

MEDIAWEEK

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Summer Ratings Soar

Broadcast and cable TV viewership is at its highest in years **PAGE 6**

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GMA Gaining On Today

NBC a.m. show, still on top, eyes new third hour

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Toyota Maps Alt Route

Looks to shift ad dollars to large-circulation titles

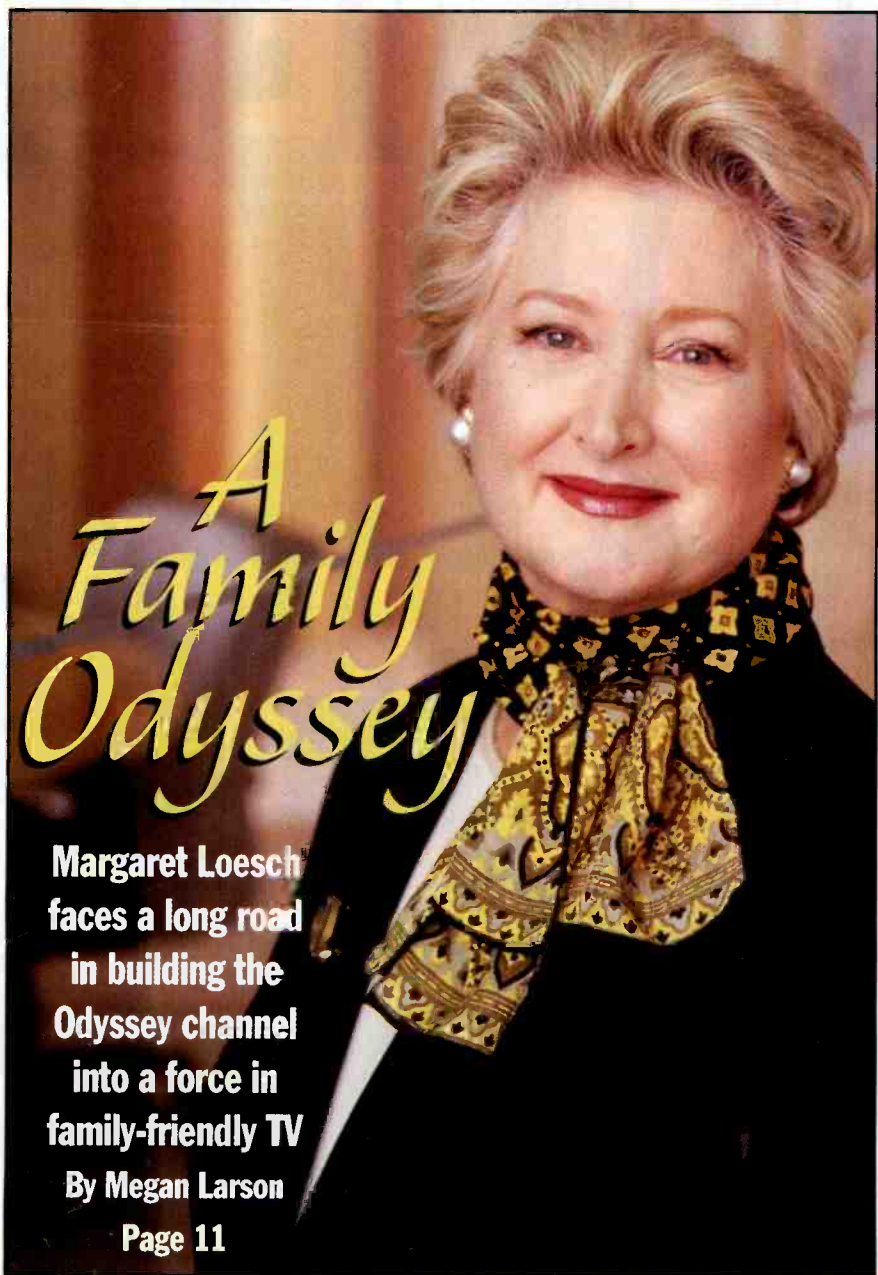
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Arbitron May End Up in Play

Spinoff from Ceridian could trigger a sale

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A Family Odyssey

Margaret Loesch faces a long road in building the Odyssey channel into a force in family-friendly TV

By Megan Larson

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MARKET INDICATORS

National TV: Mixed

CBS is trying to find ways to get more advertisers into its white-hot *Survivor*, while ABC's *Millionaire* is attracting advertisers in scatter. Most everything else is slow.

Net Cable: Sleepy

The dot-com rush is apparently over, allowing agency execs to meet tee times. Movie studios and back-to-school advertisers are placing scatter dollars.

Spot TV: Cool

Advertisers ramp up for third quarter, anticipating being squeezed out by politicals and Olympics. Beverages, movies and back-to-school spending is flat.

Radio: Soft

The radio market is softer than expected in July. Automotive is off slightly, and Internet advertising has slowed, even in the dot-com capital, San Francisco. Buyers expect business to revive in August.

Magazines: Cooling

Direct-response advertising continues to drop off in print, as the category reorganizes.

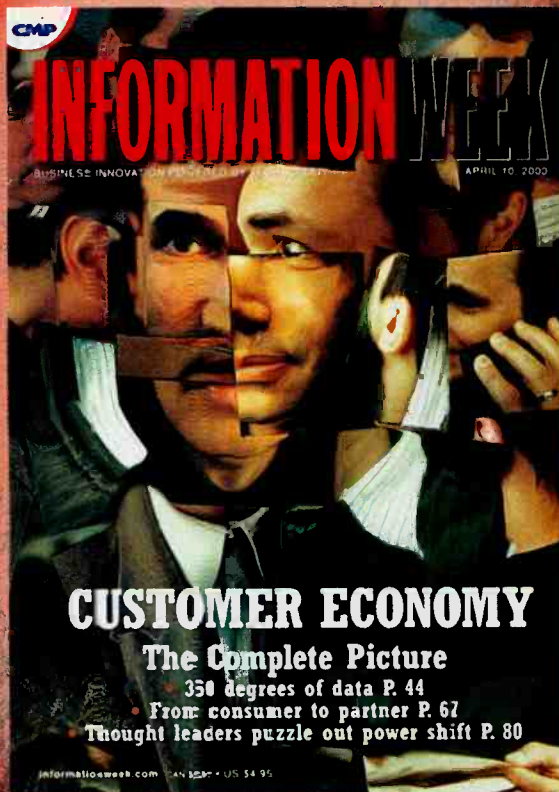
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AT DEADLINE

SAG/AFTRA Talks With Advertisers Break Off

No reported progress was made Friday toward ending the 11-week-old Screen Actors Guild/American Federation of TV & Radio Artists strike against the radio and television advertising industry, despite the participation of federal mediators. No new negotiations were scheduled. At issue are the residuals that performers earn for their appearances in TV commercials. Actors are compensated on a pay-for-play basis for commercials on network television but are paid a flat rate for cable TV appearances, which SAG/AFTRA wants switched to a pay-for-play formula. Representatives for the advertising industry want to issue a flat rate for network appearances.

Love Cruise Could Set Sail at Fox

In an attempt to tap into the popularity of CBS' *Survivor* series, Fox is in discussions to bring a relationship-survival reality show to its prime-time schedule, according to a Fox executive with knowledge of the plans. Tentatively titled *Love Cruise*, the show, from *The Real World* producers Mary Ellis Bunim and Jonathan Murray, would take place on a cruise ship and involve eight men and eight women, all strangers, who are asked to pair up on the ship. At the end of each week, one couple will be voted off, and the remaining people will pair up with different partners.

Fine May Fill Blank Slate at W

Glamour publisher Deborah Fine is said to be a strong contender to succeed *W* publisher Susan Blank, according to an executive familiar with the discussions. Blank was dismissed last week by Fairchild Publications president/CEO Mary Berner, reportedly over the title's sluggish ad sales performance. Fine was associate publisher and a protégée of Berner's at *Glamour*. An announcement could come as early as this week. Blank, *W*'s publisher for the past five months, had replaced onetime *Jane* publisher Lorin Litner.

DOJ Approves CCU/AMFM Deal

Clear Channel Communications last week won approval from the Department of Justice to close its \$23.5 billion acquisition of AMFM. As part of the approval, the DOJ is requiring Clear Channel to divest 99 radio stations in 27 markets, less than the 110 stations in 37 markets Clear Channel announced it would divest in March. Despite the green light, the DOJ still has not decided if it will require Clear Channel, which owns outdoor company Eller Media, to divest some or all of AMFM's 30 percent interest in Lamar Advertising, another outdoor outfit.

More Staff Changes at Mademoiselle

Two top staffers were dismissed last week from Condé Nast's *Mademoiselle* shortly after the first issue under editor in chief Mandi Norwood hit newsstands. Art director Edward Mann, who joined the monthly from *Elle*, and deputy art director Ed Melnitsky were both cut loose. "I've brought a hell of a lot of people on board, and two of them just didn't work out," said Norwood. The magazine also recently lost photo editor Carla Popenfus to the same position at *Allure*, as well as managing editor Faye Haun, who is leaving to freelance. Kate Westerbeck, former m.e. of the defunct *Women's Sports & Fitness*, will succeed Haun.


Dunning & Co. Studying CNET's ZDNet Buy

CNET Networks last week agreed to acquire ZDNet for an estimated \$1.6 billion in a stock swap. Together, the two companies, which specialize in technology information, will reach an audience of 16.6 million users monthly, making the merged operation the eighth-largest Internet property. Ziff Davis Media, which was formed when private equity firm Willis Stein & Partners and Jim Dunning purchased the publishing arm of Ziff-Davis Inc. in April, has a three-year licensing agreement with ZDNet to provide exclusive content from its magazines for the Web site. A ZDM representative said the company is in the process of determining if the CNET purchase will affect that arrangement.

Addenda: Dick Kurlander, vp/director of programming at rep firm Petry Television, will resign Aug. 15 after 14 years with the company... Robert Sims, senior vp of the National Geographic Society, has been named executive vp and new president of the magazine group... **BBC America**, currently in 13 million homes, signed carriage deals with Time Warner Cable and Comcast last week, which will increase the network's subscriber base to 30 million by the end of 2003... Richard Spencer was named editor in chief of Bauer Publishing's *Twist*, replacing founding editor Lisa Lombardi, who was ousted last week by Bauer president Hubert Boehle... **New York Times** national editor **Dean Baquet** will join the *Los Angeles Times* as managing editor, effective Aug. 4... **Roberta Caploe**, executive editor of Primedia's *Seventeen*, was promoted to editor in chief of Primedia's Youth Entertainment Group.

Correction: In a news story in last week's issue, Internet Broadcast Systems was incorrectly identified.

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Ed Wilson Exits CBS Syndie Post; Could Land at NBC

The recent turnover in the top ranks of syndication companies continued last week with Ed Wilson's resignation as president/COO of CBS Enterprises, which oversees King World Productions. Wilson told the CBS Enterprises staff he declined to renew a contract that expires in mid-August so that he can explore other opportunities. High on that list is the prospect of launching a syndication division for NBC Studios.

Wilson joined CBS in January 1996 and launched the company's Eyemark Entertainment unit, which recently was folded into King World.

"If he's available to talk to us, we'll talk," Scott Sassa, NBC West Coast president, said of Wilson last week. "We have to decide what we want to do."

At CBS, no names have surfaced so far regarding Wilson's replacement. Staffers said it is unlikely that CBS Enterprises chairman/CEO Roger King will absorb Wilson's duties. "Ed was handling administration and programming development, and that's not what Roger does," said a source close to Wilson. —*Daniel Frankel*

Cable's Profile Rises at TCA, While Syndication's Falls

The Television Critics Association, which will conclude its annual summer press tour in Pasadena, Calif., this week, next year will add an additional day for cable networks to make presentations during its winter and summer sessions, on a test basis. The TCA also will drop syndicators from its press-tour lineup.

The cable networks, which currently have four days during the summer TCA, requested a fifth day of presentations. TCA president Eric Kohanik, of *TV Times*, said the organization agreed to the request but wants cable to better organize its presentations. "Instead of having MTV appear on one day and TNN on another, we would like to have a Viacom block of time so they can address all their operations together," Kohanik said. "We'll see how it works out beginning at the winter tour in January."

Meanwhile, syndicators' Synditel day has been dropped (*continued on page 8*)

Networks Bask In Summer Heat

Stoked by fresh programming, viewership is at its highest in 6 years

TELEVISION / By John Consoli

The broadcast networks are enjoying their hottest summer since 1994, as reality, game shows and wrestling have kept coach potatoes firmly in place since the broadcasters' prime-time season officially concluded seven weeks ago. Cable also is sharing in the summer audience bounty, with prime-time ratings for ad-supported networks also up over last year.

The number of people watching broadcast and cable television this summer is at its highest level since Nielsen Media Research introduced people meters to measure viewership back in 1988. For the first seven weeks of the summer TV season, the average level of homes using television (HUT) is 54.5, up from 52.8 for the corresponding period last year. In 1994, the summer HUT level was 53.2.

In the all-important 18-49 viewer demo, the Big Four networks (NBC, CBS, ABC and Fox) are up 8 percent this summer. Without Fox, which is down 10.3 percent in 18-49 (*see chart*), the gain is even stronger. In cable, ratings for basic networks during the first seven weeks of the summer TV season are up 4 percent over last year, and total cable viewership is up 5 percent, according to a Turner Entertainment analysis of Nielsen data.

Viewers' record-level interest in summer programming has sent broadcast and cable nets scrambling to develop fresh shows for summer 2001. From all indications, the networks' practice of using summer as a dumping ground for reruns and failed pilots is headed for extinction—and the ratings race is becoming a year-round affair.

CBS has seen its numbers soar this summer with the young-skewing reality hits *Survivor* and *Big Brother*. CBS' 18-49 ratings are up 24 percent, to a 3.1, and its 18-34 viewership has jumped 41 percent, to a 2.4. CBS is up 3 percent in households.

ABC, boosted by fresh episodes of *Who Wants to Be a Millionaire* several nights per week this summer, is up almost 18 percent in households, to a 6.6. ABC rose 13.8 percent in the 18-49 demo, to a 3.3.

Summer Prime-Time Ratings

	Households		% Change	Adults 18-49		% Change
	2000	1999		2000	1999	
ABC	6.6	5.6	+17.9	3.3	2.9	+13.8
CBS	6.9	6.7	+3.0	3.1	2.5	+24.0
NBC	6.8	6.7	+1.5	3.9	3.7	+5.4
Fox	4.0	4.5	-11.1	2.6	2.9	-10.3
UPN	2.2	1.5	+46.7	1.4	0.8	+75.0
WB	1.7	2.3	-26.1	1.0	1.2	-16.7

Viewing periods are May 25 to July 16, 2000, and May 29 to July 18, 1999
Source: Horizon Media analysis of Nielsen Media Research data

Thanks a Millionaire: Summer reruns of ABC's *The Practice* are up 28.4 percent.

Even some reruns are getting a lift. Repeats of ABC's *The Practice*, which has followed *Millionaire* on Sunday nights this summer, are up a whopping 28.4 percent in households, to an 8.6.

UPN, with new installments of its wrestling showcase *WWF Smackdown*, has beefed up 46.7 percent in households and 75 percent in viewers 18-49.

While a bigger helping of first-run programming has helped four of the six broadcast networks draw more viewers this summer, repeats of most dramas and comedies are tanking, as usual—particularly on Fox and on the WB. All of the WB's repeating dramas and sitcoms are down by more than 20 percent compared to last summer, except for *Buffy, the Vampire Slayer*, which is off 9 percent. Fox's *Ally McBeal* reruns are down



32 percent in households from last summer.

TV's traditional economic model, which forces the networks to air repeats during the summers to cover production costs, "is gasping for air," admitted Sandy Grushow, chairman of Fox Television Entertainment Group. Based on the popularity of fresh programming this summer, all the nets say they will move quickly to change the model.

"I think for everybody, the notion of summer being a time of burning off inventory and managing cost the best you can is over," said Lloyd Braun, co-chairman of ABC Entertainment TV Group. "We're all in this for 52 weeks a year."

The 365-days-a-year strategy has been practiced by cable nets for years, and the irony of broadcast's growing success with the formula is not lost on them. "This is the best testimony to the strength of the [cable] business we've had in a long time," said Bob Sieber, Turner Broadcasting vp/audience development.

Braun said ABC is evaluating several pilots that the network may begin shooting in the next few months for summer 2001 premieres. While this summer's network hits are primarily game and reality shows, future summer fare will also include new sitcoms and dramas, Braun said. But several obstacles still must be overcome to produce quality first-run summer comedies and dramas. "You have casting pools and writers that are only available in certain windows [of the calendar]," the ABC exec said.

Grushow said the networks need to work with the studios to create a model under which some shows can be produced for \$800,000 to \$900,000 per episode, rather than the current prime-time average of \$1.8 million. This would enable the networks to air more first-run fare during the summer without having to broadcast repeats of those episodes to avoid a loss.

As the nets ramp up production of more original summer shows, advertisers should be willing to help foot the bill. "It's about time the networks offer fresh programming in the summer," said Bob Igiel, who heads the buying unit at The Media Edge, whose client AT&T is a major sponsor of *Millionaire*. "They should have done this years ago. They can find ways to program [summer] cheaper, and not just with reality shows. Everyone has been afraid to break the mold." ■

Morning-Show Mania

As 'GMA' ratings gains continue, 'Today' gears up for 3d hour

NETWORK TV / By John Consoli

Today executive producer Jeff Zucker said last week that he had wanted to expand the NBC morning program to three hours a year ago but waited to get an idea of the type of competition it would be facing from the new CBS *Early Show* and a revamped *Good Morning America* on ABC. Now he knows.

Zucker was at the Television Critics Association press tour in Pasadena, Calif., last week to discuss the Oct. 2 rollout of the three-hour *Today*. He said the "real battle" is for second place and that *Today* is expanding to further distance itself from the competition.

"I like to talk in terms of viewers," Zucker said. "At its worst, *GMA* was 2.4 million viewers behind us. Now the gap is about 2 million. When it gets to under 1 million, I'll start worrying."

Cause for concern might come sooner than Zucker expects. According to recent Nielsen Media Research numbers, *GMA* has pulled as close as within 1.5 million viewers in recent weeks. And while Zucker has reigned as producer of the top morning show for the past five years, *GMA*—with its co-hosts Diane Sawyer and Charles Gibson and with executive producer Shelley Ross, who came on board with the anchors a year and a half ago—continues to improve. Even Zucker admits that the changes at *GMA* "have certainly made it a better program than it was."

But bolstering the show was no easy task for Ross. "It had hit third place just before I got there. My first job was to stop the free fall and then to fix the infrastructure of the show," said Ross.

GMA at the time ran under the jurisdiction of ABC's news division, but as Ross remembers it, "we didn't have a seat at the table." Ross expanded *GMA*'s news staff and

pushed hard to get fresher stories on the air. And she convinced her longtime colleague Sawyer to join *GMA* while she continued her other prime-time news duties. "I had prepared a very long pitch to ask her to join the show. But I didn't get to my second sentence before she said 'yes,'" said Ross.

Sawyer and Gibson have clearly clicked.



Gibson and Sawyer have *GMA* on a winning streak.

Since the two joined the show on Jan. 18, 1999, *GMA*'s household ratings have risen 28 percent, to a 3.7 from a 2.9, while the show has picked up close to 400,000 more adult 18-49 viewers, a 29 percent bump. *Today*, while holding on to its top ranking, has produced the same household number pre- and post-Sawyer and Gibson: 5.2.

The success of the revamped *GMA* has led some industry observers to speculate about what might happen if Sawyer and Gibson were to depart the show now that it's back on its feet. Insiders at ABC believe Sawyer has committed herself for another year and are unsure where Gibson stands long-term. But *GMA* has been giving more air time to Jack Ford and Elizabeth Vargas as guest hosts, and Cynthia McFadden also has seen her exposure on the show climb.

Both Zucker and Ross agree that tapping into viewers' mornings is not an easy task and that once accomplished, it's hard to break viewers' habits. Zucker said it took him about three years to assemble the current on-air team at *Today*. At the same time, Ross has been quietly building a team of her own, and media buyers have taken notice.

"Not only has advertising on *GMA* become more attractive, but a stronger *GMA* makes the entire daypart more competitive to advertisers," said John Rash, chief broadcast negotiator at Campbell Mithun Esty. "*GMA* will pressure *Today* to get even better." ■

from the tour, following the no-shows this month of several high-profile stars of syndicated programs. "If the studios can't guarantee that their big names will be here, it's not worth having the studios here," said one TCA member who requested anonymity. —*John Consoli*

Minority Broadcasters Push Ownership Agenda in D.C.

Minority broadcasters last week called on Congress and the FCC to maintain current regulatory controls on broadcast ownership. "Consolidation is the worst thing that's ever happened to minorities and small businesses," said Roel Campos, senior vp of El Dorado Communications, an operator of Spanish-language radio stations. Campos and other minority broadcasters, financiers and public interest groups met in Washington last week at a media-diversity session sponsored by the Commerce Department's National Telecommunications and Information Administration. The NTIA is preparing an update, due this fall, of its 1998 report on minority broadcast ownership.

While the total number of minority owners in broadcasting has declined over the past two years, a few minority-owned groups have grown larger. The challenge will be to sustain that growth, said attorney Antoinette Cook Bush. "There is a lot of pressure on the FCC and Congress to further relax ownership regulations," Bush said. "We must remain vigilant and keep current restrictions in place."

For minority broadcasters, funding is still the biggest barrier to growth since Congress' 1995 elimination of minority tax certificates. "It's difficult for a company my size to break through," said Lyle Banks, president/CEO of TV-station owner Banks Broadcasting. —*Katy Bachman*

Acme to Expand Its Ties To the WB With 3 New Affils

Acme Communications, owner of 10 TV stations in midsized markets and the third-largest affiliate group of the WB network, last week acquired rights to four new station licenses issued by the FCC in Portland, Ore.; Richmond, Va.; Flint-Saginaw-Bay City, Mich.; and Lexington, Ky. (continued on page 10)

Toyota Shifting Gears

New print strategy in works, focusing on large-circulation titles

MAGAZINES / By Lisa Granatstein

Toyota Motor Corp. is expected to announce in coming weeks it will concentrate its print spending this fall on a core group of large-circulation magazines, many of which will likely be part of corporate buys. Independent publishers or companies with small stables of titles could be shut out of the 2001 model year. The plan was said to be jointly developed by Toyota and agency of record Saatchi & Saatchi.

"Toyota is evolving its media plan to get greater frequency," said an exec familiar with the strategy. Having increased next year's models to 17 from a dozen in 2000, "Toyota doesn't have the marketing budget to spend a lot more, so it will have to spend smarter."

"They've reorganized how they market the cars into different groups," added a publishing exec. "They're focusing more on demographic groups and different kinds of segments rather than by car lines in order to get more brand reinforcement."

While word of Toyota's new strategy has trickled down to some publishers, the automaker's plans have yet to be finalized, said Steve Sturm, Toyota's vp of marketing. "We have to get our budget approved first."

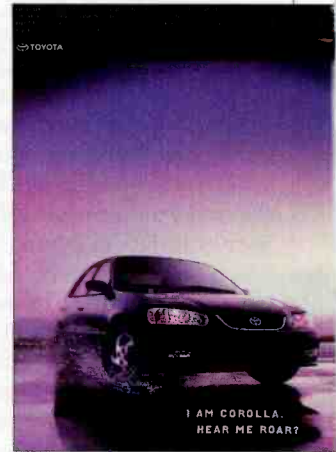
Amid speculation of a changing strategy, Toyota last week unveiled a \$15 million campaign for its new car, Prius, that will appear in August issues of titles including *Newsweek* and *Vanity Fair*.

Last year, Toyota invested \$186 million in magazines, according to Competitive Media Reporting, making it

the fourth-biggest car spender, behind Ford Motor Co. Among the 161 magazines tracked by CMR carrying Toyota ads last year, heavy hitters included Time Inc.'s *People*, which last year raked in \$16 million from the automaker, and *Newsweek*, which scored \$11.6 million. Smaller titles, like Worth Media's 276,286-circ *Civilization*, last year carried only \$197,500.

"I'm concerned about every advertiser," said William Holiber, U.S. *News & World Report* publisher, on the possible shift. "But we want to work very closely with [Toyota]."

Toyota's more focused marketing plan comes just a year after Ford moved \$100 million of its print budget to other media. But Ford has backtracked, lifting its ban on some titles, including *ESPN The Magazine*, which will begin running Ford ads starting with its Sept. 4 issue. —*with Jeff Green and Jack Feuer*



Small magazines might lose Toyota ads as the automaker changes course this fall.

Arbitron Goes It Alone

Ratings service to spin off from Ceridian; a sale could follow

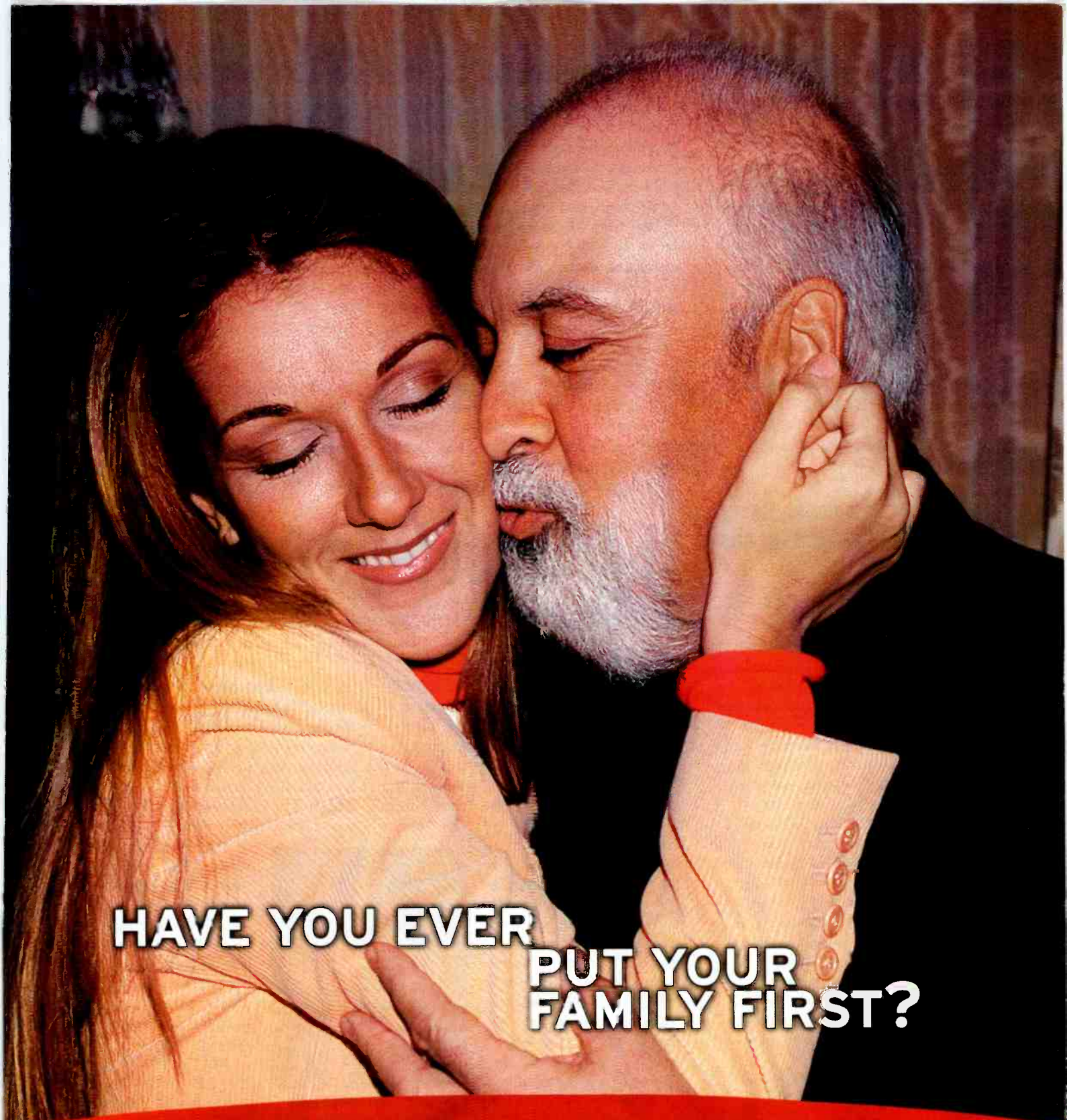
RADIO / By Katy Bachman

After owning it for 33 years, Ceridian, parent company of Arbitron, is finally letting go of its cash-cow radio ratings business.

In a deal structured as a tax-free reverse spin, Arbitron and Ceridian will split into two publicly traded companies by Jan 1. The move, announced last week, increases the likelihood that Arbitron will end up in the hands of a new owner.

Arbitron contributed only about 15 percent of Ceridian's \$1.3 billion in revenue in 1999, and there is no synergy between it and Ceridian's human resources and business outsourcing operations. But because of Arbitron's consistent 30-plus percent annual profit margins, Ceridian has held onto the ratings service.

Potential buyers will be free to approach Arbitron directly once the six-month "quiet



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MEDIA WIRE

Because Acme already has a WB affiliate (KWBP-TV) in Portland, the company's second outlet in that market will be an independent. The other three new stations will be WB affiliates, giving Acme a total of 12 WB stations covering 6.7 percent of U.S. television households.

Acme, which was founded in 1997 and went public last fall, is looking to acquire more stations, said Doug Gealy, Acme COO. "Most of them will be new construction permits," Gealy said.

Acme's stock price, which has been down sharply this year, rose slightly on the news last week. —KB

Publishers, Broadcast, Cable Seek Faster Payment for Ads

The Magazine Publishers of America and the Broadcast Cable Financial Management Association joined last week in recommending that agencies and their clients be "jointly and severally liable" to the media for ads they have purchased. The move to make both agencies and advertisers responsible for payment is the latest volley in the nine-year-old debate between publishers and broadcasters and the American Association of Advertising Agencies over who is ultimately responsible for payment for ad placements.

In recent years, the Four As has called for "sequential liability," in which an agency pays media companies only after it has been paid by the client. "In the past, we have agreed to disagree," said Vaughn Benjamin, vp of the MPA's Media Credit Association. "But we will continue to try to partner [with the Four As] to work through this issue, because something definitely has to change. At a minimum, we have to look at improving our processes to see how the dollars can get from the client to the media faster."

The call for a new payment protocol comes as some financially unstable startups, notably dot-coms, have failed to pay off their ad debts to publishers. All told, said Benjamin, the cost to publishers is "easily in the tens of millions."

Also, agencies, their clients and media companies are carefully eyeing the outcome of two pending court cases involving nonpayment of media bills—*Sears vs. Focus Media* and *Cooper Tire vs. Lois USA*. —Lisa Granatstein

period," required because the deal is tax-free, concludes next July.

Arbitron president Steve Morris, who will be president/CEO of the publicly traded Arbitron, said that a sale is a possibility. "There has always been interest in Arbitron by virtually every media company in the world, and as a publicly traded company, we would remain interesting to them," Morris said. However, Arbitron isn't setting itself up to be acquisition bait. "We are not going into it with that intention," said Morris.

One potential buyer is VNU, owner of TV ratings service Nielsen Media Research (and of *Mediaweek*). "VNU has tried to buy [Arbitron] in the past," noted Jack Honomichl, a research industry analyst. Dutch-held VNU has some history with Arbitron, including the companies' 50/50 joint ven-

ture in Scarborough Research. Last month, Nielsen invested in Arbitron's fall test of a portable people meter (PPM) in Philadelphia. VNU purchased Nielsen exactly one year after the company went public under the same terms as Arbitron's current ones. VNU executives declined to comment.

Another possible bidder is Taylor Nelson Sofres, which also has been doing business with Arbitron. The U.K.-based group has licensed Arbitron's PPM encoding technology for measuring TV audiences in the U.K., Ireland and Singapore. While TNS wouldn't comment on any possible interest in Arbitron, Tony Cowling, TNS executive chairman, acknowledged the company's strategy to expand its U.S. base when it acquired Competitive Media Reporting from VNU last March. ■

H-A Sidesteps Comp

In 10-year, 10-affiliate renewal deal, NBC will pay some outlets

TV STATIONS / By Katy Bachman

Bucking the trend of strained relations between the broadcast networks and their affiliates, Hearst-Argyle Television last week signed a 10-year affiliation renewal agreement with NBC for all 10 of its NBC stations. Not only is the deal one of the longest-term affiliation agreements ever, but unlike Granite Broadcasting—which agreed earlier this year to pay NBC \$362 million for KNTV-TV's 10-year affiliation in San Jose, Calif.—Hearst-Argyle won't pay a dime in reverse compensation. In fact, NBC will offer Hearst some compensation, although not for the full 10 years. Other financial details were not disclosed.

Executives at both companies said they hoped the pact would put to rest concerns over worsening network-affiliate relations. "We learned long ago that changing affiliations isn't good for anyone," agreed Tony Vinciguerra, executive vp/COO for Hearst-Argyle. He said H-A negotiated for all 10 stations even though only three outlets—WLWT in Cincinnati, WBAL in Baltimore and KCRA in Sacramento, Calif.—had contracts expiring in the near future.



Vinciguerra will pursue joint programming and digital deals.

"We wanted to lock up a long-term relationship, which allows us to do other things," Vinciguerra added, including an agreement to explore joint programming. H-A's NBC affiliates, together with NBC's owned outlets, reach 44 percent of the country, he added. The two also have vowed to work together on digital-spectrum projects.

It's also good news for other TV groups. "A phased-out compensation over five years is pretty reasonable for both sides," said James Marsh, senior broadcast analyst at Prudential Securities. "It shows they're trying to work more as partners rather than arguing over the last dime."

But John Damiano, NBC senior vp of affiliate relations, is making no promises that it will be smooth sailing for all affiliate groups in the future. "Arrangements and contracts expire on a regular basis. They're all over the board," he said.

The deal does not yet include any specifics about joint sales agreements between H-A stations and Paxson-owned outlets in New Orleans; Orlando, Fla.; Greensboro, N.C.; and Sacramento. But Vinciguerra said he will soon work out the logistics. ■



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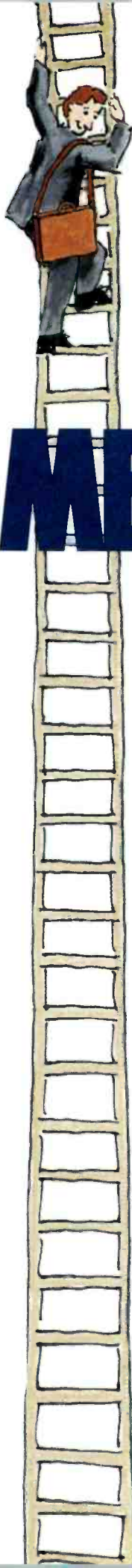
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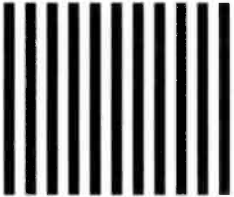
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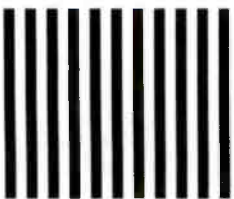
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Odyssey Swings for a Homer

After strong upfront, former faith network looks to improve programming, distribution, ratings

CABLE TV / By Megan Larson

In an era in which *Who Wants to Be a Millionaire* is considered one of the few engaging television shows that parents can watch with their children, Margaret Loesch, president and CEO of Odyssey Network, seeks to change the perception of "family" programming.

Harking back to the 1950s and '60s, when TV was free of bad words and booty shots, Loesch's dream prime-time lineup would entertain adult audiences but not require that they change the channel if kids happen to walk into the room.

"When I was growing up, TV shows were all family-friendly, but they were also sophisticated," Loesch says. In contrast, much of the programming deemed suitable for family viewing today is seen as saccharine and banal by most industry observers or, as Loesch calls it, "milquetoast."

Loesch intends to "raise the bar on age appeal." It has been a struggle, however, and as a stand-alone network gunning for broad-based appeal, Odyssey's road to the coveted 50 million-subscriber mark is a long one. Currently in 28 million homes, Odyssey is not likely to reach its goal until 2004 at the earliest. But Loesch has faith that

her strategy of targeting adults, who will then (hopefully) bring in their kids to watch, will separate Odyssey from the competition and convince cable operators and advertisers of the network's value.

Odyssey, which had humble beginnings in 1988 as a religious network founded by the National Interfaith Cable Coalition (NICC), was relaunched in November 1998 as an entertainment channel under the auspices of Hallmark Entertainment

and the Jim Henson Co.

In an effort to strengthen the franchise, Odyssey owners Hallmark, NICC and John Malone's Liberty Media three months ago formed Crown Media Holdings, which serves as the network's parent company, controlling a 77.5 percent stake. Hallmark owns 50.1 percent of Crown and controls 90 percent of the holding company's votes; NICC owns 10.6 percent, and Liberty owns

Paul Kagan and Associates. "They have the Henson library, plus opportunities for expansion overseas, which will allow them to increase their programming budget." Moreover, Baine adds, "Liberty knows how to get cable networks carried."

Fortified by its stable of Henson projects and Hallmark *Hall of Fame* productions, Odyssey is turning its focus to original series and films, including the upcoming *Hamlet*,

set in turn-of-the-century America with Campbell Scott in the title role. *The Voyage of the Unicorn*, a new movie, will star Beau Bridges as a widower who, guided by the hand of his dead wife, embarks on an adventure to a land of trolls and fairies with his two daughters. Both originals will premiere on the network this season.

Several original series are on tap for this fall. *Sunday Dinner* showcases celebrity families at the table, and *America* celebrates the country's heritage through the stories of average citizens. The clincher, of course, is that Henson's Kermit and Miss Piggy characters are set to return next summer in a new series.

Odyssey has enjoyed some significant audience growth over the last year. The network's household delivery during

prime time increased 36 percent in the second quarter, to 79,000, up from 58,000 in the same quarter in 1999. Among viewers 18-49, Odyssey's delivery increased 28 percent during prime time, to 32,000, and the network's 25-54 delivery increased 41 percent, to 38,000.

Los Angeles-based Odyssey enjoyed a record upfront ad-selling season this year. The network tripled its revenue to an estimated \$19 million over 1999.

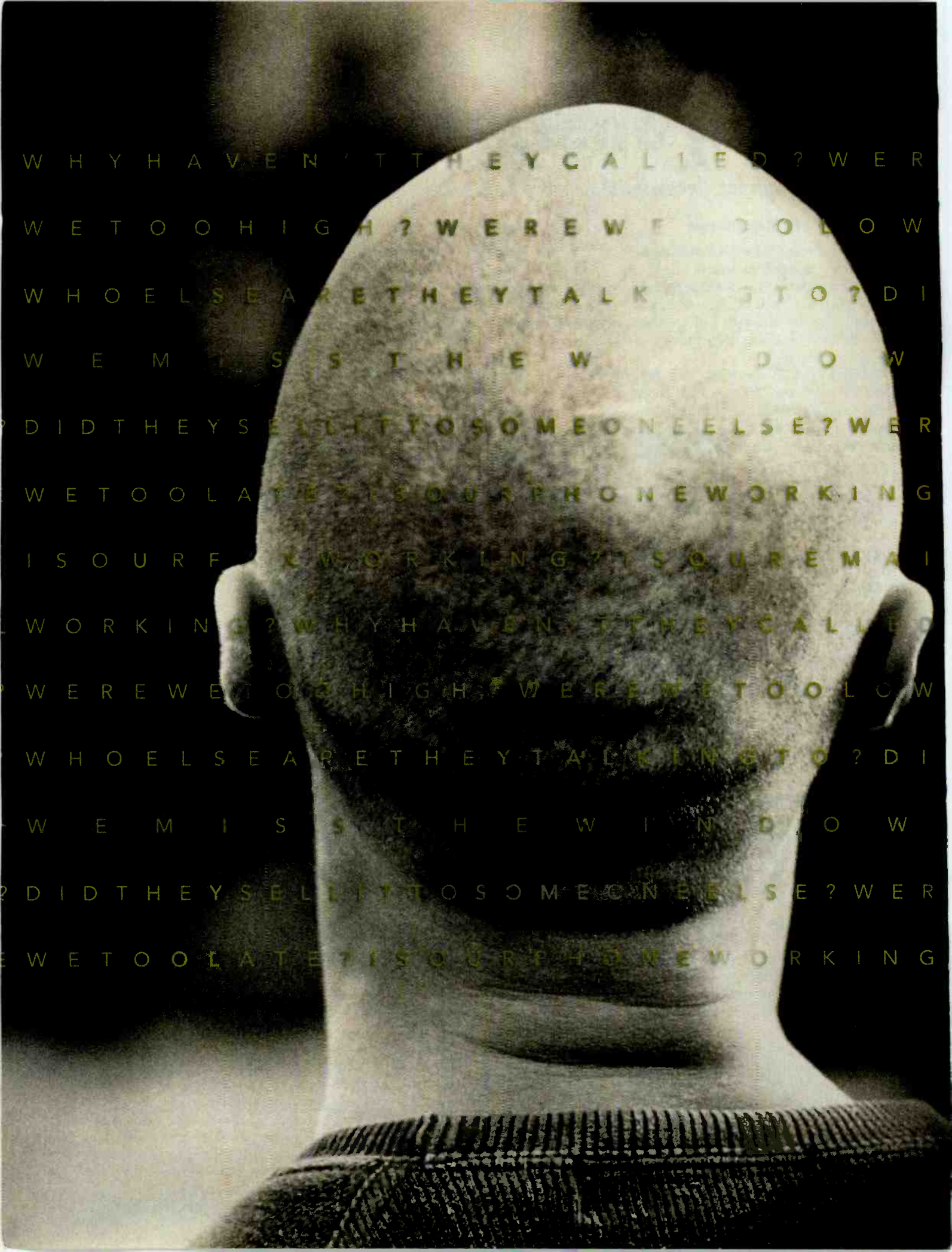


Odyssey CEO Margaret Loesch wants to pilot her network toward sophisticated family fare.

15.9 percent. About 17 percent of Crown was sold in an initial public offering. Smaller shares of Crown are held by investors domestically and abroad. Henson controls the other 22.5 percent of Odyssey.

Though no decision has been made, there has been internal discussion of changing Odyssey to the Hallmark name to take full advantage of the brand association.

"I think Odyssey's chances of success are excellent," says Derek Baine, an analyst for



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Scott Lee, vp/associate media director at TN Media, bought time on Odyssey for the first time in this year's upfront for his client SC Johnson, maker of household cleaners including Windex, because the client "wanted a decent environment, and Odyssey was the best deal for them."

Though broadcasting's self-proclaimed family channel, Pax, has ubiquitous reach on both cable and over-the-air, Fox Family Channel, with 77 million subscribers, is probably Odyssey's greatest competition in the cable realm. "Fox has something I would love, which is over 70 million households, but I think there is a major point of difference between us," Loesch says. Unlike Fox Family, Odyssey does not target kids; the network has structured its daytime lineup with off-network reruns, including *Doogie Howser*, *Avonlea* and *Snowy River*, with the goal of building adult viewership.

Fox Family may actually be feeling some heat from the fledgling network. Suffering from flagging ratings, high-level staff turnover and the advertising community's perception that its programming schedule is a bit schizophrenic, the network recently switched its prime-time strategy to target adults rather than kids.

By a twist of fate, Fox Family is launching an original production of *Les Misérables*—a project that Hallmark was set to develop for Odyssey until, Loesch says, she foolishly announced plans to the press before a contract was signed and watched Fox Family take it from her. "Maybe I flatter myself, but I think by our announcing [*Les Miz*] it ended up elsewhere," said Loesch. Fox Family's new fall series *The Fearing Mind* is a Henson production that was initially offered to Odyssey. Loesch says she passed on the show because the paranormal dramedy didn't fit her programming plan.

Some buyers, while upbeat about Odyssey's improvements, are still holding off on making buys on the network. "They came in and presented what I thought was a



Odyssey's *Hamlet*, set for a fall premiere, stars Campbell Scott in the title role.

great revamp of their program schedule," said Kris Magel, vp of national broadcast for Optimedia. "It presented a great opportunity for family viewing, especially with the loss of the original Family Channel"—the Pat Robertson-owned network before Fox bought it and launched Fox Family. "But I told them to come back when they had some households."

When Odyssey changed hands, cable operators no longer felt obligated to carry the network because it was no longer defined as a religious channel. Despite efforts to convince MSOs of the network's ambitions, many said they had enough family-type programming and dropped Odyssey. Undeterred, the network's executives conducted research that reinforced that the Henson and Hallmark brands are synonymous with family programming.

"It has been a huge educational process," Loesch says. "We have to go MSO by MSO and tell our story, but halfway through meetings I see an attitude shift to the positive—then they ask how much we will pay them."

"We dropped them," said Italia Comissoweinand, a senior vp for Mediacom. "But with the changes, [Odyssey] has turned into the type of programming that our middle-America clientele loves." Middletown, N.Y.-based Mediacom, which serves about 1 million customers, has started to add Odyssey to its systems.

Odyssey was also recently added to DirecTV's new family package, which DTV representative Bob Marsochi said was in response to customer demand for more family programming.

Loesch said she is close to signing two new deals with cable operators and expects Odyssey to be in 31 million homes by the middle of next year.

So sure are the forces behind Odyssey that the network will prosper, there is talk of compatible spin-off channels in the future. One possibility is an interactive channel for families featuring the Crayola brand, which Hallmark controls, or a Hallmark movie channel, says Loesch.

And at long last, maybe Miss Piggy will finally get her own show. ■

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ATLANTA MAGAZINES

Atlanta Loses Its Number-Twos



Atlanta magazine suffered a blow with the same-day defections of its executive editor and associate publisher, who reportedly were being groomed for the book's top slots.

Howard Lalli—who joined Emmis Communications' *Atlanta* as the No. 2 editor seven months ago from *Talk* magazine, where he was Tina Brown's managing editor—now moves on to Leader Publishing Group in Atlanta as editorial director, overseeing the business books *Business to Business* and *Catalyst*. Associate publisher Jeffrey Ditmire, who joined *Atlanta* three years ago from Indianapolis-based parent Emmis, becomes regional sales manager for Time Inc.'s Media Networks unit in Atlanta, which handles national advertising for 28 titles. Both men resigned abruptly July 12.

"They just happened to be announced the same day—they're totally separate cases," Ditmire said. "It's just unfortunate timing for the company." Ditmire's successor has already been named: *Atlanta* ad rep Marita Kahler, who took the title of ad director.

As for his move to Leader, Lalli said, "I have greater entrepreneurial ambitions than it turns out I can fulfill at *Atlanta* magazine. What I'm interested in doing is helping a regional publisher grow in this region, and I think the best place for me to do that is with Leader Publishing."

Atlanta publisher Susie Love denied that the sudden departures have hampered plans for her and editor Lee Walburn to seamlessly set up lines of succession. "Does somebody want my job?" said Love with a laugh. She volunteered that she is in her 50s and

nowhere near ready to ride off into the sunset. "Obviously, they haven't seen my retirement portfolio—I'll be working when I'm 103."

She shrugged off the loss of Ditmire and Lalli: "It's always a surprise when somebody leaves. The timing [on this] was just off."

Walburn, who is 63, joined *Atlanta* in 1987 after years as a columnist and editor at the *Atlanta Journal* and *Constitution*. Walburn said while he plans to retire sometime in the next two years, he would not

put the magazine in a spot. "I will never leave the owners without a logical plan of succession," he vowed, adding he has already set about finding new talent for his second-in-command.

The 69,251-circulation *Atlanta* is experiencing its best times ever, according to Love. Ad pages are running approximately 20 percent ahead of last year, with fashion and home among the fastest-growing categories. Newsstand sales soared a whopping 42.3 percent during the last six months of last year compared to a year earlier, on overall greater paid circ growth of 2.7 percent, according to the Audit Bureau of Circulations.

Meanwhile, Emmis Communications,

whose broadcasting and publishing empire also includes *Los Angeles* and *Texas Monthly*, is looking to expand its stable of city and regional titles, according to the publisher, with deals to be announced in the near future. —Tony Case

BOSTON TV STATIONS

WBZ Carves News Into Separate Meals



Since July 17, WBZ-TV in Boston has adopted a new anchor team and format for its early and late-evening newscasts. The CBS owned-and-operated station abandoned its hour-long 5 o'clock newscast and now features three different anchor teams, at 5, 5:30 and 6, with the 5 p.m. team sticking around to anchor the 11 p.m. newscast.

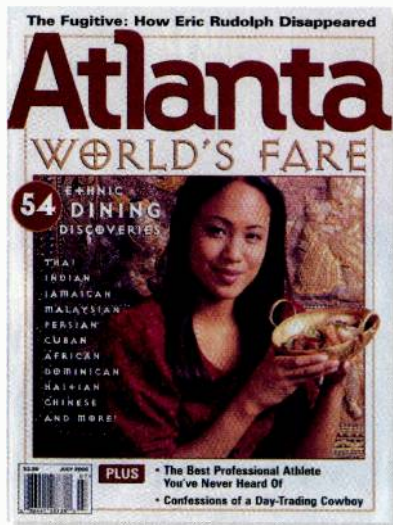
For its 5 and 11 p.m. programs, WBZ has assembled Joe Shortsleeve, the evening co-anchor since August 1998, and Emmy Award winner Lisa Hughes, who joined WBZ from CBS News this past June. Helming the 5:30 newscast are Ted Wayman, a veteran at the station, and Sara Underwood, who has taken on a regular anchoring role for the first time. The 6 o'clock news installment is anchored by station vet Jack Williams and Hughes.

According to Ed Goldman, WBZ vp and general manager, the move is a response to personnel shifts and departures rather than the station's third-place standing in the market. "Our 6 o'clock news has grown over the past year at the expense of both our major competitors. It ain't broke."

Evening anchor Liz Walker, an 18-year veteran, let WBZ know this past Christmas that she wanted to cut back her hours. She now anchors WBZ 4 *News at Noon*. Virginia Cha, who had co-anchored the news at 6 p.m., left the station July 21 to relocate to New York with her fiancé.

Said Goldman, "It's almost impossible to replace Liz Walker, so we felt that one of the best ways to do it would be [with] a group rather than an individual."

Goldman added that the station's research found half-hour newscasts favorable among viewers. "For us to offer a full meal every half-hour was more valuable than a protracted hour-long newscast



Despite the staff losses, ad pages and circ are up for the Emmis-owned monthly.




WBZ-TV's new news team: (from left) Wayman, Underwood, Shortsleeve, Hughes and Williams.

between 5 and 6."

Though he expects it will take viewers some time to adjust to WBZ's new look in the "post-Liz era," Goldman is confident. "It's a good blend of new people and veteran staff. I'm pretty excited about the prospects for success." —*Bryan Walsh*

SAN FRANCISCO RADIO STATIONS

Pete Wilson Returns To the Radio Waves

 Pete Wilson, a veteran of TV and radio in the Bay Area, is back on the local radio scene after a decade-long absence. Wilson has been working on television news at KRON-TV but returned to talk radio on July 3 with *The Pete Wilson Show*, which runs on KGO-AM Newstalk.

"I like bouncing ideas off people," said Wilson. "I want to take two hours to talk about why people talk in such strong, ideological terms. I will try to look at both sides of the issue and try to get people to respond to it."

Wilson was an anchor at KGO-TV from 1981 to early 1990 but left to work at KRON. He currently anchors the news on KRON at 6 and 11 p.m. and will continue that job while also doing *The Pete Wilson Show* from 2 to 4 p.m. weekdays on KGO Newstalk. He was also on KRON's all-news cable channel, BayTV, but gave that up in June to get set for the radio show.

The first hour of Wilson's talk show falls during KGO's highest-rated daypart, 10 a.m. to 3 p.m., which averages a 7.3 share. The show took over Dr. Laura Schlessinger's time slot—her syndicated, call-in talk show has moved to the more conservative KSFO. ABC owns both KGO and KSFO.

"Moving [into her time slot] is a little daunting," said Wilson. "Laura doesn't bounce ideas off people or vice versa. Lau-

ra tells you what you think. People who tune in at two are expecting her."


Jack Swanson, KGO's operations director, said Wilson has "a fascinating personality, [and] everyone in this city knows him. He's knowledgeable, smart, knows the issues and knows what's going on. He has an interesting mind and interesting views."

Swanson said Schlessinger was moved to KSFO to return KGO to its local roots. "Her ratings were great," he explained. "KGO never had syndicated shows—Schlessinger was the exception. Her ratings were fine—we just wanted to get back to what KGO always did."

Sally Thompson, vp/local radio supervisor at The Media Edge, said, "KGO wanted to get back into doing the noon news, so that's why they hired Pete Wilson. He is highly recognizable from being a local news anchor in the Bay Area." —*Lyle Deixler*

OHIO NEWSPAPERS


Cox Nabs Two Dailies

 Two Midwestern dailies Gannett had agreed to buy from Thomson Corp. will go to Cox Enterprises instead. Thomson said it will sell its Southwest Ohio group, which includes the *Middletown Journal* (circ 22,000 weekday, 23,200 Sunday) and the *Journal-News* of Hamilton (circ 24,700 weekday, 25,700 Sunday), to Atlanta-based Cox for an undisclosed amount.

Gannett last month had agreed to lay out \$1.13 billion for the Ohio papers and 19 other dailies put up by Thomson, which sold all its U.S. and Canadian newspaper operations to focus on electronic publishing. Cox, which owns the *Dayton (Ohio) Daily News* and area broadcast and cable operations, exercised a right of first refusal it had with Thomson to match the price of the Ohio dailies if they were ever sold. —*TC*

ST. PETERSBURG, FLA. NEWSPAPERS

Petty Goes to St. Pete


 *Hartford Courant* publisher Marty Petty will be leaving the paper in early August to become executive vp of the *St. Petersburg Times*. Petty was made publisher of the *Courant* in September 1997 and has been with the paper since 1983, when she joined as managing editor.

At the *Times*, Petty will be in charge of human resources, production, finance,

technology and Web publishing. She will also join the newspaper's board of directors. —*BW*

THE SOUTHEAST NEWSPAPERS


A Boon for Boone

 Richmond, Va.-based Media General is selling a group of small-market papers in Virginia and North Carolina to Boone Newspapers Inc. of Tuscaloosa, Ala., for an undisclosed price. The sale includes the daily *Suffolk News-Herald* in southeastern Virginia and the triweekly *Roanoke-Chowan News-Herald* in Ahoskie, N.C. Media General, whose properties include the *Tampa Tribune* and the *Richmond Times-Dispatch*, got the properties it is now offloading as part of larger acquisitions.

Boone publishes 34 small-circ papers and shoppers in seven states. Its chairman, James B. Boone Jr., reconnects to his roots with the purchase of the *Suffolk* paper, having served as publisher there in the 1960s. —*TC*

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Saga Soars Upstate

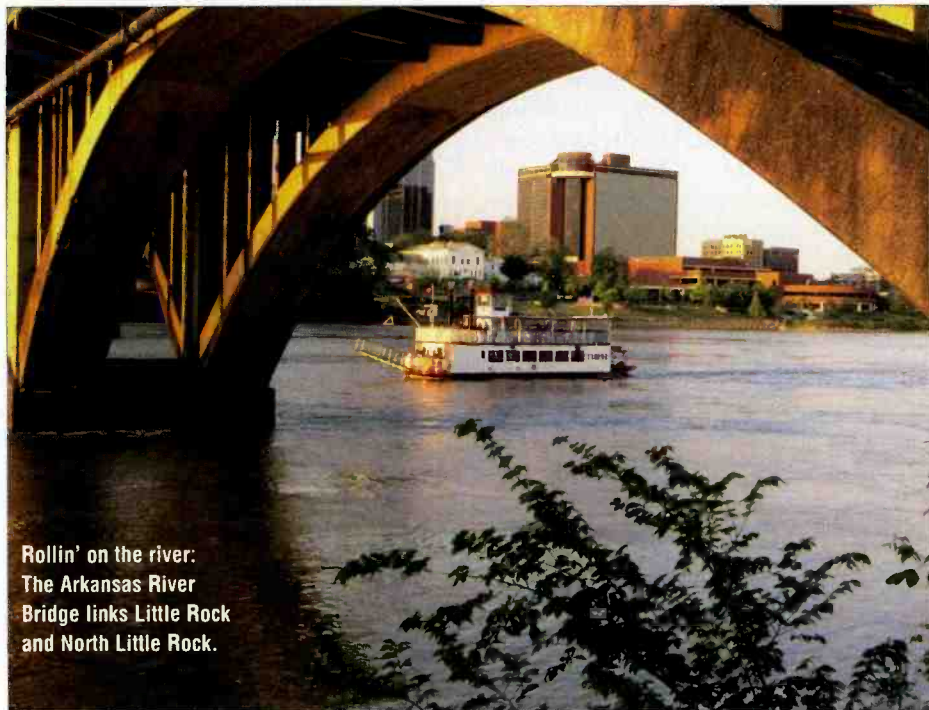
 Saga Communications, which owns 45 stations in 16 markets, has entered the Ithaca, N.Y., market with a deal to purchase four radio stations—WTKO-AM and WQNY-FM from Eagle II Broadcasting and WHCU-AM and WYXL-FM from Eagle Broadcasting—for undisclosed terms.

Three of the four stations—Adult Contemporary WYXL, Country WQNY and News/Talk/Sports WHCU—are the ratings leaders in the market. Oldies WTKO-AM, while not one of the top three, drew a respectable 3.4 overall share in the Fall 1999 Arbitron survey, the most recent ratings available for the market.

Together, the four stations corner 40.1 percent of the radio listening audience and draw advertising revenue of \$2.25 million per year, which adds up to a 57.6 percent share of the Ithaca radio market, according to BIA Financial Network. Such a commanding stake in the market could well lead to scrutiny from the Federal Communications Commission, which may force Saga to divest one of the stations. —*Katy Bachman*

Market Profile

BY EILEEN DAVIS HUDSON



Rollin' on the river:
The Arkansas River
Bridge links Little Rock
and North Little Rock.

ANDREW JENNIFER INTERNATIONAL STDC

Little Rock, Ark.

In addition to being the state capital and the former stomping ground of Bill Clinton, the Little Rock, Ark., area is home to several large international companies, including Wal-Mart and Tyson Foods. The region is also a major hub of the commercial trucking business, featuring the home offices of industry leader J.B. Hunt and several other firms. The northeastern corner of Arkansas has enjoyed rapid economic and population growth over the past several years.

Information-technology giant Alltel, also based in the area, has been busy boosting its local profile. Construction of the new Alltel Arena was recently completed on the North Little Rock side of the Arkansas River, the product of a collaboration between Little Rock and North Little Rock. The facility will host a minor-league hockey team, concerts and other sports and entertainment events.

Other area attractions include a horse-racing track in Clinton's hometown of Hot Springs, Ark., about 50 miles from

Little Rock. While horse-race betting and some other forms of gambling are legal in Arkansas, casinos are not. Voters will get a chance to approve casino wagering on their ballots this November.

While Pulaski County, where Little Rock is located, has remained fairly stagnant in population over the past few years, the capital city has been showing signs of growth and rebirth.

Several old manufacturing buildings in the downtown area are being converted into upscale loft apartments. A major renovation and expansion of the Statehouse Convention Center was recently completed.

The Little Rock-Pine Bluff broadcast television market ranks 57th in the country, with 488,000 TV households (the city of Pine Bluff is about 45 miles southeast of Little Rock). Three major network affiliates produce local newscasts. Late news (10 p.m.) is a key ratings battleground in the market, with those news programs often attracting more viewers than the networks' prime-time shows. The TV market is not metered by Nielsen Media Research, so audience levels are measured by diary returns.

For the past 11 years, Allbritton Communications' ABC affiliate KATV-TV has been the news leader, although its market share has waned a bit over the years. In January, KATV hired Cary Martin, previously a weekend anchor in Cleveland, to co-anchor the station's 5, 6 and 10 p.m. newscasts with Karen Fuller.

The most significant undertaking at KATV this year has been the launch of a new morning show, *Good Morning Arkansas*. The magazine-like program, which airs 9-10 a.m. weekdays, fills a time slot previously occupied by syndicated programming. The 6-month-old show follows ABC's *Good Morning America* and features *GMA*-like touches including a glass-walled studio that allows passersby to watch the show at work. *The Good Morning Arkansas* set was built adjacent to KATV's main facility in North Little Rock's River Market District. "I think we were the first [local station] in the country to build a studio on the street, next to the people," says Bob Steel, KATV news director.

Good Morning Arkansas, hosted by Joan

Ad Spending by Media/Little Rock all dollars are in thousands (000)

	Jan.-Dec. 1999	Jan.-Dec. 1998
Spot TV	\$64,796.5	\$62,513.8
National Spot Radio	\$3,719.5	\$3,310.1
Total	\$68,516.0	\$65,823.9

Source: Competitive Media Reporting

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KMJX-FM	Classic Rock	17.4	8.9
KSSN-FM	Country	9.9	9.6
KARN-AM	News/Talk	6.8	5.9
KIPR-FM	Urban Adult Contemporary	6.3	6.8
KKPT-FM	Classic Rock	5.2	5.8
KURB-FM	Hot Adult Contemporary	4.8	4.3
KOLL-FM	Oldies	4.8	4.0
KQAR-FM	Top 40	4.1	6.3
KYFX-FM	Urban Adult Contemporary	4.1	3.9
KVLO-FM	Soft Adult Contemporary	3.7	3.4

Source: Arbitron Winter 2000 Radio Market Report

Early and Steve Powell, features live music on Fridays, an interview set and a full working kitchen. The program has been earning average Nielsen ratings in the 3s, up from the 1s and 2s pulled by the syndie programming previously in its time slot, Steel says. In the May sweeps, *Good Morning Arkansas* finished just one ratings point behind competitor *Live With Regis and Kathie Lee*, which airs on CBS affiliate KTHV-TV.

KATV is getting into ancillary media to expand its news presence in the market. The station is creating a satellite-fed radio news network, Arkansas Information Radio (AIR), to complement its existing Arkansas Razorback Sports Network (ARSN). Because Arkansas does not have a major-league professional sports team, the University of Arkansas (in Fayetteville, about 200 miles northwest of Little Rock) is the hometown team for the entire state. ARSN, a satellite feed to 73 radio-station affiliates across the state, is the second-largest regional sports network in the country and features Razorback football, basketball and baseball.

Steel says KATV's expansion into radio news makes sense given the outlet's leadership position in broadcast TV news. AIR will compete with another news network in the state, the Arkansas Radio Network, which also provides agricultural reporting. Steel says 14 radio stations around the state have committed to AIR so far. The gm says the network needs about 30 affiliates to be profitable, but even if that doesn't happen immediately, AIR will serve as a valuable promotional platform for KATV.

KATV also provides a headline local-news feed on cable systems in Little Rock, Pine Bluff, Hot Springs and Conway in an agreement with Comcast.

Little Rock NBC affiliate KARK-TV is owned by Morris Network. Dean Hin-

son, Morris president and CEO, says KARK is expecting a big boost later this summer from NBC's Olympics coverage, with strong demand for local avails in the Games telecasts. "We're already 75 percent sold on the Olympics," Hinson says.

While KATV has larger household ratings in the local-news race, KARK often comes out on top in key demos, Hinson says.

The only other station in the market that carries local news is Gannett Broadcasting's CBS affiliate KTHV-TV. The outlet's 5 p.m. newscast finished a distant third in households in the May sweeps (see *Nielsen chart on page 20*), although KTHV's 6 p.m. news tied KARK. And at 10 p.m., KTHV finished second in May, behind KATV.

WB affiliate KKYK-TV is a low-power outlet owned by Little Rock's Equity Broadcasting Group. Last September, KKYK pulled the plug on its 2-year-old 9-10 p.m. newscast because of consistently weak ratings. (Equity also owns two radio stations in the market—Alternative KLEC-FM, acquired in 1998, and KHTE-FM, a Rhythmic Contemporary Hit Radio property purchased last year.)

On May 1, Clear Channel Communications completed its purchase of UPN affiliate KASN-TV from Mercury Broadcasting. Clear Channel had previously operated KASN under a local marketing agreement with CC's local Fox affiliate, KLRT-TV. Chuck Spohn, vp/gm of KASN and KLRT, says he has no plans to introduce news on either station. "I don't

need to knee-jerk into news," Spohn says. "There is not that much going on in Little Rock" to justify another newscast in the market, he adds.

In the May sweeps, KLRT's airings of *Home Improvement* and *Seinfeld* reruns from 6 to 7 p.m. beat the KTHV and KARK newscasts in some key demos, Spohn says (KATV's newscast was tops in the time period in both households and demos).

This fall, KLRT will feature a syndicated talk-show block from 9 a.m. to 2 p.m. weekdays, with *Jerry Springer*, *Maurry Povich*, *Ricki Lake*, *Sally Jessy Raphael* and *Queen Latifah*.

KASN is positioned more toward ethnic audiences, with syndicated programs including *Jamie Foxx* and *In the House*. This fall, KASN will add reruns of *Moesha* and *Cosby*. The outlet will broadcast a block of syndicated court shows from 9 a.m. to 2 p.m., followed by ethnic syndie programming from 4 to 7 p.m., leading into UPN's prime-time slate.

With Northeast Arkansas' varied terrain that includes some mountains and rural farming areas, many residents need to subscribe to cable or satellite TV services to pick up the region's local broadcast channels.

Cable TV in the Little Rock metro area is dominated by Comcast, which has 86,000 subscribers in systems serving Little Rock, North Little Rock, Bryant, Jacksonville and Sherwood. "We have the most densely populated portion of Arkansas in this one system," notes Lois Hargrove, a senior ad sales account executive for Comcast.

Comcast is in the process of rolling out cable modems to some of its subscribers in the Little Rock area for high-speed Internet and digital cable service.

Charter Communications has a small-

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Pulaski County: 139,200 Households				
<i>Arkansas Democrat-Gazette</i>	67,462	99,033	48.5%	71.1%
Faulkner County: 28,900 Households				
<i>Arkansas Democrat-Gazette</i>	7,369	13,098	25.5%	45.3%
Saline County: 28,400 Households				
<i>The Benton Courier</i>	7,754	7,862	27.3%	27.7%
<i>Arkansas Democrat-Gazette</i>	9,201	15,467	32.4%	54.5%
Lonoke County: 18,300 Households				
<i>Arkansas Democrat-Gazette</i>	5,999	11,133	32.8%	60.8%

Source: Audit Bureau of Circulations

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel	5 FM	33.5	\$10.1	41.3%
Citadel Communications	3 AM, 5 FM	29.7	\$8.8	35.8%
Equity Broadcasting	2 FM	6.1	\$3.2	13.0%
Signal Media	2 FM	9.8	\$2.6	10.6%

Includes only stations with significant registration in Arbitron diary returns and licensed in Little Rock or immediate area. Ratings from Arbitron winter 2000 book; revenue and owner information provided by BIA Financial Network.

er share of the cable business in the region, with systems serving about 20,000 subscribers in the suburbs.

The dominant daily newspaper in the market is the *Arkansas Democrat-Gazette*. "It's almost a must-buy whenever you do a [campaign] here," Brian Kratkiewicz, vp and media director with Cranford Johnson Robinson Woods in Little Rock, says of the *Democrat-Gazette*.

In 1991, Gannett sold its morning daily *Gazette* to *Democrat* owner Little Rock Newspapers, which combined the two publications. In addition to the *Democrat-Gazette*, Little Rock Newspapers owns six other papers, including properties in Texas and Tennessee.

Kratkiewicz notes that while the *Democrat-Gazette* did not ratchet up advertising rates following the merger, the deal did affect media buyers in a more subtle way. "You kind of lost a little bit...[with] less negotiating power" in no longer being able to play one paper off the other, he says.

At the beginning of this year, the *D-G* launched a new stand-alone health-and-fitness section, which appears on Mondays. In June, the paper introduced a stand-alone movies section on Fridays.

The *D-G*'s Little Rock city edition covers an eight-county area and accounts for the majority of the paper's circulation. The daily also prints a Northwest Arkansas edition that covers 12 counties in that fast-growing part of the market, which includes the communities of Bentonville, Springdale, Rogers and Fayetteville. "You can't drive through these towns without seeing something being built every couple of blocks," says Frank Fellone, deputy editor of the *Democrat-Gazette*.

The Northwest Arkansas edition has its own business office, newsroom and separate printing plant. Advertising in the city and Northwest editions is sold separately.

Early this year, the *D-G* launched an Outdoor section that appears on Thursdays in the Northwest edition only. This month, a Northwest Profiles society section was added to the Sunday paper.

The *D-G* also publishes a state edition, an earlier-deadline version of the city edi-

tion that is distributed to the other 53 counties in Arkansas.

While the *D-G* is the dominant newspaper in the market, most major Little Rock suburban communities have their own papers. To simplify buying print in the market, the Arkansas Press Association offers advertisers package deals.

The Little Rock radio market, ranked No. 83 in the U.S. by Arbitron, is dominated by Clear Channel. Although Citadel Communications owns more stations, Clear Channel controls the outlets that attract a higher share of listeners and advertising revenue (see chart on this page).

Among the more significant programming format changes that have taken place in the last year, Citadel's KLAL-FM flipped from the "Alice" Modern Rock format to Top 40. So far, the switch does not appear to have helped KLAL, which earned a 2.4 share overall among listeners 12-plus in Arbitron's winter 2000 book, down 31.4 percent from a 3.5 in the same period a year earlier.

The format change put KLAL in a head-to-head battle with Clear Channel's Top 40 property KQAR-FM. KQAR earned a 5.9 share overall in 12-plus listeners in the winter book, up 34 percent from the station's 4.4 share in the winter 1999 book.

Equity Broadcasting, which is fairly

new to the Little Rock radio scene, this year swapped the frequencies of its two stations: KLEC-FM, formerly at the 96.5 dial position, is now at 106.3, the former home of Equity's KHTE-FM. KHTE also switched from a Top 40 format to Rhythmic Contemporary Hit Radio.

The market continues to be dominated by two Clear Channel properties—KMJX-FM "Magic 105," a Classic Rock station, and Country powerhouse KSSN-FM, "Kissin' 96." In the winter 2000 book, KMJX placed No. 1 overall among 12-plus listeners with an 11 share; KSSN was second with a 9.7. Prior to the winter book, KSSN had beaten KMJX in listeners 12-plus for six consecutive ratings periods. KMJX competes directly with Citadel Classic Rock station KKPT-FM "The Point."

Donrey Outdoor Advertising and Outdoor Systems are the two main outdoor advertising players in the Little Rock market, although Donrey is the far-and-away leader, controlling about 80 percent of the business. Donrey has outdoor positions adjacent to all the major arteries in the market, including Interstates 40, 63, 44 and 30, which connects North Little Rock and Little Rock. Donrey also controls outdoor boards on the busy I-30 bridge.

Blake Wynne, Donrey gm, says the outdoor business has suffered from the loss of tobacco advertising, which represented 18 to 20 percent of revenue. However, the tobacco companies' exit has opened up outdoor positions for many local advertisers, Wynne notes. Donrey operates about 750 30-sheet poster panels and about 200 14-by-48 permanent and rotary bulletin positions in the market. ■

Nielsen Ratings/Little Rock Evening and Late-News Dayparts, Weekdays

Evening News				
Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KATV	14	31
	NBC	KARK	10	23
	CBS	KTHV	5	12
6-6:30 p.m.	ABC	KATV	16	31
	CBS	KTHV	7	14
	NBC	KARK	7	14
Late News				
10-10:30 p.m.	ABC	KATV	14	28
	CBS	KTHV	11	21
	NBC	KARK	9	18

All household ratings and shares are estimates, compiled from diary returns; includes local news programs only
Source: Nielsen Media Research, May 2000

NAB Critics: Bucks or Bull?

Broadcasters' election-year outreach efforts challenged by former Gore Commission co-chair



BRAD WILSON

Is there anything more annoying than an ungrateful guest? That was part of the muttered reaction among the well-dressed crowd at the National Association of Broadcasters' annual feel-good event—the "Service to America Summit" on June 12. Former President Jimmy Carter, who takes the command "comfort the afflicted and afflict the comfortable" seriously, took the opportunity, while receiving an award, to chide his hosts for being cheap and for not giving back to the American people, whose viewing habits line NAB members' pockets. Specifically, he complained that stations and nets, who have found extra room for "clutter" in the past several years, can't find five lousy minutes a night in October to air candidate-centered election coverage.

The June 12 spectacle is on my mind because these days the Washington airwaves are awash in ads promoting local broadcasters giving "\$8 billion" to their communities. There's never been a question that broadcasters do a lot for their communities, but \$8 billion has seemed specious at best, since it was introduced (as more than \$6 billion) two years ago.

That \$8 billion figure has been compared to horse droppings by liberals and activist groups. But no one has spoken with more eloquence about the NAB's manure than Norm Ornstein, a resident scholar at the castle of capitalism, The American Enterprise Institute. "There are some real questions about how they added up the dollar amounts to reach that figure," he said recently.

Ornstein was tapped two years ago to lead the Gore Commission on the Public Interest Obligations of Broadcasters, a panel whose very name sent the NAB into spasms ("It implies there *are* public interest obligations among broadcasters," one of their lobbyists sniped at the time). It was during an April 14, 1998, commission meeting that the NAB unveiled an expensive report showing that the NAB already did so much for the public that anything more would simply spoil us.

Since then, Ornstein has called the design "deeply flawed," referring to it as a "shaky vehicle" intended to obscure the lack of commitment by broadcasters to serious public interest obligations. The study was done by GOP political pollster Bill McInturff, who runs Public Opinion Strategies, but the methodology didn't pass muster with Ornstein. For instance, it lauded the airing of numerous

PSAs—but didn't identify exactly when most of them run. "They can be gauging PSAs' value by the highest advertising dollar amount," Ornstein said, and really be running them at 3 a.m. He also noted that the "study" was really a mailed survey of stations and that many TV stations did not respond. "You can bet that stations that do nothing will be the last to fill out a survey," Ornstein noted archly.

One of the more bizarre items Ornstein questioned was how stations value time offered to candidates. "It seems that if a station offered candidates a half hour for debate and the station was turned down, they still considered the offer part of the package of what they contributed to the community."

In addition, two local station employees have told me that they figure much of the community work as tax write-offs, either as charitable contributions or, in some cases, a business expense—station promotional activities. If, for instance, a station makes up 5,000 T-shirts for "Race for the Cure" and puts their weatherman at the booth to hand them out, it promotes the station and the segment. Ornstein hadn't considered the tax write-offs possibility. However, he did question how a station could take credit in the NAB compilation for the whole dollar amount a charity event earned, just by mentioning it on its newscasts and sending "talent." "Where's the NAB here? It's pathetic. This stuff is just flaking for the station," Ornstein said. "They should be ashamed of themselves." Not exactly what one expects to hear from a professional conservative.

Ornstein recently pleaded on the pages of *The Washington Post* for the "5 Minute-30 Days" campaign. The Alliance for Better Campaigns and other groups have asked broadcasters to find five minutes a night during the last 30 days before the election to provide candidate coverage. Citing the local NBC affiliate WRC, he said: "They have local news from 4 to 6:30 p.m., 11 to 11:30 p.m., and there's *Dateline* in between—you can't tell me that they can't very easily find a way to do five minutes, spread out, during the evening."

"Where are the opinion leaders?" Ornstein asked. "Where's CBS? Where's Les Moonves?" Why CBS and Moonves? "Well, in case you forgot, Moonves was the co-chair of the Gore Commission," Ornstein explained. "He was supposed to be in favor of broadcasters doing more, more *meaningful* contributions." Maybe there will be an answer by the time of my next column. Meanwhile, the Benton Foundation in Washington has put the Gore report and its own skeptical look at the NAB's \$8 billion figure on its Web site, benton.org. ■

Magazines

BY LISA GRANATSTEIN

Fixing Brewster's Place

New Gruner+Jahr CEO replaces editors at 'Fitness' and 'YM'

Daniel Brewster, it appears, is a man of his word. Less than two months after joining sleepy Gruner+Jahr USA Publishing as president/CEO, the former American Express Publishing chief is giving the company a wake-up call that he believes is long overdue. Last week, Diane Salvatore, editor in chief of teen magazine

YM for nearly two years, was replaced by Annemarie Iverson, 36, a former protégée of *Harper's Bazaar* editor Liz Tilberis. Also gone is *Fitness* editor Sarah Mahoney, who is succeeded by Emily Listfield, 43, executive editor of *McCall's*, another G+J title.

"We need to reinvigorate these titles and make certain they remain in the very first tier of their category," says Brewster. "I want *YM*, *Fitness*, *Child* and *American Homestyle* [*& Gardening*] to be more stylish, and by the first part of next year you will notice a significant difference."

Brewster may also have some changes in mind for *McCall's*, a Seven Sisters title. A G+J insider says editor in chief Sally Koslow is working on ideas for a more contemporary service magazine. Details at this point are vague, however.

Upon his arrival, the executive adds, Brewster gave the editors of *YM*, *Fitness*, *Child* and *American Homestyle* six weeks to create spruced-up dummies and written editorial prospectuses that would better position the magazines as market leaders. Though the redesign process for *Child* and *American Homestyle* appears to be on



Listfield says she plans to make the title "a total part of your life."

the right track, both *YM* and *Fitness* didn't make the cut. "Diane was very cerebral," says the insider. "What it needs is to be emotional."

Iverson says she hopes to infuse *YM* with her fashion and beauty expertise. "I'm looking forward to putting a new energy and coolness into the magazine," says Iverson, who will start after Labor Day. "Given my background, it will obviously be more fashion- and beauty-intensive. I want to make it the teen source

book...I don't think anyone has stepped up to the plate to become the leader."

Certainly not *YM*. While it continues to lead the category with its 2.2 million paid circ, the teen title has been losing market share to upstarts like Time Inc.'s *Teen People* and Hearst Magazines' *CosmoGirl!*. Ad pages, too, have tumbled. Through August, *YM* fell 6.6 percent, to 316 pages, as the teen category clocked in with an average 24.33 percent bump, according to *Mediaweek Magazine Monitor*.

Iverson's first issue will be December/January. There will not be a dramatic redesign; all changes, she says, will be evolutionary. The new editor also promises

no bloodletting, though in coming weeks new staffers will be added to the mix.

Listfield will also have a tough road ahead. While *Fitness*' paid circ grew 4.8 percent, to 1 million, newsstand sales skidded 20.5 percent in last year's second half over the prior year, according to the Audit Bureau of Circulations. The category is more competitive these days due to growth at Time Inc.'s 1.2 million-circ *Health* and Weider Publications' 1.5 million-circ *Shape*.

Listfield, however, has some changes in mind. "What I'm going to take out is an emphasis on fitness as an isolated event and make it fitness as a total part of your life," she explains. "It will be really exciting visually and editorially."

Departing *Fitness* editor Mahoney wasted no time last week, landing at Meredith Corp. as editor of *Ladies' Home Journal* and *More*.

Meanwhile, as an acknowledgement of her solid record at *Parents*, editor in chief Sally Lee was bumped up to the newly created post of editorial director, overseeing all *Parents* branded properties and the Parents Baby Group, which includes *Parents Expecting* and *Ser Padres*.

Kathleen Madden, a veteran editor of Condé Nast's *Vogue* and *Self* and Hearst's *Harper's Bazaar* who for the past three months has been *American Homestyle*'s acting editor in chief, considered leaving recently but has now decided to stay on in an open-ended deal.

"One of G+J's goals is to be considered a major player, and in order to be a major player you have to have the public persona and you have to let it be known in the media community that you're going to do whatever it is you need to do to support and continue to improve your titles," says Roberta Garfinkle, McCann-Erickson's senior vp/director of print media. "It certainly sounds like they're on their way to me."

Along with the comings and goings of editors, and last month's \$200 million



Iverson's mantra for YM: "energy and coolness"

acquisition of Boston-based *Inc.*, Brewster is now said to have turned his attention to buying Times Mirror Magazines, which publishes *Field & Stream*, *Golf* and *Outdoor Life*. Brewster will likely be up against Ziff

Davis Media, Emap, the Reader's Digest Association, Time Inc. and Primedia.

Rodale Names Two Top Execs

At 'MH' and 'Prevention'

Rodale's human resources department was in overdrive last week. The Emmaus, Pa.-based publishing company tapped new publishers for two of its high-profile titles.

Paul Turcotte, a veteran publisher of Ziff Davis Media's *Yahoo! Internet Life* before jumping briefly this past spring to MegaChannels.com, was named vp/publisher of *Men's Health*. At *Prevention*, a women's health monthly, Denise Favorule has been promoted to vp/publisher from associate publisher. And Thomas Blair was promoted to associate publisher from ad director, succeeding Sean Flanagan, who left last month to join *Yahoo! Internet Life* as eastern ad director.

The moves, among the first made by president/COO Steven Murphy—who came over in April from Disney Publishing worldwide—come at a critical time for both publications.

Men's Health in recent years has given its fellow men's magazines a run for their money, proving along the way that guys enjoy more than one kind of six-pack—abs. But with Jane Turner's exit in April, ad pages through August slid 13.69 percent over the prior year, to 370.

The franchise took another hit last October when founding editor Mike LaFavore left. He was replaced by Greg Gutfeld, editorial creative director. Paid circulation dropped 1.1 percent, to 1.6 million; newsstand sales fell 5.2 percent, according to the Audit Bureau of Circulations.

"By refocusing on the heart and soul of what the magazine is—whether through events, conferences, TV shows or the Internet," says Turcotte, who begins Aug. 1, "there is an opportunity to solidify the business and strengthen the brand."

At *Prevention*, Favorule, who replaces Steve Giannetti, will be challenged to keep the mass monthly's circ steady. Paid circulation in last year's second half fell 3.4 percent, and single copy sales dropped 6.5 percent. Ad pages, however, are up through August a healthy 22.9 percent, to 775 pages, according to *Mediaweek Magazine Monitor*. Giannetti joined National Geographic Society in the newly created position of vp/publisher of the flagship. He had been publisher of *Prevention* for two years and with Rodale for the past five.

New Publisher to Premiere

Pinto succeeds Hicks

Kim Pinto, associate publisher of Hearst Magazines' *Harper's Bazaar*, was named vp/publisher of *Premiere*, succeeding Jennifer Gallow Hicks, who resigned from

the Hachette Filipacchi Magazines monthly last week for personal reasons.

"I have the utmost respect and admiration for Jennifer's decision to leave because of family issues," says Hachette president/CEO Jack Kliger. "Her contributions and hard work at *Premiere* have been invaluable, and we will miss her."

Though Hicks had joined the movie monthly only nine months ago from Parade Publications, with a mandate to aggressively grow the business, *Premiere's* ad pages remain sluggish. Through August, ads were down 12.4 percent, to 365 pages, reports *Mediaweek Magazine Monitor*.

"In terms of fixing [the page count], obviously, it means concentrating on endemic business and looking to develop non-endemic business," says Pinto, who starts Aug. 1. "There's a lot of opportunity...It's a good product, and there [are] a lot of ways to leverage the brand."

"[*Premiere's*] strategy has been to go after fashion, beauty and the look of Hollywood," says a former *Premiere* exec, who declined to speak for attribution, about the title's current strategy. "But frankly, that's what all the entertainment coverage is about. They were trying to be one of many."

Mediaweek Magazine Monitor

Weeklies

July 24, 2000

The Economist, which is off 1.06 percent to date, is focused on holding steady against 1999's record year, says Alan Dunachie, acting U.S. advertising director, who adds that the business title is up 25 percent over last year in revenue. Dunachie points to one weakness: "We still have work to do in this market in making people understand that The Economist is an all-economy magazine." —Lori Lefevre

ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE	
NEWS/BUSINESS								
Business Week	24-Jul	127.88	26-Jul	122.54	4.36%	3,400.82	2,492.65	36.43%
The Economist	15-Jul	44.00	17-Jul	52.75	-16.59%	1,751.50	1,770.32	-1.06%
The Industry Standard	24-Jul	162.00	17-Jul	NO ISSUE	N.A.	4,633.00	913.00	407.45%
Newsweek	24-Jul	24.15	26-Jul	37.38	-35.38%	1,241.62	1,335.64	-7.04%
People	24-Jul	66.87	26-Jul	66.28	0.89%	2,195.68	2,204.70	-0.41%
Sporting News	24-Jul	12.72	26-Jul	15.24	-16.54%	445.17	494.87	-10.04%
Sports Illustrated ^{DD}	24-Jul	43.13	26-Jul	80.55	-46.46%	1,468.55	1,600.81	-8.26%
Time ^E	24-Jul	36.00	26-Jul	32.52	10.70%	1,651.14	1,505.18	9.70%
US News & World Report	24-Jul	33.31	26-Jul	17.61	89.15%	938.28	1,069.88	-12.30%
Category Total		550.06		424.87	29.47%	17,725.76	13,387.05	32.41%
ENTERTAINMENT/LEISURE								
AutoWeek	24-Jul	25.11	26-Jul	23.83	5.37%	867.58	884.26	-1.89%
Entertainment Weekly	21-Jul	29.29	23-Jul	28.95	1.17%	1,035.80	1,041.98	-0.59%
Golf World	21-Jul	22.50	23-Jul	31.41	-28.37%	946.21	853.74	10.83%
New York	24-Jul	21.00	26-Jul	19.10	9.95%	1,383.70	1,292.20	7.08%
The New Yorker	24-Jul	18.70	26-Jul	24.90	-24.90%	1,224.62	951.82	28.66%
The New Republic ^{DD}	24-Jul	5.35	19-Jul	9.64	-44.50%	242.55	256.22	-5.34%
Time Out New York	19-Jul	77.81	21-Jul	85.90	-9.42%	2,076.87	1,943.95	6.84%
TV Guide	22-Jul	40.53	24-Jul	42.37	-4.34%	1,815.26	1,836.87	-1.18%
Category Total		240.29		266.10	-9.70%	9,582.59	9,061.04	5.87%
SUNDAY MAGAZINES								
Parade	23-Jul	8.44	25-Jul	6.74	25.24%	347.53	353.12	-1.58%
USA Weekend	23-Jul	7.92	25-Jul	6.52	21.47%	325.37	367.57	-11.48%
Category Total		16.36		13.26	23.39%	672.90	720.69	-6.53%
TOTALS		806.72		704.23	14.55%	27,991.25	23,168.78	20.81%

E=ESTIMATED PAGE COUNTS; DD=DOUBLE ISSUE IN 1999

Magazines

Premiere competes for studio dollars with a growing list of titles, including Time Inc.'s *Entertainment Weekly*, Wenner Media's *Us Weekly* and *Movieline*. Further crowding the field, Imagine Media in September will launch the bimonthly *Total Movie*.

Paid circulation for last year's second half held steady over the prior year at 603,835, but fell 11.5 percent on newsstands, according to the Audit Bureau of Circulations.

Prior to joining *Bazaar* in 1997 as ad director, Pinto was an ad exec at *Playboy*, and

Pinto wants to grow non-endemic ad categories.

her early years at Condé Nast Publications' *Vanity Fair* and *Mademoiselle*.

Kliger has had a stroke of bad luck, losing two key hires in less than a year. In February, Susan Blank left the defunct *Mirabella* after just five months to become publisher of Fairchild Publications' *W*.

Cash for Miller

Pub gets a new equity partner

Robert Miller, president/CEO of Miller Publishing Group, has sold an equity interest in the company to the Destination Group, a Los Angeles-based venture capital firm. The deal, said to be valued at slightly more than \$30 million, will give Miller's sports titles *Tennis*, *Sailing World* and *Cruising World* a much-needed infusion of cash and opportunities to grow.

"Some recapitalization was necessary for me to meet my financial obligations," says Miller. "The Destination Group solved my immediate capital needs and provided a source of additional capital." Last December, Miller bought out private equity firm Freeman Spogli's stake in his company.

Miller also owns Vibe/Spin Ventures with partners that include Freeman Spogli.

While the deal essentially makes Miller and the Destination Group equal equity partners, Miller remains managing partner of Miller Publishing. But the equity shares

and the future ownership structure of the company will be based on performance levels. If Miller Publishing fails to hit certain targets down the road, the new partner could become the majority owner.

"We have a tremendous amount of respect for Bob," says John Brady, CEO of Destination Group, which invests in affluent leisure-related industries and properties, including resort hotels—a prime ad category for Miller's flagship *Tennis*. "Just

as the sport of tennis has a lot of potential, so does the magazine," Brady says.

Tennis is in need of a boost. The monthly's paid circulation and ad pages have steadily declined in recent years. Paid circ dipped 8.7 percent, to 707,817 in the second half of 1999, over the prior year, according to the Audit Bureau of Circulations. This year, *Tennis*' ad pages are down 21.1 percent, to 367 through August, the *Mediaweek Magazine Monitor* reports. ■

Mediaweek Magazine Monitor

Bimonthlies

July/August 2000

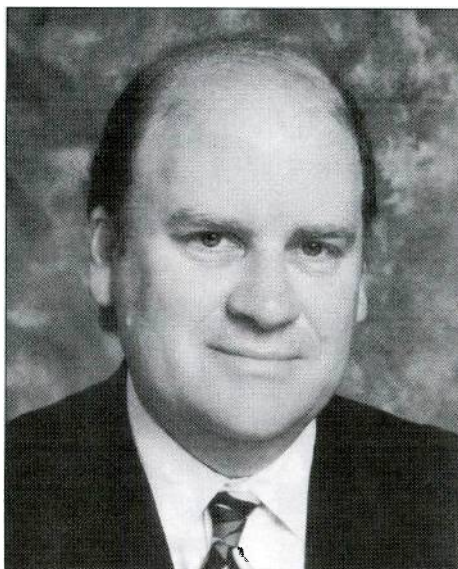
Fortune Small Business, a Time Inc. publication, has benefited by changing its name from *Your Company* back in November. "By tying ourselves to one of the most premier business magazines, it has gained us more credibility, more recognition, more awareness," says publisher Kathy Kayse. This year, *FSB* broke 79 new advertisers. The bimonthly is up 78.72 percent, to 281.18 pages to date. —LL

	RATE BASE (1ST HALF '99)	CIRC. (1ST HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
American Heritage ^b	310,000	319,725*	27.32	30.90	-11.59%	205.73	247.74	-16.96%
American Photo	250,000	251,125	62.18	46.69	33.18%	212.45	196.97	7.86%
Audubon	450,000	465,883	71.011	54.229	30.95%	278.14	234.121	18.80%
Bride's	None	412,017	818.65	796.09	2.83%	3,115.81	2,964.21	5.11%
Civilization	275,000	276,286	NO ISSUE			127.38	138.86	-8.27%
Classic American Homes	500,000	531,656	38.63	41.77	-7.52%	159.65	167.14	-4.48%
Coastal Living	375,000	406,400 ^c	76.41	75.86	0.73%	76.41	75.86	0.73%
Country Home ^b	1,000,000	1,032,944	86.11	72.01	19.58%	495.93	436.28	13.67%
Country Journal	None Claimed	134,000*	17.59	13.60	29.34%	66.30	64.60	2.63%
Country Living Gardener	475,000	475,423	31.90	27.04	17.97%	134.82	120.79	11.62%
Custom Classic Trucks	105,000	N.A.	51.70	46.35	11.54%	218.58	184.33	18.58%
Departures	315,000	388,836 ^b	84.05	70.90	18.55%	527.94	435.41	21.25%
Elle Decor ⁷	425,000	441,122	130.14	136.85	-4.90%	695.60	586.89	18.52%
Fortune Small Business ^b	1,000,000	1,000,000 ^b	65.23	36.91	76.73%	281.18	157.33	78.72%
Garden Design ^b	425,000	430,717	DID NOT REPORT			177.13	183.38	-3.41%
Golf for Women	348,000	349,241	83.53	71.35	17.07%	299.77	284.37	5.42%
Healthy Kids	None	1,554,574 ^b	DID NOT REPORT			92.67	105.62	-12.26%
Islands ^b @@	220,000	227,453	82.98	83.63	-0.78%	406.05	331.43	22.51%
Jump ^b +	350,000	426,467	40.86	47.17	-13.38%	228.65	254.19	-10.05%
Kit Car	50,000	N.A.	20.08	21.83	-8.02%	82.25	89.86	-8.47%
Mature Outlook	650,000	699,297*	47.12	37.78	24.72%	273.19	209.83	30.20%
Metropolitan Home	600,000	606,990	112.16	118.32	-5.21%	449.83	439.46	2.36%
Midwest Living	815,000	816,907	63.30	82.19	-22.98%	473.16	446.18	6.05%
Modern Bride	None	377,912	564.18	729.20	-22.63%	2,344.63	2,302.36	1.84%
Modern Maturity	20,000,000	20,369,590*	39.41	25.57	54.13%	206.90	158.68	30.39%
Mother Jones	150,000	150,941	DID NOT REPORT			67.75	63.11	7.35%
Motorcycle Cruiser	55,000	N.A.	44.67	38.72	15.37%	190.5	182.18	4.57%
Muscle Car Review	55,000	N.A.	24.72	28.09	-12.00%	86.13	92.54	-6.93%
National Geographic Traveler ^b	715,000	728,541*	53.15	47.40	12.13%	349.97	321.62	8.81%
Old House Journal	140,000	155,918	70.25	52.22	34.53%	258.33	210.17	22.91%
Organic Gardening	600,000	602,130	27.63	21.64	27.68%	129.71	95.92	35.23%
Petersen's Rifle Shooter	50,000	N.A.	25.18	30.55	-17.58%	102.59	90.7	13.11%
Powder ⁷	60,000	N.A.	NO ISSUE			141.15	91.87	53.64%
Saveur ^b	375,000	389,631	DID NOT REPORT			180.69	234.29	-22.88%
Showboats International	50,000	52,440 ^b	132.00	112.50	17.33%	704.50	511.00	37.87%
Ski ^b	425,000	426,403	NO ISSUE			271.67	262.55	3.47%
Skiing ⁷	400,000	400,730	NO ISSUE			113.27	102.73	10.26%
Slam	200,000	174,966	71.83	42.67	68.34%	335.59	217.83	54.06%
Snowboarder ^b	70,000	N.A.	88.08	76.06	15.80%	404.77	328.51	23.21%
Southern Accents	360,000	363,868	75.48	78.61	-3.98%	75.48	78.61	-3.98%
Sport Rider	100,000	102,757	70.78	52.78	34.10%	249.02	209.94	18.61%
Traditional Home	800,000	832,227	131.16	100.50	30.51%	396.58	330.04	20.16%
Travel & Leisure Golf	350,000	356,889 ^b	70.71	45.78	54.46%	316.89	408.15	-22.36%
Walking ⁷	650,000	652,779	58.31	54.13	7.72%	308.67	257.27	19.98%
CATEGORY TOTAL			3,558.49	3,447.89	3.21%	16,313.41	14,904.92	9.45%

FOOTNOTES: RATE BASE AND CIRCULATION FIGURES ACCORDING TO THE AUDIT BUREAU OF CIRCULATIONS FOR FIRST HALF OF 1999 EXCEPT b=AUDITED BY BPA INTERNATIONAL; c=NON ABC/BPA TITLE; e=PUBLISHER'S ESTIMATE; x=DID NOT REPORT TO ABC BY PRESS TIME; 7=PUBLISHED SEVEN TIMES PER YEAR; 8=PUBLISHED EIGHT TIMES PER YEAR; @@=PUBLISHED ONE FEWER TIME IN 1999; @+=PUBLISHED TWO FEWER ISSUES IN 1999; +=PUBLISHED ONE MORE ISSUE IN 1999.

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Dan Rank, who heads up the national buying division of Omnicom's newly formed Optimum Media Direction (OMD), has the responsibility for placing over \$3 billion per year, and representing 87 national advertisers. Prior to this appointment, Dan was Executive Vice President of the National Buying Group for DDB, one of the Omnicom-owned agencies. Prior to joining DDB in 1985, Dan held media management positions at Stroh Brewery Company and Lever Brothers, and was Media Group Head for Lowe & Partners. Dan's unique background of client experience and agency planning & buying allows him to understand the media function from a variety of viewpoints. His philosophy of cross-training for better understanding of the total media function has been an asset for those working with him.

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AUGUST 7, 8 | <input type="checkbox"/> SAN DIEGO SAN DIEGO,
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Talking trash about your dot-com competitors is a strategy that many startups and wannabes employ when they pitch themselves to *IQ*. My favorite line of late (and apparently the approach favored by many dot-com CEOs) is to say, "We're like [fill in the blank with the name of an established dot-com], but on steroids!" It's an apt metaphor: picture the once-puny latecomer bulking up on dubious and perhaps illicit company-building tactics in order to pick fights with the all-natural big boys. Sure, the young turks may look good, but too bad about the 'roid rage.—Kipp Cheng

interactive news

@deadline

AdManager Update Set

Profiling firm **Engage** is releasing an update of its AdManager technology that will monitor and report on ads served on PDAs, cell phones, set-top boxes and other platforms, the Andover, Mass.-based company announced today. The original release of AdManager monitored ad campaigns on the Internet, delivering information such as number of clickthroughs. The new release extends this capability to wireless media.

Looksmart, iWon Partner

LookSmart.com, a San Francisco-based Internet directory, and **iWon.com**, an Irvington, N.Y.-based Internet lottery and search engine, have formed a two-year alliance whereby LookSmart will be the exclusive Web directory on iWon. In an unrelated deal, **InfoRocket.com**, a New York-based Q&A resource site, announced an agreement with LookSmart to join the latter's network of partner sites.

Zagat.com Joins Network

Zagat.com, the online arm of the New York-based restaurant rating guide, has joined **DoubleClick's** Select Network, a collection of sites that the New York online ad network represents in exclusive sponsorship and sales deals. DoubleClick said Zagat.com will be packaged for both entertainment and travel advertisers. DoubleClick will represent Zagat.com's opt-in, e-mail newsletter as well.

Corrections: Regarding a July 3 Bullet Point, Virtual Athlete's URL is www.gamesmagnet.com and the company's CEO is Michael Rothman. On *Adweek's* July 10 cover, the photo of Advertising.com CEO Scott Ferber was incorrectly identified.

Thirsty Unveils Integrated Effort from WongDoody

By Erik Gruenwedel

Toby Sesler hates Thirsty.com," reads the copy beneath a high school yearbook portrait of a geeky male, one of four fictional characters depicted in a new \$5 million ad campaign for the 78-employee, Los Angeles-based, youth-oriented lifestyle site.

Created by Seattle-based WongDoody, the off- and online pitch brings attention to last week's launch of Thirsty.com and its 13 original content channels, which include Xsports, Sci-fi/Comics, Wrestling, Hip-Hop and Hollywood and target the 13-to-22-year-old demo.

"The campaign comes out of an insight that teenagers are as much defined by what they hate as what they like," said Ben Wiener, a managing partner with WongDoody. "Teenagers form cliques that are cool, and by definition, people who are not in them are uncool."

Instead of explaining the virtues of Thirsty, which Wiener says "instantly sets off the bullshit meter" among teens, the agency chose to focus on the people who would dislike the site.

"It's pretty clear that if a guy like [Toby] hates Thirsty.com, and you consider yourself remotely a cool teen, then there might be something on there that you will like," said Wiener, who said the agency combed the streets of Los Angeles looking for people to pose as Sesler, as well as the other characters, Leland Err, Regina Fritz and Trish Gulinson.

"It's very hard to cast really unattractive,

funny-looking people in L.A.," he said. "We'd call up casting agents and they'd send over a model. We'd have to tell them, 'No, we don't want models, we want people with big buck teeth, unruly hair and eyes that are definitely two different sizes.'"

Jeff Pollack, CEO of Thirsty, seems unfazed by the plethora of sites catering to Gen Y interests. Pollack, along with Benny Medina, founded the \$10 million privately-

held site last year following a 10-year career as a writer, director and producer of teen TV and movie fare such as *Fresh Prince of Bel Air* and *Booby Call*.

"I don't think the space is very crowded at all," said Pollack. "As to whether there are sites that are supposed to appeal to the youth demographic, then I would agree that there are a host of such sites out there. But we're providing an experience for our users that is tangible off- and online."

While additional marketing

efforts include billboard ads, a Toby Sesler Web site, a guerrilla campaign and distribution through L90, a Santa Monica, Calif.-based online ad server, there appears to be little concern regarding the tone of the ads.

"It's a tiny bit mean-spirited," admitted Wiener. "But so are teens. We're counting on them to get the joke. Anybody we offend won't be in our target audience. If they are and we offend them, we'll be hearing about it. Nothing bad in a little controversy." ■



Leland Err hates Thirsty.com

Cool kids only: Geeks don't like Thirsty.com.

WorldGate to Launch U.S. Interactive TV Study

BY KARL GREENBERG—Pennsylvania-based WorldGate, a provider of interactive television services for analog and digital cable TV set-top converters, is expected to unveil its "Interactive Advertising Study 2000" this September. The study will involve 15,000 households in two as yet-unannounced markets.

A roster of national and local advertisers will test advertising using WorldGate's Channel HyperLinking technology. Channel HyperLinking allows users to toggle between TV broadcasts and related Internet content, thereby granting advertisers simultaneous access to viewers of TV programming and Internet content.

Though WorldGate's user interface supports TV-based Web surfing, consumers in the study, using a remote or wireless keyboard, will only be able to toggle from the on-air commercial to a relevant interactive site, one that allows them to respond to a call to action, such as a coupon or newsletter offer.

According to a WorldGate rep, the study will examine which commercials lead to interactivity, what type of programming leads to interactivity, how long will users stay on the interactive experience, among other parameters.

Last fall, WorldGate conducted a similar study in Massillon, Ohio, in conjunction with Nielsen Media Research and Massillon Cable Television. Results of that study indicated that approximately 79 percent of WorldGate subscribers used the Channel HyperLinking service.

A 1999 report from Jupiter Communications forecasts that by 2004, the U.S. interactive TV market will reach nearly 30 million households and produce \$10 billion in annual revenue. Jupiter forecasts that by then the bulk of iTV's revenue mix will comprise consumer shopping and financial services. ITV will also spawn new consumer behaviour such as instant messaging during televised events. ■

connect

To Giant Step, the phrase online media verges on the passé, so much so that it



has changed the name of its Online Media Group twice. Recently renamed Customer Acquisition Marketing, the group has begun beefing up its promotions and partnership services. "We don't just do media," said **Mike Sands**, who joined the Chicago-

based interactive shop as vp of the newly renamed group from Oldsmobile, a Giant Step client since 1994. "We have a much broader solutions offering, and I thought it was time we had a name that correctly identifies what our group offerings are."

—Jennifer Owens

Speaking of changes, you've also begun using the traditional account planning model commonly used by offline ad agencies. Why?

I really think that classic account planning helps you appreciate and understand the target consumer's wants, needs and desires, which can then be turned into terrific marketing ideas and compelling creative strategies. Ultimately, great online marketing is a combination of terrific messaging and terrific placement of those messages. So rather than being focused as we were previously on the placement of the message, we really want to get much closer to the creative process and product itself. Account planning will help us do that.

So you see placement as the industry's typical focus these days?

A lot of the services today are tonnage services where you give them a demographic and they'll throw some banner ads out there for you and they'll get you eyeballs against your demographic. That's no better than spot television or network TV in terms of its targetability. And it's a real shame because on the Internet, where you can get down to an audience of one, you really should use the medium for what it's best at.

Do you think this approach will work for all clients?

We're not going to be right for everybody. I'm not sure that our model fits a lot of the consumer packaged goods companies that only do want eyeballs and don't want to get anymore specific than women, 25-54. I don't know if they need us. But for those who want to sell online or generate leads online, or who really want to get personal with their customers and see how that can work for marketing purposes, we're going to be a terrific organization for them. ■

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Total E-Call

Sitting around a table in their modest, fourth-floor office in downtown Manhattan, PhoneFree.com execs plot their next move against the telecom giants. The night before, employees at the four-year-old Internet telephone service provider celebrated the company's growth by spray painting the walls in their newly-acquired space across the hall—a deviant behavior encouraged by PhoneFree CEO and president Jan Horsfall. The graffiti artists displayed their commitment to the cause by scripting the company's rally cry, "Let Freedom Ring." Horsfall smiles with pride at his employees' amateur artwork, which will be washed away in renovation, but not forgotten.

"We're fed up with the AT&Ts of the world and their cents-per-minute calling plans," Horsfall exclaims vehemently. "How's this for a cents-per-minute calling plan: Zero-cents-per-minute. No fees. No hidden charges."

The New York-based PC-to-PC and PC-to-phone voice communications provider offers free telephone service via the Web, regardless of duration and destination. To use, visitors to the PhoneFree site download the proprietary software and dial directly to a telephone or any computer that also has Internet telephone capabilities. In addition, PhoneFree provides voice mail, video calling, video mail, voice conferencing and file/data transfer at no additional cost. The company reports about 15,000 new users a day and projects four to five million users by year's end.

Some of the site's traffic is attributed to word-of-mouth. However, much points back to branding, an important factor to the equation, the PhoneFree team claims. Last fall, the company tapped Daniel Gallagher, vice president of brand strategy, and Geoffrey Hatheway, senior vice president of marketing, two ad industry vets, to build the PhoneFree brand in a category that had zero brand awareness. Gallagher brought with him two decades of experience from agencies such as Ogilvy & Mather, Bozell and McCann-Erickson, where he worked on major telecom accounts including AT&T,

PhoneFree promises to deliver free Internet-based telephony to the masses.

By Ann M. Mack



Jan Horsfall, CEO and president of PhoneFree, believes that consumers are fed up with telcos' confusing pricing policies.

MCI and Sprint. Hatheway's résumé included gigs at Bozell, where he worked on the Valvoline account, and Lycos, where he spearheaded the ad campaign that sports a Labrador retriever as the brand icon.

PhoneFree.com's ad effort—built around consumers' frustration over opaque phone bills—lambastes traditional telephone companies for hidden charges, confusing calling plans and unpredictable, hard-to-understand bills. "The genesis of [building the brand] was tapping into people's phone rage over the telcos," says Hatheway. PhoneFree.com launched a multimillion dollar, multimedia campaign produced by New York ad agency Hampel/Stefanides earlier this year. With the tagline

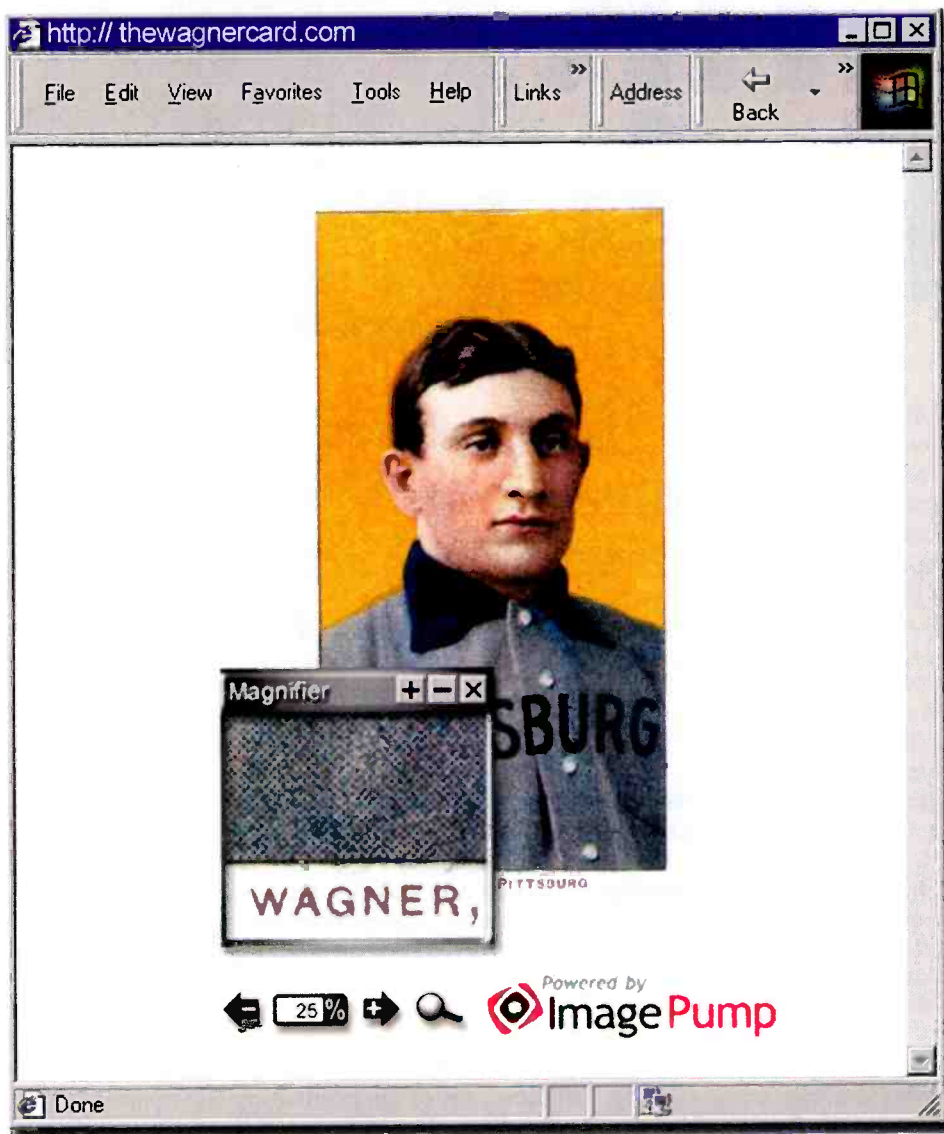
"Let Freedom Ring," the online and offline effort focused on the "free" factor and carried the image of a clenched fist holding a burning phone bill.

Instead of charging consumers to subsidize the business, like traditional phone companies, PhoneFree.com uses advertising. The company reports that 73 percent of PhoneFree.com users spend more than 10 minutes on each call and 26 percent spend over 40 minutes. "When someone is talking on PhoneFree for 45 minutes a pop, we're talking incredibly sticky applications," boasts Horsfall. The company has signed on advertisers such as MasterCard, DealTime.com and FreeAgent.com. In addition, the company garners revenue from e-commerce offerings, such as headsets, PC video cameras and phone cards. Horsfall predicts profitability in less than 30 months.

With free or low-fee business models, Internet telephony companies hope to present an attractive alternative to the old-fashioned phone service providers. However, the looming possibility of taxation could threaten their progress. A provision inserted into a House telecommunications bill in May exempts Net calls from a moratorium on Net access taxes. (The House voted on May 10 to extend the moratorium on Net access taxes until 2006.) The legislation leaves Internet telephone service providers vulnerable to the possibility of per-minute access charges—a move that could undermine the backbone of PhoneFree's business and others like it. Horsfall says the last-minute provision is an example of the telecommunications behemoths throwing their weight around Washington to stifle competition. "The legacy telephone companies are legislating their own corporate welfare because they are unable to adapt their sprawling bureaucracies to the new market environment," Horsfall wrote in response to the legislation.

Despite this setback, execs at PhoneFree remain optimistic. As they consider their next move, they make one thing clear—the company will continue fighting the fight against traditional telcos. ■

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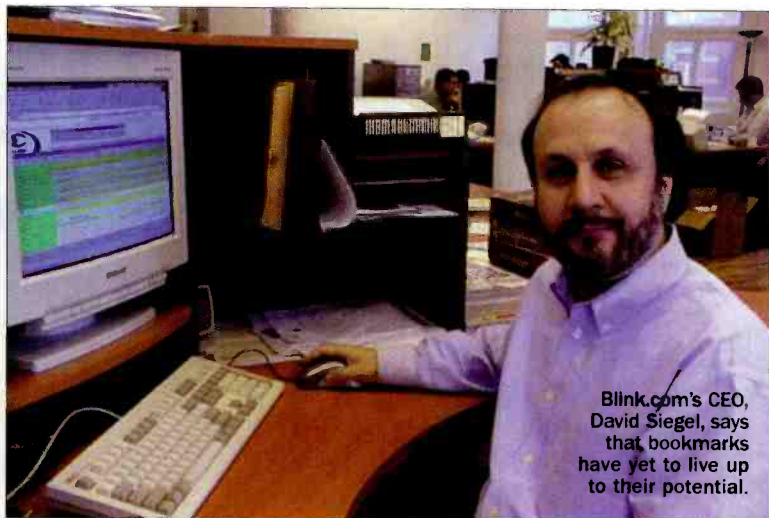
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Think Blink



Blink.com's CEO, David Siegel, says that bookmarks have yet to live up to their potential.

Blink.com turns an old browser warhorse, the bookmark, into a new ad vehicle.

By Karl Greenberg

With "banner-ad-only" rapidly becoming an endangered revenue model, advertisers looking for ways to maximize expenditure on online ads might consider Blink.com, one of several bookmark-management and Web search sites performing the next best thing to keyword-based advertising: cleaving ads to personal bookmarks.

In the argot of the Internet, where new revenue models for a dot-com can change overnight, the notion of "if it ain't broke don't fix it" doesn't carry much clout. But if there's a model of that dictum for the Internet, it's the browser bookmark, or "favorites" feature, that hasn't changed much since the inception of the Web browser. So pulling bookmarks out of the browser broom-closet and featuring them on a Web site might seem as likely a way to monetize a dot-com as a site focused on how to pull wisdom teeth.

Not so, says Blink.com's CEO David Siegel, who claims the browser bookmark function has been gathering cobwebs faster than it has enthusiasts because bookmarks, unlike their terrestrial namesake, have not yet realized their fullest potential. "If you don't drive your car much, it doesn't mean cars aren't useful, it means yours isn't," says Siegel. "What we do is turbocharge bookmarks, make them portable and central to a navigation, search and sharing service."

Blink.com uploads a new user's bookmarks, deposits them in a private, password-protected account on the site. The user can add links to his or her Blink.com bookmark folder, sort them, share them and use Blink as a search engine by exploiting the site's immense public library of member-donated bookmarks. That, says Siegel, makes Blink.com a portal, like Yahoo!

albeit one maintained and edited by a community of users rather than hired editors.

Siegel says the company's approach to targeting ads allows it to skirt the privacy issue. "A lot of people try to target ads," says Siegel. "But we are actually in the position to do so without profiling. We don't need to ask you if you plan to buy a car this month. If you are searching for auto site lists, you'll be likely to get a banner ad for a car."

Andy Williams, vp of marketing at Blink.com, says the site is garnering strong banner clickthrough rates partly because the site serves both as an opening page and de facto search engine. "A lot of people talk about stickiness," he says. "We are the antithesis of that: users come here to go somewhere else, so they're already in a frame of mind to click through to another site."

Portability may be the most obvious difference between Blink.com (and competitors BackFlip, Hotlinks.com and others) and browser-client bookmarking. Users who sign up for the service effectively transfer their Web browsers' bookmarking features from their personal computers to the Web. Once uploaded, those bookmarks are accessible from any Internet-enabled computer.

After logging in, a member is served a page showing the directory of folders he or she has created, as well as a list of links either from one of his or her folders or from a public search. A member can add new links by either typing them in or, when at another site, by using the LinkAdder tool that Blink places on the browser bar. The GrabLinks function collects every link on a Web page, displays it in a pop-window, lets a Blink member choose the desired links and save them to his or her account.

Blink.com also supplies a versatile sort feature to bookmarking, allowing users to sort links from a personal folder or search alphabetically, by popularity, hits, rating, category or most recently viewed. Members can also drag-and-drop bookmarks between folders, share folders or links with other Blink members, incognito or publicly, and add them to the Blink Public Library, an Alexandrian library of bookmarks with over 50 million links, 10 million of them unique. In May the library became the largest human-edited directory of links on the Web.

That's several times larger than Yahoo!'s database of searchable URLs, claims Siegel. "The description of us on Yahoo! is 'organizes bookmarks in a private library.'" That, he argues, belies Yahoo!'s inability to handle the immensity of the Web with a handful of hired editors. "There are over two billion Web pages out there and two million new ones added per day, and when you search Yahoo!'s database, you're getting less than 1 percent of it, or only pages hired editors have catalogued." Siegel says Blink.com's users constitute a volunteer staff of over 300,000, with a much more personal feel for links they contribute.

Ultimately, he says, Blink.com's search-

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engine and directory performance is fostered both by its server-based technology and by users' willingness to share links. "First and foremost, there is a sense of community. Users recognize the value of adding their own knowledge, especially when they can do so anonymously," says Williams. "Also, people are very proud of the folders and links they have created; since we can tell members how many people have used their links, there's a competition to contribute the most popular folder in the library."

Williams says that since June, Blink.com's user-base has grown to over 325,000 registered members. He predicts the site, which is adding between two thousand and five thousand new users per day, will have 800,000 to one million members at year's end. "Most Blink users are computer-savvy, male and early adopters," he says. "They tend to be computer professionals, doctors and lawyers, and the average age is between 30 and 45."

The library is also powered by an artificial intelligence approach to link searching, wherein a user can highlight a folder and hit "Find Related." An algorithm kicks in that finds links others have grouped similarly. The larger the library becomes and the more users that contribute, the better its ability to group sites together by topic. Blink.com also has a "spider" that regularly updates the status of links. A "fresh" notation on a link shows that the content of the bookmarked page has changed. A user



Blink.com's site enables users to store and share their bookmarks with other registered users.

can search by "fresh" list of bookmarks. "If you have a collection of news sites, you can put them in one folder, click on fresh to see which ones have been updated, which is most useful for monthly papers or sites that refresh irregularly.

"Stale" is the counterpart, denoting bookmarks for sites Blink's server can no longer locate. "Hot List" shows which sites users have been hit most recently. Blink also uses a "smart" program that aggregates and sorts bookmarks by category, and learns to distinguish between categories as the library grows.

He says the company is generating revenue both from context-relevant banner ads on-site and through ad space contained in e-mails to members. Blink also has business development deals with an advertising component with Homestead.com, ZDNet, GomezAdvisors.com., Vote.com and Teen.com. "With ZDnet, we get place-

ment on their site and in return we do advertising for them. With Vote.com and Teen.com, we offer a button on their sites allowing visitors to bookmark their pages, which in turn prompts them to sign up for Blink's service."

Blink's bookmark-centric interface, encouraging scroll-and-click navigation, makes it wireless-friendly, a fact driving Blink's strategy for that growing market. On June 21, Blink launched its wireless application protocol (WAP) bookmark manager, Blink WAP, for users of Web-enabled cell phones and other WAP devices. A streamlined version of the Blink.com site, Blink WAP allows users to configure their folders of favorite bookmarks on their PC or laptop, then remotely access their accounts and utilize searching and organizing links without having to type on miniature keys.

On June 29, Blink.com announced its entrance into the Japanese market with the launch of its Tokyo-based subsidiary, Blink.com (Japan). Its investors included Inabata & Co., Ltd., and Sumitomo Corporation. Concurrently, Blink.com announced the debut of Blink iMode, a customized version of Blink.com that provides mobile bookmark access for the more than 10 million Internet-enabled cell-phone users in Japan.

The company raised \$11 million in second-round funding in March, led by Sandler Capital. Blink.com's \$2 million first round was completed last fall. ■



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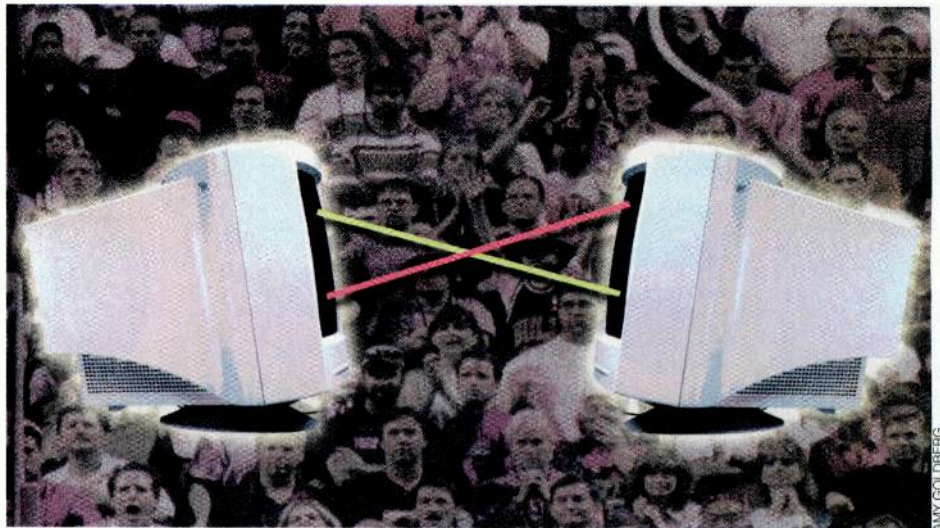
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Staying in Focus

Online focus groups are poised to become an integral tool in the market research industry. By Janis Mara



Companies that want to sneak a peek into the minds of their customers have long relied on the focus group as a marketing tool. Online focus groups, a recent addition to the Internet marketing field, capitalize on the strengths of the Web to make the process leaner and meaner.

Though this type of research is "still pretty nascent," according to analyst Marissa Gluck of New York-based Jupiter Communications, it has unique characteristics that could make it a significant player in the \$5 billion market research industry. "The key thing is that you can dramatically cut the amount of time involved," says Gluck. Traditionally, a focus group is made up of about eight to 15 people gathered in the same room to answer questions and discuss a company's product or service. The discussions and interactions are taped, and transcribing the tapes is a time-consuming process. With online focus groups, the individuals type in their comments themselves, either in a chat-group format or alone at the terminal, making the results available much sooner.

The second key difference is cost. "Often, it's less expensive to do a focus group online," says Gluck. With online focus groups, companies do not have to rent a facility or pay for the participants' meals and transportation.

FOCUSING ON WEB SITES

There are currently many companies offering online focus groups; according to Gluck, the most established businesses are Greenfield Online of Wilton, Conn., and NFO Interactive of Toledo, Ohio, both of which have existing practices in the brick-and-mortar world.

A new addition to the scene is Vividence of San Mateo, Calif., a pure play Internet company that launched this February. "They have a great reputation and their name comes up pretty often considering that they are later to market," says Gluck.

Vividence has carved out a special niche for itself, according to Gluck. "They are more geared toward doing focus groups for site

performance, rather than Greenfield and NFO, who position themselves as a way to do focus groups for product screening and opinion research," says Gluck.

Vividence's approach is "to measure user intent, track behavior, measure performance and impact, and make recommendations and directions based on these observations," according to Bill Demas, the company's vp of marketing. Vividence has a pool of 130,000 testers who check out sites for the company.

TESTERS' CHOICE

Vividence's testers are a good example of the advantages of focus groups in a Web environment. In the offline world, it's difficult to get people to participate in focus groups. For one thing, the participants must invest time and energy in getting to the test site.

But with online groups, this problem is eliminated. The subject can participate while sitting at his or her computer. Also, offline focus groups are limited to people who live in the immediate area, but with online groups, the participants can be from all over the country, even the world.

Vividence's Demas says his online testers generally receive only token compensation, unlike offline focus group participants, who often get paid \$50 and up and are supplied with refreshments while the group is meeting.

Demas says, "We give our testers their choice of \$15 Amazon gift certificates, \$15 prizes from other companies or the option of donating their prize to charity. Also, all testers are entered into the \$3,000 monthly sweepstakes." Demas claims, "Most of our testers would do it for free. We've gotten this feedback over and over."

Because the company's tester pool is so large, it's possible for clients to pick and choose a wide range of demographics and psy-



Before



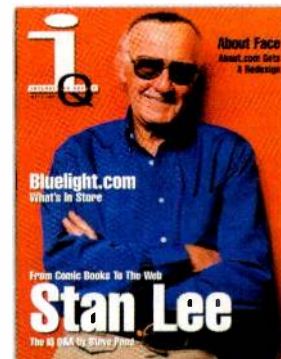
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chographics—"women over 50 who live in the Midwest, like hockey and use credit cards more than twice a month? No problem," says Demas.

TASK-ORIENTED SAMPLING

Once a random sample of testers has been chosen, they are unleashed on the site, with instructions to perform a specific task using Vividence's special browser.

"For example, if we were doing a study for drugstore.com (an actual client), we might assign our subjects the task of purchasing a large-size bottle of ibuprofen. Then, we would record what they did in an attempt to accomplish the task. How did they try to do it? Were they able to navigate successfully? Did they get lost? At any point in the process, they can post a comment, such as 'This link didn't go where I wanted it to,' or whatever they wish. We go all the way up to the purchase point and then stop," Demas says.

Demas adds, "Offline focus groups usually involve about eight people. Our groups are 200 people, a number from which you can get a meaningful statistical sample. With only eight people, you can't reliably generalize to the larger population."

Because the participants answer the questions in the privacy of their own homes, Demas believes the responses are less likely to be affected by elements such as a dominating group member, a desire to please or a moderator with hidden biases. Also, the responses are anonymous; testers are identified only by a number.

TRACKING THE TESTER

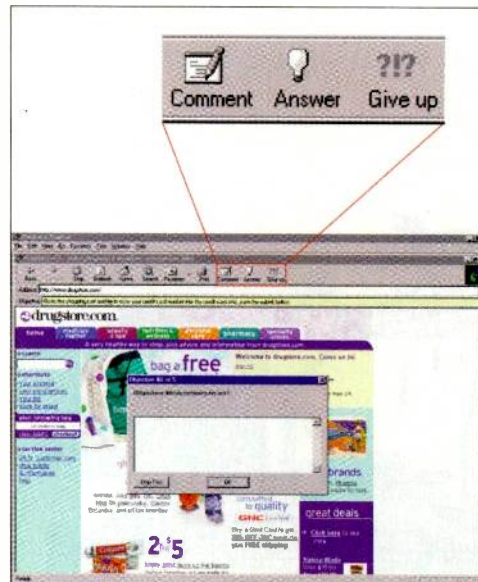
Following a demonstration of the process (based on a real-life focus group survey conducted at the sites of Furniture.com and its rival Living.com), Demas points to a snazzy graphic that somewhat resembles a superhighway seen from an airplane. "We can track what course every tester, or every tester from a specific demographic, took from the minute they entered the site. We can show where they took a wrong turn, if they did, and figure out why by using tools such as the comment book.

"The comment book contains every tester's observations. You can get the demographics for every individual tester who made a comment, plus a slew of other details," says Demas. Each tester's comments generally take up an entire page.

Looking through the Furniture.com report, Demas singles out one tester who was unable to complete the assigned task. In answer to the question, "Would you be likely to return to Furniture.com?" however, her answer was "Yes." Pursuing the seeming contradiction, Demas accesses the woman's comments, which include, "Furniture.com has really cute stuff." So, Demas says, "Furniture.com came out ahead with their product selection even if the task wasn't completed."

MAKING RECOMMENDATIONS

The next step, Demas says, is recommendations and direction from the company's team of consultants and usability experts. (Seems likely that a recommendation to improve site navigability and play up the appealing products would be appropriate in this case!)



Participants in Vividence's online focus groups can give feedback—in real time—about their user experiences at a given Web site via a special browser.

"We'll make five or six recommendations and our clients typically will follow the recommendations and then test them. This usually makes for long-term relationships," Demas says. When the company launched in February, it had 20 customers; the client list, including Microsoft, Excite@Home, Compaq, AltaVista and Nordstrom, is now up to 90.

Another use of this process, Demas comments, is "before and after" testing for site redesigns. "That way, you can avoid costly mistakes through pretesting. That's what we did for our own site redesign." The Vividence redesign, based on its own feedback system, will launch in mid-August.

PROS AND CONS ONLINE

While online focus groups have many advantages, Demas admits that offline groups have their good points, too. "The moderator can probe more deeply and ask further questions." In addition, according to Jeff Hohner, director of SurveySite, a Toronto-based online market research company, "You can't see facial expressions or body language" in online focus groups. Another drawback for companies such as SurveySite, Greenfield and NFO Interactive, which run groups on products such as food: they must mail these products to their subjects in advance.

Overall, though, online focus groups do have advantages for e-merchants. Though Vividence declined to release figures on its fees, a Jupiter Communications report released in March 2000 supports Demas' assertions that online focus groups save time and money. According to the survey, online focus group testing reports took three days to one week, as opposed to two to three weeks for offline focus groups. The offline groups cost \$10,000 to \$20,000 and the online groups cost \$7,500 to \$10,000. (The sample companies in the survey were Greenfield Online, NFO Interactive and Talk City.)

According to Jupiter's Gluck, Vividence is "effective at what they do." She predicts that other companies will be entering the niche currently occupied by Vividence, "or they'll try to acquire them [Vividence]." In fact, Gluck says, "They're a great acquisition target—they might be an acquisition target to someone like us." ■

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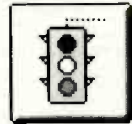


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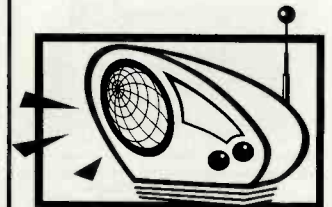
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REGIONAL MARKETING MANAGER

North Central NJ Company

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Please send resume and salary requirements to preuss@lkmads.com or fax to (704) 364-8470. Mail to the attention of Patty Reuss, Loeffler Ketchum Mountjoy Advertising, 2101 Rexford Rd., Suite 200E, Charlotte, NC 28211. No phone calls please.

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The Program Manager will manage prospect direct mail programs that target Domestic, International, and Small Business leads. This will involve developing mail strategies and offers; overseeing production of creative; managing outside vendors; developing data tests; and managing alternative advertising programs. A Bachelor's degree, or equivalent, and 5-6 years' job-related experience is required. Previous direct mail experience is desired.

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- Proven track record of sales and goals achievement a must
- Self-starter and results driven
- A minimum of seven years sales experience
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- An aptitude for the Web
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HOW TO APPLY:

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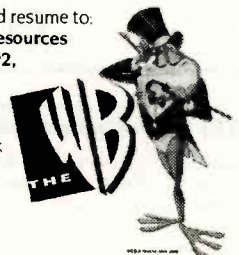
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If you have what it takes, please send cover letter and resume to:

The WB Television Network, Attn: Human Resources
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The Hollywood Reporter

ADVERTISING SALES

The Hollywood Reporter, the leading daily entertainment trade paper, is expanding its New York based sales team and has two advertising sales positions available. One position calls for managing consumer accounts and the other position will include new media, finance and film. Must have a minimum of 3-5 years experience in publishing or other media related industry.

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Candidates should have 7-10 years experience. Strong background in planning print, broadcast and direct response is desired. Previous buying service experience a plus. Must serve as the senior client contact for assigned businesses. Must ensure deliverables exceed the strategic requirements of the client. Will also be charged with staff development. Must have excellent communications skills, U.S. Hispanic Market experience a plus not a must.

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Qualified candidates should forward resume to:

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Salary \$50K
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Attn: Editorial Writer 212-941-3762

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- ▣ Designer

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CULTURE TRENDS



Carla Loffredo
President, Advertising Club of NY
Senior Partner/Director, Brand
Communications, J. Walter Thompson

It's a Wrap!

On Wednesday, July 26th, the Ad Club celebrates its 104th Annual Meeting of Members. As it concludes my first term as President of this vibrant organization, I'd like to recall the accomplishments of the past year.

A stellar team of industry professionals led our annual "A&M 101 Course" where 104 members participated.

Numerous *pro-bono ads* for NYC non-profit organizations were created - from SIDS Alliance to Covenant House.

Our exclusive "For Members Only" programs were attended by many industry luminaries such as Rick Boyko of O&M sharing his secret for success.

Our "Summer 2000 Intern Program" placed 25 interns at Agencies, Media and Advertiser Companies.

Our sponsored competition of the seven high school "Junior Ad Clubs" encouraged and recognized emerging talent.

Bates, the "Smartest Company of the Year" was recognized at the "Brain Game", hosted by daytime celebrity - Meredith Vieira.

Awarded 108 students grants in marketing and communications studies, made possible by the enormous success of the *Mediation Fundraiser*, chaired by Page Thompson, DDB.

At the 36th International ANDY Awards led by Bob Scarpelli, DDB, the world's top creative directors selected 36 ANDY winners from over 10,000 entries and 30 countries.

Attended by over 1,100 industry professionals, we celebrated "Magazine Day" with the MPA.

Honored Adweek's "IQ's Top Ten Interactive Agencies" with Screaming Media's Jay Chiat as the keynote speaker.

Our website was launched!!!! Visit us at www.adclubny.org.

It's been a phenomenal year and next year will be even more exciting. Now's the time to join us. You can make a difference. Call 212.533.8080.

College TV Network Video Playlist

Submitted by College Television Network for week ending July 17, 2000

Artist	Title	Rotation
Macy Gray	Why Didn't You Call Me	Heavy
AC/DC	Satellite Blues	Heavy
Ben Harper	Steal My Kisses	Heavy
Wheatus	Teenage Dirtbag	Heavy
Catherine Wheel	Sparks Are Gonna Fly	Heavy
Incubus	Stellar	Heavy
Creed	With Arms Wide Open	Medium
Our Lady Peace	Thief	Medium
Jurassic 5	Quality Control	Medium
P.O.D.	Rock the Party	Medium
MXPX	Responsibility	Medium
Brian McKnight	6, 8, 12	Medium
Regurgitator	Happiness	Medium
Duran Duran	Someone Else Not Me	Medium

Billboard Top Video Rental

Compiled from a national sample of retail store rental reports.

This Week	Last Week	Title	Studio
1	1	Girl, Interrupted	Columbia Tri-Star
2	2	American Beauty	DreamWorks
3	7	The Green Mile	Warner
4	3	Sleepy Hollow	Paramount
5	4	Deuce Bigelow	Touchstone
6	6	Being John Malkovich	USA
7	5	Fight Club	Fox
8	9	Anna and the King	Fox
9	11	Man on the Moon	Universal
10	12	Sweet & Lowdown	Columbia Tri-Star

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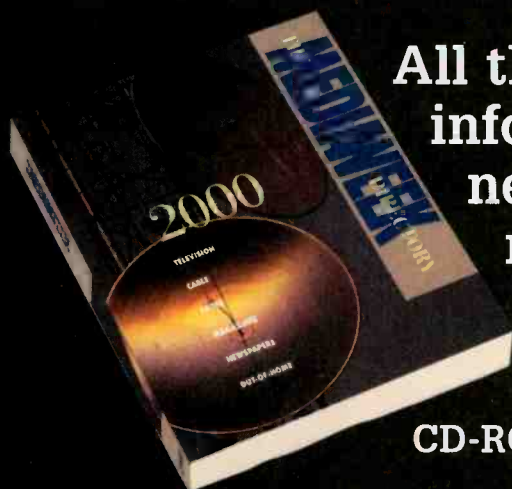
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MOVERS

BROADCAST

William Suffa was named to the new post of senior vp of capital management for Clear Channel Communications. Suffa joins Clear Channel's corporate staff from the radio division, where he served as vp of strategic development. Also at Clear Channel, senior vp of operations **Stan Webb** announced his retirement after 25 years with the company. His retirement will be effective with the completion of CC's merger with AMFM, expected by August.

RESEARCH

Competitive Media Reporting announced several management promotions. **Lori Madeloff** was upped to vp of product and planning, from director of product and planning. **Jane Smerglia** was promoted to senior vp of sales for the media group, from senior vp of the broadcast group. And **Ric Spicer** was promoted to senior vp of sales for the agency and advertiser group, from senior vp and eastern regional sales manager for the agency group.

RADIO

Val Maki was promoted to senior vp and market manager for Emmis Communications in Los Angeles, where the company owns KPWR-FM and KZLA-FM. Maki was formerly vp and general manager of KPWR. Elsewhere at Emmis, **Joe Schwartz** was named general manager of KXPX-FM in Denver. Schwartz comes to Emmis from Bengal Communications Management Company, where he was president. And at Emmis' Chicago station WKQX-FM "Q101," **Anthony Demoon** was named interactive content manager and Phil Grosch was named interactive producer for www.Q101.com. Grosch and Demoon were formerly promotion assistants for the station... Entercom Communications announced several management promotions. **Steve Fisher** was promoted to executive vp and chief financial officer, from senior vp. **Deborah Kane** has been promoted to senior vp of sales, from vp of sales. **Pat Paxton** has been promoted to vp of programming, from vp of programming for Adult Contemporary and Contemporary (continued on page 43)

The Media Elite

Edited by Anne Torpey-Kemph

Smokey's Jammin' in L.A.

Get ready, 'cause here comes Smokey Robinson to radio. A Motown legend and member of the Miracles, Robinson has written 36

Top 40 hits, including *Tears of a Clown*, *My Girl*, *Get Ready* and *The Way You Do the Things You Do*. His show, called *Intimate With Smokey Robinson*, premieres today on AMFM's Jammin' Oldies station in Los Angeles, "Mega" KCMG-FM.

Airing live from 8-10 p.m. Monday through Thursday, Robinson's show takes the name of his latest album and fits in with the theme of the show. "We'll talk about love, all facets of it, whatever people are going through," says Robinson, who will play requests and dedications, as well as give listeners a personal look at his career, which spans more than 40 years.

Robinson, who calls himself "a people

person," has been a guest host on many radio shows, but he never thought about doing his own show on radio until he was approached by Steve Smith, executive vp of programming for AMFM. Smith has developed radio shows for several artists, including Isaac Hayes, Dr. Dre, Ashford and Simpson, and Roberta Flack. "[Robinson] is very conversational and comfortable on the air, a gentleman in every respect," says Smith.

As the No. 1 core artist on Jammin' Oldies stations, Robinson is perfect for the format, which launched on Mega in November 1997 and now airs in just about

every major market. So can national syndication be far behind? "We'll take a look at the show for other stations, but we want to be careful. [Robinson] has to get comfortable on Mega first," says Smith. —*Katy Bachman*



Now taking requests: new radio host Robinson



Lalli Has Right Stuff

On a recent visit to the White House as part of a tour group, Frank Lalli got some unexpected feedback. *George* editor in chief Lalli was given a chance to chat with President Clinton, whom Lalli had interviewed while he was an editor at Time Inc.'s *Money*. When the president asked about the status of *George*, Lalli updated him on the progress of the Hachette Filipacchi political monthly since he took the helm last November. Then Clinton delivered what Lalli had to regard as the presidential seal of approval: "In the past week, three or four people have mentioned different things they read in *George*," said the president. "You guys must be doing something right." —*Lori Lefevre*

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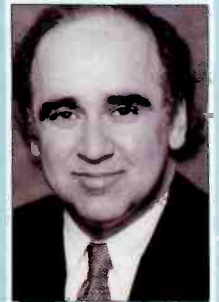
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SPOTLIGHT ON...

David Madden

Executive VP, Fox TV Pictures

It would be an exaggeration to call David Madden a runaway movie producer. Still, changes in the feature-film industry have driven Madden, who served as executive producer of the high-profile theatrical *Runaway Bride*—to television, to direct longform productions for Fox.



Character-driven

"Studios have slashed the number of movies they make," explains Madden, who also produced *That Hand That Rocks the Cradle* and the Whoopi Goldberg comedy *The Associate*. "Today, if you're not one of the top four or five people making features, you have to look at broadcast and cable television."

Having also produced an acclaimed true-lifer for Showtime (*The Harlan County War*, starring Holly Hunter) and a failed pilot for NBC (*In the Company of Spies*, starring Tom Berringer), Madden's television experience is limited. But he specializes in the kind of character-driven dramas that television is turning to—and film studios are shunning.

"Studios are making only two kinds of movies these days," Madden says. "Special-effects-driven extravaganzas and [low-budget, youth-oriented films like] *Road Trip*. Movies in the middle—character dramas, psychological thrillers—have increasingly been taken over by cable."

Madden's goal at Fox is to produce 10 to 12 films a year for Fox and its cable sisters FX and Fox Family Channel, as well as other broadcast networks. He says we can expect "smart genre pieces" and "smart thrillers" from his unit—the kind you'd expect from the *X-Files* network.

"Fox's audience skews somewhat younger and somewhat more male," Madden explains, "and that's who we're principally going to be programming for." —Daniel Frankel

MEDIA DISH



Several magazine industry execs were honored for various social-conscious efforts at the recent "Moonlight Bowling Madness and Hometown Heroes" fundraiser hosted by New York City's St. Pius V High School in the Bronx and held at Leisure Time Bowling Alley. (L. to r.) Greg Coleman, president, U.S. magazines, Reader's Digest Association; Cynthia Leive, editor in chief, *Self*; Sister Mary Jo Lynch, principal of St. Pius V; event co-host First Lady Hillary Rodham Clinton; Richard Smith, chairman and editor in chief, *Newsweek*; and Jane Randel, director of corporate communications, Liz Claiborne



Sales execs from buying firm The Media Edge got the scoop from *Family Life* at the recent ice cream social hosted by the Time Inc. title and held at TME's New York offices. (L. to r.) Laura Klein, publisher of *Family Life*; Ashley Cole, assistant planning director, The Media Edge; Jeff Levin, print supervisor, TME; and Laura Gibbs, senior account director, *Family Life*



Condé Nast's *Mademoiselle* and DKNY Jeans paired up recently to host an exclusive performance by Keanu Reeves' band, Dogstar, at New York's Chelsea Piers. (L. to r.) Brett Domrose, singer/guitarist, Dogstar; Lori Burgess, publisher, *Mademoiselle*; and Rob Mailhouse, drummer, Dogstar

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IS HAVING A BABY

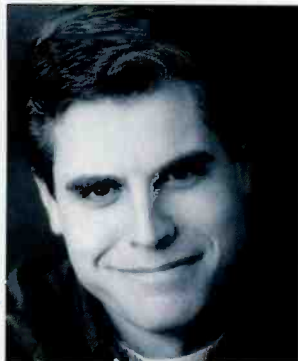
This Fall, you'll find out where to reach the biggest generation in history.

The Walls Can Talk

There's an old adage in the voice-over business," says Dave Walsh. "If you want work, leave town."

And so it was that while vacationing in Hawaii, Walsh got the call that led to his *Big* break: He'd been selected as one of seven finalists to audition in person for the voice-over announcer job for CBS' high-profile *Big Brother* series. "I had to leave—I had to take the risk," he says. Walsh took the risk and landed the job.

Not bad for a guy who's a relative newcomer to the voice-over business. The self-described "TV geek" spent six years as director of research at Paramount Television before leaving in 1997 to start his own research consulting company. While at Paramount, he began going to voice-over workshops, then did a



Brother-ly commentator: Walsh

demo tape that sat in his room for two years. Things began to click for Walsh when he left Paramount and got an agent. Now his résumé lists on-air promos for ABC and Fox Family and TV commercials for Lincoln Mercury and Sun America, as well as some voices for animated projects.

But *Big Brother* is really big-time for Walsh, and because it airs five nights a week and has such a short turnaround time, it keeps him hopping. Walsh acknowledges "going up against some heavy hitters" in the business to win the *Big Brother* job, but he says his voice just clicked with the producers. "You don't have to sound like everybody else," he says. "Your voice just has to fit in with the attitude of the show." —*John Consoli*

Huey to Stop at 40 With Belo

Ward Huey, vice chairman of A.H. Belo's board of directors and president of its broadcast division, will retire at the end of the year. "I've been in this business, in this company, in this city [Dallas] for 40 years," said Huey, who has steered Belo's broadcasting and cable units for 25 years. "I'm at the top of my game. It's time for me to make this move." Huey will become a consultant to Belo and continue to serve as a trustee of the A.H. Belo Corp. Foundation. Jack Sander, president of Belo's television group, will add the corporate title of executive vp of media operations Jan. 1 and join Belo's six-person management committee. —*KB*



Retiring: Huey

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MOVERS



Men's Health
boosts Bair



Diament sparkles
at CNN Sales

(continued from page 39) Hit Radio...

Shawn Pastor was named vp of affiliate sales for Westwood One's sports programming and Southeast networks. Pastor was formerly director of affiliate relations for sports...**John Potter** has been named vp of local sales and marketing for Clear Channel radio's Web services group. He was most recently vp and general manager of Clear Channel's WCOL-FM, WTVN-AM and WFIL-AM in Columbus, Ohio.

NEW MEDIA

Dmitry Radbel has been appointed to the new position of chief technology officer for media-encryption firm Massive Media Group. He previously headed his own consulting company, TeleMedia Solutions.

NEWSPAPERS

Teri Thompson, who last year left his post as Sunday sports editor for the *New York Daily News* to join *ESPN Magazine*, has returned to the *News* as deputy managing editor of investigations, heading a new three-member sports investigation unit. **Dick Belsky**, former editor with the *New York Post* and *Star* magazine, has joined the *News* as deputy national editor. **Graham Fuller**, former executive editor of *Interview* magazine, has been named editor of the *News*' Showtime section; and **Michael Segell**, a former *Cosmopolitan* editor, now is editor of the paper's Lifeline section. **Lance Gould**, formerly of *Glamour* and *Cosmo*, becomes deputy features editor/arts and entertainment; and **Alev Aktar**, formerly an editor at Fairchild's *Women's Wear Daily*, has joined as fashion and beauty editor.

CABLE

Jon A. Diament was promoted to senior vp of CNN Sales. He will oversee advertising sales in the New York office, as well as manage the national sales efforts for the

CNN Broadcast Television Networks. Diament joined CNN in 1990 as a sales planner and was most recently vp of sales.

MAGAZINES

Margaret Russell has been promoted to editor in chief of Hachette Filipacchi Magazines' *Elle Decor*, from design and decoration editor. She succeeds Marian McEvoy, who left to join Hearst's *House*

Beautiful...**Thomas Bair** has been promoted to associate publisher from advertising director of Rodale Press' *Men's Health*...**Paul Goldberger**, architecture critic for Condé Nast's *The New Yorker*, has joined CN's *Architectural Digest* as executive editor, architecture...At World Publications, **Brooke Lange**, former editor of *Orlando* magazine, has been named editor of *Caribbean Travel & Life*.

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National Cable Television Cooperative's 16th annual members meeting will be held July 31-Aug. 2 at the Doubletree Hotel in Newport, R.I. Contact: 913-599-5900, ext. 305.

The Poynter Institute will offer a seminar on **producing television newscasts** Aug. 6-11 in St. Petersburg, Fla. Contact: 727-821-9494.

The Association of National Advertisers will offer **seminars on creative advertising, media strategy and brand equity management** Aug. 7-9 at the Rye Town Hilton, Rye Brook, N.Y. Contact: 212-697-5950.

The Radio and Television News Directors Foundation will present a **newsroom decision-making workshop** Aug. 11-12 at the Westin Taber Center in Denver. Contact: 202-467-5252.

American Women in Radio & Television Association's annual convention will be held Aug. 26-29 at the Regal Biltmore Hotel in Los Angeles. Contact: 703-506-3290.

GAIT will host the **2000 Television & Internet Festival** Sept. 7-8 in Hollywood, Calif. Contact: 818-501-0700.

Radio-Television News Directors Association will hold its annual conference and exhibition Sept. 13-16 at the Minneapolis Convention Center. For more information contact Rick Osmani at 202-467-5200.

Editor & Publisher magazine will host an **Online Classifieds Industry Symposium** Sept. 17-19 at the Hyatt Regency in Monterey, Calif. Contact: 646-654-5168.

PricewaterhouseCoopers presents the 2000 Global Entertainment, Media & Communications Summit Sept. 19 in New York. Contact: 212-259-2413

The International Radio & Television Society Foundation will host a **News-maker Luncheon** in New York Sept. 27. Contact: John Kienker at 212-867-6650, ext. 303.

VNU Purchases Miller Freeman USA

VNU, owner of *Mediaweek*, *Brandweek* and *Adweek*, last week agreed to acquire Miller Freeman USA in an all-cash deal valued at \$650 million. Miller Freeman is one of the largest trade-show organizers and a leading publisher of business magazines serving segments such as sports, apparel, travel and real estate. The company also is a developer of online marketplaces serving growth-oriented business segments in the U.S. and Latin America.

NatMags Buys Gruner+Jahr U.K

The National Magazine Co., a subsidiary of The Hearst Corp., has acquired the magazine publishing arm of Gruner+Jahr U.K. G+J, owned by Bertelsmann, is looking to focus on its United States properties. *Prima*, *Best*, *Your Home* and *Prima Baby* were all included in the purchase. The new magazines will broaden NatMag's reach in the women's interest, male, home and parenting markets. This follows NatMag's recent acquisition of uk.women.com.

HBO, Miramax TV Seeking Scripts

HBO and Miramax TV are offering an aspiring filmmaker an opportunity to bring his or her project to the big screen.

They also plan to build a television series around the making of the movie. This summer, interested parties are being asked to submit a script electronically to www.projectgreenlight.com. If chosen, Miramax will finance the film alongside Matt Damon, Ben Affleck and Chris Moore, who will serve as executive producers. In turn, HBO will host a 13-part series showcasing a behind-the-scenes look at the production. The series, *Greenlight*, premieres in January 2002. Meanwhile, projectgreenlight.com will serve as an online community where other filmmakers can congregate and discuss movies and the industry.

Fox Taps Thompson for Cable Sports

Bob Thompson has been named president of Fox sports cable networks, responsible for overseeing Fox Entertainment Group's cable sports channels. Formerly vp and COO of Fox's regional and international networks, Thompson will be responsible for rights acquisitions and administrative operations of the 11 networks owned by Fox as well as the eight in which the company holds an equity stake. He will also handle the international assets and the portfolio of digital and special-interest channels, of which

Cartoon, Delta Wing *Powerpuff Girls*

Cartoon Network and Delta Express took marketing to new heights last week. During the Cable Television Association of Marketers convention in Boston, Delta Airlines unveiled a 737-200 jet adorned with the superhero darlings from the Cartoon series *The Powerpuff Girls*. During its first month of flight, passengers will receive Powerpuff Girls merchandise, and within the next 18 months passengers on all 32 planes in the Delta Express fleet will be treated to activities and tchotchkes related to the show. Delta Express is Delta's low-fare airline catering to families traveling to key vacation destinations such as Orlando, Fla. The inaugural flight of the Powerpuff jet departed July 17 from Boston's Logan Airport.



Delta's Martin White (left) and Carmine Testa with Cartoon Network president Betty Cohen

Fox holds ownerships such as Speedvision and The Golf Channel.

MoneyHunt Minute Debuts on Radio

MoneyHunt Minute, a daily, one-minute radio feature based on the public television show *MoneyHunt*, premiered July 10 on about a dozen radio stations, including WWRC-AM in Washington, D.C., and KNUU-AM in Las Vegas. Syndicated by Jones Radio Network, the show is a joint production of JRN and MoneyHunt Properties. The show is hosted by *MoneyHunt* co-host Miles Spencer and aims to attract America's 23.3 million small-business entrepreneurs with business tips ranging from how to raise venture capital to motivating employees. "We're giving every entrepreneur quick access to the ideas and actions that have helped foster one of the greatest economic booms in history," said Spencer.

Hip-Hop Radio Show Goes National

NBG Radio Networks has signed a contract to syndicate *Soul Assassins*, a weekly two-hour radio show hosted by Cypress Hill members B-Real and Eric Bob. Formerly airing on Emmis-owned KPWR-FM in Los Angeles, the show is set to launch Aug. 19. It will feature cutting-edge rap-rock mixes, sketches written by the hosts, and world-premiere releases of Cypress Hill music, as well as interviews with hip-hop artists and film actors.

Esiason Joins MNF Radio Team

Boomer Esiason, 14-year NFL veteran and sports commentator, will join the radio broadcast team of Howard David, Matt Millen and reporter John Dockery on Westwood One and CBS Radio Sports' *NFL Monday Night Football*. The new team kicks off Westwood One/CBS Radio's 14th broadcast season Sept. 4 at 8:45 p.m., when Superbowl champions St. Louis Rams host the Denver Broncos. *MNF*, which is carried by more than 500 radio stations, will air for 17 consecutive Mondays.

Sirius to Launch Weekly Dance Show

Sirius Satellite Radio has inked a marketing and programming partnership with New York City nightclub and dance label Webster Hall for a weekly four-hour dance party beamed live from the Webster Hall Grand Ballroom on Sirius' dance channel. As part of the agreement, Sirius will also spotlight spe-

CNBC Bullish on *Business Center*

CNBC will expand its *Business Center* program to 90 minutes beginning July 31. The extension allows broader coverage of the day's market activity and extended-hours trading, a preview of the next day's U.S. trading, tips on hot individual stocks and a look at Asia's opening markets. The show, anchored by Ron Insana and Sue Herera live from the floor of the New York Stock Exchange, will air Monday-Thursday 6:30-8 p.m. and Fridays 6:30-7:30 p.m. Besting CNN's *Moneyline* by 20 percent in household ratings, *Business Center* achieved a 0.4 during the second quarter this year. The network also opens its Silicon Valley bureau in Palo Alto on the same day. With staff reports from both CNBC and *The Wall Street Journal*, the West Coast bureau will offer breaking coverage of high-tech companies in the area for *Business Center* and other CNBC programming.



Anchors Insana and Herera will get more face time.

cial weekly mixes compiled by Webster Hall. The dance channel is one of 100 digital radio offerings Sirius will begin marketing to consumers for a monthly fee at the end of the year.

NY Radio Ad Revenue Up 34.3 Percent

New York radio advertising revenue for the first half of the year was up 34.3 percent over first-half 1999, to \$406.8 million, according to the New York Market Revenue Report, prepared by Miller, Kaplan, Arase & Co. National sales led the way, gaining 54.4 percent to \$80.7 million, while local sales increased 30.1 percent to \$326.1 million. In June, local and national sales combined rose 27.7 percent to \$75.5 million.

Media Metrix to Enhance Local Report

Internet ratings company Media Metrix announced it will introduce enhancements to its 2-year-old local market report through an alliance with International Demographics, publisher of *The Media Audit*, a local market consumer survey. Beginning in September, the new report will be issued monthly rather than quarterly and will provide demographic data for Internet usage in 40 metro areas. Competitor Nielsen NetRatings is also close to launching its local market report based on alliances it forged with Scarborough Research last April and Claritas last May. NetRatings, Claritas and Scarborough are all owned by VNU, the parent company of *Adweek Magazines*.

Time Digital Teams With CBS News

Time Digital and CBS News have teamed to produce a series of radio briefs called *TimeTech*. The 60-second segments, which are anchored by *TD* managing editor and *Time* magazine technology columnist Joshua Quittner, focus on technology news, covering subjects ranging from online shopping bargains to product reviews. The segments, which began airing last week, will be sent out to more than 400 of CBS' owned-and-operated affiliates each week.

WebMD Names Programming Head

Healtheon/WebMD Corp. has hired veteran television executive Donna Harrison as WebMD Television's head of programming. The corporation is the first Internet healthcare company connecting physicians and consumers to the entire healthcare industry. Acting CEO of WebMD Pat Fili-Krushel, formerly ABC network television president, will oversee Harrison's programming management responsibilities.

Sunshine Beams Gator Football

The Sunshine Network will offer state-side Gator fans taped coverage of all 11 Florida Gator football games for the fifth consecutive year. Beginning Sept. 3, the network will air each game twice—Sundays at 8 a.m. and Tuesdays at 11 p.m. Commentators David Steele and Nat Moore will call the games and Gainesville journalist Larry Vettel will report from the sidelines.

Media Person

BY LEWIS GROSSBERGER



Deadline on Arrival

IS IT PROPER FOR A COMMENTATOR TO

condemn a television series that not only has he never seen but that *nobody* has ever seen, since it hasn't even gone on the air yet? Of course not. To do so would be an outrageously flagrant violation of every journalistic principle known to mankind or Steven Brill. But if you think that's going to stop Media Person, this is obviously the first time you're reading him. ♦ *Deadline*, the new newspaper drama that debuts on NBC

in October, has already got Media Person intensely annoyed. Just reading an incisive report about it last week in the superb *Mediaweek* magazine (which, by the way, also contains one of America's finest columnists) started MP muttering and kicking inanimate objects around his apartment, injecting dangerous levels of particulate matter (known to the layman as dust) into the atmosphere. Right off the bat, *Deadline* is posing a health threat to Media Person.

Where to begin? OK, begin with the title, a tired cliché that virtually screams *lack of inspiration!* Put 10,000 dullards into a room and ask them to give you a name for a newspaper drama and 9,873 of them will say *Deadline*. (The rest will say *Lou Grant*.) This must have come out of a meeting where, on every question, the first words from anyone's mouth went directly into script form.

Secondly, Dick Wolf. Dick Wolf is the creator of the distinguished, multi-award-winning, long-running, high-quality series *Law and Order*, which Media Person can't stand, as well as its successful spinoff, *Law and Order: Disgusting Sex Pervert Titillation Squad*.

What both of these shows have in common is they waste a lot of good actors, turning them into humorless, plodding drudges with less compelling personalities than they were given by the writers of previous, more

interesting TV shows or movies that brought them to public attention.

And every 15 minutes or so on *Law and Order*, the producers insert a bizarre, brain-rattling sound effect. KLUUU-UNNNGGGG!!! This is necessary to wake up the dozing audience.

Why did Wolf choose to do a drama about a newspaper reporter? According to the *Mediaweek* article, it was because—and again, note the inspired level of creativity

Well, you can kiss comedy goodbye, Oliver Platt.

Wolfian television is grim, grim, grim.

in the response—"We have two cop shows in New York running. [We] didn't want to do another cop show."

It is an answer that also raises this question: *Then why in hell are you doing another cop show?*

Because it's clear that that's what *Deadline* is, a show about an "investigative journalist" who catches crooks. That is, another cop, only this time let's call him a newspaperman because we already have two cop shows on and we don't want to do another cop show. How imaginative of us.

This reporter/cop, called Wallace Benton and played by Oliver Platt, is supposedly modeled on such real New York columnists as Jimmy Breslin and the late Mike McAlary, only unlike them, he main-

ly "investigates" crime, according to Wolf. In the pilot episode, Benton will seek to prove the innocence of two prisoners on death row, a plot similar, by the way, to that of the formulaic 1999 movie *True Crime*, starring Clint Eastwood as the "investigative journalist."

Are you asleep yet? Need a sound effect?

Media Person feels bad for Oliver Platt. MP has enjoyed Platt in a number of movies. He has a wide range and is capable of both drama and comedy, even slapstick. In the wonderfully silly 1998 movie *The Impostors*, he and Stanley Tucci almost raised Laurel and Hardy from the grave. Well, you can kiss comedy goodbye, Ollie. Wolfian television is grim, grim, grim.

MP feels even worse for Bebe Neuwirth, who's been signed up to play Benton's editor. Most TV viewers know Neuwirth mainly as Lilith, the ice-queen ex-wife of Kelsey Grammer's Frasier Crane on *Cheers* and *Frasier*. It happens that she is also a gifted singer and dancer, as anyone can attest who caught her on Broadway in *Chicago*, where she was one red-hot mama.

Once again we are going to not get to see Bebe sing and dance on television as well as not get to see Oliver Platt be funny.

Tom Conti, a fine Brit actor who was in something fabulous on PBS a million years ago but MP can't remember what, will also doubtless be

wasted in *Deadline*.

Where oh where is David Kelley when we need him? Obviously, it is Kelley who should be doing a show about a New York newspaper columnist, not Dick Wolf. Kelley can do serious and funny. He also lets his actors sing and dance. Kelley's only problem is that all his shows are about lawyers. But if Wolf can do reporters who are really cops, maybe Kelley could do lawyers who are really reporters.

NBC, listen to Media Person. It is not too late. Kick Dick out of there. Trade him to Fox for Dave. Let Wolf ruin *Ally McBeal*, which has done about all it can do anyway. *Deadline* must be saved! Which leaves Media Person only one more thing to say:

KLUUUUNNNGGGG!!!

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