

MEDIA WEEK

NEWSPAPER

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Many TV industry leaders would like to change the way shows get on TV, but they can't overcome inertia.

By Alan Frutkin • Page 42

● **WB Ups Drama Count for Fall**
PAGE 6

● **Unwired Nets Take \$100 Mil**
PAGE 8

● **USA Replaces Herc With 'AX2'**
PAGE 13

MARKET INDICATORS

National TV: Busy

Buyers are attending upfront presentations this week; business for next season is expected to begin by next Monday. Most networks are expected to seek double-digit increases.

Net Cable: Looming

As broadcast presentations go off this week, cable sellers are cocky and buyers are girding for a battle. Leo Burnett is aggressively looking for early deals. Quad study squabbles are likely to continue.

Spot TV: Mixed

The mad pace that drove buys in May and parts of June is slowing. National spot is dragging, but local biz is strong. Internet ads are flooding big markets.

Radio: Vanishing

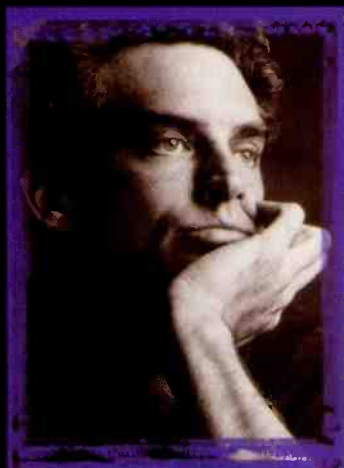
May avails are completely gone. June is tightening up rapidly; Father's Day weekend is already bought up.

Magazines: Rolling

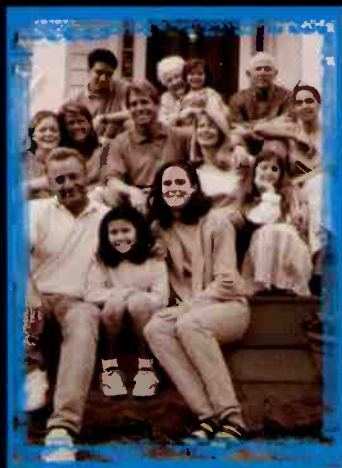
Broadcast category remains strong heading into 3rd QTR. Cable nets including USA, Turner continue to spend more in entertainment books.



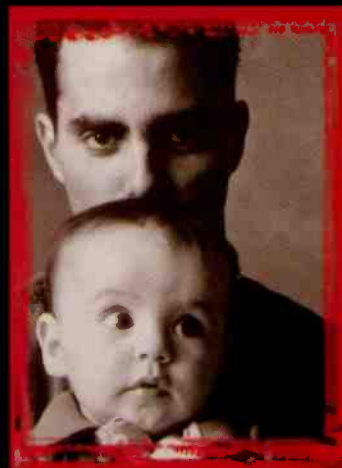
THINK OF THE PRODUCTS YOU'D MOVE. THE BRANDS YOU'D BUILD. THE CLIENTS YOU'D PLEASE.



#1 in adults 18-49



#1 in adults 25-54



#1 in \$75K+ HHI



#1 in college-educated viewers



#1 in professional/managerial viewers



#1 in women 18-49



NBC PRIMETIME 9/9/00. BUY THE POWER.

Source: NTI A25-54 AA% and W18-49 AA% estimates 9/21/98-5/3/99 (includes preliminaries) for primetime; NAD A18-49 with HHI Income \$75K+, HHI Income \$50K+ 1 year college, and HH Income \$50K+POM AA% estimates 9/28/98-3/28/99 prime-time regulars. Subject to qualifications upon request.

EVENING OURS

NBC Primetime.

Number one for the fourth consecutive year.

Think about it.

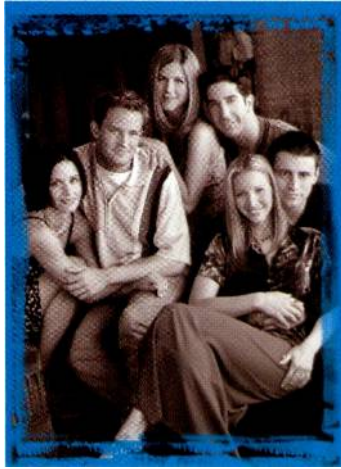


NBC.com

JUST THINK...



ER #1 drama



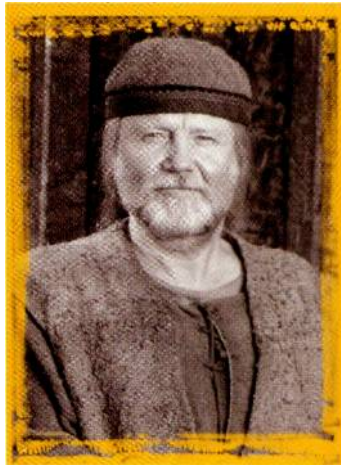
FRIENDS #1 comedy



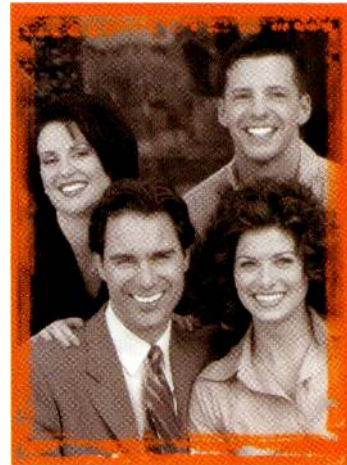
PROVIDENCE #1 new drama



ALICE IN WONDERLAND
#1 made-for-TV-movie



NOAH'S ARK #1 miniseries



WILL & GRACE #1 with critics



Laura K. Jones

AT DEADLINE

NBC to Whack *Caroline, Homicide*

With the networks rolling out their fall schedules this week, NBC is expected to make substantive changes in its lineup in an effort to hold the No. 1 position in demographics. Look for changes on every night, with two new half-hour sitcoms, two hourlong comedies and three new dramas joining the fray. On Monday, *Caroline* is history, with *Veronica's Closet* slated to lead out of *Suddenly Susan*, followed by Dick Wolf's *Special Unit* (working title) and *Dateline* at 10 p.m. *Third Rock* opens Tuesday night, followed by an untitled Mike O'Malley sitcom that will replace *NewsRadio*, then *Just Shoot Me*, *Will & Grace* and *Dateline*. Look for another edition of *Dateline* on Wednesday at 8 p.m., followed by *West Wing* and warhorse *Law & Order*. On Thursday, Christina Applegate's *Jesse* is back at 8:30, with a new 9:30 sitcom, *Stark Raving Mad*, replacing the Monday-bound *Veronica*. NBC will go with *Cold Feet* at 9 p.m. Friday, leading out of *Providence* and into *Dateline*, which replaces the critically acclaimed but lackluster performer *Homicide*. It's back to the drawing board on Saturday at 8, with *Freaks and Geeks* leading into *Pretender* and *Profiler*. A fifth edition of *Dateline* opens up Sunday at 7 p.m., followed by *Third Watch* at 8 and season 19 of *The Sunday Movie*.

Nielsen Ties Syndie, B-Cast Units

Nielsen Media Research is combining its Nielsen Television Index and Nielsen Syndication Service operations to form a new division called the Nielsen Agency, Broadcast and Syndicator Service. The unit will provide data to both network and syndication customers. The new division will combine many of the personnel duties that have been duplicated in the past, but the products and services will not change. Mark Rice and Kevin Svenningsen, both senior vps, will be jointly in charge of sales and service. Pat McDonough, senior vp, will be responsible for planning, policy and analysis.

MPA Chief to Step Down

Donald Kummerfeld, president and CEO of the Magazine Publishers of America, announced he will resign and retire from his position effective December 31, 1999. Kummerfeld, 64, has been MPA president since 1987, the longest running top exec in the MPA's 80-year history. "I think the MPA is in good shape. We're strong, we're well staffed and this is the time to leave," said Kummerfeld. He will resume his responsibilities as chairman of Kummerfeld Associates, a consulting firm in New York. The search committee hopes to name a new president by October.

Grant to Switch from Channel One

Martin Grant, president of sales, marketing and international ventures at Channel One Network, is expected to announce his resignation this week. At press time, Grant declined to comment on his next position. No successor has been named. Approaching its tenth anniversary, Channel One feeds a daily news report to 12,000 schools, reaching 8 million junior and senior high-school students.

Ackerley Gets Cold Feet in Alaska Deal

The Ackerley Group abandoned the purchase of Northern Television's KXLR-FM and KCBF-AM in Fairbanks, Alaska, in order to expedite the acquisition of the company's NBC affiliate KTVF-TV. "The TV station is the primary goal," said an Ackerley spokesman. Ackerley needed a cross-ownership waiver to acquire the three properties, but the company believed the FCC was taking too long to review its application. The sale price has been reduced to \$7.2 million.

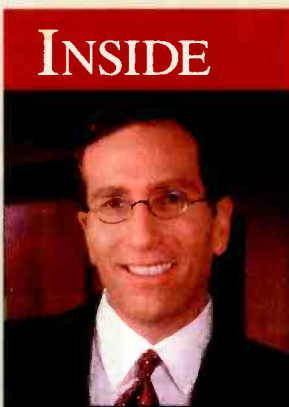
Dolans Track Trail of 'Tribe'

Cablevision chairman Chuck Dolan and his brother Larry last week were reported to be considering a bid for the Cleveland Indians after owner Richard Jacobs put the baseball team up for sale. The Dolans, whose bid for the new Cleveland Browns pro football franchise failed last year, are Cleveland natives. Cablevision-owned Rainbow Media also owns Fox Sports Ohio, which holds the cable TV rights for the "Tribe" until 2004. A Cablevision representative declined to comment. Larry Dolan said it was premature to comment on whether or not he might buy the team. Estimates of the sale price have ranged north of \$800 million.

NCTA Attacks FCC Set-Top Rule

The National Cable Television Association last week said it will sue the Federal Communications Commission after it ruled cable operators be barred from leasing set-top boxes with built-in security devices to consumers after 2004. The FCC said allowing the sale of integrated units after 2004 would give cable companies a "competitive advantage" in the set-top marketplace. As of Jan. 1, 2005, FCC rules mandate that security features be sold separately from set-top boxes so all manufacturers or vendors can sell or lease navigation devices. NCTA said the FCC ruling would be anti-consumer. "It would harm consumers who might not want to buy a set-top box and it's clearly contrary to what Congress has said," said NCTA president/CEO Decker Anstrom.

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MEDIA WIRE

Kliger Named Hachette CEO; Promises Smooth Transition

After weeks of intense negotiations, Hachette Filipacchi Magazines came to terms with Parade executive vp Jack Kliger last week and he was named HFM president and CEO. He succeeds David Pecker, who left the company three months ago to run American Media, publisher of the *Star* and the *National Enquirer*.

"Jack Kliger has unparalleled experience and an unrivaled reputation in the publishing industry, and his vision for the future of the company is inspiring," said Gerald de Roquemaurel, Hachette chairman and CEO. "He is the ideal leader to guide HFM into the 21st century."

Kliger, who has worked for various Newhouse family businesses for years, was seen as the heir apparent to Parade chairman Carlo Vittorini, but Vittorini is not in any rush to retire. "This opportunity came and it's exactly what I wanted to do," Kliger said.

Kliger had been at the Advance Publications unit of the Newhouse empire for several years, most recently at Parade, where he was responsible for marketing, ad sales, research and promotion operations. He also worked at Condé Nast, where he served as *GQ*'s publisher in the mid '80s before moving over to *Glamour* for six years. From 1994 to '97, Kliger was executive vp of Condé Nast Publications, where he oversaw the 15-title stable.

Kliger will assume his new role with Hachette—publisher of *Elle*, *George* and *Car and Driver* among many other titles—on June 1.

"My first order of business will be to understand the operation and to make everybody understand that I'm not there to blow everyone out but to help make the place run as well as possible," Kliger said. "I don't come in with a fire hose."

Kliger will need to focus on several Hachette titles that have suffered declines in circulation, including *George*, which lost 5 percent to 403,894 during the second half of 1998. The magazine's ad pages were off 27.9 percent through May, 1999, according to the (continued on page 8)



Jack Kliger,
Hachette CEO

WB Adds More Drama to Fall

Net slots at least 3 new hours; 'Felicity' to Sunday

TV PROGRAMMING / By Eric Schmuckler

The WB Network plans to announce this week a fall schedule with three or four new one-hour dramas and programming on a sixth night, Friday, most likely in January. As things stood at press time

last Friday night, the network intended to keep its three top 8 p.m. dramas in place on Monday, Tuesday and Wednesday and move the high-profile-but ratings-challenged *Felicity* to spice up its ailing Sunday lineup.

Things were more fluid for the WB's Thursday and Friday, as the network was waiting for deals to fall into place. But executives were considering moving the network's ethnic sitcom block intact from Thursday to Friday night, to face off against ABC's fading TGIF kiddie-coms.

The WB's fall schedule remains conspicuously light on new comedies, and it appears that two of the network's most highly touted one-hour pilots—Brenda Hampton's *Safe Harbor* and Dick Wolf's—may remain on the bench until midseason.

"Our strategy places our incumbent shows at 8 on Monday, Tuesday and Wednesday, moves some of our other hit shows where they can help us grow and gives us stability on our comedy night," said Suzanne Daniels, president of entertainment at the WB. The net will officially announce the schedule tomorrow.

The network enters the upfront season as the only broadcaster with season-to-date prime-time ratings gains, up 8 percent in adults 18-34 and 13 percent in adults 18-49. (Fox's 2

percent rise in the adult demo is mostly attributable to sports programming.)

The WB's Sunday will open at 7 with repeats of early episodes of *Seventh Heaven*, the net's surprise hit family drama. Last

year's heavily-hyped *Felicity* shifts from Tuesday at 9 to anchor Sunday at 8, where it most likely will not face any young-skewing dramas. At 9 comes *Jack & Jill*, a romantic comedy/drama created by Randi Mayem Singer (*Mrs. Doubtfire*) set in New York City. *J&J* stars Amelia Heinle of the soap *Loving* and Ivan Sergei from *The Opposite of Sex*, plus an *Ally McBeal*-ish ensemble of friends and



Lighting on the WB's fall schedule: Angel stars (from left) Charisma Carpenter, Boreanaz, and Glenn Quinn.

coworkers. The WB thinks Sergei may emerge as its hunk of the 1999-2000 season.

Monday night will open with *7th Heaven*, the WB's highest-rated show and one of the rare programs that appeals to kids, teens and parents alike. Two shows were contending for the 9 o'clock slot—*Safe Harbor* and *Eli's Theory*. At press time, the network appeared to be leaning toward *Eli's Theory*, a comedy-drama from Touchstone Television. The story of a 6-year-old math genius and his single dad, it's a cross between *Searching for Bobby Fischer* and *The Courtship of Eddie's Father*. Ed Asner plays the boy's gruff (what else?) tutor.

Although *Eli's* was on the net's pilot roster, the WB was undecided until very late in the game whether it would be a half-hour or one-hour program. The series comes from Imagine Television in association with Touchstone.

With *Eli's* the likely choice, *Safe Harbor* would end up beached. Created by 7th Heaven mastermind Brenda Hampton, *Safe Harbor* is the tale of a widowed sheriff in a Florida seaside town raising four teenaged boys. Like *Heaven*, it is produced by Spelling Television. Daniels said *Harbor* will offer more action, more male appeal and a quirkier environment than *Heaven*, while still appealing to the *Heaven* audience: "There's nobody better than Brenda to deliver on that," Daniels said. "She writes with such a moving, heartwarming tone. She always delivers that lump-in-your-throat, tear-in-your-eye moment."

Tuesday will bring the return of *Buffy, the Vampire Slayer*, one of the network's signature shows, followed by a new *Buffy* spin-off, *Angel*. Title character David Boreanaz reprises his *Buffy* role as the world's hunkiest undead. Following the slightly older *Angel* to Los Angeles will allow the series to tackle twenty-something issues, as opposed to *Buffy's* teenage Grand Guignol. Like *Buffy*, *Angel* is produced by Twentieth Century Fox Television.

The network debated long and hard about how to follow its teen sensation *Dawson's Creek* on Wednesday. One school argued for *Felicity*, which draws almost the identical demographic profile. Executives were also considering another undisclosed option last week. But it appeared that the Shannen Doherty-starrer *Charmed*—which has quietly surpassed *Buffy* and *Felicity* to become one of the WB's top-rated shows—will return at 9.

If the *Dawson's-Charmed* pairing returns for Wednesday, then the WB's Thursday lineup of ethnic comedies—*The Wayans Brothers*, *The Jamie Foxx Show*, *The Steve Harvey Show* and *For Your Love*—will also come back intact.

Friday would then lead off with film scribe Ryan Murphy's *Popular*, a comedy-drama set in high school about two girls who are polar opposites in temperament and social standing. "I love the energy and the distinctive personality of the female leads," Daniel said. "Ryan sets up two completely different kinds of girls, and you can empathize with both of them. There are no stereotypes in this story." At 9 is the struggling *Friends* wannabe *Zoe, Duncan, Jack and Jane*, followed by Castle Rock TV's animated sitcom, *The Downtowners*.

There is a chance, however, that the network could pick up another show for Wednesday at 9, slot *Popular* and *Charmed* on Thursday and bump the ethnic comedies to Friday.

Either way, the WB still hasn't cracked comedy. "Actually, seven of our eight comedy pilots were serious contenders for our schedule," said Daniels, "but they just weren't as compelling as the one-hour dramas, and we found ourselves going with the hours." ■

AOL Sets Side Bet on DBS

Deal with DirecTV provides alternative to cable in Net/TV strategy

SATELLITE TV / By Jim Cooper

Eyeing the next generation of interactivity, America Online and DirecTV last week said they will link their Internet and satellite TV services. For America Online, which has aggressively lobbied Washington law-

makers to force the cable industry to open its broadband systems to AOL's consumer online service, the link with DirecTV is a way to hedge its bets with cable. The partners are counting on next year's planned launch of a service called AOL TV to compete with cable operators' delivery of high-speed Internet access.

"This is a long-term play for both companies," said Mickey Alpert, a Washington-based communications consultant. "The direct broadcast industry has done phenomenally well in terms of adding new subscribers. But they can't stand still. As the technology improves, this is positioning themselves to compete with AT&T's—and any other cable company's—high-speed Internet services."

At the outset, AOL TV will offer standard Internet connections over telephone lines and television programming via satellite. But AOL and DirecTV's long-range plan is for the two functions to become more entwined as the future of interactivity unfolds.

"As connected interactivity becomes available on platforms like television, AOL will be there for consumers," AOL president and COO Robert Pittman said in announcing the pact with DirecTV.

In the distant future, a necklace of low-orbiting satellites is expected to deliver bundles of telephony, high-speed Internet access, digital TV programming and interactive commerce and content to DBS subscribers. It's the same array of services that AT&T and other major cable operators hope to provide via in-ground cable lines to large numbers of subscribers over the next few years.

AT&T, the country's largest cable operator with 25 million homes passed, and other major cable systems are moving ahead with their deployment of broadband, albeit on a small

scale. Only about 600,000 subscribers currently have the cable modems required to receive the advanced services. Seeing the promise of what will be offered over cable's bulked-up delivery pipe, midsized cable companies have been rushing to buy up smaller competitors this

year. While cable is finally making strides in broadband, the direct broadcast industry has not yet launched the satellites that will offer the same magnitude of services. For the time being, then, the AOL/DirecTV alliance will focus more on providing a smooth interface between watching satellite television and surfing the Web in the same manner as Microsoft's WebTV venture, which has about 800,000 subscribers.

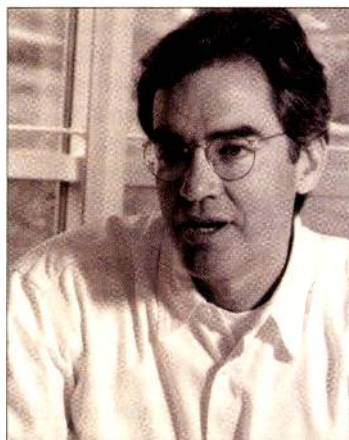
Right now, DirecTV can beam digital programming and services into homes. Having those homes communicate back via satellite will depend on two-way technology. "The technology exists today," Alpert noted. "It's just a question of can you get a small \$100 transmitter and put it in everybody's equipment."

Until that happens, interactivity in the satellite business will be limited to functions that AOL TV is expected to deliver at its launch—downloading Web pages, sending e-mail and the like—services already offered via phone lines.

"For most DirecTV subscribers, that will be just fine, but as it becomes more complex with video-on-demand, the capability of going two-way is there," said Alpert, referring to DirecTV's relationship with Tivo and EchoStar's Dish Player.

With cable's household penetration still far exceeding that of satellite providers like DirecTV, AOL is hoping to make deals with cable operators to offer its online service (currently with 17 million subscribers) over their broadband lines.

"AOL is not shunning cable," said Bruce Leitchman, director of media and entertainment strategy for the Yankee Group. "They want to be part of a basic service on a high-speed data tier. That's the ultimate goal." ■



PETER MURPHY

I want my DirecTV: AOL's Pittman gets a new platform.

MEDIA WIRE

Mediaweek Magazine Monitor. Elsewhere, *Woman's Day* was off 4.9 percent to 4.2 million, with single-copy sales off 7.2 percent, according to the Audit Bureau of Circulations. —*Lisa Granatstein*

Cable Combines Keep Coming As Cox Captures TCA

The heated pace of consolidation in the cable industry continued last week as Cox Communications Inc. announced it will acquire TCA Cable TV Inc. for \$3.2 billion in cash and stock. Cox will also assume about \$736 million in debt.

The acquisition will give Cox 880,000 new subscribers in Texas, Louisiana and Arkansas, putting it on the same level as Adelphia Communications with about five million customers. Only AT&T, Time Warner, and Comcast are larger.

The deal translates into about \$4,115 per subscriber. AT&T's recent takeover of MediaOne saw the telephone/cable giant paying \$4,600 per subscriber. The relatively high price Cox is paying for predominantly rural systems is seen as evidence of the rush by cable companies to acquire as many subscribers as possible.

Cox has been one of the most aggressive cable companies in revamping its lines into the home to carry next-generation communications service. TCA Cable's lines also are sophisticated enough for new services. —*Jim Cooper*

DirecT Attack on Cable Nets Satcaster New Subs

Continuing to pick off cable subscribers, DirecTV added a record 142,000 new customers for April. The April pickup is a 84 percent improvement in subscriber acquisition from the same month last year.

DirecTV is having a good year. Through the first four months of 1999, subscriber growth is up 47 percent over the same time period last year. Just last week, the company announced plans to offer local broadcast channels to 50 million U.S. homes in major metropolitan markets, a move that DirecTV president Eddy Hartenstein said will "accelerate our already strong subscriber growth."

DirecTV also had success on the ad front. Ad buyers say Columbia TriStar Television Distribution, the studio syndication arm recently (*continued on page 10*)

Unwired Adds to Upfront

ITN lands \$100 million on eve of network/cable market

THE MARKETPLACE / By Michael Freeman and Jim Cooper

On the heels of recently-concluded syndication upfront, several media buyers said that unwired networks—principally Independent Television Network—have taken more than a \$100 million chunk out of the upfront market, including the upcoming network and cable markets.

According to buyers, ITN, a New York-based unwired network, could total more than \$200 million in overall revenue for calendar 1999 once the other network and cable upfronts are factored in. "It's hard to quantify if they are taking any dollars from network or cable, but ITN appeared to play a hand in some deals in syndication," said MediaCom's senior national buyer, Jon Mandel.

ITN, a 16-year-old privately-held company headed up by president/CEO Tim Connors, basically sells the equivalent to national ad time by rounding up commercial inventory from TV stations around the country. ITN sells the cumulative local inventory based on national Nielsen Television Index ratings, packaging it in such dayparts as daytime, prime access and late fringe.

Julie Friedlander, senior vp/national broadcast, Ogilvy & Mather, said ITN is "attractive when it sells daytime units, which offer some younger female demos that may have not been reachable with network or cable buys."

"I don't think it is based on pricing as

much as it is on strategic value [that] unwireds offer to the buyers and advertisers," noted Connors.

Posturing has heated up on the eve of network/cable market. Cable sellers were holding back from deals, confident that the low prices expected by MediaVest and Starcom are sure to rise. Buyers countered that the increases being floated by networks are way out of line and that they won't consider CPM pops of between 17 and 20 percent.

Adding to the back and forth between cable and broadcast is the Quad study being used by broadcasters, which concludes that broadcast viewers are more loyal than cable's audience. Cable executives such as Barry Fischer, executive vp, Turner Broadcasting Sales, called the broadcasters claim "biased" in a letter sent out to his cable research colleagues. "This effort is designed to distract clients, buyers and planners from the continuing decline of the ABC, CBS, NBC and Fox audiences and, in our opinion, is an attempt to arrest the shift of client dollars from broadcast to cable," wrote Fischer.

Tim Spengler, senior vp/national broadcast, Western Initiative Media, said he does not believe the Quad Study will play much of a role in the upfront sales negotiations. "The networks fired a shot back at cable," said Spengler. "It was part of the ping-pong match. Will it have any effect on our negotiations? No." —*with John Consoli* ■

NBC Leads at Halfway Point

Peacock way up in 18-49, but CBS running strong in households

THE MAY SWEEPS / By John Consoli

Only two weeks into the May sweeps, NBC has amassed an insurmountable lead in drawing adults 18-49 over its fellow networks, while staying ahead of CBS in households by a comfortable margin. But the network, which is seeking its fifth straight May sweeps win in households, has left the door open just slightly for CBS, which has not won a May sweeps in households since 1983.

NBC faltered badly in the second week, declining 9 percent from a 10.8 Nielsen in

households after the first week, to a 9.8 after the second. Meanwhile, CBS increased its rating 2 percent, from an 8.7 after the first week to an 8.9.

NBC also faltered slightly in 18-49s from week to week, dipping from a 6.6 to a 6.0, but it holds a comfortable lead over Fox at 4.4 and ABC at 4.3. NBC is also well ahead of ABC and CBS in 25-54s with a 6.7 after two weeks, compared to a 4.8 for ABC and a 4.5 for CBS.

NBC jumped out to its sizable lead during

CAN YOU WAIT ANOTHER FIFTY YEARS FOR THE NEXT NEW MEDIUM?

Gonna hunker down with your tv spots and print ads 'til this "Internet craze" passes? Okay. But can your brand handle it? More people are online. It's changing everything. Communication. Commerce. Life. Your window of opportunity is now. Don't be shy. adkit.yahoo.com.

YAHOO!

The world's largest online audience.

MEDIA WIRE

retained by DirecTV, has attracted buys in its national sports and cable packages. Chris Kager, ColTriStar executive vp/advertising & marketing, said the first offering of DirecTV national inventory netted about 20 new advertisers. He wouldn't identify clients or how much they spent, but said categories included technology, software, automotive and beverages. "It [the syndication upfront] was a strong market, and we may have siphoned off some dollars intended for network and cable," he said. —*JC, Michael Freeman*

The Last Big Newspaper May Be Up for Sale

Chronicle Publishing Co.—publisher of the *San Francisco Chronicle*, one of the last privately held metropolitan newspapers in the U.S.—has retained the investment banking firm Donaldson Lufkin & Jenrette to "review and evaluate" its "financial, business and strategic plans."

The news last week led to speculation that the company—which also owns the *Bloomington Pantagraph* in Illinois, *Worcester Telegram & Gazette* in Massachusetts and San Francisco's NBC affiliate KRON-TV—was looking to sell.

Analysts predicted the company could fetch more than \$1 billion. The most likely suitor is considered to be Hearst Corp., which owns the evening *San Francisco Examiner*. Until 2005, the *Chronicle* and *Examiner* are bound by a Joint Operating Agreement under which they share business functions but maintain separate, highly competitive news operations.

Both the *Chronicle* and *Examiner* are losing readers, and face stiff competition from nearby rivals such as Knight-Ridder Inc.'s *San Jose Mercury News* and William Dean Singleton's Alameda Newspaper Group. The weekday *Chronicle* sells 475,000 copies (down from 490,000 a year ago) and the *Examiner* 111,000 (down from 116,500). On Sundays the papers have a circulation of 592,500 (down from 617,700), according to the Audit Bureau of Circulations.

The company is controlled by descendants of Michael and Charles De Young, who founded the company in 1865. Factions of the family have been warring for years. Nan Tucker McEvoy, the family matriarch, was turned out as chairwoman in the mid-1990s. —*Tony Case*

the first week of the sweeps, thanks to a strong showing by the two-part *Noah's Ark*. However, a two-part NBC movie, *In Search of the Unicorn Killer*, which began May 9, did only an 8.3/13 while part two got a 9.0, triggering the NBC drop. NBC tried to compensate by offering repeat

episodes on Tuesday night of its Thursday staples *Friends* and *Frasier*, but they failed to produce in rerun. *Friends*, on May 11, recorded a 6.6/12, while *Frasier* did a 7.8/13.

CBS picked up some ground with a Sidney Poitier movie, *The Simple Life of Noah Dearborn*, which yielded a 13.8/22 and tied a first-run *Frasier* as the fourth most watched show for the week of May 2-9. One surprise for CBS was the May 12 final episode of *The Nanny*, which recorded an 8.1/14, matching its highest rating of the season.

ABC's best regular show during the sweeps has been *The Practice*, which recorded a 10.0/16 on May 9. Fox's main stunting



Will NBC's *Atomic Train* blow up its rivals, or derail the net's ratings?

8.9/15 for CBS, a 7.4/13 for ABC, 6.1/11 for Fox, 3.2/5 for WB and 2.0/3 for UPN.

There are several big event specials on in the latter half of the sweeps, which end May 26, that could impact the ratings order. NBC has the two-part Rob Lowe movie, *Atomic Train*, which aired last night and concludes tonight. ABC has the Diana Ross/Brandy vehicle, *Double Platinum*, which also premiered last night, and *Cleopatra*, on May 23 and 24. CBS still has *Joan of Arc*, which aired last night and concludes on Tuesday and the *Daytime Emmy Awards*, which airs May 21.

"There are still a number of potential ratings grabbers," said one network exec. ■

Films, Games Under 'Scope

Senate acts on marketing of violent products on TV shows for teens

WASHINGTON / By Alicia Mundy

In a new wave of government involvement over possible links of violence in the media and youth, the Senate last week passed an amendment that would give the Federal Trade Commission and the Department of Justice a mandate to study the marketing of "violent" products, including movies, to youth.

The amendment, now part of the pending Juvenile Justice Bill, was designed by Joseph Lieberman (D-Conn.) and co-sponsored by Orrin Hatch (R-Utah) and Sam Brownback (R-Kan.).

Lieberman and other senators have complained that R-rated movies and ultra-violent videogames that are rated unsuitable for younger teens are being advertised on PG-rated TV shows. This amendment would give the FTC and DOJ the right to ask movie, TV and videogame industry officials for their marketing plans and demographic studies. The amendment passed 98-0. The bill may be voted on this week.

In addition, Sen. John McCain (R-Ariz.) introduced legislation asking for a commis-

sion to study youth violence, which would have subpoena power for records and answers to interrogatories on, marketing, among other things.

These moves came just days after President Clinton met with entertainment industry reps and others to discuss youth violence. The meeting was notable for its lack of attendance from officials from movie studios or the networks. John Kamp, executive vp for the American Association of Advertising Agencies, said, "We believe in the First Amendment and all self-regulatory efforts by the media," but he was pessimistic about government intervention here. "It's become the normal course in Washington—we have a crisis, we'll create a commission to study it."

One measure that did not pass was the renewal of the "safe harbor" act, from Sen. Fritz Hollings (D-S.C.) That measure would have limited "violent" TV shows to adult-viewing hours only, such as the late evening. It fell by a vote of 60-39. ■

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Media Director of the Year: Starcom's JACK KLUES

'98 MEDIA ALL-STARS

SPECIAL REPORT BEGINS AFTER PAGE 24

MARKET INDICATORS

National TV: Slow
Viewers at the helm for a second straight year, trying to make the most of the season's offerings. Not Cable's Steady

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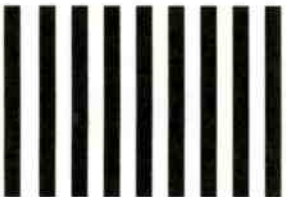
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Herc Won't See 2000

'AX2' action block to be paired with 'Xena'; Tribune takes stake

SYNDICATION / By Michael Freeman

Say goodbye to *Hercules* and hello to *Jack* and the *Amazon* women. Studios USA Domestic Television is expected to announce this week a pair of new half-hour weeklies, *Jack of All Trades* and *Amazon U* (both are working titles) that fall under a marketing project tentatively named "AX2," which is short for "Action Times 2." The two shows fill in for the departure of *Hercules: The Legendary Journeys* and are being paired with *Xena: Warrior Princess*.

A complement of eight new *Hercules* episodes have wrapped production in New Zealand, leading Studios USA to sell advertisers on a series finale for fourth quarter 1999. A representative for Studios USA confirmed the *Hercules* closing run, but declined to comment on the content of the new "development projects" also being sold to advertisers for launch in January 2000.

Sorbo has secured future employment. Tribune Entertainment announced last week that he will star in one of two science-fiction development projects—*Gene Roddenberry's Andromeda* and *Gene Roddenberry's Starship*—from the archives of the late *Star Trek* creator for a fall 2000 launch. Tribune previously worked with Roddenberry's widow, Majel Barrett Roddenberry, for the fall 1998 premiere of *Gene Roddenberry's Earth: Final Conflict*, which is averaging a 3.0 rating this season, ranking sixth among all first-run syndicated action series.

Tribune Broadcasting is said to be securing major-markets clearances for the "AX2" block. In providing 14 of the top 20 markets for *Hercules/Xena*, Tribune is also said to have secured an economic stake in the yet-to-be piloted half-hours in exchange for committing higher quality clearances in early fringe, prime access or even prime time.

John Muszynski, a senior national broadcast buyer for Starcom, stressed that the Leo Burnett media arm bought into the new series based on the fact that *Hercules/Xena* creators and executive producers Sam Raimi and Rob Tapert are running the project. "There is always a concern about not seeing a pilot or presentation tape, but there is a good relationship there, and Studios USA and the producers have a good reputation for delivering on the product," said Muszynski.

Studios USA describes *Jack of All Trades*

as a swashbuckling tale set in the late 16th century against the backdrop of the colonialist battles between the English and Spanish. Jack Styles, a secret agent for the Royal British Army, is sent to fictitious Shark Island in the Caribbean to infiltrate governor Don Carlos' home. In *Amazon U*, originally developed as *Amazon High* in mid-1998, a college freshman cheerleader picks up a magical ancient sword that transports her back to the Russian Steppes circa 1000 B.C., where she teams up with a group of Amazon women.

Station reps predict that incumbent *Xena* stations would likely move that show up to the lead time slot to use as a strong lead-in to *Jack of All Trades*, followed by *Amazon U*.

The market for syndicated action series has continued to contract in terms of quality time periods and ratings, mostly because of the continued expansion of the WB and UPN. *Herc's* ratings have dropped 25 percent to a



From past to future: Sorbo will move from *Hercules* to a *Roddenberry* series.

4.2 this season, while *Xena* has sunk 28 percent to a 4.3. But due to their strong young demos, both have eked out low double-digit cost-per-thousand rate increases. According to Competitive Media Reporting, *Herc* tallied \$35.5 million in revenue during calendar-year 1998 while *Xena* pulled in \$35.2 million. ■

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—Rachel Newman, Editor-In-Chief, *Country Living's Healthy Living*

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—Kelly Reardon-Tagore, Editor-In-Chief, *Special Publications*

Technology is responsible for the re-emergence of modern design. There's something funny about hiding computers behind a French armoire. Today, they can stand as modern sculpture.

—Lou Gropp, Editor-In-Chief, *House Beautiful*



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-Nancy Lindemeyer, Editor-In-Chief, *Victoria*

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-Kate White, Editor-In-Chief, *Cosmopolitan*



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NETWORK TV

NBC is expected to include at least one hour-long comedy on the fall schedule to be announced at today's upfront presentation, according to Madison Avenue media buyers who have been viewing the network's pilots. Among the contenders are *Cold Feet*, which looks at the lives and loves of three young couples—two married and one dating—as they swing between commitment and the fear of it. It is based on the British hit comedy series and produced by Granada Television and NBC Studios. A second hour-long comedy that also may make the cut is *Freaks and Geeks* from DreamWorks, about social outcasts in high school. NBC describes it as *My So-Called Life* meets *The Wedding Singer*. Wednesday and Saturday nights are possible locations for these shows. Three dramas expected to be on NBC's schedule are: *Chaos Theory*, about a trio of mildly dysfunctional sisters who live and work in a college town, which could possibly air Fridays at 9 p.m. following *Providence*; *The West Wing*, a comedy/drama from writer Aaron Sorkin and producer John Wells, which takes a behind-the-scenes look at the White House; and *Third Watch*, another John Wells show about a shift of overworked, underappreciated paramedics, firemen and cops. NBC declined to comment on any of its fall programming plans.

CBS CEO Mel Karmazin said he absolutely will not get involved in the selection or scheduling of prime-time shows on the network's fall schedule, which will be announced on May 19. "My opinion wouldn't matter. It wouldn't be relevant," Karmazin said in an interview. "[Network president] Les Moonves and his people are far more knowledgeable in that area." But Karmazin said he does speak to Moonves "two or three times a day," and "will help in any areas I can." Karmazin said he was involved in negotiations with General Motors to help locate the studio for next fall's new CBS morning show in the carmaker's Fifth Avenue building in New York. He added: "There has never been a question that if Les wants to do something—whether it's to sign an actor or get the NFL—I haven't signed a check for him." —*John Consoli*

Tony's Bloom Is Off Rosie

Ratings for CBS' telecast could tumble without ex-host O'Donnell

NETWORK TV / By Alan Frutkin

As CBS' June 6 broadcast of the Tony Awards approaches, it seems the network may have a serious case of stage fright. With Rosie O'Donnell bowing out of this year's hosting spot, there is concern that ratings will drop dramatically.

So far, however, O'Donnell's absence has had little impact on national ad sales for the special. "You're buying because of what the Tonys are, not because of the host," said Peggy Green, executive vp/director of national sales at Zenith Media. "It would be nice to have someone like Rosie up there hosting, but the Tonys have a great deal of panache."

Panache is a big draw for advertisers. "It's a high-profile, upscale environment with lots of corporate sponsorship," said Stacey Lynn Koerner, vp/broadcast research at TN Media.

If O'Donnell's absence impacts any sales segment, Green said it may be in the local scatter markets—especially in New York, where the talk show host's appeal is perhaps greatest.

For sure, viewers will miss O'Donnell as host, though she will participate. "Rosie changed the whole way of thinking about the Tonys," said Koerner, who added that in the two years O'Donnell hosted the special, ratings rose by 17 percent. "She was the 'everyman' host, and that benefited the broadcast."

In fact, O'Donnell proved such a boon to the special that her absence may be too great a void for one celebrity to fill. No host will be named for this year's show. Instead, pairs of celebrities will serve both as presenters and segment hosts.

What's more, the upcoming broadcast also lacks the big-ticket entertainment draw of last year's *Cabaret* and *The Lion King*.

CBS, for its part, remains optimistic. "The Tony Awards have great equity with the audience," said George Schweitzer, executive vp of marketing. "Promotionally, we're giving it a big push, and we look forward to its performance." ■

Toon Exec Bolts to Fox Fam

CABLE TV / By Jim Cooper

In a high-profile steal from Turner's Cartoon Network, ratings-troubled Fox Family Channel last week hired Rob Sorcher to be head of programming and development. Sorcher joined Cartoon Network in 1995 as senior vp/general manager and had overseen the network's U.S. division since October 1997.

Under Sorcher's leadership, Cartoon grew its ratings and distribution, averaging a 0.7 prime-time rating in first quarter 1999 in its 55 million-subscriber universe. Sorcher also helped launch an aggressive original programming push that includes *The Powerpuff Girls*, *Ed, Edd n' Eddy* and *Cow and Chicken*.

"This is a chance to be part of something big and invent something. Family programming that's cool is a niche yet to be realized," said Sorcher. He starts at Fox Family June 1, overseeing prime-time scripted and reality-based series, specials and movies, as well as all daytime children's programming. He reports to Fox Family president/CEO Rich Cronin.

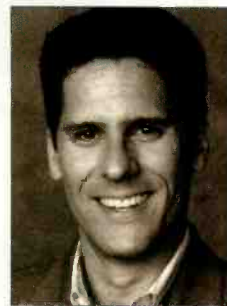
Fox Family has hit big ratings slides since relaunching last August. The network experienced serious ratings slides during first quar-

ter. In its upfront presentation last month, the network said it will refocus programming toward an adult-oriented family audience, backing away from its kids/teens family skew.

Media buyers in general were supportive of Sorcher's hire. "Now [Sorcher] will have a broader programming mission and Fox Family can sure use the help," said one buyer.

Cronin said the network has had several program execs but none in charge of it all: "It became increasingly clear that to oversee all ideas and pitches coming in and scripts and pilots and dailies, you need one head of programming. Every other net has one for a reason."

Cartoon Network declined to comment on Sorcher's departure, except to say the search for his replacement is ongoing. But one Turner insider said the network was caught off guard by Sorcher's exit. ■



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OPINION

By Debbie Reichig, VP sales research/development, Comedy Central

Quad Study Is Full of Holes

Recently, the broadcast networks made a dramatic claim: Their viewers are more loyal. Their information derives from a Nielsen Media Research "Quad" study that they commissioned. This claim is based on an overly simplistic analysis

of broadcast viewers that makes qualitative judgments about how valuable these viewers might be to an advertiser without the data to support it. The Quad study simply divides viewers of a program into four segments determined by percentage of minutes viewed and number of episodes viewed: "Gold cards" are those who view with a high frequency and for a long duration; on the other end, "viewers lite" watch with the least amount in frequency and duration.

High frequency is arbitrarily defined as viewing 55 percent or more episodes of a single series in a month, and long duration is arbitrarily defined as viewing 75 percent or more of the minutes of a single episode. The values broadcasters assign to "quads" are also arbitrary and directly in opposition to current trends in planning—optimizing reach of targeted viewers in an impactful environment.

The Quad data have little to do with commercial effectiveness or qualitative concepts. The broadcast networks are trying to convince advertisers that high frequency means loyalty and that long duration means attentiveness. These unproven assumptions might be better characterized as leaps of faith. For example, long duration can be caused by a person falling asleep while watching the set, or by an older person who is not as comfortable using the remote. In fact, a demographic analysis illustrates that programs in the gold card quadrant have an inordinately large percentage of persons 50-plus.

Long duration can also be the result of viewers engaging in other activities while watching television. Early morning and daytime have long tuning duration, but the general assumption is that this is due to the television being left on while everyday activities are taking place. Likewise, high frequency is more likely to come from older, less active viewers of television, not the younger, more media-savvy and sought-after targets.

All of the Quad study data are highly cor-

related to rating size. The number of minutes viewed is the essential determinant to rating size and to these quads. The more minutes viewed, the greater the likelihood the program will be highly rated and will fall into the gold card quad.

Reaching "heavy" viewers is not a goal for those who believe in planning for recency or who seek to optimize their buys. The values broadcasters assign to quads are arbitrary and directly in opposition to current trends in planning. The study presents gold card shows as the most appealing to buyers. In fact, for the majority of planners, it is the viewers lite quadrant that should take on importance. It is this hard-to-reach audience that the industry is looking for so diligently.

There are several methodological issues with this Quad study. One of the most serious is that 25 percent of the sample does not have cable. If the data had taken into account the number of viewing options received in the home, then differences between broadcast and cable would be greatly reduced.

Another shortcoming of the study is that Nielsen's sample is barely large enough to accurately measure demographic ratings for most cable networks. To then divide those demographic ratings into four smaller groups pushes the limit.

The study proves nothing qualitative about "heavy" viewers other than the fact that they have the television on longer. An "attentive" viewer can and has been studied. These are viewers who can recall the last commercial they saw, along with other details of what they have just been watching. This Quad study proves none of these "qualitative" facts about viewing. It just proves that the networks still reach those people who watch television regularly. This is not news.

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SPRINGFIELD, MO./TV STATIONS

To Compete With the Big Guys, KSPR Gets Small

•AFTER YEARS OF STRUGGLING TO COMPETE head-on with the VHF Goliaths of Springfield, Mo., ABC affiliate KSPR-TV is trying to make the best of its stature as the David of the market—a small UHF—and has begun to chip away at the giants' market share. "We realized that before we got big, we had to get small—to fit our signal," explained KSPR general manager Gary Whitaker of the Gocom-owned station.

KSPR has been remodeling itself for over a year now in the 79th largest market. It all started last year with a new, more local name: "Springfield 33." The outlet then redirected ad sales and programming to target the five-county metro area, rather than stretching resources into

areas its signal couldn't reach. (The metro consists of 130,960 households, 36 percent of the market population.)

KSPR's growing sales force—Whitaker hired three more staffers last month—began to concentrate on advertisers in the metro, while the programming department launched *Springfield After Dark*, a half-hour Friday night show spotlighting independently owned pubs and clubs in the community. Wilfisher Distributing, the top Budweiser distributor in the market, signed up as underwriter—and a first-time advertiser to the station. The station also recently began its local newscasts with the weather report.

Results are starting to show. Though KSPR's 10 p.m. news remains mired in third place behind perennial market leader NBC affiliate KYTV-TV and CBS affiliate KOLR-

TV, according to the Nielsen Media Research Special Target Area Report (STAR)—which gauges metro areas—it doubled ratings in a year. During February sweeps among adults 25-54, the 10 p.m. news earned a 4.4 rating/10 share—up 110 percent from a 2.1 rating/6 share in 1998.

KSPR "is doing all it can to reposition itself," said Volora Frey, a media director at Young & Co. who recently began to buy time on the station. "Since they have been doing so they have grown... they truly are local."

Though KSPR has made some headway in the market, the bad news is that the competition only continues to consolidate. After the Cooper family,

longtime owners of CBS affiliate KOLR, sold out to Nashville, Tenn.-based VHR Broadcasting at the beginning of 1999, KOLR and Quorum-owned Fox affiliate KDEB-TV agreed to form a "joint selling agreement."

Frey expects "interesting elements" to be spawned from the union between KOLR, which is considered a better programmer, and KDEB, which is deemed to have a more aggressive sales force. KOLR will help KDEB produce a 9 p.m. newscast at some point in the future, but for now the Fox outlet has moved into the KOLR studio. In turn, KDEB's sales staff will sell together with KOLR's sales team, which is also being expanded. "The Coopers never pushed the station," Frey said of KOLR's former owners.

Bill Saddler, gm of KOLR, didn't quite characterize it like Frey but agreed that the

agreement is a "good thing...TV is changing dramatically. Both CBS and Fox are in position to take advantage of it...by acquiring new equipment and working with HDTV."

KSPR's Whitaker is trying to maintain perspective about the beefed-up competition. "Winning to us doesn't mean beat out the other guy," he said. "Let's just get our fair share of the business." —Megan Larson

CLEVELAND/NEWSPAPERS

Plain Dealer Hires Exec Editor of Miami Herald

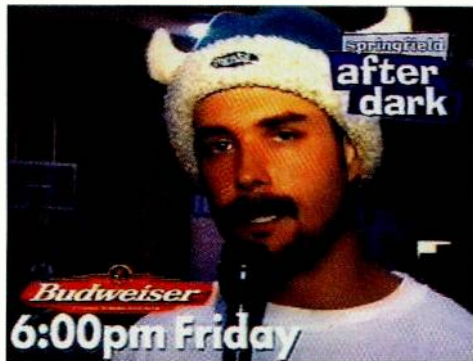
•THE CLEVELAND *PLAIN DEALER* HAS tapped *Miami Herald* executive editor Douglas C. Clifton to take over its top newsroom job next month. Clifton replaces David Hall, who left the Newhouse family-owned paper in March.

"Cleveland made an attractive offer," Clifton said, noting that the paper came after him and that he was not looking to leave Miami. "They made a very intriguing proposition. It's a good newspaper, a good city, and a good opportunity to do something exciting and different."

The editor said it is premature to discuss any changes he would like to make in Cleveland. "The first order of business will be to spend hours listening to people telling me...their take on things," he said. "There are no experts like those that...live in the market day to day."

Clifton, 55, has spent three decades in journalism with Knight Ridder, which owns the *Herald*. He started as a reporter and editor in Miami and later worked as news editor at Knight Ridder's Washington bureau and managing editor of *The Charlotte Observer*. He rejoined the *Herald* in 1991 as executive editor. *Plain Dealer* publisher Alex Machaskee said Clifton "brings 30 years of solid newspaper experience. He's a very hands-on editor and places a high premium on thorough local coverage."

Not only will Clifton have to adjust to Midwestern winters, but he also will operate in a vastly different corporate climate. Newhouse-owned Advance Publications, which publishes *The Plain Dealer*, is privately held; Knight Ridder is publicly traded. Though



Local DJ Andy Taylor kicks off another installment of *Springfield After Dark*.



TIMES CHANGE. GREAT TV DOESN'T.

Already in over 37 million households* and one of the top 10 rated basic cable networks,** TV Land is the new network of TV favorites.



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Clifton doesn't expect to have more autonomy in Cleveland than he had in Miami, he admits there probably will be differences.

Hall left the *Plain Dealer* after seven years with the paper, reportedly after butting heads with Machaskee. The publisher downplayed rumored friction between the two. "I wish David Hall the very best," he said. Hall, who hasn't spoken to the press about his plans, is said to be up for a professorship at the University of Minnesota.



Clifton: new paper, new corporate culture

Clifton leaves Miami with a feather in his cap. The *Herald* just took the coveted Pulitzer Prize for investigative reporting, for a series on Miami's recent mayoral election scandal. After wide voter fraud was revealed, the election was overturned. It was the paper's sixteenth Pulitzer

and third under Clifton's watch. "It's always nice to go out with a bang," Clifton noted. "I am proud of the staff and the newspaper."

Meanwhile, *Herald* publisher Alberto Ibarguen is conducting a national search for Clifton's successor. *Herald* managing editor

Larry Olmstead, who is running the newsroom in the interim, is also a candidate. Ibarguen said Clifton's departure surprised him, but added, "I respect his decision. He spent the better part of his career here. Cleveland is a slightly larger paper, and it presented a new opportunity for him."

According to the most recent Audit Bureau of Circulations report, *The Plain Dealer's* weekday reach slipped to 394,740 during the six months ended March 31, from 400,421 in 1998. Sunday fell to 504,411 copies, from 513,167. The *Herald* has also suffered declines. Weekday circulation stood at 357,268 for the Monday and Thursday-Saturday editions for the six months ended March 31, down from 367,029. Tuesday and Wednesday editions, which are counted apart from the rest of the week, also sold fewer copies. Sunday declined to 462,606, from 482,149. —Tony Case

RENO, NEV./TV STATIONS

KRXI Will Build Local News Around Weather

•THE WEATHER REPORT IS ARGUABLY ONE OF the main reasons people tune into local news broadcasts. That helps to explain the thinking behind Fox affiliate KRXI-TV's move to build a local newscast in Reno, Nev., starting

with meteorology.

The Cox-owned station has been importing a late-news feed from fellow Fox (and Cox) affiliate KTVU-TV in San Francisco since 1995, when KRXI went on the air. That report runs at 10 p.m., the only local newscast at that hour. Since March, however, KRXI has run a nightly local weather report that has attracted the attention of advertisers.

"The fact that [KRXI] has a 10 p.m. news is very important, even if it is San Francisco...people don't usually stay up until 11 p.m.," said Angela Kabisch, advertising manager for the El Dorado Hotel in Reno, sponsor of the homegrown weather segment. "But everybody wants a local slant. Adding the weather report was a good move for them because weather is important here, especially in the winter...that's why we sponsored it."

A morning news feed, which also includes a localized weather segment, launched in November 1998, and audience share for the report doubled from a 1 to a 2 in February. The morning weather segments are sponsored by Pier I Imports and Laub & Laub Law Offices.

To help keep costs down, KRXI enlisted the National Weather Network of Jackson, Miss., to produce it. KRXI ships the station logo to the network, which packages the weather segments and feeds them back.

KTVU's news melds well with Reno's

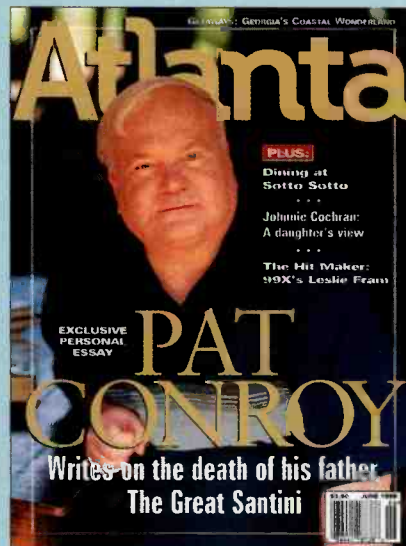
ATLANTA/MAGAZINES

The Prince of Southern Novelists Writes for *Atlanta*

Emmis Communications' *Atlanta* magazine scored a literary coup for its June cover story, out this week. Pat Conroy, the acclaimed South Carolina-based novelist who for many years worked in Atlanta, penned for the city monthly a 4,000-word essay on the death of his father, the barely disguised model of Conroy's hurtful father characters in books such as *The Great Santini* and *The Prince of Tides*.

The essay is first chilling, then revelatory. Conroy writes that his father, who died in May 1998 of colon cancer, reinvented himself later in life as a reaction to his harsh portrayals in his son's novels. "I used to dream of spitting on his body in the funeral home, spitting into the center of his dead, embalmed face again and again, until my mouth was dry," writes Conroy of his dad. "These were the happy daydreams of my childhood." Near the end of the piece, Conroy admits: "My father had the best second act in the history of fathering. He died a beloved man, even an adored one."

"Pat doesn't exactly forgive his father," says Lee Walburn, editor



Conroy wrote for *Atlanta* before his career as an author took off.

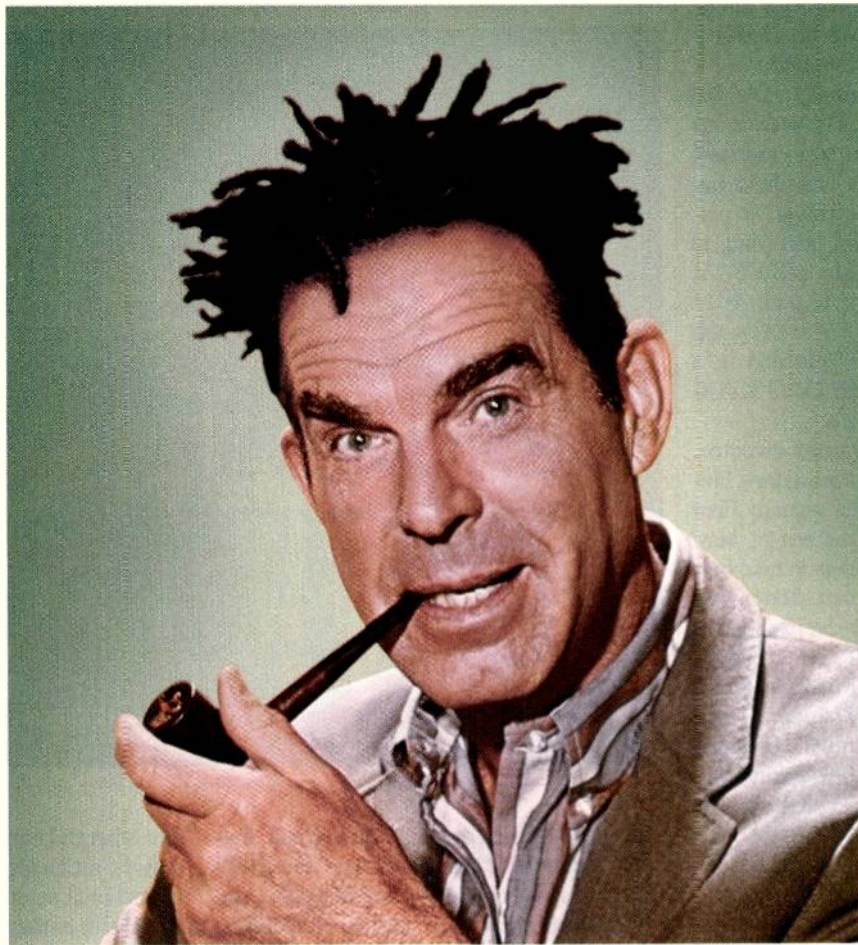
of the 70,000-circ *Atlanta* and longtime friend of Conroy. "But he did begin to love him."

Walburn and Conroy became friends as fellow writers at *Atlanta* in its literary heyday of the late '60s and early '70s. Conroy wrote the semi-famous line "Every divorce is the death of a small civilization" in an *Atlanta* essay about the breakup of his marriage 25 years ago.

Walburn says his staff still fields frequent requests for reprints of the divorce essay. "Pat never even got paid for that piece," he notes. "And he said I could print it again in the magazine, at the same price. I think I'm going to do it soon." Conroy's current contribution wasn't the same bargain: "We'll be eating baloney sandwiches around here for a while," quipped Walburn.

Actually, times are good at *Atlanta*, according to publisher Suzy Love. Ad pages for this year's first quarter are up 19 percent to 193 over first quarter '98, she says. Indi-

anapolis-based Emmis also owns *Texas Monthly*, *Indianapolis Monthly* and *Cincinnati* magazine. —Jeff Gremillion



TIMES CHANGE. GREAT TV DOESN'T.

Already in over 37 million households* and one of the top 10 rated basic cable networks,** TV Land is the new network of TV favorites.



audience due to the high number of Bay Area transplants in the market, noted KRXI general manager Marty Ozer. "This is a 49er town," he said. The 10 p.m. newscast scored an 8 household share in the February sweeps, according to Nielsen Media Research, retaining 80 percent of its lead-in. Ratings among women 18-34 and 25-54—KRXI's target audience—have increased from an average 3 share in July 1998 to a 6 in February.

It doesn't hurt either that KTVU's *Ten o'Clock News*, celebrating its 41st year, is one of the top-rated newscasts in San Francisco. The report delivered an 8.9 household rating/17 share in February, retaining 78 percent of its prime-time lead-in, according to Nielsen. Granite's WB affiliate, KBWB-TV, scored a 0.7 rating/1 share at 10 p.m. At 11 p.m., both ABC O&O KGO-TV and Chronicle's NBC affiliate KRON-TV turned in a 6.4 rating/17 share, while CBS O&O KPIX-TV scored a 4.1 rating/11 share.

KTVU is getting a new news director. Current associate news director Andrew Finlayson was named to succeed veteran Fred Zehnder when he retires at the end of May. Finlayson said it's a big challenge to take over an already successful news unit. "Bay Area residents expect you to know the history, the challenges the [city] faces. It's never enough to just do the news, we must give the analysis."

But success carrying KTVU's news won't deter KRXI's Ozer from eventually breaking out on his own. Ozer said the station will launch a full-fledged local newscast, but he hasn't established a timeline for it yet. "It's something we want to do and will do," he said. "We're just not sure when." —ML

ATLANTA/RADIO

Cox Adds FM to Media Cluster

• ATLANTA WILL SOON HAVE A NEW FM STATION, WNGC-FM, which is moving from its home in Athens, Ga. It comes as little surprise that the leading media owner in the market, Cox Communications, has agreed to buy it out. The station's current owner, Clarke Broadcasting, obtained the requisite FCC construction permit to build a new radio tower and relocate it so that the signal will better serve the Atlanta metro. That "move-in" status fetched Clarke a hefty purchase price of \$78 million from Cox Radio. With WNGC, Cox will add to its radio cluster in Atlanta: WSB-AM, WSB-FM and WJZF-FM, along with a local marketing agreement with WCNN-AM and a joint sales agreement with WALR-AM, both owned by Midwestern Broadcasting. Cox also owns the market's leading daily newspaper, the *Atlanta Constitution*, and ABC affiliate WSB-TV. —Katy Bachman

MARKET PROFILE

Baltimore

BY MIRA SCHWIRTZ



JAMES BLANK/THE STOCK MARKET

Like an old, carefully pressed suit, Baltimore's history clothes the city's rapidly developing new identity in vintage style. With the help of \$1 billion in new construction planned over the next three years, Baltimore's downtown is expected to continue its transformation into a nouveau urban and tourist center. Already, the Inner Harbor on Chesapeake Bay is the site of a new children's museum, an ESPN-themed restaurant and the recently opened American Visionary Art Museum. Yet those three additions, secreted within the shells of an old red-brick power plant, a fish market and two abandoned warehouses, are practically undetectable from a distance. The exteriors of the buildings still mesh with the style of the port town Baltimore has been for the last 200 years.

The old mansions and brick row houses with their white marble steps in Mt. Vernon, one of Baltimore's oldest neighborhoods, look much as they did when Abraham Lincoln stayed here. The original port neighborhood of Fells Point is still paved with 18th century ballast stones. Fort McHenry, which withstood a British bombardment during the War of 1812 that inspired Francis Scott Key to write "The

Star Spangled Banner," continues to guard the seaside, although the glare now illuminating the national monument on fall nights is from klieg lights at the recently opened PSINet Stadium, home of the NFL's Baltimore Ravens.

History is also a precious pillar of Baltimore's economy. Tourism is the market's second-largest industry, behind medicine (Johns Hopkins University and Hospital are here). The city hopes that if they just *don't* build it, people will come. "We have nearly 13 million visitors [per year]," says Barbara Bonnell, director of research at the city-funded Baltimore Development Corp. "Twenty years ago, we got 75 people in search of Fort McHenry."

Yet however much it lives up to its "Charm City" nickname on the surface, Baltimore is not simply a quaint photo opp. The deeply engaged inner life of the city is apparent in its dynamic, diverse media.

Baltimore television stations, for example, are in a remarkable state of flux. The introduction of two new affiliates in January 1998—the WB on Glencairn Broadcasting's WNUV and UPN's switch from WNUV to United Television of Baltimore's WUTB—sent a ripple through the country's 24th-

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Scarborough Profile

Comparison of Baltimore To the Top 50 Market Average

	Top 50 Market (Average %)	Baltimore Composition %	Baltimore Composition Index
DEMOGRAPHICS			
Age 18-34	32.6	32.2	99
Age 35-54	39.8	41.1	103
Age 55+	27.6	26.7	97
HHI \$50,000+	38.7	40.2	104
College Graduate	12.4	12.0	97
Any Postgraduate Work	10.4	11.4	109
Professional/Managerial	22.1	24.0	109
White-Collar	46.4	49.7	107
African American	12.3	24.6	200
Hispanic	11.7	*	*
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	57.9	53.9	93
Read Any Sunday Newspaper - (Average Issue)	67.8	68.7	101
Total Radio Average Morning Drive M-F	25.5	25.9	101
Total Radio Average Evening Drive M-F	18.6	20.0	108
Total TV Average Early News M-F	28.9	31.2	108
Total TV Average Prime Time M-S	39.6	41.1	104
Watched A&E past 7 days	36.6	34.8	95
Watched BET past 7 days	7.8	13.3	170
Watched CNBC past 7 days	19.1	16.0	84
Watched CNN past 7 days	38.6	40.5	105
Watched The Discovery Channel past 7 days	40.2	37.8	94
Watched E! past 7 days	13.6	16.7	123
Watched ESPN past 7 days	31.7	31.6	100
Watched Lifetime past 7 days	24.0	24.6	102
Watched MSNBC past 7 days	9.2	12.8	139
Watched MTV past 7 days	17.3	19.0	110
Watched Nickelodeon past 7 days	17.0	18.1	107
Watched TNN past 7 days	18.8	19.2	102
Watched TNT past 7 days	32.3	30.6	95
Watched USA past 7 days	31.3	30.9	99
Watched VH1 past 7 days	15.2	13.9	91
HOME TECHNOLOGY			
Owns a Personal Computer	46.9	56.8	121
Accesses Internet/WWW	39.8	44.1	111
Shops Using Online Services/Internet	8.5	9.9	116
Connected to Cable	69.0	72.0	104
Connected to Satellite/Microwave Dish	10.2	6.6	65

Source: 1998 Scarborough Research Top 50 Market Report (Release 2 1998, 12-month database)

largest TV market that is still being felt. "In the wake of [the January '98 switch], we've seen numbers fall on other stations in prime access and early fringe," says Michele Selby, media director at Trahan, Burden & Charles.

Although together the two stations' bite out of the market is just a mouthful of ratings points (WNUC and WUTB combined have about a 9 share of the prime-time audience, according to Nielsen Media Research February 1999 data), they have gained a strong foothold in the market. Unlike viewers in many other markets, Selby notes, Baltimoreans are unusually receptive to new stations and programming.

WBAL, the NBC affiliate owned by

Hearst-Argyle Television, has experienced that receptivity since introducing its "Live, Local, Late-Breaking" approach about four years ago. The scoop-oriented strategy has steadily increased ratings, propelling WBAL into a tight race in the past year with the market's traditional news leader, CBS' owned-and-operated WJZ. In the February sweeps, the two stations posted equal shares during the 5 p.m. and late-night news hours (see chart on page 28).

While WJZ has relied on veteran talent to retain its core news viewers, WBAL has won over some of the 25-to-54-year-old audience who are looking to get their news "in a quick, clean way," says Bill Fine, WBAL president and general manager.

Sinclair Broadcasting-owned Fox affiliate WBFF, no longer trawling primarily for teens, is getting about the same ratings from its 18-to-34-year-old viewers as it is from the 35-to-64-year-old group for its 10 p.m. news, according to the February Niensens. WBFF's 10 p.m. news household rating was up 33 percent in February, from a 3 to a 4, compared to February '98.

While Baltimore considers itself distinct from the rest of the Northeast corridor, 21 of the market's 41 radio stations are based outside the city. The biggest outlet outside Baltimore is CBS-owned rock powerhouse WHFS-FM. The station's 50,000-watt signal out of Annapolis, Md., 35 miles to the south, can be picked up in about half of Baltimore. Although WHFS is considered a competitive station, its numbers among men 25-54 are doubled by Hearst Broadcasting's Baltimore rocker WIYY-FM, which benefits from its close ties to the city.

"WIYY knows the market a bit better," says Jamie Breazeale, media director at the Cornerstone agency. "Baltimore is a little more blue-collar and [WIYY] plays more head-banger music, while WHFS is more alternative."

Another major radio player in the market, Jacor Communications, has staked out a male niche for WOCT-FM, its classic hits station. WOCT two months ago began tweaking its programming toward a classic rock format, notes program director Greg Cassidy, in an attempt to avoid tough competition from CBS-owned oldies station WQSR-FM and its light-hits sister outlet, WLIF-FM.

CBS practically owns Baltimore radio, with eight signals inside the city and a total listener share of about 40 percent of the market (see chart on page 30). In the hopes of gaining even more share, CBS last summer morphed the formerly Urban-formatted WXYV-FM to a Top 40 Hits station.

"The old B104 [WOCT-FM, when it was owned by Scripps Howard] was No. 1 for years and years, and it was a Top 40 station. We aspire to the same thing," says Alan Hay, vp/general manager of WXYV.

To make the connection with the old B104, WXYV is billing itself "B102.7." The February Arbitron book showed the outlet gaining share among listeners 18-34.

Another CBS property, WWMX-FM, recently changed its format from a mix of '70s and '80s hits to a female-skewing menu of '80s and '90s tunes. WWMX hopes the programming change will attract more women 25-49 listeners and boost the selling of joint advertising packages with WXYV.

WXYV's Hay acknowledges his station has a long way to go to close the gap on the market's top-rated station, Radio One-owned WERQ-FM. The outlet's mix of hip-hop and

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Newspapers: The ABCs

Newspaper	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Baltimore County: 283,800 Households				
<i>Baltimore Sun</i>	120,294	169,155	42.4%	59.3%
Anne Arundel County: 166,000 Households				
<i>Baltimore Sun</i>	36,324	56,871	21.9%	34.3%
<i>Annapolis Capital</i>	44,491	46,762	26.8%	28.2%
Carroll County: 51,700 Households				
<i>Baltimore Sun</i>	10,320	22,005	20.0%	42.6%
<i>Carroll County News</i>	21,219	22,332	41.0%	43.2%
<i>Frederick Post/News</i>	1,444	NA	3.0%	NA
Harford County: 85,600 Households				
<i>Baltimore Sun</i>	21,930	36,958	29.0%	49.0%
Howard County: 85,600 Households				
<i>Baltimore Sun</i>	23,771	35,852	27.8%	41.9%

Source: Audit Bureau of Circulations

rap owns Baltimore's younger demos. But buyers speculate that WXYV could lure away a portion of them.

"[WERQ's] ethnic dance and [WXYV's] Urban are likely to go head to head," battling for 18-to-34-year-old listeners, says Cindy Butta, a partner in Baltimore agency Azzam Jordan.

The only relatively static Baltimore medium right now is cable. Market penetration is about the national average, with 67 percent of households subscribing, according to Nielsen's February market report. The primary servers are TCI Media in Baltimore and Comcast in the surrounding counties.

Buyers note that cable is a strong buying option for advertisers in suburban Howard and Harford Counties, where household penetration is about 70 percent. "It's on par with a radio buy," says Becky Moffett, media director at Noble Steed Associates. Cable has "the benefits of frequency like radio, and you can target the ZIP codes you want outside the city."

In part because its sense of tradition makes old habits die hard, Baltimore remains a strong market for newspapers. There are so many community papers serving Baltimore County's various ethnicities, religions and neighborhoods that a few years ago Baltimore Mayor Kurt Schmoke flirted with a new marketing slogan: "The City That Reads." Before it folded earlier this year, the mayor himself published a newspaper, *Baltimore Progress*.

Although Schmoke's motto didn't really catch on, it certainly captures the role commu-

nity newspapers play in conveying the market's identity. "There are tight-knit neighborhoods, and a lot of pride in them...publishers are smart enough to pick out their audience," says Ed Stronski, media director at Hottman Edwards Advertising.

"You have more street boxes on every corner here than in New York," says Don Farley, publisher of *City Paper*, an entertainment-focused

weekly with a free circ of 90,000, published by the owners of the *Scranton (Pa.) Times*.

Community papers include the privately published *Inner Harbor Enterprise* (circulation 30,000,) and R&B Publishing's *The Guide*, which last November launched a 25,000-circ household edition for south Baltimore. The original *Guide* reaches about 40,000 homes in southeast Baltimore.

While Times Mirror Co.'s *Baltimore Sun* blankets the city with a daily weekday circ of 327,511, according to the Audit Bureau of Circulations, it also owns a swath of the community publications in Baltimore County with a network of 13 papers it acquired last year from Patuxent Publishing. Ad rates for the *Sun*'s community papers are reasonable, and the publications reach a high percentage of the big daily's subscribers, making them a smart alternative buy for some advertisers, Stronski says.

Alternative weeklies also flourish. Among them is the *Baltimore Chronicle*, owned by publisher Larry Krause and distributed free to more than 28,000 readers. The progressive, privately published *The Baltimore Press* has a daily circulation of 20,000.

For business readers, the *Baltimore Business Journal*, owned by American City Business Journals, has a paid weekly circulation of about 10,000. It competes with the *Daily Record*, which reports on the state's legal and business affairs. The Dolan Media-owned daily has a weekday circ of 5,500; an expanded Saturday

Nielsen Ratings Baltimore TV Evening and Late Newscasts

Early News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WMAR	4	10
5-6 p.m.	NBC	WBAL	10	20
	CBS	WJZ	10	20
5:30-6 p.m.	ABC	WMAR	5	10
6-6:30 p.m.	NBC	WBAL	10	19
	ABC	WMAR	5	10
6-7 p.m.	CBS	WJZ	11	20
6:30-7 p.m.	W'B	WNUV	6	10

Late News

Time	Network	Station	Rating	Share
10-10:45 p.m.	Fox	WBFF	6	9
11-11:30 p.m.	NBC	WBAL	11	21
	CBS	WJZ	11	21
	ABC	WMAR	6	12

Source: Nielsen Media Research, February 1999

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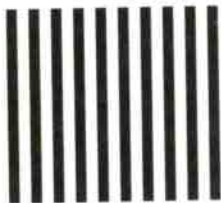
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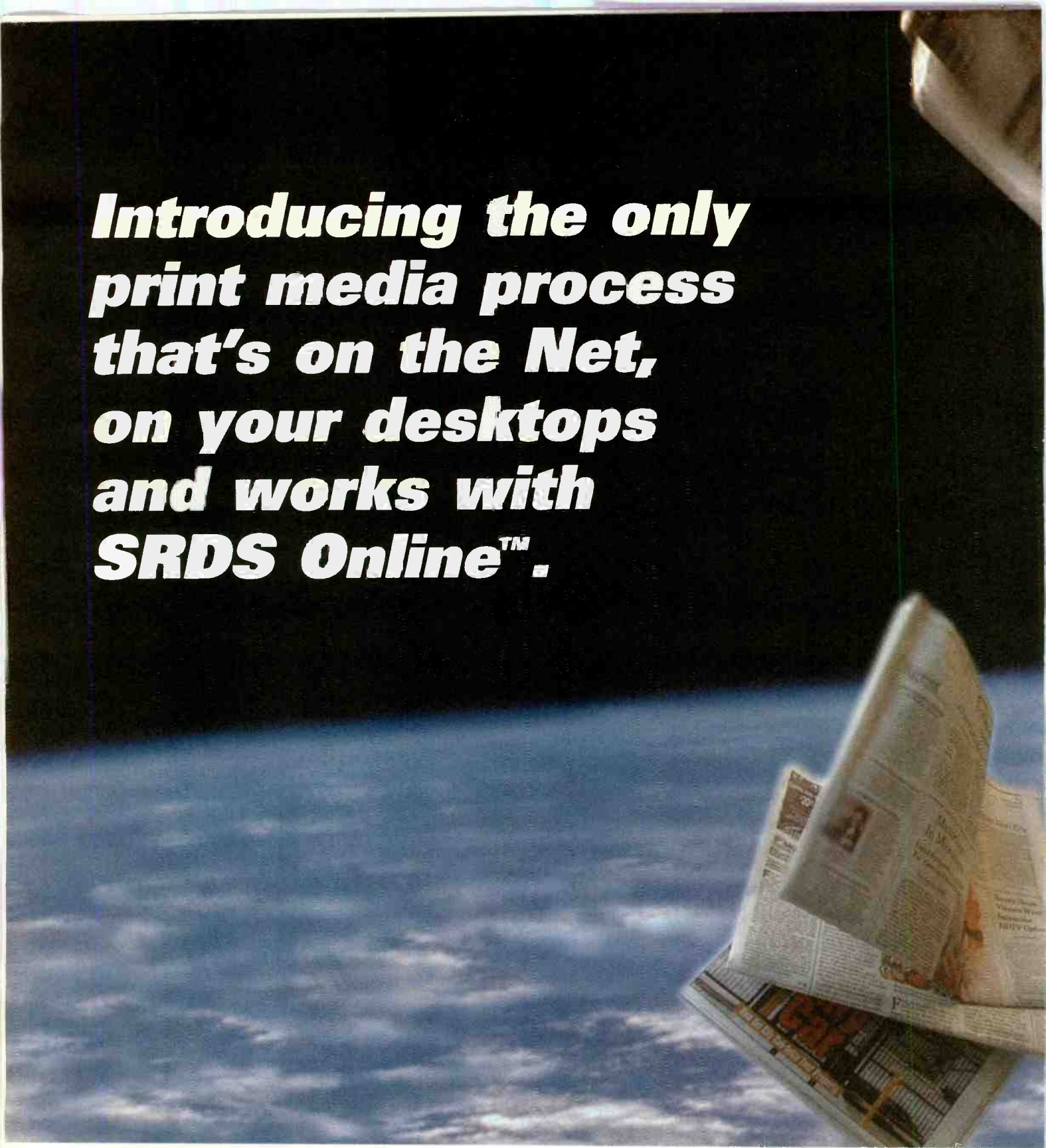
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MOVERS

CABLE TV

E! Entertainment Television has named **Neil Baker** as its new senior vp, ad sales. Baker joins E! from Fox Broadcasting, where he was vp, group sales director. He will report to E! executive vp David Cassaro. In his new job, Baker will oversee E!'s ad sales offices in New York, Los Angeles and Chicago and will be responsible for ad sales administration for E!, Style and E! Online...MSNBC has tapped **Steve Lewis** as executive producer of *Equal Time*. Lewis had been senior producer of the network's weekend prime-time programming, supervising the weekend edition of *Equal Time* and *Charles Grodin* and developing new weekend programs.

RADIO

At "The Beat of New York" WKTU-FM, program director **Frankie Blue**, who helped engineer the station's turnaround from last to first in the market within the past few years, has been upped to vp of operations and programming...**Dick Kelley** has been named senior vp, regional operations for Chancellor Media's eight stations in the San Diego, Sacramento and Riverside-San Bernardino markets. In addition to his new responsibilities, Kelley will continue as senior vp and general manager of KMEL-FM and KYLD-FM in San Francisco...The Arbitron Co. has promoted **Julian Davis** to director of urban radio marketing, from senior account exec...Chancellor announced several management changes for stations in its Philadelphia cluster. **Sil Scaglione** is now vp/general manager for WIOQ-FM "Q102" and WYXR-FM "Star 104.5." He was formerly vp/general manager of WJJZ-FM. **Dave Allen** will take up general manager duties at WJJZ-FM in addition to his current responsibility as vp/gm of WUSL-FM "Power 99." **Jeff Specter**, formerly vp/general manager of WYXR, continues at Chancellor Media to work on special projects in New York...Fisher Broadcasting made several management appointments: **Shannon Sweatte** was promoted from vp/general manager to senior vp/group head of Fisher Radio Seattle-Portland with responsibility for its five radio stations including KOMO-AM, KVI-AM, KPLZ-FM in Seattle and KWJJ-FM and

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

Joan Baker

Voiceover artist

What's the right tone for a new-technology convention? How do you sound tall? Ask Joan Baker, who has had to find the answers to those and other audio questions in her work as a professional voiceover artist. This year, for the second time, Baker will be the voice of the Promax/BDA convention. She's the one viewers hear at the introduction of Court TV's *Johnnie Cochran Live*. Her client list includes ABC News and ABC Sports, WABC television and radio stations in New York, Bloomberg,



She's on a sound track.

HBO, Showtime, Nickelodeon and the syndicated Don Imus morning radio show. With a range that goes from cartoon character to gravelly newswoman to sexy siren, Baker morphs her voice to achieve the right effect for the job.

Describing herself as a lifelong cut-up,

Baker says she's following the lead of entertainers such as Lucille Ball, Josephine Baker and Carol Burnett. "I've always been attracted to both their glamour and their kookiness," she says.

Represented by Don Buchwald and Associates, a leading agency handling

voiceover talent (and Howard Stern), Baker says that in her first five years in the business she won jobs by showing up in lobbies with her demo tapes and by cold-calling.

One of her biggest challenges is finding a voice for a role that's not well-defined. "They'll ask me to be authoritative and nurturing at the same time," says Baker with a laugh, adding that one director actually

asked her to "sound tall." In the coming year, Baker intends to approach Oxygen Network for work, and she would like to lend her voice to entertainment award shows. "If you're a woman in voiceover, you have to pursue many options," she says. —*Jim Cooper*

WTVJ Taps Teen for Plum Gig

By recognizing Rosie O'Donnell's reputation as a child/teen advocate, Miami station WTVJ-TV scored the most coveted interview in Florida last week.

Among dozens of Sunshine State news outlets seeking a one-on-one with the talk-show queen during the week her show was broadcast live from Universal Studios' Islands of Adventure in Orlando, WTVJ won an audience with Rosie by sending high school senior Jaclyn Haas for the assignment. Haas, a veteran of WTVJ's Junior Broadcaster program for local teens interested in broadcast journalism, used her seven minutes with Rosie to discuss the comedian's commitment to children's issues.

"The way Rosie is on TV is exactly the way she is in life," says Haas, who aspires to be a TV news anchor. The Q&A aired last Tuesday on WTVJ's 5:30 p.m. newscast.



Junior reporter Haas (l.) got seven minutes with Rosie to discuss kid stuff.

"The level of sophistication of high school kids interested in journalism is amazing," says WTVJ general manager Don Browne of the station's mentoring program. Having teens present is "a valuable resource...They have a perspective that we don't." —*Megan Larson*



Zack watched 1,826 hours of music television last year hoping to discover new music



JONNY LANG

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MEDIA DISH



Drew draws kids' votes:
The ubiquitous Drew Barrymore came in first in the Best Movie Actress category in Nickelodeon's recent 12th Annual Kids' Choice Awards for her work in *Ever After* and *The Wedding Singer*. With Barrymore at UCLA's Pauley Pavilion were execs Herb Scannell (left), president of the top-rated kids cable net, and Albie Hecht, Nick's president of film and television.

MOVERS



Baker to oversee E! ad sales



WKTU banking on Blue

KOTK-AM in Portland. **Ron Carter**, general manager of radio stations KWJJ and KOTK, was upped to vp of Fisher Broadcasting. **Rob Dunlop** was promoted to vp/general manager from vp/station manager of Fisher Radio Seattle. **Pat Holland**, formerly vp/director of engineering for KOMO-TV in Seattle, assumes the corporate post of vp of technology; and **Alan Winters** was promoted from general manager to vp of Fisher Entertainment.

PRINT

Movieline's **Steve Levitt** has been promoted to publisher from associate publisher...**Peter Little**, marketing director for Kodak Canada, has been named the 1999-2000 board chairman of BPA International...At Conde Nast's *GQ*, **Judy Glassman** has been named creative services director. Glassman has been with CN for four years, most recently as director of special projects for *Glamour*...Times Mirror announced several management promotions: **Michael Waller**, vp and publisher and CEO for *The Baltimore Sun*, was made a Times Mirror vp. **Roger Molvar** was upped from vp and controller to senior vp and controller. **Rajender Chandhok**, Times Mirror staff vp, investment and risk management, was promoted to vp and treasurer. **Ellen Pelizza** was promoted to president of the Times Mirror Resource Management Co., from general manager... **Karen Dukess** has been named director of marketing for Rodale Press' *Men's Health*. She had been working in Russia as an executive with Independent Media, which publishes the Russian edition of *Men's Health* and other leading U.S. consumer titles...**Michelle Faurot**, formerly *U.S. News & World Report* senior vp/new ventures, television and other media, has joined *Newsweek* as director of brand development.

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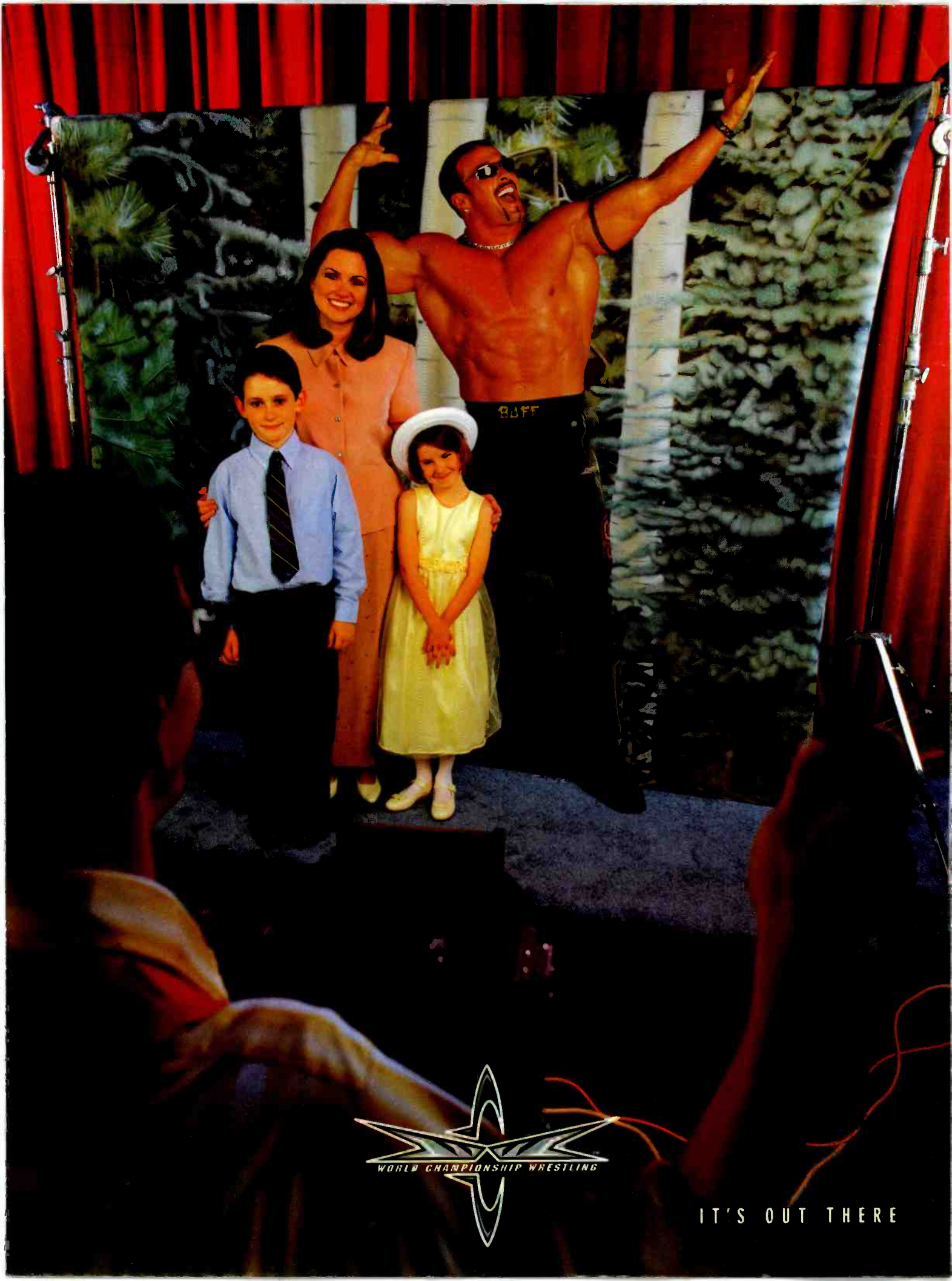
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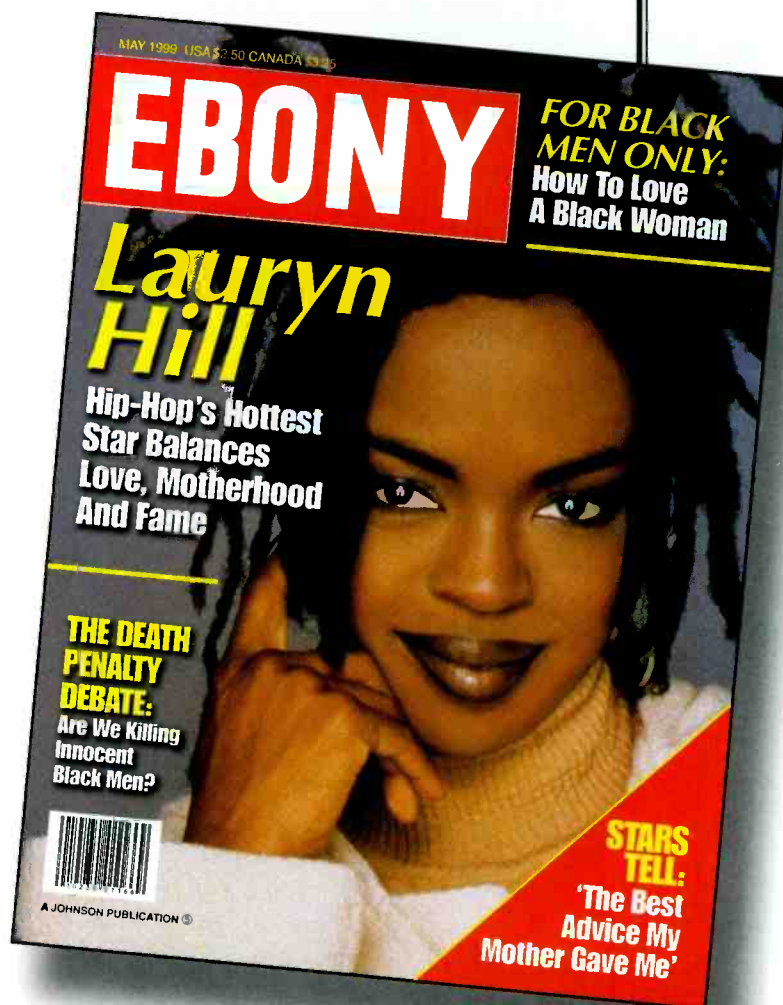
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FROM THE PUBLISHER...

We are a diverse culture, always changing, always growing. And that simple fact is being recognized today by America's most sensitive and successful marketers. We hope this special report on multicultural advertising and marketing helps all our readers understand the new relationships possible and the new business opportunities and job opportunities opening up as minority cultures receive the recognition they deserve. The benefits for consumers, media and advertisers will be dramatic.

We are featuring, in the first part of this section, some leaders in the multicultural revolution – the winners of the AAF's District Two Diversity Achievement Awards. These are the people who are showing the way for all marketers and advertisers.

Michael E. Parker



EVP Group Publisher
ADWEEK MAGAZINES

SPECIAL THANKS TO AAF DISTRICT TWO DIVERSITY AWARDS LEADERSHIP TABLES

- AT&T
- BLOOMBERG L.P.
- THE BRAVO GROUP
- DDB WORLDWIDE
- ESSENCE COMMUNICATIONS
- GREY ADVERTISING INC.
- HBO
- MCDONALD'S CORPORATION
- OMNICOM GROUP INC.
- PEOPLE en ESPANOL
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- PFIZER, INC.
- SAATCHI & SAATCHI
ADVERTISING
- TRUE NORTH
COMMUNICATIONS INC.
- UNIVISION
COMMUNICATIONS INC.
- USA TODAY
- YOUNG & RUBICAM INC.

A LETTER FROM THE AAF DISTRICT TWO GOVERNOR

Four years ago, a small group of board members from District Two of the American Advertising Federation decided to answer the challenge of Jay Chiat, Milt Gossett, Jock Elliot and others to REALLY do something to bring diversity to our business. The result of that first brainstorming was the idea for Diversity Achievement Awards to honor those who were already making a difference whether as an educator, role model, industry influential, trend-setter, industry career achiever or corporate leader... the categories we chose as most viable and pertinent.

We did not expect these efforts to be profitable but rather wanted them to serve as a model for other clubs and districts to follow to help spotlight this insidious problem. When we did have profit we dedicated it to fostering diversity programs at the club level, underwriting programs at minority universities and co-sponsoring a Howard University high school program. This year, District Two will be sponsoring a diversity panel at the National Conference of the American Advertising Federation...all the result of our diversity awards galas.

This year, ADWEEK joined forces with us to bring our efforts a wider public and to honor our awardees nationally. We thank all those at ADWEEK Magazines who have given this event a national platform to aid the cause of diversity in advertising. Thank you, too, to Jeff Petersen of *Architectural Digest* and Charlee Taylor-Hines of Pepsico who led this year's committee. It was truly a labor of love.

It is our hope that in future years such an event will be unnecessary, but till that time, District Two will continue its diversity and educational activities.

Leslie Winthrop



Governor/District Two AAF
Managing Partner
AAR/Bob Wolf Partners

INDUSTRY CAREER ACHIEVER

AAF DISTRICT TWO HONOREE



HENRY MCGEE
President
HBO Home Video

Henry McGee was named president, HBO Home Video in March 1995. He is responsible for the management of Home Box Office's videocassette and videodisc marketing division. The company's extensive catalog includes hundreds of movies, ranging from classic theatrical features such as Best Picture Oscar® winner "Tom Jones" to HBO's Golden Globe® winning production "Miss Evers' Boys." In 1997, the company launched three new labels-HBO Sports Video, HBO Kids Video and HBO Undercover Video to market a wide range of programming including the triple Emmy® award winner "Sonny Liston: The Mysterious Life & Death of a Champion" and the CableAce® winning series "Happily Ever After: Fairy Tales for Every Child."

McGee is president of the Alvin Ailey Dance Theater Foundation. He is also treasurer of the Film Society of Lincoln Center and is a member of the executive committee of the Black Filmmaker Foundation. In October 1990, McGee was appointed by the governor of New York to the board of The New 42nd Street, the organization overseeing the restoration and management of six historic theaters in Times Square. He is a trustee of Radcliffe College, and is also a member of the Communications Advisory Council of the National Audubon Society.

What do you consider your most significant accomplishments?

A couple of years ago HBO Home Video was hit with two crises. For years we had been dependent on distributing theatrical features into the steadily growing video rental market. But the rental market plateaued and our supply of feature films began to dry up as some of our traditional suppliers either were absorbed by the major studios or went out of business. Moving quickly I led my team to completely re-invent HBO Home Video and to shift our focus to distributing original HBO programming to the fast-growing consumer market for purchasing (as opposed to renting) videos. It's been a fantastic transformation. We've launched a number of successful new labels, including HBO Kids Video and HBO Sports Video. Last year we turned in a very strong performance and we are looking for a great 1999.

Two of the big drivers for our company going forward will be new video formats and new distribution channels. HBO Home Video was one of the very first companies to release films in the new DVD format. From a standing start in 1997 we've been able to ramp up sales to the point where DVD accounted for 10% of our revenue last year. HBO Home Video's Web site, launched early in 1995, was one of the first in the video business and is certain to grow in importance as a marketing tool and revenue generator.

Who has influenced or inspired you?

The biggest influence in my life has been my family. I've been especially pushed and motivated by my grandfather and father, who have both had distinguished careers. Like many African Americans of his generation, my grandfather was effectively barred from a career in industry, so he entered the postal service, where he rose to be the first black postmaster of Chicago. He was also involved in a wide variety of civic organizations and served as president of the NAACP's Chicago chapter. My father wanted a career in the media, but when he graduated from Northwestern University's Medill School of Journalism, there were few opportunities for minority reporters. He decided to go to law school and has had an outstanding career as a civil rights attorney and professor. He recently retired from the faculty at UCLA, but for the last several summers has come to New

York to teach at Fordham. When we get together he always reinforces the twin rules I've been raised by: you must be the best among all and do your best to help all.

Is that what's behind your involvement in such a wide range of non profit organizations?

I think it's essential that people give back to the communities that have nourished them. My primary interest is in the arts, and that's where I've focused most of my attention. I draw a great deal of energy and inspiration from the diversity of the arts. For example, I serve as treasurer of the Film Society of Lincoln Center and since the beginning of the year we've had our Eighth Annual Jewish Film Festival, a major program on Cuban films and a retrospective on the career of the great Italian film star Marcello Mastroianni. As president of the Alvin Ailey Dance Theater Foundation, I'm involved with one of the country's greatest international ambassadors of the arts. Last year alone, the company performed in Africa, South America and Europe.

How important is diversity to your company?

Diversity is essential to achievement of our business goals. I rely totally on the wide range of experiences and points of view that my staff members bring to all the strategic decisions we must make in order to hit our revenue and profit objectives. If you've got a homogenous workforce you've got a one-trick pony: you may get into the sideshow but you're never going to make it into the big top.

What is your advice to young minorities seeking a career in marketing or the media?

My mother always told me, "If you don't know where you're going, any road will get you there," and I'm convinced that to have a successful career you must have a clear idea of what you want to accomplish. One of the rallying cries of the civil rights workers of the sixties was "Keep your eyes on the prize," and that's as true today as it was then. It's essential that young people not be distracted or overwhelmed by any problems they may encounter but instead focus on going as far as they can and helping as many people as possible along the way.

Interviewed by Lisa Skriloff

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AAF DISTRICT TWO HONOREE

INDUSTRY INFLUENTIAL



KEITH REINHARD
Chairman and CEO
DDB Needham Worldwide
Communications Group, Inc.
(DDB)

Keith Reinhard heads the largest agency network in the United States and the second-largest agency network in the world. But because Keith arrived at his position as DDB's Chairman and CEO by way of the creative department, he is most proud of his agency's creative record. According to recognition earned at the International Advertising Festival alone, DDB agencies set a record of 34 Lions at Cannes, and the network's Brazilian agency, DM9 DDB, was named the Cannes Festival's Agency of the Year.

Last year, based on outstanding creativity across cultures and national borders, the DDB network was named by Advertising Age as its first-ever "Global Advertising Agency of the Year" DDB's multinational clients include Volkswagen, Diesel Jeans, Anheuser-Busch, McDonald's, Compaq Computers, Mobil, Sony, Johnson & Johnson and others.

As a working creative man, Keith was best known for his enduring campaigns for McDonald's "You Deserve a Break Today," "You, You're the One" and the Big Mac tongue twister, "Two-all-beef-patties-special sauce-lettuce-cheese-pickles-onions-on a sesame seed bun."

In 1986, Keith was one of the architects of the advertising industry's first and only three-way merger creating Omnicom, the world's largest advertising group. Keith's vision was to create a new DDB capable of bringing to life the insights of DDB founder Bill Bernbach, and applying them broadly to the modern world.

What are some of the diversity initiatives that resulted in this award?

What triggered it was that we began an initiative, the Bill Bernbach Scholarship Fund, named in honor of our founder. He was a creative giant, of course, so this fund is for the purpose of helping ethnic minority students who are interested in creative. The awards will go to two students from ethnic minority groups whose talent and creativity impress us. This is just one way to try to encourage the best and the brightest to join our business. We want to try to get the population of our creative departments to more closely resemble the population of our country. Right now it is nowhere there.

Why is that important?

One reason is that because in many cases, so much of our pop culture is inspired in urban ethnic settings – music, fashion, dance and the popular lexicon. So if minorities are trendsetters and advertising is supposed to be a creative and trendsetting business, why aren't they here? And why aren't we finding ways to get them in? We are seen as way too conservative. We are not seen as a cool place to work. We are a Madison Avenue, starched, cufflink society. Society is benefiting from their influences and advertising is not. Another reason – it would make our places more interesting for us to work. The stimulation of working in a place that is truly diverse is so enriching. Of course that leads to a third reason, what Bernbach said, though it was not about diversity; "If you want to create in the idiom you have to live in the idiom, " It applies (to diversity) in our industry.

Who else do you recognize as an "Industry Influential" in the area of diversity?

What the American Advertising Federation is doing is good. It raises awareness. Others are doing a lot in terms of promoting the larger issue. Y&R was a leading sponsor for programs for the United Negro College Fund and their efforts have put the UNCF

on our list of choices that payroll deductions can go for. Our clients ought to be pushing harder. We have one client, Sol Trujillo (US West), who has been so active in raising the level of awareness of Hispanic Americans and their role and how they are portrayed on TV shows.

How can others be an "Industry Influential?"

They can find their own initiatives and creative ways to identify top talent in the ethnic minority community and get them into our companies and agencies. And, as individuals in the business, we have talents to lend. We were quite involved with a program called Project People Foundation. We're doing their brochure, and giving them office space and marketing assistance. With City Kids, they're not involved with advertising but we put our talent to work. Then we invited them to spend a day and paid them to brainstorm and tell us how to make McDonald's the coolest place in the neighborhood to work. Find ways to promote inclusiveness and diversity. Make this a natural part of everything you do.

What steps can other companies take in regards to diversity?

If you want to reach the U.S. population then your marketing or advertising ought to reflect that population. We'll see 25% of the U.S. with Spanish as their first language. So start learning Spanish. Where are all the Hispanics in our organizations? Stop dividing people by the color of their skin or ethnic background, but in groups by their attitudes, opinions or interests. Let's spend a little time reminding ourselves where people are alike. We're doing this in global marketing. We can tell you the profile of a VW customer is pretty much the same around the world, not by what country they live in but what their outlook on life is.

Interviewed by Lisa Skriloff

Median HHI: \$43,800

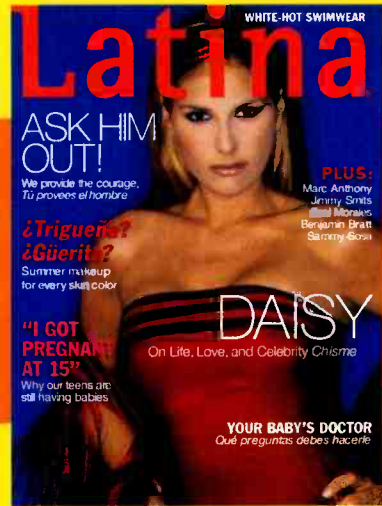
Single: 60.3%

Credit Card Ownership: 89%

Attended/Graduated College: 76.3%

Median age: 29

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American women today are savvy, successful and confident. They are taking charge and making waves. And 11 million of them are **Hispanic!**

This is why marketers like Emporio Armani Fragrances, Paul Mitchell Hair Care and Dockers® Khakis for Women include **Latina** in their media plans. They cover the full spectrum of American women.

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Latina®

magazine

The New Mainstream.

Sources: US Census Bureau, Current Population Report, P25-1130; Forbes Magazine

AAF DISTRICT TWO HONOREE

TRENDSETTER



SPIKE LEE
President
Spike DDB

Spike Lee has established himself as one of Hollywood's most important and influential filmmakers in the past decade. Spike's eleventh film, "He Got Game," followed some of his most critically acclaimed films, "Malcolm X," "Clockers" and "Do the Right Thing." Spike Lee's new movie, "Summer of Sam," opens on July 30.

In 1986, his debut film, the independently produced "She's Gotta Have It," earned him the Prix de Jeunesse Award at the Cannes Film Festival and set him at the forefront of the Black New Wave in American Cinema. In that film, Spike created the Mars Blackmon character who ultimately became the crossroads between Mr. Lee's experience with film, advertising and pop culture.

Lee's commercial work began in 1988 with his Nike Air Jordan campaign. Collaborating with basketball great Michael Jordan on the first 10 Nike commercials, Lee resurrected his popular character Mars Blackmon from She's Gotta Have It. He has also completed a PSA for UNCF which also features Michael Jordan called, "Two Michaels." Lee is also well-known for his Levi's Button-Fly 501, AT&T, American Express and ESPN television commercials.

Additionally, Spike has authored seven books; the latest book, "Best Seat in the House," is a basketball memoir tracing his passion for the game and the NY Knicks.

Spike Lee combined his extensive creative experience into yet another venture: partnering his talents with DDB Needham, to create Spike/DDB a full service advertising agency that concentrates on the urban/ethnic market.

What do you feel you've done to receive this award?

I'm glad for the award. I never try to do work so we can win a Clio or an Oscar. For me, that's counterproductive. The goal is always to do the best work possible. That's what you're supposed to do - your name is attached to whatever you do. I just hope this award points to the great work that has to be done to get true diversity in this [the advertising] industry. That's a lot of work.

What message do you think is associated with Spike Lee?

Depends who you talk to (laughing) - it runs the gamut.

What do you want people who see your movies to think or be inspired by?

I've always been about the demystification of film because I always felt if you got the talent, it's a craft that can be learned. Film has always been set up like hocus pocus, Hollywood magic and only a few are able to get into that kingdom. It never had to be that way... I like all kinds of movies - I'm going to see Star Wars like everybody else. I still think there's a place for films that are not 100% mindless entertainment. I want to have attempted to make a thoughtful film that was also somewhat entertaining. It's hard to do, but it can be done.

Did you have role models?

I had a lot of role models that I wanted to be like - most of them are sports figures. Muhammad Ali, Willie Mays, Joe Namath, Walt Frazier - all those guys are innovators. I've accomplished a lot, but it's really people before me like Oscar Micheaux, Gordon Parks, Ossie Davis who broke down barriers - they're the real trendsetters. I always felt that if I ever got in a position, it would be a crime for me to just get in the door. It's my job to crack that door open a little more and let people in.

Did you try to create diversity on your films?

We used to have wars with the Teamsters Union and other unions because they systematically don't use women or people of color. So we tried to be like a training ground, a stepping stone so people could get into this industry. The film industry is bad, but advertising is even worse. It seems to me that your agency should look a little bit like the world that you're trying to reach. It's also good business. Just look at the demographics - people of color are in the majority now. Things are only going to change when people at the top of various agencies decide that in order to survive, to stay relevant, to have sound business thinking, that the agency can't be lily white. The big excuse is 'well, we can't find any qualified African-American people.' They can find them, but it's going to take work. If you have the commitment, then you'll find the people you need. It's as simple as that. When you want to change things, you'll change. And until then they won't.

How much would you sell your Knicks tickets for?

I sell them at cost at the game.

Interviewed by Lynne Bernstein

In Today's New America... Are You Still Marketing To Yesterday's Customer?

MEMO



Important

May 17, 1999

To: Executive Vice President, Marketing
From: Chairman & CEO
Re: Sustaining Growth/Remaining Competitive

There's an awful lot of buzz these days about the value of reaching America's fastest growing populations: multicultural consumers...and the terrific payback for getting it right!

As I see it, these consumers are going to be a big part of our future. We need to be on top of this one. But frankly, I don't think we've got this base covered...and we should!

As you well know, our marketshare has been relatively flat in the past two years. Multicultural consumers will account for the majority of America's growth over the next 20 years.

Are we positioned to grow with them?

Let's get the answers to these questions:

- ① How do ethnic Americans perceive our brands?
- ① Are multicultural Americans more or less likely to purchase in our product categories?
- ① What percent of our products are sold in the top 10-15 U.S. markets? Most of these cities are over 50% multicultural!
- ① What are our competitors doing with ethnic consumers?
- ① What percentage of our ad budget is spent with ethnic media?
- ① Does our creative product reflect ethnic consumers in appropriate ways?
- ① Do our community outreach programs include not-for-profits that represent people of color?
- ① And what about our *internal* commitment to diversity? Not just our sales force, but at all levels.

*Get back to me ASAP!
THANKS*

The Facts About Multicultural Consumers: America's Fastest Growing Markets

Large And Growing:

Hispanic, African-Americans, Asian Pacific American populations are growing at seven times the rate of the general market. They are almost 30% of the population today and by 2040 will comprise over 50% of all Americans. In 10 years, about half of the U.S. population under 21 will be non-white.

Burgeoning Buying Power:

Buying power has increased 50% to about \$1 trillion in the past 10 years. According to the New American Marketbasket Index, multicultural consumers are outspending white families on groceries, personal care products, clothing, entertainment and education. Family purchases are growing faster than whites in 10 of 13 "marketbasket" categories including new cars and healthcare.

Gaining The Means To Prosperity:

According to the Multicultural American Dream Index, ethnic Americans are accessing the means to prosperity--increasing household income, obtaining mortgages, owning small businesses, earning college degrees at a rate that is increasing more than three times faster than whites.

Easy To Reach, Responsive, Loyal Customers:

Culturally relevant creative running in ethnic media has been shown to be twice as effective in selling to ethnic Americans. These customers have greater brand loyalty and are willing to pay more for the best.

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EDUCATOR

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JUDITH GRIFFIN
National President
A Better Chance Inc.

Judith Berry Griffin was destined to be the embodiment of A Better Chance, Inc. the 35-year old non-profit organization that provides educational opportunities for minority children. As a young girl, Griffin knew that her calling was to make available opportunities for a very special population: America's gifted children of color. Her combined experience as educator, principal, educational consultant, author and lecturer culminated in her appointment as national president of A Better Chance in 1983. Since that time, Griffin has taken the organization to new heights and, all the while, has motivated and enabled countless numbers of minority children to believe in themselves and fulfill their highest potential.

Griffin has expended the realization of A Better Chance's historic mission - annually identifying, recruiting and placing more than 300 gifted children of color into a network of 200 affiliated academically-rigorous private and public high schools. In 1997, Griffin captured the attention of Oprah Winfrey who "adopted" A Better Chance and signed on as its spokesperson.

Griffin speaks and writes about the educational potential of children of color with the knowledge and candor that comes from deep-rooted passion. Her most recent projects include, "Catching the Dream," originally presented as a speech to the National Association for Gifted Children and "Better Measures: Developing More Minority Mathematicians and Scientists," a paper presented at a Howard University conference on African American perspectives.

Who influenced you or what inspired you?

My parents understood the value of a good education and wanted that for their child. I was very fortunate in that I was able to have an outstanding education at the University of Chicago Laboratory School, which made me an advocate for children of color who wouldn't otherwise have access to that kind of education. It's a commitment I worked at in all the positions I've held as a teacher, principal, author of children's books and government administrator.

Did you work in those various positions because you felt that was a good way to reach out to different audiences?

I love teaching very very much, but I felt that I needed to influence more children than those just in my classes. I realized I wanted to help those, like the students of A Better Chance, who are extraordinarily talented and have the motivation and perseverance to make differences in their school, home and communities. They'll expand the reach exponentially because each of them can become role models and help others understand the importance of making opportunities for other people.

How did you come to A Better Chance?

They had a nationwide search for a new president and I was the lucky winner. It fit in exactly with what I was trying to do. I believe I said to the person who called me - who was going to call others, "You don't have to call anybody else because I am laying claim to this position."

How have you moved A Better Chance to another level?

The vision is so much broader. I read a book a few years ago that was sort of a defining moment for me. It talked about the railroads having difficulty because they thought they were in the railroad business, when in fact they were in the

transportation business. I thought to myself that I'm not in the place-children-in-high-schools business. I'm in the making-educational-opportunities-available-for-children business. So we developed creative ways of determining who the students were who could take on rigorous academic challenges - we didn't over-rely on standardized tests as predictors of success. We knew there were the same numbers of kids in urban areas as in the affluent suburbs who were gifted but did not have the benefit of an educational program to show their intelligence. We go into those neighborhoods and find them, knowing they're there. If we don't find them, we blame ourselves because our methods must be wrong.

What other messages are you trying to convey?

I would like to change the perception of people in the inner cities not caring as much about their children as parents in other areas. We see these areas as places of potential. A Better Chance benefits the entire country, corporations, employees of all stripes by lessening the tension between the "haves" and those who can't break the barriers. Businesses need students like ours to meet their own responsibilities in reaching out. It starts with these kids as viable members of their workforce.

Interviewed by Lynne Bernstein

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ROLE MODEL

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DAISY EXPÓSITO
President and CCO
The Bravo Group

Daisy Expósito is President and Chief Creative Officer of The Bravo Group, the leading Hispanic advertising agency in the U.S. and a member of the Young & Rubicam group of companies. She joined Bravo as Creative Director in 1981, was named Senior Vice President and General Manager in 1985 and assumed her current position in 1990. Bravo celebrates its 20th anniversary in the year 2000.

Bravo clients include: AT&T, Kraft Foods, Inc., Bank of America, the United States Postal Service, American Home Products, and Clorox among others.

One of the country's preeminent authorities on the U.S. Hispanic market, Ms. Expósito is frequently consulted on the future of Hispanic marketing communications. She serves on the boards of the AAAA Foundation, Women In Need Organization, International Arts Relations (INTAR), and Boy Scouts of America. She is on the board and is president-elect of AHAA (Association of Hispanic Advertising Agencies.)

Among her many achievements, Daisy Expósito is the recipient of the Corporate Achiever of the Year award presented by the The National Hispanic Academy of Media Arts & Sciences (HAMAS), the Salute to Women Achievers award presented by the YWCA and a "Woman of Distinction" Award from the Girl Scout Council of Greater New York. She was recognized by Crain's Business Magazine as one of "100 Top Minority Executives" and by Hispanic magazine as one of the "100 Outstanding Hispanic Women in Communications."

How do you define diversity?

To me diversity is another word for enrichment. It represents multi-culturalism, which has been the driving force in shaping today's America - the first country to undergo self-globalization. If Alexis de Tocqueville had been around to see us now, his essays and observations would have shown a fast-changing Nation peopled by citizens of different ethnic and cultural backgrounds. That they have different values and attitudes instilled in them as part of a long heritage, only adds to the richness of their singular contribution. Who can deny the "added value" that this has brought to the fabric of America? The challenge, in spite of the differences, is to find acceptance, reach understanding and seek a common denominator.

Having emigrated from Cuba, how do you relate to diversity on a personal level?

As a child I saw the birth of a revolution and its social impact. Then I came here in the sixties when America was fighting for many civil rights while I was a monolingual child living my own personal "odyssey". The experience has made me what I am: an American of diverse background. Very much an American. But equally Cuban - with all which that implies as far as the Spanish and African influences go. And, additionally, someone with links to Latin America and sensorially, to the Mediterranean zest for life. America has allowed me to live this adventure. What other country in the world, may I ask, encourages and respects so many influences?

What have you done specifically to deserve this award?

The question reminds me of Pedro Almodovar's film "What Have I Done to Deserve This? Being a "role model" implies being influential. Since I can't "blame" my wisdom or my lunacy, I guess I should "blame" my stubbornness, my sense of purpose. I feel like a pioneer having worked hard at driving home a message to corporate America, long before the Hispanic Market was on many marketers' radar screens. Hopefully, there is a reservoir of Americans of Hispanic background who will take the challenge further within the advertising industry. I have simply tempered idealism with pragmatism and learned that diversity is too often the hard-earned result of a struggle against adversity.

How do you and Bravo bring diversity to Y&R?

With around two-hundred (200) employees, in majority of Latino descent, at Bravo employees of all the Spanish-speaking countries are represented. We have collaborators that run the gamut from first to fifth generation U.S. Latinos born and bred. They provide insight from their countries of origin, a perspective as new arrivals, and those born in the U.S. can provide invaluable contributions of the struggles of their parents and relatives, and the energy that stems from the opportunities afforded them now. There is plenty of salsa in this piñata...

While you are an influential minority heading up a company that specializes in multi-cultural marketing, your company is not minority owned. What do you believe makes a company a "minority business"?

The value you bring to the industry and the community you service. The commitment to that community. The individuals you employ and the benefits you provide. The programs that you are able to develop that yield a direct benefit to the community you represent. I am extremely militant when it comes to understanding and developing the social capital of our community. As a member of the Latino community my stewardship is an enormous responsibility. I had this same commitment years ago when our market was not that attractive to some people or even when some Latinos did not enter it because they did not see a safety net to protect them then. There is no interest on my part to pay a compliment to Y&R or Bravo in this sense, but most people would be greatly surprised if they had access to knowledge regarding this aspect. We have become a true exponent of a passion to benefit our people - our minority - by practices rather than rhetoric.

This is a very hot important issue and an especially troublesome one for me. I am often told not to bid on a contract because we are not minority owned. Yet, anyone can see Bravo is a true Hispanic agency.

Our culture is "breathed" and reflected everywhere in our company. It's as if I'm being told not to get too successful.

How can others be a role model?

Think big, start small. Do one thing just to get started. Donate your companies' resources. Work hard. Work until you drop. Pick yourself up and keep at it. Reach out to people. Be a mentor without being pretentious. Do not expect anything but the pleasure you derive

CORPORATE LEADER

AAF DISTRICT TWO HONOREE

Jack Greenberg, president and CEO of McDonald's Corporation, recently came across an observation of Winston Churchill's: "Some see private enterprise as a predatory target to be shot. Others as a cow to be milked. But few are those who see it as a sturdy horse pulling a wagon." Greenberg believes that today's enlightened global businesses need to cultivate that idea of a sturdy horse pulling a wagon in order to go forward in a fast-changing world. "People who make up our universe of customers are looking for things that they can depend on - things they can trust," he said at a recent conference. Thus his thinking that McDonald's commitment to social responsibility and to making profits are increasingly linked. And because that sturdy horse is evocative of McDonald's' attributes - solid, trustworthy, honest and dependable - the

Corporation has tried to connect with its customers by implementing those qualities. Their far-ranging support of programs and business alliances includes working with local governments in waste reduction and recycling, sending surgeons all over the world to operate on children with deformities, helping schools in almost every neighborhood where they're in business, and creating international Ronald McDonald houses for families in need.

This synergy of doing good and doing well is related to McDonald's founder Ray Kroc's guiding philosophy that the franchisees are the heart of the company's success. Because he believed "none of us is as good as all of us," he helped foster a vast support network and a diverse environment where women and minorities represent more than half of its workforce and comprise nearly 50% of its management. Additionally, the company is among the nation's largest employers of working parents, older workers, individuals with disabilities, teenagers, women and minorities, and African-American youth. Since 1979, McDonald's has offered diversity seminars that are designed to nurture the full potential and leadership skills of both genders and all cultures in restaurant and office management. The company also sponsors national and regional networking organizations for their franchisees' women, African-Americans, Asians and Hispanics in management. Created to encourage ongoing peer and mentoring relationships beyond the diversity education seminars, the networks also serve as a cultural resource for the company.

These networks have long embodied that image of a sturdy horse pulling the wagon by demonstrating in numerous ways their commitment to cultivating strong, long-term relationships with customers, operators, suppliers, and the communities they serve. The organizations have leveraged that symbiotic strength between themselves and the Corporation by "giving back" as active leaders in government, education, health care, youth issues, business development, and fund raising for innumerable causes.

by Lynne Bernstein



**McDONALD'S
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Corporate Leader

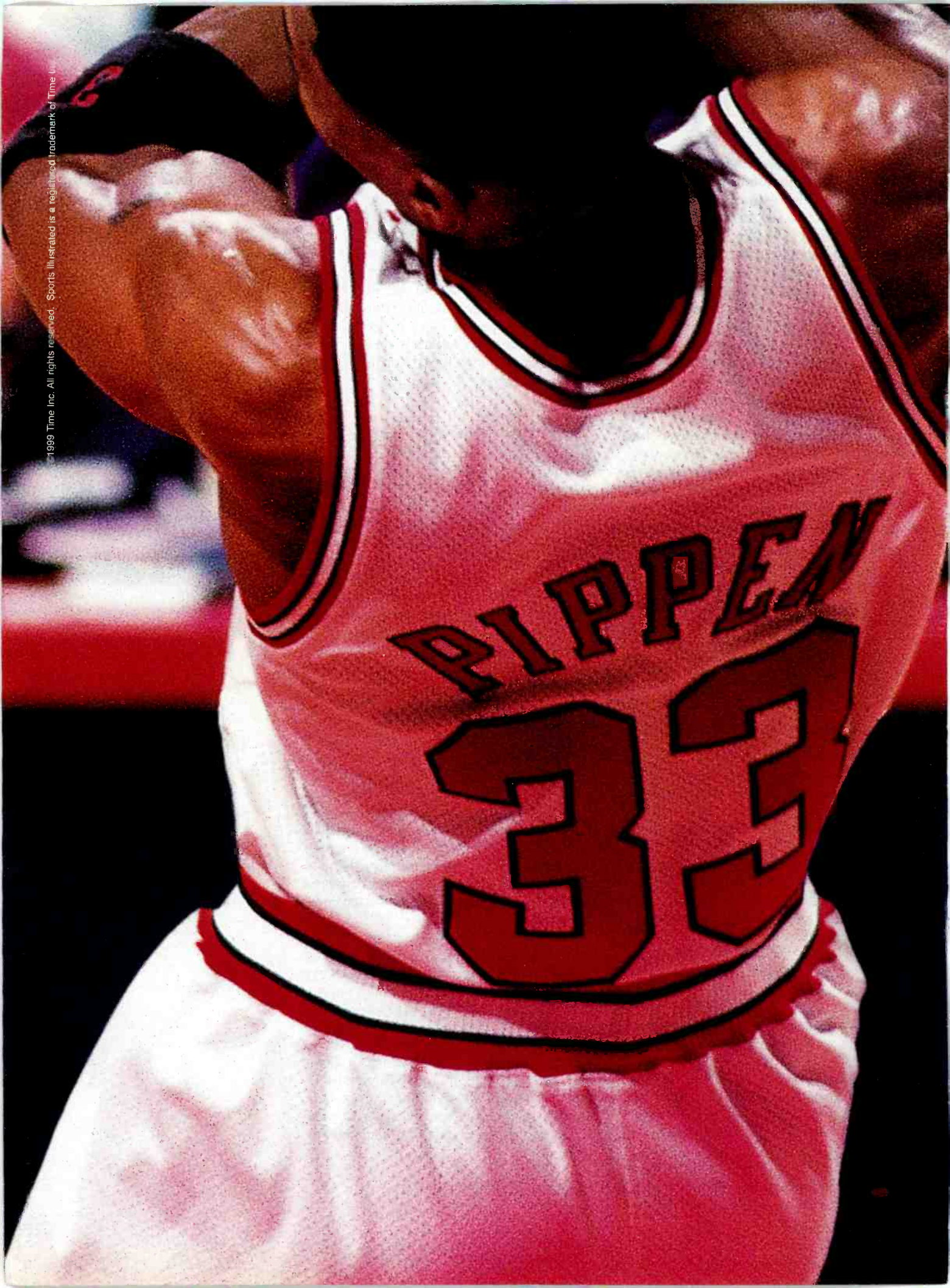
from doing it. Say yes, when you are asked to help and do not wait to be asked. Choose a cause or a project that moves you. Follow your heart. Succeed by living your own life the best you can. Do not aspire to sainthood, but try to be a better person. Work on your sense of humor. Have faith in people. Believe in something. Be passionate. Be persistent. And, be patient.

Whom do you admire for their work in diversity?

Those with courage and commitment. For example, I remember the late Rene Anselmo, an early pioneer in Spanish television: he staged a sit-in at the World Trade Center in an effort to gain the right to put Univision's antennae there to bring programming in Spanish to U.S. Hispanics. More recently, Eduardo Caballero, a radio and communications pioneer, gathered a group of competitive Hispanic ad agencies and helped us form AHAA (Association of Hispanic Advertising Agencies). I am proud to be the president-elect of that organization.

I also credit the "chain-of-command" at Y&R for having allowed me to do what I have done. I believe Peter Georgescu, whose life is a perfect American success story and in whose childhood in Romania I find some parallels with my own childhood in Cuba, should be greatly credited with whatever success I may have obtained. He comes to mind as one of the people who believed in my mission to build Bravo and for Young & Rubicam, Inc. to have a multicultural agenda. Of course, there have been many supporters along the way throughout every phase of my career.

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MULTICULTURAL MARKETING: A MARKETING IMPERATIVE

By Lisa Skriloff and Dawn Cornitcher

Multicultural marketing is dynamic, changing and evolving to reflect the explosive growth and increasing diversity within ethnic markets. Population growth and economic force tell a powerful story. The African American, Hispanic and Asian populations have a combined buying power of more than a trillion dollars and minority populations are fast becoming the majority population in major markets. Not only is this trend fueled by the growth of traditional ethnic segments but a growing influx of immigrants from Russia, Poland, and the Middle East continues to shift the mainstream view of how to define ethnic markets. As markets become more competitive and saturated, new corporations are commencing multicultural efforts in search of new customers and long-term multicultural marketers are tapping into these additional ethnic markets by creating communication messages tailored to their culture and in their own languages. Interviews conducted with leading ethnic marketing experts suggest that multicultural marketing will continue to expand in traditional markets and create opportunities in new ethnic segments. As a result, there will be a shift in thinking toward culturally based marketing – targeting ethnic segments based on their cultural framework.

Following is an overview of the three largest ethnic groups and trends within each segment.

THE HISPANIC MARKET

In recent years, the Hispanic market has seen explosive growth in its population size coupled with increased attention from marketers seeking to reach this highly desirable target market. Hispanic market spending power has reached \$350 billion. The U.S. Hispanic population is now more than 30 million, comprising more than 11% of the total U.S. population, and is projected to grow to 41 million by 2010. By 2050, Hispanics will comprise almost a quarter of the U.S. population. Now larger than the entire population of Canada, the Hispanic population is projected to surpass the African American market by the year 2005.

The Association of Hispanic Advertising Agencies has compiled impressive data on the growing power of the Hispanic market, media and current marketing trends. AHAA was formed to promote the growth, strength and professionalism of the Hispanic marketing and advertising industry to a diverse audience of business, government and educational institutions.

"One of the major advantages of a 30 year growth period in media for Hispanic Americans has been greater communication and stronger inter-relationships forged across all Hispanic cultures," said Gustavo Godoy, publisher of the bilingual *Vista Magazine*.

"I find it inconceivable that a marketer in one of the top urban markets today can succeed and not pay particular attention to the Hispanic market," said Charles B. Fruit, Vice President, Director, Media & Marketing Assets, The Coca Cola Co., speaking at a symposium on Hispanic marketing, media and communications. "Darwin's Law will work out here and those who are not cognizant of the Hispanic market will ultimately become extinct over time," he said.

THE ASIAN MARKET

An often overlooked ethnic segment, the Asian-American population is a fast growing market of 10.2 million. Today, Asian Americans constitute the largest group of immigrants to the U.S. on an annual basis and command an annual purchasing power of \$101 billion. This strong growth is being principally driven by immigration which has skyrocketed since the INS eliminated its formal bias against Asian immigrants in 1965 and since several key Asian countries, such as China, Korea, and Vietnam, have relaxed their exit barriers in the last 20-25 years, explained Saul Gitlin, Vice President Strategic Marketing Services, Kang & Lee. This market is younger than the general market, with an average age of 30.1 years, and has the highest average household incomes in the U.S. and also have the highest level of education as compared to all other consumers. Average household size is also larger than other groups, 3.8 members, resulting from the Asian preference for multigeneration households, which is further magnified by the immigrant experience. According to Jon

Yasuda, president of KSCI-TV in Los Angeles, "Members of this consumer group are looking to purchase goods that will replace the ones that were used in their home countries, and thus are receptive to advertising of products."

Despite the strong level of purchasing power and affluence in Asian markets, many corporations are reluctant to target this market. Asian marketing experts attribute this phenomenon to a lack of solid market research data and tracking mechanisms to help marketers better understand this segment. As a result, The Association of Asian American Advertising Agencies has been established to grow the Asian American advertising and marketing industry, raise public awareness of the importance of the community and further the professionalism of the industry.

THE AFRICAN-AMERICAN MARKET

The African American population is projected to grow from 34 million in 1996 to more than 45 million in 2020. Collectively, African Americans have a significant purchasing power of \$450 billion and continue to spend more than their white counterparts on luxury items such as cars, clothing, and home furnishings.

Many African American market experts consider the Internet as a hot new growth medium to reach this target population. Trailblazing Web sites such as www.netnoir.com and www.afro.net are at the forefront of attracting hundreds of thousands of African American surfers with news, information, entertainment and products of interest to their audiences, as well as advertisers eager to reach their target in a direct manner. Microsoft Corp. is targeting this consumer group and recently developed a two-disc CD-ROM program titled "Encarta Africana" which is billed as the first comprehensive encyclopedia of Black history and culture.

Reaching out to multicultural groups yields results for marketers because they are targeted for fewer messages than the mainstream population. Savvy marketers realize that staying ahead will require a higher degree of sophistication in terms of customizing and tailoring marketing efforts -- starting with paying attention to the growing multicultural market. □

BUYING POWER 1990, 1995-1999 (millions of dollars)

Area	1990	1995	1996	1997	1998	1999
AFRICAN AMERICAN	308,096	422,164	450,130	475,137	501,983	532,667
ASIAN & PACIFIC ISLANDER	113,066	167,240	179,260	193,670	209,994	228,567
HISPANIC	207,915	289,368	304,359	327,734	353,985	383,306

Source: Selig Center for Economic Growth, Terry College of Business, The University of Georgia, 1998

THE EXPLOSIVE GROWTH OF ETHNIC MEDIA IN THE UNITED STATES

GROWING IN NUMBER, INCREASING IN INFLUENCE...SERVING THE NEEDS OF THE NEW MAINSTREAM CONSUMERS OF TOMORROW

By Dawn Cornitcher

The explosive growth of ethnic media outlets in the U.S. mirrors the growth of the very market that it serves. Research and demographic figures confirm that African American, Hispanic and Asian segments are growing in population and purchasing power -- so fast, in fact that the combined groups will soon become the majority population in the 21st century. Adweek spoke with multicultural media experts around the country for this update report. "Ethnic media enjoys the same relationship that mainstream media has with its target audience," stated Louis Carr, Executive Vice President-Broadcast Media Sales, Black Entertainment Television. "This market will continue to grow as long as marketers are receptive to those involved in ethnic media educating them on the cultural nuances and lifestyle patters of consumers they represent."

There are myriad factors contributing to the proliferation of existing and addition of new ethnic media vehicles. "In just a 10 year period, from 1989 to 1999, African American media grew by 70%, Hispanic media by 180% and Asian American media by 150%" said Esther Novak, president of Vanguard Communications. Further, "The reason for the growth is that ethnic consumers want to communicate in the language of their choice and have a specific need for information that is relevant to their community--and that information is simply not available in general media." Byron Lewis, Chairman and CEO of UniWorld Group Inc., told Adweek "These factors demand the need for more diverse media outlets. Ethnic media fills the emotional, cultural and credibility gap link that is crucial to marketers building brand loyalty in ethnic communities-and can provide access, 24 hrs a day, 7 days a week."

Corporate advertisers are not alone in vying for the attention of ethnic consumers. The accelerated growth of ethnic media has resulted in a wider selection of broadcast and

print vehicles catering to different needs in ethnic markets. With a steady influx of immigrant populations from abroad, satellite and cable broadcast outlets such as International Channel, KSCI-TV and Ethnic-American Broadcasting Co. are aggressively courting new segments. Television has been established as a strong medium to reach Asian and Hispanic consumers who want to maintain links to their homeland by tuning into programs direct from country of origin mixed with culturally relevant locally produced broadcasts. Advertisers benefit by efficiently and effectively targeting consumers that have traditionally been underserved by network TV.

Established Hispanic broadcast networks such as Univision and Telemundo are developing innovative and sophisticated programming formats that reflect the lifestyle of their audience across language preferences and generational lines. Univision often considered the fifth full time broadcast network in the U.S., is also the nations' fastest growing network, broadcast or cable, among the most highly prized audience segments, viewers aged 18-34 and 18-49, said Ted Farrone, spokesman for Univision flagship station WXTV. "Considering these ethnic groups' demographics and buying power, marketers have tremendous potential to tap these consumers through television," said Paul Singman, Vice President of Ad Sales, International Channel Networks.

Visit any newsstand in any major metropolitan city and you will see a variety of new magazines targeting specific sub-segments within each market. Industry experts suggest that the African American market is the most mature in print and offers a wide array of choices across lifestyle, buying, generational and cultural preferences. These include, Heart and Soul focused on women's health and fitness issues; Vibe, Blaze and The Source, focused on music and entertainment; Emerge which touts itself as Black America's news magazine and the newly launched Black Issues Book Review. Not far from these publications you'll find Spanish language, English, and bilingual magazines such as Latina, Latin Girl, Urban Latino and People en Español targeting

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the diverse Hispanic community. Christy Haubegger, Publisher of Latina magazine told Adweek that "the explosive growth and success of Hispanic print media can be attributed to the strides made by publications, such as Essence who sold marketers on the idea of selling to audiences through their own media vehicles."

Ethnic media informs and educates - with radio enjoying a special relationship with its listeners. Indeed, ethnic media is considered "as a tested and trusted friend. Our radio stations are not just a format but a community", said Carey Davis, VP/General Manager of Mega 97.9 and Suave 93.1 FM Spanish radio stations in New York City. And, he noted, "With the continued strong growth and continuing momen-

tum of the Spanish language, it is our responsibility to support the community we serve." In cities such as New York, Miami and Los Angeles, often the number one radio station in the entire city is a Spanish station.

The Internet is a hot new medium and all media experts predict long-term growth potential. Many marketers and advertisers are jumping on the information highway bandwagon in search of alternative ways to reach ethnic markets. "As a result of younger-than-average consumer markets, the Asian Pacific, African American and Latino/Hispanic markets are more savvy in the use of high-tech equipment," said Bill Imada, President/CEO of Imada Wong Communications Group, Inc. Star Media has grown to be a leading Spanish-and Portuguese-language online portal with 1.5 million subscribers and growing fast. Prodigy is reaching out to the Hispanic population by launching a Spanish-language version of its services.

While there is general consensus in ethnic media that this is a banner growth year, many corporations, advertisers and even experts in ethnic media are still learning about the diverse and increasingly complex ethnic consumer market. There is a steady stream of immigrants from the former USSR, Poland, South Asia, Italy, China, the Middle East, the Philippines and Vietnam who must now be added to the traditional ethnic marketing mix, explained Bill Georges, Director of Advertising/Sales, Ethnic-American Broadcasting Co., a division of SkyView Media Group.

There are multiple markets within the Hispanic community with regional and local media historically addressing their needs. Publishers, advertisers and ethnic media are currently determining if this complex population prefers to be reached in English, Spanish, or a mix of both languages. Glamour en Español and People en Español both publish in Spanish only while Latina Magazine and Latin Girl are primarily in English with a synopsis of each article in Spanish. Each magazine has specific reasons for their language choice which can be validated with substantial market research data. "All are appropriate

Ethnic Advertising Agencies and their Respective General Market Agency Affiliations

Agency	Headquarters	General Market Agency Affiliation
Accentmarketing	Coral Gables	The Interpublic Group
AD Americas	Los Angeles	DavisElen Advertising
The Bravo Group	New York	Young & Rubicam
Bromley & Associates	San Francisco	MacManus Group
BVK/Meka	Miami	BVK McDonald
Conill Advertising	New York	Saatchi & Saatchi
Del Rivero, Messiano	Coral Gables	DDB/Needham Worldwide
Dieste & Partners	Dallas	Omnicom Group
FOVA	New York	Grey Advertising
Imada Wong Communications	Los Angeles	True North Communications
JMCP Publicidad	New York	HAVAS Advertising
Kang & Lee Advertising	New York	Young & Rubicam
Mendoza, Dillon & Asociados	Newport Beach, CA	WPP Group, PLC
Badillo, Nozca Saatchi & Saatchi	New York and San Juan, P.R.	Saatchi & Saatchi
Siboney USA	Miami	True North Communications
Stedman Graham & Partners	New York	True North Communications
Vidal, Reynardus & Moya Advertising	New York	McCann-Erickson WorldGroup
Vigilante	New York	Leo Burnett

Source: American Merchant Banking Group /Coral Gables-New York-Los Angeles-London

answers and not one single publication can define the population because they cover different aspects of the community" said Shiela Maldonado, senior editor of *Latin Girl*. "It is now commonly accepted that Hispanics in America are not assimilating but acculturating, that is, taking on the tools necessary to compete and thrive in the dominant society and creating a new hyphenated, hybrid culture," said Haubegger.

Those involved in Asian media are struggling with some of the same issues experienced in Hispanic markets. Asian and Hispanic consumers may use English at work, use their native language at home, read multiple publication in both languages, and listen and watch a variety of broadcast media. "Overall the Asian media market is still in its infancy and not all marketers realize the incredible opportunity in reaching this audience," states Atsuko Watanabe, Executive VP/General Manager, Admerasia Inc. Saul Gitlin, Vice President Strategic Marketing Services, Kang and Lee Advertising said, "Asian segments have no where to go but to grow. However, what has slowed this process is a lack of data fielded with Asian constituents and better tracking to understand the growth of Asian population segments and media."

"The Asian American consumer group is a marketers dream and Asian language media offers companies the opportunity to reach them in an effective and efficient manner. The consumers are in place. The media is in place. The marketing experts (agencies and consultants) are in place. Now is the time to take hold of your market share within this market" said Jon Yasuda, President & COO of KSCI-TV in Los Angeles.

Across all media -- print, radio, TV and interactive communications -- experts believe that there is not one single approach that will guarantee success in reaching target markets. Many corporations are already expanding their multicultural marketing efforts because they have seen a return on investment by targeting ethnic consumers using ethnic media. □

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DIVERSITY AND MULTICULTURAL MARKETING: REACHING WITHIN AND REACHING OUT FOUR SUCCESS STORIES

by Lynne Bernstein

While there are subtle shades of difference in how companies may define diversity, the consensus in achieving it is that there must be buy-in from the top, it takes consistent and ongoing dedication, and it takes time.

These four corporations believe that different backgrounds are vital in effective brainstorming, diversity benefits the bottom line, and variety itself is positive. These companies work with minority advertising agencies and use internal affinity groups as an essential element in providing feedback and support. They may have come a long way, but they acknowledge that they're still not there. Being sensitive to the corporate environment, consumers' needs, community good will and smart business, however, has helped create the impetus for change.

PROCTER & GAMBLE

As global officer Robert Wehling has found, it's one thing to value differences on a personal, human-to-human level but quite another when trying to apply that within a workforce at a large organization. "If there's one thing I could emphasize, it (creating a diverse environment and cultural understanding) takes constant attention, new learning and constant communication. It's not like 'Eureka! I've got the solution'- it never ends." One of P&G's aims, he said, is to bring diversity to the top.

P&G has been trying to develop a more diverse workforce and target multicultural consumers since the early 1960s, when, Wehling believes, they were doing it because it was "the right thing to do." P&G didn't begin to make progress, he says, until the people believed it was good for business and looked at it as a business problem.

This understanding grew over time from such experiences as the success of a brand group that happened to be made up of different ethnicities. People saw the richness of ideas and solutions that came from this mix and "in our company," says Wehling, "word of those things spread. When any brand does well, the brand manager starts getting phone calls from others asking 'what did you do?'"

P&G's minority action plan includes the African-American Culture College, initiated in 1993 when the company wanted to resolve their high African-American turnover. This internal cultural learning forum helps employees better understand each other and the consumers through movies, historical lessons, a Kwanzaa ceremony, traditional foods at lunch, and personal accounts. "People come away saying it's a remarkable experience," notes Sue Maruca, associate director of human resources for marketing and responsible for diversity. P&G has added an Asian Culture College and is developing a Multicultural Culture College.

AT&T

According to the Department of Justice in 1973, AT&T had done a good job in hiring minorities and women but not in promoting them, said Burke Stinson, a spokesman who has been with AT&T since 1969. So the company instituted affirmative action, whose mission was reinforced by the chairman of the board (the late John D. deButts) as not just a flourish of programs but an ongoing implementation.

Stinson says minority role models at the top were not readily visible though because AT&T felt, in agreement with sociologists in the '70s, that sudden, dramatic advances would be equated with tokenism and undermine the effort of doing what was right for the long haul. Steady progress, however, has resulted in today's minority representation at 29%, compared to 1972's 13.8%.

Sometimes what numbers mean is not as obvious. Fred Teng, district manager, multicultural marketing communications for Asian and emerging European markets, points out that AT&T's customer service exchange, 288 (ATT), means double prosperity in Chinese. Although this was serendipitous on AT&T's part, the company does carefully research the significance of such elements as numbers, language, colors, and music. They keep note of the political scene, such as the

changing flags and, because of border sensitivities, avoid using maps in collateral.

BELL ATLANTIC

In order for diversity to work, especially in smaller companies, says Jacqueline Gates, director of ethics, compliance, and diversity, there needs to be "an open door policy where you can either email the chairman or walk into that office. Senior management needs to demonstrate shared values on a regular basis. This all allows for greater restraint in participating in wrongdoing. When there are double standards and there isn't any action after lodging a complaint, people lose trust."

To help with the overall checks and balance system, Bell Atlantic's employee resource groups are also occasionally used as informal focus groups.

As part of their contracts with primary suppliers, Bell Atlantic stipulates that they subcontract some of their work to minority vendors. Their Diversity Supplier Program not only ensures that ethnic suppliers are working on ethnic campaigns, but that general market bid lists are open to them as well. The Diversity Advertising Program "Opens up a phenomenal amount of talent," says Janet Keeler, vice president of brand management for communications.

AVON

One of Avon's new eight strategies for growth is not diversity, but high performance. This term has the same characteristics as diversity, according to Lolita Chandler, director of diversity, and for Avon more directly signifies "an organization where there's creativity and innovation in order to be competitive. And that happens when the culture allows for different perspectives and experiences to be valued."

Part of this equation involves recognizing the need for a balanced life, which Avon does through its flexible work policies. Consultants are used to train managers and associates to learn how and where business can be accomplished, and - with regard to the associates' concerns - how to sell proposals regarding their own work/life needs.

"Sometimes when we say 'diversity' we're so obsessed with race and culture that we forget to look at the whole notion of culture. People may be the same by race or gender, but may be different because of the way they're socialized," says Chandler. Avon's product development reflects similar thinking. Products are not developed as lines for African-Americans, Hispanics or Asians, but rather for a range of skin/hair types that allows consumers to more easily choose a product suited to their needs. □

***Pfizer salutes the
1999 AAF District Two
Diversity Achievement
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MULTICULTURAL CONSUMERS: THE MARKET OF THE FUTURE

by Leslie Yerman

As we approach the year 2000, the impact and importance of multicultural markets is being acknowledged throughout the industry. Our experts cited numerous trends and hot issues.

TRENDS

Client demand that general market agencies offer multicultural advertising and marketing

This was a trend noted by Doug Alligood, Sr. VP/Special Markets, BBDO, who said: "There is a major change in the market. If you're in business, your main concern is making money." Eliot Kang, president of Kang & Lee, the largest Asian American ad agency, stated, "The biggest shift is that advertisers see multicultural marketing as a business decision." Dr. Andrew Erlich, president, Erlich Transcultural Consultants, concurred "Multicultural marketing is no longer seen as an advantage or opportunity. It is a necessity."

Advertisers will have to enter ethnic markets in order to compete in the marketplace

"Companies need to start asking how much of my business comes from minorities and how much of my competitor's business comes from minorities," said Heide Gardner, Vice President/Diversity & Strategic Programs, American Advertising Federation. "Companies moved from #2 or #3 to #1 because smart marketers leveraged minority consumers while the competition slept." Alfred Schreiber, Executive VP, The New America Strategies Group, agreed, "There's a snowball effect. When a company does a major project to attract multicultural people, it pushes others to do the same."

Industries poised to enter ethnic markets

Erlich cited the automotive, pharmaceutical, technology, financial services, and travel industries as new growth areas. Isabel Valdés, President, Cultural Access Group/Access Worldwide, a multicultural marketing company, predicted travel/tourism, financial services, and mortgages. Maria Dias, AT&T Language Line Services, stressed language services, utilities, and health care. Schreiber included the interactive and computer industries

The screenshot shows a web browser window displaying the Charles Schwab website in Chinese. The page features a navigation menu on the left with options like '中文網上投資示範', '中文金融消息', and '亞太服務中心介紹'. The main content area is titled '亞太投資服務, 美國華裔投資人士的寶貴資源!' (Asia Pacific Investment Services, a precious resource for American Chinese investors!). It includes a sub-header '免費財務分析 click here' and a paragraph explaining the company's commitment to providing services in multiple languages (Mandarin, Cantonese, English, and Taiwanese). Below this, there are several bullet points with 'more' links: '專業華語投資專家, 不分晝夜隨時候命', '先進科技, 助您省時省錢', '多家華語分行, 歡迎預約面談', and '資訊靈通, 投資理財信心十足'. At the bottom, it provides contact information: '開戶或查詢詳情, 歡迎致電「亞太投資服務」廿四小時華語專線 1-800-662-6068 或歡迎索取免費詳細資料'.

The Internet will be a new medium for reaching minorities

Bhana Grover, president, Chai Time Niche Media, said: "The beauty of the Internet is that you can connect members of a community regardless of where they live." Her company has created the first web site for southeast Asians at www.chaitime.com.

Mergers and acquisitions are leading to greater multicultural marketing capabilities

José Luis Castro, Managing Director, American Merchant Bank Group, said there have been over 12 pairings of ethnic companies with general marketing and holding companies. "Ethnic markets are growing faster than general markets. Clients are asking general market agencies 'What can you do for me?' This partnering is the ideal answer."

Return on Investment

"ROI is what it's all about," said Schreiber. "The key is to project ROI. If you don't, the dollars won't be committed."

Cultural Customization

Ira Mayer, Publisher, Minority Markets Alert, stated, "We must target market to specific groups, as well as incorporate our changing makeup and values into mainstream marketing." Dr. Felipe Korzenny, President & CEO/Hispanic & Asian Marketing Communications Research, said, "You have to deal with people in different ways. Not everyone fits in the same box." Wei-Tai Kwok, President, Dae Advertising stated, "Fifty to 75 percent of ethnic consumers would prefer to see ads in their native language" Schreiber said, "The whole concept of marketing is to discover what resonates most with customers and give it to them. Marketers who recognize language and cultural differences are doing very well." Byron Lewis, President/CEO of ad agency Uniworld stated, "Ethnic media is visceral and emotional and speaks the language of the community. It is the ultimate sales tool."

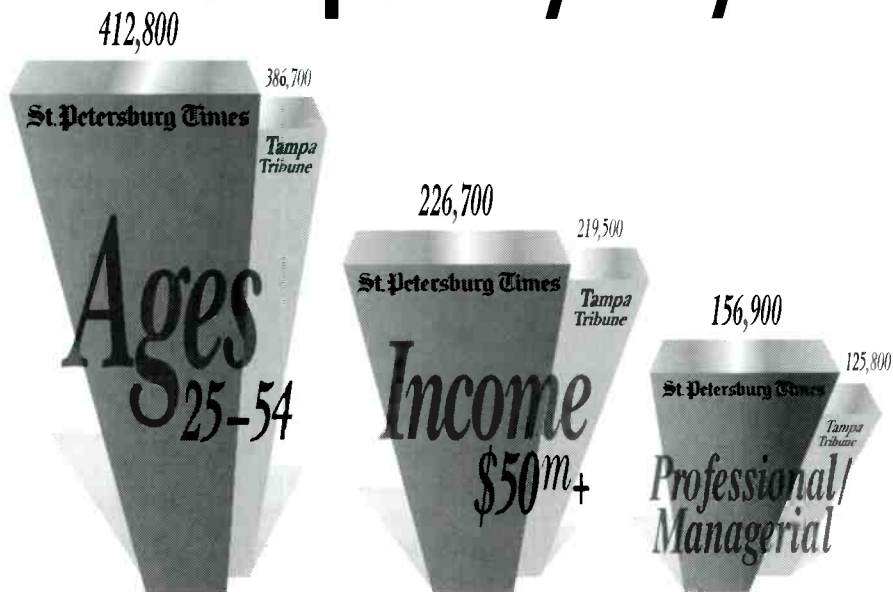
HOT ISSUES

Synergy of multicultural marketing and diversity efforts

Gardner stated, "You can't have a company successfully market to people it doesn't know. They can't do it if they have no, minimal, or a false understanding of who American customers are.

Creating diversity in the workforce and agencies is a priority." Erlich said, "Survival in the future requires multicultural marketing and a multicultural workforce." Steve Climons President, Crossover Creative Group, an ad agency bridging the gap between general and diverse markets, concurred, "There is a need for agencies and corporations to be more diverse. Ethnic marketing corporate employees must have authority and be dealing with an agency that is diverse, does quality work, and knows the marketplace." Kwok cited a successful example -- Charles Schwab. According to Schwab VP Wallace Louie, "We opened with two representatives in 1990. No firm had done end-to-end in-language services before. Today, we have over 150 Chinese-speaking employees in seven branches."

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AD-062

When is a minority-owned business a minority-owned business?

Kang, whose agency is owned by Young & Rubicam, said we need to get away from who owns what and worry about where the money goes. "Our commitment to minorities has not changed. We always spent money in the community. Now we have more money to spend. We have only three majority employees out of 106 people. And, 70 – 80 percent of the money that is passed through Kang & Lee goes to minority vendors. For minority businesses to be successful, they must grow, whether organically or as part of a larger network."

Assimilation versus acculturation

Korzenny said, "Inculturation is learning a person's first culture. Acculturation is learning a second culture. Assimilation is replacing the first culture with the second one. Acculturation is much stronger. Only 15 – 20 percent of the current population is assimilated." Erlich agreed. "We used to think that the acculturation process led to assimilation. But we have retro-acculturation as evidenced by bilingual markets."

The 1.5 generation

This unique segment, identified by Wanla Cheng, President, Asia Link Consulting Group, as those who immigrated to the U.S. as children under the age of 18, straddles both the Immigrant Generation born outside of the U.S. (First Generation) and the U.S. born. Some 1.5 Asians are highly assimilated; however, many 1.5 Asians think and behave like Immigrant Asians. "They also may speak English without an accent, but when you delve deeper, in some ways they are even more 'Asian' than the Immigrants because they want to preserve their native traditions and cultures in their lives in every way possible," said Cheng.

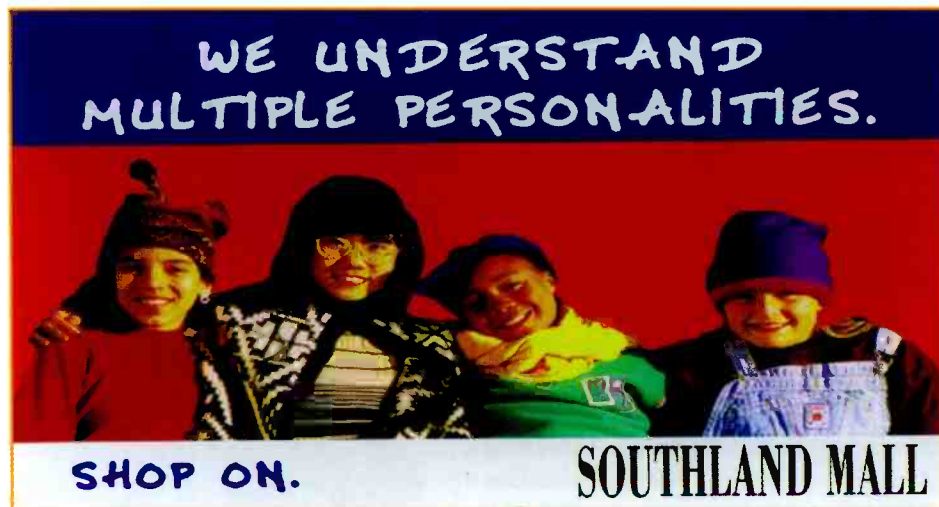
Use of Spanish in general market advertising

"I see more English/Spanish in general market spots," said Victor Ornelas, Ornelas & Associates, Taco Bell's Hispanic agency. "Latino culture is having an affect on the total culture. We are overcoming our fear of difference...diversity is acceptable. The cultural message is appealing to both Latinos and non-Latinos."

Accuracy of the minority count in the 2000 Census

Daisy Exposito, President/The Bravo Group, the Hispanic ad

agency for the US Census, "Being counted means being represented...which is critical to the success and well-being of ethnic communities. The Bravo Group is committed to reaching Latinos about the importance of Census 2000 and will be working to increase next year's response rate." Kang "lives and breathes" the Census. "If there is a serious undercount, we can't describe the market, he said. "In-language advertising will really help. People need to know that information is confidential and will not be shared with the IRS or INS. The 2000 Census will provide statistical real evidence for the real America...how it has changed...where it must go."



This billboard from Steve Climon's Crossover Creative Group is an example of one of the ways they create urban multicultural ads, which is the "collective" approach of including more than one segment together.

Research

Valdés said, "A lot of data companies have used American market data not reflective of the Hispanic culture. It's a vicious cycle. We don't have reflective data collection so we're not knowledgeable about the value of the market." Kang agreed, "Consumer research needs to be done in-language."

Diverse populations as an integral part of the mass marketplace

Climons believes that diverse populations want to be and are part of the general market and should be addressed in an integrated manner. "The industry needs to recognize that there are different ways of communicating to audiences which are a rich part of market share."

Clearly, the future of multicultural marketing has no limits. It is up to marketers and agencies to take advantage of the potential. □

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CALENDAR

The Broadcast Cable Financial Management Association/Broadcast Cable Credit Association will present its annual conference May 17-20 at the MGM Grand Hotel in Las Vegas. Contact: 847-296-0200.

District Two of the American Advertising Federation will host the **Beauty and the B-East awards luncheon** on May 18 at the Waldorf-Astoria in New York. Contact: 1-800-598-6323.

George magazine and Newman's Own will honor "the most generous company in America" with the **Newman's Own/George award** on May 19 at the Alexander Hamilton U.S. Customs House in New York. Contact: 212-966-5000.

The **Promax and BDA conference & exposition** will be held June 9-12 at the Moscone Convention Center in San Francisco. Featured speakers at the new-technology event will include Tim Koogler, president and CEO of Yahoo; Chris Moseley, senior vp of advertising and promotions, Discovery Networks U.S.; and filmmaker Spike Lee, also the creator of some of the world's most-watched commercials. Contact Kate Chester at 323-965-1990.

The Radio Advertising Bureau will present the **Radio Mercury Awards** on June 10 at the Supper Club in New York. The event, honoring ad-industry creatives for their work in radio, will feature Isaac Hayes as emcee. Radio and TV essayist Charles Osgood will receive Mercury's lifetime achievement award. Contact: 212-681-7207.

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

The 57th annual **OBIE Awards**, sponsored by the Outdoor Advertising Association of America, will be presented June 24 at the New York Public Library. Also on June 24, OAAA will present its Out of Home Media Seminar. For information, call 202-833-5566 or 212-688-3667.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

SNL Boosted by the Monica Factor

An appearance by former White House intern Monica Lewinsky on NBC's *Saturday Night Live* on May 8 helped the show to a season-best 8.5 rating/22 share household average in Nielsen's 40 metered markets (NSI, May 8). The May sweeps-driven stunt drove up viewing 29 percent over *SNL*'s season-to-date average and topped the 7.9/21 mark the show posted last Sept. 26. Also polling sampling of the broadcast were actor Cuba Gooding Jr. as guest host and pop artist Ricky Martin as musical guest.

NAA Counts Online Newspaper Readers

Circulation may be down on the print side, but online newspaper readership is healthy, according to a study by Scarborough Research for the Newspaper Association of America (NAA). Of the 3,693 adults surveyed by telephone in the top 50 markets, 2,000 adults said they had gone online in the last six months. Of those online users, more than one-third (35 percent) had looked at or read a newspaper online.

AP Announces Board of Directors

The Associated Press recently announced its board of directors, elected to three-year terms. Incumbents re-elected were Judith Brown, editor, *The Herald* of New Britain, Conn.; Joe Hladky, president/publisher, the

Gazette Co. of Cedar Rapids, Iowa; Burl Osborne, president/CEO of *The Dallas Morning News* and president/publishing division of A.H. Belo Corp., the *News*' parent; and Victor Dix, chairman, Dix Communications, and president/publisher of *The Daily Record* of Wooster, Ohio. New members are Dean Singleton, vice chairman/president/CEO of MediaNews Group and chairman of the Denver Post Co.; and Richard Gottlieb, president/CEO of Lee Enterprises, representing *The Quad City Times* of Davenport, Iowa.

CBS to Develop Reader's Digest Stories

CBS Productions and Reader's Digest Association have agreed to a multiyear deal to develop television movies and miniseries based on the personal dramas chronicled in *Reader's Digest* magazine. The Digest's trademark inspirational stories of ordinary people in extraordinary circumstances will be the basis for a new long-form franchise for CBS under the working banner *From the Pages of Reader's Digest*. As part of the agreement, CBS and *Reader's Digest* will advertise the telefilms in its magazine and CBS will offer spots at the end of each broadcast to market videocassettes of the presentation.

Grapevine, Gocom to Forge \$300Mil Group

The proposed merger last week of Atlanta-based Grapevine Communications and Char-

MouseWorks Roars for ABC

ABC's premiere of *Disney's MouseWorks*—the first original animated series produced for TV featuring Mickey Mouse, Donald Duck and company—scored a top-ranked 3.8 rating/25 share (NTI, May 1) among kids 2-11. The show improved the Saturday noon-12:30 p.m. time period 27 percent over *Disney's Winnie the Pooh*'s average the previous four weeks and improved the seasonal average 47 percent. The strong opening also helped ABC's *Disney's One Saturday Morning* block (a 3.2/17 average) win the network race May 1, improving 7 percent week-to-week and beating Fox (2.7/14), WB (2.6/13) and CBS (0.7/4). Charles Hirschhorn, president of Walt Disney Television, noted that *MouseWorks* scored the highest share average of any premiering kids series this season.



Mickey and Goofy in new TV gig

Media Notes

CONTINUED

lotte, N.C.—based Gocom Communications will create a consolidated group worth an estimated \$300 million, said one executive familiar with the deal. “We’re at a point now where we could go public,” he said. Grapevine bought Gocom’s 10 small-to-mid-size-market TV stations for \$185 million. Pending FCC approval—expected at the end of the year—the group will own or operate 16 TV stations. Ric Gorman, president of Gocom, will be named CEO. In addition to Grapevine chairman Wendall Reilly, the primary investor in the company is BCI Advisors, including First Union Capital Partners, Continental Illinois Venture Corp., Prudential Securities and FINOVA Capital Corp.

SQAD Expands Media Resources

Spot Quotations and Data, which provides standard cost-per-point data for 30-second TV spots to the advertising and media industries, has acquired *Media Market Guide* and *Media Market Resources*, which provide similar information. *Media Market Guide* also contains ad-cost information for cable, outdoor, newspapers and magazines. “With the integration of our two reports, we see great potential in providing clients of both companies with significantly enhanced solutions resources,” said Neil Klar, president of SQAD.

Radio Unica Nets NBA Broadcast

Joaquin Blaya, Radio Unica chairman/CEO is strengthening the network’s hold on broadcasting sports to Hispanic audiences with a new deal to broadcast live national coverage of the 1999 and 2000 National Basketball Association finals and the 2000 NBA All-Star Game. Radio Unica’s feed will also be used for its Web site and for Spanish secondary audio programming (SAP) for NBC’s TV broadcast of the events. The 1999 NBA finals begin mid-June and the 2000 All-Star game is scheduled for Feb. 13. The network also owns exclusive broadcast rights to the soccer events Copa America 1999 and 2001, Copa Oro 2000 and 2002, and World Cup qualifiers 2002.

BGE Signs Production Deal With ColTriStar

Untethered from its former joint venture with Universal Pictures, Brillstein-Grey Entertainment has signed a \$60 million-plus joint production deal with Sony-owned Columbia TriStar Television. Under terms of the 4½-

year deal, which will lead to the formation of BGTV as a 50-50 joint venture, ColTriStar is said to have committed \$25 million in startup funds and an anticipated \$15 million annual development fund to create new series. About a year ago, Universal sold most of its television assets to Barry Diller’s Studio USA Inc., leaving BGE without an in-house distributor to handle the off-network syndication of its series. To settle exit terms with Universal, BGE is said to have grandfathered a 50 percent stake into each of three hit series: NBC’s *Just Shoot Me* and *News Radio* and WB’s *The Steve Harvey Show*.

NBC’s *Travel Notes* Gets New Host

Roger Hart, the former manager of the late ’60s/early ’70s pop band Paul Revere and the Raiders, is applying his extensive travel experience to host *Travel Notes*, a daily two-minute radio vignette syndicated by NBG Radio Network. He replaces Mychal, who left to pursue other interests. *Travel Notes* currently airs on 38 stations across the country.

Tribune Names Walker to Head TV Group

Tribune Broadcasting has upped Peter S. Walker, vp and general manager of its Chicago WB affiliate WGN-TV, to vp of its television group. Effective May 24, Walker will oversee the operations of Tribune’s owned WB affiliates in Dallas, Los Angeles, Houston, San Diego and Denver, and the

ABC affiliate in New Orleans. Replacing Walker at WGN is John Vitanovec, vp and director of operations for Tribune. In addition, 11-year WGN veteran James Zerwekh was promoted to vp and station manager.

Fisher Broadcasting Shuffles Execs

Fisher Broadcasting has upped veteran syndicator Alan Winters from general manager of Fisher Entertainment to vp of Fisher’s recently created production arm. The decision was made after last month’s board of directors meeting. In addition, Ron Carter, gm of Portland radio stations KWJJ-AM and KOTK-FM, was upped to vp of the broadcast group; and Shannon Sweatte was promoted from vp and gm, Seattle radio, to senior vp of radio in both Seattle and Portland. Sweatte oversees KOMO-AM, KVI-AM, KPLZ-AM is Seattle and KWJJ and KPTK. Rob Dunlop, previously vp and station manager of the department, will succeed Sweatte.

Schaer Shifts From ABC to Studios USA

Valerie Schaer, a senior vp of production and reality programming for ABC Daytime, has been signed as executive vp of programming and development for Barry Diller’s Studios USA Domestic Television syndication division. Schaer, who shepherded *The View* talk show, will handle USA’s first-run series development and oversee its current roster of talk shows, including *The Jerry Springer Show*, *Sally Jessy Raphael* and *Maurry* (Povich). Schaer will report to Steve Rosenberg, president of Studios USA Domestic Television.

More *SportsCenter* From the Vault

As part of ESPN’s massive “Sports Century” programming initiative, the cable network is turning back the clock on its signature *SportsCenter* news show to the Age of Aquarius. The set, the news and even the hosts, Charlie Steiner and Chris Berman, will be retrofitted with a 1960s feel. ESPN has already aired versions of what *SportsCenter* would have looked like in the 1940s and ’50s. During the 1960s segment, which will run this Friday at 7:30 p.m., Berman and Steiner will have three costume changes, including beads and long-hair wigs. Actor and ’60s icon Dennis Hopper will be a guest commentator. The 30-minute show will have subtle references to Jimi Hendrix and the Beatles as reports are filed on Jim Brown, Sandy Koufax, Wilma Rudolph and Cassius Clay (Muhammad Ali to all you post-baby boomers).



Long-hair pair: Steiner (left) and Berman

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The Pilot Di



The show about nothing: Jerry Seinfeld and George Costanza pitched a pilot.

**Advertisers want to
see what they're
buying, but producers
are feeling strained
by the process**

lemma

BY ALAN FRUTKIN

Inside an architectural firm in Los Angeles, Jon Favreau sits in front of a video monitor, his knees bobbing nervously. He draws his hands across his face in frustration. Several minutes later, after watching numerous takes of *Smog*, the comedy pilot he's directing for UPN, the celebrated co-star and writer of the 1996 hit film *Swingers* laughs heartily as the actors nail a perfect scene. As the crew takes a break and prepares for the next scene, he steps outside for a smoke.

"Shooting this pilot is a lot like independent filmmaking," Favreau explains. "You get a lot of freedom, but there's no money. So you wind up stacking your locations, because you have to be resourceful under very tight circumstances."

Smog, which revolves around four L.A. yuppies, offers a classic example of how the pilot process has been caught in a vice of budgetary constraints. Favreau, working for Columbia TriStar, has just filmed a scene in what purports to be a yoga studio, an illusion crafted by the crew through creative use of props and carpentry in a corner of the architectural firm. Favreau struggles to reveal the scene's action within the studio's cramped confines.

In addition to dealing with the economic realities of the marketplace, *Smog* must adhere to a strict production schedule driven by the decades-old mandates of the advertising buying schedule, which exerts even more pressure on the creative process. The five days of shooting in mid-April are followed by two weeks in which executive producers Favreau and Larry Charles (*Dilbert*, *Mad About You*, *Seinfeld*) edit the pilot in postproduction, including mixing sound and music. Then the team will deliver a preliminary



GARY FAIRCATTLE/ROCK ENTERTAINMENT

said Ken Solomon, the former programming president of Studios USA Television.

Under Solomon's watch, the studio produced one of its two pilots for next season—a romantic comedy for ABC titled *True Love*—in the off-month of January. The strategy enabled Solomon to land two up-and-coming actors for the pilot, Adam Goldberg (*Saving Private Ryan*) and Julie Delpy (*Before Sunrise, An American Werewolf in Paris*), who might have been otherwise employed, had Solomon waited until the traditional pilot season.

But an attempt to break free of the current schedule will face tremendous resistance, because the system is so entrenched. "The problem with year-round development is that most of the talent pool is unavailable to develop and produce pilots during 'off-

cycles,'" noted Lloyd Braun, chairman of Buena Vista Television Productions. However, Braun remains hopeful. "There is no magic bullet to solve this, and I don't think anything is going to happen overnight," he says. "But as more people move off the traditional schedule and deals are staggered over time, we can all start weaning ourselves from the current system."

Equally important to the concept of a year-round production schedule is a year-round launching platform for those shows. "There is absolute evidence that the shows which are not launched in the 'window of

'As deals are staggered, we can start weaning ourselves off the current system.' —Lloyd Braun

insanity' during the fall get a better chance to succeed," Roth said. Case in point: ABC's *The Norm Show* and *It's Like, You Know...*, NBC's *Providence*, CBS' *Becker*, Fox's *Family Guy*, *Futurama* and *The PJs*, and UPN's *Dilbert* all were launched in midseason, and all scored impressive ratings for their respective networks.

But according to Moonves, such programming alternatives are fraught with their own imperfections. "When you schedule shows all year round, it might be a better system for spreading out the wealth of new shows," Moonves said. "But the problem is, at the end of May, people still need to announce the schedule that will premiere in September."

That's no small problem. In the weeks following the networks' fall-schedule announcements, the advertising industry will collectively spend more than \$6 billion on long-term buys of prime-time programming alone. By its very definition, commercial television is a function of its advertisers. As much as content is dictated by the needs of the sponsors, so is production of that content. For two generations, the scheduling of the TV season—from pilot development to series premiere—has revolved around the upfront market.

But with cable networks introducing new programming year-round, the power and exclusivity of the September-to-May season has lost some of its grip on audiences. Technology has altered not only the number of options available to viewers, but the ease with which viewers can access those options. As well, the advent of three new broadcast networks over the last decade has drastically altered the commercial TV landscape. Still, the basic structure of the TV season remains the same, which in large part is attributable to the upfront selling season.

So is the upfront to blame for TV's woes? Possibly. Will the upfront change to ease those woes? Probably not. "The buyers like the system," Moonves said. "They've been working with it for a number of years, and



Lloyd Braun, chairman of Buena Vista Television, would like to see the current system altered to accommodate more of a year-round schedule.

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- FOX average Prime Time 18-24 delivery: 1 million*/CTN daily 18-24 delivery: 1.5 million
- Supported by the largest college magazine Link Magazine: 1 million circulation

they feel comfortable in that system."

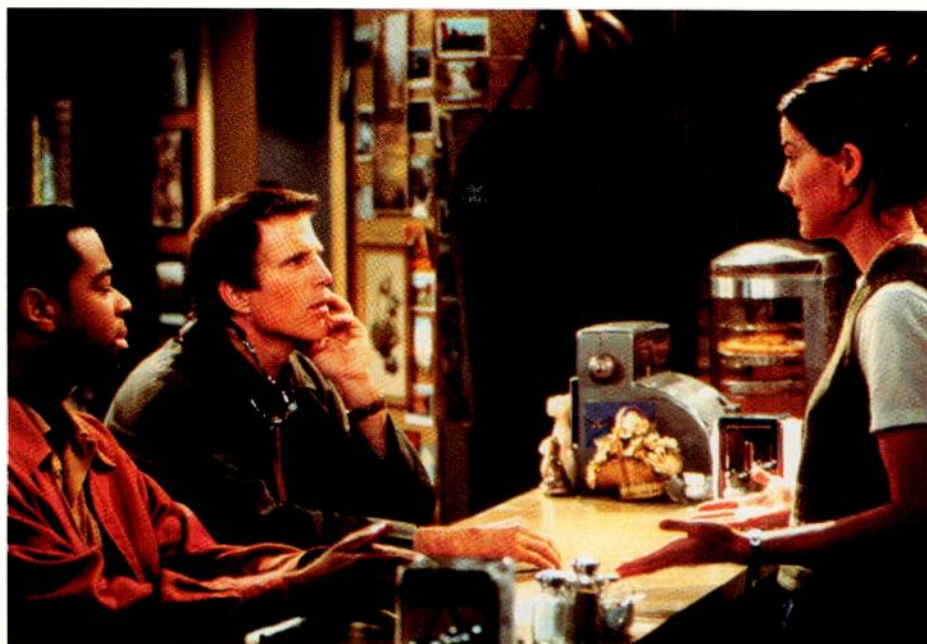
Naturally, the reasons why the system works boil down to economics. The cost benefits and ratings guarantees that advertisers take advantage of in the upfront market are less available in the short-term market. And if buyers are going to commit \$6 billion to long-term prime-time advertising, they want to have some idea of what a network's schedule looks like. "This is a significant amount of money," noted Tim Spengler, senior vp, general manager, of Western Initiative Media's network department. "To not know what you're investing in doesn't seem possible."

The reticence among advertisers to modify their buying methods is nothing new. But as competition among suppliers stiffens during each subsequent pilot season, and production costs continue to escalate, Hollywood has become increasingly frustrated with the New York-based buying community's unwillingness to make any sort of concessions—if only for the overall health of the industry. "The upfront market represents the kind of set-in-stone process that I believe definitely leads to the degradation of product," Grushow said.

As impossible as it may seem to alter the buying process, the motivation behind such thinking seems reasonable enough. Higher quality means potentially higher ratings. And higher ratings mean a better opportunity for advertisers to reach a mass audience at one time. "It doesn't benefit us or the networks to have lower ratings and less attractive shows," Spengler said.

But if conventional wisdom suggests a direct correlation between quality and eyeballs, Spengler believes the lure of top-drawer programming functions on more subtle levels as well. "The ability to tie into quality creates a halo effect," he adds. "Running a spot adjacent to *Frasier* says something about your own product—which often occurs on a subconscious level with viewers. And that's not measurable."

What is measurable, however, is money. And for most buyers, the bottom line continues to play an integral part in any media plan. Forget quality for the moment. As the TV universe expands, there is increased competition among broadcast and cable networks for advertisers' dollars. So from a buyer's perspective, the system still works. "The more players you have chasing after your client's money, the better deals you



CBS' *Becker*, starring Ted Danson (center) of *Cheers* fame, launched in midseason and scored impressive ratings.

make," said Jon Mandel, co-managing director, chief negotiating officer for Grey Advertising's MediaCom.

Despite the ratings declines that all of the Big Three networks have witnessed over the last two decades, Mandel maintains that television remains the most valuable medium for reaching consumers. "People still watch more TV than anything else," he said, referring to all of the broadcast and cable networks. "It's just sliced thinner."

The big losers in all this may be the viewers. Although suppliers such as Grushow and Roth continue to harangue the networks, little effort has gone into actually changing the system. "One can never underestimate inertia in the TV business," says former CBS entertainment president Kim LeMasters. "There are a lot of people who don't want to change and who approach the thought of change with unbelievable skepticism."

LeMasters should know. During his tenure at CBS in the late '80s, he tried to implement one of the first programming innovations in network history: a trimester development season. It was supposed to ease what, even then, was considered a congested development process. "It was an attempt to shake the apple tree and bring sanity to what continues to be an insane method," he says.

It never stuck. But last year, Roth, who at the time was Fox Entertainment president, implemented a similar program. "We want-

ed to do something about what we thought were systemic problems in the industry," he says, echoing LeMasters' own reasoning. At the time of the announcement, Roth acknowledged that it might take several years to work out the kinks of the three-phase development schedule. Unfortunately, he exited the company before he could see the plan through.

Unforeseeable as such executive shuffles might be, they do leave suppliers frustrated. "It seems like every season, a network head claims he'll break the cycle," says Brillstein-Grey's Reilly. "But it ends up becoming completely hollow rhetoric, because they never back it up."

Fox may surprise skeptics, however. At the very least, the broadcast network's new entertainment president, Doug Herzog, says he won't abandon Roth's plan. "It will take time," Herzog says. "It's had its fits and starts. But we are committed to it down the line."

Just how far down the line that commitment will surface raises important questions about the here and now. By all accounts, the upfront market is not about to change; it will remain the linchpin around which each TV season is scheduled—if not through the next millennium, then certainly through this one. Consequently, pilot season will remain pilot season, as will the fall premiere season. All of which leaves suppliers

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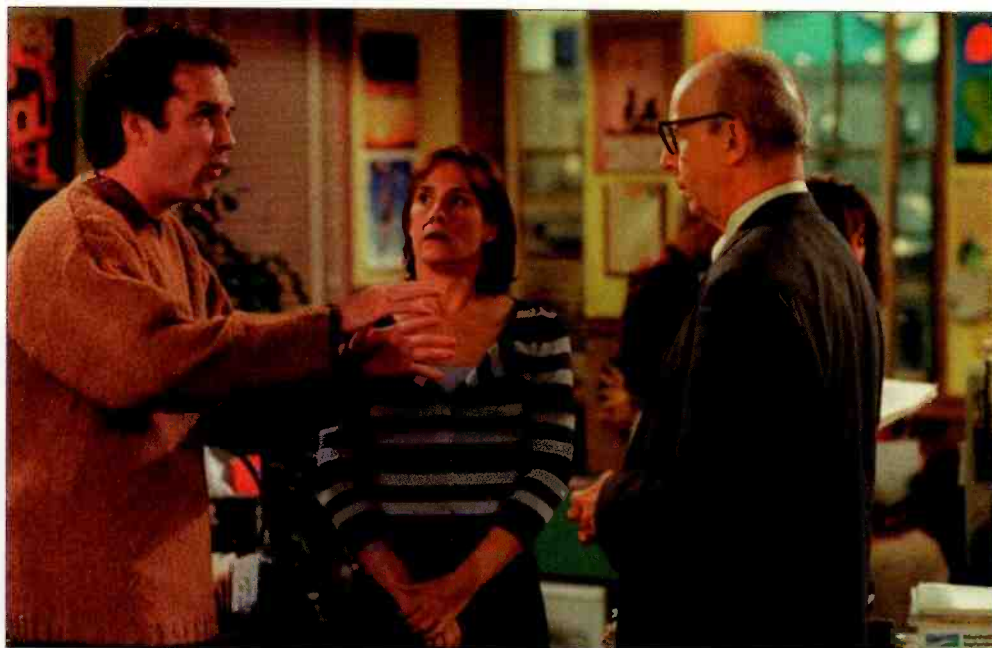
in a position no different from the one they're in today.

But as production costs continue to escalate and the failure rate of fall launches remains astonishingly high, Bill Croasdale says the most immediate change to the pilot development process may come not from the scheduling side, but rather from the creative side.

"Slowly but surely, the production of full-length pilots will disappear and be replaced by 7-to-10-minute presentations, so that advertisers can get a taste of the show," says the president of Western Initiative's national broadcast division.

Tom Nunan agrees. "We are seeing a greater trend in studios wanting to do cut-down versions of pilots scripts," says UPN's entertainment president. "Since the networks are budgeted for pilots, and studios have to take a deficit, a busted pilot is worth nothing to the studios. And given the enormous rate of failure for series launching in the fall, the question for many studios is, 'What's the point of going this much into debt?'"

At the same time, however, many within Hollywood's creative community are loathe to embrace presentations. "A pilot is a sales vehicle in and of itself. But when it gets condensed even further, it becomes entirely a sales vehicle and less a template for a show," says Brillstein-Grey's Reilly. "An awful lot is learned by doing a pilot, because it gives you your initial sense of what the series is. On paper, a comedy script can be funny, but



The Norm Show, starring Norm MacDonald (l.), avoided upfront but still scored.

when you get it into pilot, the central premise might not work. Or sometimes the jokes seem hollow. More often than not, you haven't found the right performers to bring it alive. And these are things you can best see when it's fleshed out in a full pilot."

If anything will serve to effect real change in the system, it may simply be time, combined with the changing economics of the industry itself. "I do believe the business will slowly move into more of a year-round

cycle," says Braun. "As vertical integration continues, the studios and the networks that share a common owner will have even more leeway as to when they produce product and how they premiere it."

For *Smog's* Charles, that process has already begun. "The chinks are showing in the armor," he says. "You're seeing networks making moves that are really in contrast to the old-style fall schedule launch. So, on the surface, they're saying, 'Oh, we still believe in the system,' but all kinds of subversions and dissension are taking place as well."

And that may bode well for the potential premiere of Charles and Favreau's own pilot. In preliminary discussions with buyers throughout the spring, UPN was already touting *Smog* as a winner. If the network picks up the show, properly launching it will become a priority. And that may call for subversive tactics as well. "Is it worth putting on in the mix of anywhere between 30 and 40 new shows?" Nunan asks, frankly. "Or should we hold it off and launch it in midseason, when the competition is less intense?"

Such questions can only give hope to suppliers looking for relief. "Change is hard," says Grushow. "It always has been. It always will be. This is a tough beast to try to bring down. It would be challenging and probably extremely inconvenient. And I can assure you there would be enormous resistance from all comers." ■

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



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If anyone doubted that America Online is a media company, last week may have changed their mind. As regulators try to figure out whether consumers should be able to access AOL through cable-based online connections, AOL continued to take steps to control its destiny, signing an interactive TV deal with DirecTV. A smart pre-emptive strike, but chances are AOL will eventually win its battle to travel over the same pipes as @Home. No one should be both the means and the ends to high-speed access.—*Catharine P. Taylor*

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Lycos-USA Engagement Off

Resistance from **Lycos Network** stockholders is being blamed for Lycos and **USA Networks** calling off their proposed \$18 billion merger. Despite the breakup, Lycos will receive on-air promotion on USA's media assets, including the **USA** and **Sci-Fi** channels, and Lycos will be branded on USA's **Ticketmaster** ticket envelopes. Lycos will also host exclusive Ticketmaster content on its site.

LinkExchange Links to Excite

Customers of San Francisco-based **LinkExchange's** Ad Store promotion service will be able to purchase keyword-targeted ads on Redwood City, Calif.-based Excite's search area. Ad Store's Web site promotion service includes **ListBot**, an e-mail management application that collects e-mail addresses and demographics from visitors opting to join a site's mailing list.

Privacy Remains a Priority

A survey of 360 Web sites conducted for the **Federal Trade Commission** by **Georgetown University** business professor **Mary Culnan** found that 66 percent of sites surveyed now post privacy statements, compared with 14 percent last year. FTC Chairman **Robert Pitofsky** said the FTC will send a report to Congress in the near future that will include a qualitative analysis of whether the privacy notices found in the survey provide enough information for consumers. The report will also examine whether adequate enforcement mechanisms exist to guarantee that Web sites will honor their privacy policies. Despite the surge in sites that post privacy policies, Congress is still expected to pursue privacy legislation... Separately, privacy posting tool **Privacy Wizard**, developed by Redmond, Wash.-based **Microsoft** and Washington, D.C.-based privacy advocacy group **TRUSTe**, was made available to the public.

Lycos and NeoPlanet Forge Multi-Year Deal

By Kipp Cheng

NeoPlanet, a provider of personalized Internet software, today announced a multi-year content partnership with Lycos Network. The multimillion-dollar deal makes Waltham, Mass.-based Lycos and its network of sites exclusive providers of co-branded content within NeoPlanet's browser, and gives NeoPlanet another distribution channel, in addition to its own site at www.neo-planet.com.

NeoPlanet's integrated browser uses components of either Netscape Navigator or Microsoft Internet Explorer, and offers customizable interfaces, or "skins," that allow users to drape their browser in everything from gothic trappings to virtual greenery. When NeoPlanet launched in October, it had an exclusive partnership with NBC's Snap.com. The deal ended in April.

NeoPlanet's "desktop portal" is free to download and features an anchored channel bar next to a browser overlay for Netscape and Internet Explorer. A window at the bottom of the NeoPlanet screen lets advertisers push ads to

users. In addition to the Lycos-branded version of NeoPlanet rolling out today, in coming months the company will unveil co-branded versions of its desktop portal browser interface for sister sites Wired and Tripod.

"We think of NeoPlanet as the next-step browser that integrates content, personalization and, frankly, fun on top of the great technology from Microsoft and Netscape," said Drew Cohen, president and CEO at NeoPlanet.

Lycos officials could not be reached by press time.

Phoenix-based NeoPlanet has a registered user

base of 1.2 million, with 550,000 unique visitors monthly and 110,000 visitors daily. Because the product can be updated dynamically, the changes will be apparent immediately to users.

Cohen said NeoPlanet can deliver a more relevant user experience because the interface seamlessly blends content and navigation. As part of the new deal, NeoPlanet and Lycos will jointly pursue distribution through ISPs and OEMs. ■



NeoPlanet has signed a deal with Lycos to launch a co-branded version of its service, which offers users a customizable browser.

bits

• NBC last week said it would merge its Internet properties, which include **NBC.com**, NBC's **Interactive Neighborhood**, **Videoseeker.com** and a 10 percent stake in **CNBC.com**, with online community **XOOM.com** and NBC portal **Snap.com**. The merger will result in the formation of **NBC Internet (NBCi)** and will be housed under



the umbrella of the Snap.com consumer brand. NBCi will acquire \$380 million in NBC TV Network advertising over the next four years; they plan to sell an additional \$500 million in advertising over the following six years. At the conclusion of the merger, NBC will own a 49.9 percent stake in NBCi and will name directors to six of the 13 board seats.

• Audience measurement company **Media Metrix**, New York, added 24 markets to its Local Measurement Service, used by advertisers, agencies and content providers for determining ad rates and targeting content. Markets include Atlanta, New York, Philadelphia, San Francisco and Los Angeles.

• **Fleet Credit Card Services**, Horsham, Pa., will market its **Visa** and **MasterCard** brand credit cards via a targeted banner campaign across New York-based **24/7 Media's** network. The agreement could generate up to \$32 million for 24/7.

• **CondéNet** later this year will start to customize content for food site **Epicurious.com**, both New York, for the United Kingdom.

• **Spree.com** welcomed **barnesandnoble.com** as the exclusive bookstore to its e-commerce community.

• **Yahoo!**, Santa Clara, Calif., launched a "Specials" center on the front page of its **Yahoo! Travel** site. The area will market



Last MinuteTravel.com

featured travel deals from **Auto**

Europe, Dollar Rent A Car, Holiday Inn Hotels & Resorts, Hotel Reservation Network, Renaissance Cruises, The Travel Company and Uniglobe Travel Online. Airfare deals will also be offered from **American Airlines**. Separately, **LastMinuteTravel.com**, Atlanta, partnered with **Continental Airlines, United Airlines, Radisson Hotels, Carnival Cruise Lines, Norwegian Cruise Lines, Renaissance Cruises, Travelscape** and **Globetrotters** to post time-sensitive travel offers online. They also will have preferred banner ad sponsorships on the site.

Consumers Know Beenz About Online Incentives

BY SUSAN KUCHINSKAS—If you don't know beenz now, you may soon, thanks to a new campaign breaking today. A print effort for The Beenz Company will tout beenz, the New York-based firm's eponymous Web currency, which the company hopes will attract new visitors, create coveted "stickiness" and convert surfers to buyers.

Retailers buy licenses from Beenz, and then offer the faux currency to users to get them to register, or complete surveys, for example. Users can collect beenz across a network of sites and redeem them for merchandise or discounts. Beenz.com directs users to network sites, and collects revenue from ads there.

Beenz CEO Philip Letts said he wanted to "get people thinking and laughing, to start this underground type dialog around it." The New York-based Romann Group, which touts its trademarked "bandwidth" online awareness focus, designed the logo and three ads targeting both consumers and trade with copy such as "attention, greedy bastards."

"There's a Net attitude you have to cap-

ture," said creative director Gad Romann. "If the Net had a currency, it wouldn't be pictures of George Washington. We needed something ... more fun and global."

The "b" in the beenz logo looks like the British pound symbol, a throwback to

Beenz's roots—it was founded in the U.K. in 1997, moving to New York in March of 1999, the same month beenz launched globally. The majority of the 50 retail partners, or "beenz traders," are in New York. California "traders" include Web 'zine gamespot in San Francisco, wineseller Virtual Vineyards in Palo Alto, and CollegeClub.com in San Diego.

"The challenge for beenz will be ... getting a critical

amount of merchants who have salable goods [for redemption]," said Ken Kerr, an analyst with The Gartner Group, Durham, N.C. "On the other side, one of the hard things about Internet commerce is getting people to pull the trigger. If you can get somebody to buy something at your site, even if they're just spending beenz, it could be a good ploy to generate sales." ■



Beenz will tout "beenz," its online currency, via a print effort.

Latitude90 Beefs Up Internet Sales Offerings

BY ADRIENNE MAND—Ad rep firm Latitude90, which to date has represented a relatively small sampling of about 20 sites, has created four new sales channels and will begin to sell ads in a network model.

Individual Web site sales will be under the new heading of L90 Premium, for which Los Angeles-based Latitude90 will sell traditional banner packages as well as sweepstakes, promotions, and content integration, which CEO John Bohan says generate higher click-throughs. Sites include 100Hot, Hollywood.com and Fitness Online.

iVillage, New York, started with an online media buy on Fitness Online and, through L90 Premium, has extended the deal to include four half-page ads in *Shape* magazine during the fourth quarter. "It's the kind of media relationships we like to

have, which go beyond banners and there's some content integration and some offline exposure as well," said iVillage advertising director Hillary Graves.

Another new sales channel, L90 Targeted, allows advertisers to buy in 12 categories. Buys for the new L90 R&E ("reach" and "efficiency") are placed across the group of about 50 sites. Additionally, "We found a number of advertisers interested in name acquisition programs" and other direct marketing formats, Bohan said. As such, the company has created L90 D.m., a direct marketing channel for e-mail, opt-in registration and customized name acquisition pop-up windows and interstitials.

Latitude90 also signed new clients CDnow and click2send, which offers a format to send large files over the Net. ■

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A really, really big idea.

Isn't It Rich? Firm Plans Über E-Mail Effort

BY SUSAN KUCHINSKAS—The rich, and e-mail, keep getting richer.

In the latest indication that e-mail marketing madness may be the successor to portal mania, multimedia e-mail provider Media Synergy, Toronto, today announced a 24-month agreement to provide its services to Multiple Zones International, a computer hardware and software direct retailer. The unlimited license is based on a fixed monthly price, worth more than \$100,000 per year.



Multiple Zones plans a rich e-mail campaign.

Media Synergy will provide its Flo Network services for targeted and varied e-mail campaigns that Multiple Zones will send to its customers upwards of 100 times a year.

"Our contact strategy is to contact our e-mail customer database a minimum of two times a week with very targeted messages, based on preference information captured on the Web site," said Lisa Lix, director of marketing at Multiple Zones.

Based in Renton, Wash., Multiple Zones mails about 40 million print *Mac Zone* and *PC Zone* catalogs a year in the U.S., and

also operates a commerce Web site, Zones.com. "We're trying to lower the cost of customer acquisition by maximizing the use of e-mail marketing," Lix explained.

Rich e-mail is growing in popularity—Media Synergy U.S. sales director Matt Gibson estimates there are at least 26 companies working the field. Media

Synergy believes its differentiation is its Aloha Rich Media authoring system, which compresses multimedia files and

embeds a player into the compressed file.

Advertisers can use Flo Network services to run all aspects of e-mail campaigns using plain text, HTML, multi-part HTML or Aloha Rich Media. When the receiver opens the e-mail, clicking on an icon within the body launches the ad, which can include animation, sound, links to advertisers' Web sites and the ability to complete a purchase right from the e-mail.

Multiple Zones also chose to work with Media Synergy because of its "e-mail sniffer" which serves different e-mails depending on what a user's e-mail program can handle. ■

Factpoint to Offer Web Content Certification

SLOANE LUCAS—Today marks the official launch of Factpoint, a Burlington, Mass.-based firm which in June will offer what it dubs the Content Certification Suite, a software product that helps companies automate their content creation and Web uploading process, and detects tampering.

According to chief executive and chief technology officer Jothy Rosenberg, once a Web document is created, such as a press release or a product description, it is automatically routed to the people who need to approve or edit the work. Changes are tracked, to establish accountability.

Once posted online, content is embedded with Factpoint's logo, an orange mirror image of the ubiquitous "@" sign, indicating that the content is the final, approved version. When a consumer clicks on the

sign, a digital certificate appears listing the who, what, where and when of the document. If a flashing red warning appears, the document has been altered.

Uses can span unlimited industries, says Rosenberg, from corporations like General Motors, now alpha testing the product, who want to automate complex content flow, to e-commerce sites who want accountability when prices are posted incorrectly.

Factpoint vice president of marketing Rod Hodgman says Bloomberg is considering signing on after a wayward PairGain employee duplicated a Bloomberg page to post false reports that sent PairGain stock soaring. News sites could post the Factpoint logo as a service to users to ensure unaltered content. Pages not bearing the mark would be easily identified as fraudulent. ■



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IAS Stats Show Ad Spending Up

Web advertising spending exceeded \$1 billion in 1998, according to InterMedia Advertising Solutions' InterWatch report. While that number is up from the company's finding last year, the number is dramatically less than the Internet Advertising Bureau's year-end tally of \$1.92 billion.

Part of the discrepancy is likely due to the differing ways in which the two companies track Internet ad spending. The IAB compiles its numbers by conducting an anonymous survey of ad revenue from a large roster of sites, in a process that is

The Web by the Ad Numbers

	1998	1997
Internet Advertising Bureau	\$1.92 billion	\$906.5 million
InterMedia Advertising Solutions	\$1.03 billion	\$544.8 million

overseen by Price Waterhouse Coopers. InterMedia, on the other hand, largely relies on rate cards to determine how much advertisers spend online.

The IAS report, which tracks online media spending in more than 400 industries, also found the Internet is comprising more of overall ad budgets.

Computers and software continued to be the top spending category at \$461.8 million, though its share of total advertising on the Web dropped from 50.5 percent in 1997 to 44.7 percent this year. Spending overall was up 89.8 percent.

Categories with the largest growth: medicines, up 386.5 percent; government and organizations, up 328.7 percent; retail, up 235.6 percent; direct response companies, up 214.5 percent; public transportation, hotels and resorts, up 135 percent; and financial sites, up 128.5 percent.

Microsoft remained the leading spender overall at \$34.9 million, up 9.4 percent, followed by IBM at \$28.5 million, up 58.6 percent. Compaq leapt from 22nd to third, with a 169.8 percent increase to \$16.2 million.

General Motors went from ninth to fourth, up 84.8 percent to \$12.7 million. Excite slipped from third to fifth by posting a meager 1.5 percent increase.

Non-technology advertisers increased online advertising, with Barnes & Noble up 280.2 percent to \$7.6 million, catapulting it from 42nd to ninth.

Datek Securities jumped from 30th to 10th, with spending up 201.2 percent to \$7.6 million.

IAS says the Net represents 1.29 percent of overall ad budgets, up from .74 percent in 1997.

IAS is owned by Adweek Magazines parent VNU.—*Adrienne Mand*

IQ Data



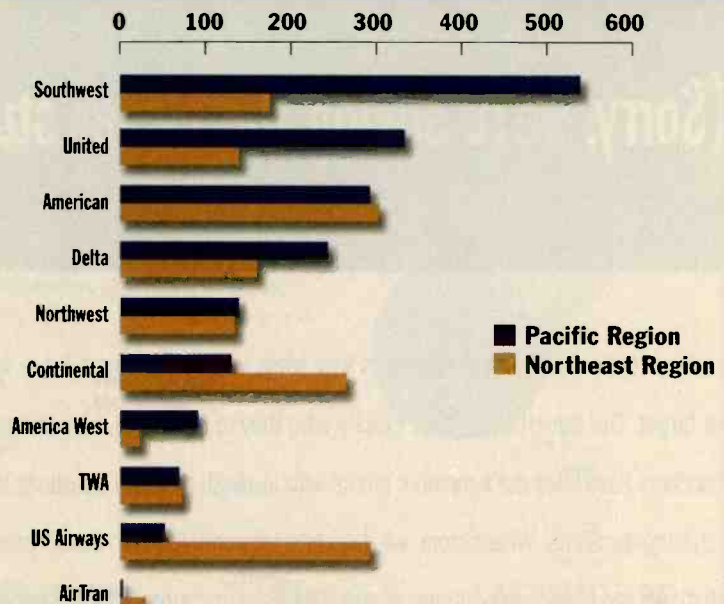
South by Southwest: Smaller Carrier Is Tops

A good advertiser Web site does make a difference. How else to explain why the three sites published by Southwest Airlines, the Dallas-based carrier which is currently seventh in sales in the category, could outclass its nearest competitor in unique Web site visitors per month by 300,000? Certainly, it has greater reach in the west than the east, but it leads even Delta and United on this coast. Marketers take note.

Airline Site Report - National

	Unique Visitors (in 000s)	Reach (%)
TOTAL WEB AUDIENCE	61,588	100.0
1 Southwest Airlines ¹	1,903	3.1
2 American Airlines ²	1,635	2.7
3 Delta Air Lines ³	1,299	2.1
4 United Airlines	1,130	1.8
5 Northwest Airlines	1,100	1.8
6 Continental Airlines ⁴	967	1.6
7 US Airways	871	1.4
8 Trans World Airlines	568	.9
9 America West Airlines	384	.6
10 AirTran Airways	222	.4

Airline Site Report by Region - Northeast vs. Pacific



¹Southwest data combines southwest.com, iflyswa.com and swvacations.com. ²American data combines aa.com and americanairlines.com. ³Delta data combines delta-air.com and deltaairlines.com. ⁴Continental data combines continental.com, cooltravelassistant.com, coticket.com, flycontinental.com and onepass.com. Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



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Analysis



E-com for the Little Guy

Outsourced e-commerce support stokes small business. *By Sloane Lucas*

These days, every online *tchotchke* seller wants to be Amazon.com. While that may not be possible, there's a growing group of companies that will at least help them try, offering tools that allow smaller e-commerce players to outsource everything from their payment systems to customer support. If they can't be Amazon.com, at least they can act like they are.

Certainly, outsourced support is not new to the online industry, but Net veterans are seeing increased demand due to the current e-commerce boom.

"It allows smaller companies to work with larger companies that have the infrastructure, which allows them to go from small to big very quickly," says Ken Orton, chief e-business strategist for San Francisco-based consultancy Cognitative.

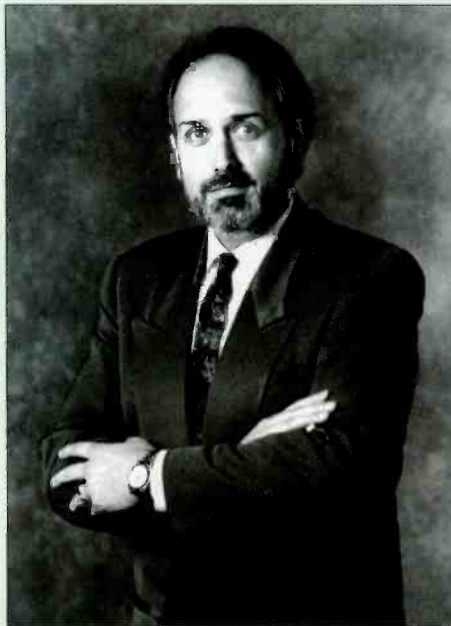
Nancy Goldberg, senior vice president of sales for CyberCash, agrees. "There are a lot of people rushing in to provide that kind of support," she says. Reston, Va.-based CyberCash has been providing e-commerce payment systems since its founding in 1994.

"When Cybercash started out, merchants had to build their own," says Goldberg. "Now you can buy all the tools as software, pre-packed, or have them pre-bundled, or bundle them yourself."

The basic pieces to e-commerce

are relatively standard, says Goldberg. Companies need a Web site, some kind of virtual storefront, the ability to accept payment, and a fulfillment process to handle shipping, tracking and customer support.

Major technology players such as IBM are bundling small busi-



Outsourcing e-commerce support can make a business grow "very quickly," says Cognitative's Ken Orton.

ness solutions products as well. On May 4, the Armonk, N.Y.-based company introduced its Small Business Program, which packages a customized Web link, hardware and software, e-business tools, and technology service and support programs into the service.

"IBM is really trying to put a lot

more resources toward making our products and solutions relevant to smaller businesses," says Bill Pence, director of development for Internet media for IBM's Internet Division.

On the local level, companies like Englewood, Colo.-based US West Dex, the print and online directory publishing arm of US West, are targeting mom and pop shops and other small businesses in its region, which encompasses 14 states across the West and Midwest. The company had been offering its InfoPage to advertisers, a lone page that links to the uswestdex.com directory site.

Jeff Tarr, vice president and general manager of Dex's Internet Group, found an increased demand from small business for more elaborate Web sites. But, says Tarr, "They don't want to do it themselves." And so, in April, US West Dex began offering a more extensive Web site service, with packages as low as \$29.95 a month.

The challenge for small companies, says Tarr, is to drive traffic, which is difficult with no marketing budget. To make even the lowest priced Web site package more effective, each is bundled with at least one link to the directory site. The company maintains a staff of copywriters and graphic designers to craft banner ads as well, which are served locally via

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both New York-based DoubleClick and Flycast, San Francisco.

But while such resources are immeasurably helpful to small sites, there is a downside. "The problem [with outsourcing] is that you get a pretty generic offering," explains Orton. He believes that firms need to give their site their own look and feel, send their own marketing messages, and control both the content and service side.

The solution could be as easy as a download. In June, IBM launches its HotMedia 2.0, an upgraded version of its plug-in Java tool, available free on the Web. Its new features include Mac compatibility, streaming audio and 360-degree imaging.

The tool's benefit goes beyond being a freebie; it lets users create everything from banner ads to graphics without additional tools.

"We're trying to enable the thousands of small- to medium-sized businesses moving to the Web to do

to log on to a site and, from there, generate e-mailings, track responses and even generate a response to a response, opening up a dialog with potential customers.

Responsys.com's target is companies "that are not Amazon.com that want to be Amazon.com" in

"The problem [with outsourcing] is that you get a pretty generic offering," says Ken Orton.

their categories, says Atri Chatterjee, vice president of marketing for the Santa Clara, Calif.-based company, which was founded in April 1997. The company already counts Netscape, Network Associates, software company Release and Mother Nature, a vitamin and supplement marketer, among its clients.

CyberCash is exploiting another niche in the online direct marketing industry: the one-click purchase. In late 1998 the company launched its InstaBuy system, which allows shoppers to pre-register payment and shipping information once, and then shop on any merchant site hooked up to the system simply by clicking on the InstaBuy logo.

The benefit to smaller sites is not only easier shopping, but instant e-commerce credibility that they might not have on their own. Some large e-commerce providers have signed up for the service as well; credit card issuer First USA adopted the system, rebranded it as VersaPay, and helped sign up Cyberian Outpost, iVillage, CBS MarketWatch, and Borders, among other sites.

CyberCash is promoting the service to consumers via a TV,

print and online campaign from Atlanta-based agency Donino, White & Partners. TV spots broke in early April; other media follow this month.

On the tech support end, companies like Canton, Mass.-based Stream, which have long offered

outsourced customer and technology support, are rushing to establish themselves as an ideal choice to help wayward Web surfers navigate a merchant's site. In March, the company launched Emediate, a bundle of online services including self-help, e-mail, and of course, real-time chat.

Elaine Wilmore, director of segment marketing overseeing the Internet market for Stream, explains, "[Emediate] allows a company to focus on their core competency." Other benefits include better quality of service and lower cost.

She insists that doing it on the cheap just isn't an option. "You could go out and hire a customer service person for \$12 an hour, but we have a complete infrastructure in place where we provide training."

The race to corner some segment of the market looks to get fierce, says Wilmore, who, like other outsourcers, is bracing for an onslaught of competitors. "I think that there are a lot of companies that were customer service oriented that will become competitors, just because the [e-commerce] space is so huge."

It's a buyer's market. ■

InstaBuy has the potential to give small businesses a leg up in developing their e-commerce options.

things inexpensively, quickly and easily," says IBM's Pence.

At least one Internet startup is positioning itself to help smaller companies employ the latest online marketing craze: e-mail campaigns.

The company, responsys.com, is touting a subscriber-based direct marketing service, starting at \$2,000 a month, which allows clients

CULTURE TRENDS

MTV Around the World

Week of 5/10/99

MTV Asia

Artist	Title
1. New Radicals	You Get What You Give
2. E.John/L.Rimes	Written in the Stars
3. G. Michael	As
4. Blondie	Maria
5. Ricky Martin	Livin' La Vida Loca

MTV Latin America (South Feed)

Artist	Title
1. Los Pericos	Pupilas
2. Blondie	Maria
3. Los Cabelleros	Avanti Morocha
4. Offspring	Why Don't You Get a Job?
5. Metallica	Wiskey in a Jar

MTV India

Artist	Title
1. Sonu Nigam	Ab Muje Raat Din
2. Vengaboys	We Like to Party
3. Pankaj Uddhas	Aahista Kije Baatein
4. Cher	Believe
5. G. Michael	As

MTV Australia

Artist	Title
1. TLC	No Scrubs
2. Sugar Ray	Every Morning
3. Eminem	My Name is..
4. Offspring	Why Don't You Get a Job
5. Everlast	What It's Like

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay. Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	9	Please Remember Me	Tim McGraw
2	1	1	17	Wish You Were Here	Mark Wills
3	5	3	23	You Won't Ever Be Lonely	Andy Griggs
4	4	4	15	Gone Crazy	Alan Jackson
5	8	5	21	Hands of a Working Man	Ty Herndon
6	11	6	13	Two Teardrops	Steve Wariner
7	10	7	16	Anyone Else	Collin Raye
8	3	1	23	How Forever Feels	Kenny Chesney
9	12	9	11	Man! I Feel Like a Woman!	Shania Twain
10	13	10	10	Write This Down	George Strait
11	6	6	27	Drive Me Wild	Sawyer Brown
12	7	2	21	I'll Think of a Reason Later	Lee Ann Womack
13	14	12	15	Everytime I Cry	Terri Clark
14	15	14	14	Hillbilly Shoes	Montgomery Gentry
15	9	3	28	Ordinary Life	Chad Brock

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MTV Around the World

Week of 5/10/99

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Artist	Title
1. Britney Spears	Baby One More Time
2. Shania Twain	That Don't Impress Me Much
3. G. Michael	As
4. Blondie	Maria
5. Offspring	Pretty Fly

Billboard's Top 10 Country Singles

Compiled from a national sample of airplay. Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	9	Please Remember Me	Tim McGraw
2	1	1	17	Wish You Were Here	Mark Wills
3	5	3	23	You Won't Ever Be Lonely	Andy Griggs
4	4	4	15	Gone Crazy	Alan Jackson
5	8	5	21	Hands of a Working Man	Ty Herndon
6	11	6	13	Two Teardrops	Steve Wariner
7	10	7	16	Anyone Else	Collin Raye
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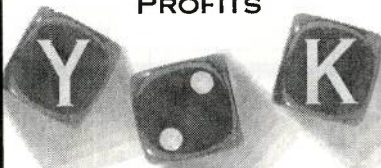
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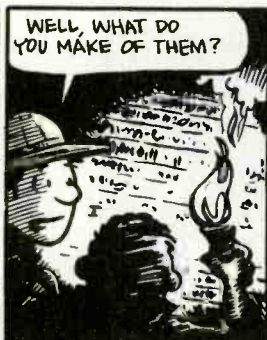
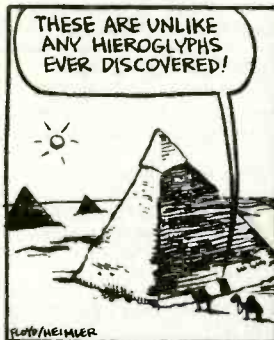
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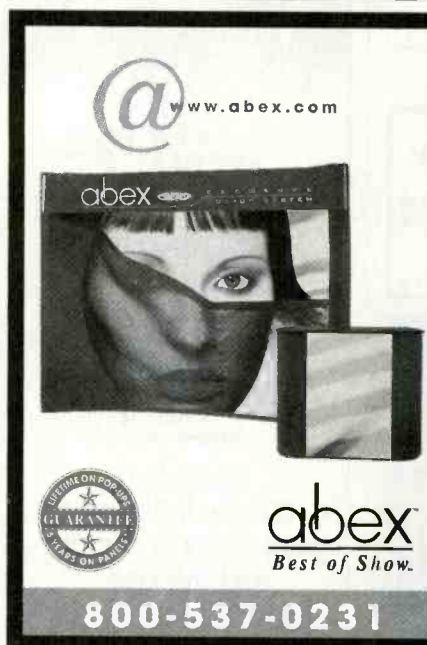


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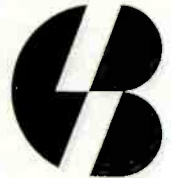
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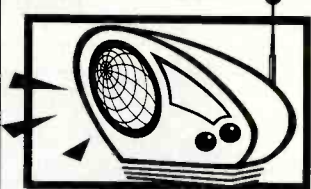
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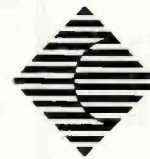
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ADWEEK DIRECTORIES has an exciting entry-level inside sales opportunity for you to sell advertising in our directories serving the advertising, marketing, traditional media, and new media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focussed, consultative sales approach. Here's a chance to make your mark with some terrific proven products. Competitive salary, excellent commission package and benefits.

Fax resume, cover letter, and salary history to:

Harold Itzkowitz 212-536-5315

Resumes without cover letters will not be considered.

EOE

The Hollywood Reporter, the world's most complete entertainment news and information source, is looking to expand its circulation team.

We currently have the following position available:

Telemarketing Specialist

Job Summary: Responsible for generating new subscriptions and renewals by outbound telemarketing. Resourceful prospecting for new lists to call on and development of new business. Base plus incentive bonus.

Preferred Qualifications: Ideal candidate should have previous telemarketing experience with excellent phone manners and the ability to close the sale. A proven track record is desired.

Be an integral part of an exciting and innovative company. Interested candidates should forward their resumes and salary requirements to:

The Hollywood Reporter

Attn: Human Resources

5055 Wilshire Boulevard, Los Angeles, CA 90036

Fax: 323-525-2211

EOE. No phone calls please.

HELP WANTED

MARKETING & NEW BUSINESS

Global branding and design consultancy is expanding its Marketing and New Business Development team. We presently have openings in New York and San Francisco. A firm foundation in branding and package design is essential.

Both positions require a minimum of five years relevant experience as well as strong writing, communication and presentation skills. Please forward a cover letter, outlining specific qualifications and salary history, via efax to:

(603) 372-6945.

ACCOUNT SERVICE & CREATIVE

Bromley, Aguilar + Associates, a leader in Hispanic advertising, seeks to fill the following:

- **Senior Account Executive** - 2 years of related account management exp....strategic and analytical...excellent execution of campaigns
- **Account Supervisor** - 6 years of related account management exp....can lead, develop and grow existing and new accounts...strong supervisory skills
- **Associate Creative Director** - 5 years of related exp....provides leadership on creative work that is strategic, bold, moving and brand building

All positions require a BA in advertising, marketing or a related field and bilingual fluency (Spanish/English). Salaries commensurate with experience. Benefits and relocation packages available. Send resumes to Attn: Human Resources, Bromley, Aguilar + Associates, 401 E. Houston, San Antonio, TX 78205. Fax: (210) 244-2404, Ph: (210) 244-2300, email: noriega@bromley-aguilar.com EOE

MARKETING VICE PRESIDENT

Exciting opportunity to team up with a growth company. Mid-sized N.J. producer and distributor of video, audio and lifestyle products seeking a diversified marketing executive. Must be experienced in marketing strategies, planning and implementation. Communication and computer skills a must. Experience in the entertainment industry covering video, music and publishing helpful. Experience should include working with national retailers, key artists, direct marketing and cross promotions of at least 5 to 10 years. Must have strong aptitude for current trends, market analysis, projections and budgeting. Internet experience a plus. Full benefits. Send resume and salary history to:

Box #5096
Newark, NJ 07105
FAX: 973-344-0465
Attn: AR



Account Management/ Media

We're growing and looking for several highly motivated and dynamic professionals to join our account and media teams. In search of all levels of talent. Opportunities available in the following cities: Orange County, Los Angeles, San Francisco, Seattle, Dallas, Denver and Atlanta. QSR experience highly desirable. If you are a motivated team player and capable of working in a fast-paced environment, Please submit resume, cover letter and salary history to:

FCB
4 Hutton Centre Dr., #1000
Santa Ana, CA 92707
or fax to (714) 432-1108
attn: city/position desired
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Regional Ad Sales Manager Where Magazine NYC

the world's leading int'l. visitor publication, seeks an Eastern Ad Sales Manager with 5+ years selling exp. Sales territory includes Tri-state region and Southeastern states. Up-scale fashion retail exp. a must. Travel market exp. beneficial. \$100,000+ comp. Xint benefits package. Report directly to: VP Sales in Los Angeles.
Fax resume to: 310-893-5444.

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Fax: 1-800-657-4126

Mail to: The Weber Group Source Code:

P.O. Box 439 Burlington, MA 01803

We're Seeking . . . **PR STRATEGISTS** - media savvy, technology proficient & capable of thinking 'big' and acting swiftly in a global marketplace.

Account Director

This position provides significant PR program development, account and staff management, and strategic counsel. Must have the ability to efficiently assess and orchestrate team members' roles. 8-10 years in PR required, some of it agency side. Code: S116199AD

Account Supervisor

This role requires the ability to partner with our clients, create PR solutions to real-world circumstances, inspire teams, and share the benefits of your 6-8 years media relations and marketing communications counseling experience. Code: S116199AS

Account Executive

This requires fostering relationships with the press, analysts and client contacts. Play critical role in developing press materials and strategies for leading companies in the high tech and consumer tech markets. Come to the post with 3-6 years experience. Code S116199AE

Marketing Assistant Mid \$30's

CONSUMER REPORTS Interactive Product Marketing Department has an exciting new position available for an experienced **MARKETING ASSISTANT**.

Ideal candidate will have 3+ years of market planning and/or advertising experience that includes a thorough knowledge of promotions in various media, especially print. Proficient with personal computer. Excellent Word, Excel and Oracle skills, knowledge of Mac and/or Quark a plus. Will have superior organizational, verbal and written skills, strong flexibility and be self motivated. Efficient time management skills, ability to juggle simultaneous projects and ability to work with minimum supervision.

Our position offers excellent benefits. To apply, send resume and cover letter indicating salary requirements to: **Consumers Union, Box HC, Human Resources Dept., 101 Truman Ave., Yonkers, NY 10703. EOE.** Only those applicants being considered will be contacted.

Consumer Reports

Published By Consumers Union

Classified Advertising
1-800-7-ADWEEK

ADVERTISING SPECIALIST

American International Group, Inc., the leading U.S.-based international insurance organization and among the nation's largest underwriters of commercial and industrial coverages has an opportunity in its Corporate Communications Department in Downtown Manhattan.

Broaden your experience with a variety of challenges working on the client side. Help manage our ad agency, creative development/production and media planning and placement for corporate/product advertising utilizing trade and consumer magazines, newspapers and the Internet.

A minimum of two years advertising agency experience in Media Planning, Account Management, or Marketing, (preferably in insurance/financial services), is necessary.

Please send resume and salary requirements to:

American International Group, Inc.
Corporate Staffing, Dept. AK/ADS
72 Wall Street, 11th Floor
New York, NY 10270
Fax: 212-509-9705 EOE.

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Banner Advertising Producer: Experienced web producer wanted for the production of banner ads for all agency clients. Rich media and digital print production a plus. Must know latest technology.

Integrated Marketing Account Executive: Newly formed Integrated Marketing Group seeks account exec for combination of advertising, collateral, online and sales promotion work.

If you can fill these positions (or have some interesting ones of your own) please fax your resume to 212-647-5999.

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Mad Dogs Wants You Print Production

Mad Dogs and Englishmen is looking for a print production person. 2-3 years agency experience, preferably with a small shop. Must be detail oriented, energetic, resourceful, and have a good memory as well as a sense of humor. We are an extremely creative, fast-paced agency. Production is an important part of our process. Dog lovers a must. Target start date 7/5. Fax resume to: **Valerie Hope (212) 675-0340** or mail to **126 Fifth Ave., 12th Floor, New York, NY 10011.**

SENIOR MEDIA BUYER/ PLANNER

For national Hispanic ad agency/
Miami. Top salary/benefits.
Fax resume to: **(305) 442-2598.**
Confidential application.

Classified Advertising
1-800-7-ADWEEK

SALES ASSISTANT

Dynamic radio network co seeks efficient, organized person able to handle several tasks simultaneously; PC literate, MSWord, Excel, Power Point; type 50 wpm. Position includes phone contact with agencies and clients, accurate record maintenance, various duties and projects as they arise. Some office experience and strong positive attitude required! Friendly group; excellent benefits.

Fax resumes to
212-445-3959

ADVERTISING/ PROMOTION AGENCY ACCOUNT SUPERVISORS

Fast paced, rapidly growing agency seeks individuals with 2-5 years experience in advertising and/or sales promotion. Knowledge of planning, creative development, and process a must. Exciting place to be-great clients and never a dull moment. Fax resume and your best 1-page case study to:

Donna Rifkin @ (212) 779-0825

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We'd like to put another AE on Saturn

Apparently, we need a new suit. And not just any old suit will do. We're looking for one that travels well. Specifically, a field account executive to help out in the Northeast developing quality advertising for our Saturn retail partners. You should have a strong retail background. Automotive experience is helpful. And a commitment to making great advertising is a must. If you'd like to come in and talk, just send us a resume, with salary requirements, to the address below.

Publicis & Hal Riney
One Park Avenue, 19th Floor
New York, NY 10016
Attn: Sal Triano



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who understand marketing, can think in at least three dimensions, can manage a myriad of projects at once, and has supervisory experience. Automotive experience a plus, but not essential.

Us? We're one of the leading producers of automotive communications. And we're really busy. The rest we'll tell you in an interview. Send your resume, salary history and samples of your work to:

The Designory, Inc., 211 E. Ocean Blvd, Ste. 100, Long Beach, CA 90802-4809 or Fax: 562-491-5225. Attention HR. No calls please

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ASSISTANT ACCOUNT EXECUTIVE

Merkley Newman Harty, a creative SOHO advertising agency, seeks an assistant account executive. The successful candidate will manage all aspects of account services and must be detail oriented and well-organized. If you have a minimum of 6 to 12 months account management experience with an advertising agency as well as a bachelor's degree, please submit your resume to:

Human Resources
Merkley Newman Harty
200 Varick Street
New York, New York 10014-4810
FAX (212) 366-3632

SR. MEDIA PLANNER

National agency specializing in luxury goods category seeks media pro with 2+ years of print planning experience in an agency or media buying service environment for mid-town NYC office. Seasoned writing and presentation skills are a must to handle heavy client and media contact.

*Please fax resume
with salary requirements:*

(212) 582-0770 Attn: Ken

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Roz Goldfarb Associates
(212) 475-0099

Classified Advertising Call 1-800-7-ADWEEK

Why are men so reluctant to talk about prostate cancer? Much like breast cancer in the 1970's, it's still not considered a subject for 'polite' conversation. As women, we've seen the benefits from lifting this wall of silence. Now it's time men took a page from our book.

Prostate cancer is a leading killer of men over 50. This year alone some 180,000 men will be diagnosed with the disease. Many thousands more have the disease and don't know it.

ARE WOMEN BETTER EQUIPPED TO DEAL WITH PROSTATE CANCER THAN MEN?

So the Cancer Research Institute and the American Cancer Society have joined together to form *The Prostate Cancer Initiative*. It's a national program designed to increase awareness among men (and women), provide patient care and fund the latest clinical research into harnessing the power of the body's immune system to fight the disease.

To learn more about prostate cancer, call the American Cancer Society at 1-800-ACS-2345, or write to *The Prostate Cancer Initiative*, care of Cancer Research Institute, 681 Fifth Avenue, New York, NY 10022.



CULTURE TRENDS

MTV Around the World

Week of 5/10/99

MTV Europe

Artist	Title
1. Britney Spears	Baby One More Time
2. Mr Ozio	Flat Beat
3. 2Pac	Changes
4. Vengaboys	Boom Boom Boom
5. Cher	Strong Enough

MTV Latin America (North Feed)

Artist	Title
1. Control Machete	Si Senior
2. Offspring	Why Don't You Get a Job
3. The Cranberries	Promises
4. Savage Garden	The Animal Song
5. Everlast	What It's Like

MTV Brazil

Artist	Title
1. Bon Jovi	Real Life
2. Five	Everybody Get Up
3. Cidade Negra	A Estrada
4. Hanson	Gimmie Some Lovin'
5. New Radicals	You Get What You Give

MTV Russia

Artist	Title
1. Nogu Svelo	S.O.S.
2. Whitney Houston	Heartbreak Hotel
3. Silverchair	Anthem for Yr2000
4. Linda	Vzglyad Iznutri
5. Bryan Adams	Cloud #9

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	5	Livin' La Vida Loca	Ricky Martin
2	2	1	13	No Scrubs	TLC
3	3	2	15	Kiss Me	Sixpence None T Richer
4	4	3	19	Every Morning	Sugar Ray
5	5	1	22	Believe	Cher
6	6	3	10	What's it Gonna Be?!	B. Rhymes/Janet
7	7	2	21	Heartbreak Hotel	W. Houston, F. Evans, K. Price
8	10	8	4	Who Dat	JT Money Featuring Sole
9	38	9	6	Fortunate	Maxwell
10	13	10	7	Give it to You	Jordan Knight
11	11	10	7	Please Remember Me	Tim McGraw
12	8	8	34	Slide	Goo Goo Dolls
13	14	13	22	What It's Like	Everlast
14	12	12	33	Fly Away	Lenny Kravitz
15	69	15	3	Where My Girls At?	702

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Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. Provided by SoundScan.

This Week	Last Week	Wks on Chart	Artist	Title
1	1	4	Vengaboys	The Party Album!
2	5	4	Buckcherry	Buckcherry
3	4	4	T.D. Jakes	Sacred Love Songs
4	6	4	Montgomery Gentry	Tattoos & Scars
5	3	4	Lil' Troy	Sittin' Fat Down South
6	12	12	Los Tri-o	Nuestro Amor
7	14	5	Lo Fidelity Allstars	How to Operate...
8	8	3	Andy Griggs	You Won't Ever Be Lonely
9	10	55	Elvis Crespo	Suavemente
10	9	8	Beth Orton	Central Reservation
11	7	2	Anointed	Anointed
12	13	6	Cassandra Wilson	Traveling Miles
13	11	3	Staind	Dysfunction
14	15	34	Susan Tedeschi	Just Won't Burn
15	17	32	Lee Ann Womack	Some Things I know

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ADWEEK

DIRECTORIES

1999 Editions

Are you using up-to-date data? The 1999 editions of **The Adweek Directory**, **The Brandweek Directory** and **The Mediaweek Directory** can help you get the job done quickly and accurately. Covering Advertising, Brand Marketing and Media, these updated reference sources contain over 24,000 companies and more than 100,000 key personnel.

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Also, if you're looking for someone to build a Web site, an agency with a multimedia need, or a developer in search of digital alliances, you'll find all the answers you need in the **IQ Directory**. Published by the same people who created ADWEEK's IQ News, it lists over 2,200 Interactive/New Media Marketing Development companies and can save you hours of research.

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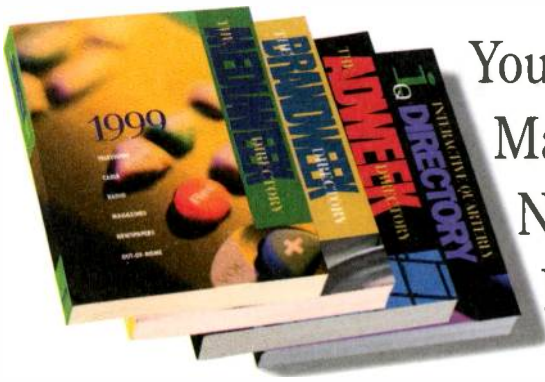
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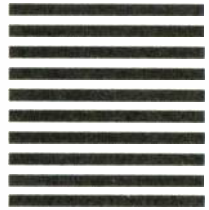
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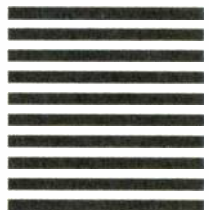
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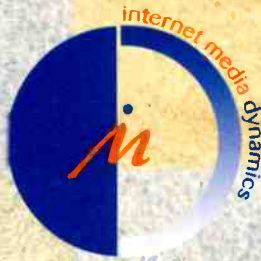
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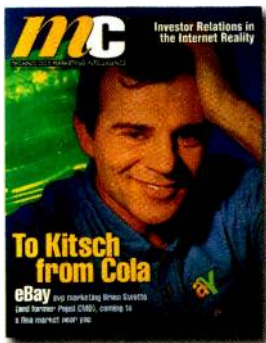
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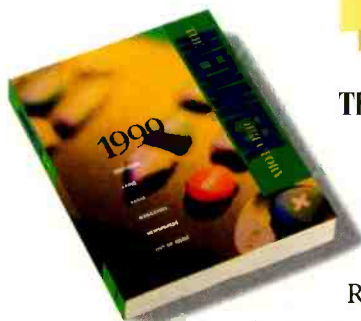
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Magazines

BY LISA GRANATSTEIN

Divide and Conquer

Split-cover editions woo readers at newsstands

Your allergy medication might not be to blame for giving you that dose of double vision: Publishers are increasingly filling newsstands with national split-cover and even four-cover editions of the same issue. While multiple covers are not new, the gambit has picked up momentum this spring, with *Rolling Stone*, *Premiere* and *TV Guide* all issuing split covers this month alone. ♦ With consolidation putting the squeeze on newsstand sales and subscriptions generated by stamp houses in steady decline, publishers are trying different ways to capture eyeballs. "Circulation is a tender spot with publishers right now," notes Ellen Oppenheim, media director at Foote, Cone & Belding. "Split covers could certainly be seen as a way to strengthen newsstand sales."

"We've been doing more split covers," says Steven Reddicliffe, *TV Guide* editor in chief. "In every instance, they generate a true sales increase...in many cases, a phenomenal sales increase."

Since August 1996, *TV Guide* has published at least 10 issues with multiple covers. Subjects getting four-cover treatment have included *Star Trek* and *Seinfeld*. Last May, *TV Guide's* *Seinfeld* extravaganza (with a separate cover featuring each of the show's four stars) sold 3.29 million copies on newsstands, 400,000 more than the book's weekly average in the first half of 1998. This year's March 27 wrestling special (with covers spotlighting four grapplers from the World Wrestling Federation), performed even better, selling 500,000 copies above average.

Last week, *TV Guide* hoped to cash in on *Star Wars* fever, offering a cover package on *The Phantom Menace* fronted by four different characters from the film. *TV Guide* is counting on *Star Wars* collectors to buy all four covers—placed side-by-side, the cover images connect to form a panoramic view of the actors and droids.

Why do *The Phantom Menace* in *TV Guide*? "It's all anybody's talked about in terms of entertainment and pop culture for the last six months," Reddicliffe says. "It's dominated print and coverage on television, whether it's *Entertainment Tonight* or the talk shows." *TV Guide* began stepping up its coverage of theatrical films with its Summer Movie Pre-

view last year; more recently, the title has featured *Patch Adams'* Robin Williams and *Beloved's* Oprah Winfrey on its cover.

The Phantom Menace four-pack was expected to give *TV Guide* a much-needed lift on newsstands last week. In the second half of last year, the magazine's single-copy sales skidded



May is a record-breaker for *Premiere*.

23.5 percent, to an average 2.48 million.

The Force is also with *Premiere* this month. After a year and a half of planning, the Hachette Filipacchi monthly published its first four-cover edition in May, featuring *The Phantom Menace*. "We don't just do it for the sake of doing it," says Steve Aaron, *Premiere* publisher. "Some other magazines do [split covers] more frequently, but we would rather make it more of an event."

Hachette is anticipating sales of 400,000 copies on newsstands, "the largest in *Premiere's* history," Aaron says. The book recently went back to press on the May issue, printing an additional 125,000 copies for stands. *Premiere's* single-copy sales were flat in the second half of '98, at 134,733.

For its special issue this week on the "New Teen Spirit," *Rolling Stone* published its second-ever split cover, featuring heartthrobs for him (Jennifer Love Hewitt) and for her (the Backstreet Boys). "We had two great cover stories and two great cover subjects, and we decided that we would try this and see," says Robert Love, *RS* managing editor. "We're hoping that it has a salubrious effect on newsstand sales, and if it does, we'll be more likely to do it again."

Rolling Stone's newsstand sales dipped 1.9 percent in the second half of last year to an average 185,587, according to the Audit Bureau of Circulations.

The only other time *RS* ran a randomly split edition was in September 1994, when Jerry Seinfeld posed as the Young and the Old Elvis. For that issue, single-copy sales clocked in at 191,540, well under *RS'* 213,284 average for that year. So split covers don't always add up to a newsstand sales bump—not even with a helping hand from Jerry.

For More Info, click here!

Mademoiselle readies online guide for women

Mademoiselle this fall will offer its "career girl" readers a guide to cyberspace and the gear they will need to get there. The one-shot special, called *click here!*, is part of a growing trend at Condé Nast to extend franchises to new products. The effort has included last year's *Currentcy*, a personal-finance title; this fall's *Persona*, an outsert geared to 40-something women; and *Architectural Digest Motoring*, an *AD* lifestyle spinoff for car lovers, without the grease.

click here! will be polybagged with the 700,000 subscriber copies of *Mademoiselle's* October issue and with 50,000 newsstand copies distributed through music retailers including Virgin and Barnes & Noble.

"Women are basically half the Internet audience, and the majority of media serving the Net are still assuming it's male-dominated," says Nina Lawrence, *Mademoiselle* publisher. "Nobody is coming at the information from a demographically skewed point of view toward women, and that is what we are uniquely qualified to do."

Editor in chief Elizabeth Crow and her crew are assembling a product that is both Net-savvy and female-friendly. One section, Cool Clicks, will include a Web shopping guide for fashion and beauty items and travel ideas. That editorial feature is intended to click with *Mademoiselle's* recent redesign, which features "Mlle.links" throughout the book.

[click here!](#) readers will get a say in whether the spinoff should become a regularly published stand-alone title via a page-length marketing survey.

While the special's July 13 ad close is still far off, Lawrence says commitments are coming in from "major" hardware and software companies as well as fashion, beauty and Internet businesses. The rate for what may be as large as a 75-page issue is \$38,000 for a four-color, non-bleed page. Advertisers who buy both *Mademoiselle* and the special will get a 10 percent discount on [click here!](#)

Through May, *Mademoiselle's* ad pages are down 17.5 percent this year to 435, according to the *Mediaweek Magazine Monitor*.

Let's Make A Web Deal

eBay monthly to teach tools of Internet trading

Elsewhere in cyber-publishing, avid Web traders will have a new distraction to contend with starting this summer. eBay, the popular online auction site, is partnering with Krause Publications, a Wisconsin-based collectible and hobby enthusiast publisher, to launch *eBay Magazine*.

The E-commerce lifestyle title is the latest Web vehicle to spin off into print hoping to match the success of Yahoo!, the Web search engine that partnered up with Ziff-Davis on *Yahoo! Internet Life*. The fast-growing, 3½-year-old monthly will boast a circulation rate base of 700,000 with its September issue, up from 400,000 at the end of '98.

"You're hearing more and more everyday about consumer portals and E-commerce," says Jim Gliem, Krause executive publisher. "What this magazine is going to do is cut through all the noise to help find the real value on the Net." With the tagline "Your road map to treasures in cyberspace," *eBay* will include articles on unusual Web auctions, hot sites, fea-

tures and celebrities on its covers.

The title will also talk about technology from an enabling perspective. While a techie magazine might do a survey of personal digital assistants looking at their prices and utility, "*eBay* might take a PDA and show how the average reader uses it to help his or her business or hobby pursuits," explains Kevin Isaacson, executive editor.

eBay will launch in late August as a monthly, with a rate base of 400,000. Krause will handle all editorial and publishing responsibilities, while eBay will lend its name, E-commerce expertise and promotion on its well-trafficked (3.8 million users) Web site.

Gliem expects the title's premiere issue (\$3.99 on newsstands, \$19.95 for an annual subscription) to total 144 pages. Advertisers are expected to include high-tech and online companies, toy makers and possibly automotive.

eBay Magazine is the first dip into mainstream publishing for Iola, Wis.-based Krause, publisher of more than 35 collectible and hobby enthusiast titles. ■



Jenna Elfman graces an eBay prototype cover.

Mediaweek Magazine Monitor

The good news just keeps on coming at *The Economist*, which befittingly, benefits in good economic times. Though the book was off 4 percent for its issue of May 8, it still is pacing 8 percent ahead of last year. An even stronger performance is posted by *TV Guide*, which is up a whopping 42.53 percent for its May 15 issue and 10 percent year to date. *AutoWeek* also had a good issue, with its May 17th edition up 30 percent over the same issue last year. Year to date, however, the book is off a half percent. Still, dig that Jaguar.



Weeklies

May 17, 1999

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	17-May	88.14	18-May	139.03	-36.60%	1,514.74	1,416.25	6.95%
Economist, The	8-May	73.00	9-May	76.00	-3.95%	1,145.89	1,062.30	7.87%
Newsweek	17-May	50.70	18-May	58.57	-13.44%	900.91	861.21	4.61%
People [^] #	24-May	97.86	25-May	83.38	17.37%	1,540.10	1,465.76	5.07%
Sports Illustrated	17-May	55.14	18-May	58.53	-5.79%	1,007.86	1,021.43	-1.33%
Time ^E	17-May	80.32	18-May	52.98	51.60%	1,085.85	941.64	15.31%
US News & World Rpt.	17-May	31.50	18-May	40.94	-23.06%	723.79	709.70	1.99%
Category Total		476.66		509.43	-6.43%	7,919.14	7,478.29	5.90%
ENTERTAINMENT/LEISURE								
AutoWeek	17-May	33.98	18-May	26.16	29.89%	574.14	576.87	-0.47%
Entertainment Weekly ^X	14-May	40.61	15-May	45.17	-10.10%	660.81	603.18	9.55%
Golf World	14-May	26.76	15-May	29.49	-9.26%	523.98	613.63	-14.61%
New York								
DID NOT REPORT								
New Yorker	17-May	30.49	11-May	46.57	-34.53%	637.97	674.05	-5.35%
Sporting News	17-May	21.00	18-May	12.33	70.32%	341.76	311.63	9.67%
Time Out New York	12-May	77.10	12-May	56.90	35.50%	1,230.25	1,057.95	16.29%
TV Guide	15-May	86.63	16-May	60.78	42.53%	1,378.13	1,252.27	10.05%
Category Total		316.57		277.40	14.12%	5,347.04	5,089.58	5.06%
SUNDAY MAGAZINES								
Parade	16-May	10.01	17-May	14.12	-29.11%	246.54	249.34	-1.12%
USA Weekend	16-May	11.34	17-May	10.72	5.78%	258.60	242.95	6.44%
Category Total		21.35		24.84	-14.05%	505.14	492.29	2.61%
TOTALS		814.58		811.67	0.36%	13,771.32	13,060.16	5.45%

E=ESTIMATED PAGE COUNTS; X=ONE MORE ISSUE IN 1998; #=5/25/98 INCLUDES THE 5/26/98 SEINFELD SPECIAL AND THE 5/27/98 SINATRA TRIBUTE.

Students Talk Back

(ENTHUSIASTICALLY)

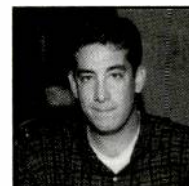


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Media Person

BY LEWIS GROSSBERGER



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Joan, Jobs... Joe

THE REVIEWS OF *STAR WARS EPISODE ONE: THE PHANTOM Menace* are dribbling in, and the word isn't good.

Newsweek said the big movie was a big disappointment. *Time* shrugged. In the face of all this, Media Person wants you to know that he's holding up surprisingly well. He has not been thrown into a frightening, uncontrollable spiral of depression, substance abuse and petty crime, and he's able to carry on his life and work almost normally. Indeed, if anything he may even emerge from the debacle with his sense of self-esteem almost intact. In fact, due to his enviable strength of character, Media Person has been able to look beyond

the shattering *Star Wars* disappointment to the next towering landmark on the media horizon: the upcoming TNT network movie about the dawn of the personal-computer industry, back when Steven Jobs was tinkering in his garage and Bill Gates was studying inspirational biographies of John D. Rockefeller and Blackbeard the Pirate.

The two digital deities will be played by *ER*'s Noah Wyle, who bears a striking resemblance to Jobs, and Anthony Michael Hall, who bears little resemblance to Gates. The producers have assured the press that the film will be very factual, with the exception of one scene: After Gates signs his breakthrough contract to provide MS-DOS to IBM, he celebrates by driving to Las Vegas with Joey Buttafuoco and Charlie Sheen, picking up five hookers and getting high on tequila and cocaine. Next morning the three wake up naked in a jail in Tijuana, Mexico, and Gates finds he has a mermaid tattooed on his left buttock. Media Person has no problem with the scene; you've got to allow some liberties for the sake of strong drama. It sounds like it's going to be a wonderful show.

As CBS's *Joan of Arc* doubtless was on Sunday. Media Person can't discuss *Joan* fully—this column had to be filed before

he was able to view it, but he's sure he will have loved it. After all, you know what a sucker Media Person is for stories about teenage girls wearing armor. Can't get enough of 'em. Not only that, MP read a *TV Guide* interview with the 16-year-old star, Leelee Sobieski (great name!) wherein she claims to be the first actress ever to play St. Joan who is actually a virgin. Talk about your miracles! What Media Person

The pompous wimp doesn't dare take on Media Person directly, fearing (with justification) his mighty wrath.

doesn't understand is why *TV Guide* had *Phantom Menace* on the cover instead of *Gidget Goes Medieval*. Do the editors think it's a TV show?

But hold on—stop the column! While writing this using his left eye, Media Person has been reading magazines with his right eye, and a major annoyance has cropped up. Here is a cover story in *Brill's Content* about "Op-Ed Vixen" Maureen Dowd in which Joe Klein is quoted on Dowd at great length and gets everything wrong.

"Maureen is a great writer but I don't think she is a columnist," the *New Yorker* writer says. "I can only think of one honest column, the one that she wrote about the cops being shot in the Capitol last summer.

All the rest are just a pose... When we in the press are negative about people, it has real consequences out there in society... In the end we don't know what kind of heart Maureen Dowd has... And with a columnist, your heart is as important as your writing."

Whoa! What a load of self-serving crap-ola! Exactly when was it mandated that only one style of column writing—heartfelt and earnest—was permissible? Dowd is a great wit, and her lacerations of Clinton, Dole, Bush et al. have often been not just funny but wickedly perceptive. To say that that isn't enough, that you have to be Victor Hugo as well as Voltaire, is patently absurd.

And what's this "honest column" rubbish? Every writer has a "pose," also known—less tentatively—as style, voice, persona. If a columnist's written voice is different than her spoken voice, that is not dishonesty, it is craft. Dowd's Capitol-shooting column was a rarity in that she revealed some personal information—that her father was a cop—and talked about how that affected her feelings about the incident. Fine. But that doesn't make the column more "honest" or more valuable than, say, a wisecrack-laden devastation of the President she likes to call The

Great Empath. The honesty resides in her obvious rage against sleazy politicians, transformed into scathing wit.

Of course, as you've no doubt already sensed, the reason MP is getting so agitated about this matter is that Klein's eruption is actually a thinly disguised attack on Media Person. The pompous wimp doesn't dare take on MP directly, fearing (with justification) his mighty wrath. So he picks on poor Maureen.

Too negative about people? Ah, if only Klein himself had mustered some negativity back in the 1992 primaries when he tremulously gushed to the nation what a fine, upstanding leader he had perceived in an obscure young governor named Bill Clinton.

You take heart, Joe. As for Media Person, he'll take brain. ■

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