telecom mergers. Judiciary chairman Orrin Hatch (R-Utah) has castigated the FCC for allegedly replicating the work of the Justice Department's antitrust division, thereby holding up mergers for months on end. But Hatch's counterpart, Sen. Patrick Leahy (D-Vt.), said that his "major con-

cern is...the lack of tougher merger review standards for both the FCC and DOJ. I will be very interested in whether the FCC believes it will respond to the bill by simply taking staff off other important tasks to reassign them to meet these deadlines." The proposed bill would mandate 180-day turnarounds at the FCC on merger proposals.

Finally, Steve Case, CEO of America Online, made an appearance before the Senate Commerce Committee. Case is concerned that exclusive agreements between telephone and cable companies to provide high-speed Internet access will hurt AOL and other Internet service providers. The AOL chief, along with consumer advocacy groups, has been pushing for FCC intervention to force cable operators to provide ISPs access to their networks.

Sen. Conrad Burns (R.-Mont.), chairman of the Senate Telecom Subcommittee, rebuffed Case, saying: "Congress intended for cable Internet service to remain free from common-carrier regulation....I want to encourage deployment of broadband and will oppose any new regulations."

FCC chairman William Kennard has indicated that he does not want to take up the Internet/cable access issue anytime soon. ■



**Tight cap: Hollings opposes raising station-ownership limits.**

## MEDIA WIRE

Broadband (12 million) and Comcast (11 million).

"These systems are an excellent fit with Adelphia's existing operations in Pennsylvania and New England," said Tim Rigas, executive vp/CFO of Adelphia. The Harron buy, which gives Adelphia 800,000 New England subscribers and about 200,000 in the greater Philadelphia area, comes on the heels of the company's acquisition of Century Communications last month.

In recent weeks, Adelphia has emerged as a leader in the rush to control cable's pipeline into the home in anticipation of being able to offer telephony, high-speed Internet access and interactive programming over cable's digital plant. —*JC*

### Wenner Media Searching For New Biz-Side Executive

Jeffrey Ahl, *Rolling Stone*'s associate publisher for the past two years, was dismissed last week. Hiring Ahl's successor will be one of group publisher John Berg's first priorities after he joins Wenner Media on May 10 from BBDO, said a Wenner representative.

In the meantime, *RS* ad director Jack Rotherham, who is being considered for the job, will serve as acting associate publisher. Jann Wenner, chairman of Wenner Media, holds the top edit and publishing positions for all three of his titles—*RS*, *Men's Journal* and *Us*.

Ahl joined Wenner Media five years ago as ad director for *Rolling Stone* and was promoted to associate publisher in 1997. Under Ahl's watch, *Rolling Stone* sold a record 2,000 ad pages last year. But with brand guru Berg soon to come on board and shake things up, Wenner insiders say the company may be in search of a publishing exec with a bit higher profile. —*Lisa Granatstein*

### CBS Trading Air Time for Equity in Internet Ventures

Mel Karmazin, president/CEO of CBS, is following Wall Street into the wild, wild world of Internet stocks. Last week, CBS announced it will trade \$200 million in promotion, branding and content across all its media properties for equity in two Internet companies.

According to (continued on page 8)

# DirecTV's Sales Playbook

*Col TriStar selling clusters of nets, sports in upfront and scatter*

**SATELLITE TV / By Michael Freeman**

**T**wo months after being retained by DirecTV, Columbia TriStar Television Advertiser Sales is mulling plans for a major retail tie-in with the national satellite company's "NFL Sunday Ticket" package. That advertiser push, which will kick off in this year's upfront market, is one of many plans to sell local ad time available on DirecTV's various broadcast and cable networks in specific "clusters."

As DirecTV's exclusive national sales agent, the studio sales arm has sold out inventory for March and is near sellout on April, according to Chris Kager, CTTAS executive vp. Kager said that inventory in CBS' package of regional NCAA tournament college basketball games "sold like lightning." DirecTV's "NBA League Pass" is also selling strongly in second quarter. However, a New York sports media buyer who bought time on the NCAA package said CTTAS "came to us late with lower-bracket pricing reflecting the fact that supply outstripped demand."

Columbia TriStar and DirecTV are now discussing the expansion of sales and marketing opportunities on "NFL Sunday Ticket,"

including major "retail and consumer" tie-in promotions for viewing of telecasts in restaurants and bars. Those discussions are centered on an "Ultimate Sports Fan" contest, where fans can win tickets to major sports events. Kager declined to comment on the promotion.

Kager does plan to "roadblock" the sale of 8-10 network clusters according to their genre (entertainment, news, etc.) and demographic appeal (women 18-34 or men 18-49, for example) for both the upfront and scatter markets. "We want to partially take advantage of the upfront, but scatter will offer some opportunities to get stronger premiums," Kager said. "I am not in a mad rush to get into the [upfront] because we will really get our first shot to home in on these advertisers after the dust settles."

Kager expects to increase the number of networks it sells from 24 to 60 by fall 1999. DirecTV now counts 4.5 million subscribers, but it is working to convert PrimeStar's 2.2 million subscribers. While that universe is small, Bruce Leichtman, media analyst for The Yankee Group, said DirecTV has the highest median income of any cable or broadcast network. ■



**CTTAS' Kager: NBA and NCAA have sold well.**

# Finales Felt Financially

*As 'Home Improvement,' other vets retire, nets seek higher CPMs*

**NETWORK TV / By Alan Frutkin**

**A**t the final taping of ABC's hit comedy *Home Improvement*, a tearful Tim Allen turned to the studio audience and joked, "Boy, that air conditioning really [messes] up my eyes." If Allen was sad about ending the series—a subject of some debate since apparently it was his choice to shut down production—ABC certainly shares in the sorrow.

"It was a tremendous money-maker for ABC," said Carmen Finestra, executive producer and co-creator of the series. "It had

some of the highest ad rates the network ever had," he added, estimating the show generated between \$500 million to \$1 billion in ad revenue over the course of its 8-season run.

"It's a huge loss to ABC," media buyer Paul Schulman said of *Home Improvement*'s exit. "It will be very difficult to replace."

The 90-minute finale airs May 25 at 8 p.m., and joins several other stalwarts on their way out in the upcoming sweeps. On May 19, CBS says goodbye to *The Nanny* with a one-hour special at 8 p.m. Fox airs its



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## MEDIA WIRE

CBS' agreement with Internet company Big Entertainment, CBS will net 35 percent ownership in a new joint venture that will own the Web site hollywood.com in exchange for \$100 million in promotions spread over seven years. Big Entertainment will own 65 percent; CBS will also receive warrants to increase its stake by 5 percent. In exchange for another \$100 million in promotions spread over six years, CBS will receive a 50 percent equity stake in storeRunner.com.

"Our goal is to be as strong a player in new media as we are in the established media," Karmazin said.

While some commercial inventory is involved in the promotions, CBS sources maintain that most of the promotions will be content-driven, from news hosts or radio personalities sourcing the Web sites to legends on the TV screen to posters on buses. —*Katy Bachman*

### Lite 2000 Format Spotlights Barbra, Barry and Neil

ABC Radio Networks is betting the time is right for a revival of easy listening on radio. The network on June 1 will roll out Lite 2000, its 11th 24-hour format. ABC said it has signed affiliates in Albany, N.Y.; South Bend, Ind.; and Alexandria, La. It did not identify the outlets.

ABC will position Lite 2000 as an updated take on easy listening, featuring soft vocal tunes and oldies of the '60s, '70, and '80s, targeting the upper end of the 25-54 demographic, particularly women 45-54.

"Programmers are leaving these positions wide open, so we feel this is a definite niche, particularly for AM stations and stations in the Southeast," said Dave Allison, vp/operations for ABC Radio Networks. Allison noted that "bright" Adult Contemporary and Soft AC stations have been dropping artists such as Barbra Streisand, Neil Diamond, the Carpenters and Barry Manilow—core artists for Lite 2000—from their play lists.

ABC has been honing the format since December, when it signed on KMEQ-FM "Memories" in Dallas. KMEQ has scored a respectable 1.0 share among adults 35-64 for the three-month trend covering December through February. —*KB*

*Melrose Place* series-ender on May 24 at 8 p.m., and NBC bids farewell to *Mad About You* with a special hour at 9 p.m.

Of all the season's departing series, *Home Improvement* seems to represent the greatest loss to any one network. Although Schulman said *Melrose Place* "still has a little life left," continuing to attract strong numbers in its core female audience, he calls both *The Nanny* and *Mad About You* "tired," adding, "they've truly run their course."

But despite even the worst ratings drops that each of these series has witnessed over the years, the networks still can take advantage of the premium rates that most series finales command. "There is more interest because ratings are higher," explained Chris Geraci, senior vp, group director for national TV buying at

BBDO Worldwide. "There is always the potential for a dramatic increase in viewership versus the program average."

Case in point: although CBS declined to discuss pricing for *The Nanny's* finale, a representative for the network said it is "sold out, and has been for quite some time."

Meanwhile, Fox confirmed that *Melrose Place* also is sold out, with 30-second spots selling for approximately \$500,000, 50 percent above the normal price.

Although sources say the scatter market

is tight, and second-quarter pricing is high, it is clear that none of the four shows—*Home Improvement* included—will match the \$1.6 million-per-30-second spot that *Seinfeld's* exit brought last season. "Nothing has the potential to deliver the audience that *Seinfeld* did last year," said Geraci. —*with John Consoli* ■



The *Home Improvement* cast signs off at the April 9 finale taping.

## FCC Finds Anti-LMA Ammo

*Glencairn-Sinclair connections put Congress on the defensive*

**REGULATION** / By Alicia Mundy

**U**rged on by broadcasters for several months, Congress has been hammering the Federal Communications Commission on the subject of local marketing agreements, which a majority at the FCC would like to end. But last week the FCC, with the help of several stories in the media, reminded Congress why LMAs provide an unfair advantage to some broadcasters. The stories dealt with Edwin Edwards, an African American broadcaster who has applied to acquire four TV stations for his company Glencairn Ltd. His move is opposed by several station groups and by Jesse Jackson's Rainbow/PUSH Coalition, on the grounds that Edwards is merely a front for Sinclair Broadcasting.

Sources inside the FCC have targeted Sinclair as the poster child for alleged LMA abuses. Commissioner Susan Ness has warned that LMAs can too easily be used as de-facto duopolies, which are illegal. But members of the Senate and House Commerce committees, including John McCain (R-Ariz.) and Billy Tauzin (R-La.), have threatened to do away

with the FCC if it terminates LMAs.

Last week, politicians found themselves on the defensive for the first time on this issue, because of several reports about Edwards and his connections to Sinclair. "I think there is reason to open up the discussion of LMAs, or their abuses, and to define the FCC's role here," a Republican Congressional staffer conceded. "But FCC officials are going to have to be very specific about what they want to curtail, and why, and how."

The FCC declined to comment because it has asked Sinclair to provide more information about the relationship with Glencairn. Neither Edwards nor Sinclair executives could be reached for comment. All save one of Edwards' stations are in Sinclair markets. Jackson's lawyers alleged in FCC filings that 97 percent of Glencairn stock is actually owned by relatives of the four Smith brothers who control Sinclair—with an option to buy the rest. Control of programming, advertising, personnel and physical plant rests with Sinclair, even though the licenses are in Glencairn's name. —*with Megan Larson* ■



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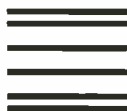
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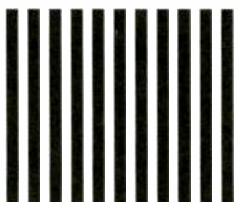
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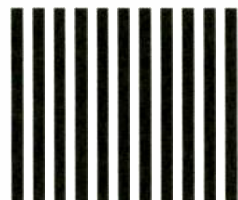
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# Travel's New Itinerary

Discovery net will unwrap fall program plans for agencies this week

**CABLE NETWORKS /** By Jim Cooper

**T**he Travel Channel has signed Gerardo Rivera to do a two-hour special in fourth quarter this year based on a round-the-world sailing trip Rivera and his family are taking. *Sailing Away with Gerardo Rivera* is part of a large programming revamp by Travel Channel that is being showcased to agencies this week. The network, which is wholly owned by Discovery Communications, has 400 hours of new original series and specials for the 1999-2000 season.

Jay Feldman, Travel Channel senior vp/general manager, said the new programming is designed to attract younger viewers while keeping its traditionally older and upscale audience. The new slate is based on two programming themes, focusing on travel in America and adventure-based travel. The *Only In America* block will include new series such as *Intersection*, *Lonely Planet Treks* and *American Journeys* and specials such as *America After Dark*. The network's adventure initiative will feature a weekly prime-time block called *Off the Grid*. Travel will also add *Weekender*, a prime-time block on Fridays and Saturdays. The network also plans to repeat its Beach Week stunt, which broke ratings record for the network this past March. Finally, the network renewed *Condé Nast Traveler's Amazing Destinations*.

Since Discovery's purchase, consummated in February, Travel Channel has grown. The network's first quarter ratings grew 50 percent to a 0.3 in prime time and doubled in total day to a 0.2 over first quarter 1998. Travel also improved its delivery of adults 18-49 by 117 percent and adults 25-54 by 118 percent.

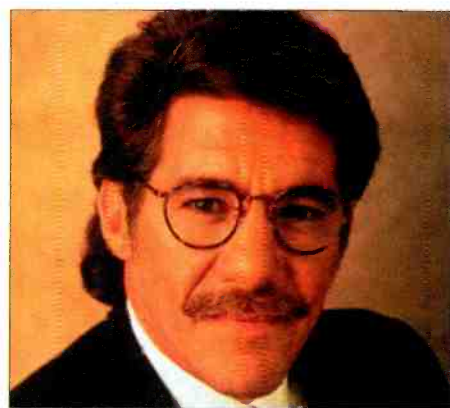
"They are on my radar screen as one to watch," said Kristian Magel, vp of national broadcast, DeWitt Media.

The network has also begun signing up first-time advertisers such as Volkswagen. "Travel appeals to clients looking for an active and affluent audience," said Bill McGowan, senior vp of ad sales for Discovery Networks.

But Travel does compete in a crowded field. "They're shooting for upscale adults, but they are up against Food Network, Home & Garden Television and many others for that audience," said one media planner who

had not yet seen Travel's new pitch. "They have to show both numbers strength and really fresh programming to cut through."

Travel has also been the fastest growing network in terms of subscriber growth, adding almost 10 million homes since September last year. ■



Rivera plans to circumnavigate the globe in a sailboat with a Travel crew.



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## SYNDICATION

**Buena Vista Television** is renaming its long-running kids programming block *Disney's Whomptastic* for a Sept. 6 premiere on UPN and in syndication. As expected, UPN and BVT will give TV stations the flexibility of either airing the two-hour block on a seamless basis from 7-9 a.m. weekdays and Sundays or from 3-5 p.m. weekdays. Premiering within the Walt Disney Television Animation-produced block will be new episodes of *Sabrina the Animated Series*, newly produced episodes of *Disney's Recess* as well as repeat episodes of *Doug* and *Hercules*. The exposure on UPN will not conflict and will indirectly cross-promote Disney's *One Saturday Morning* block currently airing on ABC. UPN affiliates will make up 75 percent of *Whomptastic's* carriage next season, while nonaffiliated stations will account for the rest, according to a BVT representative. Overall, the morning blocks are expected to reach 95 percent of the U.S. The word "whomptastic" is part of the lexicon on *Recess*, in which one of the characters uses the word "whomps" to convey excitement and wonder.

**Addenda:** Stuart Krasnow, most recently executive producer of Twentieth Television's *Forgive or Forget* talk show, has been named executive producer of King World Productions' *The Martin Short Show*. Claudia Cagan, formerly a senior segment producer on Paramount's *Entertainment Tonight*, has also been appointed senior producer for the fall talk strip...Joe DiSalvo, a senior vp of eastern region sales at CBS' Eyemark Entertainment who played a key role in the recent off-network launches of *Everybody Loves Raymond* and *Touched by an Angel*, has been promoted to senior vp and general sales manager...Eyemark last week kicked off production on *Peter Benchley's Amazon*, with C. Thomas Howell and Carol Alt among the cast members of the fall 1999 action adventure, which has been sold to 140 stations nationwide...Trans World International has launched the third year of sales on *Joel Siegel's Summer Film Preview*, which has been sold to 120 TV stations for a May 10-June 6 broadcast window. —Michael Freeman

# Pop Goes the MTV

*Music net works to reestablish itself as the youth-culture zeitgeist*

**CABLE TV /** By Jim Cooper

**W**hen Brian Graden was brought into MTV in December 1997 by president Judy McGrath to become executive vp of programming and production, he encountered a network that had lost its way. Music had taken a back seat, Jenny McCarthy was everywhere and the net was not connecting with viewers. Graden was brought in to change all that, and change it fast.

Sixteen months later, MTV is enjoying a surge in ratings among its key 12-24-years-old demographic. And in Graden's opinion, the network has recaptured its status as the preeminent youth-culture zeitgeist.

"The first thing was get back into the music culture," said Graden, who said freshening the network's approach to and appreciation of music videos was crucial if it wanted to reach fans. Shows like *BioRhythm* and *Total Request Live* tweaked the traditional video format and clicked with viewers. Graden also set out to be more provocative, programming the guerrilla comedy of *The Tom Green Show*. In total, Graden launched 30 series last year, the network's largest development push ever.

"For people like us trying to capture the moment for the 12-24 audience, you have to get it right with the right shows and music and if you don't, you really feel it," said McGrath.

So far, judging by the ratings, her staff is pushing the right buttons. In the 12-34 demographic, MTV enjoyed a 25 percent total-day ratings increase to a 0.5 in first quarter 1999 over the previous year, while prime-time ratings grew 17 percent to a 0.7. MTV has been the top-rated cable network among 12-24 year-olds for four consecutive quarters.

First quarter prime-time ratings for people 12 to 24 rose 14 percent over first quarter last year, with solid performances from newcomers *The Tom Green Show* and *Celebrity Deathmatch*. "We've felt that we have started

to invent some new things that were catching on," said McGrath.

"There is no question that because of the type of programming MTV airs and their concentration of young demos they are somebody we have to listen to," said Ellen Oppenheim, senior vp, media director at Foote, Cone & Belding in New York.

Behind the ratings boost is MTV's afternoon block, which has had a 40 percent rise in viewership thanks to *Total Request Live*, hosted by Carson Daly from MTV's Time Square studio. The all-request show's ratings have grown 66 percent year-to-date.

"As a sponsor, MTV gives us a real intimate way to connect with teens within their familiar environment," says John Swift, vp, associate media director, BBDO New York. Swift says the network's programming has become more optimistic and credits MTV brass for doing intensive research on young demos.

Moving forward, McGrath and Graden have plans to delve deeper into music genres, such as rock, international rave, singer-songwriters and the subcultures of hip-hop. McGrath also wants to aggressively underline the network's *Fight For Your Rights* anti-violence campaign and create a larger news presence on the network with a new daily news show. "We want to make sure our voice as a taste-maker and a leader matters," added Graden.

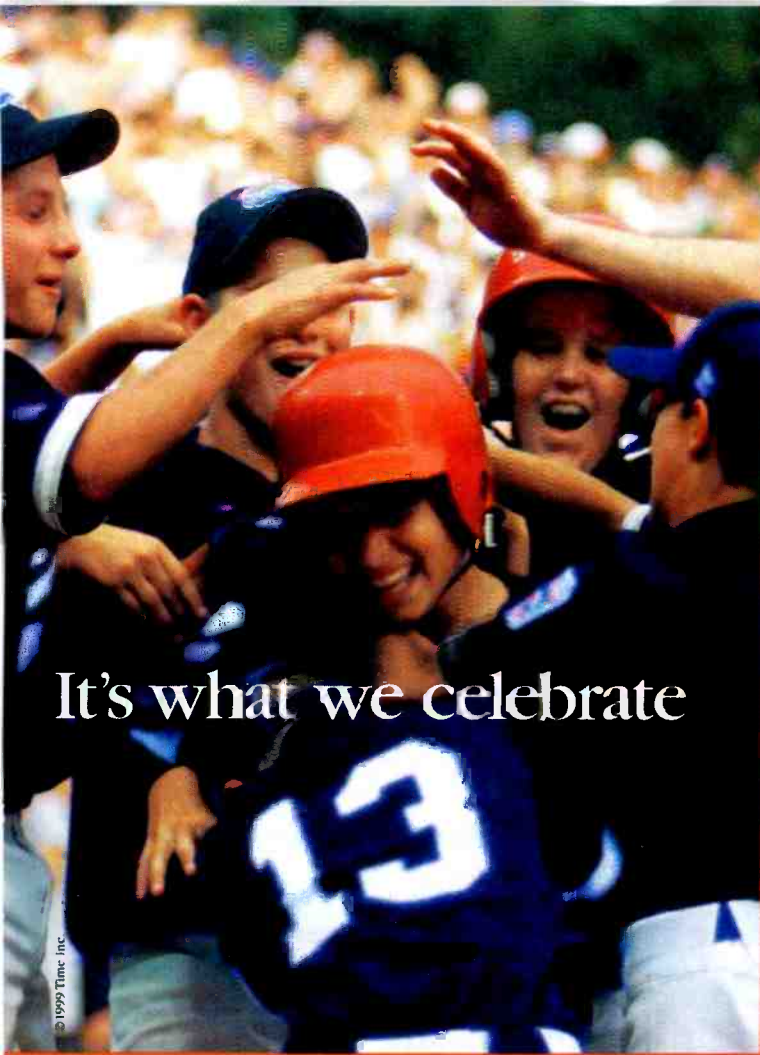
In the coming year, MTV faces exploding Internet usage by its audience, and it continues to build up its Web presence to meet that demand. The network will also continue to produce films such as this year's *Varsity Blues* in order to be everywhere the fan base goes.

"The beauty of the network is that it's not about one particular show; rather it's about the overall environment for a 19-year-old to come to get plugged into music and culture at large," said Van Toffler, MTV general manager and president of MTV productions. ■



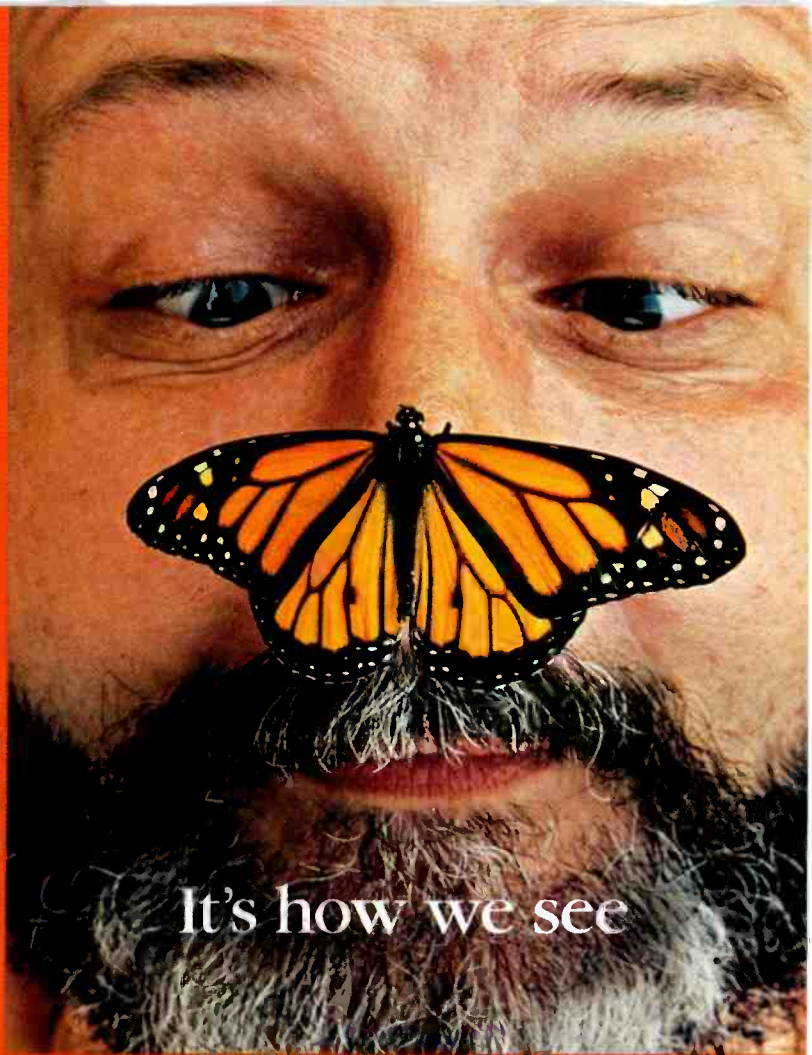
**Comic guerrilla: Tom Green has connected with teens.**





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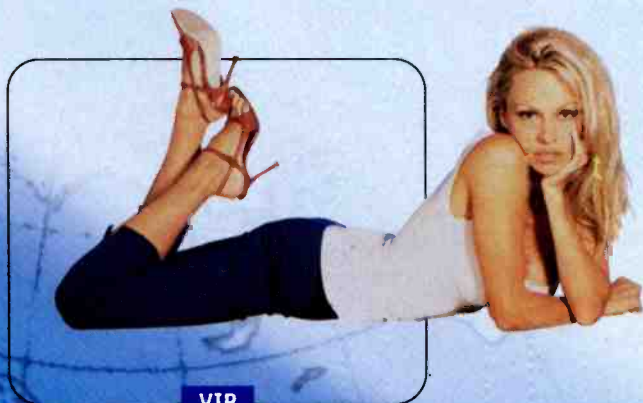


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Source: Nielsen Media Research

\* Game Show Network Custom Analyses Feb/Mar '99

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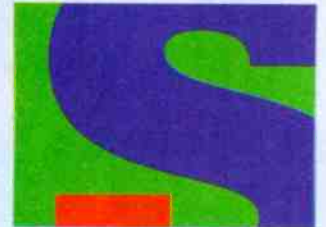
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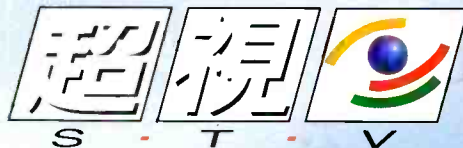
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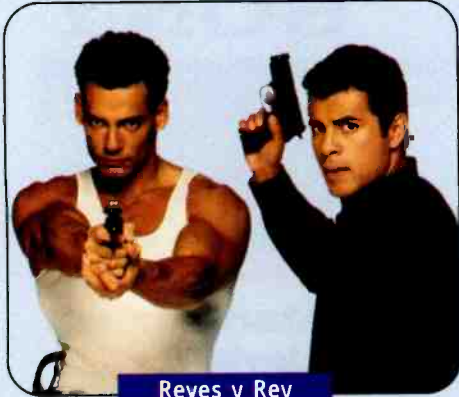
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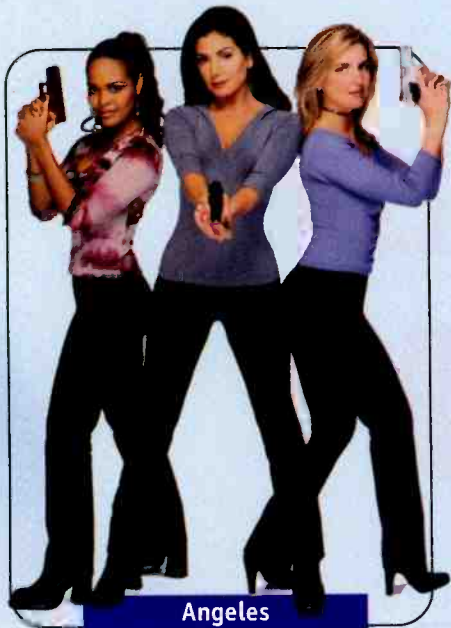




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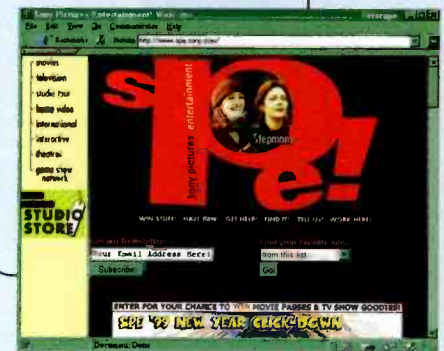


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Marilyn Monroe, 1953

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## NETWORK TV

NBC's *ER* has been feeling the effects of George Clooney's departure, raising questions about what cast additions will be needed on the network's top-rated prime-time program before next season. Clooney's last original episode, on Feb. 18, recorded a 23.8 household rating, according to Nielsen Media Research; an original episode the following week, without Clooney, fell to a 20.2. After three weeks of repeats, another original sans Clooney ran on March 25 to a 18.7 rating, and after another repeat week, the April 8 original without the departed Dr. Doug Ross recorded a 17.9 rating. That was the lowest number for an original *ER* episode since Nov. 17, 1994. Comparing that episode to the same week's show a year ago with Clooney, the household rating was down from a 20.7, a decline of 13 percent.

ABC's strong commitment to telling the story of the 20th Century through its 12-hour, ABC News-produced series, *The Century*, was not rewarded with high viewership. Some ad execs are wondering why the network chose to air the episodes against NBC's powerful Thursday-night comedy block; on Saturday nights, the lowest HUT level night of the week; and in April, a traditionally low HUT-level month. The series averaged only a 5.4 in households. "It seems like the network lost faith in it before it aired," said Marc Berman, associate programming director at the rep firm Seltel. "ABC should be applauded for trying something different, airing an original series like this during a non-sweeps period. But if they thought it had some legs, they would have aired it on Sunday nights," Berman said.

**Newsmagazines** continue to do well on the networks, with six of them making last week's top 25 programs in the ratings. CBS' *60 Minutes* was the only one to make the Top 10, however, finishing fourth with a 13.7 rating/23 share. Other newsmags in the top 25 included ABC's Wednesday and Friday editions of *20/20* (9.5/16 and 8.9/16 respectively), CBS' *48 Hours* (8.9/15) and NBC's Wednesday and Friday editions of *Dateline* (8.4/15 and 8.3/15). —John Consoli

# Back in the Saddle Again

*'Dr. Quinn' team buries the hatchet with CBS for May sweeps film*

**TV PROGRAMMING / By Alan Frutkin**

**D**r. Quinn, *Medicine Woman* may be gone from series television, but she's certainly not forgotten. And CBS, which cancelled the once-popular drama last spring, is banking on that familiarity in reuniting the series' original cast for a two-hour movie during the May sweeps.

The telefilm, titled simply *Dr. Quinn, Medicine Woman: The Movie*, will air on Saturday, May 22. The project marks both the return of an old Saturday-night staple for CBS and a mending of fences between the network and the show's creative team, who publicly expressed their anger following its sudden demise.

"There were a lot of hurt feelings with the way the series ended—you just don't go flippantly cancelling a show like this without a goodbye season," says Beth Sullivan, executive producer of both the series and the movie. "But we put those issues aside, and got to the task of making this film."

Sullivan says that just after New Year's, the network contacted her about producing a *Dr. Quinn* movie. "The call came and they said, 'We want to heal the wound,'" Sullivan recalls.

The movie follows pioneer physician Mike Quinn (Jane Seymour) and her husband, Byron Sully (Joe Lando) through the wilds of 1860s Mexico as they search for their kidnapped daughter, Katie.

Seymour would like by-gones to be by-gones as well. "I never had a personal war or vendetta with CBS," she says. "I realized it wasn't me personally they were cancelling."

In fact, at the time that CBS announced its decision to end the series last spring, Seymour was in production on a movie for the network, *A Marriage of Convenience*. The romantic drama, co-starring James Brolin, became one of CBS' highest-rated TV films ever when it aired last fall.

"Jane Seymour speaks directly to our core audience—women 25-54 and 18-49," says

Sunta Izzicupo, CBS senior vp of movies for television and miniseries. "You can put her in many different concepts, and they'll work."

Yet after five years, Seymour's *Dr. Quinn* did not work for the network anymore as a series. The show premiered in January 1993 from CBS Productions and quickly found an audience with family viewers on Saturday evenings. But after Dr. Mike and Sully married during the third season, ratings

dropped from an average 22 share to an 18. Viewership continued to decline, and as the ax hovered over *Quinn* last season, reports suggested that the series was no longer making money. "I believe it was still profitable," producer Sullivan says, noting that the show remains popular overseas, that it was sold into domestic syndication after its third season, and that it began airing daily last year on PaxTV, in what amounted to a second syndication sale.

CBS exhibited its renewed faith in the good doctor by spending "above

the average" of \$3 million for next month's telefilm, Izzicupo says. Part family drama, part action/adventure, the movie targets not only *Dr. Quinn's* core audience but also will be promoted to viewers who avoided the series in droves—young males. "I think that's what doing this type of story was about," Izzicupo says. The movie "has a rugged look to it, like a big old Western. There are male and female aspects to it."

The story line and marketing strategy does not sit particularly well with Sullivan, who chose not to write the teleplay. "If I had to [create] what movie should come back to viewers after a year of rancor and weirdness, this would not be the one," the producer says. "But I'm sure fans will enjoy it."

If they do, CBS may sign on for a series of *Dr. Quinn* movies, Izzicupo says. That's fine by Seymour. "This is a special piece of programming," the star says of *Quinn*. "If I'm asked to make it from time to time, I'll find a way." ■



**South of the border: Mexico searchers Seymour and Lando**

SHIRLEY MANNARELLO/CBS

# LETTERS TO TO THE EDITOR

## Satellite Story Off Course

Thank you very much for your cover story about satellite direct radio (April 12, 1999, "The Next Wave"). The story glossed over the enormous advertising potential of this new medium, which will be the first truly national radio advertising platform, as well as XM's strategy to work closely with the advertising industry to design unique advertising opportunities on many of its information and music channels. We also need to point out that radio legend Lee Abrams was incorrectly identified. Lee is spearheading XM's programming department.

Vicki Stearn

Director, Public Affairs/Investor Relations  
XM Satellite Radio Inc.

# THE NEXT WAVE

Satellite radio services are poised to challenge AM and FM for listeners and ad dollars

BY KATY BACHMAN

David Marjosef understands the pioneer's precarious life. Nearly 20 years ago, the Canadian-born entrepreneur dropped out of college to place a bet on the emerging cellular telephone technology. When he went to Merrill Lynch for funding, the venture capitalists assured him that the industry would never amount to much.

"Merrill Lynch said maybe a few CEOs and diplomats would use it," he recalled.

But Marjosef had the last laugh. In 1980, when cellular was little more than a dream, he convinced Ameritech to invest in his company, Candel. Then came the boom. As phones and service gradually became affordable for average people, cellular revolutionized the world—and Marjosef got rich.

But can he catch the next wave in radio?

Just with some \$2 billion in cash from the sale of his Canadian cellular company, Marjosef turned his eyes (and ears) to the sky in 1998. After meeting Robert

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## Not a Bunch of Idiots

After reading the article by John Consoli regarding Fox's anti-cable pitch (*Mediaweek*, March 15), I'd like to make the following observations.

Anti-cable pitch, anti-network pitch... what else is new? Fox states "the ad buying community was looking for a more spirited rebuttal of the B.S. the CAB was putting out." I doubt it, the same way

facts have spoken for themselves, both quantitatively and qualitatively. Secondly, advertisers use television to reach mass audiences efficiently versus other marketing options. Media plans are put together to extend reach, improve delivery to key demos, make up for under-delivery in cable households, improve efficiency, etc., etc. If a heavier mix of cable to network versus previous years can deliver the objectives, so be it.

Thirdly, the networks have come under scrutiny not because of their inability to deliver an audience but because of their price/value relationship. With cable penetration at 78 percent and the cable networks providing lots of viewing options to consumers, network is no longer the only viable solution. Cable delivers value to its advertisers at a fair price.

Fox states: "We must keep as much money as possible in the network TV marketplace." I ask, "Who does that benefit?" Certainly not the advertisers.

John H. Silvestri  
Executive VP/Ad Sales  
USA Networks  
New York



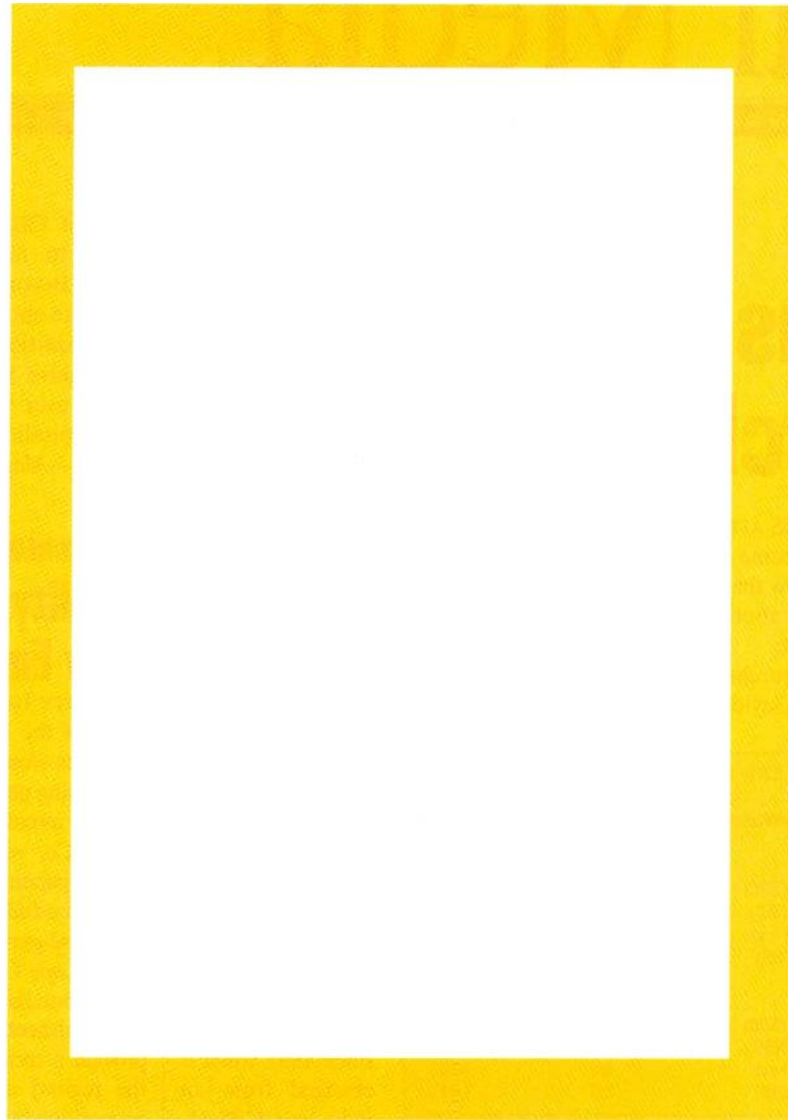
I doubt that anyone is waiting for a sequel to *Waterworld*.

What are the real issues?

First and foremost, the ad buying community is not a bunch of idiots—they have the same data that the CAB and the networks have and they are experienced and smart enough to decipher fact from fiction. Case in point, if you look at the advertisers and agencies that have employed Optimizers, you will see that they are moving more money to cable. The

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# Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

## DALLAS/TV STATIONS

# CBS Gains O&O Presence With Purchase of KTVT

• WITH THE ACQUISITION OF CBS AFFILIATE KTVT-TV, CBS is likely to become a gale-wind ad sales force in Dallas, now that it will have an owned-and-operated station in the seventh largest television market.

CBS agreed last week to purchase the station from Nashville-based Gaylord Entertainment for \$485 million. "Our strategy is to concentrate media ownership in the largest advertising markets in the nation—that's where the people are, that's where the advertising revenue is, and that's where CBS wants to be," said Mel Karmazin, CBS president/CEO, in a statement released last Monday.

Buying KTVT rounds out an already firm grip CBS has on Dallas media. The media conglomerate already owns eight full-power radio outlets that corner 38.8 percent of the ad revenue, according to Duncan's American Radio (Chancellor trails in second place with 16 percent). Moreover, CBS unit TDI has extensive billboard ad coverage extending into the Fort Worth section of the Dallas DMA.

Becky Grimm, president of Pro Motion Creative Media Solutions in Dallas, is bracing for an ad sales onslaught. "It's going to be intense," she said. When she was buying media in Houston, Grimm added, CBS-owned radio stations banded together to cross-promote and package ad deals. "They tried to push advertisers into placing 100 percent of their buys on CBS properties." With TV and outdoor, "you're going to see a lot more of that in Dallas."

That clout should bode well for KTVT, Grimm said. Gaylord had sold off its other TV properties a few years ago, leaving KTVT mired in fourth place in both revenue and household ratings, according to BIA Research. KTVT trailed Belo's No. 1 ABC affiliate WFAA-TV by \$50 million in

1997 total revenue (which was \$69 million). Cash flow in 1998 was at \$20-25 million.

Brian Jones, the station's vp and general manager, said KTVT has undergone several improvements since 1995 when it changed from an indie to a CBS affiliate—including a two-and-a-half

hour increase in local news—but becoming a CBS O&O "will take the game to the next level...we have access to resources and programming that we could never have had as a stand-alone property," Jones added.

KTVT provided CBS a rare opportunity to snatch up a large-market VHF station, which seldom come onto the auction block. The purchase increases CBS' national TV ownership coverage to 34 percent—just under the 35 percent cap—and gives the television group a foothold in 8 of the top 10 markets.

Pending FCC approval the transaction is expected to be completed by the end of the year. Until then CBS cannot tinker with the station. Judging from other O&O alterations that have occurred under Karmazin's reign, however, the ad sales department is likely to be shaken up—strengthened if not doubled. "The

The Early and Late News Race in Dallas		
Station (Affiliation)	Feb. 1999 average rating/share	Feb. 1998 avg. rating/share
<b>6 p.m.</b>		
WFAA-TV (ABC)	14/24	15/26
KXAS-TV (NBC)	7/12	8/14
KDFW-TV (Fox)	5/9	6/11
KTVT-TV (CBS)	2/4	2/4
<b>10 p.m.</b>		
WFAA-TV (ABC)	16/26	16/25
KXAS-TV (NBC)	12/19	11/17
KDFW-TV (Fox)	6/9	7/10
KTVT-TV (CBS)	5/7	7/11

Source: Nielsen Media Research

focus of CBS is revenue-driven and we expect to fall in line with that," said Jones. Beyond that, Jones declined to speculate about any changes.

In addition to \$485 million, Gaylord will receive \$1 million in ad time on the station over the next 10 years to promote its hospitality and entertainment businesses. —Megan Larson

## BOSTON/NEWSPAPERS

# Fidelity Merges, Closes New England Weeklies

• FIDELITY INVESTMENTS IS CONSOLIDATING some of the hundred-plus small papers it publishes around Boston, while fashioning an advertising partnership with a former rival.

This month, Fidelity's Community Newspaper Co. subsidiary merged three paid weekly papers in Massachusetts—the *Sandwich Broadside*, *Bourne Courier* and *Mashpee Messenger*—into a new weekly called the *Upper Cape Codder*, based out of Sandwich. The debut issue, published April 1, sported 76 broadsheet pages. "We thought we could provide a more substantial news report [on the region] and offer advertisers a better proposition by combining these resources and putting out one strong weekly product," said CNC president Kirk Davis.

The three papers CNC shut down had a combined paid circulation of 9,000 and were "marginally profitable," according to Davis. The new paper initially is distributing 28,000

Even the competition admits the *Clipper* has become the paper of record.





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#### 7:30 – 9:00 AM

Registration, Continental Breakfast and Welcome Address

#### 9:00 AM – 12:00 NOON

Concurrent Fundamentals Course and Progressive Sessions

### FUNDAMENTALS OF INTERNET MEDIA

Rapidly evolving media, technology and market innovations make it necessary for media buyers, brand managers and sales reps to learn how the Internet works; the technology that creates, delivers and targets ads; what measurement standards exist and the dominant and emerging business models, ad units and pricing.

#### Instructors:

LESLIE LAREDO  
President, The Laredo Group, Inc.

JEFF LEIBOWITZ  
CEO, The Laredo Group, Inc.

### FUNDAMENTALS: PART I

#### INTERNET BASICS

- Origins and infrastructure
- How the World Wide Web works
- Technologies driving the Web
- Key terminology & services
- Internet as a media

#### INDUSTRY STATS AND TRENDS

- Current internet ad spending and forecasts
- Category and industry spending and benchmarks

#### CREATIVE TECHNOLOGIES

- Rich media definitions and advantages
- Technology overview and providers
- Examples of rich media implementation
- Recent research on rich media ad effectiveness

#### AD UNITS, MODELS AND PRICING

- Standard ad units defined and reviewed
- Examples of non-standard ad units
- Ad models defined and reviewed
- Sponsorship programs examined
- Ad Pricing from CPMs and performance-based to hybrids and sponsorships



LESLIE LAREDO



JEFF LEIBOWITZ



BUD KEEGAN

### FUNDAMENTALS: PART II

#### TARGETING

- Content and keywords
- Browser and behavior
- Demographics
- Geographic
- Using databases
- Using cookies

#### MEASUREMENT

- Measurement definitions: What's an ad request, ad impression, ad view?
- Dissecting a click: What's counted and how
- Counting click-throughs
- What impacts measurement?

#### AD MANAGEMENT & DELIVERY

- Ad operations and site-based management
- Third-party ad delivery

### PROGRESSIVE TOPICS & TECHNIQUES

For buyers and sellers who have spent several months or years working in Internet media, these sessions are designed to discuss and provide perspective on important topics that will challenge your understanding of working in the ever-changing world of new media.

#### Instructors:

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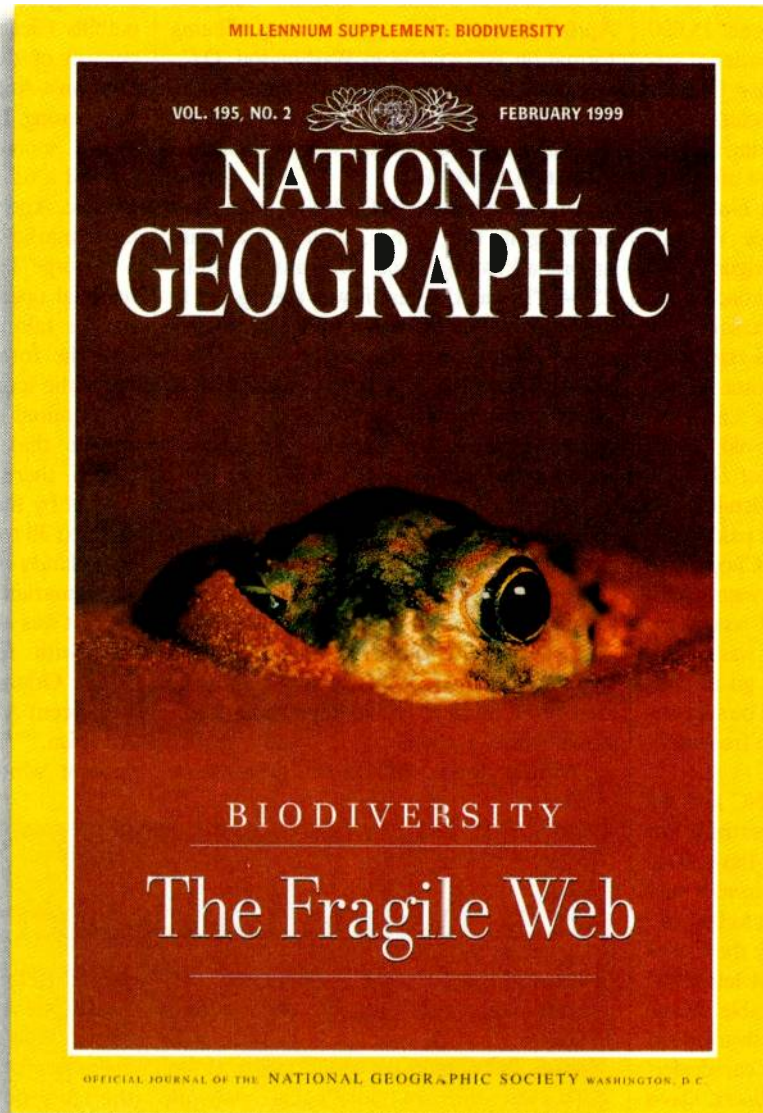
### BUYING AND SELLING ONLINE ADVERTISING IN LOCAL MARKETS

As Internet usage reaches higher levels of household penetration, the relevance of online advertising grows greater to both local and national marketers looking to more effectively penetrate their target markets through special "localized" campaigns. Discussion will center on how to effectively evaluate the right mix of local sites, as well as how to take advantage of the events, institutions, sports franchises and other community-based promotional opportunities that are available locally.

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free copies to local homes but aims for a long-term paid circulation between 15,000 and 18,000. Employees of the shuttered papers now work for the *Upper Cape Codder*, which plans to add four more reporters.

The paper will also begin covering news in nearby Falmouth, going up against an established weekly there, the *Falmouth Enterprise*. *Enterprise* managing editor Janice Walford said the 70-year-old paper is "intrigued" but "not nervous" about Fidelity's encroachment. "We welcome the competition," she said.

Meanwhile, CNC has forged a cozy relationship with its former competitor in the affluent coastal town of Duxbury. Last February, CNC closed the three-year-old, 1,200-circulation paid weekly broadsheet *Duxbury Mariner* after unsuccessfully challenging the long-established, 4,200-circulation paid weekly tabloid *Duxbury Clipper*. "The *Clipper* has done a wonderful job through the years establishing itself as the newspaper of record for the community," Davis said. "It was an ill-conceived notion that we would go in as a third paper in the community and be successful." The town's other paper is the free weekly *Duxbury Reporter*.

But in an interesting turn, CNC and the *Clipper* made a deal to sell advertising for each other, splitting revenue from those sales. The *Clipper* also acquired the *Mariner's* subscriber list. The *Clipper* continues to be independently owned and operated by the Cutler family. The ad-sales arrangement lets CNC offer its clients Duxbury's desirable demographics, while the *Clipper* takes advantage of CNC's strong relationships with car dealerships and other large area advertisers. Davis said Duxbury's demos are "above average."

The editor of the *Clipper* clearly took pride in defeating the mighty Fidelity chain. "We have three full-time employees; they have more than a hundred papers and millions of dollars in resources," explained Josh Cutler, whose grandparents started the paper a half-century ago and whose father, David Cutler, today serves as publisher. Needham-based CNC publishes 88 weeklies, 16 shoppers and two dailies in Massachusetts with a combined circulation of more than 900,000. —Tony Case

## ORLANDO/RADIO

### Jammin' Bandwagon Picks Up Momentum

•QUICK AS YOU CAN SAY "JAMMIN' OLDIES," Chancellor Media flipped two more of its stations to the format it has popularized in the top five markets. Calling it an update of its current Oldies format, Chancellor took

WOCL-FM in Orlando to Jammin' Oldies on April 8. Chancellor dropped its easy listening format on WGAY-FM in Washington, D.C., and simulcast Jammin' stations WBIX-FM in New York and WRCX-FM in Chicago on WGAY before that station went live with the format on April 16.

In Washington, WGAY-FM was languishing in the ratings, with a 3.2 share among all listeners and a 3.0 among adults 25-54. "It was the best it was ever going to get," said Mark O'Brien, vp/general manager, WGAY. And even though Chancellor has Oldies WBIG-FM, O'Brien insisted it would complement, not compete with the new 99.5 due to the multiethnic appeal of Jammin' Oldies.

Ironically, the move to Jammin' Oldies in Orlando leaves that market without a traditional Oldies station. Although M Street counts some 40 stations that have flipped to Rhythmic or Jammin' Oldies since Chancellor launched it on KISQ-FM in San Francisco, WOCL's flip marks the first time Jammin' Oldies replaced a traditional Oldies station.

At first glance, WOCL had little reason

to change. Chancellor's four-station cluster outbills Clear Channel and Cox with 33.7 percent of the radio revenue, according to Duncan's American Radio. WOCL's ratings were strong. In the Fall 1998 Arbitron book, WOCL scored a 5.0 share among all listeners and a 6.2 share in the core 25-54 demographic. And the station had a unique niche in the market as the only Oldies outlet.

George Toulus, Chancellor senior vp of regional operations and the man responsible for taking WOCL to Oldies in 1987, said the format had run its course. "We think the long-term potential [of Oldies] is very limited in Orlando," he said. "We also believe that had we not gone Jammin' Oldies, there would have been one in the market by the end of the year, probably in the next 30 to 60 days."

Orlando is a much more ethnically diverse market than it was 1987. Then, the market was about 8 percent African American with few Hispanics, noted Toulus. Today, Orlando is 12 percent Hispanic and 13 percent African American, according to Arbitron. "Traditional Oldies appeal is 90 percent white," said Toulus, adding that

## CABLE TV

### Radio Show Lands Sheriff on Court

Gerald Hege, a 6 ft. 3, 240-pound, no-nonsense, "military-type" sheriff from Lexington, N.C., with his own local radio show, is bringing his tough talk to Court TV. As the 24-hour cable network expands its prime-time repertoire with "crime & punishment" programs that go beyond the courtroom, Hege seemed a natural complement, said Andy Regal, executive producer of prime-time programming. "Not only is he telegenic," Regal said, "but I was fascinated by his approach to fighting crime and his ability to debate his opinions and welcome opposing views."

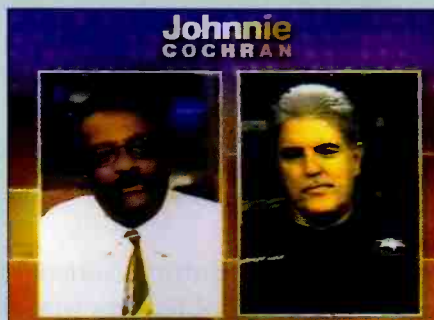
Hege has cut crime 72 percent in Davidson County, N.C., over a three-year period by painting teddy bears on pink jail-cell walls. His methods con-

vinced Lexington low-power radio outlet WLXN-AM to let him do a radio show. "Seventy to 80 percent of court cases are pled down and no one hears the story of what actually happened to

the victim or what the circumstances were," Hege said. "I thought we could bring it to the public." During *F Block 101*, his call-in show that launched in February, Hege interviews prisoners and takes victims' calls. The one-hour radio show

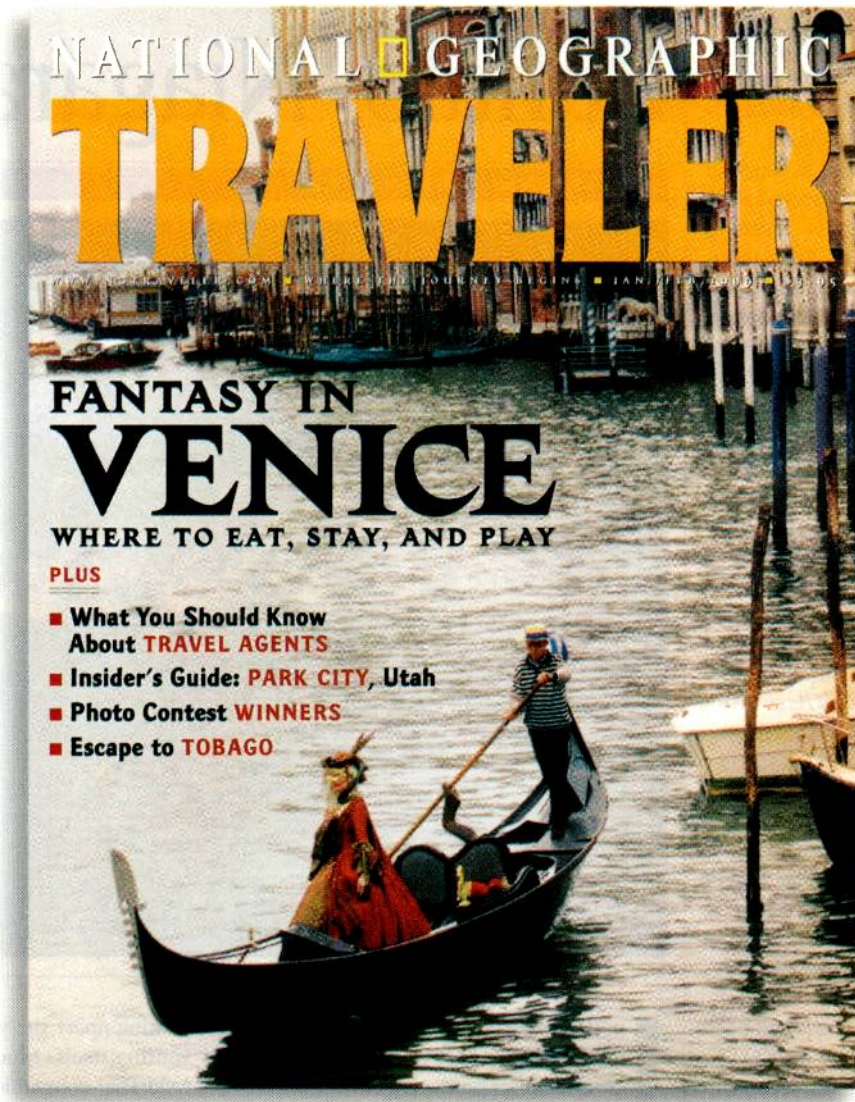
earned Hege a guest spot on Court TV's prime-time talker, *Johnnie Cochran Tonight*, where Regal first caught sight of him.

Regal said Court TV does not necessarily support Hege's opinions. He says Hege's program will run sometime between 6:30 p.m. and 11 p.m. —ML



Hege's appearance on Cochran's talk show led to his own gig on Court TV.





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Jammin' Oldies is programmed for an audience that is 60 percent white, 20 percent African American and 20 percent Hispanic.

Like a lot of other stations in the market, WOCL wanted to lower its core demo of 45-54 to "the diamond of the demo, 35-44," said Toulus. "Everyone is trying to get as much of the 25-44 market as they can," observed Rich Melin, media director at Cramer Krasselt, whose clients include Discount Auto Parts, the Florida Citrus Commission, and local NBC affiliate WESH-TV. "The ad dollars are there to support it, but it'll be interesting to see what will happen to the ratings."

Like all new formats, the question is whether or not the format has staying power. A few years ago, stations were launching '70s Oldies stations. Most of them are long since gone; some have morphed into Classic Rock. "Clear research indicated there is a niche to be satisfied for [Rhythmic Oldies] music," said Peter Ferrara, senior vp, Clear Channel Communications Florida. "The question all of us have that have ventured into it is, does it have sustaining power?" —*Katy Bachman*

#### RADIO SYNDICATION

### Emerson Replaces John/Ken

•CAFFEINE-FUELED, LONG-HAIRED, IRREVERENT talker Rick Emerson will be Fisher Entertainment's replacement for *John & Ken*, who bolted syndication on more than 100 stations nearly a month ago for mornings on KABC-AM in Los Angeles.

*The Rick Emerson Show*, which has been airing noon-3 p.m. Pacific Time on KOTK-AM "Hot Talk 1080" in Portland, Ore., will air during drivetime, 3-7 p.m. when it starts in early May. Glenn Fisher, CEO of Fisher Entertainment, expects the show to launch with about 30 affiliates. The first to sign up is Fisher/Sunbrook-owned KOTK.

Both Emerson and the station he has been affiliated with are "in their infancy," said Ron Carter, general manager, KOTK. The station went Hot Talk in October 1997 with Westwood One's Don Imus in the morning and Tom Leykis in the afternoons. Emerson joined the station last November, and followed Leykis.

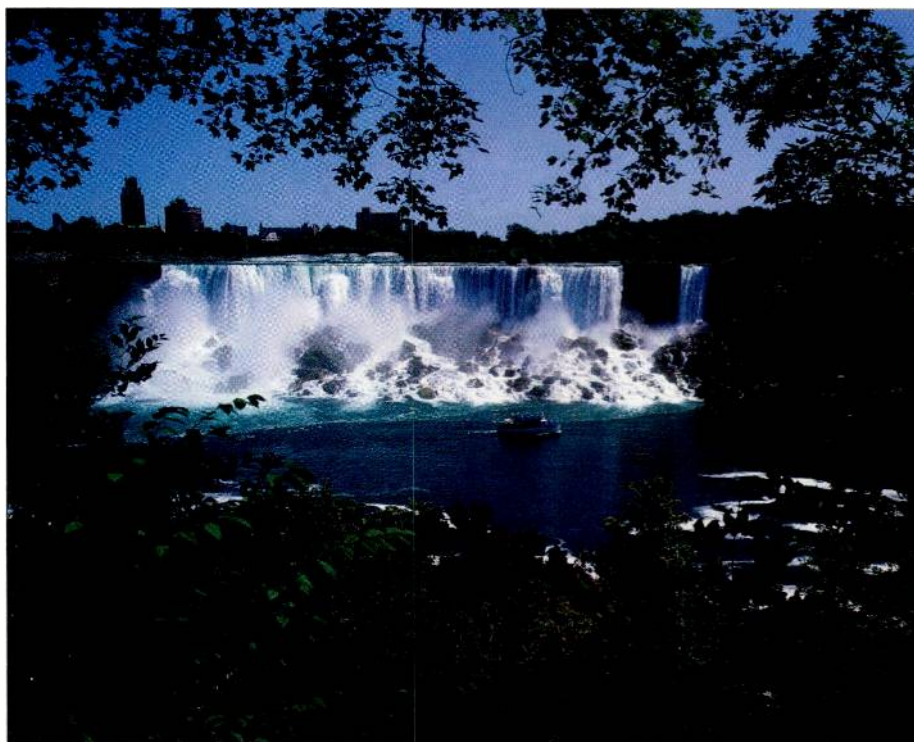
In Fall 1998, the station got 1.5, its highest overall share. While that may not seem very high, the daypart in which Emerson's show ran outperformed the overall rating with a 2.9.

Emerson is the second addition in Fisher Entertainment's quest to build "an arsenal of hot talk talent" that appeals to adults 18-49. "People love Howard Stern, they love Mancow, why can't talk radio be like that all day long?" asked Fisher. —*KB*

#### MARKET PROFILE

# Buffalo-Niagara Falls

BY MIRA SCHWIRTZ



In 1970, Buffalo, N.Y., still had a broad manufacturing base where the steady hum of its factories producing Bethlehem Steel, radiators for General Motors and auto bodies for Ford managed to drown out corporate grumbling about the bottom line. When the steel companies closed their mills in the early '80s and the car manufacturers moved most of their industry elsewhere, Buffalo buckled fast. Its unemployment rate skyrocketed and its population declined. Today, with fewer than 300,000 residents, the city is 25 percent smaller than it was at the end of its industrial period, and it is no longer a metropolis but a medium-sized commercial center. Buffalo-Niagara Falls is now the nation's 42nd largest market. Although there are small signs of a local recovery, the economic tidal wave of the 1990s has yet to make a splash in Buffalo.

"Upstate New York has one of the lowest growth rates in the United States right now, but people here are proud of their city and skills and we're convincing people to come here," said Rob Mackenzie, president of the Buffalo-Niagara Enterprise, a local business development group.

Residents and observers say the city is

picking apart the wreckage and slowly reinventing itself. Much smaller, more flexible industrial companies are taking up the slack left by the monolithic plants. New storefronts have nestled along Chippewa Street, the city's former red-light district, while closer to downtown, Delaware Avenue's turn-of-the-century mansions have been reapointed as fashionable business addresses.

One fact few know about Buffalo is that, like Boston, it is a veritable fountain of youth, at least when school is in session. With large schools such as Buffalo State and the University of Buffalo as well as about 20 other schools in and around Buffalo, the city's population swells by 25 percent and more each fall.

In some ways the town of Niagara Falls, about 20 miles north of Buffalo, is reflective of the problems that have beset the area over the past 30 years. Niagara is more economically depressed than its bigger neighbor, largely due to the abandonment of the city by Occidental Petroleum, Union Carbide's Carborundum division and Hooker Chemicals along the Niagara River. The town thus was left without much viable indus-





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# Scarborough Profile

## Comparison of Buffalo to the Top 50 Market Average

	Top 50 Mkt ( Avg. %)	Buffalo Composition (%)	Buffalo Composition Index
<b>DEMOGRAPHICS</b>			
Age 18-34	33.2	30.7	92
Age 35-54	39.4	36.9	94
Age 55+	27.4	32.4	118
HHI \$50,000+	36.5	26.3	72
College Graduate	12.1	9.7	80
Post Graduate	10.3	8.3	80
Professional/Managerial	21.5	17.0	79
White	82.9	90.3	109
African American	12.4	7.6	61
Hispanic Origin/Descent	11.2	*	*
<b>MEDIA USAGE</b>			
Read Any Daily Newspaper - (Average Issue)	58.7	65.6	112
Read Any Sunday Newspaper - (Average Issue)	68.5	76.4	112
Total Radio Average Morning Drive M-F	25.4	25.3	100
Total Radio Average Evening Drive M-F	18.2	17.5	96
Total TV Average Early News M-F	30.5	34.0	111
Total TV Average Prime Time M-S	42.4	43.9	103
Watched A&E past 7 days	35.2	42.4	120
Watched BET past 7 days	6.9	4.0	58
Watched CNN past 7 days	37.9	43.9	116
Watched Discovery past 7 days	39.6	47.8	121
Watched ESPN past 7 days	32.2	38.7	120
Watched Lifetime past 7 days	24.8	30.4	122
Watched MTV past 7 days	16.4	17.2	105
Watched Nickelodeon past 7 days	16.9	21.1	125
Watched TNN past 7 days	18.2	22.9	126
Watched TNT past 7 days	31.8	37.6	118
Watched USA past 7 days	31.6	37.6	119
Watched The Weather Channel past 7 days	37.3	51.1	137
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	50.0	41.4	83
Access Internet/WWW	30.7	24.0	78
Shop using Online Services/Internet	4.9	4.3	87
Connected to Cable	69.8	76.1	109
Connected to Satellite/Microwave Dish	6.0	7.8	131

Source: 1997 Scarborough Research Top 50 Market Report (Release 2 1997, 12-month database)

try. But it retains the stigma attached to being the home of the nation's most notorious toxic-waste site, the Love Canal neighborhood. Perhaps in a sign of better times to come, the neighborhood, which was abandoned and cordoned off for nearly two decades, is now being repopulated. And Niagara can still count on the 15 million tourists who visit its biggest natural attraction every summer. There is also a push to bring a casino to the American side of the river after the success of a Canadian version, Casino Niagara, built in 1996.

As an area with a relatively older population left untouched by the big economic

forces changing the rest of the U.S., Buffalo is a city of habit. No radio station has tweaked its format in three years, and diary returns on the city's television outlets have put the ABC affiliate WKBW at No. 1 for as long as anyone can remember. Its veteran television personality, Irv Weinstein, remained the city's most popular anchor for 34 years until his retirement last December.

The old order, however, is in for a shake-up, at least as local ad buyers see things. Next spring, the city's ad community will welcome the Nielsen meter, which will be installed in at least 300 homes.

"You've got diary fatigue where people

are conditioned to write the same stations down," said Bob Jordan, media director at Eric & Associates. "With the boxes, the news will be a little more of a horse race."

Buffalo and Niagara share some signals, and a fairly substantial audience, with southern Ontario and Toronto, just across the Niagara River. The Canadian-formatted stations can impact the American affiliates during big events, as they did during the last Olympics, when many viewers, tired of the heartwarming personal stories favored by CBS, switched to the straight-ahead reportage of Canadian television. Canadian advertisers load up on the Fox cable channel, which is carried in Canada, while American agencies hit Canadian viewers with the Buffalo Fox affiliate WUTV because it's a cheaper route into the expensive Toronto market.

"It's one community with Southern Ontario and Toronto," said Jordan.

ABC affiliate WKBW has dominated the Buffalo/Niagara market since the '70s, although the CBS station WIVB has been a close second for the 11 p.m. news slot. In the February sweeps, WIVB nearly closed the gap entirely. NBC's WGRZ struggles as a distant third although Gannett's swap for the station two years ago meant a cash infusion into the station's programming budget, said gm Larry Herbster. The station did hire a new main anchor last fall, Scott Levin, from WWBT-TV in Richmond, Va., but new viewers have yet to materialize.

The older skew of the market has made it hard for the three-year old WB affiliate WNYO "to get a foothold," said Richard Spears, media director at Crowley Webb & Associates.

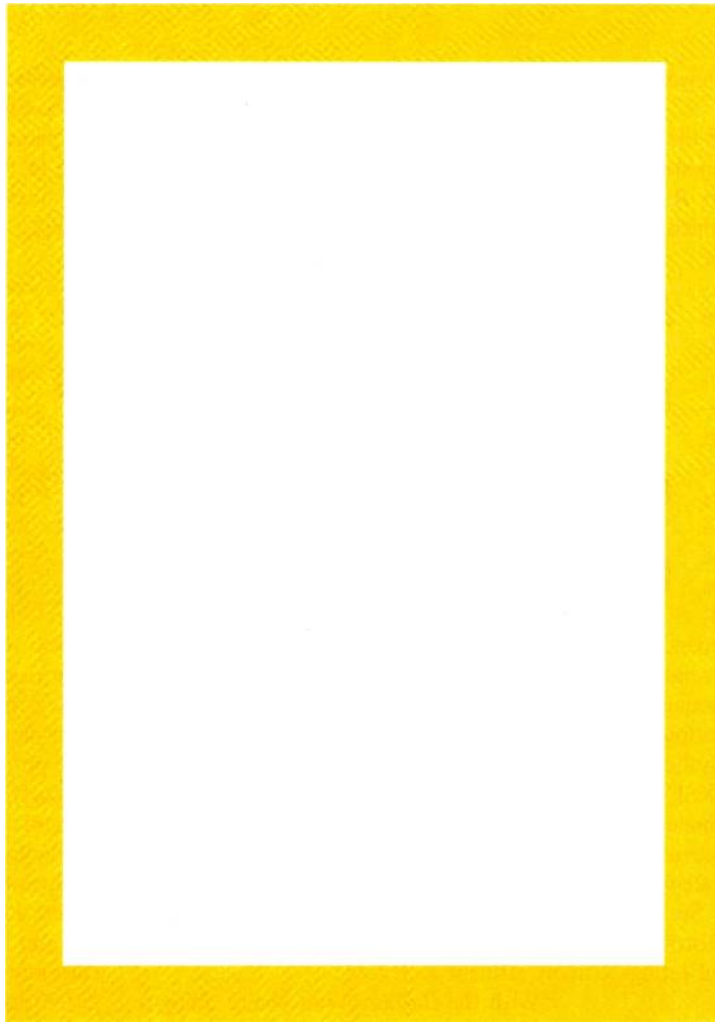
Stations have also made significant investments in early morning programming, Spears said. WKBW led the way in 1989 with *Good Morning Western New York* from 6-7 a.m. That program led the market until last summer, when WIVB's *Wake Up* took the lead. WIVB, the CBS affiliate, also has a strong program with *Daybreak* from 5:30-7 a.m.

Although *Good Morning America* and *The Today Show* draw some viewers away at 7, *Wake Up* continues to do strong numbers, Spears said. "You can get some good efficiency in that area," he added.

Buyers believe that cable in particular will benefit from the installation of Nielsen meters. Given cable's high penetration—over 70 percent—James Gillan, media director at Paragon Advertising, said, "We'll see a huge broadening out."

"My suspicion is with the growing market for cable, we'll see stronger numbers for





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them," said Nicole Schmidt, media buyer for Mitchell DeTine & Partners.

Buffalo radio has held tight for the last three years, observers said. The top station during that period has been Mercury Radio-owned classic rocker WGRF-FM, which, not coincidentally, carries the games of the NFL's Buffalo Bills to a sports-crazed market. GRF wrested the rights contract away from Sinclair's news/talk outlet WBEN-AM in 1997. A simulcast of games last season on alternative-rock sister-station WEDG-FM split up the ratings, so this year, WGRF will air the games exclusively, said gm Bill Saurer. With rights to Buffalo Sabres hockey, the number two attraction, which it airs on oldies station WHTT-FM, Mercury dominates young male listeners.

An idiosyncrasy of Buffalo listeners is their astonishing loyalty to local personalities. WGRF-FM morning host Larry Norton has led the time period since joining the station in 1989. Sinclair-operated WKSE-FM owns women with its number one female personality, Janet Snyder. Howard Stern and Rush Limbaugh are the only syndicated personalities with serious followings. Stern is number two with men 18-34 on Toronto's CILQ-FM. Limbaugh gets midlevel ratings on WBEN-AM with listeners 25-54.

"People want to hear what's going on locally, they want to have some connection with their morning host," said Jim Crowley, vp/assoc. media director at Crowley Webb & Associates.

Buffalo is a one-newspaper town. *The*

carpet-bombing approach versus a rifle-shot method with the community papers where the paper is serving just ten miles and knows each of the businesses within it," said Bob Buccieri, director of media at the Wolf Group.

## As an area with a relatively old population that has been left untouched by the big economic forces changing the rest of the U.S., Buffalo is a city of habit.

*Buffalo News* has considerable penetration in Erie and Niagara counties (about 50 percent daily, 67 percent Sunday) but buyers report that in some cases better efficiencies can be had from using the area's community papers in the suburbs around the city.

Those papers, like the *Cheektowaga Times* (circ 5,600) serving an area about 10 miles south of the city, and the *Tonawanda News* (circ 12,500) serving northwestern residents roughly eight miles away, reach relatively more affluent audiences.

"With the *Buffalo News* you're doing a

Buffalo is also getting more to read about in the form of a new city magazine and a revamped competitor. The start-up *Buffalo Magazine* debuts in May as a bimonthly with an anticipated circulation of 35,000, according to publisher John Fee. Although the first few issues will mostly be distributed free, Fee said he anticipates a couple thousand subscribers will result from TV and mail promotions over the weeks preceding the magazine's launch.

Fee may have some stiff competition from an unlooked-for source. The quarterly *Buffalo Spree* was a glossy shopper with literary aspirations for most of its 33 years. Under new publishers Larry Levite and David McDuff, who bought the quarterly last December, the magazine is dropping poetry and fiction in favor of restaurant reviews and an upscale city-guide format. The magazine begins a bimonthly publishing schedule this fall and hopes to grow its paid circ, which currently account for only 10 percent of the 25,000 issues distributed in Erie and Niagara

# Buffalo/Niagara Falls by the Numbers

## Newspapers: The ABCs

### Erie County: 370,600 Households

Newspaper	Daily	Sunday	Daily	Sunday	Mkt. Penetration
	Circulation	Circulation	Penetration	Penetration	
Buffalo News	220,172	274,168	59.4	74.0	
Niagara Gazette	618	750	.2	.2	
Tonawanda News	3,797		1.0		

### Niagara County: 86,000 Households

Newspaper	Daily	Sunday	Daily	Sunday	Mkt. Penetration
	Circulation	Circulation	Penetration	Penetration	
Buffalo News	23,477	19,064	27.3	45.4	
Niagara Gazette	34,915	25,912	29.0	30.1	
Tonawanda News	7,986		9.3		

## Nielsen Ratings

### Evening and Late Newscasts—Buffalo—Niagara Falls

#### EARLY NEWS

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WGRZ	4	10
5-6 p.m.	CBS	WIVB	10	23
5-6	ABC	WKBW	9	22
6-6:30	NBC	WGRZ	5	9
	CBS	WIVB	14	25
	ABC	WKBW	16	29

#### LATE NEWS

Time	Network	Station	Rating	Share
11-11:30	NBC	WGRZ	6	11
	CBS	WIVB	14	30
	ABC	WKBW	15	33

Source: Nielsen Media Research, February 1999



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- #1 For Working Women!**
- #1 Where the Money Is!**

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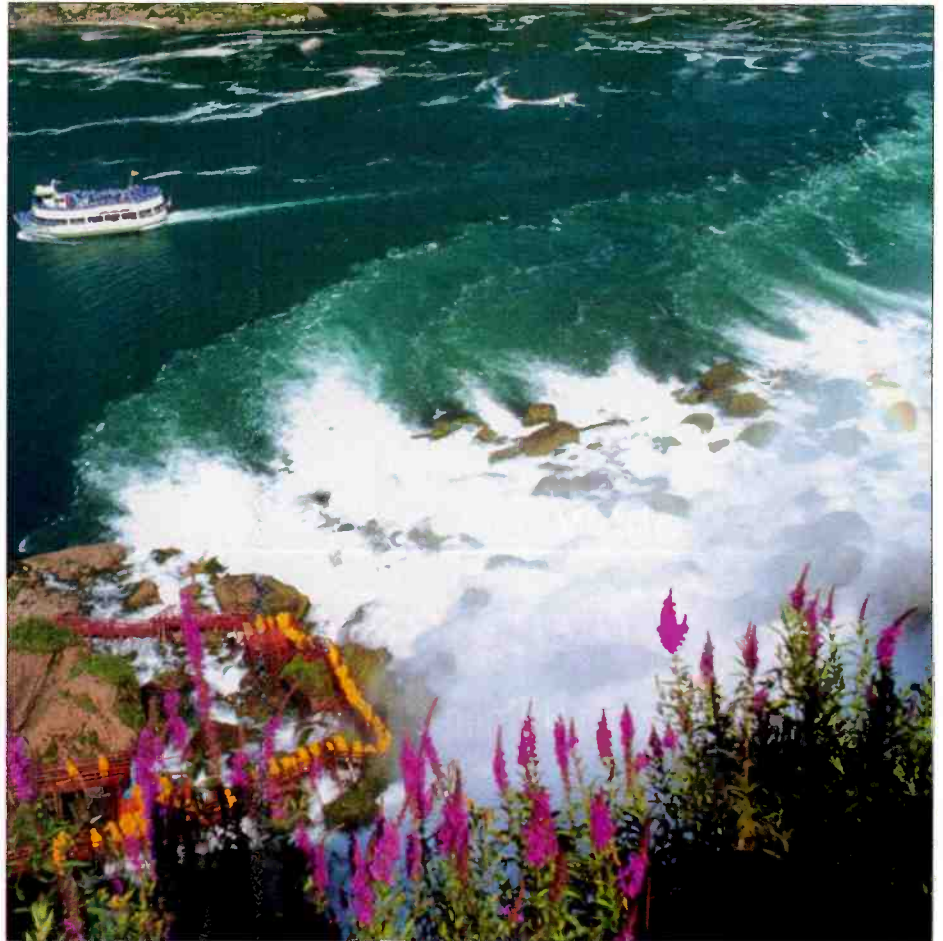


counties, Levite said.

With a busy network of highways in and around Buffalo—including the east-west interstate I-90, the I-290 and I-190 which circle the city, and the inner-city Kensington Expressway—there are plenty of opportunities for outdoor advertising. Lamar Advertising has managed to solidify its hold in the area, owning at least 85 percent of the region's billboards, according to the company's general manager, Don Riley. Although Lamar named Champion, Cross Borders and Nichols & Van as competitors, a long-time outdoor buyer of the market said the only competitor inside Buffalo is the small-sized Cross Borders. The Buffalo inventory of competitor Nichols & Van was acquired by Lamar last fall.

Although rates haven't risen over the last few years, buyers say their production costs have increased a solid 20 percent. That's because Lamar stopped including production costs for posters when it took over Penn Advertising (and thus most of the billboards) in 1997. The average cost of a board for two months is between \$3,000 and \$3,500 per month, Riley said. A vinyl poster costs about \$1,000 to produce.

A local ban on outdoor cigarette advertising may also affect price. With more inventory, said one buyer who asked not to be named, "Lamar may be open to offering better deals." ■



## Buffalo/Niagara Falls by the Numbers

### Radio Listenership

STATION	FORMAT	AVG. QTR-HR SHARE MORNING DRIVE, 12+	AVG. QTR-HR SHARE EVENING DRIVE, 12+
WBEN-AM	News/Talk	11.3	7.1
WYRK-FM	Country	10.7	9.8
WKSE-FM	Adult Contemporary	8.1	7.2
WGRF-FM	Classic Rock	7.7	6.5
WJYE-FM	Soft Rock	6.9	8.5
WBLK-FM	Urban	6.8	8.0
WGR-AM	News/Talk/Sports	6.3	6.5
WHTT-FM	Oldies	5.8	7.1
WMJQ-FM	Hot Adult Contemporary	4.5	5.0
WECK-AM	Nostalgia	4.3	5.4

All information provided by Arbitron, Fall 1998 Radio Market Report

### Radio Ownership

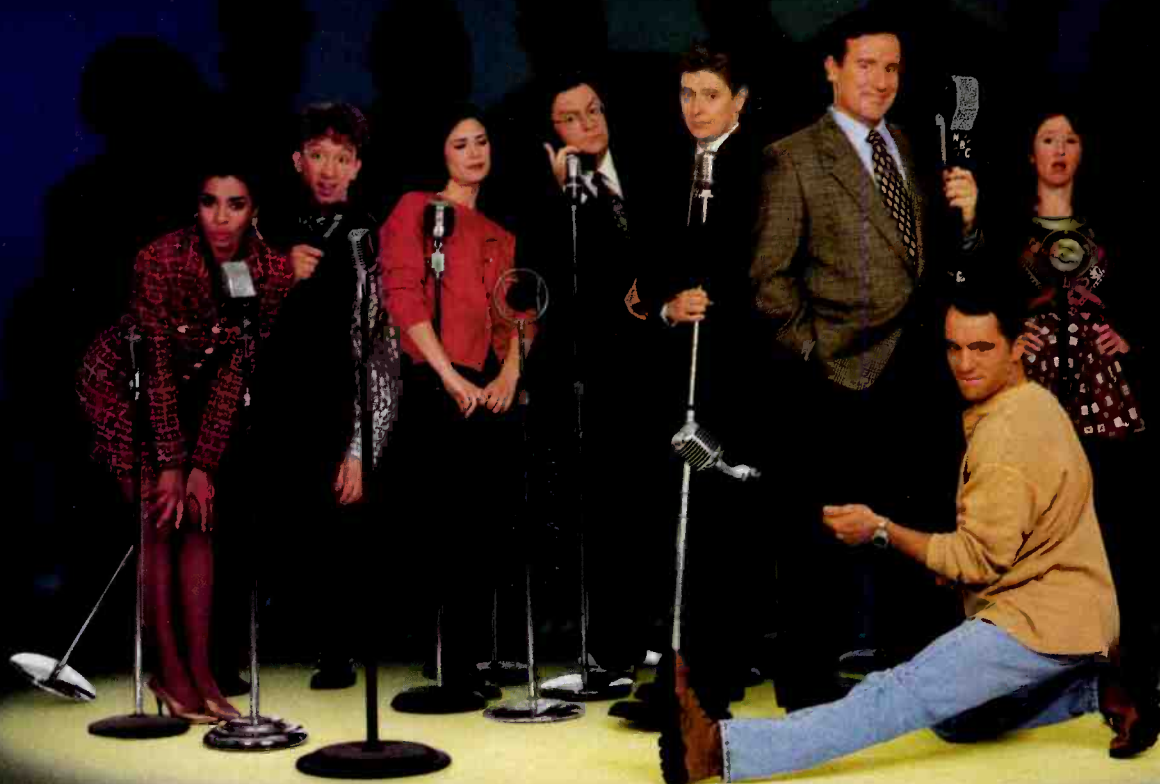
OWNER	STATIONS	AVG. QUARTER-HOUR SHARE (%)	REVENUE (IN \$ MIL.)	SHARE OF TOTAL
Sinclair Communications	4 AM			
	2 FM	27.7	\$17.1	33.2%
Infinity Broadcasting	1 AM			
	3 FM	25.9	\$12.5	24.2%
Mercury Radio	3 FM			
	1 AM	19.7	\$16.5	32.0%
Casciani Communications	1 FM	1.6	\$1.0	1.9%
Palm Beach Radio	1 FM	7.9	\$3.75	7.2%

Ratings information provided by Arbitron, Fall 1998 book  
Revenue information provided by BIA Research, 1998

# News

NewsRadio outshines late night talkers among key male VPVH demos!

Rank	Show	MEN 18-34 VPVH	MEN 18-49 VPVH	MEN 25-54 VPVH
<b>#1</b>	<b>NewsRadio</b>	<b>.232</b>	<b>.410</b>	<b>.382</b>
#2	Conan O'Brien	.195	.381	.323
#3	Later	.169	.354	.322
#4	Late Show with David Letterman	.144	.329	.312
#5	The Tonight Show with Jay Leno	.133	.324	.317
#6	The Late Late Show with Tom Snyder	.117	.276	.266
#7	Politically Incorrect	.096	.272	.279





# Radio

NewsRadio delivers brighter ratings than late night talkers!

Rank	Show	MEN 18-34 RTG.	MEN 18-49 RTG.	MEN 25-54 RTG.
#1	The Tonight Show with Jay Leno	2.0	2.4	2.5
<b>#2</b>	<b>NewsRadio</b>	<b>1.9</b>	<b>1.7</b>	<b>1.7</b>
#3	Late Show with David Letterman	1.3	1.5	1.5
#4	Conan O'Brien	1.4	1.4	1.2
#5	Politically Incorrect	0.8	1.1	1.2
#6	Later	0.7	0.7	0.7
#7	The Late Late Show with Tom Snyder	0.5	0.5	0.6

in the  
**Spotlight!**

COLUMBIA TRISTAR



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Source: NCS/NLI, Dailies Plus, 9/21/98 - 3/28/99. Ranked by M18-49 demos, GAA ratings where applicable

## MOVERS

### CABLE TV

At ESPN, **Paul Green** has been promoted to director, integrated sales and marketing. Green had been an account executive at the sports network since 1995, and prior to that he served as vice president, Eastern region, for E! Entertainment Television.

### TV STATIONS

**Emerson Coleman** was named vp, programming of Hearst-Argyle Television. The former filmmaker currently serves as vp and director of broadcast operations at Hearst-Argyle's Baltimore NBC affiliate, WBAL-TV. Elsewhere at Hearst-Argyle, **C. Wayne Godsey** has been appointed president and general manager of Kansas City, Mo., ABC affiliate KMBC-TV and of KCWE-TV, the UPN affiliate that KMBC operates via a local marketing agreement. Godsey is the former executive vp of Pulitzer Broadcasting, the station group Hearst-Argyle is about to acquire. And **Jeff Bartlett** was named president/gm of KHBS-TV/KHOG-TV, Hearst-Argyle's ABC affiliates serving Ft. Smith/Fayetteville, Ark. Most recently, Bartlett was news director at Chicago CBS O&O WBBM-TV...Tribune Broadcasting's New York WB affiliate, WPIX-TV, named **Julie O'Neil** program director. O'Neil was the program director at WFTC-TV, Clear Channel's Fox affiliate in Minneapolis...Aiming to boost its news, Miami CBS O&O WFOR-TV has hired **Lisa Cabrera** and **Phil Proof** as general assignment reporters. Cabrera had been an entertainment reporter at Barry Diller's WAMI-TV in Miami. Proof was an anchor

(continued on page 42)

# The Media Elite

Edited by Anne Torpey-Kemph

## SPOTLIGHT ON...

### Burt Minkoff

President/CEO, Mediaworks Inc.

In a TV environment suffering from commercial clutter, Burt Minkoff offers an alternative. His New York-based Mediaworks Inc. combines production and marketing expertise to create "associative programming," single-sponsor projects that give advertisers "legitimate editorial means" to build brand awareness. Having done mostly informational-video work for the likes of Tiffany and Prudential for the past 14 years, Mediaworks just earned its first network TV credit, for Lifetime Television's April 17 documentary *Mothers & Daughters: A Lifetime Bond*.

Mediaworks helped shape the content of the half-hour special, which was solely sponsored and funded by Nabisco's SnackWells' nutritional bars. SnackWells' marketing/consulting agency, Faith Popcorn's Brain Reserve Inc., wanted to promote SnackWells' support of Girls Inc., an organization that advocates building young women's self-esteem, and came up with the idea to film several Girls Inc. workshops.

"The great thing about the positioning [of

SnackWells' as a nutritional snack], and where we came in on this, is that mothers of pre-adolescents and adolescents are keenly aware of self-image and self-esteem," said Minkoff.

According to Terry Preskar, business director for SnackWells', the Nabisco brand funded the entire production and bought a full sponsorship position throughout the show's commercial breaks. Girls Inc. also got a pair of :30s for public service announcements.

"Our biggest concern was to do something compelling and informational for women, yet avoid crossing the line on becoming too commercial," added Preskar.

Minkoff says the advertiser benefits from this kind of "positive role playing" in women's issues.

"What we like to do is to position our clients in smart ways through informational programs

rather than just having :30 spots in the show," said Minkoff. "We have a firm belief in associative programming, and it's becoming more of a marketing tool to advertisers."

Mediaworks' work isn't all designed to aid client marketing. The company is doing a documentary for New York PBS station WNET-TV about the new planetarium at the city's Museum of Natural History. —Michael Freeman



Clutter cutter Minkoff



JOHN HARRINGTON

### Lifetime's Capital Concern

Lifetime Television president/CEO Carole Black (at podium) joined a distinguished group of women speaking last week at the Department of Justice's daycare center in Washington, D.C., on empowering parents with information to make the best childcare choices. Black announced that Lifetime has committed \$5 million to its public awareness campaign, "Caring for Kids: Our Lifetime Commitment" and will invite presidential candidates in 2000 to speak on the network about their positions on related issues. (Seated, l. to r.): Attorney General Janet Reno, First Lady Hillary Rodham Clinton, and Ann Brown, chair, Consumer Products Safety Commission.



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we'll reach them online**

**if we don't reach them online,  
we'll reach them in print**

**if we don't reach them in print,  
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# MEDIA DISH



Wenner Media's *Us* recently hosted a luncheon at its New York offices for Jenna Elfman, star of the ABC hit sitcom *Dharma & Greg*. (L. to r.) Elfman; Charlie Leerhsen, editor, *Us*; Larry Burstein, publisher, *Us*; and Liz Perry, media supervisor, Carlson & Partners.



*Food & Wine* recently toasted the nation's most exciting emerging culinary talents at its Best New Chefs event at New York restaurant BB at 17. (L. to r.) Laura Baddish, partner, The Alden Group; Rick Moonen, chef, Oceana; and Deborah O'Brien, senior account supervisor, F&W.



General Barry McCaffrey, director of the Office of National Drug Control Policy, with Channel One network anchor Tracey Smith and high school students participating in the Town Meeting recently hosted by the placed-based network and the ONDCP.



At the Plaza Hotel in New York for the Association of National Advertisers' recent TV Advertising Forum: (l. to r.) Program chairman Mark Kaline, broadcast media manager, Ford Motor Co.; Kathryn Hinton, director of advertising services, Warner-Lambert, and chair of ANA's Television Advertising Committee; Andrea Alstrup, vp, advertising, Johnson & Johnson; Robert Wehling, global marketing officer, Procter & Gamble; and Marv Goldsmith, president, TV network sales/marketing, ABC.

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A 18-49**	.733	.734

Source: Nielsen Media Research/Game Show Network  
 \*Nielsen Custom Analyses Feb/Mar '99  
 \*\*Nielsen Pocketpieces Feb/Mar '99  
 Qualifications furnished upon request.



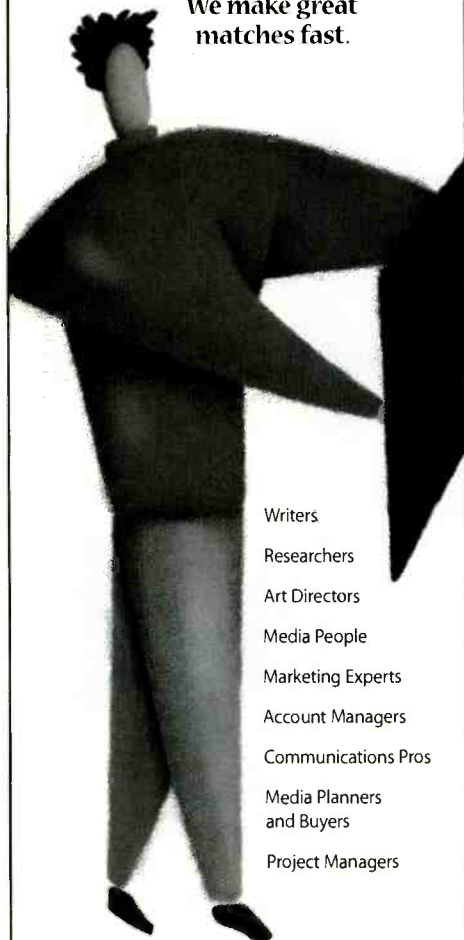
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## Mediaweek Takes a Dive in MTV Talent Pool

**R**hinestones, dreadlocks, denim, funky specs—the youthful masses huddled outside the MTV studios in Times Square early last week, waiting their turn, trying to maintain their individual élan in the cold morning rain. It was the second time the premiere music channel held open auditions for its highly visible VJ gigs, seeking new talent that would connect with the net's 70 million-plus subscribers.

And there I was, undercover, not only to get the story but also (OK, I admit it) to realize *my own* teenage fantasy, developed in the late '80s while watching the original MTVJ divas Martha Quinn and Downtown Julie Brown.

Wearing the few pieces of cool from my wardrobe, a de rigueur black leather jacket and tortoise-shell-rimmed specs, I mixed it up with the crowds and found out what brought them some of them there.

Among the 1,200-plus people on line with me was the caped "Count," rhinestone scepter in hand and a crown of blue dreads. Not having made the cut in the L.A. auditions a week earlier, the determined Floridian blues enthusiast hopped a plane to New York to have another go at it. Then there was 19-year-old J. Giovanni—earnest, eager, straight out of a Richard Linklater movie. "This is, like, my life, like, my career—to be an actor," he said, doing a little dance shuffle. "I stare in the mirror every day and have Barbara Walters interviews with myself."

Many I spoke to had been on line since 7 o'clock the night before. No sleep, no bathroom facilities, little food, but confident they had the chops to be the next Jesse Camp, the cartoonish yet endearing champion of last year's contest.

"I really believe there's a bond between the audience and MTV," said Dave Sirulnick, exec vp, MTV News and Production, who helped develop the VJ contest last year. "These guys all grew up watch-

ing MTV... This contest is an opportunity for them to be a part of it." What does MTV look for in a VJ? "They should be comfortable on camera and be able to express their passion for music," said Sirulnick.

Each contestant had just two minutes to strut his or her stuff (my stuff—what I



**Undercover under the lights: Megan Larson had two minutes to launch a new career at MTV.**

remember of it—was sheer idiocy), competing against some 6,000 auditionees from a total of 50 hours of taping in L.A., Chicago and New York for the single job opening. Five finalists appeared on MTV Saturday night so that viewers could vote to determine the winner—who gets \$25,000, a Kia auto and a summer of VJ-dom. But, Sirulnick points out, you don't have to win the contest to have a future on MTV. Dave Holmes, the public's second choice for VJ last year, was tapped later in the year and he's still on the air.

As for me, well, as of press time, I was still waiting for THE CALL. For now, I'll have to keep my day job. —Megan Larson





**Bruce listened to 1,242 hours of radio last year hoping to discover new music**



**JONNY LANG**

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conference and ended up  
having the lunch  
of our lives.**

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is Food Network #3 among all cable networks on a VPVH  
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\*Nielsen NHL, PNF, 4th qtr 1998 primetime: M-S 8pm-11pm based on VPVH. Qualifications available upon request.



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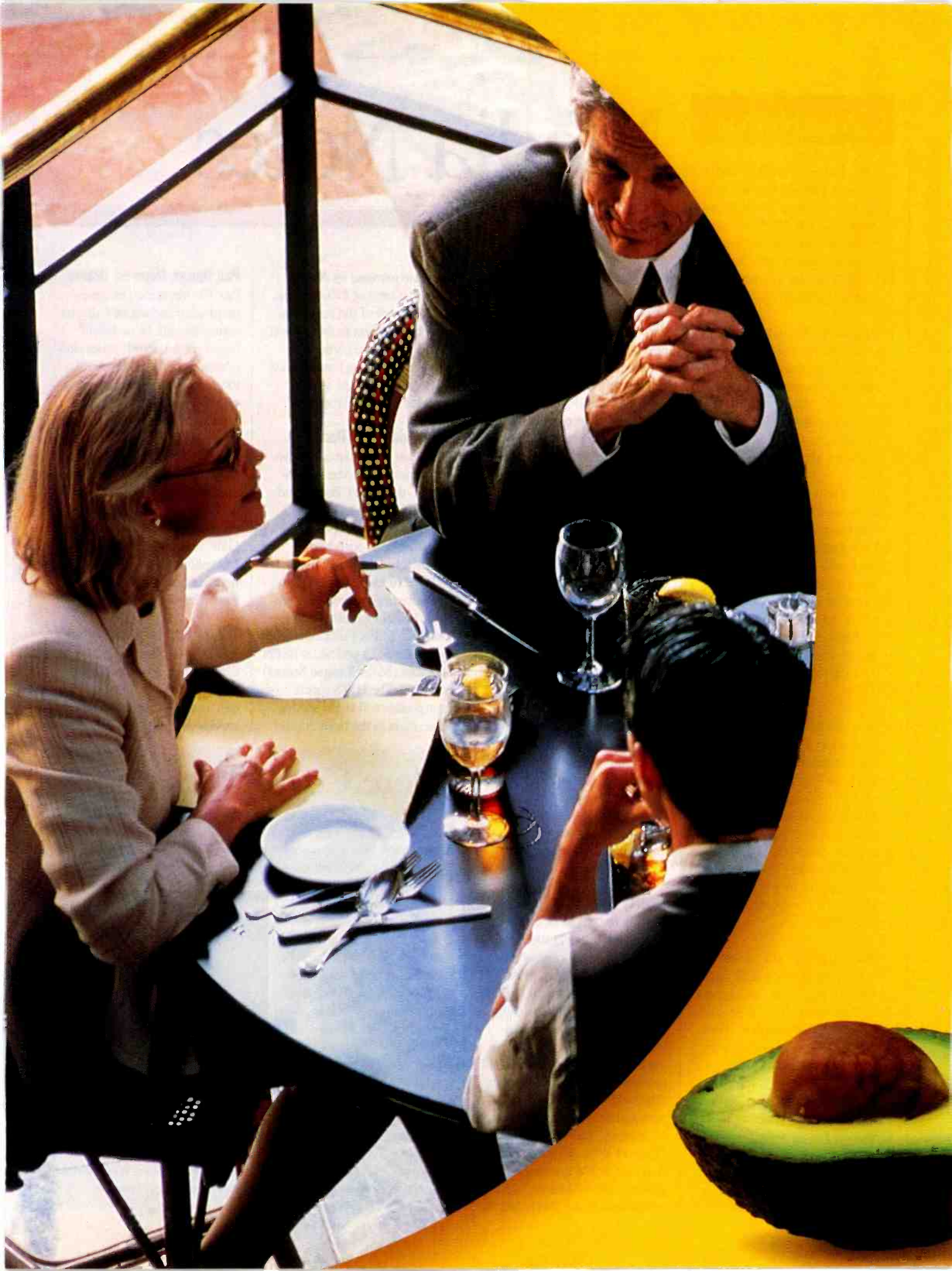
Chicago  
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Detroit  
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Los Angeles  
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## CALENDAR

The Cable Positive Third Annual Benefit Dinner will be held April 26 at the New York Marriott Marquis. The event honors Anne Sweeney, president of Disney/ABC Cable Networks. Contact: 212-852-5193.

Women in Cable & Telecommunications will present the "Executive Development Seminar Mastery Course" April 27-28 at Sylvan Dale Ranch in Loveland, Colo. Contact: 312-634-2353.

The Radio Group of the Entertainment, Media & Communications Division of UJA-Federation of New York will honor Jimmy de Castro, president of Chancellor Media's Radio Group, at its Annual Achievement in Radio Luncheon April 28 at the New York Hilton and Towers. Contact: 212-836-1853.

The American Society of Magazine Editors will host the National Magazine Awards April 28 at New York's Waldorf-Astoria. *Business Week* editor in chief Steve Shepherd and retired *Scientific American* editor Dennis Flanagan will be inducted into the ASME Hall of Fame. Contact: 212-872-3700.

*Bon Appétit* will host its 10th annual Wine & Spirits Focus May 7-9 in Las Vegas at Mandalay Bay Resort & Casino, the Bellagio and the Rio All-Suite Casino Resort. Contact: 888-34-FOCUS.

Cable '99, the convention of the National Cable Television Ass'n, will be held June 13-16 at McCormick Place in Chicago. Contact: 202-775-3669.

# Media Notes

## NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

### HBO Mixes Up Movies Unit

HBO is changing the management of its original-movies division. The Time Warner-owned premium channel last week announced that John Matoian will not renew his contract as president of HBO Pictures and that Chris Albrecht, president of HBO original programming, will now oversee both movie divisions. Albrecht has supervised many recent HBO hits, including *The Sopranos* and *Sex and the City*, as well as the massive miniseries *From the Earth to the Moon* in 1998. Matoian's successful movie projects for HBO include: *Don King*, *Gia*, *The Rat Pack* and *Shot Through the Heart*.

### Littlefield Has New Launch Pad

Warren Littlefield, who served as president of NBC Entertainment for nine years, has joined the board of directors of Launch Media Inc., a digital media company dedicated to launching an online music site for young people. Littlefield currently heads a production company bearing his name, which is a joint venture with NBC.

### Liberty Ups ACTV Stake

Moving to own more of the interactive future, Liberty Media last week increased its \$5 million investment in ACTV, a maker of software for digital television and the Internet, by \$9 million via options and a common stock purchase. New York-based ACTV has been a pioneer in interactivity with its "Individualized Television," a personalized digital television technology, and has patented "HyperTV" a software application for the TV/Internet convergence. Under the terms of its new investment, Liberty has the

option to increase its ACTV stake to a total of \$100 million, or 25 percent of the company. Liberty's interest in ACTV will be rolled into the company's interactive holdings as well as its TCI Music holdings, which includes The Box Worldwide.

### ESPN Adds HITS Dist.

ESPN last week named its two digital networks to be distributed on the AT&T Broadband Headend in the Sky (HITS) sports satellite transponder. ESPN Now, a sports barker channel, and the pay-per-view ESPN Extra will join ESPN's three existing pay-per-view services, ESPN GamePlan (college football), ESPN Full Court (college basketball) and MLS/ESPN Shootout (Major League Soccer) on HITS. The HITS sports transponder will begin serving subscribers in the third quarter.

### Pax Hangs Hope on Drama

Pax TV has signed an agreement to air its first new drama series this fall, *Hope Island*, based on the British series *Balbykissangel*. *Hope Island* will follow the adventures of a young minister who arrives on the Pacific Coast island to become minister of an abandoned church. He ultimately befriends the island population of opinionated eccentrics, dreamers and oddballs. The series will be co-produced by Pax and Lion's Gate Television. Paramount International Television will handle international sales. Pax has ordered 13 episodes.

### TCA to Buy Texas Systems

TCA Cable has cut a deal with Cablevision in Williamson County, Pflugerville and Leander, Texas, to purchase systems serving approximately 23,000

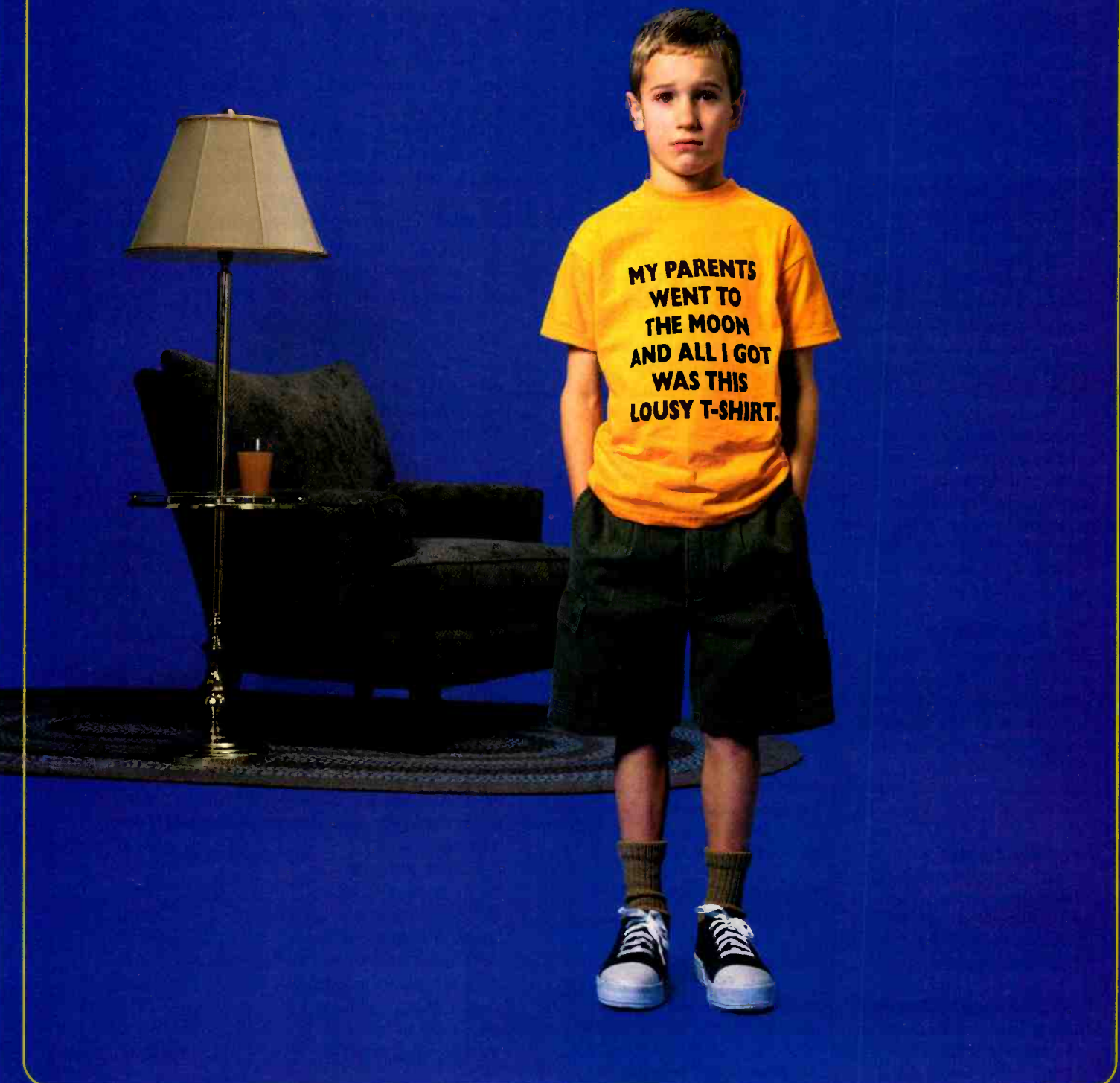
## Here Comes the Judd

Grammy award-winning country singer/songwriter Naomi Judd will host *Heart to Heart*, a four-hour weekly radio show syndicated by Premiere Radio Networks. In her first radio-hosting gig, Judd will take listener requests and dedications as she broadcasts live from her home outside Nashville. The show will launch May 2 and air every Sunday night from 8 p.m. to midnight ET. Kmart will be the presenting sponsor of the music show, as well as for *The Judds' Reunion Concert*, in which Naomi will perform with her daughter and former singing partner Wynona on New Year's Eve 1999 in Phoenix. Naomi is the retailer's spokeswoman.



**All Heart:** Premiere Networks will put Naomi on the air.





# Media Notes

CONTINUED

subscribers in those areas and in neighboring Georgetown. The transaction is expected to be completed by June 1. TCA, serving 870,000 subs in Arkansas, Louisiana and Texas, is the 15th-largest MSO and one of the primary systems in the Lone Star State.

## TV Stations Boost Tribune Co.

Tribune Co.'s broadcast and entertainment division posted a rise in first-quarter operating profits to \$63 million from \$54 million, owing mostly to significant growth in the TV station group. Operating revenue rose 10 percent, to \$264 million from \$240 million. Tribune credited the success to a 24 percent revenue rise of the WB network, in which the group holds a minority interest. Publishing operating profits during first quarter increased 4 percent, to \$103 million from \$99 million in 1998. Operating revenue rose 5 percent, to \$392 million.

## Carr Departs Weider

In an expected move, Michael Carr, Weider Publications president/CEO, will retire this week after nine years with the company, the last seven at the helm. Carr said he will pursue a career as a motivational speaker and business writer. A search is under way to find a new president/CEO. During Carr's tenure, the publisher of health and fitness magazines *Shape*, *Men's Fitness* and *Jump* has grown to one of the top 25 U.S. publishing companies.

## Townsend Joins Nielsen Board

Ronald Townsend, former president of Gannett Television Group and president/general manager of WUSA-TV in Washington, D.C., was elected to the board of directors of

Nielsen Media Research. Townsend has spent 40 years in the broadcast industry, including stints at CBS News and CBS Television. He is past chairman of the National Association of Broadcasters' Television Board and currently serves as a communications consultant.

## Shadow Merges Traffic

Westwood One's Shadow Broadcast Services, which provides news, weather, sports and traffic information to about 350 radio and TV stations, has struck a deal with Smartroute Systems to merge traffic operations. Boston-based SmartRoute adds hi-tech software to Shadow's operations in 15 markets.

## NBC Adds Breeders Shows

NBC will broadcast four new Breeders' Cup thoroughbred racing telecasts from Saratoga and Belmont race tracks this year leading up to the Breeders' Cup Championship. The new shows, titled *NBC Road to the Breeders' Cup*, will on Sept. 4, 11, 19 and Oct. 3. Breeders' Cup Ltd. will underwrite the telecasts of the one-hour shows, as well as a 90-minute *Breeders' Cup Preview* show on Sunday, Oct. 10. The new shows will boost to 10 hours the amount of racing coverage on NBC Sports this fall. The Breeders' Cup will air on NBC on Nov. 6.

## Hearst Ups Mr. Food's Sked

Hearst's *Mr. Food's EasyCooking* will increase its publishing schedule from four to six times a year. David Doty, *Mr. Food's* founding editor, has also been named editor in chief of the 2-year-old, 275,000-paid-circ title. *Mr. Food's EasyCooking* is based on the food philosophy of TV chef Art Ginsburg, also known as Mr. Food.

## CMR Top 50

A ranking of the top 50 brands' advertising in network prime time

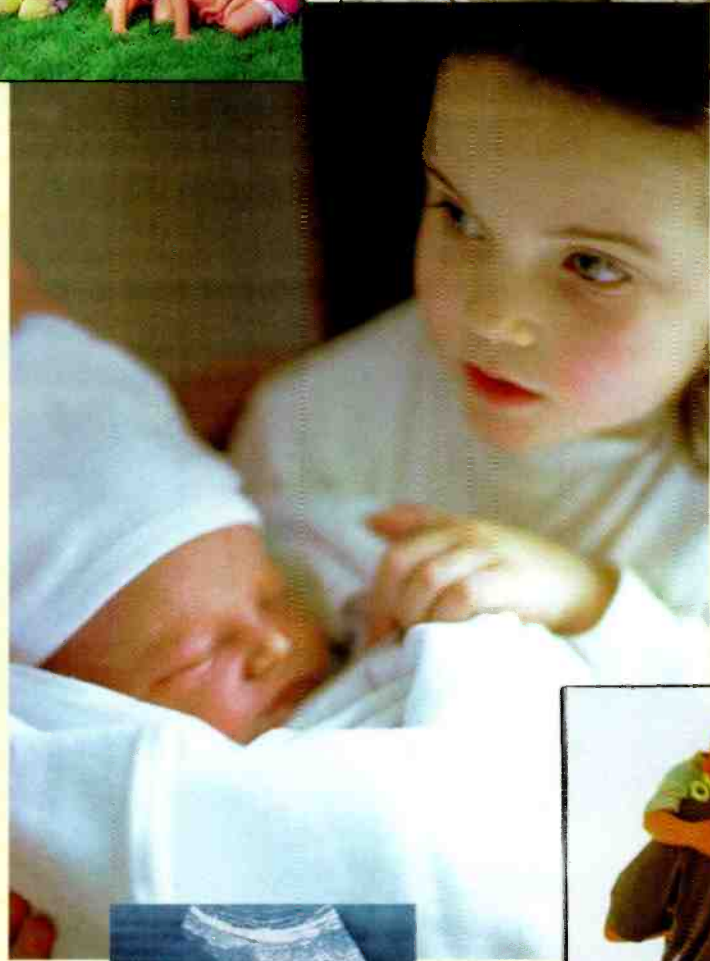
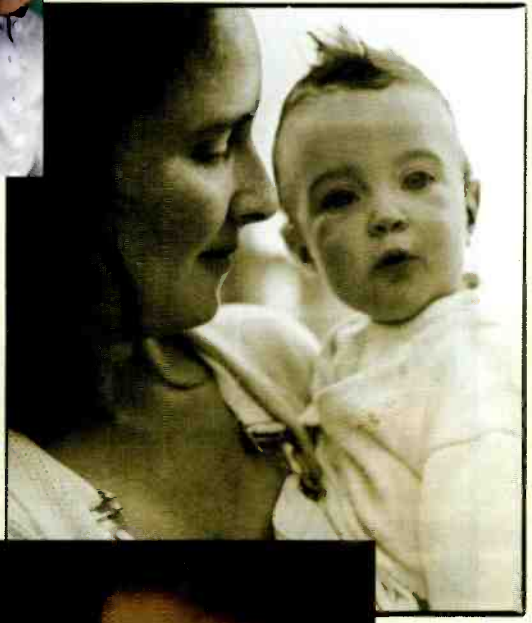
Week of March 29–April 4, 1999

Rank	Brand	Class	Spots
1	BURGER KING	G320	84
2	MCDONALD'S	G320	55
3	KFC	G320	37
4	M&M'S—CANDIES	F510	34
5	SPRINT LONG DISTANCE—RESIDENTIAL	B221	32
6	DR—TRIMMER MOWER	G711	29
7	PEPSI—SOFT DRINK	F441	28
	POLAROID—CAMERAS & INSTANT FILM	G141	28
9	IRELAND—TP	T434	27
10	WARNER BROS.— <i>MATRIX</i> MOVIE	B660	23
11	LITTLE CAESAR'S PIZZA RESTAURANT	G320	21
12	COCA-COLA CLASSIC—SOFT DRINK	F441	18
	COLGATE TOTAL—TOOTHPASTE	D211	18
	JC PENNEY—BUSINESS/TECHNOLOGY	V420	18
	SEARS DEPT—WOMEN'S APPAREL	V410	18
16	10-10-220 LONG DISTANCE—RESIDENTIAL	B221	17
	BURLINGTON COAT FACTORY—FAMILY	V311	17
	K MART DISC—CHILDREN'S APPAREL	V510	17
	MAXWELL HOUSE—COFFEE	F411	17
20	CLARITIN—ALLERGY RX	D560	15
	DR PEPPER—SOFT DRINK	F441	15
	HALLMARK—GREETING CARDS	B722	15
	<i>MIGHTY JOE YOUNG</i> —VIDEO	H532	15
	OLD NAVY CLOTHING STORE—FAMILY	V311	15
	PIZZA HUT	G320	15
	ZOMIG—MIGRAINE RX	D560	15
27	DISCOVER CARD—PLATINUM CARD	B111	14
	DREAMWORKS— <i>FORCES OF NATURE</i> MOVIE	B660	14
	LIFE SAVERS—CANDY	F510	14
	PAYLESS SHOE SOURCE—WOMEN	V313	14
	REACH POWER BRUSH—TOOTHBRUSH	D219	14
32	1-800-COLLECT	B221	13
	CHILDREN INTL	B322	13
	METLIFE—MISC FINANCIAL SERVICES	B129	13
	ORAL-B CROSS ACTION—TOOTHBRUSH	D219	13
	ULTRA SLIM FAST—RTS DRINK	D543	13
	VOLKSWAGEN AUTOS—PASSAT	T113	13
38	101 DALMATIANS—VIDEO	H532	12
	BEAUTIFUL MUSIC CO—VAR RCRDNGS DR	V871	12
	DOVE NUTRIUM—MOISTURIZING BODY WASH	D223	12
	KRYLON—PAINT	H630	12
	NICOTROL INHALER—RX	D560	12
	NIKE—SNEAKERS MEN	A321	12
	SENTINEL—DOG RX	G640	12
	SUBWAY RESTAURANT	G320	12
46	ACUVUE—DISPOSABLE CONTACT LENS	D630	11
	FANNIE MAE FOUNDATION	B329	11
	GMC TRUCKS—SIERRA	T117	11
	PIER 1 IMPORTS STORE	V379	11
	RE/MAX REAL ESTATE	B450	11

Ranked in order of total spots. Includes ABC, CBS, NBC, Fox, UPN and WB.

Regional feeds are counted as whole spots. Source: Competitive Media Reporting.





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**Special Report**  
**TV Stations**







# THE ACCIDENTAL ICON

*Janet Peckinpaugh's  
sexual discrimination lawsuit  
could alter the way  
TV stations operate.*

**BY VINCENT COPPOLA**

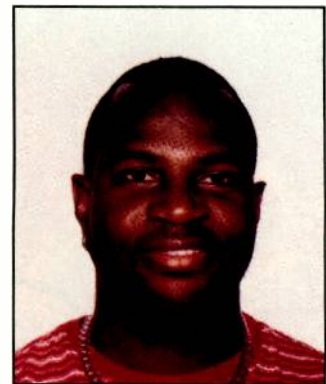
**PHOTOGRAPHY BY DOUGLAS LEVERE**



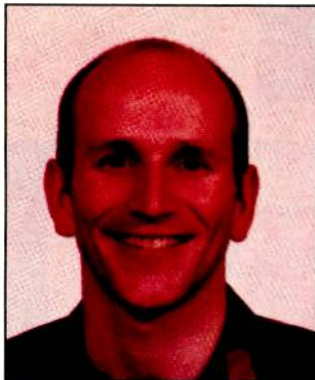
**NAME: JORGE POSADA**  
AGE: 30  
CITY: MIAMI, FL  
OCCUPATION: PHYSICIAN



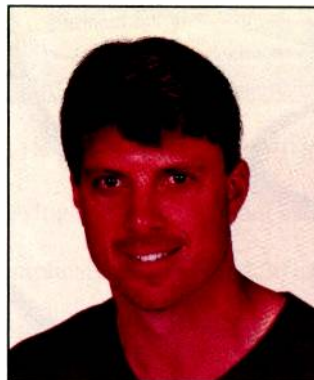
**NAME: DAVID CONE**  
AGE: 29  
CITY: SEYMOUR, CT  
OCCUPATION: ELECTRICIAN



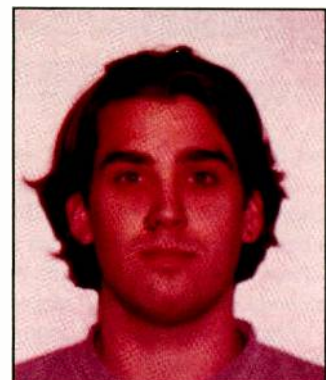
**NAME: BERNIE WILLIAMS**  
AGE: 33  
CITY: TAMPA, FL  
OCCUPATION: CUSTOMER SERVICE



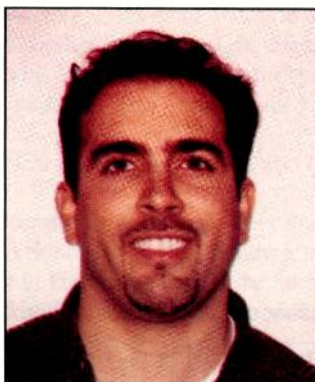
**NAME: DEREK JETER**  
AGE: 30  
CITY: RAPID CITY, SD  
OCCUPATION: USAF OFFICER



**NAME: TINO MARTINEZ**  
AGE: 31  
CITY: NEW YORK, NY  
OCCUPATION: FIRST BASEMAN



**NAME: SCOTT BROSIOUS**  
AGE: 21  
CITY: WELLINGTON, OH  
OCCUPATION: MODEL



**NAME: RICKY LEDEE**  
AGE: 32  
CITY: BROOKLYN, NY  
OCCUPATION: ATTORNEY



**NAME: PAUL O'NEILL**  
AGE: 25  
CITY: FROSTPROOF, FL  
OCCUPATION: FIRE CREW BOSS

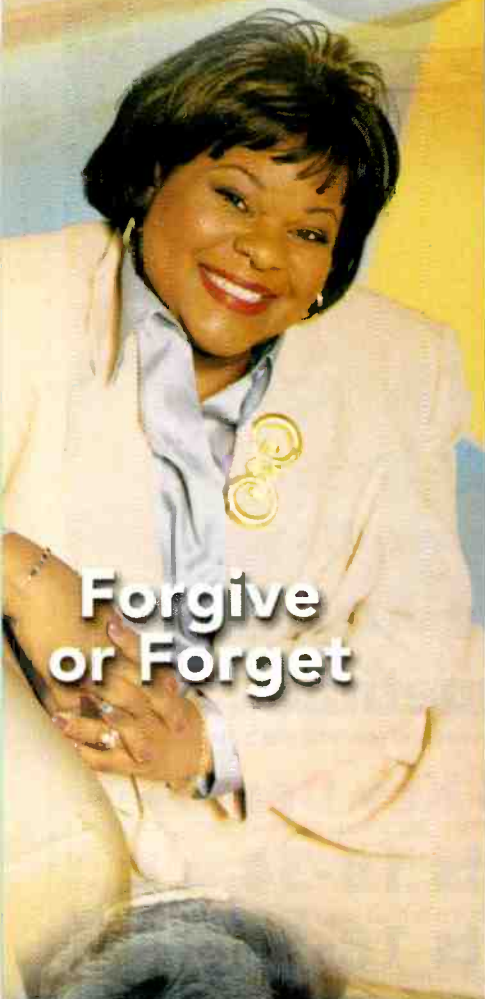


**NAME: CHUCK KNOBLAUCH**  
AGE: 27  
CITY: FORT PLAIN, NY  
OCCUPATION: LOGGER

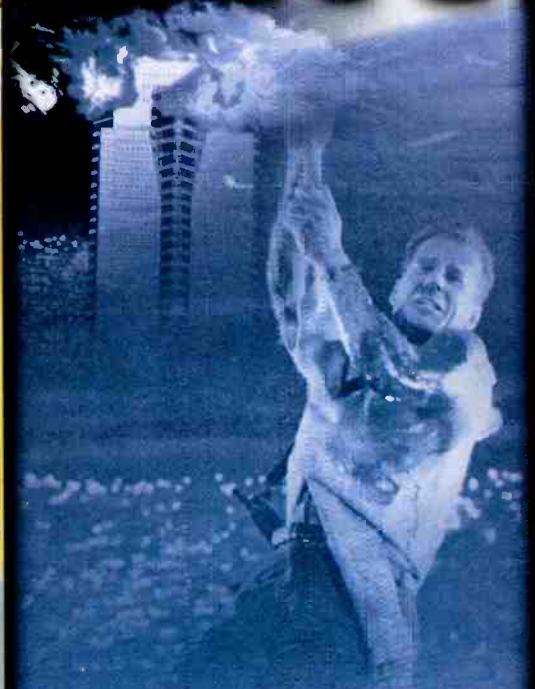


**ESPN** The Magazine. **The Readers.**

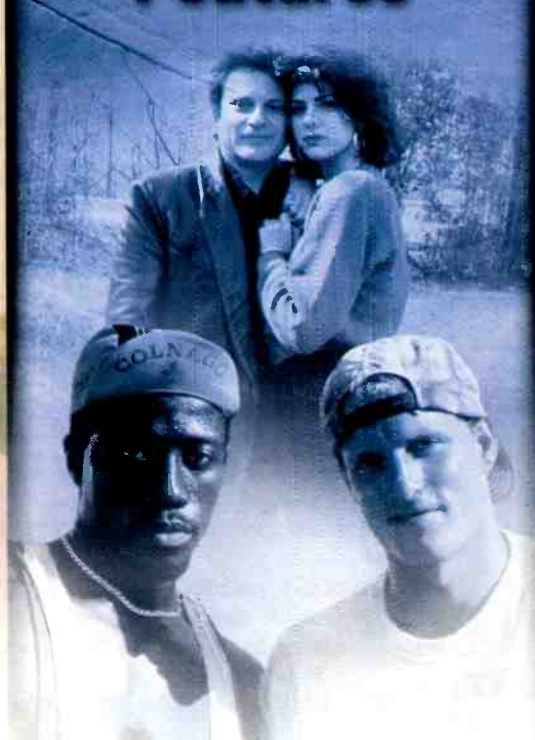
# Twentieth



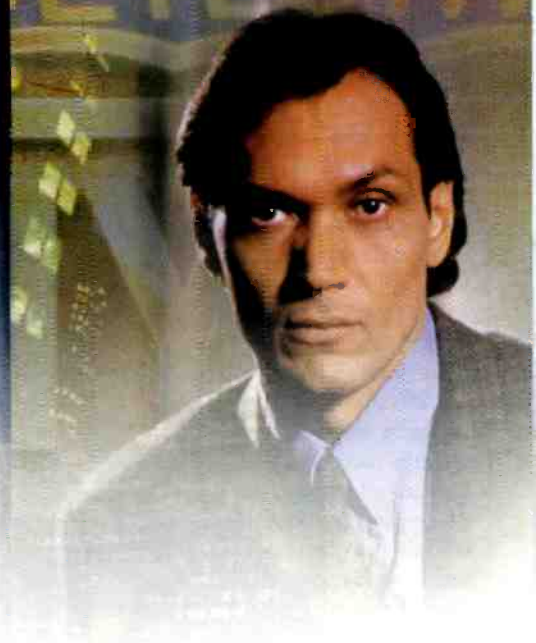
**Forgive  
or Forget**



**Fox  
Features**



**NYPD Blue**



# Shows of

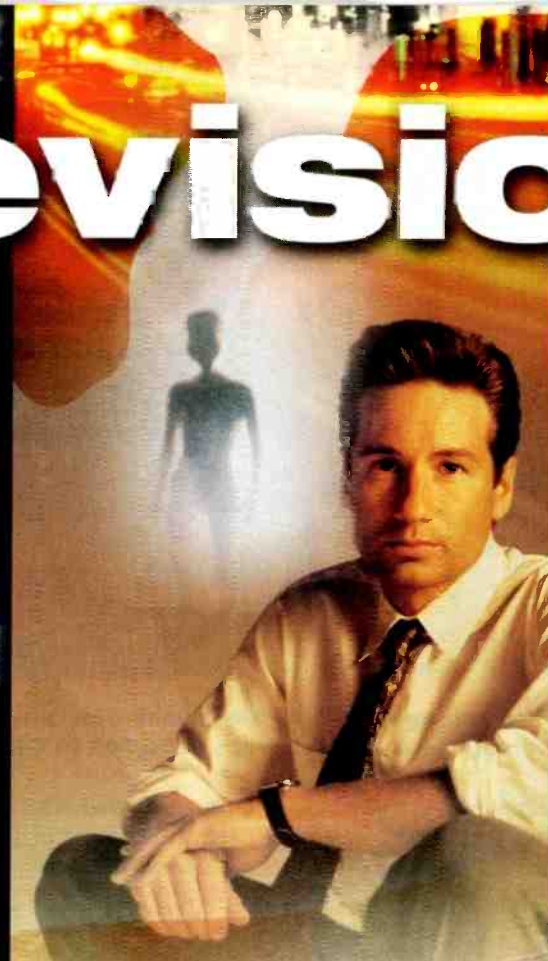
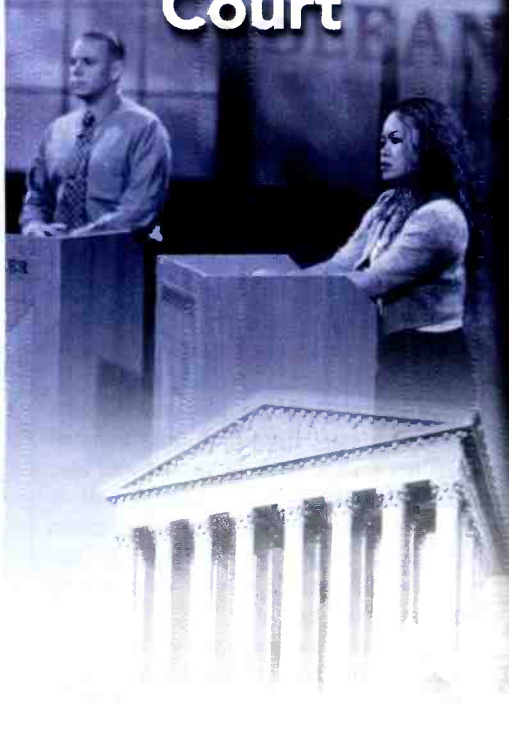
For Advertiser Sales, Contact:  
New York: 212-556-2520  
Chicago: 312-494-2975



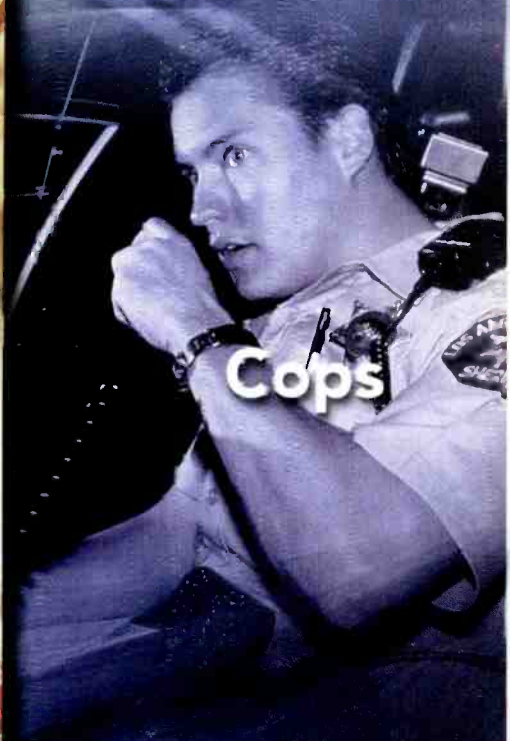
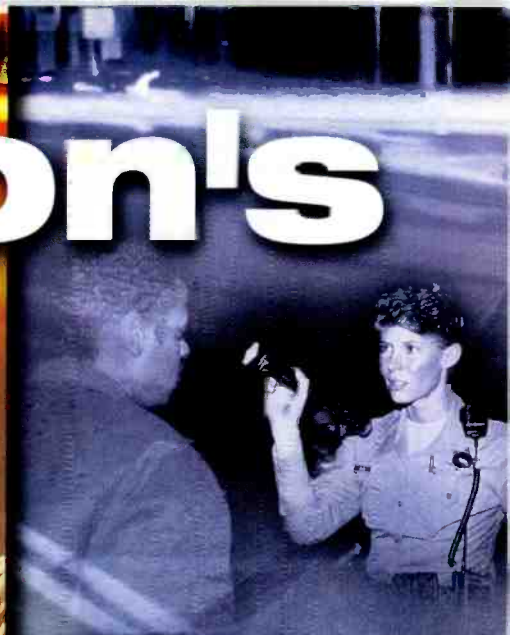
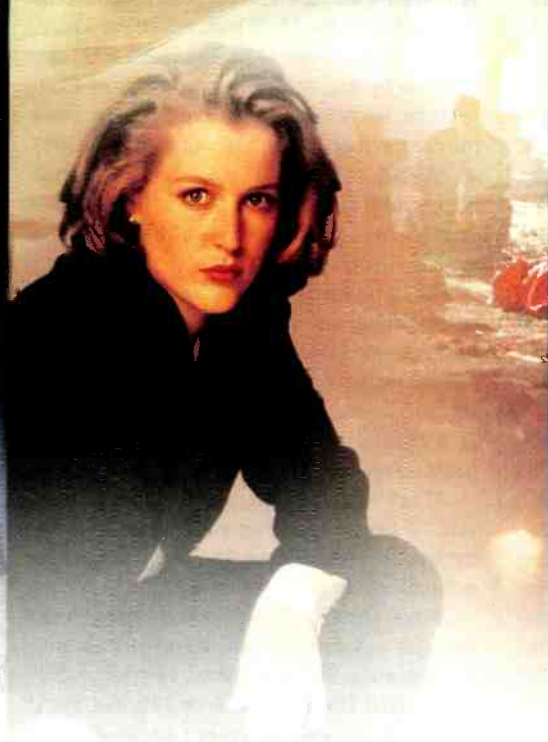
# Television's



**Divorce Court**



**The X-Files**



**Cops**

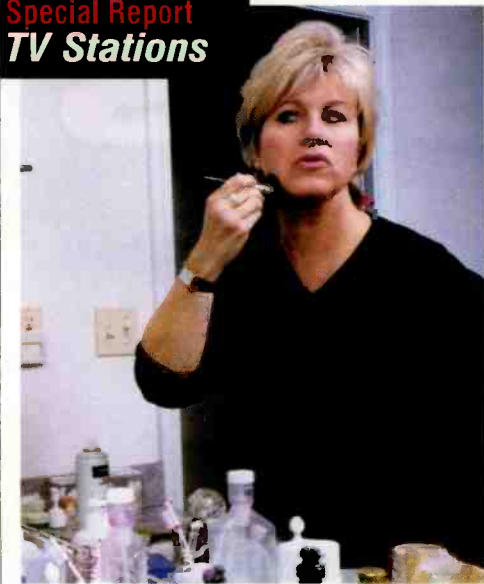


# Strength.





## Special Report TV Stations



SUZANNE O'FONTOPEOPLE/WEERLY '99

**In 1996, Peckinpaugh filed suit against Post-Newsweek Stations after losing her home and watching her salary fall from \$250,000 to \$40,000.**

lawsuit that was waiting to happen. Hundreds of TV newswomen, the industry's first female generation, are now edging into their 50s. If the letters and e-mail that flood Peckinpaugh's office are any indication, fears about gender and age discrimination are widespread. Atlanta anchor Brenda Wood, 43, said any positive changes have been very recent. "Women were never allowed to mature in this environment," she insisted. "Once you hit 40, they were looking to replace you with an ingenue."

Others say Peckinpaugh's victory will prove hollow. "Too old" may become "just not right for the job" in the mouths of news directors. Perhaps that thirtysomething anchorwoman may be fired today to avoid age-discrimination hassles later. One Post-Newsweek executive laments not "just paying her off and avoiding all this hassle."

"As women, we kid ourselves into thinking that paying your dues means something," Peckinpaugh said. "In reality, it's all superficial for women."

**B**efore becoming a sexual discrimination icon, Peckinpaugh had spent more than two decades in TV news, working her way up from weatherperson at WWBT in Richmond, Va. ("They wanted to change my name to something catchy like Suzy Sunshine") to reporter and then anchor at WXEX, where, as Richmond's first female newsreader, she propelled a station whose news programming regularly trailed cartoon shows to the No. 1 spot in the market.

Peckinpaugh's empathetic, high-emotion approach to the news clearly struck a sympathetic chord with some viewers. She recovered from a car wreck that left her temporarily paralyzed, lost her father to cancer of the esopha-

gus—tragedies that she says sensitized her. Her court victory triggered an avalanche of "way to go" letters from viewers male and female, young and old.

"I am affected by stories," she said. "Sometimes I'll have a tear in my eye, especially if it's about a child."

In 1984, she jumped to ABC affiliate WTNH-TV in New Haven, handling the 6:00 p.m. and later the 11:00 p.m. newscast. There, teamed with dapper, silver-haired Al Terzi (dubbed by the station as "the dean of Connecticut anchors"), Peckinpaugh blew away the competition. It was the same story in 1987 at WFSB, (owned at the time by Post-Newsweek) in Hartford. Today, at WVIT—despite her much-publicized tribulations—she's in first place.

Peckinpaugh's grandmother was a preacher, so righteous indignation courses in her veins. Those familiar with the case say Post-Newsweek management was stunned when she sued—a lawsuit is considered a death sentence in a business that, according to one anchor, treats on-air talent like "pieces of furniture."

"They didn't understand," Peckinpaugh said. "I taught myself to walk again after my car wreck. When somebody threatens me, my inclination is to go after him."

When she filed her lawsuit in 1996, Peckinpaugh was 46 years old, rising at 2:30 a.m. to anchor the 5:30 a.m. news. Her salary had plummeted from \$250,000 to \$40,000. She'd lost her house (her severance package didn't cover a month's mortgage payment) and was scrambling for commercial work. Her ex-husband had moved to Washington, D.C., leaving Peckinpaugh to raise their 8-year-old son, Alex, alone.

A dream job, a dream life—the big house, two-seater Jaguar, exotic vacations, celebrity

coverage in the local papers—had become a nightmare. Not because of flagging job performance or popularity, she believed, but because she was a woman, growing older in a business whose First Commandment decreed an authoritative older anchorman be paired with an attractive young anchorwoman.

Post-Newsweek executives insist Peckinpaugh's popularity had declined before her contract dispute exploded. "Her ratings were soft and her research was poor," Ryan said. "Compared with the other anchors, she came out a clear last."

Peckinpaugh believed she'd tried to protect herself from the ax. In the early '90s, she'd turned down lucrative job offers in other cities, because, she said, Channel 3 gm Christopher Rohrs and news director Mark Effron had repeatedly assured her she had long-term job security. As much as anything else, those empty promises would undercut defense arguments that the case was merely a contract dispute.

Specifically, Peckinpaugh's suit alleged Ryan, Rohrs and Effron had discriminated against her on the basis of gender and age; had breached her 1991 contract as well as good faith covenants and oral agreements guaranteeing long-term employment; and had retaliated against her for complaining about sexual harassment.

Peckinpaugh's complaint was also personal, rooted in a sexual assault alleged to have taken place years earlier when she was working at WTNH (Channel 8) with Al Terzi in New Haven. In 1987, Peckinpaugh, newly married, and Terzi took part in a Children's Miracle Network telethon, then attended a reception at the Park Plaza Hotel.

As Peckinpaugh tells it, Terzi insisted on escorting her to her room, checked the bathroom and under the bed for intruders, then



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the *World*



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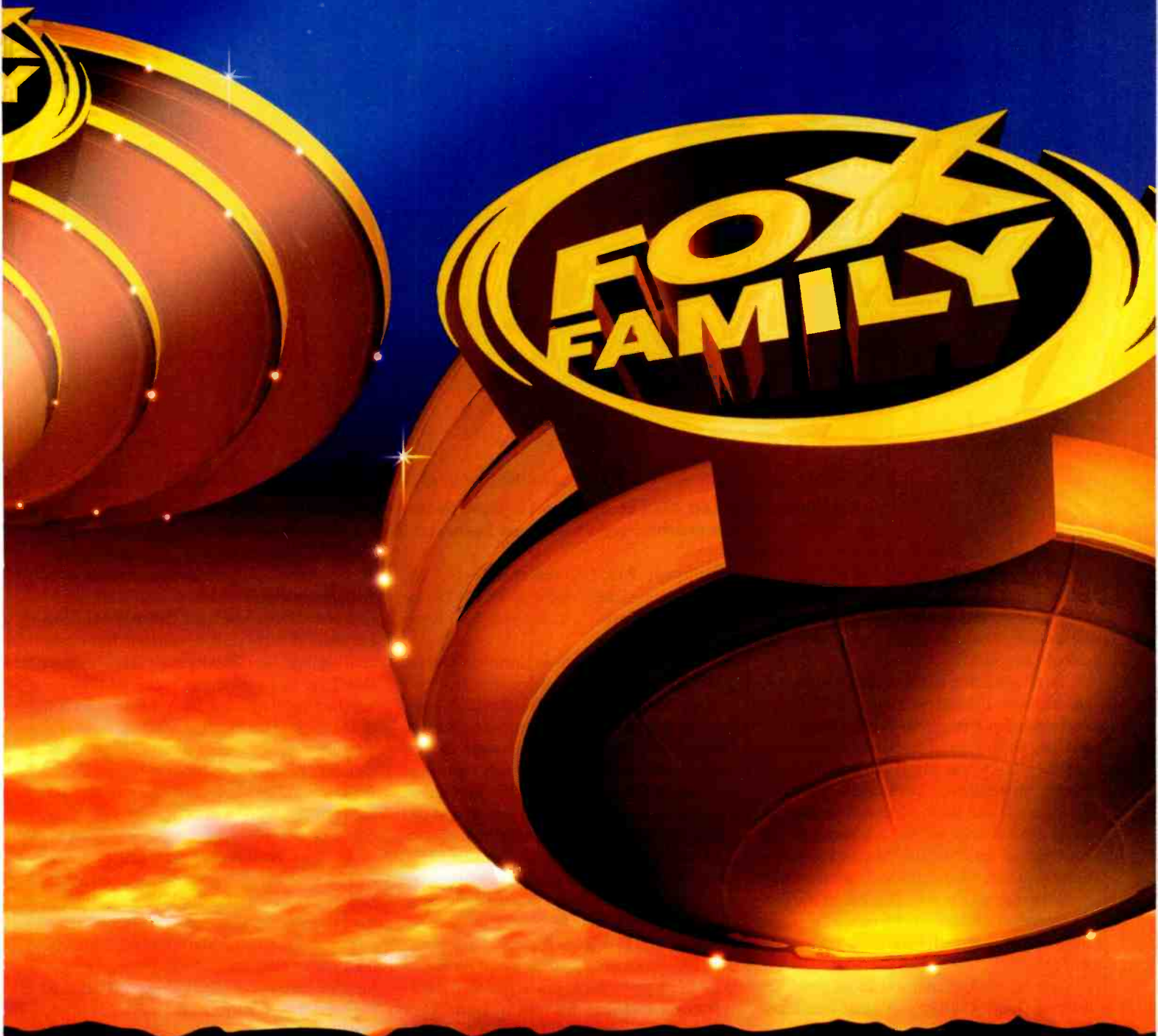
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**Special Report**  
**TV Stations**

**'A woman has every right to grow gray if she's good at what she does.'**


SUZANNE OPTON/PEOPLE WEEKLY © 1999

**Peckinpaugh's son Alex is starting to grow tired of the media attention gravitating to his mother, who has been featured in *People* and *Glamour*.**

lunged at her. "He grabbed me and tried to kiss me and tried to stick his tongue in my mouth..." Peckinpaugh testified. She later told *Mediaweek*, "We were on the floor. I had to get away from him."

Terzi, who referred an interview request to his attorney, insisted in court that he gave Peckinpaugh nothing more than a collegial hug and kiss. He'd checked out her room as a courtesy, he said. "Given Ms. Peckinpaugh's popularity," he testified, "anything is possible." Peckinpaugh said the incident and Terzi's subsequent unwillingness to acknowledge the encounter so unnerved her she could no longer sit next to him. "I was freaked out, hysterical and then angry," she said. "Back then you didn't report sexual harassment, especially if you were a public person. It becomes a 'he said, she said' thing."

In June 1987, despite entreaties from her husband, Elliot Gerson, and agent Ken Lindner not to allow the incident to derail her career, Peckinpaugh said she walked away from "a fabulous contract offer on the table." Post-Newsweek insiders suggest she used the alleged incident to get out of her contract and jump to Hartford.

In Hartford, Channel 3 came courting. Peckinpaugh, then 36, was wined and dined by

Washington Post Co. executives, who—she insists—immediately began a "You'll be the star... We love you... You can stay here forever" drumbeat.

In December, Peckinpaugh moved into the 5:00 p.m. and 6:00 p.m. anchor slots at WFSB at a starting salary of \$185,000. By 1993, Peckinpaugh was a star. In the final years of a deal that topped out at \$250,000 plus wardrobe and other perks, she was attracting attention from stations in Boston, Dallas, Philadelphia and New York. She said she took a yellow legal pad and scratched out a list of pluses and minuses attached to each job offer. "I'm thinking, 'I'm 41 years old,'" she recalled. "I'd be starting out in a new market. In Hartford, I'm hearing, 'You can grow old here.'"

Peckinpaugh believes her troubles began in July 1993 when Rohrs announced: "We have a present for you! We've just signed Al Terzi to a five-year contract!" She was stunned. "Do I keep my mouth shut or do I say, 'Oh my God! I can't believe you've hired him!'" Peckinpaugh wondered to herself. She decided to clear the air with Terzi.

When the anchorman didn't respond to her requests for a lunch meeting, she blurted the sexual harassment story to news director Mark Effron. The ink was barely dry on

Terzi's five-year deal. In the next months, Peckinpaugh testified, she was hit with "a barrage of red flags," evidence that would buttress her claim that the station managers had retaliated against her. Peckinpaugh later testified that Terzi told her he had promised his wife, who had heard a dramatically different version of the Park Plaza Hotel encounter, he wouldn't work with her again. (Terzi denied the allegation.) "I'm thinking he's got the problem," Peckinpaugh said. "Because I've got this no-cut contract saying I'm doing the 5 p.m. and 6 p.m. newscasts."

In April 1994, Peckinpaugh and two other female anchors were ordered to audition alongside Terzi. None of the station's male anchors were tested, a decision that figures prominently in jury deliberations. Market researcher Norman Hecht reported that viewers found Peckinpaugh "polarizing." Peckinpaugh decided at the time that Terzi had sabotaged her, intentionally blowing cues and ad libs—a charge he vehemently denied. "By now, I'm scared to death," she said. "Here's this stellar career about to come to an end a second time!"

In June, her agent told the devastated anchorwoman she would be pulled off the air the following month. Peckinpaugh confronted Rohrs, the station manager, who, accord-



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RATED STATION IN L.A., BEATING KTTV, KTLA, KCBS AND KCOP (M-F 7AM-2AM)!

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SUCCESSIVE SWEEPS OF YEAR-TO-YEAR GROWTH!

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OF L.A.'S TOP 10 DAYTIME PROGRAMS (M-F 9AM-4PM)!

+33%

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LATE NIGHT ENTERTAINMENT BLOCK (M-F 11PM-2AM)!

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NBA RATINGS GROWTH OVER FEBRUARY '98!

## THE REAL STORY IS IN THE NUMBERS!

# KCAL



SOURCE: NSI, FEB '99  
NOV '98 vs NOV '97, EXCLUDES NBA  
M-F 11PM-2AM EXCLUDES LATE NEWS

REPRESENTED NATIONALLY BY:  
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## Special Report TV Stations

ing to Peckinpaugh's account, told her, "This is totally a business decision. You know we have too many female anchors." That allegation, embraced by the jury, is the heart of Peckinpaugh's gender-discrimination claim. Ryan said, however, that two of the station's male anchors were already on the way out.

In December 1994, Peckinpaugh was moved to the 12:00 noon and 5:30 p.m. newscasts—a demotion that became grounds for her breach-of-contract claim. She worked those slots until her contract expired in July 1995, then stayed on as a weekend anchor until September. "I'm still thinking, 'Use me, abuse me,'" she said. "I'm on the air, buying my agent more time."

Peckinpaugh then accepted what she thought was a contract for the weekend anchor slot, agreeing to a 50 percent pay cut. "The news director puts this manila envelope on my desk," she said. "He says, 'Look it over and sign it. I need it back today.'"

The envelope contained a release of claims, Peckinpaugh said, demanding assurances that she would not sue for age or gender discrimination. In return, she was guaranteed employment until the end of the year. "It lists everything I end up suing for," Peckinpaugh said. "It was validation, verification for everything I'd suspected they'd done to me. I wanted to throw up."

She refused to sign the release and the news director told her to leave the station. "I got my purse off my desk," she said, "walked out the door and never went back."

In court, Post-Newsweek argued that the decision not to renew Peckinpaugh's contract was made because she'd scored poorly in the market-research testing conducted in April 1994. Bill Ryan testified that an employee's longevity depended purely on on-air performance, communication skills, writing skills and journalistic credentials. "The standards that exist apply to both men and women," he said.

"This should have been a simple case about whether management had a right to let a contract terminate," Ryan said. "Christ! If you can't use research, how do you make decisions? Janet came in last of all the anchors we measured. All this other stuff got spun into it

as satellites. They did a very good job of spinning a web of confusing facts and dates."

Nonetheless, the jury found Peckinpaugh's written contract had been breached in December 1994 when she was bumped off the 6 p.m. newscast. It also accepted the station's verbal assurances ("implied covenants of good faith") as binding, specifically awarding \$2.7 million on Peckinpaugh's breach-of-contract claim alone.

Until recently, the lead anchor on WPLG-TV, the Post-Newsweek station in Miami, was Ann Bishop, who was well into her 60s when she retired. Bill Ryan hired her and retained her, which is one reason he has taken the Peckinpaugh case so personally.

"This case is so ironic," Ryan said. "Our company has a wonderful reputation in terms of hiring and promoting women and minorities. But here's Janet Peckinpaugh telling her story around the country and we're getting the s---kicked out of us."

Even though the typical anchor arrangement features an attractive young female, many women anchors have become so popular that they have been allowed to grow old on the tube. Monica Kaufman of Atlanta's WSB-TV and Jean Enerson of Seattle's KING-TV are institutions in their 50s. As the first-generation women anchors mature, station managers and news directors say they expect more women to stay longer.

"There are a lot of factors involved in making the best anchor team," said Emily Barr, president and general manager of Chicago's WLS-TV. "A woman's age is not typically one of them."

The common practice of shunting women anchors aside when they reach middle age is unlikely to be easily reversed, regardless of the Peckinpaugh decision, not as long as station executives feel the pressure of ratings, which turn so powerfully on the likability and attractiveness of talent. Regardless of market size, an anchor is more than a news reader. He or she is the face that station shows to the world, and in addition to all the fine journalis-

tic ideals news directors cling to, they must answer to a ratings system driven by often superficial factors.

Twenty-five years ago, when virtually all anchors were men, the emergence of female co-anchors fundamentally changed the business of TV news. The introduction of all those women news readers created thousands of jobs for females and changed the way stations marketed their most visible assets. Some news directors and station managers clearly fear that the Peckinpaugh decision will undermine their ability to pair a man and a woman purely for reasons of gender or even race. In racially diverse cities such as Los Angeles and San Francisco, the long-accepted practice of pairing a white man with an Asian woman, for instance, could come under greater scrutiny. The ultimate result of Peckinpaugh could be to place stations' research procedures on a collision course with the law.

Management wariness is growing. "Sometimes a little unexpected thing can ruin you," said Dan Havens, general manager of WVII-TV in Bangor, Maine, who recently attended a seminar on sexual discrimination. "You have to have definitive procedures in place to discuss and handle circumstances where discrimination of any sort raises its head. If you do, chances are, you'll be all right. If you don't, well, it's gonna take a lot of cost-per-point ratings analysis in Connecticut to come up with four million dollars!"

Even if the Hartford verdict is overturned, Peckinpaugh's case will continue to resonate endlessly through the culture. Peckinpaugh has become a revivalist, traveling to speak at seminars, on college campuses and at forums for women, answering the piles of e-mails and letters that keep coming.

"The victory is here," she said, pointing to her heart. "It was won in the courtroom and decided by a panel of my peers. It was never about money. I sued so this could happen. I have a responsibility to keep the story going."

Two hours into the interview, fifth-grader Alex has had enough. Now his teacher is making him keep a journal of the events swirling around his mother. "Too many people are bugging us," he says. "This is all kind of boring." Alex would rather be playing Zelda on his Nintendo. Or maybe a Peckinpaugh video game some entrepreneur surely has in mind. Imagine Janet zapping sniveling news directors with bolts of electronic lightning. ■

*Vincent Coppola is a freelance writer based in Atlanta. His work appears frequently in Men's Journal, Atlanta magazine and Dunnavant's Paydirt Illustrated.*

**'If you can't  
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WASHINGTON  
**Alicia Mundy***Winds of War Roil NAB*

Animosity hangs  
heavy in the air  
as networks and  
their affiliates take  
opposing stands



THE BIBLE WARNS: "HE THAT troubles his own house shall inherit the wind." If that's true, then it explains the hurricane blowing through the National Association of Broadcasters. As the organization—rated one of the most formidable in Washington by *Fortune*—prepares for its annual blowout, members should be in a mood to celebrate a successful year: the rollout (despite some bumps) of digital TV, the resurrection of the satellite reform act, and the killing of the free-TV-for-candidates movement.

But at this year's convention, says one network lobbyist sarcastically, "It's going to be so much fun. We'll all have so much to talk about. If we're talking to each other."

She was referring to the two groups, the networks and affiliates, who, behind their smiles and backslapping, are getting ready to go to war. True, there have been other times when those two groups faced off on certain matters. However, reps of both networks and affiliates told *Mediaweek* that this time the stakes are higher and the animosity is more palpable.

The networks charge that the NAB, their lobbying arm in Washington, recently broke a crucial truce with them and stabbed them in the back. The affiliates complain that the networks are leading an assault on the very heart of the network/affiliate structure.

The first issue is the cap on broadcast ownership. The networks want it raised. The affiliates, who control the NAB board, don't. This has led to some amusing scenes on Capitol Hill, which the two sides have made their battleground. One Senate staffer described an incident last December when the top honchos from Disney/ABC were just walking out the back door to Sen. John McCain's office when lobbyists from the NAB were preparing to come in the front.

McCain (R-Ariz.), the often grumpy chairman of the Senate Commerce Committee, had been the recipient of yet another visit from Michael Eisner, CEO of Disney, and Bob Iger, president of ABC, and a few of their Washington reps. But shortly after McCain had waved goodbye to Eisner, NAB reps were swooping down on the senator's office to urge him to "pay no attention" to the Disney delegation.

This—and similar scenes involving NBC's Bob Wright and execs from CBS and Fox in the offices of other key congressmen—is what prompted the angry complaint from several reps of the Big Four that the NAB had betrayed them. "In the past, we've had a spoken truce," said a network lobbyist, who requested anonymity. "On broadcast ownership caps, we could

lobby and the affiliate groups could lobby, but the umbrella organization, the NAB, would stay neutral. Now that's changed."

Just two months ago, after ABC had flown in 65 general managers from its stations to lobby Congress to quickly pass the Satellite Reform Act (SHVA), ABC officials learned that several of the GM's were taking the opportunity while on the Hill to bend the ear of their local congressmen against a proposed bill that would raise the ownership cap.

A lawyer for a large station group, who also asked not to be identified, acknowledged intransigence on both sides. "We are at a crossroads here in the NAB—we really have to decide how to compromise on these issues now, or it will hurt our influence in general with Congress."

Will this fissure weaken the NAB's clout? It may already have. Billy Tauzin (R-La.), chairman of the powerful House Telecom Subcommittee, calls it "a family fight." His spokesman, Ken Johnson, said Tauzin has told both sides, who have repeatedly met in the congressman's office on the issue, to iron out their problem *before* they bring it to him for legislative relief. "Don't come to us with this until you're all together," Johnson says Tauzin has told them.

Meanwhile, the nets' reps are fuming. Privately, they acknowledge they don't have anywhere else to go. The NAB, said one, "is the only game in town here." The station group lobbyist noted, "The nets carry a lot of negative baggage in Washington. The NAB deflects attention away from that, and gives them a better sheen than they might have."

Indeed, while *The New York Times* was accusing its members of getting "corporate welfare" last year, the NAB trotted out a campaign insisting that it gives \$6.8 billion back to the community. (The NAB Christmas ornaments with the \$6.8 figure were a little ironic, but they looked good on the tree.) In June, the NAB will kick off a new community service award to honor broadcasters, and the draw will be none other than retired Gen. Colin Powell, who these days personifies the spirit of volunteerism. The NAB boys are nothing if not brilliant.

However, Fox/News Corp. might win the "bad timing" award for its decision to cut into affiliates' local ad revenue just before 100,000 NAB attendees and press convene. It isn't something at least one NAB official, who requested anonymity, would have urged. "We know there are going to be changes in the network/affiliate relationship, and we represent the affiliates mostly," the official said. "It helps us when Fox does something wild like this without preparation. Gives us something to discuss at the board meeting." ■

*Alicia Mundy is Mediaweek's Washington bureau chief.*



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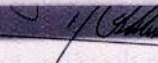
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# ON THE BRINK

*Despite Disney's clout, ABC's critically acclaimed 'Sports Night' is still struggling to find an audience*



BY ALAN FRUTKIN  
PHOTOGRAPHY BY ROBBIE CAPONETTO

**A** ARON SORKIN, THE CREATOR AND EXECUTIVE PRODUCER of ABC's critically acclaimed freshman series *Sports Night*, steps into an elevator at the Disney studios in Burbank. "I just fired a 9-year-old boy," he says, unnerved. "I'm going to hell." The boy had seemed perfect for a walk-on part. At Monday morning's table read, when the actors took their first stabs at Sorkin's script, the brown-haired, bespectacled young-

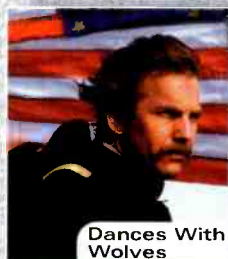
ster was an instant hit. But by nightfall, Sorkin and executive producer/director Thomas Schlamme would decide they had made a mistake.

"He was great," Sorkin said. "But we cast an actor too young."

The dismissal is one of the many last-minute decisions that Sorkin must make in creating what many critics hail as the broadcast season's best new half-hour series. Loosely based on ESPN's *SportsCenter*, the show takes a behind-the-scenes



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## Special Report TV Stations



One of the hallmarks of *Sports Night* is its use of fast-paced dialogue.

look at a fast-paced TV sports newsroom, following the professional and personal lives of its major players.

Alongside WASPish anchor Casey McCall (Peter Krause) is his wry co-anchor Dan Rydell (Josh Charles) and their high-strung boss, Dana Whitaker (Felicity Huffman). Add to the mix two younger producers (Joshua Malina and Sabrina Lloyd) and a paternalistic managing editor (former *Benson* star Robert Guillaume) not unlike *The Mary Tyler Moore Show's* Lou Grant, and you have the makings of a hit series—if all goes accordingly. But despite the praise, *Sports Night* has fundered in the ratings.

As *Mediaweek* recently spent three days on the set of *Sports Night*, observing production of the series finale scheduled to air on May 4, the producers continued to grapple with the puzzle of how to translate all the critical acclaim into ratings success. In many ways, the show's struggle to find an audience touches some universal chords. But the series, produced by Imagine Television and Disney's Touchstone Television, also serves to underscore the power—and the economic potential—of corporate synergy in an era of media consolidation. Because Disney owns both ABC and Touchstone—and the payoff for a hit could be a tremendous boon to the company—the network seems determined to invest in a commodity even

more valuable than money. It's willing to give *Sports Night* time.

**H**ailed as a "future classic" by the cable channel TV Land and named the season's top series by Viewers for Quality Television, *Sports Night*, which airs Tuesdays at 9:30 ET, nevertheless consistently loses approximately 20 percent of its *Spin City* lead-in audience. According to Nielsen Media Research, *Sports Night* ranks 61st among all series, pulling in fewer than 8 million viewers per episode—compared to the 16 million a hit show such as *Friends* attracts. In adults 18-49, the series has alternated between first and second in its time period, losing out to NBC's *Will & Grace* for much of the year's first quarter.

In March, ABC renewed *Sports Night* for a second season. But both the network and the show's creative team express frustration over their inability to turn the show into a hit. By all accounts, the show's unconventional format—a mix of comedy and drama, with dialogue delivered at the speed of light—combined with a string of unsuccessful promotional campaigns, and an erratic broadcast schedule for much of the season's second half, have contributed to its lackluster ratings.

"It's a different kind of show," said ABC Entertainment president Jamie Tarses, one of the series' earliest champions. "It takes

longer for the audience to get their arms around it."

Many executives believe the series will find an audience, if given enough time. "What we've learned in the past from shows such as *Seinfeld*, *Cheers* and *Hill Street Blues*," says Lloyd Braun, chairman of Buena Vista Television Productions, "is that when a series breaks the mold, it takes a while for America to catch on."

At a time when most networks are frantically searching for instant hits, just how long it takes viewers to catch on to *Sports Night* seems, surprisingly, like a non-issue. It may help to explain that one of the first people to embrace the show was Disney chairman Michael Eisner. In the company's 1998 annual report to shareholders, Eisner threw his weight behind the series with the following statement: "Watch *Sports Night* on ABC! It is fantastic and it is one of the building blocks we are putting together to eventually make ABC number one..."

Eisner's belief in the series points to the power of vertical integration in an era when synergy is no longer just a buzzword. Produced by one arm of the entertainment giant (Imagine has an overall deal with Disney's Touchstone) and broadcast on another, *Sports Night* represents a potential gold mine for the Walt Disney Co. Because it owns the series outright, if the show grows into a hit and is sold into syndication, Disney could earn hundreds of millions of dollars without having to share much of the proceeds with other producers.

"If *Sports Night* was owned by another studio, ABC would still be fighting passionately for the show," Braun said. "Having said that, from the top to the bottom of Disney, everyone's incredibly proud of having the show, and I think that everybody's prepared to pull out all of the stops to make it work. And without question, it's easier to do that, in a lot of respects, when you own the show you're talking about."

Although *Sports Night's* potential as an asset for Disney may buy it some time in finding an audience, Eisner's support of the show also may have put even more pressure on those directly involved with the series to turn it into a bona fide hit.

At the very least, it seems to have heightened tensions between network brass and the show's creators. While Sorkin and company seemingly rest on their critical laurels, ABC appears hard-pressed to create ratings magic.

As an indication of the range of emo-



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## Special Report TV Stations



Thomas Schlamme (left) and Aaron Sorkin discuss a pivotal scene.

tions that surround the series, Sorkin and his colleagues alternately criticized ABC's promotional strategies and took great pains to acknowledge the network's efforts on behalf of the series. Tarses, on the other hand, praised *Sports Night*, but was extremely defensive in answering several questions regarding the network's promotion of it.

Of course, selling a series as unconventional as *Sports Night* can be difficult, even under the best of circumstances. "The show is challenging," said Imagine co-chairman/CEO Tony Krantz, who, along with Ron Howard and Brian Grazer, serves as executive producer on the series. "It definitely makes you think and pay attention, because it moves quickly."

It's not that viewers don't want to think, in the view of Schlamme. It's just that they might not be ready to think at 9:30.

"I believe we watch television from 8-10 leaning back," he said. "We go to the bathroom, put our kids to bed for a second, then come back and watch something. If you walk out of the room and come back, it's okay. It's no big deal. You'll catch up."

Schlamme believes things change at 10, however. "You sit forward," he added. "It's as easy as that. When you watch *The Practice*, you don't get up in the middle and then come back a few minutes later. Because you're scared that if you miss something, you won't know where the journey is taking you."

Schlamme, best known for his work on HBO's *The Larry Sanders Show* and for directing the live episode of *ER*, says that although *Sports Night* airs in the 8-10 block, it's more of a 10 o'clock show. "That's our

creature," he says. "The truth of it is, you have to watch it. It's not a show that's easily interrupted. People talk fast and think quick."

In other words, it's a fish out of water. At the same time, it's neither fish nor fowl. With few exceptions, comedy has defined the half-hour format on television, while hour series are the domain of dramas.

Sorkin's penchant for the dramatic, however, defies those standards. And as such, many viewers still don't know what to make of the series. "It's not a show that can easily fit into any one category," admitted Braun. "Which is part of its magic, but also part of the challenge of selling it to America."

In a fourth floor office at the Disney Studios, Sorkin screens a VHS reel of three TV spots. In each, two cast members from the hit drama *NYPD Blue* discuss, of all things, *Sports Night*.

"It was a drama" says Rick Schroeder.

"I looked at a comedy," answers Dennis Franz.

"They were watching *Sports Night*," intones a network voice.

Sorkin stops the tape. He seems pleased, but restless. "We need more. We need much more. We need this and other things. We need more."

As the screenwriter of such hit films as 1991's *A Few Good Men* (for which he also wrote the original stage play) and 1995's *An American President*, Sorkin is no stranger to Hollywood. He grasps the power of promotion. And in the wake of *Sports Night's* critical success, he has ventured deeper into the

marketing of the series. "I try and do the best show I can," he said. "I then try and harangue ABC as much and in as many ways as possible to not just promote the show heavily, but promote the show interestingly and compellingly."

It hasn't been easy, admits Tarses. "We have tried a lot of different sells, and I didn't think any of them were entirely successful," she said.

By Sorkin's own account, the show's undefinable nature has made *Sports Night* a tougher sell than most. "If I was a promo guy at ABC, I'd be pulling my hair out," he said. "I honestly wouldn't know what to do."

Prior to the show's premiere last September, Sorkin actually thought he had the answer. "My original suggestion was to dramatize one of those promo meetings," he said, re-imagining a roomful of network suits pulling their own hair out amid growing piles of coffee cups and Chinese-food containers. "ABC's feeling was that they didn't want to make their promo department look incompetent," he said. "My feeling was, *Who cares what your promo department looks like. We want to sell the show.*"

Instead, the network chose a more conventional marketing strategy. "There was a great effort to say to the world that this show is just like every other show," Sorkin noted. "Every promo you would see would have somebody falling down or a bit of a raucous moment."

Tarses believes the strategy backfired. "If people come to the show expecting a sitcom, and don't get one, they make a choice then, and don't revisit it," she said. "So it is incumbent upon us to promote it and sell it in a way that we don't give people false expectations."

The *NYPD Blue* spots may help to remedy that problem. By targeting the hit drama's loyal following, the promos tap into a vast well of discriminating viewers. "If we promote our show in *NYPD Blue* and in *The Practice*, perhaps more so than in the broad comedies, we can get a different quality audience," Krantz said. "A different kind of audience flowing into our show."

For all the attention it's received in the press this season, audience awareness of the program remains minimal, adds Krantz. "People, strangely, don't know that the show exists," he said.

Part of the reason, he suggests, is that when the positive reviews reached critical mass toward midseason, the network may have dropped the ball. "I don't think that was capitalized on properly," Krantz said.

Tarses declined to comment on the subject, but a network representative confirmed



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## Special Report TV Stations

that at least four "pedigree" spots were cut, all of which prominently featured "pull quotes" from some of the show's most positive reviews.

Another contributing factor to the low ratings may be the result of recent inconsistencies in the program's broadcast schedule. In January, a chain of pre-emptions began to disrupt the show's momentum, including President Clinton's State of the Union address, as well as the network's decision to pull *Sports Night* from the February sweeps schedule twice, still a sore subject for many involved with the series.

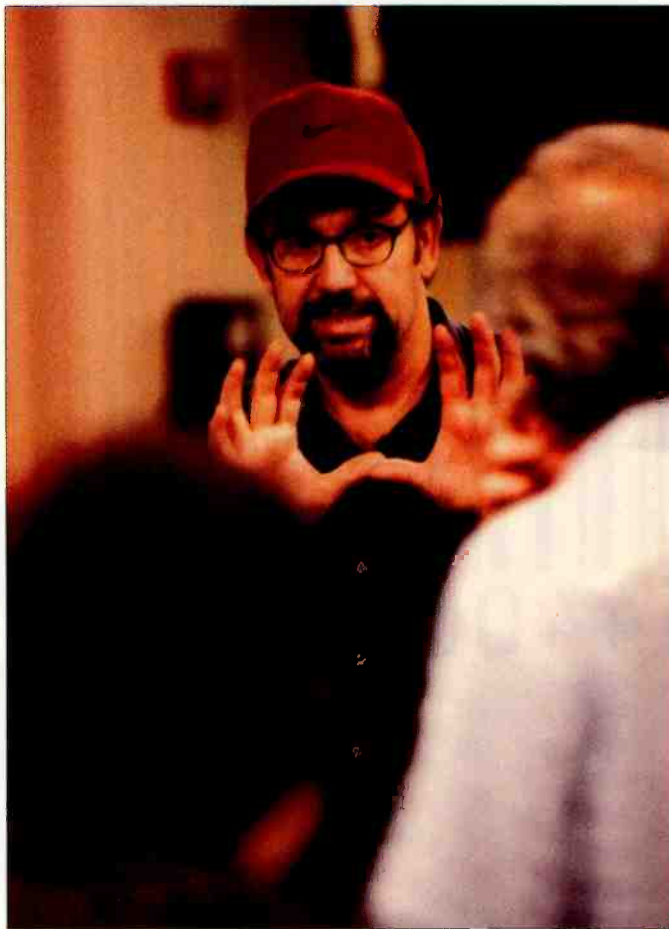
Initially, ABC's decision was believed to be the result of Sorkin's resistance to participate in the network's promotional blitz of the Stephen King miniseries *Storm of the Century*. However, reports quickly surfaced that the decision was linked more to *Sports Night's* poor ratings performance—in a period when ad rates are set for the next season—than to Sorkin's unwillingness to play ball.

"Everybody recognized that ABC needed to do what it needed to do in order to perform as well as it could during the sweeps," said Braun, who added that the decision showed "no lack of support" for the series.

The decision did hurt morale, however. "I sympathize with the short-sighted element of the real business," Schlamme said. "But the long-sighted approach, which says, 'Don't take us off the air, suffer a little bit here, because it'll be a bigger payoff later,' is what I believe should have happened."

Even if the show's low ratings caused the network to pull it from the schedule, Schlamme momentarily reverses the equation. "It's sort of the chicken-or-egg theory," he said. "Our numbers are going down because those things happen."

What also may have influenced ABC was an earlier—but unsuccessful—sweeps stunt by which *Sports Night* "seamlessly" flowed out of *Spin City*. At the end of *Spin City's* Feb. 9 episode, Michael J. Fox is seen watching television. *Sports Night*, actually. The camera zooms all the way into the screen and then pulls out into the first scene of *Sports Night*. The stunt was meant to prevent viewers from changing channels. The effect, however, was minimal. The show still lost



**Thomas Schlamme believes ABC's decision to remove *Sports Night* from sweeps was short-sighted.**

about 2 million viewers right off the bat.

"I don't think there is an instant pill that America can take that says I love *Sports Night*," Krantz said. "It needs to develop a head of steam. It needs to get into the conversation of America. Once it does that, it won't turn around to retain 100 percent of *Spin City's* audience. But it will begin to tick up."

**I**nside a sound stage at the Disney studios, Felicity Huffman rehearses a pivotal scene in the season finale. Dana's love life is in shambles. Huffman navigates tentatively through her character's emotions, unsure of what lines, words, and pauses to emphasize. She has already walked through the scene several times with Schlamme, and now she confers with Sorkin.

"I was talking to Felicity about the kind of freedom that overtakes a person when things can't get any worse," Sorkin explained later on that Wednesday. "In the last few episodes, we've been piling it on Dana. Her life has been so bad, and so many things have been happening to her, I wanted to make sure Felicity understood that in this scene, it's as bad as it can get now."

Although Sorkin adamantly describes the show as an ensemble with "no central character," Dana's emergence as the series' emotional center has not gone unnoticed. In simple demographic terms, more women watch *Sports Night* than men—a fact that initially surprised even Tarses. "It's a show with a high level of emotion and pathos, and women may be more inclined to sample it," she said. Tarses added, however, that "for a show to be successful, it must appeal to both men and women. Probably the characters on *Sports Night* are more relatable to women."

That wasn't always the case. Before the show premiered, network and studio executives expressed concern that the title of the series might alienate women. "I think we worked very hard to make sure that the show was for the female audience," said Rob Scheidlinger, another executive producer on the show (and Sorkin's former agent, who helped Sorkin develop the series for television).

In so doing, however, Scheidlinger adds that they may have overcompensated. With sports subjects becoming increasingly peripheral to the main storylines, he said, "I think we might have lost touch with an audience that really wants it to have specifically themed sports content—a younger male audience."

At this stage of the game, if Sorkin were to tinker with the show's basic formula, it would be less in pursuit of a larger following than his own iconoclastic vision of the series. As an example, one need only refer to the creator's very public disdain for using a laugh track on the series. Since the beginning of the season, Sorkin has argued against it. The network refuses to budge (one dramatic episode, "Mary Pat Shelby," did air laugh track-less). Although both Tarses and Sorkin say the subject has not been broached for some time, Sorkin's position remains firm. "We have simply dialed down the laugh track, week after week, on our own," he said, mischievously. "And we've not gotten a note about it."

Another creative shift on the series revolves around its filming. For the first half of the season, *Sports Night*, like many comedies, was shot before a live audience. But given



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## Special Report TV Stations

the show's often intimate nature, Schlamme—whose work on the *Sports Night* pilot won him the Directors Guild of America's award for Outstanding Achievement in a Comedy Series—never wanted an audience. Finally, the network agreed.

Perhaps the most convention-defying aspect of the series is Sorkin's writing process. The usual team of 13 scribes that was initially assembled around him was quickly cut to 6 (Tarses' brother, Matt, is among those who remain). Maintaining an air of apparent invisibility, they now seem to serve primarily as a sounding board for Sorkin, off of which he can bounce his ideas.

Unlike most series, there is no "bible," the strategic planning book that maps out the season's storylines. Sorkin begins writing each episode's script on Friday, to be completed that Sunday. Monday is his only day of rest. "After the table read, I don't like to spend a lot of time on stage," he said. "I want the actors to feel like they can screw up all they want."

Tuesday is roughly the same. On Wednesday, however, Sorkin gives notes to his actors on the episode in rehearsal, and begins to panic about next week's unwritten episode. "I'll bring the writing staff into [my office] and the meeting will last about 6 minutes," he said. "The reason why it's so short is because it's the first time I've said out loud that I should start thinking about next Monday, and I get so nervous about it that I don't want to talk about it."

By Thursday, most of the episode's serialized elements have been set in place. Sorkin also will have conceived his "payoff" scene, around which he constructs the rest of the show. For example, in a recent episode, Casey and Dana's fiance, Gordon (played by Ted McGinley), sleep with the same woman. Casey forgets his shirt at the woman's house, and Gordon shows up wearing it. That's the payoff scene.

Friday night, Sorkin writes the show's opening teaser, and spends most of Saturday at his home office writing the first of two acts. Early Sunday morning he's back at Disney, tapping out Act Two. At 1 p.m.,



**To the surprise of its creators, *Sports Night* has found a small but growing following among women, who identify more with the non-sports elements in the show.**

the other writers come in. "I'll give them what I have so far," he said, noting that it's usually 50 pages of a 70-page script. By 5 p.m., he's finished.

Sorkin points out that the average *Sports Night* script is longer in page count than most half-hour scripts. "I've always liked the sound of dialogue," he said. "It's also very much a part of my ego."

In creating his characters, Sorkin says he is "turned on by acts of mensch-i-ness," referring to the Yiddish word, mensch, which loosely translated means a man of substance. "I'm not so much interested in the differences between a good person and a bad person as I am in the differences between a good person and a great person," he said.

It's not uncommon for Sorkin's characters to break into extended monologues on subjects ranging from sport hunting to Southern colleges flying the Confederate flag at football games. "I am aware that it's going to feel to a lot of people like they're being asked to eat their vegetables," said Sorkin. "But what I'm trying to do in these speeches is not so much even make my point as kind of dazzle you with some oratory."

Sorkin acknowledges that oratory on half-hour television may alienate viewers. But that doesn't mean he's willing to change. "*Sports Night* isn't for everybody," he said. "And if you try and make it for everybody, boy, are you going down the

wrong road. It's not going to be any good. It's going to be a McDonald's cheeseburger. That's what will please everybody."

If Sorkin can't please more viewers than are watching the show, he may have to make his toughest decision yet. "I'm skeptical of things that are for everybody," he says. "If it's for everybody, it's probably just not very sharp," he says. "More than anyone else involved in the show, I am willing to believe, and really be at peace with the idea, that this may be all the people there are who like *Sports Night*."

"What we have to do is keep Aaron writing the show that he's writing," Schlamme said. "If we can get people to watch, then we're really lucky. If we can't, then eventually, we can't do the show anymore. And I think we're all fine with that."

Ultimately, if the show is to hit, Krantz says it will have little to do with any network strategizing but through word of mouth. "Promotion, no matter how big, no matter how powerful, no matter how ubiquitous, doesn't really sell something through," he said. "The thing that sells it through is the show itself. And the show itself is about people on a person-to-person basis, in every community, in every office, in every home in America, saying, 'Check out this show. It's fantastic. Watch it.' That's how it's going to happen. That's how it all happens." ■

*Alan Frutkin covers the creative community from Mediaweek's Los Angeles bureau.*





#70

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**TV Stations**

are pragmatic: "It's the price of business... you have to start somewhere," James says. KSL (in DMA No. 36) expects to be transmitting in November—two years early.

Real estate problems will prevent several outlets from reaching air prior to the deadline. New York flagships WNBC-TV and WABC-TV have long held construction permits, but because of slow negotiations with the Port Authority of New York and New Jersey—owner the World Trade Center, site of both stations' towers—neither has started building.

Stations in Denver (DMA No. 18) are battling the local government over zoning regulations that restrict broadcasters from building adjacent to current analog transmitter sites on Lookout Mountain. (The Jefferson County Board of County Commissioners will hold a hearing to review the situation on April 27). Under a law passed in the 1980s, the five stations with towers on the mountain can stay, but cannot build. Moreover, environmental lobbies—which wield considerable clout in Colorado—claim that radioactive emissions from towers may cause cancer within surrounding neighborhoods. The consortium of stations has proposed a compromise: A single facility to house all the towers, while reserving the remaining land as a "greenbelt buffer" between it and the surrounding residential neighborhood.

The digital frontier in Miami is entangled in frequency battles left over from the analog era. When WTVJ-TV, an NBC O&O, swapped signals in 1995, it wound up with a transmitter 35 miles south of the antenna farm that all the other Miami outlets inhabit. To move back to the farm, the station needs a new dial location. So as the wrangling continues—both WTVJ-TV and PaxNet affiliate WPXM-TV covet channel 30—it "looks less and less" likely that WTVJ will be broadcasting a digital signal by Nov. 1.

Sinclair Broadcast Group added to the sense of digital futility last month when it reported that DTV signals couldn't be received with indoor antennas in homes within the city-grade. Receivers tested in nine homes in Philadelphia—where four network affiliates are broadcasting in digital—were getting the signal, but the picture kept breaking up. "This means that digital television in its current incarnation, 8VSB modulation, is a tremendous reduction in our coverage as defined by what and where people can receive our signal," said Nat Ostroff, Sinclair vp of new technologies.

Sinclair, a proponent of the European standard COFDM, is finalizing arrangements to test the U.S. standard alongside COFDM in May or June in Baltimore. But

Sinclair doesn't want to be "the lone messenger on the hill" and seeks "intellectual support" from broadcasters, Ostroff said.

Unruffled by the results of Sinclair's tests, KSL's James said his station will conduct its own indoor test later this year. "I suppose I should be shocked, but when I put rabbit ears in

my basement [to receive analog], I don't see it very well either," he said. "There's a lot of speculation about what's going to happen, but the smart money is to come up and see how you work."

*Megan Larson covers television stations from Mediaweek's New York office.*

**Stations Broadcasting in Digital**



MARKET (DMA RANK)	STATION	AFFILIATION	TOTAL 1997 REVENUE* (IN 000S)	
1	New York (1)	WCBS-DT	CBS	\$180,000
2	Los Angeles (2)	KNBC-DT	NBC	245,000
3	Los Angeles (2)	KCBS-DT	CBS	155,000
4	Los Angeles (2)	KABC-TV	ABC	238,000
5	Philadelphia (4)	WTXF-DT	FOX	95,000
6	Philadelphia (4)	WPVI-DT	ABC	182,000
7	Philadelphia (4)	KYW-DT	CBS	99,000
8	Philadelphia (4)	WCAU-DT	NBC	111,000
9	San Francisco (5)	KPIX-DT	CBS	91,000
10	San Francisco (5)	KGO-DT	ABC	113,000
11	Boston (6)	WCVB-DT	ABC	130,000
12	Dallas (7)	KDFW-DT	FOX	72,000
13	Dallas (7)	WFAA-DT	ABC	119,000
14	Dallas (7)	KXAS-DT	NBC	92,000
15	Washington (8)	WRC-DT	NBC	90,000
16	Washington (8)	WJLA-DT	ABC	95,000
17	Washington (8)	WUSA-DT	CBS	96,000
18	Detroit (9)	WJBK-DT	FOX	60,000
19	Atlanta (10)	WXIA-DT	NBC	82,000
20	Atlanta (10)	WGTX	CBS	39,500
21	Atlanta (10)	WSB-TV	ABC	107,100
22	Houston (11)	KHOU-DT	CBS	83,000
23	Seattle (12)	KING-DT	NBC	86,000
24	Indianapolis (25)	WISH-DT	CBS	43,000
25	Indianapolis (25)	WTHR-DT	NBC	40,000
26	Charlotte, N.C. (28)	WBTV-DT	CBS	44,500
27	Cincinnati (32)	WLWT-DT	NBC	34,000
28	Columbus, Ohio (34)	WBNS-DT	CBS	49,100
29	Honolulu (71)	KITV-DT	ABC	14,500
30	Hilo, Hawaii (71)	KHVO-DT%	ABC	14,500
31	Madison, Wis. (84)	WKOW-DT	ABC	10,000

\*Estimated revenue, according to BIA Research

%KITV satellite station

All the above stations are fully licensed and operational digital facilities according to FCC guidelines. There are approximately 20 other outlets that are experimenting with digital broadcasts under Special Temporary Authority (STA) from the FCC.



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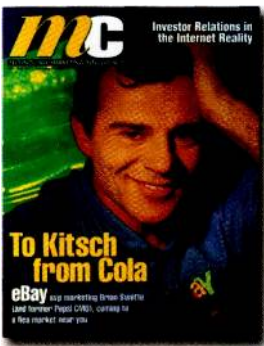
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## @deadline

### Web Sites Join Latitude90

Ad sales rep firm **Latitude90**, Los Angeles, inked exclusive representation agreements with seven Web sites: **Infonautics**, which provides Internet information to schools and libraries; humor publication **The Onion**; pro-wrestling sites **Scoops Wrestling/iWrestling**; food guide **StarChefs**; gaming portal **UGO.com** and technology reference tool **Whatis.com**.

### Engage Engages New Clients

**Engage Technologies**, Andover, Mass., provider of profile-driven Internet marketing programs, has signed contracts with 30 new customers to use its Accipiter AdManager product. Clients include **NBC Multimedia**, **LookSmart**, **theglobe.com**, **Snap**, **Planet Direct** and **Beyond.com**. In addition, longtime customers **CNet**, **Imagine Media**, **Lycos**, **Microsoft** and **Prodigy Communications** renewed their agreements with Engage.

### iOwn Born from HomeShark

Internet mortgage broker **HomeShark**, San Francisco, today unveils its new name, **iOwn**, via a multimillion-dollar ad campaign from **Citron Haligman Bedecarré**, San Francisco. Print and radio ads with the tagline, "The Best Loans Online," will run in the San Francisco, Dallas/Fort Worth and Atlanta areas. TV will follow in May.

### AdKnowledge Offers Rich Media

Ad management service **AdKnowledge**, Palo Alto, Calif., today launches its Rich Media Advertising Standard (RichAdS), a framework for supporting rich media through AdKnowledge's centralized ad serving services. Technology companies **AudioBase**, @Home Network's **Enliven-Business Unit**, **RealNetworks**, **InterVU**, **Unicast** and **Thinking Media** all contributed to the development RichAdS.

**Internet audio is** where it's at. In this week's *iQ News*, we've devoted four pages to a chat on Net radio among key executives at major companies in the category. But the trend doesn't stop there, as the easy-to-pirate MP3 audio format continues its drip, drip, drip into becoming a media phenomenon. Among last week's new MP3 wrinkles was the announcement that Tom Petty would promote his next album over MP3.com, the main site supporting the format. Better listen up.—*Catharine P. Taylor*

# Comet Cursors Bring WB Characters To Web

By Adrienne Mand

**B**ugs Bunny, Daffy Duck, Tweety Bird and other Looney Tunes characters are being commemorated as cursors via a licensing pact between Warner Bros. Online and Comet Systems.

Comet Cursors will transform cursor arrows into graphic or animated versions of Looney Tunes characters and other Warner Bros. television and movie properties.

The technology launches today on the wb.com homepage and is available only to Windows users. It includes a logo that spins if the cursor is over a hyperlink and changes to other images to help navigate the site, highlighting sections covering TV, films and music.

Cursorized show sites include *Friends*, *ER*, *Felicity*, *Charmed* and *Buffy the Vampire Slayer*. Cursors will grace promotional sites for summer films *Wild Wild West* and *Deep Blue Sea*, and other movies. Sylvester, Fred Flintstone and others also will be live within the cursor space on the homepage, kids section and studio store.

Comet Cursors will also appear on the Warner Bros. online store over sales and special offers and highlight games promoting music and shows. Cursors will be

updated seasonally for different holidays.

The deal is the biggest so far for Comet, which works with sites like AT&T WorldNet, Comedy Central and Garfield. "We're starting to get the attention of the top sites," said Ben Austin, director of marketing for New York-based Comet Systems.

While the cursors help with branding,

the product can also be an enhancement to banners and other advertising.

Warner Bros. Online will use the technology in several of these capacities, according to Jim Moloshok, president of the Burbank, Calif.-based company. "When we're creating

an environment, [we're creating] a mood, but with a standard black arrow," he said. "Now, we can make it a much more complete experience."

Cursors on the Warner Bros. site will be made available to advertisers as enhanced ad banners and ad unit microsites, which will include entertainment content using the cursor to learn more about clients' products and to create promotions. Moloshok said Comet Cursors also will encourage users to click on advertiser buttons on the sites. ■



Tweety gets "cursorized" on WB sites.

Search

News

Features

Reviews

People

Events

[THE LYCOS FAMILY GROWS p. 90](#) | [TOOLS OF THE TRADE FROM USADATA.COM p. 90](#)  
[IQ DATA: THE TEEN DEMO p. 92](#) | [IQ CHAT: MAKING SENSE OF INTERNET RADIO p. 94](#)

# bits

• **Media Metrix**, New York, which offers Internet audience measurement products and services, will launch **Media Metrix Europe**, in partnership with European media research firms, **GfK AG**, Germany, and **Ipsos SA**, France. Media Metrix already has an overseas presence, in Japan and Sweden.

• E-commerce company **TechWave**, Seattle, will promote New York-based ad network



**24/7 Media's** ad sales representation and e-mail management services to its 20,000 **ShopNow** shopping network affiliates, while 24/7 will promote TechWave's e-commerce enabling services to its 2,600 **24/7 Network** and **ContentZone** affiliates.

24/7 acquired a 19.8 percent equity stake in TechWave in exchange for a combination of 24/7 Media common stock and cash.

• E-zine **Feed**, New York, last week formed a content partnership with San Francisco-based Web portal



**Snap.com**. Feed will provide news and technology-oriented content to Snap's "Computing & Internet" directory category, customizable via the site's "My Snap" function.

• Internet service provider **CompuServe** last week announced the formation of its **Custom Solutions Division**. With this new division, the Columbus, Ohio-based subsidiary of online powerhouse **America Online** will develop co-branded and custom versions of its CompuServe 2000 software and offer private label Internet solutions to businesses.

• New York-based **Sony Music Online** and **Ford Motor Company**, Detroit,



marked the 35th anniversary of the Ford Mustang

with The Mustang Music Lounge, a content-rich micro-site at [www.sony-music.com](http://www.sony-music.com), which launched last week.

• Seattle-based **RealNetworks** last week announced that it will acquire privately held **Xing Technology**, San Luis Obispo, Calif., an MP3 software development company. The deal will be made in exchange for common stock in RealNetworks valued at \$75 million.

## Lycos Adds Content Via Netscape's Open Directory

**BY KIPP CHENG**—Portal Lycos.com and search engine HotBot.com, both Web sites on the Lycos Network, today start integrating Netscape's Open Directory Project into their content offerings.

Lycos and HotBot directory listings will be enhanced with the addition of ODP's 8,500-member editorial staff.

Netscape portal [Netcenter.com](http://Netcenter.com) currently utilizes the ODP in interest area listings.

"The open directory model leverages the open and organic nature of the Web," said Ron Sege, executive vice president of Waltham, Mass.-based Lycos. "It's based on volunteers who have keen interests in the areas that they edit."

Closed directory models, such as Lycos and HotBot competitors Yahoo! and Excite, rely exclusively on a handful of in-house editors to create the content for the taxonomy of their directories. ODP, an independent program founded in early 1998 and acquired by Netscape in November, creates a non-proprietary relationship between the directories and users, not unlike the distribution method used by the open

architecture operating system Linux.

Lycos began looking at an open model for the company's directories after it acquired online communities Tripod and Angelfire, according to Sege. He said Lycos was attracted to the organic traffic patterns and sharp trajectory of growth of the community sites and hoped to apply the same

open model to other Web properties.

"We started thinking, if there was a way to harness that organic growth power and move it over to content, that would be a powerful model, indeed, and

the [ODP] does just that," said Sege.

The Lycos and HotBot editorial staffs will be folded into ODP's corps of editors, and ODP will replace the sites' directories. The transition will be seamless to users, said Sege, and "the upgraded experience will be familiar to users and advertisers."

"We're ... bringing the equivalent of the open software model and applying it to content," said Chris Tolles, senior product manager for Netscape's ODP. "We think we have the only model that will scale to the size of the Net." ■

**To "harness that organic growth power and move it over to content ... would be a powerful model," said Sege.**

## USAData.com to Offer Customized Data Portals

**BY SLOANE LUCAS**—USAData.com next week will begin marketing a new research tool that promises to help Web publishers, advertisers and interactive agencies get customized Internet-related data online.

The New York-based online data provider is packaging an updated version of its InterWatch database, a resource from Competitive Media Reporting that tracks Internet media expenditures, with a new vertical database, Internet Market-Target, that tracks consumer Web usage, to create what it calls its Internet Information Portal. (CMR is owned by *Adweek* Magazines parent VNU.)

The offering can be customized and built into a company's intranet, allowing sales personnel across all levels to create customized research reports and get market information online.

"Nobody else has the details [that are] actionable by a sales force," said Bruce Meberg, vice president of business development for USAData.com.

USAData.com takes existing databases from companies such as New York-based data providers Mediemark Resources Inc., a United News & Media unit, and Scarborough Research, another VNU subsidiary, and puts them online, becoming the "technology arm" of traditional research firms, according to Meberg. Users subscribe to one or more services annually. Clients include DoubleClick, America Online/Digital Cities, Microsoft and ABC.

According to Meberg, the Internet Information Portal is only the first of several customized research sites the company plans to offer. Sports and automotive portals will follow, among others. ■



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April 19, 1999



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## AdAuction Hawks Space, Time

This week AdAuction will use its real-time, dynamically-priced media auctions to go beyond the banner, selling print advertising in its first-ever auction of traditional media. The San Francisco-based company will auction space in at least five publications including the New York-based performing arts magazine *Stagebill*.

"This is the first step, with broadcast and outdoor to follow," said Neil Cohen, vice president, business affairs for AdAuction. Cohen felt the move wasn't really much of a leap for AdAuction. "We have a database approaching 3000 media buyers, growing at a rate of 10 to 15 percent a month," he said. "They buy all kinds of media."

Though some publishers may be hesitant, Cohen said, "Money talks. If you can increase their yield from 10 cents on the dollar to 30 percent, that's a compelling proposition."

"This ... could be a desirable way of selling space after close and still maintaining a good rate for the space," said Shira Kalish, publisher of *Stagebill*. "[Excess] inventory is usually caused by last minute editorial changes, and AdAuction is set up for quick response."

AdAuction tapped Andrew McColough to lead a new New York office as general manager of print media sales. Steven Pechman, formerly general sales manager for Fox Sports South, signed on as general manager of broadcast media sales. He will head the company's new Atlanta office.—*Susan Kuchinskias*

## Movers

E-commerce solutions company LinkShare, New York, named cable vet **Jerry Kern** as CEO. Kern, a LinkShare board member, previously was vice chairman at Englewood, Colo.-based Telecommunications Inc. ... Real Media, New York, has made several personnel moves: **Charles C. Smith**, formerly the company's executive vice president, managing director of advertising sales, was promoted to chief marketing officer; **Don Perri**, formerly of Advance Publications, New York, was named chief operating officer and chief financial officer; and **Bennett Zucker**, formerly of Metrocop, Philadelphia, was named vp, sales ... Giant Step, Chicago, has made several new hires including CFO **Michael Ruffalo**; vp of account management and new business, **Steven Weinswig**; and director of creative development, **Mark Rattin**.

## IQ Data



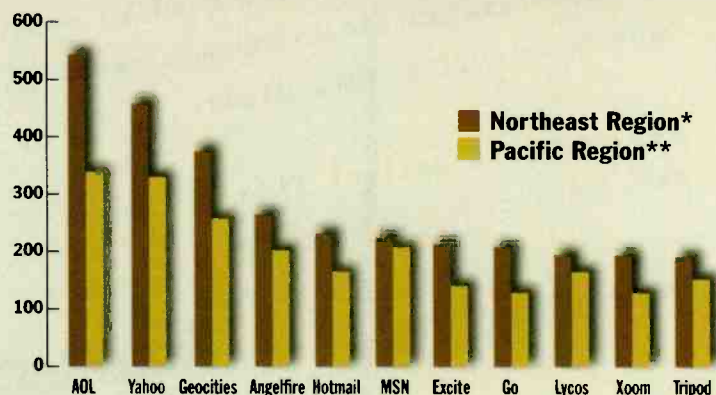
# Teens Surf Portals, But May Prefer to Chat

Everyone knows that today's teenagers spend more time on the Internet than most other age groups. But just how different is their online behavior? The data below shows that although they, too, spend a lot of time at portals, they also favor personal publishing sites such as Angelfire and Tripod. And, while the Northeast has more teen Net-surfers than the Pacific region, teens tend to show up in the same virtual places, no matter where they live.

### Top Sites for Ages 12-17, February 1999

Average Minutes Per User		Unique Visitors (000s)	
1	Hotmail.com 72.7	1	Yahoo.com 2,276
2	Ebay.com 71.2	2	AOL.com 2,210
3	Yahoo.com 42.3	3	Geocities.com 1,682
4	Talkcity.com 28.8	4	MSN.com 1,268
5	Boft.com 28.2	5	Hotmail.com 1,198
6	Columbiahouse.com 27.9	6	Angelfire.com 1,174
7	CNNsi.com 22.2	7	GO.com 1,027
8	Zone.com 21.0	8	Excite.com 990
9	NBA.com 20.9	9	Netscape.com 957
10	Geocities.com 20.8	10	Tripod.com 945

### Top Sites for Ages 12-17 by Region, February 1999



\*The Northeast region includes the New England states and New Jersey, New York and Pennsylvania.

\*\*The Pacific region includes Alaska, California, Hawaii, Oregon and Washington.

Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.







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Chat



# Tune in to Internet Radio

Executives look at Web radio's present—and future.

**R**adio being transmitted over the Internet has grown from a geeky sideshow to a booming industry, aided by the ubiquity of RealNetworks' streaming technologies, including RealPlayer for audio and video, with Microsoft's Windows MediaPlayer contending for penetration.

Thus, to get a fix on some of the major issues in this market, IQ senior reporter Susan Kuchinskis brought together Jan Anderson, senior vice president, global sales and marketing of NetRadio, Minneapolis; Mark Cuban, chairman and president of broadcast.com, Dallas; Mark Mooradian, practice director of the consumer content group at Jupiter Communications, New York; and Shelley Morrison, vice president of advertising, RealNetworks, Seattle, in a roundtable discussion, presented below, that took place in February.

Since that time, the Internet radio category has continued to demonstrate that it is as deep as it is wide; the best evidence of its possibilities has been the acquisition activity since this group sat down to chat.

In February, Viacom, owner of mighty MTV Networks, purchased Brisbane, Calif.-based Imagine Radio, which lets listeners choose among song titles. And, of course, Yahoo! announced its intent to purchase broadcast.com for an eye-popping \$5.7 billion.

Even with those signs of consolidation, the panel showed that this market is nowhere close to settling

down. It is relatively undiscovered as an advertising medium and some of its players, no pun intended, are examining divergent, potentially competing, revenue streams.



RealNetworks, for instance, is currently in the business of not only providing its streaming media technology to hundreds of sites whose visitors can download it; it is also distributing its own content, potentially competing with the sites to which it provides its technology.

And the content models themselves vary widely. While broadcast.com makes it possible for users to receive real-time and archived audio and video over the Internet, other sites offer different Net radio models. Spinner.com in San Francisco and NetRadio offer pre-programmed music channels, while Imagine allows listeners to pick individual songs.

**Mooradian:** I'd argue that the most promising component of Internet radio remains untapped at this point, which is audio advertising. When will we start to see the percentages of audio ads to banner ads increase?

**Cuban:** We're not 100 percent banner: They're a declining part of our business. But I'd qualify it and say, just because it's Internet radio doesn't mean you have to do radio-like things. The value of the Internet is that it's not radio and you can integrate audio and video. Advertising doesn't have to be a spot that a DJ voices-over a commercial that's run.

**IQ:** Should we even be calling this category Internet radio? Will it cease to exist as soon as it converges with television?

**Morrison:** Yes, it could be called streaming media. The interesting thing, from a programming standpoint, is that a lot of it is [content from] radio and some of it is original audio.

I don't know that we'll rename the industry at this point and we certainly don't want to lose all the positive associations of radio just by naming it something new.

But as Mark said, the expansiveness of the advertising opportunities with radio and audio content is tremendous. It's taken a while to get agencies to adapt and get excited. We do a tremendous amount of our own



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[advertising] production for clients.

**Anderson:** It could develop into a whole new medium that integrates things that have never been integrated before. It changes the fundamental nature of traditional advertising which has always depended on delayed gratification. Billions are spent in the hope that someone does something later.

**Cuban:** We don't call this period [the] streaming media [period]; we don't call it Internet radio or Internet TV. We call it digital media.

**Anderson:** I believe this is a mass medium in the making. Just look—in four years we've gone from, where no one ever thought of it, to the point where the three of us aggregate probably well over 10 million unique listeners a month.

And it's growing faster than I think anyone can accommodate.



Jan Anderson, NetRadio's  
senior vp of advertising

**Morrison:** Lady Di's death did a ton for audio and video on the Web. Everybody's grateful to Monica [Lewinsky] for a lot that's happened with this industry. It's the on-demand nature of the Internet which is so amazing, and its [ability for] globalization or nationalization.

So, if I'm a Sonics fan, and I'm in D.C., and I want to listen to the Sonics game from KJR in Seattle, I can do that.

**Mooradian:** In the new model of Internet radio, how many minutes of advertising per hour makes sense for you guys?

**Anderson:** Again, we have the ability to actually integrate all your ads within the spin. So it's slightly different. We don't know for sure yet what the magic mix is.

We would rather, at this time, go a little too low vs. too much. So right now we have between two and three minutes of commercial time per hour.

**Cuban:** It's not just about 16 spots, if you're overselling. It's about the fact that it is interactive—we can't do this in Real—but on our Windows MediaPlayer side, you can do real-time triggers.

So, I know if Mark and Shelley are listening to the same thing, well, you know what? Mark and Shelley get different ads in the same program. That's two ads in one spot. So, a spot isn't a spot isn't a spot anymore. It's not Internet radio.

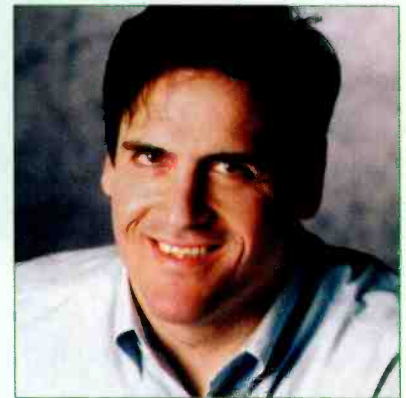
**Anderson:** And so often the content is the commercial or the commercial message. In the case of music, you're hearing the content but in effect you're also hearing a pitch to buy it while you're listening. The whole mechanism of what you promote and how you promote it and when you ask people to act has been completely rewritten.

**Mooradian:** So what is going to get [the big mass advertisers] comfortable? Do you think it will have anything to do with some of the ratings players that are out there?

**Morrison:** I think it's going to be a

better understanding of the integration of the medium. A lot of large clients have very different interactive shops and there isn't necessarily the coordination.

What a lot of people have thought was integration was putting the URL on the TV spot. So much more can be done.



Mark Cuban, chairman and  
president of broadcast.com

**Anderson:** I think there is an issue of measurement, as well. The great irony is that we can measure; every [other medium] estimates. All of us could tell you exactly how many people heard what ad, at what point in time, with fairly strong demographic numbers. Yet, there is no [measurement company] who [has] stepped forward yet to really qualify media streaming.

**Cuban:** We never share our numbers with [the measurement firms]. I'll share them with my customers all day long but I couldn't care less about standard monetary metrics.

**Morrison:** I could call every agency in the country; some will get it, some won't. It's a "we try harder" business. You are going to go after those who want to be on the cutting edge. I think the measurement will help but that you can't necessarily wait for



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**Mooradian:** When we talk to broadcasters, they tell us having Tom Brokaw say, "For more information, check it out on msnbc.com," is way more effective than commercial advertising time.

You guys are arguing that the same kind of programming is going to be far more effective in radio.

**Cuban:** Yes and no. There are no hits on the Net. Look what's happening to network television, right? They're losing their audience by the second.

On the Net, it's already fragmented, yet there is no limit to the amount of content that can be supported. People go to the Net for their passions. We try to leverage people's passions and we go for that impulse buy.

There's never going to be a Tom Brokaw on the Internet.

**Anderson:** We love fragmentation, because we have one infrastructure for all of it. Nothing is better for us than to have somebody listen for 41 minutes to vintage rock, 17 minutes to Gregorian chants and then 20 minutes to acid jazz.

**IQ:** Let's talk a bit about the different Internet radio business models. For instance, Shelley, how would you describe what RealNetworks is right now?

You started out as a technology company and now you're a publisher. You launched Rolling Stone Radio, which certainly might compete with NetRadio or broadcast.com. You're starting to sell advertising. Are you competing with the partners who pay you for the right to distribute your technology?

**Morrison:** We've always sold adver-

tising on Real.com. We've always been a media publishing firm. We don't compete with you guys, we're all partners here.

But, as a company, RealNetworks sells servers, Real has a consulting firm, Real does a lot of hosting and Real is a media publishing firm.



Mark Mooradian, practice director of the consumer content group at Jupiter Research

**Mooradian:** If you had to ballpark a breakdown of revenues for RealNetworks as a company, how much is Real banking on itself as a technology company that's selling server and client software vs. the aggregation business, the media business?

**Morrison:** I couldn't even guess.

**Cuban:** I could tell you. We're public companies—it's all right there, so there's no mysteries.

**Morrison:** But that's all historical.

**Cuban:** Well, yeah, obviously things transition. Obviously, now they have brought you in [to sell] advertising, revenues are skyrocketing and ...

**Anderson:** As someone who spends money with Real and thinks they have been instrumental, there are certain things that make absolute

sense and Real should be doing [those things].

There are some areas of concern, though. When it goes to sort of playing favorites, I think that's when, possibly, one would sit down and talk about [it]. But, in terms of competing for advertising, let's not worry about it.

Especially as we move into streaming media-based advertising, there's got to be a lot more demand than the three of us, or the four or five of us, could ever supply.

**IQ:** Is that forever though?

Right now you're talking about a situation where you don't need to rely on ratings to justify your product because there's room for everybody who wants to push it forward. What about two years, three years, four years down the line?

**Morrison:** We're in the Internet business—we can't think past next week. But really, a rising tide lifts all boats. We treat our customers really, really well, but I don't care if they buy [advertising from] me and broadcast.com.

**Cuban:** It's more sensitive for us because we're paying you and you're taking part of our revenue source.

**Morrison:** We created the technology. You're paying us for the technology.

**Cuban:** But we're hoping that as a partner, you're going to help enable us to be successful, just like we say we want to work with [ad] agencies to make them successful. Competition is not unusual in this industry; we accept that.

**Anderson:** Competition vs. favoritism, I think, becomes maybe two different things.

**Mooradian:** Fair enough. Right now, though, you guys are all fighting to get advertisers.



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**Cuban:** I wouldn't say we're fighting.

**Anderson:** We're not competing with each other.

**Mooradian:** But I want to go back to this issue. If I'm Mark Cuban—maybe this drama has played itself out a little bit already—and I'm thinking, Real or Microsoft, Microsoft or Real? Maybe because Microsoft is not going to be in my business so much—they're simply working as a technology vendor—that I'm going to prefer to work with them.

**Morrison:** Microsoft has a very big and busy media publishing side. There's nothing different about that. We sell against Microsoft all the time. I have a lot of friends that do what I do at Microsoft.

**Cuban:** They're completely separate groups. I mean there's no one here from Microsoft so I'll take the banner for them only because I know their technology as well as I know Real's.

It is an issue. There would be a far better chance of us being 100 percent Real if Real didn't sell advertising or Real didn't have Real Broadcast Network. There's no chance of it happening now because of that.

**Anderson:** Microsoft is a monopoly, Real is not.

**Mooradian:** Right now, in all reality, it is.

**Anderson:** OK, that was tongue-in-cheek. There are some issues that we touch in slightly tender spots where there is a relationship between spending lots of money and helping to directly finance other competitors.

That's why I said competition is one thing, conflict or favoritism is another. One cannot have the whole

cake and eat it, too.

**IQ:** Can you talk more about that favoritism?

**Anderson:** We'd have preferred ... that Rolling Stone wasn't so highly favored to create a special relationship [to co-brand Rolling Stone Radio].



Shelley Morrison, vice president of advertising, RealNetworks

**Mooradian:** The point is there are inherent problems with having a technology that's tied to a media business.

**Morrison:** Microsoft's been one of my best customers and one of our biggest competitors for the last four years [at previous company, Starwave] and you cannot get away from that with Microsoft. What do you call it, "co-opetition"?

**Cuban:** You've got to look at the goals of the company. Real is not a software company anymore. Real would rather be Microsoft. They are a portal and operating system company.

[Like Internet Explorer, RealPlayers has] favorites, homepages, search engines and search options built in. They're both browsers.

**Anderson:** In some ways, Real has more of a monopoly position ... than Microsoft has.

**Cuban:** But at the same time, Real is my most valued partner. It's the husband-wife thing where you kiss and make up and you yell at each other on the same day.

**Anderson:** We love each other.

**Mooradian:** It's good for Internet radio to be on the desktop and it's good to be there all day. When are we going to see portability?

**Cuban:** In a digital world bits are bits, right? The only question is how do you transport them? Are you going to transport bytes over HDTV? Over the air, HDTV is 19.4 megabytes and right now they're only broadcasting HDTV four hours a day. So that means the other 20 hours a day, I have a full 19 1/2 megabytes over the air. So that's wireless digital distribution.

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**Mooradian:** What's the time frame when we're looking at stuff like this?

**Cuban:** We're rolling these things out.

**Mooradian:** You think it's three years? You think it's five years?

**Cuban:** No. I'm talking by the end of this year; every single one of these things that I just talked about, we'll be doing. How large the audience will be for each one of them, I don't know.

**Anderson:** And it is a question of acceptance. You know, it doesn't really matter because, do we care ultimately what device people get us through? No. The more devices that make people stay online longer, the better. ■



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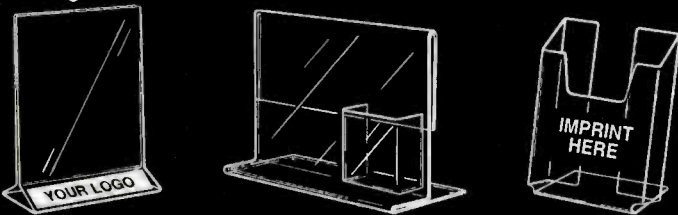
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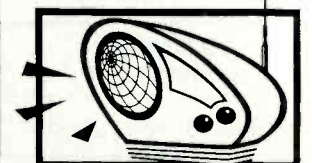
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**This position is not in our Public Relations department.**

To apply, please send or fax your resume and salary requirements, in confidence, to: **Stackig Advertising and Public Relations, 7680 Old Springhouse Rd., ATTN: HRCT-1899, McLean, VA 22102; FAX: (703) 761-2579. No phone calls, please. EOE**

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You must understand how other tactical marketing solutions (advertising, collateral development, interactive) work for clients and be able to design public relations efforts as a part of the entire program.

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We offer a competitive salary & benefits package, and a unique opportunity to work in a highly successful, team-oriented environment.

Please send or fax resumes with salary requirements/history to:

**Campbell-Ewald West**

Attn: S. Vye

14444 W. Olympic Blvd.

11th Floor

Los Angeles, CA 90064-1544

Fax: (310) 477-7870

**MEDIA RESEARCH**

EMAP Petersen, a major multi-media company, is looking for a resourceful and creative person who is detail oriented for the corporate Research and Planning Department to work on Teen Magazine.

Should have 2+ years experience with quantitative and qualitative data analysis. Must have thorough knowledge of syndicated data (MRI, JD Power, etc.), IMS systems and LNA/Target. Experience with primary research is a big plus.

Submit resume and salary history to:

Debbie Dragone, Office Manager

EMAP Petersen

110 Fifth Avenue

New York, NY 10011

FAX: (212) 229-4837

**ACD & AD ASAP!**

See [www.milinc.com](http://www.milinc.com) for more info.



media logic



make an impression

## A company where talent soars!

As the largest credit card company in the industry, First USA has more than 57 million Cardmembers, \$70 billion in outstandings, and some of the most sought after products around, but that's only part of First USA success story. Because our impressive performance really starts with our employees.

Talented people are our single greatest asset – and we're committed to helping them excel. That's why in addition to competitive salaries and benefits, we offer business casual dress and an open door management style – all amenities that reflect our belief in teamwork and employee satisfaction! So if you're looking for an opportunity to allow your talent to soar, make us your "first" choice!

First USA's PORTFOLIO MARKETNG DEPARTMENT has gained solid growth through new services, innovations in loyalty-building, sales and promotions, balance building and fee-enhanced programs. Powered by industry leading technology and combining highly customized, customer-specific marketing communications with a significant cost advantage, we approach our customers in ways that appeal more strongly to their needs and interests. In addition, our strategic alliances link First USA's branded products with other brands, largely made possible by our acumen in data mining and the creation of direct marketing campaigns.

In addition to outstanding career advancement opportunities, First USA offers a compensation package that is among the best in the industry. Please forward resume to: **First USA, Source Code WMGAW169, 201 N. Walnut St., Wilmington, DE 19801. Fax: (800) 342-0253. E-mail: [fusahr@firstusa.com](mailto:fusahr@firstusa.com).** EEO/AAP/M/F/D/V

[www.firstusa.com](http://www.firstusa.com)

First USA puts extraordinary effort into recruiting, hiring and retaining people who exhibit intelligence, common sense, self-sufficiency, a straightforward manner, a talent for listening and who like to have fun! If you possess those skills, are able to manage a multitude of tasks in a fast-paced environment, are self-motivated, have strong interpersonal savvy and achieve results in a rapidly changing environment, First USA could be the place for you!

**Marketing Manager - Assistant Vice President, Retention**

This person will work with the retention team to execute marketing programs designed to build customer loyalty and retention through direct mail, telemarketing (inbound and outbound), and Internet.

Working with internal and external teams, the Marketing Manager will develop mail programs, creative pieces and telemarketing campaigns; generate lists; coordinate mail drops; and analyze results. A Bachelor's degree, 4+ years' marketing experience, preferably in loyalty and/or retention, is required.

**New Business Development Manager - Assistant Vice President, Sales and Promotions**

This person will be responsible for sales-related activities, including developing and growing partner lists, managing internal and external sales forces, sales and deal-crafting, and managing partner relationships. Additionally, the candidate will develop most relevant targets and offers, as well as implement offers through marketing channels. A Bachelor's degree, and strong sales background and success record is required. Program and relationship management experience is preferred.

**Channel Manager - Assistant Vice President, Sales and Promotions**

This person will be responsible for all sales and promotions efforts through telemarketing (inbound and outbound), direct mail, Internet, and new and developing channels; and will work closely with Cardmember Services to prove and build the telemarketing channel as well as identify and develop new marketing channels. A Bachelor's degree, strong strategic and project management skills, experience leading business development in emerging categories, and the ability to lead a new/evolving business model are required. Telemarketing experience preferred.

# FIRST USA

A **BANK ONE** COMPANY

**DIRECTOR OF MEDIA SERVICES**

Established agency has immediate opening for experienced pro well-versed in all media types. Besides traditional media types, applicants must have familiarity with WWW, computer technology and on-line media; be team player, solid communicator.

E-mail letter and resume to:

[mwelch@wngadv.com](mailto:mwelch@wngadv.com)

or fax response and resume to (516) 741-3966

**MEDIA SUPERVISOR**

Baltimore agency needs Media Sup. to manage national/international travel accounts. Tour & Travel experience a plus.

Send resume in confidence to:

Main Post Office

P.O. Box 13323

Baltimore, MD 21202

## HELP WANTED

## SENIOR MANAGER OF CIRCULATION PROMOTION

The New York Times is currently seeking a strategic and creative thinker with a proven track record to work on consumer newsstand and home delivery promotions. Candidate must have experience in and possess in-depth understanding of all aspects of marketing, promotion and branding. This results-oriented person is responsible for business-building promotions and marketing programs from concept through implementation for The New York Times newspaper. Candidate must have excellent organizational, written and oral communication skills. Candidate must also have the ability to manage multiple projects simultaneously with tight deadlines in a dynamic atmosphere. Over 10 years related business experience and computer literacy required. Magazine, newspaper or advertising agency experience is desirable. Position reports to Managing Director of Promotion.

In addition to an excellent salary and benefits package, the chosen candidate will find an environment committed to diversity, challenge and growth. For consideration please forward your resume to:

**The New York Times**

229 West 43rd Street, New York, NY 10036

ATTN: Human Resources/Senior Manager of Promotion

FAX: (212) 556-4011

The New York Times is an equal opportunity employer.

## RESEARCH MANAGER

National sports league is searching for Research Manager to support advertising, sponsorship & promotions departments, franchise/member relations, and long-range strategic planning.

### Requirements:

- Strong knowledge of quantitative methodologies, including custom and syndicated market research
- Knowledge of qualitative research and trend analysis
- Experience managing research budget and supervising research suppliers
- Minimum 3-5 years of experience
- Strong writing and presentation skills
- Able to work independently

Sports marketing experience a plus, but not required.  
Salary commensurate with qualifications and experience.

Please fax resume and salary requirements to:

Vice President Advertising

212-907-9281

## ADVERTISING/MEDIA

Midsized Global Advertising agency is seeking a Media Planner to work on Fortune 500 account. Candidate will have 2+ years traditional media planning experience, writing/planning skills, must be MAC literate, and fluent in English—second language a definite plus.

We offer a competitive compensation and an excellent benefits package.

Send your resume and cover letter with salary reqmts. to:

Human Resources, YAR Communications  
FAX: (212) 726-4020 Email: ejon@yar.com  
220 5th Ave., NYC 10001  
www.yar.com

## MEDIA PLANNER

A division of a major ad agency seeks a media planner with at least 2-3 years local TV, radio and cable planning experience for a retail account. Knowledge in developing local promotions a must. Heavy client contact.

Please send or fax (212-907-7253) resumes with salary history to:

TN MEDIA INC.

Human Resources Dept.

101 Park Avenue-3rd fl., New York, NY 10178

EOE/AA

M/F/H/V

## MARKETING DIRECTOR

CFO Publishing, a division of The Economist Group, is seeking an experienced Marketing Director to lead strategic growth in advertising. Responsibilities include developing a marketing plan, full marketing support for a national sales staff including presentation and sales promotion materials, and conducting a direct-marketing trade campaign.

The ideal candidate will have a minimum of 5 years publishing/marketing experience in the business-to-business environment, possess a minimum BA/BS and be a highly motivated self-starter. Competitive salary, plus bonus and an excellent benefits package are offered.

Please fax/e-mail resume to:

Alex Clemente

212-459-3007

or alexclemente@cfopub.com

## MANAGEMENT SUPERVISOR

Lifestyle Marketing Group, a division of Cox Enterprises and one of the leading sports marketing, sales promotion and sponsorship consulting companies is seeking a Management Supervisor with 10-15 years experience (Agency or Client related position) with an emphasis on developing promotional tie-ins between Fortune 1000 companies and developing property sponsorship proposals. The ability to write proposals, create and present new promotional concepts and evaluate and manage sponsorship programs are a must. Candidate must have exceptional verbal/written communication, presentation, organization and negotiation skills. Candidate must also be computer literate. Sports marketing, entertainment marketing and/or media background is plus but not required.

Please FAX resume, cover letter and salary requirements to:

Mark Rothenberg

Fax: 212-685-0757

## SENIOR SALES EXECUTIVE OPPORTUNITY

Leading trade magazine company has a top NY based sales position open for a dynamic, energetic self-starter. 4 years + selling experience; an understanding of consumer media desired (i.e. magazines, tv, radio, new media). Creative thinker, great presenter, hard worker and proven go-getter all required. Some travel required. Good compensation & benefits package for right person.

Fax resume & sal. history to:

Sonja at (212) 536-5353

## ACCOUNT SUPERVISOR

Fast-paced AAAA's advertising agency seeks a sharp, multi-tasking, detail-oriented, marketing and advertising expert to work on a dynamic national telecommunications account. 6+ years agency experience, brand marketing, retail and promotional experience required. Send resume, cover letter and salary history to EJWCo., 13665 Dulles Technology Drive, Suite 150, Herndon, VA 20171 or fax to (703) 793-1499 Attn: Human Resources. No calls pls.

JAMES WHITE COMPANY

## Stock Footage Library Seeks Exp. Salesperson

Immediate opening for enthusiastic, experienced salesperson at industry-leading stock footage library in New York City. Must have excellent communication skills, and experience in working with and understanding the stock footage client base including advertising creatives and producers, film and television production, post production, and editing facilities. Knowledge of licensing and post production. Computer literacy required with strong skills in order entry and database software. Great benefits. Base plus commission. Midtown location. Fax resume and salary requirements to:

Sales Manager  
(212) 686-4998

CALL 1-800-7-ADWEEK



## HELP WANTED

## CREATIVE DIRECTOR WANTED TO LEAD, INSPIRE AND CHANGE THE WORLD OF BRANDS

*Do you challenge convention? Question everything? Redefine the question before solving the problem? Most importantly, do you think the majority of the branding work being done in the US is really boring?*

If you are an extremely conceptual, broad thinker who can walk, talk, write and design whilst developing big ideas for brands that will help companies engage their audiences and drive markets, we'd like to hear from you. It's important to us that you have a world view (gained via international experience) and can think and influence branding programs across all markets, media and communications including corporate identity, environments, Web and film/video.

Wolff Olins is a global leader in brand consulting. We're London-based and have recently opened an office in New York to bring our unique point of view to the States. We're recognized as the most innovative consulting firm of our kind because of the breakthrough, commercially successful brands we've been creating since 1965. We're the people who started the "Cool Britannia" initiative to modernize Britain's image and work with leading corporations such as BRITISH AIRWAYS, CITIBANK, GENERAL MOTORS, MOBIL and SKY BROADCASTING, as well as emerging enterprises in the Internet, media & entertainment, information and telecom sectors.

Shari Grossman

**WOLFF OLINS**

Fax: 212-505-8791

Email: [m.maton@wolff-olins.com](mailto:m.maton@wolff-olins.com)

[www.wolff-olins.com](http://www.wolff-olins.com)

## Creative Director Paid To Do Pro Bono?

The kind of work we do at Equals Three Communications, other agencies would kill to do for free. So if you

have a desire to do well while doing good, and want the work you do to actually make a difference, we could be the agency for you. And you could be the CD for us if you have an award-winning portfolio, experience on social issues and causes, strong mentoring and communication skills, and enjoy teamwork. Be a part of our growing staff of 54 professionals. Send resume to HR/CD at 7910 Woodmont Ave, #200, Bethesda, MD 20814; fax to 301-652-5264 or e-mail to [hr@equals3.com](mailto:hr@equals3.com).

EQUALS THREE COMMUNICATIONS™

## PRICING & INVENTORY ANALYST

A&E Network has an immediate opening for a highly motivated analyst to support its Pricing & Inventory Department. The analyst will assist the manager and director in various aspects of inventory management and pricing in order to maximize ad sales revenue. This position reports to the Director of Pricing & Inventory.

Requirements include a college degree and one to two years experience in Ad Sales at a cable network as a Sales Assistant or Analyst or one to two years in a media group at an advertising agency. Candidates must be proficient with Word and Excel. Also required are strong analytical, written, and communication skills.

For immediate consideration, please forward or fax your resume to:



**A&E Television Networks**  
Attn.: Human Resources Dept./P&I  
235 East 45th Street  
New York, NY 10017  
FAX: (212) 907-9402  
Email: [Recruiter@aetn.com](mailto:Recruiter@aetn.com)  
NO PHONE CALLS PLEASE  
EOE M/F/D/V

## AD SALES NEW YORK

James G. Elliot Co., a dynamic and growing rep firm with multiple titles, has an opportunity for an organized, computer literate ad sales pro with 3+ years of experience. New York/East Coast territory, primarily consumer magazines. Great opportunity, great location.

Please forward cover letter and resume to:

Fax: 212-588-9201

Email: [jgejstone@earthlink.net](mailto:jgejstone@earthlink.net)

## Marketing Copywriter & Account Coordinator Washington, DC Metro Area

JDG, Inc., a strategic marketing firm seeks a creative copywriter experienced in high-tech business to business promotional writing. Strong oral presentation skills also required for presenting our award-winning work to high profile clients. **Fax resume with salary requirements and 5 copywriting samples to 703/533-0554 or email at [info@jdgdesign.com](mailto:info@jdgdesign.com)**  
**J D G, Inc.**

## THE REPORTER MARKETING & PROMOTION DIRECTOR

Leading Daily Entertainment Trade Publication is looking for a strong, dynamic individual to head it's marketing and promotion efforts. Fantastic opportunity for the right person. Candidate will oversee the development and creation of all promotion and collateral materials for ad sales in the Daily, Special Issues, and Website. Position also oversees tradeshow, seminars, events and publicity. 5 yrs. marketing & promotions experience a must, publishing experience preferred. proven track record working in a fast paced, deadline driven environment. Please send cover letter, salary requirements, and resume to: Attn: CSMP, 5055 Wilshire Blvd., LA, CA 90036 or fax to: 323-931-0096. EOE.

## Are you a highly motivated and energetic self-starter with an interest in sports and/or entertainment?

Miller Publishing (Sports & Music Groups) is seeking an organized, efficient, and detail-oriented individual to provide research support for the national advertising and marketing staffs. Candidate must have working experience with syndicated research studies such as MRI, J.D. Power, and MMR. Experience with using IMS, MEMRI or similar media analysis programs is required. Must possess computer proficiency of Word, Excel and Powerpoint. Previous experience at a publication or ad agency preferred.

Please send/fax your resume to:

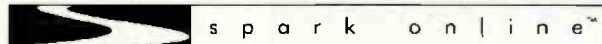
FAX: (212) 448-7400

Attn: Belle Fu

ADWEEK Classified, Box 4082

1515 Broadway, 12th fl., New York, NY 10036

## HELP WANTED



s p a r k o n l i n e

telemarketer  
inside sales  
regional sales manager  
marketing product manager  
web publisher application analyst  
marketing communications writer  
director of marketing communications

Utilize either your advertising or web publishing experiences and join the high tech community! Spark Online is a software development firm based in San Francisco, CA creating web-based products for advertising agencies and website publishers. We are rapidly expanding and looking for talented, motivated, and dedicated individuals who are interested in Internet advertising and e-commerce. All positions are located in San Francisco, except the Regional Sales Managers, which are located in both San Francisco and New York. Spark Online is an equal opportunity employer. For more information, visit our website at [www.spark.com](http://www.spark.com). Please send resumes to [jobs@spark.com](mailto:jobs@spark.com)

## BUSINESS MANAGER

Medium sized full service Ad Agency is looking for a Business Manager who seeks hands-on involvement in the production process within the Broadcast Department. Shed the image of being considered a clerk! You will be part of the the creative team. If a fast paced environment suits your personality and you have production or agency experience,

*please send a cover letter, resume and salary requirements to:*

Christine Martin  
Director of HR

110 5th Avenue, NYC, NY 10011  
or e-mail us [@jobs@jmcp.com](mailto:@jobs@jmcp.com)

REUTERS

## MEDIA TECHNOLOGY/MEDIA SUPPORT

Help Reuters continue to build the Advalue Network service for New York agency, rep and station community. As a Customer Support Executive, you will service multiple client accounts, train users, create documentation, and trouble shoot. Knowledge of DDS or other large agency/rep systems a +. Must be computer literate.

*Send or fax your resume with salary history to:*

Attn: Paul Levy

Reuter's Marketing Information  
1700 Broadway, 40th Floor, New York, NY 10019  
FAX: 212-603-3867

## Broadcast Negotiators

J. Walter Thompson is looking for cool, collected Broadcast Negotiators to work in our Dallas Spot Buying Department. A minimum of two years' buying experience is required, as well as a background in retail and packaged goods. Strong negotiating skills are paramount. You must have the finesse to find the best deals around on behalf of our clients, so if shopping is your forte, forward your resume via fax to: (214) 220-2806 or by mail to: J. Walter Thompson/Dallas, Attn: Spot, 350 North St. Paul, Suite 2500, LB5, Dallas, TX 75201. Equal opportunity employer.

PUBLIC RELATIONS \$75K  
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Do you work in PR as a Director or Sr Level Exec at a Publishing Co? Our top tier agency seeks Exec to handle Publishing Ind Clients & more. "Outstanding Oppty". "A privilege" said our last hire. FAX resume to Stacey Palombi in Personnel  
Fax: 212-557-2544

## ADVERTISING SALES EXECUTIVE

Leading advertising sales organization seeks a creative, dynamic, goal-oriented salesperson for their New York office.

Media sales experience a plus with an emphasis on growing existing account base. Must possess excellent written and verbal communications skills. A successful sales history and ability to handle numerous ongoing projects are necessary.

Excellent salary, benefits and incentive potential. EEOC.

*Fax resume in confidence to:*

212-286-9004

or send to:

ADWEEK Classified, Box 4044  
1515 Broadway, 12th fl.  
New York, NY 10036

## POST PRODUCTION BILLING POSITION:

Manhattan Transfer seeks person experienced in A/R. Detail oriented a must. PC knowledge necessary. Please fax resume and salary requirements to

Maya Shusterman  
@ (212) 681-2836

*No calls please!*

Catch a Creative Genius  
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## UNIQUE SALES OPPORTUNITY

New Jersey based Merchandising Agency representing literary classics is seeking a Licensing Executive. The ideal candidate must have a minimum of 2-3 years experience in sales. Responsibilities include selling, contract negotiations, & researching marketplace in respective categories. Apparel/accessories sales experience a plus. Excellent written/communication skills a must. Immediate 401K and health benefits.

Please fax all inquiries to  
(973) 292-4730

## MEDIA DIRECTOR NEW YORK CITY

Hispanic agency is looking for the right person to spearhead media department. Candidate must demonstrate management skills and knowledge of all media related matters. Client presentation skills a must. Offer great benefits and growth.

Fax resume to:  
201-568-6010

## CAREER SURFING?

[www.rga-joblink.com](http://www.rga-joblink.com)

Roz Goldfarb Associates  
(212) 475-0099

## FIELD MARKETING MANAGER(S)

Promo top 10 agency needs independent, professional, outgoing, and motivated driver/manager for mobile marketing campaigns, serving large/Fortune 500 clients. FMM will promote and sample products at various hi-profile venues across country. Duties include driving promotional van to venues, setting up displays, managing temp staff at events, managing promotion process, reporting back to home office. Must have marketing experience, Bachelors Degree, immaculate driving record and references. Very competitive pay and benefits. Fax resumes to  
Mr. Lublin at: (310) 373-9403.

## ADVERTISING AE

Mid LI Ad agency looking for AE to handle existing business. Ideal candidate should have  
1-4 years experience,  
background in financial and/or internet marketing a plus.  
Salary range \$35-45K. Email resume to: [CTANY@aol.com](mailto:CTANY@aol.com)  
or fax (516) 794-2551.

## INVENTORY MANAGER

Midtown broadcasting co. seeks manager to control and maintain advertising inventory; strategic thinker, organized, love numbers, detail-oriented. Competitive benefits. Fax resume to:  
(212) 265-6249



**HELP WANTED**

**ADVERTISING SALES MANAGER**

Well established Dallas based health care directory publisher has opening for an advertising sales manager. Will personally solicit national pharmaceutical and OTC advertising and will supervise the sales efforts of regional advertising sales organizations calling on hospitals and other local healthcare advertisers. Directories are published twice a year and have a combined circulation in excess of 3.0 million.

Must have consumer advertising sales and sales management experience. Familiarity with healthcare and pharmaceutical advertising, local advertising and magazine marketing and promotion a plus. Excellent salary plus commission. All benefits. Fax resume and cover letter with salary history to us c/o Walker Communications (212) 944-2263.

No calls, please.

**GENERAL MANAGER/  
CLIENT SERVICES DIRECTOR**

Fast-growing specialist Agency serving upscale clientele seeks dynamic senior manager to help take us to the next level. Currently offices in NYC and Miami with additional expansion planned. Excellent opportunity for the right person. Must have minimum of 15 years experience in senior Agency and Client management positions with an understanding of agency financials, a solid marketing background, outstanding interpersonal and managerial skills, and a strong desire to be a key player in a growing business.

Fax resume and salary requirements to:  
(212) 582-0770 Attention: Joyce

**MEDIA BUYERS--DIRECT RESPONSE**

A division of a major advertising agency has two openings in our Direct Response Buying Unit. Minimum 3 years "direct" buying exper., heavy client contact, detail-oriented and needs to be a strong negotiator.

Please send or fax (212-907-7253) resumes with cover letter indicating salary history to:

**TN MEDIA INC.**  
Human Resources Dept.  
101 Park Avenue, New York, NY 10178

EOE/AA

MJ/HV

Account Executive wanted by Advtg, Mktg & PR Co. in New York City. Must have Bach. in Mktg & Advtg and 2 yrs exp in job or as Asst. Account Executive. Respond to: HR Dept, Messner Vetere Berger McNamee Schmetterer/Euro Rscg, 350 Hudson St, New York, NY 10014.

**MEDIA RESEARCH**

Adweek's Top 10 magazine P.O.V. seeking Media/Marketing Research Associate. 1+ years exp using MRI/syndicated research required. Subscriber study and Polk exp a plus. Responsibilities also include research for nightlife & college supplements & quarterly industry trending etc. Resume to:

Sherril Hayes, Fax: 212-367-8289  
Email: shayes@povmag.com

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MORE: (Specify) \_\_\_\_\_

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NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ FAX \_\_\_\_\_

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**CATCH A CREATIVE GENIUS  
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# WE'RE TRAINING YOUR REPLACEMENT.

## WANNA HELP?

There's a new generation of young people hoping to enter the world of advertising and media. They come from all walks of life. Some of them need help to get started, to get educated.

Year after year Advertising New York helps hundreds of kids - from inner city grade-schoolers to promising undergraduates - with a wide range of scholarships, internships and cultural diversity programs.

On June 23 we're hosting a gala to raise awareness, and money, for educational initiatives and community projects supported by our industry.

Rally your company. Help the kids. Come to the party.

For information on sponsorships, call Wright Ferguson at 212-536-6528 or Ron Fierman at 212-941-4262.

For information about the event, please call Corporate Affairs at 212-838-6033.

## ADVERTISING NEW YORK 1999

Fundraising Gala - June 23

Under the Tent at Lincoln Center





# Magazines

BY LISA GRANATSTEIN

## Looking In on *Outside*

Trailblazing monthly treks on under new editor

**S**taffers from *Outside* magazine will return to New York next week for the National Magazine Awards. Last year, the Santa Fe-based monthly blew the competition away, earning its third consecutive award for General Excellence. This year, the title hopes to smash its own stunning record, having scored yet another nomination for the NMAs' top honor. ♦ Win or lose, the General Excellence nomination nicely

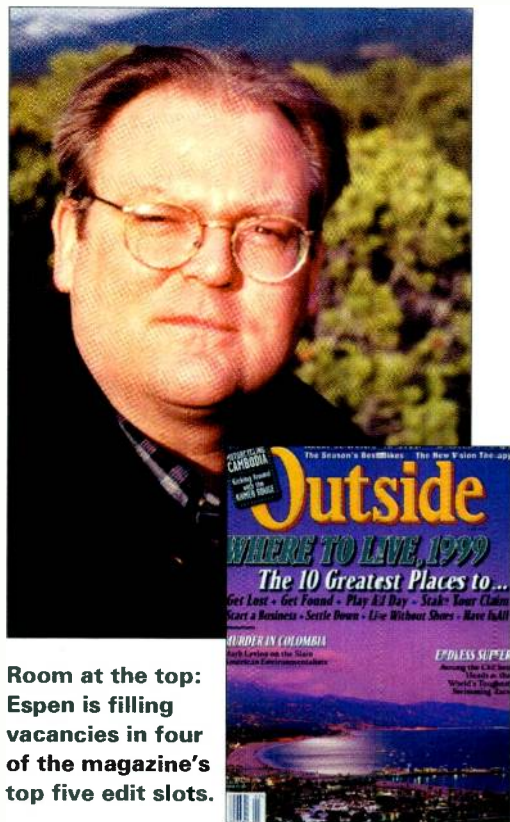
wraps up the nine-year tenure of Mark Bryant, who resigned in February as *Outside* editor. The challenge to keep the momentum going falls on Bryant's successor, Hal Espen, who moved up from executive editor. Espen is currently putting his stamp on the June issue and trying to fill four open positions at the top of his masthead.

Getting *Outside* back in full editorial gear quickly is critical for owner Mariah Media, given the start-ups this year of two new players in the category: *National Geographic Adventure* and Times Mirror's *Outdoor Explorer*, which

both launched on newsstands this month. Hearst's *Sports Afield* is also taking aim, having just repositioned itself as an outdoor adventure book and rejiggered its trim size to match that of *Outside*.

*Outside*'s 1999 ad pages are down 11.1 percent through May, to 494. The book's paid circulation dropped 2.7 percent in the second half of '98, to 529,845, according to the Audit Bureau of Circulations.

Last week, Espen lured deputy editor Jay Stowe away from the *New York Observer* to be



**Room at the top: Espen is filling vacancies in four of the magazine's top five edit slots.**

*Outside*'s new features editor. Other hires are in the works, Espen says.

The new boss promises that the cover of the June issue—his first as editor in chief—will have some “punch,” along with a few subtle

## Mediaweek Magazine Monitor

Arbitrageur Gordon Gekko answered the question pretty clearly a decade ago in the film *Wall Street*, but, with a soaring economy making scads of paper millionaires, *Business Week* (+8.83%) revisits the issue, “Is Greed Good?” Next week, *BW* begins offering subscriber/entrepreneurs small-company news/management guidance in a new monthly demographic edition called *Frontier*. (*BW* also just launched a quarterly electronic commerce supplement.) Speaking of greed, *The Sporting News* (+2.25%) examines the prospects of the latest crop of NFL draftees.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
<b>NEWS/BUSINESS</b>								
Business Week	19-Apr	109.91	20-Apr	101.62	8.16%	1,123.88	1032.71	8.83%
Economist, The	10-Apr	61.77	11-Apr	48.00	28.69%	856.89	839.61	2.06%
Newsweek	19-Apr	56.39	20-Apr	33.19	69.90%	695.71	638.85	8.90%
People <sup>X/#</sup>	26-Apr	64.24	27-Apr	81.94	-21.60%	1,162.57	1,101.09	5.58%
Sports Illustrated	19-Apr	66.03	20-Apr	53.63	23.12%	798.95	819.17	-2.47%
Time <sup>E/R</sup>	19-Apr	62.00	20-Apr	34.03	82.19%	817.53	743.93	9.89%
US News & World Report	19-Apr	40.36	20-Apr	30.98	30.28%	582.66	563.93	3.32%
<b>Category Total</b>		<b>466.70</b>		<b>363.39</b>	<b>28.16%</b>	<b>6,038.19</b>	<b>5,739.29</b>	<b>5.21%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	19-Apr	29.74	20-Apr	23.93	24.28%	449.72	446.57	0.71%
Entertainment Weekly <sup>X</sup>	16-Apr	19.24	17-Apr	30.17	-36.23%	524.53	442.63	18.50%
Golf World	16-Apr	62.28	17-Apr	73.38	-15.13%	414.61	482.30	-14.03%
New York								
DID NOT REPORT								
New Yorker, The	19-Apr	40.02	13-Apr	22.50	77.87%	474.86	495.05	-4.08%
Sporting News	19-Apr	31.97	20-Apr	14.59	119.12%	264.72	258.90	2.25%
Time Out New York	14-Apr	74.20	15-Apr	61.20	21.24%	925.15	813.80	13.68%
TV Guide	17-Apr	62.79	18-Apr	59.38	5.74%	1,081.91	971.01	11.42%
<b>Category Total</b>		<b>320.24</b>		<b>285.15</b>	<b>12.31%</b>	<b>4,135.50</b>	<b>3,918.26</b>	<b>5.78%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	18-Apr	11.73	19-Apr	13.90	-15.61%	191.64	196.30	-2.37%
USA Weekend	18-Apr	15.43	19-Apr	13.43	14.89%	202.82	193.18	4.99%
<b>Category Total</b>		<b>27.16</b>		<b>27.33</b>	<b>-0.62%</b>	<b>394.46</b>	<b>389.48</b>	<b>1.28%</b>
<b>TOTALS</b>		<b>888.10</b>		<b>695.87</b>	<b>16.13%</b>	<b>10,568.15</b>	<b>10,039.03</b>	<b>5.27%</b>

E=ESTIMATED PAGE COUNTS; X=ONE MORE ISSUE IN 1998; #=INCLUDES 4.41 AD PAGES FROM 4/21/99 NEWS-STAND-ONLY SPECIAL ISSUE; R=REVISED YTD TOTALS AFTER CORRECTIONS

### Weeklies

April 19, 1999



# Magazines

style changes. "I don't want our readers or advertisers to feel a bump, or need to adjust to some new magazine," Espen says. "Any more significant changes will appear incrementally, over the summer and fall." Beyond devoting more resources to service pieces and working on "ambitious stories," Espen is coy about his plans.

The magazine's spin-off, *Women Outside*, also has a new editor. Dagny Scott is putting the finishing touches on the first of two issues

planned for this year, in June and August. *WO* launched last August with a circulation of 225,000 under coeditors Laura Hohnhold, an *Outside* senior editor, and creative director Susan Casey, who has since resigned. Larry Burke, Mariah chairman/editor in chief, decided it would be more efficient to publish the magazine out of house. In January, Burke hired Scott, former editor in chief of *Women's Sports + Fitness* (prior to its purchase by Condé Nast), as editor. Scott and some holdovers from her *WS+F* staff are producing *WO* in Boulder, Colo.



**At your service: New *WO* editor Scott**

"The magazine will absolutely stay in the *Outside* voice," Scott vows. "But we will add a few elements that will surprise people." Like Espen, Scott will put greater emphasis on service. "There's a void in the marketplace for solid, service-oriented information," she says. "Vertical publications still focus on men, and women's publications just don't take women seriously."

Both *Women Outside* issues this year will have a circulation of 240,000. The June issue will carry 50 ad pages, up from 41 in last summer's premiere. *Women Outside* plans to go quarterly next year.

## EW Tangles With the WWF

### Wrestling circuit cries 'fix' over cover story

Wrestling champ Goldberg pulled off a nifty Jackhammer move last week, tossing archrival Stone Cold Steve Austin into the ropes on *Entertainment Weekly's* cover. *EW's* package looked at the surging popularity of the sport and its two rival pro circuits—in one corner,

# Mediaweek Magazine Monitor

## Monthlies/May



The Dow still booms above the once-unthinkable 10,000 mark, and as monthly magazines approach the midyear mark, few publishers are experiencing the economic blight some thought 1999 would bring. This still could very well change—especially if a much-feared U.S. ground war in the Kosovo region of the former Yugoslavia puts the kibosh on things—but with one month left before halftime, our 147 reporting monthlies collectively are up 1.55%.

But the group total isn't really reflective of how key sectors are performing. Indeed, 17 of the 21

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>BUSINESS/TECH/NEW ECONOMY</b>								
Fast Company <sup>10</sup> @/y	205,000	256,348a	144.00	152.20	-5.39%	503.00	265.00	89.81%
Red Herring <sup>+</sup>	55,000	70,039b	88.32	67.41	31.02%	356.41	357.12	-0.20%
Wired	425,000	511,478a	114.00	107.5	6.05%	477.60	498.40	-4.17%
<b>Category Total</b>			<b>346.32</b>	<b>327.11</b>	<b>5.87%</b>	<b>1,337.01</b>	<b>1,210.52</b>	<b>19.32%</b>
<b>DO-IT-YOURSELF</b>								
Family Handyman <sup>9</sup>	1,100,000	1,108,882a	66.30	77.77	-14.75%	275.43	252.01	9.29%
Today's Homeowner <sup>10</sup>	950,000	953,983a	64.90	65.13	-0.35%	205.31	200.22	2.54%
<b>Category Total</b>			<b>131.20</b>	<b>142.90</b>	<b>-8.19%</b>	<b>480.74</b>	<b>452.23</b>	<b>6.30%</b>
<b>ENTERTAINMENT</b>								
People en Español <sup>10</sup>	200,000	253,090a	49.70	41.00	21.22%	153.20	143.80	6.54%
Premiere	600,000	602,589a	56.05	49.28	13.74%	257.02	60.50	-1.34%
Source, The	400,000	409,013a	123.64	91.83	34.64%	555.58	468.45	18.60%
Spin	525,000	532,315a	92.34	76.36	20.93%	412.81	357.51	15.34%
Us	1,000,000	1,105,241a	44.00	41.95	4.89%	200.73	199.09	0.82%
Vibe <sup>10</sup>	600,000	600,650a	100.51	80.65	24.62%	388.37	424.53	-8.52%
<b>Category Total</b>			<b>416.54</b>	<b>340.07</b>	<b>22.49%</b>	<b>1,814.51</b>	<b>1,210.48</b>	<b>6.88%</b>
<b>ENTHUSIAST</b>								
Audio	None	96,040a	38.98	38.33	1.70%	205.59	202.51	1.52%
Automobile	600,000	618,966a	75.91	92.34	-17.79%	285.05	384.96	-25.95%
Backpacker <sup>9</sup>	255,000	271,462a	86.68	116.33	-25.49%	310.39	353.62	-12.22%
Bicycling <sup>10</sup>	73,000	274,930a	67.48	68.77	-1.88%	227.56	263.18	-13.53%
Bike <sup>10</sup>	0,000	123,232a	53.38	61.18	-12.75%	126.45	175.02	-27.75%
Boating	None	201,343a	163.75	130.48	25.50%	827.68	0.94	14.81%
Car and Driver	1,200,000	1,249,939a	128.15	125.50	2.1%	537.74	508.50	5.75%
Car Craft	375,000	377,647a	66.25	58.65	12.96%	283.64	246.38	15.12%
Chevy High Performance	125,000	189,184a	85.77	82.92	3.44%	370.21	380.52	-2.71%
Circle Track	30,000	131,355a	94.75	92.55	2.38%	457.91	452.04	1.30%
Cruising World	46,000	152,268a	119.55	110.44		574.16	570.77	0.59%
Cycle World	310,000	316,944a	96.07	96.18	-0.11%	400.73	398.90	0.46%
Dirt Rider	170,000	178,780a	6.07	103.64	-7.30%	471.42	480.06	-1.80%
Flying	None	307,893a	75.16	73.89		337.06	321.08	4.98%
Four Wheel & Off Road	350,000	369,970a	105.11	104.17	0.90%	426.41	471.90	-9.64%
Golf Digest	1,550,000	1,554,134a	155.01	156.62	-1.03%	625.59	95.68	5.02%
Golf Magazine	1,400,000	1,401,671a	121.93	124.64	-2.17%	709.23	561.70	26.26%
Hot Rod	750,000	788,449a	106.31	99.78	6.54%	406.03	443.76	-8.50%
Motor Boating & Sailing	None	124,170a	184.77	166.10	11.24%	854.44	840.33	1.68%
Motorcyclist	240,000	245,926a	91.14	92.09	-1.03%	326.85	337.98	-3.29%
Motor Trend	1,150,000	1,197,118a	106.32	108.99	-2.45%	455.65	438.59	3.89%
Petersen's Photographic	200,000	208,749a	95.97	90.98	5.48%	470.95	454.84	3.54%
Popular Mechanics	1,400,000	1,432,301a	67.51	67.17	0.51%	294.35	300.33	-1.99%
Popular Photography	450,000	457,121a	177.65	164.48	8.01%	843.98	785.39	7.46%
Road & Track	735,000	758,299a	124.15	109.29	13.60%	522.48	487.31	7.22%
Rod & Custom	130,000	136,908a	93.82	89.31	5.05%	416.85	436.46	-4.49%
Sailing World <sup>10</sup>	60,000	60,967a	44.70	45.42	-1.59%	170.56	180.21	-5.35%
Salt Water Sportsman	150,000	150,590a	94.32	89.89	4.93%	487.50	506.43	-3.74%
Skin Diver	00,000	217,915a	68.65	70.04	-1.98%	313.03	383.25	-18.32%
Sport	750,000	817,164a	32.84	23.77	38.16%	138.77	153.35	-9.51%
Sport Truck	200,000	201,320a	70.74	88.80	-20.34%	351.79	377.29	-6.76%
Stereo Review's Sound & Vision <sup>10</sup> #	4,000	400,220a	58.99	41.33	42.73%	281.28	198.49	41.71%
Tennis <sup>10</sup>	775,000	775,486a	21.82	65.60	9.48%	299.78	306.70	-2.26%
Yachting	132,000	135,207a	136.94	114.00	20.12%	774.03	675.63	14.56%
<b>Category Total</b>			<b>256.64</b>	<b>3,163.67</b>	<b>2.94%</b>	<b>14,585.14</b>	<b>14,394.10</b>	<b>1.33%</b>



# Mediaweek Magazine Monitor

# Magazines



publishing categories listed in these charts are actually up—in some cases significantly—through May. Although Life-style (+0.4%), Kids (+0.76%), and Parenting/Family (+0.3%) are all flat, the Business/Tech/New Economy (+19.32%) and Science/Technology (+13.77%) categories are booming like the Dow. Outdoors (+10.4%) is also hale and hearty. A bit less healthy, at least for the moment, are the

## Monthlies/May

continued on page 104

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>FASHION/BEAUTY</b>								
Allure	800,000	845,861a	125.12	141.04	-11.29%	448.62	571.91	-21.56%
Cosmopolitan	2,300,000	2,768,251a	195.28	199.73	-2.23%	763.06	800.33	-4.66%
Elle	900,000	974,819a	170.29	184.76	-7.83%	847.58	826.54	2.55%
Essence	DID NOT REPORT							
Glamour	2,000,000	2,163,640a	222.56	232.23	-4.16%	808.11	20.29	-1.48%
Harper's Bazaar	700,000	732,572a	108.18	83.03	30.29%	594.84	563.36	5.59%
Jane <sup>10</sup>	400,000	428,670c	62.40	53.70	16.20%	283.20	186.50	51.85%
Mademoiselle	1,100,000	1,191,719a	116.04	139.18	-16.63%	435.11	527.55	-17.52%
Marie Claire	650,000	840,186a	132.10	101.45	30.21%	510.47	462.50	10.37%
Mirabella <sup>10</sup> /BM	550,000	567,097a	49.67	82.03	-39.45%	237.17	198.87	19.26%
New Woman	1,175,000	1,179,184a	55.10	65.90	-16.39%	266.60	280.40	-4.92%
Vogue	1,100,000	1,211,771a	220.19	208.75	5.48%	1,186.69	1,079.30	9.95%
Victoria	950,000	974,645a	65.41	54.02	21.08%	204.64	205.03	-0.19%
W	400,000	410,943a	154.20	154.10	0.06%	834.80	785.50	6.28%
<b>Category Total</b>			<b>1,676.54</b>	<b>1,699.92</b>	<b>-1.38%</b>	<b>7,420.89</b>	<b>7,308.08</b>	<b>1.54%</b>
<b>FOOD/EPICUREAN</b>								
Bon Appétit	1,000,000	1,086,997a	108.26	126.87	14.67%	406.69	454.55	-10.53%
Cooking Light <sup>10</sup>	1,350,000	1,425,107a	101.51	95.21	6.62%	397.61	392.09	1.41%
Food & Wine	800,000	872,822a	103.67	85.91	20.67%	367.56	340.38	7.99%
Gourmet	850,000	891,797a	176.08	192.52	-8.54%	480.49	548.26	-12.36%
<b>Category Total</b>			<b>489.52</b>	<b>500.51</b>	<b>-2.20%</b>	<b>1,652.35</b>	<b>1,735.28</b>	<b>-4.78%</b>
<b>GENERAL INTEREST</b>								
Atlantic Monthly	450,000	459,334a	60.02	57.75	3.93%	233.07	234.02	-0.41%
George	400,000	403,894a	35.35	45.37	-22.09%	191.01	265.02	-27.93%
Harper's	205,000	214,795a	25.17	27.33	-7.90%	121.92	129.33	-5.73%
InStyle	600,000	1,264,529a	199.95	153.00	30.69%	835.89	655.00	27.62%
Life	1,500,000	1,626,547a	47.59	48.53	-1.94%	218.60	301.67	-27.54%
National Geographic	8,500,000	8,612,102a	37.16	48.50	-23.38%	162.50	172.50	-5.80%
Reader's Digest	15,000,000	13,767,575a	107.15	94.61	13.25%	457.67	405.97	12.73%
Smithsonian	2,000,000	2,041,134a	64.90	58.25	11.42%	338.09	251.21	34.58%
Vanity Fair	1,000,000	1,076,150a	112.57	144.42	-22.05%	685.26	767.00	-10.66%
<b>Category Total</b>			<b>688.86</b>	<b>677.76</b>	<b>1.79%</b>	<b>3,244.01</b>	<b>3,181.72</b>	<b>1.96%</b>
<b>HEALTH/FITNESS (MEN)</b>								
Flex	150,000	167,263a	163.67	151.33	8.15%	822.00	710.67	15.67%
Men's Fitness	300,000	351,148a	55.25	58.67	-5.83%	259.37	268.00	-3.22%
Muscle & Fitness	None	455,981a	134.67	127.83	5.35%	670.27	641.92	4.42%
Runner's World	455,000	505,753a	55.15	40.58	35.90%	211.66	201.18	5.21%
<b>Category Total</b>			<b>408.74</b>	<b>378.41</b>	<b>10%</b>	<b>1,963.30</b>	<b>1,821.77</b>	<b>7.77%</b>
<b>HEALTH/FITNESS (WOMEN)</b>								
American Health for Women <sup>9</sup>	1,000,000	1,007,972a	55.49	53.17	4.36%	220.55	225.55	-2.22%
Fitness <sup>10</sup>	900,000	955,871a	65.39	85.81	-23.80%	270.04	286.95	-5.89%
Health <sup>9</sup> /R	1,050,000	1,059,079a	73.43	71.09	3.29%	271.58	255.75	6.19%
Prevention	3,000,000	3,143,783a	90.77	88.09	3.04%	405.98	392.96	3.31%
Self	1,100,000	1,141,145a	121.00	151.36	-20.06%	429.60	553.07	-22.32%
Shape	1,100,000	1,143,409a	70.68	82.83	-14.67%	287.79	397.94	-27.68%
<b>Category Total</b>			<b>476.76</b>	<b>532.35</b>	<b>-10.44%</b>	<b>1,885.54</b>	<b>2,112.22</b>	<b>-10.73%</b>
<b>KIDS</b>								
Boys' Life	1,300,000	1,291,380a	11.94	14.05	-15.02%	48.15	51.46	-6.43%
Contact Kids <sup>10</sup>	300,000	321,063a	5.00	4.00	25.00%	19.33	14.33	34.89%
Disney Adventures <sup>11+</sup>	1,000,000	1,045,041b	18.33	22.50	-18.53%	96.00	93.00	3.23%
KidCity <sup>10</sup>	250,000	265,955a	6.00	4.00	50.00%	19.33	12.33	56.77%
Sports Illustrated for Kids <sup>+</sup>	950,000	1,027,703b	17.69	27.50	-35.67%	94.26	103.87	-9.25%
<b>Category Total</b>			<b>58.96</b>	<b>72.05</b>	<b>-18.17%</b>	<b>277.07</b>	<b>274.99</b>	<b>0.76%</b>

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the World Wrestling Federation led by Vince McMahon, and in the other World Championship Wrestling, owned by Time Warner's Turner Broadcasting System.

McMahon says EW's editors promised the WWF that their champion, Austin, would share the cover with WCW jefe Goldberg. Some regional editions of last week's EW featured only Goldberg on the cover, while the final version included small shots of Austin and WCW star Hulk Hogan along with the main image of Goldberg.

McMahon has wanted to crash a chair over Ted Turner's head ever since Turner Broadcasting started bulking up WCW in the early '90s as a rival national circuit to McMahon's WWF. Now the WWF chief claims that Turner, vice chairman of Time Warner, which publishes EW, pressured the magazine's editors to make Goldberg the cover boy. "You wouldn't think that Ted Turner would be so petty," McMahon says. "But he is. He is so damned involved, and everyone around him is so conscious of what Ted wants and what Ted doesn't want!"

"Corporate pressure? You've got to be kidding me," responds Richard Sanders, EW executive editor, who edited the cover package. "The shot of Goldberg is just the most menacing shot we had." Sanders also notes that the story cited both the WWF's role in popularizing the sport and the circuit's growing TV ratings. "We don't promise anybody the covers," Sanders adds.

McMahon also took issue with EW's failure to note the corporate link between the WCW, Turner and Entertainment Weekly. "When we're doing a story about corporate structure, corporate finance or corporate politics, then we take great pains to identify ourselves as a subsidiary of Time Inc., which is owned by Time Warner," Sanders says, adding that the wrestling story did not fall under those parameters.

## Harris' Honey Hippy-Hops

### New lifestyle title eyes 18-34 women of color

The creators of a new urban lifestyle magazine are hoping young women with an appetite for hip-hop and fashion will be satisfied with a taste of Honey. The title's cofounders were college pals—editor in chief Kierna Mayo, 29, formerly a senior editor at *The Source*, and editorial director Joicelyn Dingle, 28, former managing director of the record label Phat Farm. While ele-



# Magazines

ments of the book can be found in *Vibe*, *Essence*, and even *Jane*, *Honey* is setting out to become the primary read for black women 18 to 34.

"We were clear there had not yet been a magazine that targeted our generation as a byproduct of hip-hop—in terms of fashion, in terms of love and in terms of health," says Mayo. "We decided we wanted to see it, instead of just yearning for it."

After shopping around their business plan, Mayo and Dingle hooked up last June with New York-based

Harris Publications, home of *XXL*, the men's hip-hop lifestyle title, and basketball magazine *Slam*, which was sold last year to Empap Petersen but continues to be produced by Harris.

The time is right for *Honey*, says publisher Dennis Page, a 20-

year veteran of Harris who launched *Guitar World* back in 1980 and now oversees *GW*, *Slam* and *XXL*. "You see the success of a Lauryn Hill, an Erykah Badu, and TLC," Page says. "All the girls that are fans of these icons really don't have a magazine they can call their own. *Essence* is too old, and *Vibe* is pretty much a guys' book. *Honey* is a complete women's magazine."

*Honey* launched in February with a projected newsstand circ of 200,000. The premiere issue offered a blend of fashion and beauty tips and profiles of the "55 Hottest Women" in a ranking of the "New Power Generation." *Honey*'s NPG included cover girl Lisa "Left Eye" Lopes, the since-rehabilitated TLC star who burned down the manse of her former boyfriend (and former NFL star), Andre Rison.

A modest number of ad pages are trickling in. The first issue included ads from the Gap, Absolut, Reebok and Nike. In the future, Page says he hopes to bring in other bigtime spenders such as Tommy Hilfiger, Polo and Levis. Group buys with *XXL* and *Slam* are also possible.

*Honey*'s next issue will hit stands on May 11, after which the title will begin publishing bimonthly. For the time being, there are no direct-mail plans; subscribers will be picked up through blow-in cards. *Honey* has applied for a circulation audit and membership in the Audit Bureau of Circulations.



**Power person: TLC star Lopes led the premiere issue.**

# Mediaweek Magazine Monitor

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## Monthlies/May

books in Health/Fitness (Women), where steep declines at both *Self* (-22.32%) and *Shape* (-27.68%) helped bring the group down 10.73%.

Not long ago, Personal Finance was a darling of magazinedom. Not any more. Given the plethora of financial advice available and many apparent similarities among the competitors, the category (-2.42%) has lost its steam. Three of the four largest books are down, with only *Money* (+4.19%) bucking the trend. The Time Inc. title still has a thin ad-page lead over the much-smaller-circulation

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>LIFESTYLE</b>								
Details	475,000	526,583a	83.02	81.72	1.59%	353.19	408.40	-13.52%
Esquire	650,000	675,024a	73.83	48.82	51.23%	348.55	263.02	32.52%
Gentlemen's Quarterly	650,000	708,743a	122.18	191.39	-36.16%	586.43	779.34	-24.75%
Maxim <sup>10</sup>	450,000	733,774a	100.81	52.52	91.95%	303.97	174.25	74.44%
Men's Health <sup>10</sup>	1,450,000	1,624,242a	96.49	93.66	3.02%	337.83	308.66	9.45%
Men's Journal <sup>10/e</sup>	550,000	555,472a	99.57	94.71	5.13%	360.74	321.41	12.24%
Outside	525,000	529,845a	93.03	120.94	-23.08%	430.45	479.11	-10.16%
Annual Buyer's Guide			63.79	77.00	-17.16%			
Outside (Total)			156.82	197.94	-20.77%	494.24	556.10	-11.12%
P.O.V. <sup>10</sup>	260,000	262,165a	42.81	43.00	-0.44%	164.13	166.60	-1.48%
Egg (Biannual Supplement)			40.00	47.00	-14.89%	40.00	47.00	-14.89%
P.O.V. (Total)			82.81	90.00	-7.99%	204.61	214.35	-4.54%
Penthouse		DID NOT REPORT						
Playboy	3,150,000	3,336,213a	49.30	38.38	28.45%	236.18	187.32	26.08%
<b>Category Total</b>			<b>864.83</b>	<b>889.14</b>	<b>-2.73%</b>	<b>3,225.74</b>	<b>3,212.95</b>	<b>0.40%</b>
<b>MATURE MARKET</b>								
New Choices <sup>10</sup>	600,000	603,199a	53.89	50.20	7.35%	193.55	181.98	6.36%
Senior Golfer <sup>10</sup>	185,000	189,029a	44.19	49.41	-10.56%	251.96	241.18	4.47%
<b>Category Total</b>			<b>98.08</b>	<b>99.61</b>	<b>-1.54%</b>	<b>445.51</b>	<b>423.16</b>	<b>5.28%</b>
<b>OUTDOORS</b>								
Bowhunting <sup>9/R</sup>	160,000	160,348c	24.97	25.90	-3.59%	113.63	86.21	31.81%
Field & Stream	1,750,000	1,763,741a	77.43	107.25	-27.80%	294.57	312.48	-5.73%
Guns & Ammo	575,000	595,537a	36.88	35.21	4.74%	185.11	171.89	7.69%
Handguns	150,000	158,145a	36.88	27.45	34.35%	155.20	130.40	19.02%
Hunting	350,000	350,633c	29.36	27.01	8.70%	161.28	132.68	21.56%
Outdoor Life <sup>10</sup>	1,350,000	1,356,813a	56.23	45.80	22.77%	216.14	190.62	13.39%
Sports Afield <sup>10/R</sup>	450,000	467,546a	50.92	49.77	2.31%	209.42	185.18	13.09%
<b>Category Total</b>			<b>312.67</b>	<b>318.39</b>	<b>-1.80%</b>	<b>1,335.35</b>	<b>1,209.46</b>	<b>10.41%</b>
<b>PARENTING/FAMILY</b>								
Baby Talk <sup>10/R</sup>	1,500,000	1,503,382b	27.49	30.56	-10.05%	152.06	156.71	-2.97%
Child+ <sup>10</sup>	832,500	946,745a	47.09	57.70	-18.39%	217.26	239.53	-9.30%
FamilyFun <sup>10</sup>	1,035,000	1,077,707a	55.43	68.39	-18.95%	246.10	250.45	-1.74%
Family Life <sup>10</sup>	400,000	438,662a	57.82	70.01	-17.41%	197.74	201.64	-1.93%
Parenting+ <sup>10/R</sup>	1,250,000	1,358,295a	115.99	105.07	10.39%	437.69	421.72	3.79%
Parents <sup>+</sup>	1,725,000	1,844,796a	145.27	122.41	18.67%	572.79	548.12	4.50%
<b>Category Total</b>			<b>449.09</b>	<b>454.14</b>	<b>-1.11%</b>	<b>1,823.64</b>	<b>1,818.17</b>	<b>0.30%</b>
<b>PERSONAL FINANCE</b>								
Kiplinger's								
Personal Finance	1,000,000	1,029,386a	63.67	75.56	-15.74%	348.47	402.19	-13.36%
Money	1,900,000	1,905,158a	109.77	94.83	15.75%	520.90	499.96	4.19%
Mutual Funds	750,000	782,115a	37.71	40.98	-7.98%	207.47	231.19	-10.26%
SmartMoney <sup>R</sup>	700,000	725,997a	122.73	109.08	12.51%	506.25	516.06	-1.90%
Worth <sup>10</sup>	500,000	522,449a	80.09	73.85	8.45%	296.85	277.17	7.10%
<b>Category Total</b>			<b>413.97</b>	<b>394.30</b>	<b>4.99%</b>	<b>1,879.94</b>	<b>1,926.57</b>	<b>-2.42%</b>
<b>SCIENCE/TECHNOLOGY</b>								
Discover	1,200,000	1,241,488a	47.11	28.66	64.38%	242.01	210.75	14.83%
Popular Science <sup>10</sup>	1,555,000	1,563,778a	65.73	56.50	16.34%	236.23	242.69	-2.66%
Scientific American	600,000	672,953a	29.51	32.34	-8.75%	169.03	150.96	11.97%
Spectrum, IEEE	None	304,430c	42.08	39.83	5.65%	236.59	226.80	4.32%
Yahoo! Internet Life	400,000	453,433a	79.81	58.54	36.33%	265.58	179.09	48.29%
<b>Category Total</b>			<b>264.24</b>	<b>215.87</b>	<b>22.41%</b>	<b>1,149.44</b>	<b>1,018.29</b>	<b>13.77%</b>



# Mediaweek Magazine Monitor

## Monthlies/May



upstart, **SmartMoney** (-1.9%).

As noted, Outdoors magazines are doing well. Although Times Mirror's flagship **Field & Stream** is off 5.73%, its **Outdoor Life** (+13.39%) is going the other way, as is Hearst's **Sports Afield** (+13.09%). To underscore its faith in the sector, TM has just introduced the quarterly **Outdoor Explorer**.

And then there's the men's Lifestyle group, which is often said to be booming but in fact is flat in ad pages. Everyone wants a piece of frontrunner **Gentlemen's Quarterly** (-24.75%); it will be up to newly named publisher Tom Florio to beat back the attack.

### 60 SECONDS WITH...

#### Tom Florio

VP/Publisher, **GQ**



**Q.** You've moved from The New Yorker to Condé Nast Traveler to **GQ** in less than 12 months. Feeling any whip-lash? **A.** I've been in publishing for 15 years.

If you have a strong staff and a good product, there are certain fundamental things you do. [**GQ**] is a much hipper, cooler platform than I've worked on in a while. I looked at it as an opportunity to have a great time and to work with a group of people I like. I also have a great respect for Art [Cooper, **GQ** editor]. We often kidded each other that sooner or later we'd work together.

**Q.** **GQ's** ad pages are way down this year, off 24.8 percent through May. What's happening? **A.** While pages are down, revenue is almost even with last year...the magazine had a 13 percent price increase this year. We've had some staff changes, and not only the publisher [Florio recently replaced Jack Laschever]. The executive director of marketing and promotion went over to *Vogue*. The ad director and two senior sales people also left. When there's that kind of change, it often takes some time to establish the new people. On some level, that affected the ad pages. And to some degree, the sales platform developed under Richard [Beckman, who preceded Laschever] was abandoned and a new direction was taken, but hadn't been implemented yet. **Q.** So what's your strategy? **A.** Within two weeks, we will have reestablished the positioning and sales platform and the cross-merchandising for our clients and be back in the market with it. It's a platform that's existed for some time. It's based on the idea that for men who have taste, the taste transcends their life. The **GQ** customer not only has a fairly high intellectual sensibility, but also has greater emotional and inner confidence than some of the men's magazines, which target a lower socioeconomic strata. **Q.** You'll soon be moving into the accident-prone Condé Nast building in Times Square. Will you all be issued hard hats? **A.** If we are, I'm sure they will be the "chicest."

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>SHELTER</b>								
American HomeStyle/ Gardening <sup>10</sup>	980,000	1,001,149a	79.40	52.70	50.66%	227.52	215.14	5.75%
Architectural Digest	750,000	822,601a	128.96	115.49	11.66%	682.54	616.15	10.77%
Condé Nast House & Garden	550,000	722,195a	83.39	98.13	-15.02%	329.98	367.97	-10.32%
Country Living	1,600,000	1,682,404a	114.88	122.28	-6.05%	436.67	428.88	1.82%
Home <sup>10</sup>	1,000,000	1,013,141a	132.91	111.75	18.94%	451.52	412.25	9.53%
House Beautiful	850,000	887,976a	8.14	93.13	-26.85%	388.37	355.55	9.23%
Martha Stewart Living <sup>10</sup>	2,100,000	2,354,284a	5.37	131.91	10.20%	541.57	500.00	8.31%
Southern Living	2,450,000	2,518,732a	4.84	175.24	-5.93%	649.87	647.23	0.41%
Sunset <sup>R</sup>	1,425,000	1,458,702a	116.15	148.41	-21.74%	516.42	520.38	-0.76%
This Old House <sup>10@@</sup>	525,000	538,255a	99.18	88.19	12.46%	290.89	271.35	7.20%
<b>Category Total</b>			<b>1,183.22</b>	<b>1,137.23</b>	<b>4.04%</b>	<b>4,515.35</b>	<b>4,334.90</b>	<b>4.18%</b>
<b>TEEN</b>								
All About You <sup>10</sup>	325,000	362,038a				71.56	70.00	2.23%
Jump <sup>10</sup>	300,000	300,269a	52.50	36.69	43.09%	176.50	149.19	18.31%
Seventeen	2,300,000	2,415,727a	95.41	120.28	-20.68%	498.28	512.86	-2.84%
Teen	2,000,000	2,077,653a	50.10	48.34	3.64%	222.11	227.70	-2.45%
Teen People <sup>10</sup>	800,000	974,894c	61.21	50.33	21.62%	272.05	185.07	47.00%
YM <sup>10</sup>	2,150,000	2,186,706a	53.00	58.00	-8.62%	204.00	226.00	-9.73%
<b>Category Total</b>			<b>312.22</b>	<b>313.64</b>	<b>1.35%</b>	<b>1,444.50</b>	<b>1,370.82</b>	<b>5.37%</b>
<b>TRAVEL</b>								
Condé Nast Traveler <sup>4</sup>	750,000	766,338a	249.39	230.12	8.37%	658.96	653.50	0.84%
Travel & Leisure	925,000	990,668a	178.77	125.12	42.88%	693.11	630.17	9.99%
Travel Holiday <sup>10</sup>	550,000	553,817a	70.99	66.03	7.51%	299.07	247.01	21.08%
<b>Category Total</b>			<b>499.15</b>	<b>421.27</b>	<b>18.49%</b>	<b>1,651.14</b>	<b>1,530.68</b>	<b>7.87%</b>
<b>WEALTH</b>								
Robb Report	None <sup>8</sup>	105,526a	95.00	94.00	1.06%	536.00	535.00	0.19%
Town & Country	425,000	442,639a	155.86	143.75	8.42%	538.93	505.26	6.66%
<b>Category Total</b>			<b>250.86</b>	<b>237.75</b>	<b>5.51%</b>	<b>1,074.93</b>	<b>1,040.26</b>	<b>3.33%</b>
<b>WOMEN'S SERVICE</b>								
Better Homes & Gardens	7,600,000	7,613,249a	201.62	168.47	19.68%	750.39	740.75	1.30%
Family Circle		DID NOT REPORT						
Good Housekeeping	4,500,000	4,584,879a	123.96	139.75	-11.30%	534.25	549.95	-2.85%
Ladies' Home								
4 Journal	4,500,000	4,575,996a	145.63	121.19	20.17%	555.47	607.17	-8.51%
McCall's		DID NOT REPORT						
Redbook	2,800,000	2,867,951a	123.17	115.27	6.85%	481.06	434.31	10.76%
Woman's Day <sup>17</sup>	4,350,000	4,242,097a	119.70	152.43	-21.47%	632.48	661.67	-4.41%
<b>Category Total</b>			<b>714.08</b>	<b>697.11</b>	<b>2.43%</b>	<b>2,953.65</b>	<b>2,993.85</b>	<b>-1.34%</b>
<b>MEDIAWEEK MONITOR TOTALS</b>			<b>12,280.24</b>	<b>12,277.31</b>	<b>2.24%</b>	<b>49,615.43</b>	<b>48,858.39</b>	<b>1.55%</b>

FOOTNOTES: RATE BASE/CIRC DATA FOR JULY-DEC. 1998; 11=PUBLISHED 11 TIMES; 10=PUBLISHED 10 TIMES; 9=PUBLISHED 9 TIMES; 8=PUBLISHED 8 TIMES; 7=PUBLISHED 7 TIMES; 6=PUBLISHED ONE MORE ISSUE IN 1998; 6@=PUBLISHED TWO MORE ISSUES IN 1998; @=PUBLISHED ONE LESS ISSUE IN 1998; @@=PUBLISHED TWO FEWER ISSUES IN 1998; A=AUDITED BY AUDIT BUREAU OF CIRCULATIONS; B=AUDITED BY BPA INTERNATIONAL; C=NON ABC/BPA TITLE; E=PUBLISHER'S ESTIMATE; Y=DOUBLE ISSUE LAST YEAR; Z=DOUBLE ISSUE THIS YEAR; +=TOTAL CIRCULATION INCLUDES NON-PAID QUALIFIED CIRC; BM=MIRABELLA WAS A BIMONTHLY IN '98; #=STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99; 17=WD PUBLISHES 17 TIMES A YEAR. SEASONALLY ADJUSTED MID-YEAR RATE-BASE ADJUSTMENTS SOMETIMES GIVE THE MISTAKEN IMPRESSION THAT IT MISSED ITS CIRCULATION GUARANTEE; R=REVISED YTD TOTALS AFTER CORRECTIONS.

# Media Person

BY LEWIS GROSSBERGER



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## A Nose for Noose

MEDIA PERSON LOVES NEWSPAPER MOVIES. NEVER misses one. He feels that movies about newspaper reporters capture their essence in a way that TV sitcoms and comic books never can. You can only learn so much about how the journalism profession works by studying Brill's Content. For that extra sense of hard-won, bitter, bottom-line, insider truths, you turn to Hollywood. Thus it was with a sense of great anticipation that Media Person approached *True Crime*, starring, directed and produced by Clint Eastwood. Clint did not let him down. The film begins in what is the noisy,

throbbing heart of any newspaper operation: a bar near the office. There we see The Reporter—played of course, by Clint Eastwood—hard at work on a typical assignment: attempting to seduce a blond colleague. It's an uphill struggle. She is 23 and beautiful, whereas he is 114 years old and showing every minute of it in his wrinkled, leathery, bony, squinty, decrepit, frankly disgusting physiognomy. But Clint's *don-juanics* are symbolic. They are there to show us that The Reporter always works heroically against the odds.

(The blonde turns him down, leaves the bar and immediately dies in a car crash, tragically demonstrating that if only she had slept with Clint, as blondes ought to for their own good, she'd still be alive today.)

Also, despite the prevailing myth in America that journalists are elitist snobs and comfortable members of a corrupt establishment, Clint's reporter is in fact an outsider, defiant of society's mores. We quickly realize this as we learn that he only recently gave up being a drunk, is having his way with the city editor's wife, while himself being a married man, and most flagrant of all, smokes in the newsroom, where the practice is, of course, banned. Media Person was very pleased to learn that such romantic

outlaws still exist and indeed are an irreplaceable cog in the media machine.

What's more, The Reporter is even alienated from the rules and standards of his own vocation. Now hanging by a thread at the bush-league *Oakland Tribune*, the incorrigible renegade was once a big-shot columnist in New York until he got fired for having sex with an underage publisher or some such scandal. Clint's bosses at the *Tri-*

**MP was very pleased to learn that such romantic outlaws still exist, and indeed are an irreplaceable cog in the media machine.**

*bune* assign him to do a "human-interest sidebar" on a death-row convict scheduled to be executed in a few hours, specifically ordering him not to "pull a Dick Tracy," that is, attempt investigative reporting, which the editors find an irritating waste of time. He tells them he won't.

Hah! Fat chance. The minute we lay eyes on the condemned man, we know he didn't do it. He is a Noble Black Guy, handsome, polite, dignified, religious, treated respectfully by his guards and equipped with a loyal, weeping but strong wife and a heart-breakingly adorable tot. There is no way in hell this NBG possibly could have shot that pregnant store clerk in a robbery, especially when you stop to

think that if he had, there's no movie. Yet nobody in the cast notices his obvious innocence—nobody but Clint, that is, because he possesses, as he explains, (actually pointing to the organ so we will be certain where it is located) a Nose for News. And now it sniffs something terribly, terribly wrong.

Now those ignorant of basic journalistic methodology might erroneously believe that a complex inquiry by one reporter into a six-year-old murder would take months to identify the real killer and pin the rap on him in a manner so dramatically convincing that the NBG can be ripped from the IV tubes seconds before his demise by lethal injection. Nonsense. This is the value of a film like *True Crime*. It demonstrates to a public ever more skeptical about journalists' abilities and motivations that a reporter such as the one Clint plays can do it all in *four hours* and also have the time to take his own daughter on an outing to the zoo. (Of course cynics will say that he has to act fast because at any moment he could die of old age but never mind them.)

And not only that. While performing this feat, Clint upholds the great Hollywood newspaper traditions of hardly taking any notes during interviews, never at any time typing and finally engaging in a break-neck, last-minute car chase with cops in order to stop the execution when a simple phone call would have served the same purpose.

Yes, tradition is important and it is vital that the public understands that the real function of reporters isn't gathering news, as is commonly supposed by the layman, but struggling heroically to correct the mistakes of our faulty criminal justice system. Their editors will try to stop them, their wives will divorce them and their bartenders will sneer with contempt as they fall off their stools. But at the end of the day when they look in the mirror they will know one thing: that they really could use a good facelift and possibly a chemical peel as well. ■





MARKETING GENIUS BEHIND

# JAILBAIT

AND

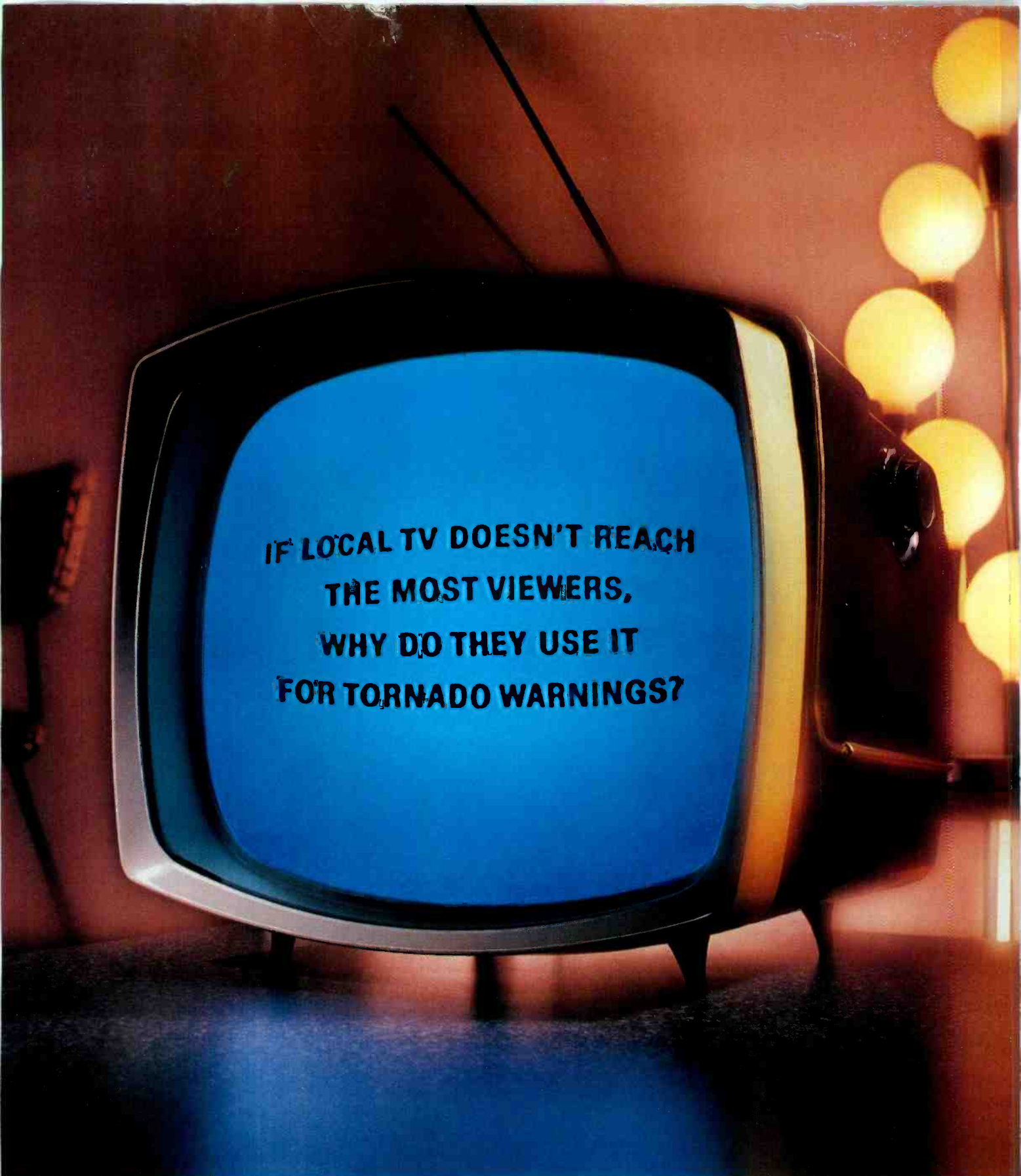
# TRAILER TRASH.

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