

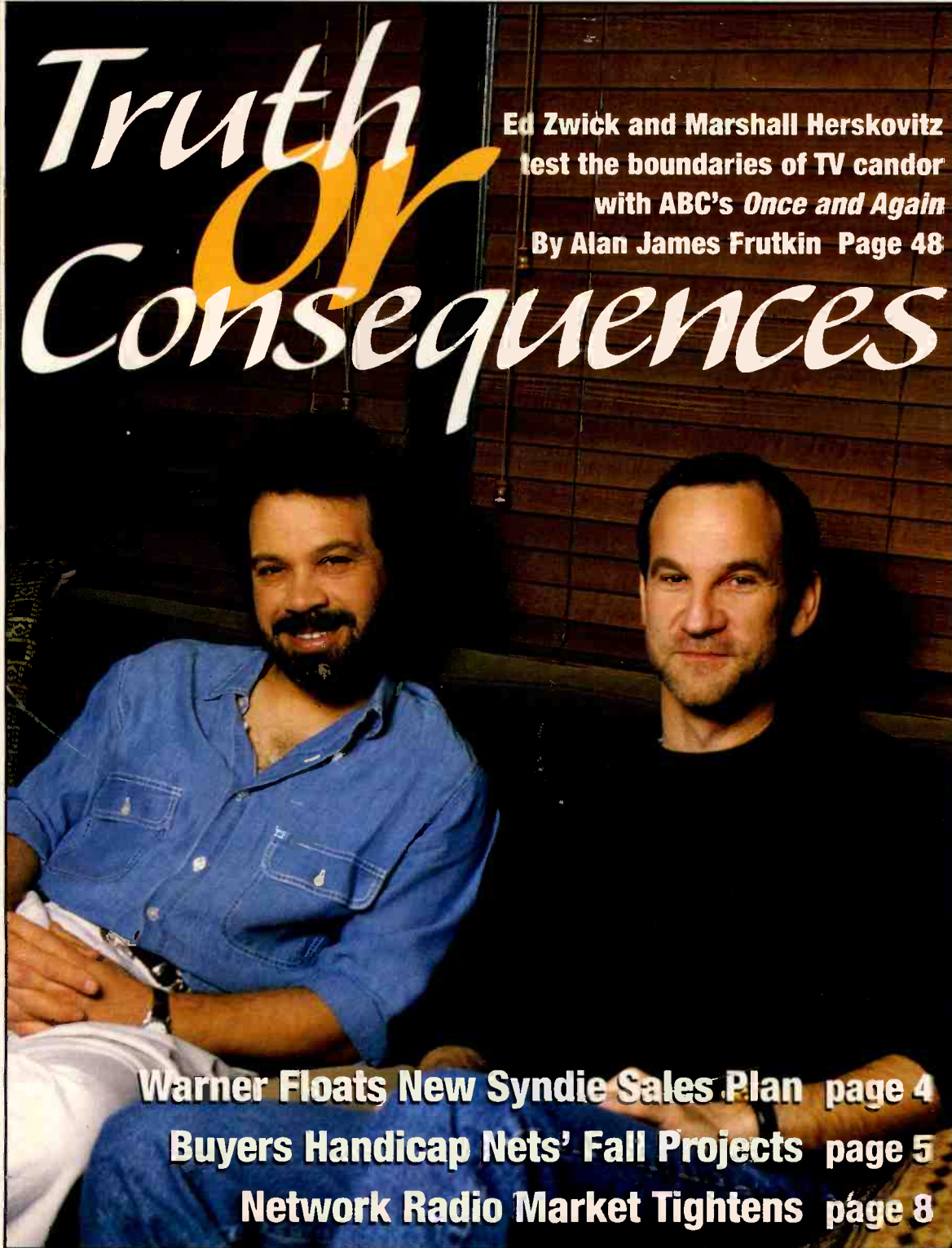
MEDIA WEEK

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NEWS PAPER

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Truth *or* Consequences

Ed Zwick and Marshall Herskovitz
test the boundaries of TV candor
with ABC's *Once and Again*
By Alan James Frutkin Page 48

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MARKET INDICATORS

National TV: Quiet
Second-quarter scatter business is slow, as buyers begin to turn their attention to clients' 2000-01 budgets. Upfront season is just around the corner.

Net Cable: Strong
Second quarter is tight, with dot.com business streaming in. Financial remains the sleeper category for first and second quarter. Upfront meetings are under way.

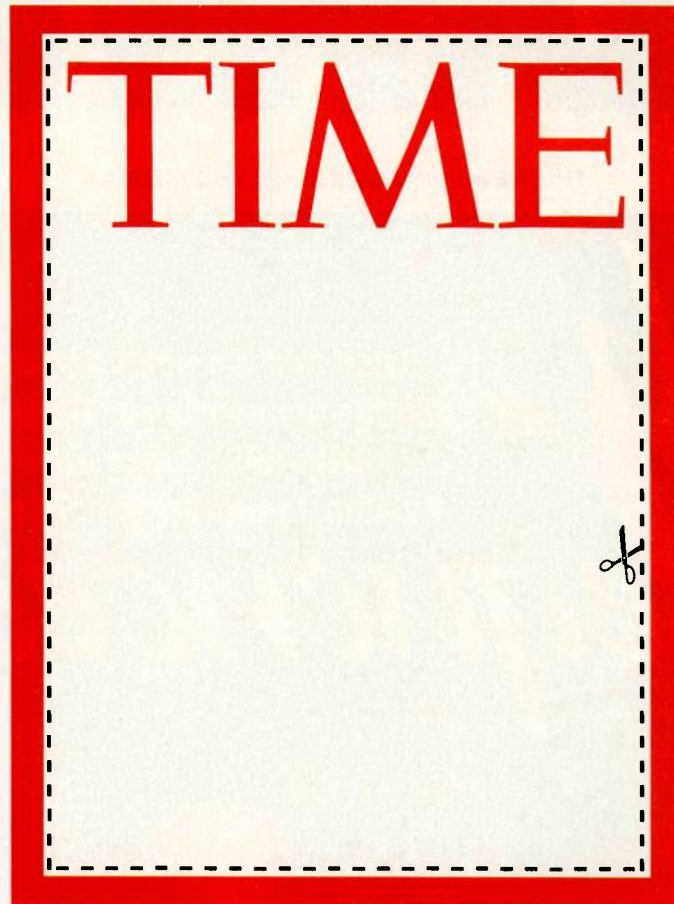
Spot TV: Percolating
First quarter will end ahead of last year, buoyed by political ads. Telecommunications is up more than 200 percent, with JS West pushing DSL lines. Texas and West Coast are hot.

Radio: Tight
April and May are pacing well ahead of last year, with rates sky-high for last-minute buys. Hot categories include dot.ccms, tune-in, telecoms, automotive and laser eye surgery.

Magazines: Mixed
Media buyers expect declines in tobacco and automotive budgets in the second quarter.

ROBBIE CUPONETTO





How to become the world's most interesting magazine:

Step 1: Cut along dotted line.

Step 2: Hold frame up to the world.

TIME is proud to be named *Adweek's* "Hottest Magazine of the Year," one of *Advertising Age's* five Best Magazines of 1999 and a Finalist in the National Magazine Awards' General Excellence category. Thanks to the advertising community — we couldn't have done this without you.

The world's most interesting magazine.

AT DEADLINE

NBC Steamed Over Nielsen's Decision

NBC has expressed disappointment, but there's little the network can do in the wake of a decision by Nielsen Media Research to start its ratings measurement for the 2000-2001 season on Oct. 2, two weeks later than usual. Nielsen's decision, based on pressure from the other networks, means the 18 days of Olympic coverage beginning in mid-September will not be included in next season's ratings measurements. Alan Wurtzel, president of research and media development for NBC, said it was ironic that CBS was among the parties lobbying to exclude NBC's Olympic coverage from the regular season, since CBS has previously benefited from airing coverage of the Winter Olympics during the February sweeps. "A decision like this is too arbitrary and was made for competitive reasons," he said. "If ABC is allowed to have 18 special episodes of *Who Wants to Be a Millionaire* measured during the sweeps, which I believe it should be permitted to do, why should the Olympics be eliminated? We didn't schedule it there."

'It's War' on Low-Power Radio

The House Commerce Committee has scheduled a vote for Tuesday on a bill that would kill the FCC's low-power FM radio service. But that's not stopping FCC Chairman Bill Kennard, who announced the radio lottery for LPFM licenses will begin today. The FCC also went on the offensive, accusing the National Association of Broadcasters of "disinformation," pointing to an NAB study that demonstrates LPFM interference and setting up a briefing to debunk "misleading engineering information" before the 10:00 a.m. lottery. The NAB rebutted the FCC's accusations, point by point. "It's an all-out war," said a Hill source.

FCC's Ness Survives First Step

FCC Commissioner Susan Ness, a Democrat up for a second term, made it through her re-confirmation hearing before the Senate Commerce Committee last week with little incident. The Committee has yet to vote, but Chairman Sen. John McCain (R.-Ariz.) said he won't hold it up in committee. Sources on Capitol Hill last week said she will not go unopposed, and she could have a rough time in the Senate if votes fall strictly along party lines or if the Senate decides to delay the process until after the election.

Fresno Hunger Strike Runs Into 2nd Month

Univision-owned KFTV-TV in Fresno, Calif., went back to the negotiating table Friday with employees who have been on

a hunger strike since Feb. 18, protesting low wages. The coalition unanimously rejected the station's earlier offer last week, 14-0. "We're not asking for much—just a healthy way to make a living," said program engineer Martin Castellano. Union negotiator Carrie Biggs-Adams hoped to reach a satisfactory agreement before the weekend.

Sears Imperiled Agency, Focus' Rubin Claims

A conflict between Sears, Roebuck & Co and its then-media agency, Focus Media, imperiled merger talks last year between Focus and an unnamed third party, according to Focus chairman and CEO Tom Rubin. In a court affidavit filed in support of the Santa Monica, Calif.-based shop's countersuit against its former client, Rubin said, "Toward the end of 1999, Sears began to demand a change in our contractual relationship, one that we viewed as seriously disadvantageous. At the time, Sears knew we were working toward a transaction in which our company would be merged with an unrelated third party..." Because Focus claims an oral agreement stipulated that Sears could terminate the relationship with one year's notice, the affidavit said the retailer's "refusal to pay will not only prevent the merger we planned" but will "put us out of business."

Addenda: The Associated Press will announce this week the formation of a new Internet unit, called AP Digital, that will handle all content development and sales of national and international news to online distributors. Thomas Slaughter, vp/director of strategic planning, has been named director of the division... **Jack Griffin**, senior vp/sales and marketing of Parade Publications, has been promoted to the new position of executive vp/gm... Fox executives will wait until after the network presents its 2000-01 prime-time TV schedule to media buyers in mid-May to name a replacement for **Doug Herzog**, who resigned last week as president of Fox Entertainment... **Barry Diller's USA Networks** last week renamed the umbrella organization over both USA Network and the Sci-Fi Channel to USA Cable, and tapped **Stephen Chao** as its president... **Architectural Digest** spinoff *Motoring*, which was distributed last October to 673,000 AD subscribers as well as to newsstands, has suspended publication... **Edward Kosner**, former editor in chief of *Esquire* and *New York* magazine, who was brought in 16 months ago to revitalize the Sunday edition of New York's *Daily News*, has been named the newspaper's editor in chief.

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ANTOINETTE VERGLAS

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Granite, 10 Other TV Groups Form Spectrum Alliance

Without a viable business plan for digital broadcast spectrum suggested by the networks, TV stations are stepping ahead on their own to develop profit-yielding strategies for bandwidth that won't be used for high-definition television. In the wake of Belo and Hearst-Argyle investing in Geocast and Tribune, and Meredith and 10 other groups forming iBlast, last week Granite Broadcasting announced the Broadcaster's Digital Cooperative with 10 other groups, including Paxon Communications, in which NBC owns a 32 percent stake.

"It is very significant because broadcasters are trying to bring out into the light the value of the digital spectrum," said Bear Stearns broadcast analyst Victor Miller. "Local broadcasters are forming businesses together...not relying on anybody but themselves."

NBC, which has an interactive arm, and Fox, which has been adamant about wanting a piece of affiliates' spectrum, are the most upset over the cooperatives, observers said. Executives at those networks could not be reached.

"Briefings were held with networks, inviting their stations groups to join us, but I don't think they thought we could do it," said one station manager involved with iBlast. "They think of us affiliates as mushrooms in a dark cave that they can shovel on."

ABC operations president Alex Wallau said he didn't begrudge stations the chance to go solo, acknowledging that ABC has yet to develop a business plan on the issue. "But," he added, "I don't think the ship has sailed on us forming a digital partnership with our affiliates." Unlike Geocast and iBlast, Granite's cooperative does not yet have an infrastructure in place for a data-delivery model. —Megan Larson

Wall Street Remains Cautious on Cumulus

Even as Cumulus Media closed last week on its purchase of WGLF-FM in Tallahassee, Fla., from Tallahassee Broadcasting for (continued on page 6)

Warner Floats New Sales System

Pay-on-delivery strategy eliminates guarantees, makegoods

SYNDICATION / By Daniel Frankel and John Consoli

Media buyers' long-running complaint that TV syndicators routinely inflate audience guarantees for their shows, leading to ratings shortfalls for advertisers,

could be a thing of the past if Warner Bros. Domestic Television Distribution president Dick Robertson has his way. Warner Bros.' syndication unit has been testing a pay-on-delivery, guarantee-free method of selling its inventory with a handful of advertisers, a strategy that the company plans to take wide in the upfront season this spring.

About 13 percent of Warner Bros.' nearly \$500 million in syndication billings this season will be generated from the pay-on-demand system, Robertson said. He declined to identify which advertisers have participated in the test. Sources at Warner Bros. said that clients of the Leo Group's Starcom, Grey Advertising's MediaCom and WPP Group's Mindshare are among those advertisers that have made buys using the system.

Robertson, who acknowledges that all distributors sometimes overinflate their ratings to protect themselves against possible over-delivery, believes clients would prefer to pay for and receive exactly the gross ratings point weight they desire—no less, but also no more. His plan eliminates the possibility of bonus audience delivery if a distributor's show surpasses its ratings guarantee before the end of an advertiser's flight.

"Guarantees in the media-selling business have been one-way," Robertson said. "If we come up short of the [guaranteed number of rating points], the buyer just pays

the bill short. But if we go over the guarantee, we don't get paid, and that causes all kinds of problems."

As a result, Robertson said, sellers for years have played a "silly wink-wink game" of inflating guarantees, then offering end-

of-campaign makegoods to bring audience delivery up to the guarantee.

Syndicators and broadcast and cable networks also protect themselves from over-delivery by building "recaps" into their deals, allowing the seller to withdraw commercials from one advertiser and sell them to another if ratings exceed a guarantee. In syndication, where a particular show often airs in different day-parts around the country, depending on stations' schedules, gauging how many recaps should be

worked into a contract can be difficult—particularly when a show is new and has no ratings history. So, syndicators traditionally have aimed artificially high with guarantees.

Robertson's solution: Do away with ratings guarantees and recaps. "A much simpler plan for everybody would be for us to say to an advertiser, 'We really believe a show is going to do a 4 rating. You need 100 rating points a week—that's 25 units. As soon as the ratings come in each week, we'll add or take away units, depending on the rating. So, at the end of a 10-week schedule, you'll get 1,000 rating points, or very close to it. If you wind up at 995, that's all you pay for. If you end up with 1,005, you pay for 1,005. You'll get your weight, pretty much in the weeks you wanted it.'"

Executives of Starcom, MediaCom and Mindshare could not be reached for com-



Robertson: It's time to end syndication's "silly wink-wink game."

Season-to-Date Ratings for Some Warner Bros. Syndicated Shows 1999-2000 Averages



Friends
7.1

No. 1 among
off-net sitcoms



E.R.
4.6

No. 2 among
weekly dramas



**Drew
Carey**
4.5

No. 4 in
off-net sitcoms



**Rosie
O'Donnell**
3.7

No. 3 among
talk shows



Extra
3.7

No. 2 in
news/reality



**People's
Court**
2.7

No. 5 among
court shows

The rating that Warner Bros. guaranteed advertisers for these shows was unavailable.
Source: Nielsen Syndication Service, for the period Aug. 30, 1999-March 12, 2000

ment. But other media buyers said Warner Bros.' system has some merits. "It makes a lot of sense," said Bob Igiel, president of broadcast for The Media Edge. "Anything that will deliver to clients the weight they are buying would make me very happy."

"It's a positive step forward," said John Rash, chief broadcast negotiator for Campbell Mithun Esty. "If [Robertson] can build a better syndication mousetrap, the ad community will beat a path to his door."

Added Tim Spengler, exec vp/director of national broadcast for Initiative Media North America: "It would definitely solve some problems and make the syndicators more accountable for what they are selling."

Warner Bros. is floating its new strategy in a climate of sliding viewership for syndicators. Warner's top-rated off-network sitcom *Friends* is down 12 percent in household ratings this season, to an average 7.1, according to Nielsen Media Research; the company's top talk show, *Rosie O'Donnell*, is down 7.5 per cent, to a 3.7. Other distributors are also struggling; of the total 16 returning drama series, only four have improved their ratings this season. And only two of 12 returning talk shows, one of seven returning reality shows and one of seven returning sitcoms are up this season.

While not offering any strong endorsements of Warner's plan, ad executives from competing syndicators say they support any effort that will overcome perceptions that

syndicators are out to "stick it" to buyers.

"I don't think syndication is any more off [in its guarantees] than network or cable," said Dave Barrington, vp/national sales manager for Twentieth Television. "It's very hard to say what a new show is going to do."

A sales exec from another major syndicator noted that under the Warner system, "if you have a ratings spike at the end of a cycle, you could have a significant overrun," and

advertisers could have difficulty getting their weight in a particular show if it becomes hot and sells out its inventory.

"I don't know if this is so radical," said Liz Koman, senior vp/ad sales for Tribune Entertainment. "It just seems like stewarding a buy. But we do need to address the perception of syndication under-delivering more than network and cable, and Warner Bros. is making a bold statement." ■

Buyers Peek at Shows

Fox trots out the most projects; ABC lineup receives cool reaction

TV PROGRAMMING / By Alan James Frutkin and John Consoli

Hoping to build on their handful of new prime-time successes this season, the broadcast networks introduced their pre-upfront development slates for 2000-2001 last week in Los Angeles. Media buyers came away largely impressed. "The development at every network appears to be deeper and more advanced at this stage than it has been in the past few years," said John Rash, Campbell Mithun Esty's chief broadcast negotiator. "Each network seems to address the challenges it faces, and while judgment needs to be delayed until the shows actually debut, there is a reason for optimism that the nets are putting together the best talent to continue on the successes of this season."

"There was a spirit of hope rather than resignation," said Ron Fredrick, executive director of national broadcast at J. Walter Thompson. "It seemed to me that *Millionaire's* success has lifted the spirits of the networks, as if it had been written in the sky that it is possible to get an old-fashioned rating."

Ironically, *Who Wants to Be a Millionaire's* parent network, ABC, may still be patting itself on the back for this season's performance without focusing on the next. ABC was the one network whose

presentation of projects did not draw many buyer raves. "They seemed to be a little behind on everything," said Laura Caraccioli, vp/director of TV programming at Starcom Media, adding that ABC was the only network that didn't provide buyers with printed information on its slate.

On the flip side, Fox, which will have about seven hours of prime time to fill, offered buyers the most elaborate presenta-

tion. Fox trotted out star talent and producers, from John Goodman (who stars in the net's much-hyped gay-dad comedy *Don't Ask*, from Carsey Werner) to *Titanic* director James Cameron (who is executive producer of *Dark Angel*, a *Bionic Woman* for the new millennium).

Overall, Fox presented 12 comedies, 15 dramas and eight "alternative" series in development. "It



Goodman's *Don't Ask* gets good buzz.

\$4 million, it was hit with more than a half-dozen shareholder lawsuits. The suits were filed in response to Cumulus' announcement that it would restate its first-, second- and third-quarter earnings, which sent the company's stock price tumbling.

While Cumulus' stock recovered slightly last week, Wall Street remains cautious. There are about the company's ability to close outstanding deals, including the \$242 million acquisition of Connoisseur and the \$159 million purchase of stations being spun off from Clear Channel.

"They may have grown too fast," said Chris Ensley, broadcast analyst with Lazard Freres. —*Katy Bachman*

ATSC Willing to Consider Digital Standard Problems

In an about-face, the Advanced Television Systems Committee will hold a conference on March 31 in Washington, D.C., to examine the digital transmission standard. The ATSC has invited broadcasters to take a look at the 8VSB standard and discuss alleged inefficiencies in modulation, transmission and reception that were raised by Sinclair Broadcast Group last year.

The ATSC had been adamant in its position that the current standard was fine, often disparaging Sinclair and others for criticizing it. Though not quite ready to eat their words, executive director Mark Richer, speaking for the ATSC said, "We've recognized there are issues that need to be examined."

He said he hopes the industry can come together to evaluate the issues and make recommendations for going forward. "The result could be that we do nothing or that we modify the standard," he said. The process is expected to take six months. —*ML*

Millionaire's Surge Not Lining Stations' Pockets

Despite a February ratings surge, buoyed largely by—surprise!—six nights a week of *Who Wants to Be a Millionaire* last month, ad dollars aren't exactly flooding TV stations. According to the Television Bureau (continued on page 8)

was an impressive show," said Fredrick about Fox, which seemed to have more projects than any other network. "It's partly psychological, so that buyers don't go to the upfront thinking, 'These guys went down the toilet this season.'"

One surprise in Fox's slate is the appearance of former NBC Entertainment president Warren Littlefield, who, in association with NBC Studios, is producing an unnamed sitcom. Written by *South Park*'s Nancy Pimental, it's a buddy comedy featuring three feisty women in their 20s.

Michael Greco, manager of broadcast research for BBDO, said his picks for potential winners next season include NBC's *H.U.D.*, an update on *Get Smart*; Fox's drama *The Faculty*, from David E. Kelley; ABC's broadcast journalism drama *The Beast*; and the WB's sketch-comedy show *Hype*.

Caraccioli noted that several networks are

developing some programs with European origins. Fox's vampire drama *Ultraviolet* is a British import, as is NBC's twentysomething drama *This Life* and the WB's *The Young Person's Guide to Being a Rock Star*. "For years, broadcasters looked down upon British formats, but now we've run out of original thinking here," Caraccioli said. "With *Millionaire*'s success, the networks are asking themselves, 'Why not go fishing overseas?'"

UPN has in development several black-oriented comedies, including *Off the Hook*, by Al Haymon, producer of UPN's current sitcom *Grown Ups*, and *Him and Her*, from Greenblatt-Janollari, producer of ABC's *The Hughleys*. Also in development is *Level 9*, a sci-fi show. One UPN executive noted that attendance at the netlet's development show was twice as large as last year, and included more top-level buyers. "It was very gratifying," said the exec. ■

Blue Sky Gets Cloudy

CAB session yields few answers on the digital future of advertising

CABLE TV / By Jim Cooper

Choosing to focus on the future rather than the present during last week's Cabletelevision Advertising Bureau conference in New York, a panel comprising a cross-section of media struggled to make sense of just how digital technology is going to change media buying and selling.

"The 30-second commercial as we know it will disappear. We need a new paradigm for commercial persuasion," said David Verklin, president of Carat USA, who was among the most vocal of the dozen executives taking part in a Socratic dialogue hosted by Harvard Law professor Arthur Miller.

Verklin explained that as viewers start to take more control of their media consumption via emerging technologies such as Wink, TiVo, Worldgate and Replay—which, among other things, allow users/viewers to hyperlink to the Web and control commercials—agencies will have to create more compelling advertising messages via longer, more expensively produced and frequently aired messages.

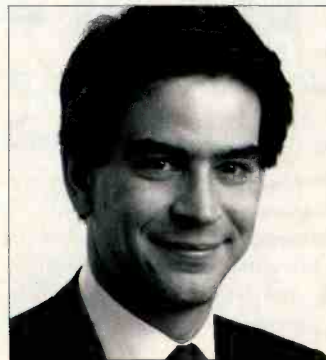
Largely absent from the discussion were hard solutions and answers about those messages, the technologies that will deliver them, and what advertisers and, ultimately, consumers want. "The first thing we have to do is figure out how consumers are using these technologies," said Zenith CEO Rich Ham-

ilton. Added Ed Erhardt, president of ESPN ABC Sports customer marketing and sales: "The old media has adapted so far. It's incumbent on us to figure out what the mix is."

Some panelists wanted to break through the blue-sky nature of the discussion. "I'd like to see some research that the 30-second spot is dead," said Lydia Payne, senior vp and director of advertising for

Morgan Stanley Dean Witter, who repeatedly pressed co-panelists for examples of how to use the new technology to reach a breadwinner who's looking for a broker.

Aside from the Winks and TiVos of the world, broadband technology also has the potential to let advertisers completely bypass television and focus on PCs, which "allow all this technology in one place," said



Verklin: The 30-second spot will die.

MTV.

The

something something

for

someones something

to something.*



* Look, it's been like three years (that's 12 quarters to you and me) that we've been the #1 cable network for 12-24 yr. olds,¹ and quite frankly, we're as tired of saying it as you are of hearing it. And since more people are watching than ever before (in January, over 77 million² —whoa, daddy!) and the Q1 10 Spot ratings are up 22% since last year,³ we see no end to the parade of trade ads like this. Sorry.

NHI, ¹P12-24 (000) 3/31/97-3/12/00 vs. all basic cable networks. MS Total Day. ²Nielsen Cume P2+. ³MF 10-11PM, Household Rtg., 12/27/99-3/12/00 vs. 12/28/98-3/14/99. Subj: to qualifications which will be provided upon request. ©2000 MTV Networks. All rights reserved.

MEDIA WIRE

of Advertising's analysis of Nielsen data, aggregate household ratings for TV stations shot to 42.0—against cable's 22.4.

"I am not refuting [the research], but I wouldn't ring the bell and say that everybody is watching over-the-air television. They're tuning in to *Millionaire*," said Maribeth Papuga, director of local broadcast for Media-vest. "Cable is not diminishing."

With political spending this year, reps are reporting 12 to 15 percent increases for first quarter, according to analysts, but media buyers said traditional advertiser dollars are flat in national spot. Local spot is up slightly. However, with the networks asking for 25 percent increases during the first quarter in May, some advertisers may balk and take their budgets to spot, buyers said. —ML

With Ratings Soaring, MTV Adds Shows for 10 Spot

MTV last week introduced six news series for its 10 Spot 10 to 11 p.m. programming block, which has seen a 57 percent ratings increase with 12- to 34-year-olds since its premiere in first-quarter 1996. The new slate is a continuation of MTV programming president Brian Graden's efforts to create originals anchored in music.

Graden said his production budget has increased by about 120 percent the last three years, but wouldn't be more specific. He added that the development includes efforts to further the "dimensionalization of music" for viewers with *MTV Cribs*, which takes viewers into artists' homes, and *MTV MIA*, which tracks acts like A-ha that burned brightly and then vanished.

The 10 Spot will include two new scripted, single-camera dramas: *Live Through This*, MTV's first hour drama, focuses on five young people on a reunion tour with their 1970s rock star parents, and *2gether*, the boy-band movie spoof-turned-series. The new slate also includes two new animation projects: *The Click* follows the e-mail and chat-room friendship of four friends dealing with their post-high school lives, and *Spy Groove*, a twenty-something spy comedy. —Jim Cooper

ESPN ABC's Erhardt.

The panel followed an opening address by Steven Heyer, Turner Broadcasting System president/COO and new chairman of CAB's board of directors, who called cable the middle kingdom between old media and the future. Long the cable champion of ad-rate parity with network TV, Heyer has also been an avid proponent of cross-media sales.

Heyer's parent company, the proposed AOL Time Warner, has aggressive plans to harness the power of its vertically integrated old- and new-media properties, once the deal closes. As if hinting at that potential, Heyer said in his address, "Mass marketing, as defined in the later part of the 20th century, is dead. We are witnessing the demasification of the mass market." ■

Upfront May Come Early

Network market is tight, as latest RADAR shows ratings growth

RADIO / By Katy Bachman

Network radio is no longer an afterthought in the media planning process. With the broadcast scatter marketplace tight and the TV upfront looming, some agencies are looking to put aside money now for network radio's upfront, which begins in the fall.

"It's a new landscape. For a medium that was a stepchild for a long time, this is great for everybody," said Laura Kroll, vp of network negotiations for SFM Media, who held her first meeting about radio upfront strategy last week. "I was in the marketplace early last year and finished earlier than ever before. That's going to happen again. It's like the gas prices."

At mid-March, network radio revenue for 2000 stands at \$250.5 million, according to Miller, Kaplan, Arase & Co. At this pace, the segment will break the \$1 billion mark in 2000, since first-quarter revenue typically contributes only about one-fifth of annual revenue.

Ratings for the top 25 radio networks were generally up in the latest RADAR report from Statistical Research Inc., released last week. Only six networks were down: four Westwood One networks, ABC's Prime full-service network and Premiere's Axis limited-inventory network.

Even though more networks than ever before were measured in the Winter 2000 report, inventory remains tight. The trend among radio networks has been to add networks that offer 25-30 units a week. For example, ABC has added three new LINs.

Agencies welcome the extra inventory, but it's not doing much to ease demand. The scatter market is a mixed bag, with rates on average ranging between 15 and 30 percent above last year's scatter rates. The networks that sold first in upfront, including LINs

and full-service networks, are hard to get at a decent rate, if at all. "I'm out of business in second quarter. There's not much left. The schedule would be patchy," said Matthew Warnecke, group director at MediaCom.

"We've had no scatter—we put all our dollars in upfront in anticipation of a strong scatter," explained Reyn Leutz, senior vp/associate director of national broadcast, Ogilvy & Mather.

The good news is, buying network radio

Top 10 Radio Networks, Winter 2000

Network	Avg. Qtr.-Hr. Rating	Avg. Qtr.-Hr. Delivery (000)	% Rating Change From Fall 1999
Westwood One CNN Max (L)	3.1	6,956	-0.7
Premiere AM Drive (L)	2.5	5,678	7.1
AMFM Sapphire (L)	2.2	5,033	10.7
ABC Prime	1.5	3,320	-2.1
WW Source Max (L)	1.4	3,110	10.2
Premiere Focus (L)	1.2	2,727	15.9
ABC Advantage (L)	1.1	2,572	0.1
AMFM Diamond	1.1	2,483	1.0
ABC FM (L)	1.0	2,298	New
Premiere Axis (L)	1.0	2,267	-11.8

L=limited inventory network. Source: RADAR 64, Winter 2000, Statistical Research Inc. Network audiences to all commercials, listeners 12-plus

may get somewhat easier. SRI delivered a new report, which allows buyers to examine network delivery by market on their PC. "Market fluctuations can be large. To compensate, maybe we can marry a couple of networks together," said Natalie Swed Stone, senior vp/network radio manager of The Media Edge.

SRI also gets the research prize for the highest response rate, with an industry-leading 50 percent, leaving Arbitron and Nielsen in the dust. SRI's solution? "Romance before marriage," said SRI president Gale Metzger. "We increased compensation and increased the contacts before the fact. You need to spend more and do more in today's world to create a relationship and let them know we're not trying to sell them something." ■

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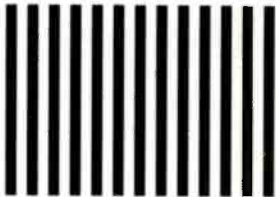
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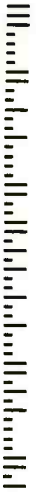
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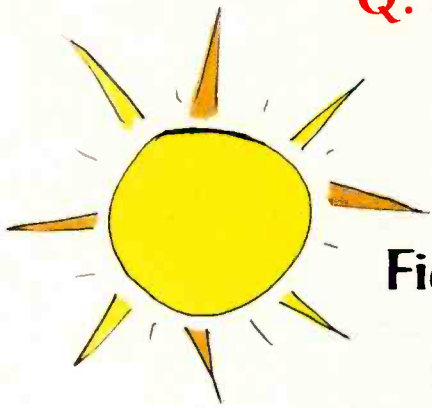
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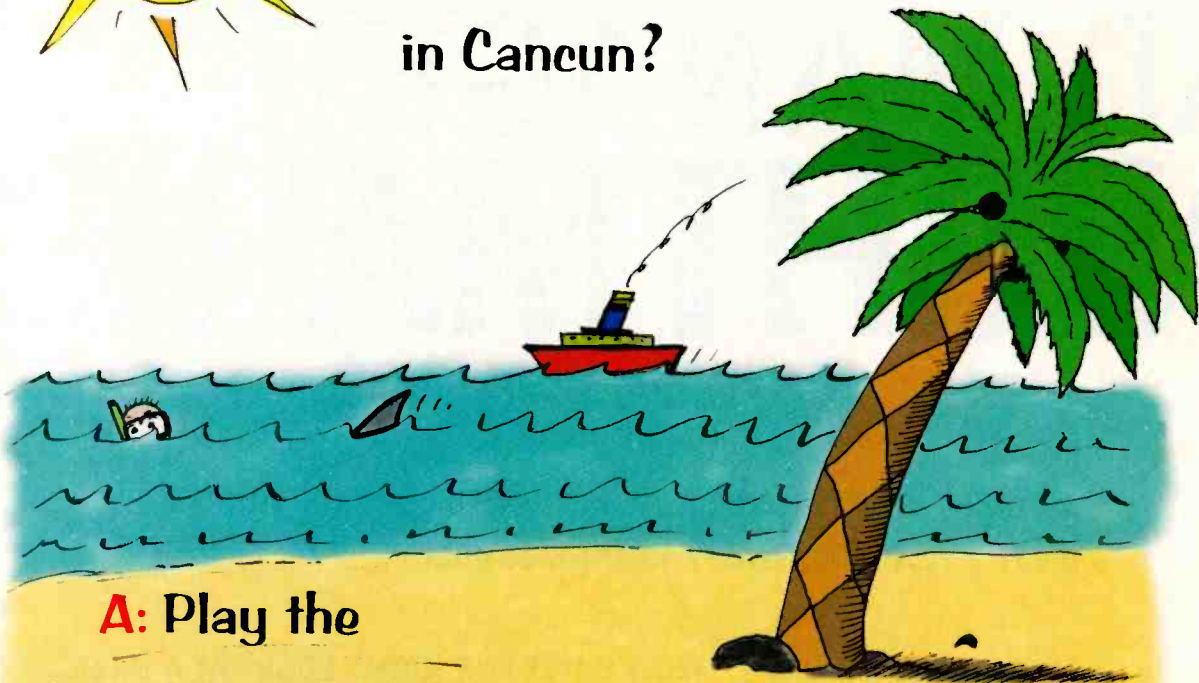
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NETWORK TV

NBC Sports spared no cost this weekend in airing the PGA Tour's Players Championship, using 28 cameras, 19 miles of cable and 90 technicians to air the event, which featured Tiger Woods and 49 of the top 50 golf pros. In addition, for the first time in network TV golf coverage, NBC used global positioning satellites to provide viewers with precise statistical information on four key holes. Viewers learned the club used by each golfer on those holes and the exact distance of each putt, down to the inch. But golfers were not asked to wear microphones.

ABC Sales president Marvin Goldsmith had a feisty exchange with Cabletelevision Advertising Bureau head Joe Ostrow at a 4As Media Conference session earlier this month. After Ostrow commented about the network's propensity to air a repeat every third week throughout this season, Goldsmith responded that it was cable that is known for airing repeats of network shows. After a rebuttal from Ostrow, Goldsmith drew ooohs from the audience by asking Ostrow, rhetorically, "How's *I Love Lucy* doing?" in reference to the 1950's comedy airing on Nick at Nite.

NBC'S Matt Lauer last week did a five-part interview on *Today* with Regis Philbin of ABC's *Who Wants to Be a Millionaire*, in which TV's hottest game-show host revealed that prior to landing a spot on the show, "I was told by my agent that there was a short list and I wasn't on it."

CBS' *The Early Show* with Bryant Gumbel has failed to improve the network's early-morning ratings. Season-to-date, adults 18-49 numbers are down 1 percent, to a 0.8, and adults 25-54 are down 9 percent, to a 1.0, according to Nielsen Media Research numbers. *Today*, the morning ratings leader, is also down in 18-49 by 1 percent, to 2.1, while ABC's *Good Morning America* is up 21 percent in 18-49, to 1.4, and up 22 percent, to 1.8. WB's Kids upfront presentation isn't until April 4, and media buyers are saying the market will not move until after that. "We keep saying there's no rush, but no one believes us," said a major kids buyer. —*John Consoli*

How to Use UPN

Buyers see cross-net potential with CBS, but some fear market clout

NETWORK TV / By John Consoli

Media buyers generally praised last week's move by Viacom to purchase from Chris-Craft the 50 percent of UPN it did not already own. The acquisition, buyers said, could lead to better programming and production opportunities for the netlet, and to beneficial cross-network buying opportunities for advertisers down the road. For that to happen, though, the Viacom-CBS merger still needs to be approved in Washington, and the FCC must grant the merged company a waiver to own UPN. The FCC staff last week did recommend that the commission ease its rules to allow a Big Four net like CBS to own a second-tier net such as UPN.

Viacom triggered a mandatory buy-sell clause in its joint ownership agreement with Chris-Craft to acquire the other half for \$5 million.

The merger's approval or rejection is expected sometime next month. Since the deal was proposed last fall, many voices have lobbied both in favor of and in opposition to its consummation. The Rev. Jesse Jackson and his Rainbow Coalition want to see UPN survive because it is a major source of programming with black casts and producers. At the same time, he wants to ensure that CBS-Viacom won't change that status. That UPN has a better track record than most of the networks in this area is expected to work as a positive influence on the FCC.

A segment of media buyers, however, is concerned about the heavy concentration of media ownership by one company and the potential influence over and control of ad rates. But Tim Spengler, executive vp of national broadcast for Initiative Media North America, said, "I don't think anyone is close to monopolizing the national TV and cable marketplace. Adding UPN to the

deal won't make a difference. Even if the merged company controls 25 percent of the national audience, it will not be powerful enough to control the entire marketplace."

Bob Igiel, president of the broadcast division of The Media Edge, believes UPN as part of CBS-Viacom could offer many advantages to buyers. Viacom's MTV and VH1 could provide programming for UPN's young-skewing audience, and each can

cross-promote, he said. CBS also could test certain shows' ability to reach younger viewers via UPN.

One UPN executive, who declined to speak for attribution, cautioned that a program genre that works on cable can have a very different effect on broadcast audiences. The exec also noted that a

show plucked from cable would probably draw a different type of advertiser in a broadcast run. The exec cited World Wrestling Federation fare, which runs on UPN and on cable's USA Network. Advertisers on UPN's *WWF Smackdown* might not want to run on USA's raunchier *WWF Raw*.

Though Chris-Craft is selling its 50 percent stake in UPN to Viacom, "it is still our second-largest affiliate owner and is still an important player in our operation," the UPN exec said. "We are still interested in maintaining a great relationship with them."

But that relationship could also disappear if CBS, which would like to acquire the 10 Chris-Craft stations—seven are UPN affiliates—cuts a deal with C-C chairman Herb Siegel. CBS is said to have offered \$2 billion for the stations, while Siegel wants \$3 billion.

Industry observers believe Siegel decided to sell Chris-Craft's interest in the money-losing UPN in order to keep the company's stock from dropping. That would have depressed the price he could eventually get for the sale of the Chris-Craft stations. ■



For now, UPN has pinned its ratings hopes on *WWF Smackdown*. But how will CBS take advantage of it?

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Bill Burke, former president of TBS, has signed on to become the president and CEO of Resort Sports Network, which is expanding its Web/TV convergence and e-commerce for the mountain-sports industry. Most recently, Burke briefly served as president and CEO of news and information at Time Warner Digital Media, where he oversaw the Internet strategy for CNN.com, Time.com and Time Inc. Interactive. "I wanted to get back into a smaller company with entrepreneurial energy," said Burke, who left Time Warner in January. Beyond the upstart nature of RSN, Burke said he was attracted to RSN mainly because Amos Hostetter was its lead investor. "I figured if he had placed his blessing with this company, it was probably worth looking at," said Burke. Burke's new job, which he begins in April, will also be a coming-home of sorts. Burke's family has long been established in Portland. His father owns the city's minor-league baseball team.

Fox News Channel last week signed franchise anchor Neil Cavuto to a new four-year contract, ending speculation that the network's vp and managing editor of business news might jump to CNBC or CNNfn. Fox news chairman and CEO Roger Ailes, who brought Cavuto over from CNBC when he left in 1996 to launch Fox News Channel, announced the new contract. "Roger has given me an opportunity of a lifetime to build a business news unit within a general news network," said Cavuto in announcing his new contract. He anchors *Your World With Neil Cavuto*, a two-hour show weekdays covering the day's top financials new out of Wall Street. He also anchors *Cavuto on Business* on weekends.

Addenda: FX announced its 2000 Major League Baseball schedule with *FX Baseball Saturday Night*, a 26-week package of nationally televised games that begins April 8. VH1 has started production on two original made-for-TV movies to premiere in June—*Daydream Believers: The Monkees Story* and *Out of Sync*, the story of a producer using the recorded voice of an unknown housewife to boost the career of an untalented diva wanna-be. —Jim Cooper

Long-Form Landing

Cascio adds documentaries and series to the mix at MSNBC

CABLE TV / By Jim Cooper

MSNBC is going to the tape. After three months on the job as the news network's long-form guru, Michael Cascio is quietly dropping more taped and long-form programming into MSNBC's news slate.

Cascio, who came over from A&E in December to become vp/programming development for NBC Cable News, has in development a two-hour documentary chronicling the fall of Saigon, set to premiere in April. He has also produced a two-hour project entitled *The Final Minutes: Why Airplanes Crash*, which will debut April 2.

"We do news, and now we also do other long-form programming that is based on contemporary factual issues, events and personalities," said Cascio, who likened his efforts at MSNBC to the feature or magazine section of large daily newspapers, which augments news rather than supplant it. "Who better to do programming like this than NBC, [which] has newsgathering at [its] disposal? If we wanted to do an hour on the Pope's trip, we're already there," said Cascio.

The two documentaries follow Cascio's first long-form project, *MSNBC Investigates Jon Benet Ramsey*. With little marketing or advance press, on Jan. 23 the show delivered a respectable 0.9 (479,000) household rating against the Golden Globes and episode two of HBO's second season of *The Sopranos*.

The feature programming could also level out the ratings peaks and valleys that news



Crime Files, one of Cascio's projects, has grown Monday's 8 p.m. ratings by 12 percent.

networks sometimes experience. "Viewers tend to dip in and out of 24-hour news. Maybe they'll stay longer if they come across a series or documentary," said one media buyer who was not aware of the projects.

Cascio said he also plans to create an action-oriented documentary series focusing on people with high-octane careers and lives, that target MSNBC's core 25-54-year-old audience. He declined to elaborate. But another series that has worked is *Crime Files*, which premiered March 6 and runs Mondays at 8 p.m. Profiling high-profile murder cases, the show has increased the time period's household delivery by 12 percent.

Cascio said he will eventually develop programming for CNBC but for now will concentrate on MSNBC. During his 10-year career at A&E, Cascio developed the network's *Biography* series. ■

Live From L.A., It's CBS

Moonves takes more of a risk in prime time with 'Fail Safe'

TV PROGRAMMING / By Alan James Frutkin

On April 9, CBS will make history with its 9 p.m. live broadcast of *Fail Safe*. It will have been 39 years since the network last aired a live dramatic presentation (can you say *Playhouse 90?*).

And for CBS Television president Leslie Moonves, making history means event television. "The networks have been subject to a lot of criticism that we're afraid to try things and that we're losing out to cable

because we're not being innovative," he said. "But this is pretty exciting."

Starring and executive produced by former *ER* star George Clooney, *Fail Safe* is based on the 1962 novel by Harvey Wheeler and Eugene Burdick (and the 1964 film starring Henry Fonda). It's a Cold War tale of nuclear holocaust, set off when a U.S. bomber mistakenly attacks Moscow.

So far, advertiser response has been pos-

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Clooney (right) takes a fresh shot at live TV.

itive. "It's a way to make what might ordinarily be a regular movie into a special event," said Steve Sternberg, senior vp/director of broadcast research, TN Media. "It's a way to cut through the clutter of all the other programming."

It's also airing outside sweeps. "This is the kind of programming that needs some nurturing," said Bob Igiel, broadcast division president of Y&R's The Media Edge. "And no matter how good your programming is, in sweeps, it's liable to be up against anything."

But Moonves still anticipates one hurdle he won't be able to avoid: *Who Wants to Be a Millionaire*. "I still expect ABC to put on their atomic bomb against us, to blunt something like this," he said.

Sternberg predicts that *Fail Safe*, which

will air in black and white, will be one of the night's big winners. And he says its success will lead to more live events. CBS already plans to present a live broadcast next fall of *On Golden Pond*, starring Julie Andrews.

Of course, a full-blown return to TV's golden age, when live broadcasts aired regularly, seems unlikely, said Warner Bros. TV president Peter Roth, if only for the sheer complexity of it. "Live TV offers something as an event, but it's a very arduous and time-consuming process," said Roth. Warner Bros. is producing *Fail Safe* in association with Clooney's Maysville Pictures. "It requires considerable preparation time, thought and hard work, frankly. It's not easy, which is the reason it's not being seen as a regular course of action." ■

Midseason's Late Start

Nine new shows roll out in March to avoid sweeps crush

NETWORK TV / By Marc Berman

Through most of TV history, midseason took place in January. Though an occasional debut surfaced in February or March, most memorable shows from yesteryear—*All in the Family*, *Happy Days*, *Dynasty* and *The A-Team*—got their start in January.

Flash to this season, and there are nine programs on four different networks—*God, the Devil & Bob*, *Daddio* and *Battery Park* on NBC; *Secret Agent Man* and *The Beat* on UPN; *Titus* on Fox; *Then Came You*, *Wonderland* and *Making the Band* on ABC—premiering in March. What gives?

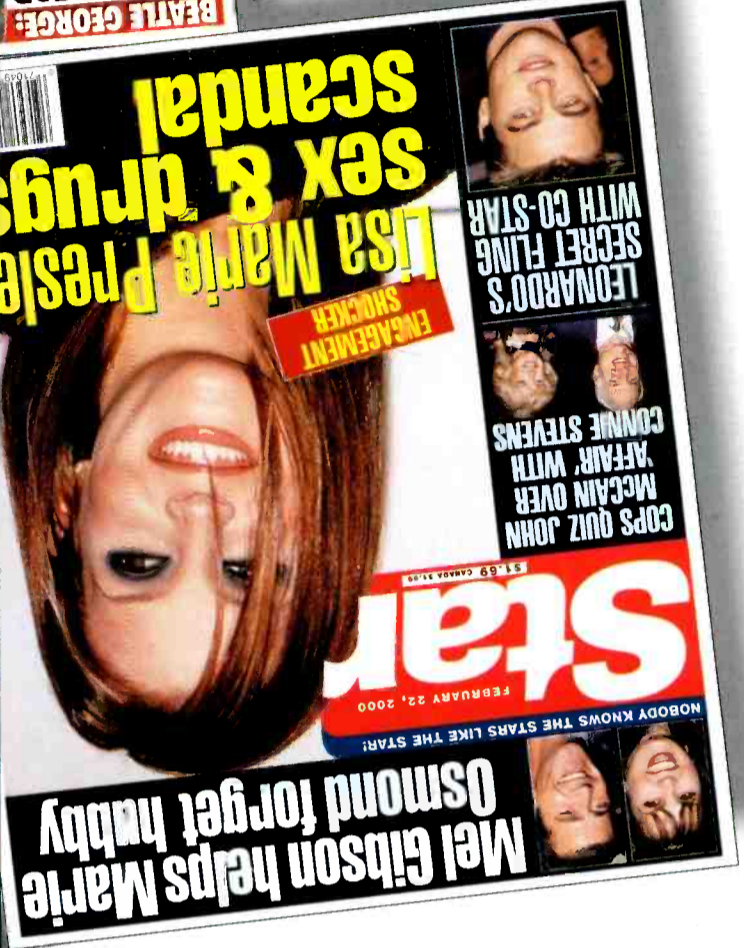
"The network season is no longer identified in old, traditional [September-May] terms," said Alan Wurtzel, president of research and media development at NBC. "The network business is now 52 weeks per year, and there is no time limit of when a show should or should not debut. With so much stunting in February, it makes sense for the networks to hold many of their midseason debuts until March or later."

Timing certainly is key. "March tends to be more appealing than February [and often January], given the less competitive environment," said Giles Lundberg, senior

vp/research and marketing at Fox. "With minimal stunting in an arena of often repeat programming, new shows tend to get more noticed in March. While we successfully chose to delay *Malcolm in the Middle* until January, March was a more appropriate time to launch *Titus*."

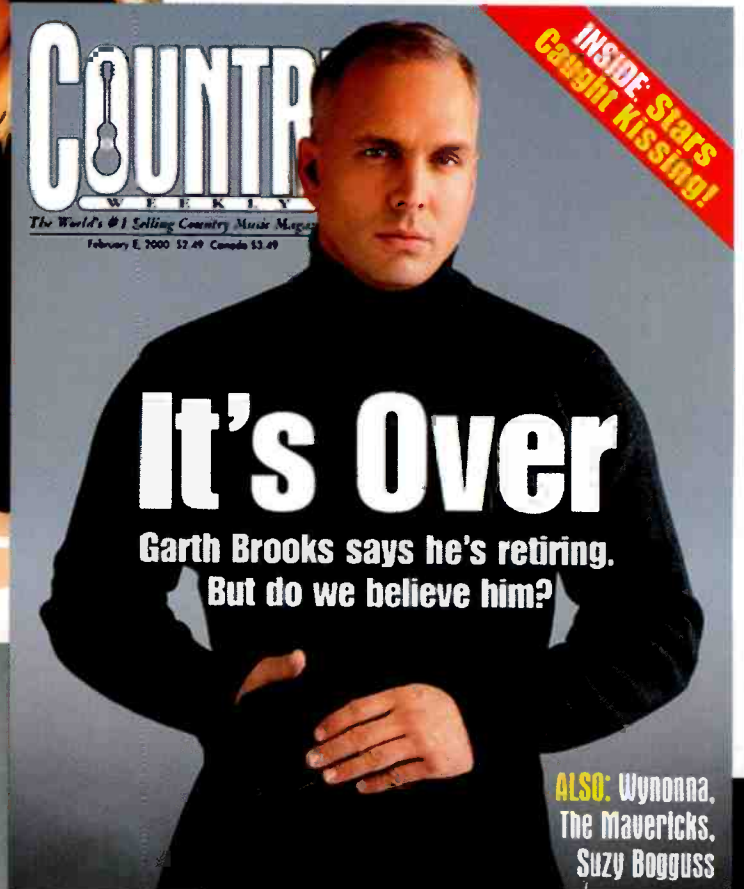
The move to March also lets networks gauge programs' success more immediately. "In the once barren months of March and April, the networks had no way to monitor new series results," noted Cathy Korda, ABC director of program planning. "Now, with the immediate availability of overnights and national ratings, March has become a popular time for networks to test the waters before their fall schedules are announced."

One potential pitfall: being fooled by big ratings on a March rollout. "By airing against often inferior competition, series debuts in March or April could give the networks a false sense of security," said Kelly Kahl, senior vp/program planning and scheduling at CBS. "We are excited about *Falcone*'s debut on April 4. Airing a show in a strip format over nine nights is something we could never have done earlier in the season." ■



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Media General Molds Operations



On the heels of the Tribune Co.'s announced acquisition of Times Mirror—the latest corporate blueprint for synergy between print and broadcast—Media General's *Tampa Tribune* newspaper, its

top-rated NBC affiliate WFLA-TV and Tampa Bay Online have just moved into a new building together, a new five-story, \$40 million complex called the News Center. "It's unbelievable," said WFLA general manager Rick Rogala. The station's first newscast from the News Center aired March 20 at 5 p.m.

The company's newshounds have been practicing the art of writing news stories for the *Tribune* or the Web site and appearing on TV. For example, WFLA medical reporter Irene Maher and consumer reporter Steve Overton both write columns for the paper. "We have spent a year talking about the difference in cultures," said *Tribune* managing editor Donna Reed. "It's new territory."

Though reporters do cross platforms, Reed stressed that each medium retains independent news judgement and reserves the right to hold exclusive material. Each property is housed on a different floor, but a "multimedia" desk is centrally located in the building, and all the reporters can research stories to take back to their respective outlet.

Dan Bradley, WFLA vp and news

director, shrugs off the anti-synergy viewpoint that too many media outlets under one umbrella homogenizes opinion and kills diversity. "I don't buy criticism that it means fewer voices," he said. "Stories that have greater reach and a longer life when produced on multiple platforms."

Media General, once primarily a newspaper company, built WFLA in 1955 and has operated both properties since.

"Where convergence grows and blossoms is where you get more out of a story because of the three entities," said gm Rogala. "You get the emotion of video,

the detail of print and online, which takes both of these and offers interactivity and customization." For a recent story about the institution of uniforms in Tampa schools, reporters from the *Tribune*, the station and the Internet site all traveled to California to report a similar undertaking.

Media buyers have not yet been pitched any multimedia packages by any of Media General's Tampa sales reps but they know it's coming and are taking a cautious approach. "Buyers tend to be very conservative about making packaged buys," said Jan Kartt, broadcast manager at WestWayne, an agency in Tampa. "I would have to know what the individual breakdown was." Jennifer Theodore, media buyer for Chenoweth & Faulkner, said a multimedia buy isn't likely unless the client "has mass appeal like Coke or Pepsi." Both buyers said that sales reps

they work with from WFLA and the *Tribune* do not seem enthusiastic about pitching three media and losing some control over their own media.

"This is a learning process for all of us," said Rogala with a laugh, as if he's heard this before. "There are traditional barriers and cultural issues that we are going to have to work through." He added that, where appropriate, sales execs will package the media, but buyers can separate out what the client wants and doesn't want. —Megan Larson

KANSAS CITY, MO. TV STATIONS

Second Chopper Lands in Town



One of the worst-kept secrets in Kansas City, Mo., this month is the liftoff of a news helicopter for longtime news leader KMBC-TV. Although the Hearst-Argyle-owned ABC affiliate won't officially launch "Newschopper 9" until April 3, the station has taken it on some test runs, including one for coverage of an Amtrak derailment in Topeka, Kan., said Bob Lorenzen, the station's creative services director.

"Pretty much everybody in town knows it," Lorenzen said of the chopper's arrival, which is the outlet's first full-time airborne news vehicle, Lorenzen said.

KMBC becomes the second station in Kansas City to operate a news helicopter. The other is Fox owned-and-operated WDAF-TV. KMBC has "been pretty dominant for quite some time" in the Kansas City local news ratings, but obviously is not resting on its laurels, said Jenny Kilroy, group buying supervisor with local agency Bernstein-Rein Advertising. "They're going to put the money behind it to keep the news where it is."

At 10 p.m., KMBC scored an average 10 rating among adults 25-54, according to the November 1999 Nielsen sweeps. CBS affiliate KCTV ranked second with a 7 rating and WDAF was third with a 5 rating. February 2000 sweeps data was not available at press time for Kansas City, but KMBC won overnight households with a 14 rating/23 share at 10



All in the family: Media General's News Center houses the *Tribune*, WFLA and Tampa Bay Online.

p.m., followed by KCTV's 12/20 and an 8/13 at WDAF.

KMBC has implemented a few other changes in the news department. The station last week replaced its retiring anchor Laurie Everett with two anchorwomen, and hired a new news director. Everett announced her retirement in January and appeared on her last newscast March 17 after 15 years as a KMBC anchor. Filling her slot at 6 p.m. weeknights is Kelly Eckerman, who will also continue her duties as 5 o'clock weeknight anchor. Moving into the co-anchor chair at 10 p.m. is Lara Moritz, who most recently anchored the early-morning newscast. Larry Moore continues as co-anchor of the 6 p.m. and 10 p.m. weeknight news.

Brian Brocco, whom Hearst-Argyle promoted in February from vp of news at KMBC to corporate group news execu-



Eckerman (left) and Moritz have divvied up the duties of retired veteran Everett.

tive, will be replaced by Michael Sipes, who has been news director at WLKY-TV, Hearst-Argyle's CBS affiliate in Louisville. Sipes is familiar with the market from a previous stint at KCTV as a news producer in the early 1990s.

Sipes said the still-unofficial news copter is an exciting development for KMBC in a market that has relatively little high-tech gadgetry like this. He said the chopper will be used in the morning news for traffic reports and for breaking news coverage throughout the day. "These days, you need a news copter to be competitive," he added. —*Rich Kirchen*

NEWSPAPERS

Martin Hopes to Land Thomson Clusters



One bidder for Thomson Corp.'s 130 newspapers believes he will be joined by at least a couple dozen competitors before the March 27 bidding deadline. Stamford, Conn.-based Thomson is spinning off its Thomson

Newspapers division, which has 55 daily newspapers and more than 75 nondaily newspapers valued at \$2 billion. Thomson Newspapers had estimated revenue of \$810 million in 1999, excluding Toronto's *Globe and Mail*, which is not included in the company's selloff.



Martin: interested in buying again

"There's a tremendous amount of interest in what Thomson is offering," said Ralph Martin, former CEO of one of the nation's largest chains, the Birmingham, Ala.-based Community Newspaper Holdings Inc. Martin has retained Wall Street investment banker Bear, Stearns to arrange financing to bid on eight of the 20 "strategic marketing clusters"—mostly geographically based groups of newspapers—into which Thomson has organized its holdings.

Martin declined to say who the financial backers are for his bid and how much he will offer for the eight clusters. He also said he doesn't know who else is making a play for Thomson properties. But industry sources believe that the other bidders will include Community Newspapers, Lee Enterprises, Gannett, News Media and Morris Communications. A Thomson Newspapers representative said the company doesn't comment on divestitures. Thomson owns papers from the Phoenix suburbs to Key West and as far north as Wisconsin and Connecticut.

Martin said one thing that has kept bidders guessing is how Thomson will sell off the papers. "You've probably lost the advantage to sell it all in one deal by letting a lot of bids come into play," he said. "Some will pay high multiples for the pieces and Thomson wouldn't want to take less for all of it."

Martin said he expects that Thomson would prefer to sell larger rather than smaller chunks of newspapers, to minimize the number of deals to negotiate. Martin guessed finalists will be announced two weeks after bids are in, with all the papers sold before the third quarter ends.

Martin, 46, says he could have a small leg up over other bidders. He left Thomson as president of its eastern group in 1993 after a 17-year tenure with the company. "The only advantage I have, maybe, is a better understanding of their strategic marketing group structure and how it

functions," he explained. "It gives me an advantage knowing what I need to bid."

Martin left Community Newspapers and its meteoric rise earlier this year after company officials didn't share his dream of expanding clusters to include Internet and TV and radio station ownership. He hopes to use some Thomson newspapers in the South or Midwest to develop such clusters, pending potential Federal Communications Commission rule changes on cross-ownership. —*Gilbert Nicholson*

TV STATIONS

No Joy at CBS O&Os



CBS-owned KCBS-TV in Los Angeles is putting *The Price Is Right* back to where it once was: 10 a.m. Last fall, the station shifted the game show to 3 p.m. as a lead-in for its news female-driven 4 o'clock newscast, but ratings did not quite match the draw in the morning. *Inside Edition* will be shifted out of late fringe and into the 3 p.m. slot, followed by *Hollywood Squares*.

Dr. Joy Browne, which premiered at 10 a.m. last year, is currently off the air at KCBS and in New York, where the King World talk show aired at 3 p.m. on CBS flagship WCBS-TV. *Hollywood Squares* reruns have been subbed in at 3 p.m. on WNBC, followed by *Inside Edition*. —*ML*

ST. LOUIS TV STATIONS/RADIO

Emmis Countersues



The fate of six radio stations and ABC affiliate KDNL-TV in St. Louis, up in the air since last June, is in the hands of the lawyers. Last week, Emmis Communications, which has been trying since June to buy the properties, filed an answer and counterclaim against Sinclair Broadcast Group, which has been trying to stop the deal.

While both Emmis and Sinclair have asked for an expedited trial, it will be at least three months before the circuit court for Baltimore County comes to any decision.

Emmis's countersuit comes as no surprise. Growing impatient, Emmis CEO Jeff Smulyan vowed he would fight Sinclair for the properties after Sinclair's Jan. 19 filing against Emmis and former Sin-



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Market Profile

BY EILEEN DAVIS HUDSON

clair CEO Barry Baker (*Mediaweek*, Jan. 24). In the countersuit, Emmis is asking the Court to order Sinclair to complete the sale of the St. Louis properties to Emmis. Like Sinclair, Emmis is also seeking compensatory and punitive damages.

The deal looked as if it was going through last November when three separate investment banks valued the properties at \$366.5 million. But Sinclair never accepted Baker's right to the properties, nor Emmis's right to buy them.

Except for the St. Louis stations, Sinclair is out of the radio business, having sold the rest of its 41 stations to Entercom in last December. —*Katy Bachman*

CHAMPAIGN, ILL. RADIO

Saga Takes New Tak



Saga Communications announced last week that it has agreed to purchase Oldies outlet WKIO-FM in Champaign, Ill., for \$7 million from Tak Communications. The deal complements Saga's other two stations in the market, Country WIXY-FM—the top-rated station in the market with a 13.3 overall share—and Adult Contemporary WLRW-FM.

Combined, the three stations command 26.6 percent of the radio audience, making Saga the leading radio group in the market. However, the deal could draw scrutiny from the FCC and the Department of Justice. The combined revenue of the stations—about \$5 million in 1998—means that Saga reaps about 48.5 percent of the market revenue, higher than the 40 percent revenue ceiling that the regulators have allowed for a single group in a market. —*KB*

WICHITA, KAN. RADIO

Entercom: Six Sticks



One month after it closed its deal to acquire five radio stations in Wichita from Wichita Stations Trust, Entercom Communications is adding a sixth: Adult Contemporary KAYY-FM. Entercom is buying the station from independent station owners, Gary and Viola Violet, for \$2 million. Combined, Entercom's six-station cluster of three FMs and three AMs has an overall audience share of 21.4 and revenue of nearly \$5 million for 17.5 percent of the market revenue, according to BIA. —*KB*



KUNDO DIV./THE STOCK MARKET

Memphis

A city rich in cultural history, Memphis is nestled in the southwestern corner of Tennessee and is within a 10-minute drive of two other states, Mississippi and Arkansas. Tourists from all over the world flock to the city on the banks of the Mississippi River to visit Graceland, the palatial estate of its most famous

native son, Elvis Presley. Memphis is also where an assassin's bullet ended the life of Martin Luther King Jr.; the site of the shooting, the old Lorraine Motel, has been renovated and turned into the National Civil Rights Museum.

The ethnic and cultural diversity of Memphis is reflected in its music, which spans the gamut from the traditional sounds of country and gospel to today's urban and Christian stylings. Beale Street,

the historic entertainment district that spans several city blocks in downtown Memphis, is considered the birthplace of the blues. Legendary blues guitarist B.B. King, who got his start in the music business as disc jockey "Beale Street Blues Boy" on radio station WDIA in Memphis, has a nightclub on Beale Street. So does Elvis Presley Enterprises, which also operates Graceland and a number of other local businesses dedicated to the King,

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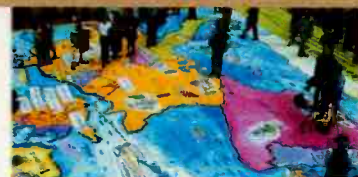
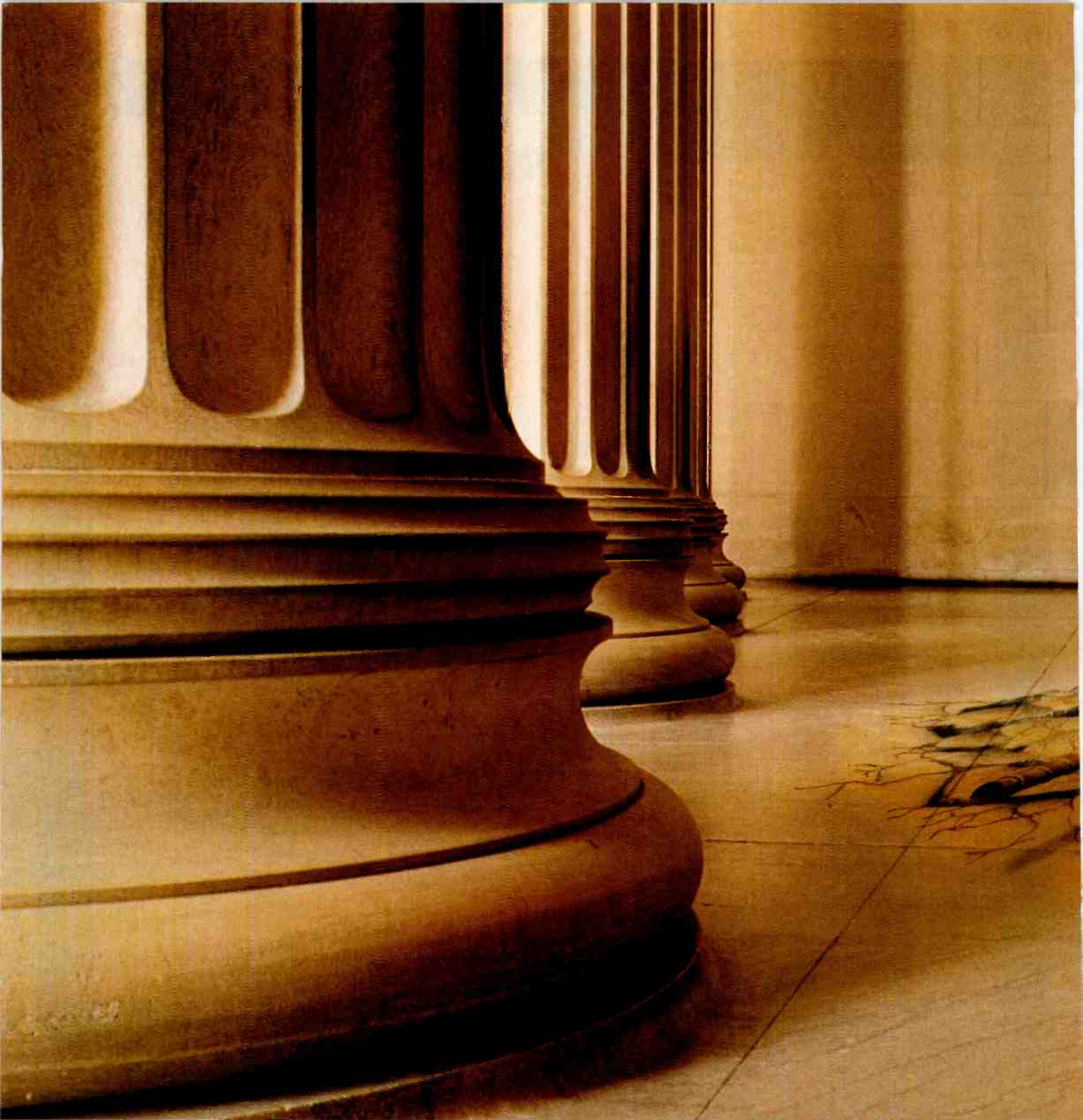
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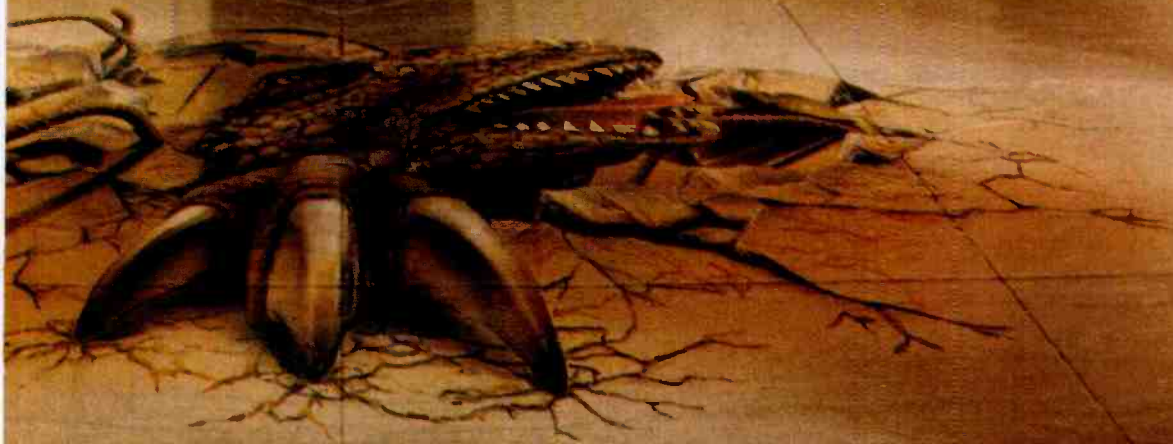


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including Heartbreak Hotel. Beale Street also features several pre-Civil War homes that house museums.

In addition to Graceland and Beale Street, another popular tourist attraction is Memphis' annual barbecue-cooking contest. The event draws teams of barbecue connoisseurs from all over the country vying for the championship title. The six-day event, which usually runs in the third week of May, draws a quarter of a million people to the city.

Catering to the eclectic musical tastes of Memphians is the job of the dozens of radio stations that serve the country's 46th-largest radio market. For advertisers, reaching a large number of listeners in the highly segmented market often involves making buys on many outlets. "In a lot of markets, you can go in and buy Adult Contemporary [stations] and cover the market," says Arlene Goldner, senior vp of media services at Thompson & Co., a Memphis ad agency. "You can't do that here."

African Americans comprise about 52 percent of the city's population and about 35.4 percent of the DMA (see *Scarborough Research chart on this page*). For years, local radio had underserved this significant audience, with only one or two Memphis outlets playing Urban formats. Today, there are seven significant stations with Urban-type formats in the market. The two most recent additions are KXHT-FM "Hot 107," locally owned by Flinn Broadcasting, which bills itself as a Rap stick, and WRBO-FM "Soul Classics 103.5," owned by another local company, Memphis Radio Group. WRBO just arrived on the scene within the past year and has already made its presence felt in the ratings, pulling in a 6.5 share among listeners 12-plus in Arbitron's Fall 1999 book, good for a fourth-place tie with two other outlets.

Clear Channel Communications is the dominant radio owner in the market, with seven stations and a 38.2 percent share of the local radio advertising pie. Clear Channel also owns a television station in Memphis, and its Eller Media controls the area's outdoor advertising business.

The local radio scene has enjoyed a big lift from the growth of the casino business in Memphis, which is home to about a dozen gaming establishments. Memphis is now the country's third-largest gaming market, and most of the casinos use radio to draw customers. Before the arrival of the casinos, media buyers would often wait until two weeks

Scarborough Profile

Comparison of Memphis To the Top 50 Market Average

	Top 50 Market Average %	Memphis Composition %	Memphis Composition Index
DEMOGRAPHICS			
Age 18-34	32.3	32.5	101
Age 35-54	40.0	39.6	99
Age 55+	27.7	28.0	101
HHI \$75,000+	22.2	14.5	65
College Graduate	12.3	9.8	79
Any Postgraduate Work	10.5	7.3	70
Professional/Managerial	21.9	17.9	82
African American	12.4	35.4	286
Hispanic	11.9	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	44.9	79
Read Any Sunday Newspaper	66.9	55.9	83
Total Radio Morning Drive M-F	24.5	22.9	93
Total Radio Evening Drive M-F	18.6	17.0	91
Total TV Early Evening M-F	29.3	34.8	119
Total TV Prime Time M-Sun	37.2	40.0	108
Total Cable Prime Time M-Sun	10.5	15.4	147
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	64.2	85
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	69.0	86
Total Radio Morning Drive M-F	79.7	77.6	97
Total Radio Evening Drive M-F	73.9	71.7	97
Total TV Early Evening M-F	67.6	75.0	111
Total TV Prime Time M-Sun	91.7	91.2	99
Total Cable Prime Time M-Sun	52.8	55.0	104
MEDIA USAGE-OTHER			
Accesses Internet/WWW	44.2	36.1	82
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	45.9	81
Shops Using Online Services/Internet	10.5	9.3	88
Connected to Cable	69.3	64.0	92
Connected to Satellite/Microwave Dish	11.3	17.0	151

Respondent count too small for reporting purposes. * Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. ** Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable. Source: 1999 Scarborough Research Top 50 Market Report (February 1998-March 1999)

before their deadlines to make a radio buy—inventory was never a problem. "The casinos have made inventory a little bit tighter," says Terry Tanner, vp and corporate media director with the Ramey Agency in Memphis. "They have [forced] media people to rethink the market."

Memphis' large African American community is also well served by the market's print outlets. There are two African American weekly newspapers—the *Tri-State Defender* and the locally owned *Silver Star News*. The *Defender*, founded in 1951, has an audited circulation of 38,762. The weekly is owned by Chicago-based Sengstacke Enterprises, publisher of the *Chicago Defender*.

While Memphis' Hispanic population is small, it is growing. Media outlets that serve the Hispanic community include the weekly newspaper *El Mundo Latino* and Arlington Broadcasting's WGSF-AM.

The market's only daily newspaper is Scripps Howard's *The Commercial Appeal* (circulation 164,134 Monday, Tuesday and Thursday; 237,927 Sunday). "If you're going to [use] newspapers, that's where you've got to be, other than the few ethnic papers that we have," says Wil High, media services director with Chandler Ehrlich & Co., an ad agency in Memphis.

The Commercial Appeal, which predates the Civil War, covers and has distribution in all seven counties in the Mem-

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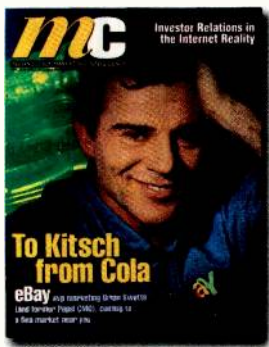
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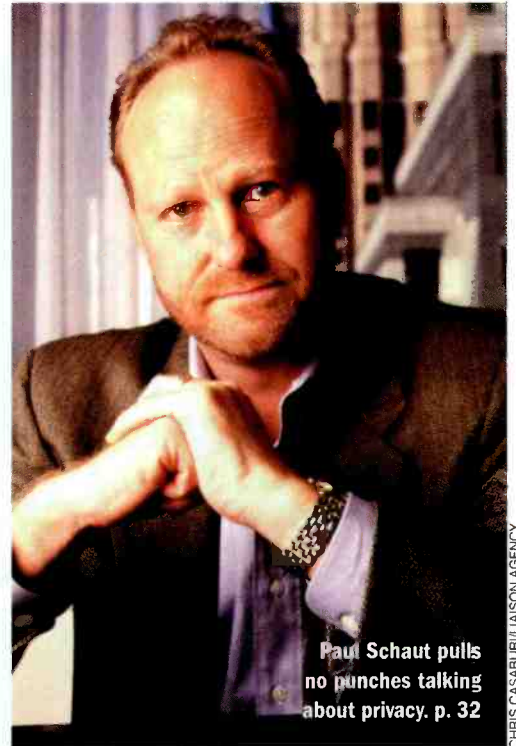
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By Janis Mara and
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SHOTS FROM AROUND THE WEB



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And the Tossers Award Goes to...

Now that the insipid self-love fest known as the Oscars has come and gone, those of us who are truly, madly and deeply tired of Hollywood hoopla can sit back and enjoy Mondo Media's put-on of the Academy Awards at www.mondominishows.com, running through this Friday. The San Francisco-based animation creator and content distributor's Tossers Award Show includes trophies for Most Pathetic Casting in a Major Motion Picture and Best

Onscreen Shagging. Characters Cecil and Stubby, neither of whom you would want to run into in a dark alley, act as masters of ceremonies for the Net-only awards show. The Tossers Award Show and other Mondo Media animations feature interstitial commercials from such advertisers as Honda and Chi.sshot.com, and while they are cartoons, the programs aren't exactly suitable for a family audience. Mondo Mini Shows can be viewed at [AltaVista](http://AltaVista.com), [Excite@Home](mailto:Excite@Home.com), washingtonpost.com and [Netscape](http://Netscape.com), among other outlets.



A Stuffed, Heartless Bitch

If you've ever wondered what to get for that lady in your life with the serious attitude problem, perhaps a Heartless Bitch doll might fit the bill. The irreverent, Ottawa-based Web 'zine Heartless Bitches International (HBI), located at www.heartless-bitches.com, this week will unveil a line of co-branded products with the Idea Factory of New York. For less than 10 bucks, herstorians, riot-grrls, fed-up femmes and their fans can purchase a Heartless Bitch Meanies doll that sports combat boots, a nose ring and a bad, bitchin' attitude. (Needless to say, the Idea Factory's Meanies doll line is a spoof on the saccharine, pre-Pokeman has-beens Beanie Babies.) The venerable, pro-femme site—which has been skewering clueless male-dominated



females as well as clueless overbearing males since 1996—will re-launch with a complete redesign in May. But don't expect the makeover to be all sugar and spice: The popular HBI feature "Sappy Site of the Week" will remain intact, continuing to gleefully excoriate sites such as the Leonardo Di Caprio Poetry Site, a rabid fan's sickeningly sentimental collection of paens to Leo.

Attack Of The TV Hit Man

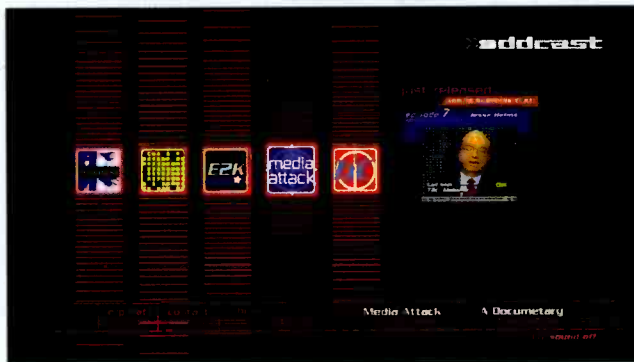
To some, calling former Speaker of the House Newt Gingrich a dead-beat dad, or Senator Jesse Helms and presidential candidate George W. Bush racists, might qualify you as a left-wing wacko, or worse. To New York-based online network Oddcast.com, it just makes you entertaining.



CEO of Oddcast, showcasing the ongoing, online documentary about a cyber gadfly underscores the company's mission to provide a platform for alternative entertainment. "[Media Attacker] believes America deserves better viewing," said Sideman, and that "call-in shows are bad TV and wasting people's time. They're basically [hosted by] a bunch of millionaires interviewing other millionaires."

The Media Attacker, he added, prefers that people choose alternative venues for news and analysis, including public TV and radio, the *Village Voice* and *New Times*.

To date, according to Oddcast.com spokesperson Bob Richter, the TV hit man has infiltrated more than 600 TV talk shows on networks including CNN, CNBC and FOX. He noted that mediattack.com has even been nominated for a Webby Award in the News category along with venerable online news sources such as ABCNews.com and *The Wall Street Journal* online edition, despite little or no media attention.

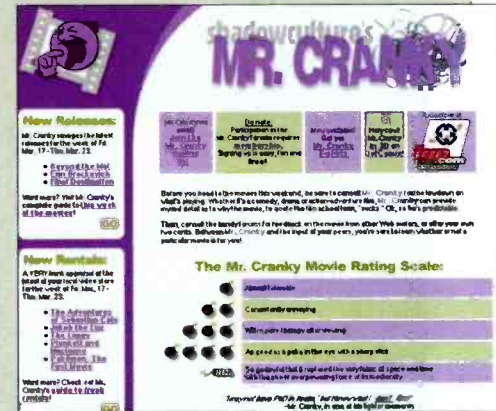


That's why eight-month-old Oddcast offers mediattack.com, which features video clips courtesy of guerrilla tactician "Media Attacker," an anonymous call-in phone terrorist who employs voice disguises and gratuitous word play to trip up celebrities and politicians on national TV.

According to Adi Sideman,

MR. CRANKY SEZ "YOU SUCK"

Ever notice how hard it is to find anything other than positive (or at least easygoing) reviews of films on the Net? Mr. Cranky,



a movie review site based in Boulder, Colo., is one site that will never be accused of harboring a Pollyanna attitude. Every review written by the aptly-named Mr. Cranky (www.mrcranky.com) is brazenly negative, often viciously so, and usually quite witty as well. (Jason Katzman, the real-life scribe behind Mr. Cranky, describes his site as "a forum on the cesspool of mediocrity that is modern Hollywood.") The site offers reviews of currently playing movies, newly released videos and classics. Readers can post their own evaluations of the films and discuss the reviews on a message board. According to Katzman, the five-year-old site garners more than 5 million hits a month and a small group of fans holds a yearly Crankycon, proof positive that you can sometimes catch more flies with vinegar than you can with honey.





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Ghost Stories

If you've never seen *Tales From the Crypt*, don't fret; now you can log onto hollywoodforever.com and see the real thing. No, not the real movie, but rather, real graveyards—ones that, off-site and on, provide videographies of the famous and not-so-famous.

The famous, for the most part, are buried at the former Hollywood Memorial Park Cemetery, which, prior to its 1998 purchase by brothers Brent and Tyler Cassity—owners of Forever Enterprises, a St. Louis-based cemetery conglomerate—sat neglected and in disrepair near the Paramount lot. With more than 80,000 people interred, Hollywood Park is the final resting place for silver-screen luminaries such as Cecil B. DeMille, Douglas Fairbanks, Mel Blanc, Rudolph Valentino, Bugsy Siegal, Jane Mansfield and John Huston. It's now also home to standalone kiosks on which visitors can access a long list of biographies. Want to read up on the silver screen's first Tarzan? Type

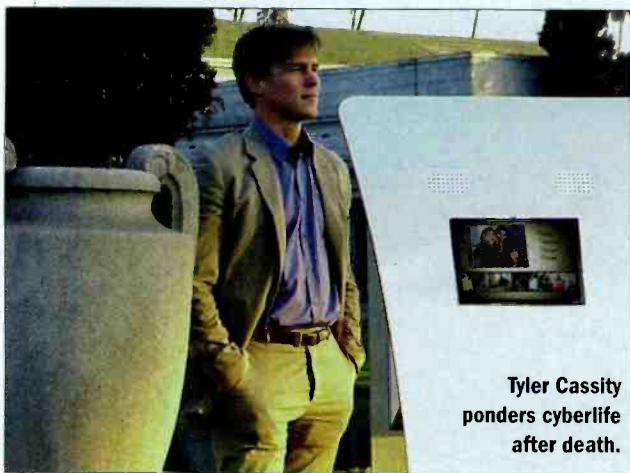
"Elmo Lincoln" into the search engine, and presto, you can discover that the Rochester, Ind., native appeared in several of D.W. Griffith's silent epics, including *Birth of a Nation* (1915) and *Intolerance* (1916).

The videographies, produced by Forever Enterprises, are "commissioned" by the deceased's loved ones and then put onto the appropriate cemetery's kiosks, as well as on the

hollywoodforever.com site. Prices range from \$295 to \$7,500; choices include a basic six-minute interactive scrapbook and a 60-minute tribute filmed by Forever Enterprises at a catered party.

The videography kiosks are not just for stars; the Cassity brothers, in fact, are putting them in all company-owned cemeteries. While 300 are currently on view at Hollywood Park, the total number of videographies produced, according to a spokesperson, now number some 12,000.

Encoded in MPEG1, the bios can be accessed at home via PCs utilizing a RealPlayerG2.



Tyler Cassity ponders cyberlife after death.



BLOW THE DOT

The inevitable backlash against dot.com fever has begun, at least in San Francisco. An anonymous group of pranksters have plastered "No Dot.com" posters throughout the

Internet-centered downtown San Francisco neighborhood known as "Multi-media Gulch."

The terse posters feature a dot with the traditional red circle and slash superimposed on

top and satirical Web addresses such as "IDon'tNeedMyToothpasteDelivered.com."

The guerilla group's Web site, www.blowthedotoutyourass.com, is equally terse, consisting of photos of the posters in situ and a collection of the organization's satirical dotcom names, along with an e-mail address for "Sam Lowry," a pseudonym for the Webmaster.

"Lowry's" group, many of whom work in the Internet field, "came to the obvious conclusion that there is an utter lack of irony and introspection in the dot.com 'revolution.' We decided to put together a small scale 'revolution' of our own charged with the mission of waking people up from their .com hypnosis," said Lowry, speaking on condition of anonymity. Whether or not their tactics are effective is yet to be determined: "You'd be surprised how many people told me they were chagrined that they hadn't thought of putting up sites like 'IJustHadARectalExam.com,'" said Lowry.



“My ad has multiple personalities.”

Case Number: 286 Date: March 2000 Name: Sandy Herndon

Company: American Airlines

Title: Manager, Interactive Marketing

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Treatment:

Specialized therapy sessions on DoubleClick Travel sites and AltaVista gave subject a strong "business travel" identity. Banners and intensive keyword association led wayward travelers to visit AA.com for fare quotes, reservations, and AAdvantage account information. DoubleClick Spotlight tracked subject's progress and measured customer response during therapy.

Results:

Subject reported a "single-minded focus on new customers," thanks to success of ads on the DoubleClick Travel Network and AltaVista.

See complete patient file at
www.doubleclick.net/AA

Online Ad Therapy.

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Case #286:
AA.com

Bullet Points



FASTER, FASTER

There's something a little disconcerting about Excite@Home sponsoring 1998 Indy 500 winner Eddie Cheever, Jr. for the 2001 race season. Yes, the connection plays up what they have in common—speed, given the fact that Excite@Home offers high-speed broadband service, and Cheever exceeds 100 mph on a regular basis. And it's true that sports.excite.com, which continuously updates news of the partnership, is a fairly nifty site, with race schedules, team facts and Cheever info and photos. Nonetheless, one hopes that broadband service is a little less dangerous than race-car driving, and PC crashes generally less injurious than those on the track.

Name That Domain

If the value of real estate is location, in cyberspace, it's the domain name. Earlier this month, VeriSign, a Mountain View, Calif.-based online transactions security company, paid \$16.8 billion to acquire Network Solutions, the Herndon, Va.-based registrar to 90 percent of all Internet names.

Six years ago when the Commerce Department granted Network Solutions the exclusive right to register Internet domain names, few could have predicted that it would soon be referred as "the digital equivalent of Ellis Island."

In part, by registering more than 8.1 million domain names—at \$35 a pop—and backed by 240 partnerships within the industry, including AltaVista, AOL Netcenter, EarthLink, Interliant, Microsoft and Yahoo!, among others, Network posted profits of \$27 million last year, thus establishing itself as one of the few profitable Web sites, according to published reports.

The highest individual price paid for an Internet moniker occurred last December when ECompanies, a Santa Monica, Calif.-based Internet venture fund, paid \$7.5 million to Marc Ostrofsky, a 38-year-old Houston media entrepreneur, for the rights to Business.com. Ostrofsky had bought the name from a London-based Internet provider for \$150,000 in 1996.

Other notable name deals include: Houston-based Compaq Computers' \$3.35 million fee last year for AltaVista.com, the name of its Internet search engine; Palo Alto, Calif.-based VirtualVineyard.com's \$3.3 million name change for the rights to Wine.com; and Bingo.com's \$1.1 million bill for its domain name.

While VeriSign bought leadership status in the domain name market, other players exist, including BuyDomains.com, a 10-month-old Bethesda, Md.-based registration and secondary sales site.

"Some call it virtual real estate speculation," said Mike Mann, CEO of BuyDomains.com, in a statement. "Some call it worse."

Mann claims inventory to 8,500 names, the majority of which retail for less than \$1,000 and can be purchased online with a credit card. Mann said the key to determining a domain name's value often rests with a business's long-term goals: "[The right name] resonates with a [company's] mission and provides the foundation on which to build a successful cyber-business."

Which means that for every Esourceful.com and Ecoffee.net available for purchase, there's also Hardcorevideo.com and Clicktease.com.



HOLLYWOOD SIGNS

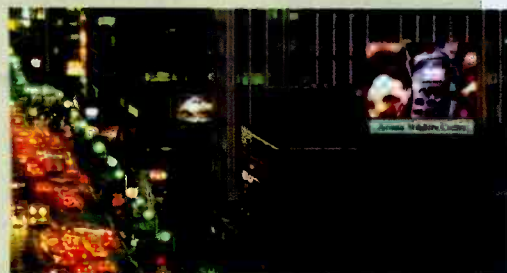
With the Big Tobacco settlement killing off the Marlboro Man last year, and Billboard Live's Jumbotron giving way to a night club, motoring Angelenos have had a dearth of moving ads.

Now, however, thanks to advances in digital technology and a pair of enterprising South Korean companies, two mega-screen platforms broadcast full-motion video ads, short films and digital art in Los Angeles and neighboring West Hollywood.

The 800 square-foot Daehan Ultra Vision screen, which claims to be the largest outdoor commercial sign in L.A., sits 115 feet above Wilshire Boulevard in the soon-to-be-completed \$24 million Aroma Wilshire Center.

Powered by a Pentium III processor and using Windows NT, the \$3 million screen runs 20 hours a day before an estimated traffic flow of nearly 195,000 people, according to Aroma officials. Advertisers must sign on for six months at \$14,400 per month, or \$8 a minute. Clients include Ford, Samsung, Korean Air, LG, and the U.S. Census Bureau.

Two miles to the north, the \$1.5 million Sunset View Plaza Video Screen from LG International Corp. has been broadcasting content on its 456 square-foot Ultra Vision screen since last July. It is powered by a Pentium II processor.



Despite their popularity in South Korea and Japan, permit restrictions and cost have stymied a similar proliferation of electronic billboards in the Southland, said Sunset View Plaza's partner Joe Shooshani.

"Cities are hesitant to give permits because of the distraction to passing traffic," Shooshani said. "Yet, in eight months, nothing has happened."

With every major avenue in Los Angeles already saturated with outdoor signage, Shooshani added that billboard companies are reluctant to pay for the more expensive platforms.

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Stylin' grey from head to toe, Doug Jaeger looks like he belongs on the set of *Friends*, rather than among the Madison Avenue set. Yet he nonchalantly roams the halls of 136-year-old J. Walter Thompson exuding an air of confidence. Just 24, the associate creative director of Digital@JWT has soared to the ranks of partner in less than a year, forgoing the corporate ladder climb altogether.

"I think it's my [JWT] one-year anniversary today," says Jaeger in a how-about-that way as he devours Jelly Belly jelly beans, confiscated from JWT president Bob Jeffrey's office.

As one of the initial hires after JWT, slow to the punch in the interactive arena, created its digital division in early 1999, golden boy Jaeger offered to stir things up in the television commercial-centric firm. He came to the agency toting a client list two pages long, a testament to his real-world experience at both Web shop Agency.com, where he designed the Lucent Technologies Web site, and design shop K2 Design, where he helped launch a Bell Atlantic ISDN campaign. With Jaeger's input, the digital communications group has grown from six to 40 employees in the span of a year. "I'm trying to build a team that knows everything from top to bottom," he says.

Jaeger, who prefers to think of himself a "digital guy" as opposed to an "ad guy," preaches a philosophy of integration. Managing the digital creative for clients including Merrill Lynch, Warner Lambert, J&B Scotch and De Beers, is only one of this multi-tasker's tasks. He also coordinates efforts with other JWT divisions to ensure consistent campaigns that transfer seamlessly from traditional media to the Web and vice-versa.

He may not think of himself as an ad guy, but he definitely knows how to speak the language. "The ad guys are my friends," says Jaeger, who regularly participates in meetings and pitches with Bob Jeffrey, Digital@JWT director Kevin Wassong, ©JWT head Marina Hahn—who heads the entertainment division—and worldwide creative director Bill Hamilton. "It's like a blender. There's digital. There's direct. There's traditional. You put the elements in the blender and turn it on."

On this particular morning he has already traveled to Warner Lambert in Morris Plains, N.J., to present the online creative for Listerine. Then, he met with JWT worldwide

director of corporate communications Owen Dougherty, a.k.a. "the corporate identification cop," to discuss the identity of JWT, something that has been on his mind as of late. "We have a brand that's stayed the same, yet the content has changed," he explains, adding that JWT's identity should reflect that change. Dougherty suggested Jaeger take the matter up with JWT worldwide CEO Chris Jones in writing.

More irreverent than reverential, Jaeger sports a black-and-white glossy of Jones on his office wall. It reads, "To Doug—All the Best, Chris." He laughs, and 'fesses up: "I

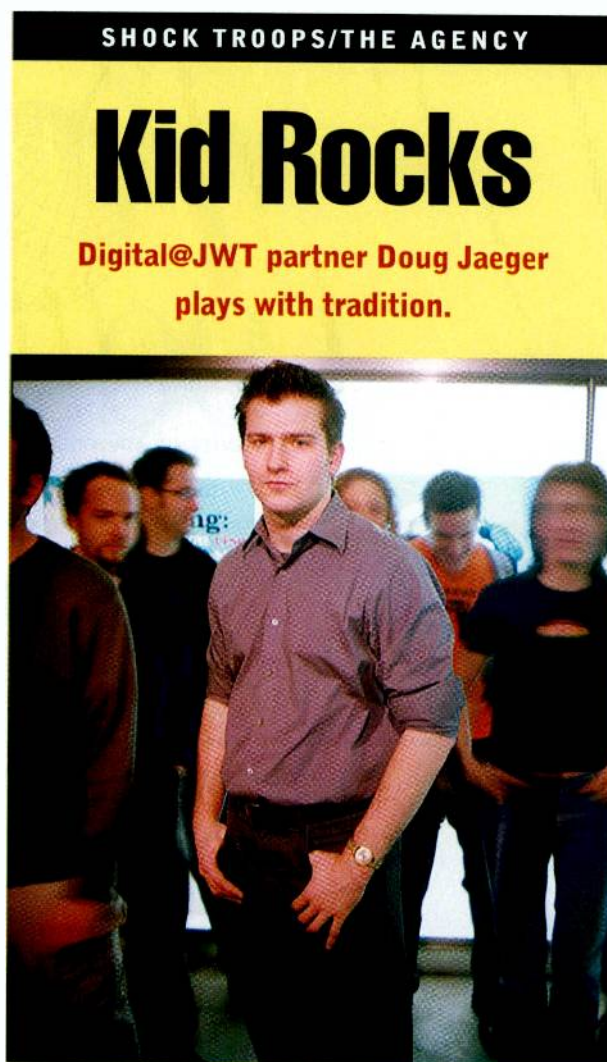
wrote that." Overlooking the lush greenery inside the Park Atrium Building on Lexington Avenue, Jaeger's seventh-floor work abode looks more like a dorm room than a corporate office. A five-foot stuffed carrot, left over from his Syracuse University college days when he wrote the comic strip *Insane Carrot*, sits on his leather coach. Homemade posters poking fun at his colleagues hang on the walls. Vitamins, cough drops, bottles of beverages, piles of papers and a lap top computer inhabit his desk. As someone who at times clocks an 80-hour work week, Jaeger tries to make the environment fun.

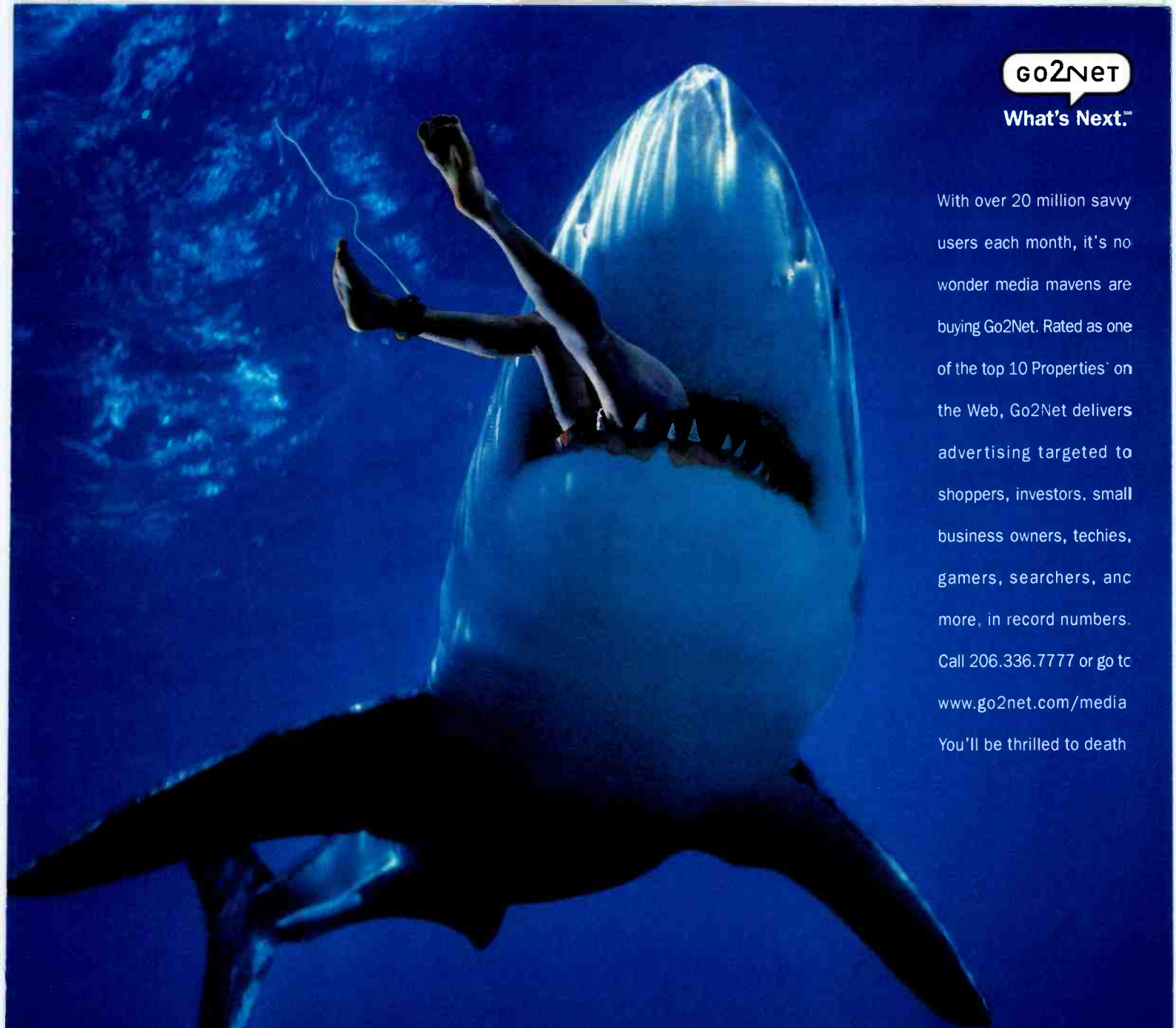
As his officemate Garth Horn, a digital copywriter, works on the Lipton Brisk online campaign that features Claymation characters, Jaeger spies over his shoulder to examine his progress. "I think the copy is a little bit aggressive," he says. They then talk about toning it down. Spontaneous interaction is typical Jaeger. With cell phone in tow, he can be reached at all times, and he often pops in on colleagues, offers constructive criticism, answers questions and helps them brainstorm.

Jaeger catches an instant message blinking from his computer screen across the room—an associate asking for input. Jaeger quickly replies. He professes his love for instant messenger. "[When I'm away] I can conduct a virtual meeting through instant messenger," Jaeger gushes. "I can create a chat room with art directors and designers. They can instant messenger me a URL and I can offer them feedback."

The phone rings. Jaeger answers. "Doug, we've hit a wall," the ominous voice on the other end declares. Without hesitation, Jaeger replies, "I'll come over and break it down."

—Ann M. Mack





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*Media Metrix November 1999



Joanna Shields, CEO of San Francisco-based Veon, a broadband technology solutions provider, is preparing to launch a demo of the company's offerings. She whips out a Sharp Pentium II laptop with a steel case and darts about her office in search of a three-prong outlet, talking at top speed.

"Immediately, when I saw [Veon's technology], I knew it had enormous commercial applications. The company had great ideas—they just needed to marshal them," she says.

Veon adds interactivity to streaming video, which can then be used for e-commerce. An example is the "hot spot":

When the cursor runs over an invisibly marked hot spot on, say, a pair of shoes, a pop-up appears reading, "Click here for more information." The link leads to a shopping area at a vendor site where the shoes can be purchased. Whenever a user takes an action, "we can tell the advertiser about it," says Shields. "We can tell where they clicked [and] whether an insert in an ad worked."

The company's revenue model, she adds, is based on several elements: charges for these customer activity reports, the fee levied for every click directing a customer to a commerce-related transaction and a percentage of the financial transactions generated by the program.

It's no surprise that the CEO lives in San Francisco's teeming SoMa district "because it's the pulse of the city." The choice is appropriate for a woman who has had her finger on the pulse of technology for almost 10 years.

Shields' career began at EFI, a color digital printing technology company in Foster City, Calif., when it was a pre-IPO startup in 1990. "I was product manager, then director of marketing and sales, and then vice president of worldwide sales," she says. "I saw EFI become a high-flying Wall Street darling with hundreds of millions in revenue." When Veon offered her the position of CEO in 1997, it was nothing but a startup with few accomplishments to its name. Nonetheless, Shields jumped at Veon's offer.

Now, of course, business is brisk. In January, the company signed an agreement with America Online of Dulles, Va., to provide the online powerhouse with interactive video content. In October 1999, the company had inked a distribution

deal with Redwood City, Calif.-based broadband company Excite@Home. According to Susan Bratton, vp of marketing for Excite@Home, Veon is "the perfect example of how the future of advertising will work. The ad is an interactive video segment a consumer chooses to interact with."

Shields dims the lights and logs on. After a few initial fumbles with the interface—"I couldn't be an engineer to save my life," she says with a smile, "I'm a strategist"—she accesses an *Austin Powers: The Spy Who Shagged Me* interactive movie trailer designed for AOL.

"I was nine months pregnant when I saw *Austin Powers*," she recalls. "I could barely fit into the theater seat." Shields' son is now seven months old. Her husband is a photographer who owns a Web design firm.

The trailer begins. The video clip occupies the top right-hand portion of the screen, and the sound is MP3 audio. A row of psychedelic flowers below the video is a Flash animation users can click on to access a shopping area. When Shields' cursor rolls over an *Austin Powers* shirt, a message pops up: "Click for pricing information."

"The video is central," says Shields. "It's the core media. You're choreographing the experience around it."

Is there a point, however, to all these bells and whistles if the user, like 95 percent of Net-surfers in the United States—according to New York's Jupiter Communications—don't have broadband access?

"We do have narrowband capabilities," says Shields, switching to a fashion site with models on a catwalk. "This was done for non-broadband. You can click on the model to get a bio, or click on a flash animation to learn where to buy the background music."

The CEO, whose vision is commercializing the vast potential of broadband, adds, "People shop from work where they have T-1 connections. The marketing is bigger than the homes that are wired. Around 68 percent of online purchases are made at work."

Shields' biggest challenge, she says, is getting "the online community to focus on broadband as a market. The Internet is fickle. One day it's portals. The next day it's banner ads. I'm so happy our day has finally come."—Janis Mara

SHOCK TROOPS/THE MEDIA

Speed Demon

With broadband on her mind, Veon's Joanna Shields looks to convergence.

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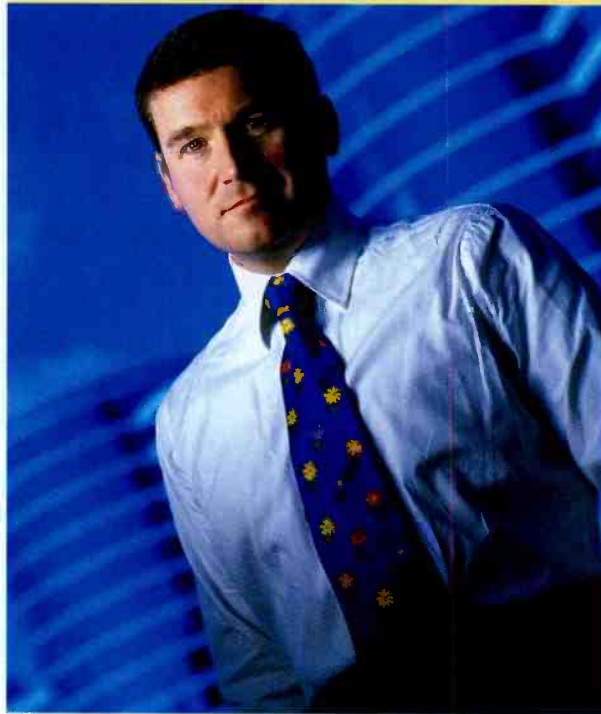
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E-ADVERTISING

The Prophet

Oracle's Mark Jarvis speaks out on the Internet's bright and shiny future.



Mark Jarvis doesn't mince words. Most high-tech firms, he says, are wasting big bucks on ineffective ad campaigns. Agencies don't get the Net. Customer loyalty is wishful thinking.

"There's a tendency in the high-tech business to spend large amounts on big ad campaigns," says the 10-year Oracle veteran, now senior vice president of marketing for the Redwood Shores, Calif. database software giant. "But it's more important to have a great Web site. You could spend \$6 million on a TV ad and lose viewers a minute later if your site sucks."

The wrong-headed reliance on big-bucks ad blitzes continues, he adds, because ad agencies still emphasize "traditional marketing."

In fact, Jarvis says, many of Oracle's most successful marketing ventures have been "grassroots efforts" that cost "zero dollars." For instance, he says, "you can build support through newsgroups; Pets.com should be using alt.pet." He's also big on public relations. "We generate more leads from press releases than from ads," Jarvis contends. "In a few years it will be the only tool. You won't need ads."

In fact, he adds, even "the word 'brand' will become irrelevant. We've banned it within Oracle. Brand is something you build over time, but there is no time on the Internet—everything is now, now, now. The emphasis will shift to 'identity,' which is much more fleeting."

Customer loyalty is equally fleeting, he adds. "Today they have 'click loyalty,'" Jarvis says. "One click and they're gone."

Not surprisingly, Oracle has some atypical marketing strategies. Last month, for instance, the company launched its new E-Business Network, which "uses education as a new form of marketing," explains Jarvis. "We want to give customers, prospects and investors more and better information. The return could be indirect."

EBN, accessible from the Oracle home page, has five channels that operate 24-7: Business, Technology, eLearning, Web-style and News. While most broadcasting is mass market, this targets e-businesses worldwide. "We're broadcasting in nine languages, covering 93 percent of the world," Jarvis says.

Content comes from Oracle, Reuters, On24 and other sources, and includes news, analysis, opinions and how-tos. Recent topics included Geek of the Week—in this case, Elance.com CEO Sanjay Noronha—and a presentation on

PL/SQL coding.

Registered users can access the site free, except for some educational programs that are pay-per-view. Viewers need only a browser to access the site, which is designed to work down to a 28.8 modem. There are banner and broadcast ads from Oracle and partners such as Sun and Intel.

"Nobody else has built programming for the Internet, but we have," Jarvis claims. "Everyone else has just pushed out a TV signal."

While traffic figures weren't available at press time, Jarvis says the online seminars attract about 10 times as many participants as in-person seminars, at a much lower cost. "It costs us about \$1.98 per person online compared to \$350 per person for a hotel seminar," he says. "And online attendees are more ready to buy."

Oracle has invested about \$10 million in EBN so far, mostly for a new facility, and has earmarked another \$10 million for the venture. "We have the pipe, so this doesn't cost much," Jarvis says. "It's a lot cheaper than running ads in publica-

tions, and more people will see it."

That's not to say Oracle is abandoning ads just yet. In November, the company kicked off a \$75 million to \$100 million campaign, handled by Grey Worldwide in conjunction with Oracle's in-house creative department. Online, print and TV ads portray the company as "the software behind the Web," explains Greg Jorgensen, vice president of worldwide marketing for Oracle. "We've never gone out and said it so forcefully. Oracle software powers the Internet. We're taking our rightful position in the Internet space just as Cisco has in networking and Sun in servers."

In fact, Jarvis adds, Oracle is building on the momentum provided by IBM: "They spent \$400 million creating the e-business category but didn't trademark it, and we're capitalizing on that and turning it into market share." Today, he says, "it's e-business or out-of-business," and virtually all the top business-to-business and business-to-consumer companies are using Oracle software.

Jarvis sees sweeping changes in the ad industry, with the Net playing a pivotal role. Already, he says, it accounts for 86 percent of the company's sales leads. "The industry will be very different in two years," he predicts. "There's an incredible opportunity for the ad community to use a cheap medium to reach specific niches in a global audience."—Eileen McCooey

▼ PLAN A (FOR BRINGING YOUR SITE DIRECTLY TO YOUR TARGET)



▼ PLAN B



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Jake *of all* Trades

Online job site
FlipDog.com launches
with spokespooch Jake.

By Ann M. Mack

Unleashing its Web site later this week, online employment recruiter FlipDog.com hopes to capitalize on the burgeoning online job market. With competitors including such sites as Monster.com, CareerMosaic.com and HotJobs.com, the new job bank enters an already-crowded space. To differentiate itself from the rest of the pack, Provo, Utah-based FlipDog, which bills itself as "the Internet's largest job collection," will launch with more than 500,000 jobs from 50,000 employers in the hopper.

"FlipDog offers all companies and all jobs [listed on the Web]," says Robert Sherwin, president and CEO of FlipDog. "It can be a janitorial job, a juggler in Las Vegas, working for a non-profit museum or a position at Intel."

Powered by a proprietary data search and extraction engine from WhizBang Labs, the FlipDog.com database contains jobs automatically gathered from employers' own Web sites. The tool systematically searches the Web for company home pages, identifies Web pages that contain job listings, extracts listing data and then populates the FlipDog.com database with the findings.

Like other online job boards, FlipDog enables job seekers to search jobs by geography, job category or company. However, FlipDog touts itself as the second-generation in online job-hunting, claiming that heretofore online recruiting essentially mimicked the business of newspaper classifieds. "They took an offline business model and moved it online," says Sherwin.

To fund their businesses, most first-generation online recruiters charged employers to post jobs, search for resumes or provide anything else needed in recruiting efforts. This old-world model represents only a subset of companies and small percentage of jobs available, mostly coming from big-budget businesses that can afford to list



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with online services, Sherwin explains. FlipDog, on the other hand, boasts a zero-effort, zero-cost model.

"On the other job boards, employers pay to post a job," says Sherwin. "FlipDog makes posting a job a cost-free solution—we're free. On traditional job boards, the company has to maintain it. On FlipDog, there is zero effort. FlipDog updates postings every week."

To generate revenue, FlipDog will offer advertising to companies, but not in the traditional sense. The site will support recruitment advertising only, so job seekers will not receive a deluge of advertising from non-relevant sponsors, such as credit card companies or long-distance phone carriers.

Showcases, which cost \$50 per 1,000 job seekers, will provide general advertising opportunities to employers on the FlipDog.com home page as well as other selected pages on the site. Highlights, which cost \$50 per job for 30 days, will put the employer's logo next to specific job summaries in the search results window to draw attention to hot jobs. Highlighted jobs also appear larger, making them stand out in the list.

Billboards, likened to mini-banners, will appear at the top of all search results pages to draw attention to specific jobs—all based on search terms that the job seeker used to perform the search. Costing \$400 per 1,000 job seekers, billboards contain the employer's logo and a short amount of text to describe a specific job, along with a link to that job posting. For instance, if a job seeker entered a search for a computing job in Houston, a billboard recruiting programmers for the Houston office of USWeb Corp., an e-commerce consulting service, may appear on the top of the search results page.

All of the advertising options are self-service, e-commerce enabled, meaning employers can build, schedule and pay for advertising online. A virtual FlipDog editor, known as the "Ad Wizard," offers employers step-by-step instructions on how to create the ad and asks them questions about where, when and how often they want the ad to appear. Throughout the process, the online editor calculates the fee and charges employers at its completion. Employers can make payments online by credit card or purchase order.

Before enticing advertisers, FlipDog.com realizes it must generate job seekers. With more than 30 vendors crowding this niche market,



Other job sites "took an offline business model and moved it online." — Robert Sherwin, FlipDog.com president and CEO

FlipDog has a daunting task ahead. The company, however, embraces the challenge. "We want to build traffic to become an established, credible vendor in the space," says Brett Walker, FlipDog.com vice president of marketing. To do this, FlipDog is unveiling an online and offline advertising campaign, combined with an e-mail marketing effort and press tour.

In terms of advertising, FlipDog's traffic-generating techniques can't compare to the enormity of competitor Monster.com's, which include television commercials and Superbowl spots, admits Walker. "We don't have the millions of dollars to run television and radio ads," he acknowledges. Yet, FlipDog welcomes the awareness the Monster campaign has raised for the online job-recruiting market and plans to build on its momentum.

Starting with a color ad running in the April issue of *Red Herring* magazine, FlipDog will introduce its mascot Jake, a good-natured looking Jack Russell terrier that sports a smug grin and a computer-generated green spot enveloping his right eye. The ad reads, "Meet the new face in job fetching."

Online, the job site will buy banners on relevant sites and listings on search engines and in online directories. FlipDog also will establish an affiliate program, enlisting sites to encourage people to visit FlipDog.com. The affiliates will receive revenue for traffic originated from their sites.

In addition, FlipDog will contact job seekers and human resource representatives via e-mail to publicize its service. The site will apply the same data and extraction method used to find job postings to hunt for resumes and human resource contact information on the Web. The site will then send e-mail to the job seekers asking them if they want FlipDog.com to post their resume free of charge. The site will also send e-mail to the human resource contacts, offering them free FlipDog membership, which entitles their company to a profile page that prospective employees can click on to.

As for its name, FlipDog.com was born after several domain names were toyed with at the suggestion of Sherwin's 19-year-old son.

"It's short, memorable and can't be misspelled," says Sherwin. "We wanted to evoke loyalty, obedience, fun and trustworthiness. We're there for you." ■





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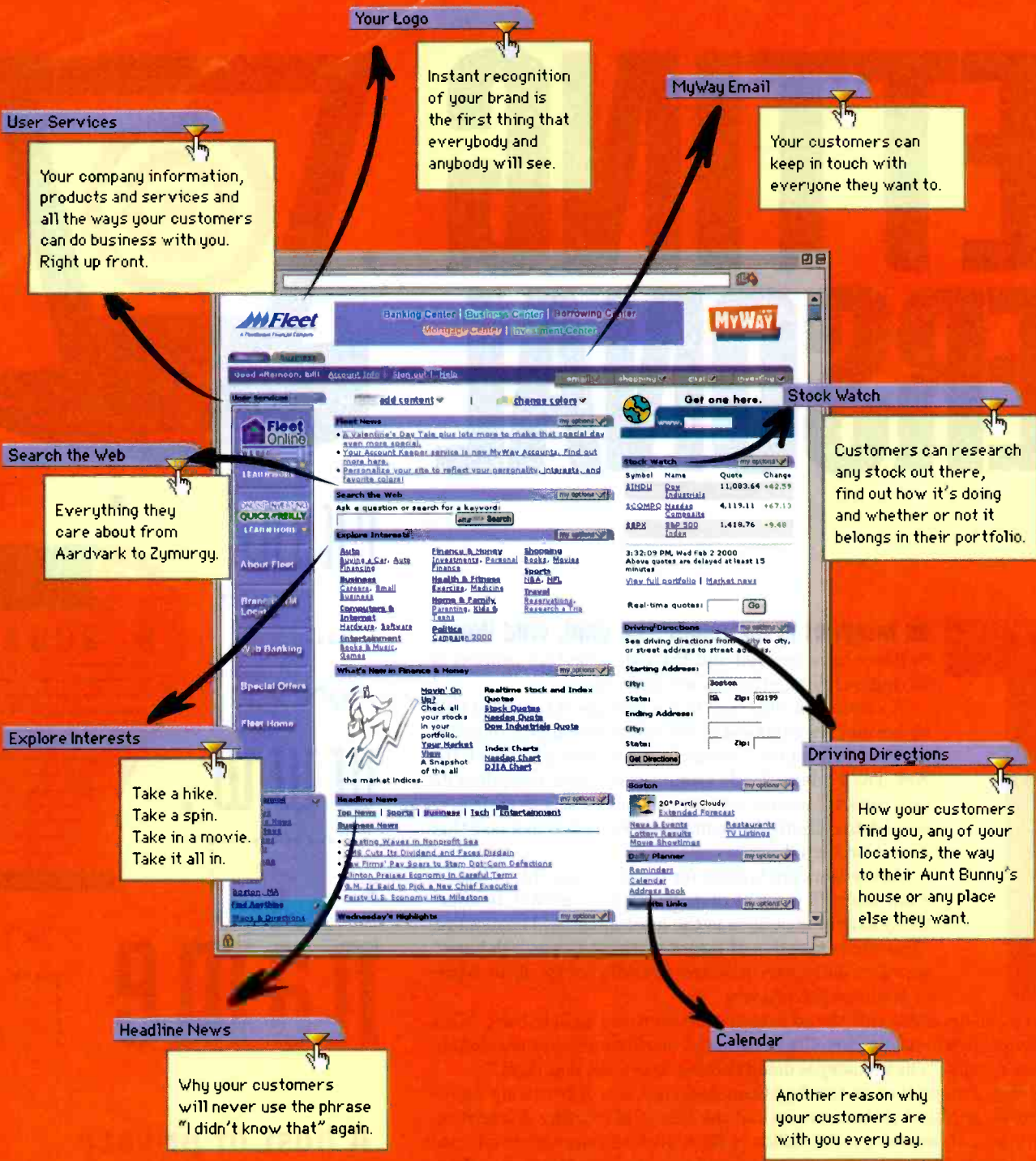
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GETTING PERSONAL



The Internet is no longer the wild, wild West. Settlers have arrived and the gentrification process is having a chilling effect on advertisers.

E-commerce sites now face a barrage of proposed bills by lawmakers skeptical of the industry's ability to police itself when it comes to protecting consumer privacy on the Net. The Federal Trade Commission also is compiling its own report, focusing on how consumers access their personal data collected by commercial Web sites, and how that data is protected.

Advertisers are bracing for the worst possible outcome: a law that will prevent them from using the Web to effectively deliver messages to the most interested customers. "The whole question of target marketing is at risk here," says Dan Jaffe, executive vice president of the Association of National Advertisers.

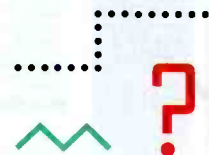
Given the stakes, critics argue that the ad industry has been slow to fight back. "This screams for a campaign to tout the benefits of targeted marketing," says one source who requested anonymity. "The industry is doing nothing to protect that right."

Advertising lobby groups such as the American Association of Advertising Agencies, the Association of National Advertisers and the Direct Marketing Association have discussed the idea of launching a \$15 million to \$25 million ad campaign to educate the public about privacy issues. But the groups would have to raise the money first. "We are seriously looking for ways to address consumers directly about privacy," says John Kamp, a senior vice president for the Four A's.

So far, only IBM has been willing to offer \$1 million toward such a campaign. It's not the first time the company has been willing to step up to the plate on privacy issues. In an attempt to head off legislation last year, IBM pulled its Internet advertising from any commercial Web site that did not post a clear privacy policy.

What's driving the public's fear, and consequently Capitol Hill's interest, are plans by Web ad networks such as DoubleClick and 24/7 Media to link a consumer's personal identity to the anonymous data it collects from Internet users. The debate has been so heated that DoubleClick announced March 2 that it will halt its plans to merge such data "until there is agreement between government and industry on privacy standards," said DoubleClick CEO Kevin O'Connor.

PHONE



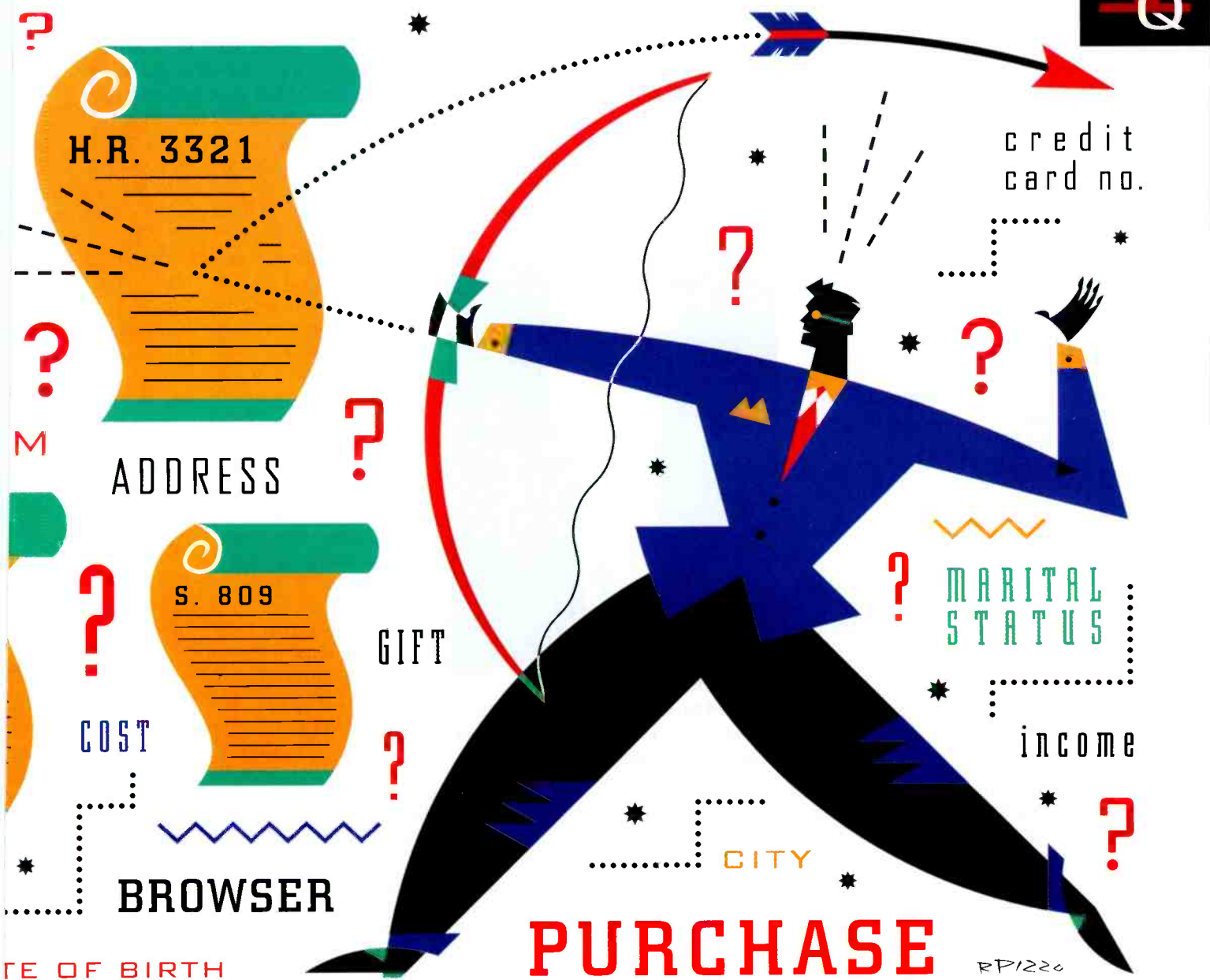
WWW.



NAME



A host of privacy bills are hitting advertisers where it hurts—but will the industry fight back? By Wendy Melillo



JUST ASK

Advertisers are particularly worried by a bill introduced Feb. 10 by Sen. Robert Torricelli, D-N.J. The Secure Online Communication Enforcement Act of 2000 would require commercial Web sites to get a consumer's permission to collect personal information. What that means is Web sites would have to get agreement first before placing a cookie—stored text files that allow e-marketers to view a history of a user's online behavior—on a browser. Users can already set their browsers to notify them when a cookie is placed, but that can be very disruptive. Cookies are everywhere on the Net, so the warnings would constantly pop up.

“Rather than opting-out of having personal details shared, the burden should be placed on companies to contact con-

sumers so that they have control over whether or not personal information is disclosed,” Torricelli said in a “Dear Colleague” letter sent to other Senators to gather support for his bill. “Consumers have a right to know why Web sites are collecting personal information, the extent to which it will be put to other uses, whether it will be shared with others, and how long they intend to keep it.”

Advertisers counter that users will quickly become frustrated if they have to click on a permission box first before entering any commercial Web site. “You are going to turn a superhighway into a residential street with numerous bumps and stop lights every few feet,” says Jaffe. “You can turn the Internet experience into a nightmare.”

A bill by Torricelli, chairman of the Democratic Senatorial



Campaign Committee—the party fundraising arm for the Senate—could signal that the Democrats are interested in making privacy a platform issue in the upcoming election. While Senate Democratic Leader Tom Daschle, D-S.D., has not endorsed any specific privacy bill, he has put together a Senate task force to examine what should be done to protect the public's privacy.

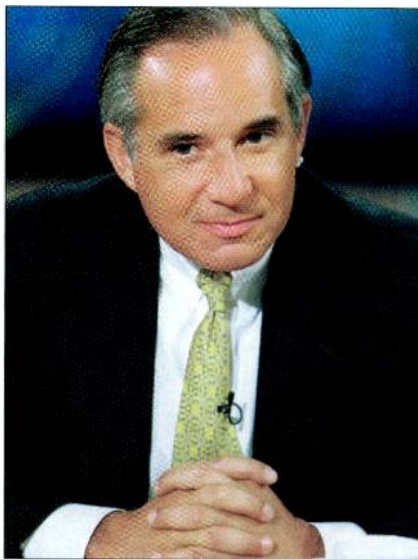
Meanwhile, in the House, Congressman Asa Hutchinson, R-Ariz., and Jim Moran, D-Va., introduced a bill March 15 to create a 17-member commission to study online privacy, identity theft and the protection of personal health, medical and financial records. “The purpose of this commission is to find solutions that will aggressively protect individuals’ privacy without enacting narrow-focused, helter-skelter laws that could result in unintended harmful consequences,” Hutchinson said.

Two privacy bills were also introduced last year. The Online Privacy Protection Act of 1999, introduced April 15 by Sen. Conrad Burns, R-Mont., would require the FTC to develop regulations to protect an adult's privacy on the Web. On the House side, Rep. Edward Markey, D-Mass., introduced the Electronic Privacy Bill of Rights Act of 1999 on Nov. 10. This bill also would require Web sites to get permission before collecting private data. They must also notify users if their personal information has been sold to another party.

The FTC established an Advisory Committee on Online Access and Security in January. FTC chairman Robert Pitofsky will use the 30-member committee's final recommendations to determine if industry self-regulation is doing enough to address concerns over privacy. Among the issues being considered: What procedures should Web sites follow to allow users access to personal information collected about them? Should Web sites provide users with a way to correct mistakes in their data? What security measures are being taken to protect confidential data, and what notification is required if a Web site plans to release or sell private data to a third party? The final report is due to Pitofsky May 15.

Pitofsky, who has been supportive of industry self-regulation in the past, is troubled about merging data about a user's online surfing habits with information that exists on them in the offline world, such as retail catalogue purchases. What alarms advertisers is Pitofsky's desire to give offline data collection procedures the same level of scrutiny now being applied to online techniques.

“It is at least worth considering why the same arguments that lend such force to efforts to protect online privacy do not apply with roughly equal weight to information gathering in the offline world,” Pitofsky said in a recent speech. “A recent survey reiterates consumers’ ongoing heightened concerns about online privacy, but makes clear that consumers have high levels of privacy concerns in the offline marketplace, as well. We should not ignore these concerns.”



Robert Torricelli, D-N.J., introduced The Secure Online Communication Enforcement Act of 2000 to place limits on cookies.

To make advertising effective on the Web, advertisers need to present messages that consumers are likely to respond to. The average percentage of users who click on single banner ads has been declining. At the end of last year, less than 1 percent of users clicked on an ad compared with 2 percent in 1998.

“Advertisers are saying we are getting less out of it so we should pay less,” says Nick Nyhan, president of Dynamic Logic, an online research company in New York. And, he notes, as clickthrough rates have fallen, more emphasis has been placed on profiling. The assumption is that the more targeted the ad, the more likely someone will click on it.

Nyhan argues, however, that advertisers have erroneously focused on profiling as the answer to declining clickthrough rates, when they should instead focus on applying some of the traditional ways advertising is measured to the Web. “Clickthrough is the equivalent of seeing the ad on the top of a taxi cab and jumping into the cab and saying to the driver: ‘Take me to the store advertised on top because I am going to buy something,’” Nyhan says. “How realistic is this?”

Awareness levels, purchase intent, message association and advertising recall are all traditional measurements that advertisers have used for years. To make online advertising effective, Nyhan says the industry has to embrace branding and attitude measurements. Once that happens, he says, the privacy debate will disappear.

“To do attitudinal research, someone has to give us permission to survey their opinion,” Nyhan says. “I can't force them to do it and I can't force them to do it without their explicit agreement.”

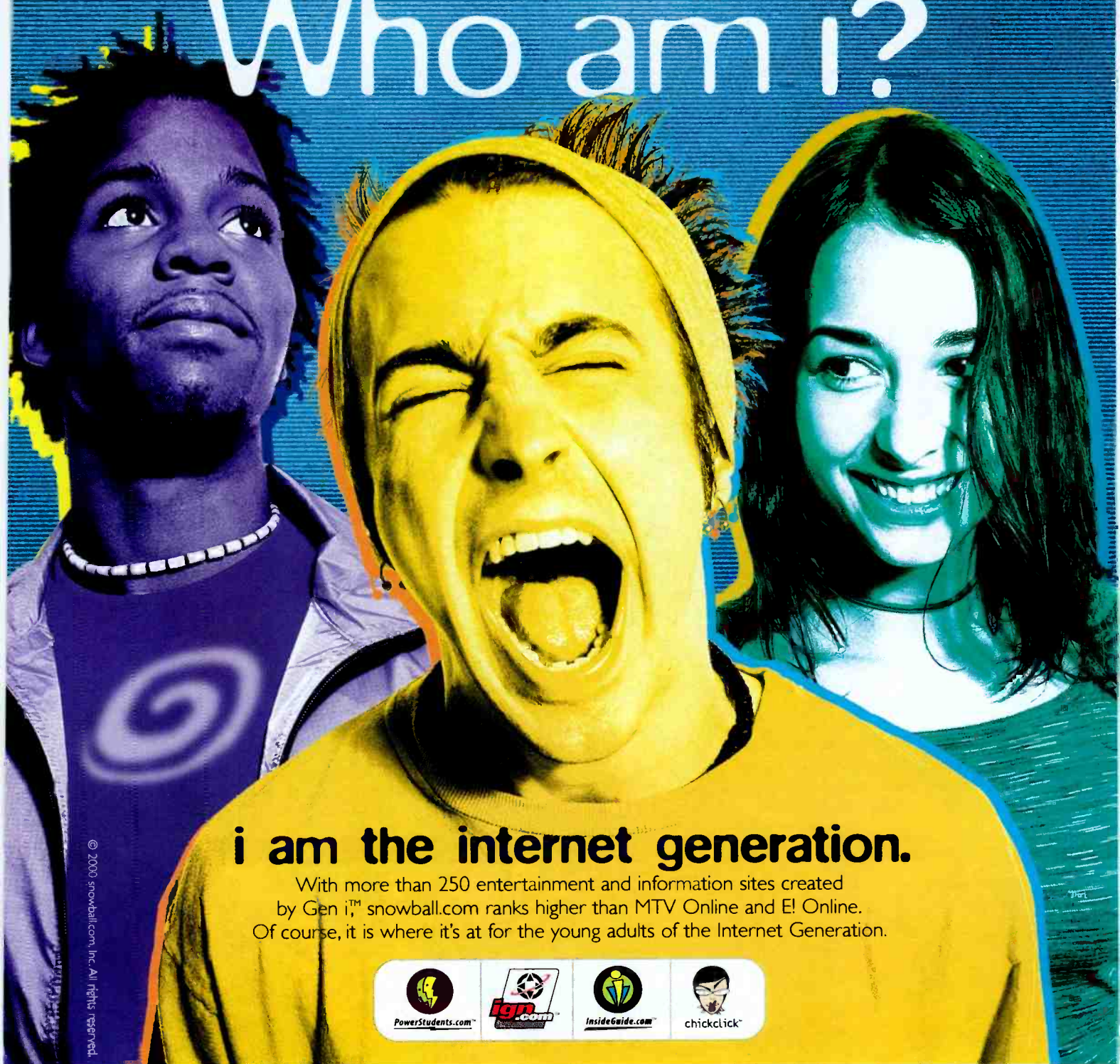
Nyhan's company promotes a research tool called AdIndex, which surveys consumer exposure to a banner ad to measure awareness. Clients include Procter & Gamble and MVP.com, the online sporting goods site.

THE COOKIE TRADE

David Moore, CEO of 24/7 Media, an ad network based in New York, maintains that users will accept profiling provided their permission is asked for first. 24/7 has a data-gathering method similar to DoubleClick's. Through an agreement with Naviant, which handles online product registrations for companies including IBM, 24/7 can place a cookie when a user provides personal information in return for receiving product offers. Moore says the key is a strong privacy policy that fully discloses to consumers how their personal information will be used before they register.

In the end, Moore thinks commercial Web sites have not done a very good job of telling consumers what they are doing with the data. “The philosophy is, you have to be overt, not covert,” he says. “To the extent you are doing things the consumer is unaware of, that is what creates the problems. The solution is, let consumers make the choice.” ■

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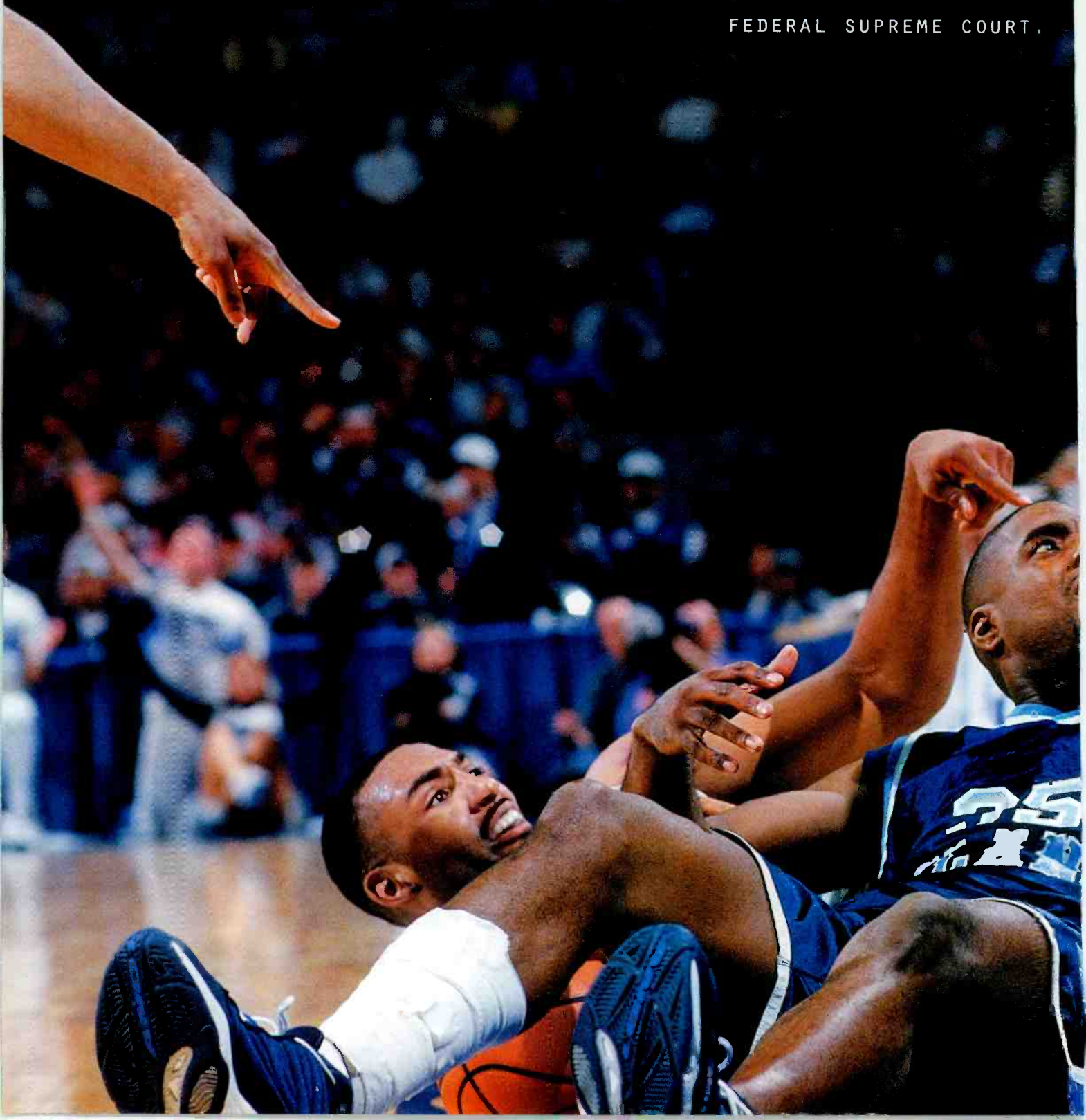
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Paul Schaut

Profiting from privacy with e-profiles.

Interview by Michael Schrage

Engage president and CEO Paul Schaut doesn't want to be accused of schadenfreude. However, the engaging executive can barely conceal a certain smugness about the privacy problems encountered by New York rival DoubleClick. He takes great care in pointing out how his company's approach to profiling consumer behavior online precludes the kind of controversies that have inflamed consumer activists and prompted regulatory response. They want to wear the white hats.

To be sure, Engage is every bit the champion of one-to-one marketing and "mass customization" as any Net marketer. But Schaut has been cleverly positioning his firm as a market—and market cap—leader in balancing consumer confidentiality with advertising effectiveness.

Engage has been described as "the jewel in CMGI's crown" by none other than CMGI chairman David Wetherell himself. With both an intuitive and analytical grasp of the digital direct-marketing future, Wetherell and Schaut have been both venture funding and assembling an intriguing conglomerate of online outreach organizations. It's stunningly clear that CMGI wants to drive the marketing agenda of both branding and response online. Wetherell, Engage's chairman, is the undisputed visionary. Schaut brings a complementary vision of his own, of course, but he also brings a focus to this mission. On the Web, where brilliant ideas are cheap but brilliant execution is scarce, Schaut's implementation focus provides an important source of differentiation. What's more, it also helps integrate CMGI's management of media properties ranging from Lycos to Flycast to uBid. In this interview, Schaut provides both the Engage and the CMGI perspectives on wedge issues ranging from privacy protection to the new media competency gaps between clients and agencies, as well as the challenge of cross-media marketing when it's not quite clear where branding ends and direct-response marketing begins. Blunt, outspoken and always willing to sell, Schaut's observations help explain why Engage is taking online marketing to the next level.







IQ: What are the Internet privacy issues that people didn't have to worry about a year ago?

Paul Schaut: It's a more complex world—people need to know more because there's so much more out there. We think the privacy issue that's in front of us today is a recognition that people are concerned. And "people" includes everybody—a marketer, an advertiser, direct marketer, brand advertiser, agencies, people that are in the agency world, people that work in publishing companies, people that work for the government. They're all consumers of the Internet. They need to know enough to be comfortable. Our view is that they shouldn't accept the statement, "This is what's done offline so it should be OK online." My personal view and our corporate view is that people do behave and think differently when they look at a screen in their office or at home. They think differently, behave differently, and have different expectations of what's happening behind that computer.

Is this more effectively managed as an industry/company problem or a regulatory/legal problem?

Those three, plus a cultural problem. It's a worldwide issue, and certain cultures are more tolerant of certain things than others. In Europe, for example, they have [privacy] rules that are far beyond what we're even thinking about today. People do need to know more to be comfortable, but at the same time industry and government and so forth need to make it as simple as possible so there's a balance. Companies like Engage, companies like DoubleClick, need to simplify it so that people can make their own decisions.

What's the Engage policy on cookies?

Cookies are simply a technique for creating and identifying an ID. What that ID is associated with could be many things. For us, it's associated with two columns: an interest category and an interest score. There's no way to have anything other than that information in the profile. Other people can use that cookie as an ID that's related to a name and address or an offline catalog purchase—whatever it might be. The cookie is simply the ID mechanism.

Governments aren't down on cookies, they're down on the use of the cookies that cross a line in terms of what you're doing with that information. I'll give you a good example: Cookies are regulated in Germany. Engage works in Germany, and because of the way we do things, the anonymous click-stream data that we capture in Germany, the U.K., or anywhere across Europe, is ok to send to the good old U.S. of A. because there isn't any name or address or anything personally identifiable associated with it. Cookies are just the ID mechanism. It's what you do with them that upsets people.

There is a perception, perhaps erroneous, that privacy and anonymity are

opposite sides of the same coin. Part of me would say that one-to-one marketing, is essential, and that anonymity undermines the whole business model.

This is where Engage and DoubleClick totally agree and disagree. We absolutely agree that the Internet, as an equalizer in our culture today, must be powerful for advertisers. Otherwise the free nature of the Internet goes away. DoubleClick chairman and CEO Kevin O'Connor and I will never disagree on that.

Where we disagree is that [he feels] you need to know who the individual is, that you need to know what their past purchase behavior is to predict future purchase behavior, and that without this, the profiling is not powerful enough to support the advertisers' need for that medium.

For what reason? Regression analysis? Do you have a different format for Web design?

Yes. We have four-and-a-half years of building what DoubleClick is only now starting to think about building, which is anonymous behavior profiles. We believe behavior in context is the best predictor of future behavior. If I've spent time looking up Bruce Springsteen video clips and then I go and shop online, my interest in having watched streaming media on Bruce Springsteen is, in fact, my behavior. If I also started buying things online, then my behavior includes my transactions. We build that into a profile. If I go back to a site that's trying to sell CDs and they know I'm a rock 'n' roll nut who has bought CDs before online, that past behavior is an excellent, we believe the best, predictor of

future behavior online. So it's in context.

For 20 years direct marketers have said that past purchase behavior is the best predictor of future purchase behavior. I think that is archaic and out of place on the Internet. It's just inaccurate. If we were to rely on the past 20 years' activities or business practices as the driver for our technology developments and our business practice today, Engage wouldn't exist, DoubleClick wouldn't exist.

What you're saying is that direct-marketing experience does not map smoothly onto the Internet.

I would say that if you relied solely on that past experience, you're relying on the statement that past purchases are best for predicting future purchase behavior. And if you rely solely on that you will fail.

If you can take smart people and turn them sideways as individuals to think differently—which is what the Internet does, and what Engage did four and a half years ago—we really don't need to know who you are. You really don't need to know where the person lives, what his name and address is, to be powerful in direct marketing.

"Governments aren't down on cookies, they're down on the use of the cookies that cross a line in terms of what you're doing with that information."



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just got a whole lot better**

IN

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Webcasts
Total interactivity
End-to-end service
Highest quality
Real-time user stats
Owning your audience
Surround sound
DVD
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Wires
Just streaming video
Talking heads
Broken promises
Technical glitches
Guesswork
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So anonymous behavior is an appropriate surrogate for the ID?

DoubleClick's view is that you've got to know who the person is—because they bought a company that knows who the person is. Their view is that you need 20 years of direct marketing, that past purchase is the best predictor of future purchase behavior—because they have a company that does past purchase behavior. We believe that's OK for the old days.

Where we disagree is whether you need to know that person or not. Their view is that if you don't know the person then you won't get the power of the Internet. We disagree on that. Behavior profiling for us is capturing through data the fact that you spend time looking up Bruce Springsteen video clips and buying Crosby Stills & Nash CDs. You build up a profile of an e-commerce music buyer. That behavior, we think, is very powerful. Our job is to help the marketer use the medium to perform for that marketer.

Here's a hypothetical situation. Let's take Schwab or Merrill Lynch. They have IDs, they have very distinct behaviors, they want to build stickiness. They're going to look to Engage or DoubleClick as their agents to come up with affiliations, etc., to enhance their site. Certainly they care about behavior, but they've got the ID part integrated in there. How do you work with them in a way that you don't get tainted with privacy violations?

It depends on what the marketer is trying to do. Are they trying to retain or extend their customer relationship?

Schwab says, "We don't think you could do as good a job without seeing the names. In fact, we don't even want to go through the hassle of scraping out the names because we assemble these things with their portfolios."

If you're trying to extend the relationship with or retain a customer then you've got permission. On a Schwab screen it says, "We'd like to help give you more information about the services that we're going to offer because we want to do a better job for you and we're going to send you information occasionally; are you OK with that." If you opted in, you gave permission.

You're redefining the issue. The issue is no longer privacy, it's consent.

If you're acquiring a customer versus retaining a customer, you have two different issues. The Engage Knowledge model is excellent at acquiring customers. Schwab can go buy a name and address list and send a direct-mail piece. In the online world we're saying you don't need to buy the list. For your customer-acquisition efforts, let's put a million impressions out or 10 million impressions out and let's get half-a-million responses. So say half a million people do click on that campaign. Then we say, "Let's analyze the behavior of those people and find out who your best clickers are." [Maybe] the best responders aren't finance profiles, they're parents with teens. And maybe Creative A generated best responders in a certain

area, Creative B generated best responders in another area. Maybe you have a sporty version for the young and up-and-comers, and you have a different version for the aging baby boomers. Let me do your campaign, let's analyze it, let's learn from that, then let's continue to do content-based targeting, which everybody's done, but a little bit smarter.

Right now, Time Warner/AOL COO Bob Pittman says brands win. But the brand manager doesn't determine a brand on the Internet, it's the community of responders who determine the brand. If I'm Schwab, you may put me in an awkward position because in terms of how I'm trying to brand myself, I don't necessarily want all customers who express interest. Are you running into that sort of thing?

I think we'll continue to see the medium evolve. It's the analytics and the targeting that are key. The targeting that is done traditionally is content- or brand-based targeting—golf advertisers on golf sites, for example—plus traditional print and broadcast space. We're not saying that goes away, but there's a lot more that you can do. Profile-driven targeting, direct response-driven targeting, by campaign, by time of day, all that kind of neat stuff.

But if you want to come back to the brand manager or to the promotion manager or the direct-response manager, you need to analyze what's working and what's not working on two levels. One is on a campaign/creative level. Before they couldn't understand who your interested people were. Maybe a million people came into the Calloway site because they responded and I've sold five Big Berthas—so what happened?

"Behavior profiling for us is capturing through data the fact that you spend time looking up [recording artists]. That behavior, we think, is very powerful."

Right—they thought it was Golf the car instead of golf the club.

You never know. But you see who the interested people are—that's the campaign analyst. But you also see the click-to-close ratio, the five people that actually bought. Our other service is where we use site research and analytics. A million people came in, so what did they do once they got there? Now I'm taking over a site-analyst perspective. I can go into custom analytics on the site level where I can say, "I had a million people come in, 90 percent of them didn't get past my second page," well, what's on that second page, what did they do?

I want to come back to the issue of privacy. Do you feel that one of the reasons that it's raised so many issues is because there are brand people who, for the first time in their professional lives, potentially have access to all kinds of new information? They have this opportunity to go wild.

You're inferring that the brand managers don't care about the privacy issue and I don't think that's necessarily true.

I'm saying they may not be sophisticated about it.

"Sensitized" is probably the word. While you're a brand manager you're also in that constituent group called the consumer.



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SPECIAL REPORT

RICH MEDIA & STREAMING MEDIA

Solbright Lets Formats Work Together

BY BILL McCLOSKEY

Nobody loves press releases more than the rich-media advertising industry. It seems that almost every ad campaign is a cause for celebration.

Why is this? The short answer is that almost every rich-media ad campaign truly is a cause for celebration. Getting this stuff up and running hasn't been a walk in the park. In fact, until recently, deploying a typical rich-media campaign has been like signing up for a triathlon.

Pretend you work at the average whiz-bang technology company, for example, and you've just invented the latest rich-media



Bill McCloskey

advertising gizmo, a technology so powerful that it just hypnotizes folks into buying stuff. Now the real fun starts: Sites won't configure their systems to handle your new gizmo until they're sure an agency wants to use it, and even then a

gun has to be put to their heads. Agencies don't want to get their clients excited unless they know sites will actually take their money and put it up. Welcome to the Internet's Catch-22.

Fortunately, things have begun to change. Some rich-media companies are getting around the site issue by signing agreements and forging partnerships with entire ad networks. Comet Systems works with 24/7 Media to deliver a banner that also delivers a dynam-

Bill McCloskey is the comet evangelist at Comet Systems, New York, and founder of the Rich Media Special Interest Group. Reach him at bill@cometsystems.com.

ically generated cursor when it rotates on to the page. Unicast's Superstitial technology works easily across the DoubleClick Network and others.

All of this is great, of course, but it really doesn't go to the root of the problem: How does a media buyer target specific sites with specific technologies, test and monitor the buy, and track results easily? How do independent sites, which want to grab those rich-media ad bucks, incorporate every new format that comes down the pike in a cost-efficient manner?

One company tackling this problem head on is Solbright. I first became aware of the folks at Solbright a few months ago because of a trade organization I run called the Rich Media SIG. At our monthly meetings I kept seeing piles of business cards from Solbright in the sign-up bowl. Out of curiosity, I finally went down to its office to check out what the company is up to. I walked away a changed fellow.

Solbright, New York, has invented a complete back-end workflow solution for online publishers and agencies which has been designed to handle the issues surrounding richmedia file types. AdSuite, a series of tools which includes their AdTraffic Manager and AdSales Manager products, completely automates trafficking and production processes for the harried Web publisher. On the agency side, Solbright markets a product called Dispatch, which handles creation and tracking of insertion orders and lets agencies test rich media ads before they are sent to the publisher.

To illustrate how AdSuite can simplify the deployment of rich media ads, Key

Compton, Solbright's president/CEO, told me that one of his salespeople, feeling rather cocky, issued a challenge to a publisher he was visiting: Give me your most difficult rich-media ad and let's see how fast the AdTraffic Manager system can process it.

Until recently, deploying a typical rich-media campaign has been like signing up for a triathlon.

Sending the creative via e-mail, the system was able to extract the attachment, optimize the file, and format it so that it was ready to post, all in under one minute.

According to Key, the publisher later confessed that they had tried to put the salesperson in his place by giving him a file that had taken them more than nine hours to process!

Besides extracting HTML, JavaScript, Enliven, Bluestreak, and other rich media types from e-mail attachments, AdSuite can check and verify all links, as well as clean up any redundancies or unnecessary code, making the ad smaller and more efficient. It also checks the ad against site-specific requirements such as file size, dimensions, and restrictions on rich media types.

All of this is a good thing for the advertising industry as a whole, not just the rich media industry. We've all read the upside to rich media: increased click-through, better branding, increased interactivity, and a more enhanced experience. When done well, rich media can just make you stop and go. "Wow".

With a few more solutions like Solbright out there, the "wow" factor for online advertising looks very bright indeed. **i**

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There are a number of constituencies on this privacy issue: the consumer, publisher, marketers, consumer advocacy groups, government. The guys that started things rolling here were the consumer advocacy groups. It's inferred by others that those are really the constituents that count, that they're the ones driving things. I disagree. I think that the consumer is concerned, I think marketers are now more vocal about their concerns. Publishers are becoming more vocal in saying, "Maybe I don't want to be associated with this level of targeting."

You have to have the power of marketing [in order for] the advertiser to keep this a free medium, to ensure that the balance isn't on the extreme of no cookies or pure mass-market-type advertising. That will be a problem, and Kevin and I agree on that. It's got to be that correct balance.

But can you imagine any stage where I log on and because of affiliations that I have that I'll be offered \$1,000 for my personal information?

That's a concept we call permission-based marketing. It's as powerful and valid as the anonymous-behavior profile. There's a very strong argument that if you're taking that approach that the opt-in approach is the right one. YesMail, a sister company of ours, does a nonincentivized version of what you described. Others will do an incentivized version, but it's all by permission. I think the nonincentivized permission marketing is as clean as you get. But that is not the Engage Knowledge anonymous-profile model; it's absolutely against the model that we have.

Which do you think will be a better business two years from now?

I think the opt-in permission-based model is taking off. I think it will be a powerful medium for marketers. We'll be ready because Engage has its relationship with YesMail, and with the acquisition of Flycast [a CMGI company that auctions ad space on Web sites] we have e-mail services. Flycast is a great model for the buyer side of the marketplace. So in answer to your question, I think there will be a balance. It's conceivable that the opt-in permission-based approach will generate too many people coming to you.

The irony is the more you opt-in, the less valuable you become.

Exactly, which will swing it back and forth just like banners and streaming media.

But there's a branding issue that you face. Do want to represent the symmetrical or asymmetrical face to the market regarding anonymity versus opt-in identity?

Our position today is that we want to maintain the proper balance between privacy and marketing. That hasn't changed in four and a half years.

Again this is a very immature market. We're in the bottom of

the first inning in this ball game, and when Engage walks in [to a client meeting] with its site research services, and with information that they didn't realize they had available to them, the light bulbs go on. An entrepreneur that starts at those sites, small, medium-size, is doing it for lots of different reasons. Often times they are without the backgrounds needed to really understand what the data component of the Internet can be, to understand what it is.

The people that own the data side, they take in tons of it. The data source isn't the challenge; that's readily available. It's associating the data with unique individuals and analyzing the individual's behavior and then analyzing that behavior in aggregate, and doing it in a way that the individual is comfortable with it. That's very, very hard to do. Four and a half years of doing that at Engage we've run into every brick wall you can imagine.

"My wife can go through a grocery store faster than anybody. But put her on Peapod, and she's going to behave differently."

I bet you run into a privacy issue there as well.

You do, but again, if you're site-based versus share-based, then it's permission marketing versus the anonymity approach. If you give full disclosure and you're going to share that information with other people in any way, and it's personal information, then the strong argument there should be opt-in, permission-based.

It's our belief that people behave differently on the Internet than they do offline. My wife can go through the grocery store faster than anybody else, but you put her on Peapod and she's going to behave differently, and if you could put her on a catalog for food, she'd behave differently. So when

a marketer comes in who has had an offline experience, a direct-mail experience, and then tries to market on the Web, it's very revealing to them, just in terms of what their best creative is for certain target audiences, that they can measure in real time.

If we're talking about real time, part of me wonders about the fact that there's a reason why advertising is branded the way it is; you see something on TV and then you're shopping, and then all of a sudden the neurons click in and say, "Oh yeah, this is the kind of thing I'm interested in buying," so you buy it. There's an inherent delay.

With the Internet you cut out the need to see something in three different mediums—print, television, billboard—but a person [still walks into] the store and has the neurons click in. The three days it had taken you to do all that can now happen within one or two minutes on the Internet—if the message and creative and call to action that came up were relevant to that person, as well as effective.

From our standpoint, we're enabling the power of real-time targeting and analytics to occur so that the marketer and the agency are helping them turn the knobs to get the most effec-

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tive results. Branding doesn't go away. It's a good branding medium, but if you don't have your brand folks and your direct-marketing folks working side by side on much of this stuff, it isn't going to work.

How do you get them working side by side?

Agencies, direct marketers and brand advertisers all have a role. Our position is to work with those that want to step up to the plate. We'll give them the bat and we'll give them the field, and we'll work with them.

How often does the client say, "Our agency doesn't get it? I'd rather work with you directly."

It happens. Our preference is to mediate, and we are working hard with the agencies. I don't want to be in the agency business. I believe the agencies add good value if they move sideways with the Internet, if they learn what this new medium can do, educate their marketers, and act as the buffer to say, "Listen, here are some of the tools."

You can provide cross-medium guidance because you understand how to measure the advantage?

The Engage position is to be the agency's partner—to help arm them to go to that client. We are seeing the cross-medium analysis start to happen, however. We're seeing companies come up that are just consulting in that type of space and we're actually engaging with them.

When will it become mainstream?

It will be another year before you see that.

Is there resistance to cross-media marketing?

It's not, "I've always done it this way so I've got to do it this way." For years, brand managers have been working in certain ways and until now you have not had this catalytic event of measurability. The Internet promises one-to-one, real-time marketing—but you haven't seen it yet. Real-time measurable on clickthrough is irrelevant. That means nothing. The fact that you can measure the clickers on their behavior starts to make it more helpful, so Engage's position is to actually deliver the true power of the Internet to this medium. That's a radical change for people that have never had to be totally accountable for the results.

You create a level of accountability to creatives and they say, "We can be measured now, but do we really want to do that, in this way, at this time?"

I think that's a fair representation of some folks' views within the community. What you just described is human nature. The Internet is changing our world, the Internet is changing the way we live as human beings, it's changing every single business that's out there. The marketers that spent \$1.9 billion in the U.S.

in Internet advertising are innovators. These are the marketers that are willing to take a risk. The next up are on the fence, and they're watching what's going on. They're watching this privacy issue. They may not be vocal, but everybody that's reading this article is thinking about privacy and whether their brand wants to be associated with somebody that's not on the right side of the privacy issue.

It's not resistance; it's a human behavior. First some individuals take the risk, they come on board, the other individuals come on board. That's what I think is happening right now.

I understand that nobody is prepared to write a \$25 million check. Why won't they at least do a \$200,000 experiment? And on a relative basis, a \$5 million check from Anheuser Busch, say, would not be asking too much.

How many Anheuser Busches can you point to? What if your decision maker in the group says, "I'm not going to be the first Anheuser Busch?" We're going to create case studies of winners in the Internet—and then that starts to build.

If you have the right relationship with 100 advertisers or 100 marketers, you don't need to have the lion's share. The issue becomes the quality of relationship rather than the size of the market. Do you disagree with that?

I would disagree with that. I think that if you want to have 100 clients when the market opportunity is a million, and I've got those 100 and I'm profitable and I'm getting 80 percent of their marketing dollars, I'll lose the game. I'll get squished. Our business is to have good, solid relationships

with the marketers but to expand ourselves so that we can very easily bring in those agencies and those marketers that are thinking about this medium.

How important is cross-medium?

We're watching that and we're supporting the people that are watching that. However, we've got to focus on things that are mainstay today or invest in those areas that are soon to be mainstay. Wireless, digital television, broadband, making big investments. I think in 12-months time we need to have a clear position on whether it's owning or partnering with people, and a clear position in space.

With Engage and with CMGI, strategy is big. We actually think very consistently on the strategy. Execution is big. Strategy without execution doesn't work. Execution is key to our success. At the end of the day there's going to be a couple of big players in the market and one's going to have the majority of the market, the other's going to have the next spot, and then there should be a lot of little spaces. The one who has the majority is going to be based first on innovative strategy but, more importantly, on execution. That's what we're good at. ■

"Everybody that's reading this is thinking about privacy and whether their brand wants to be associated with somebody that's not on the right side of the issue."



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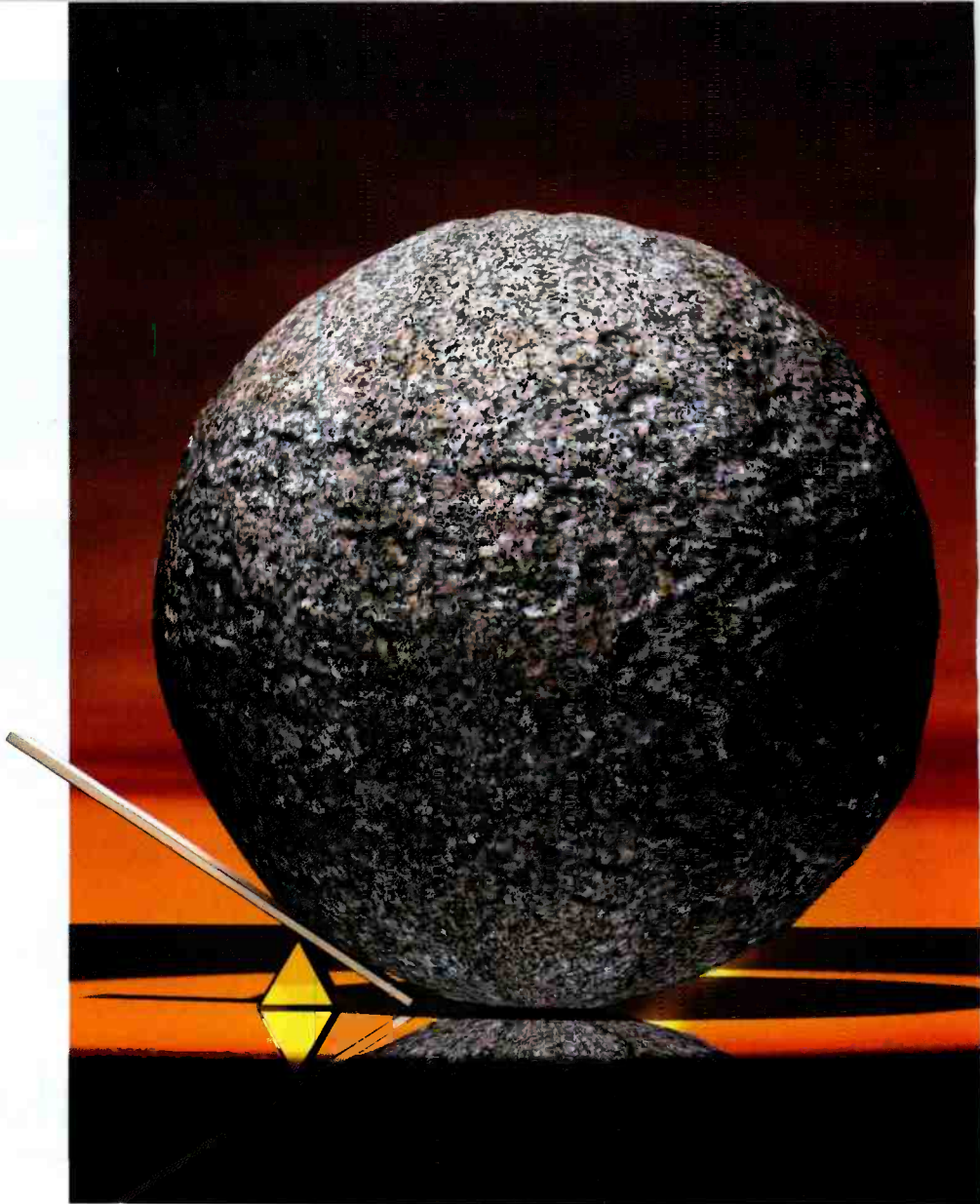
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Shine On

Crest's goal was to go beyond what students learn in its first-grade school program.

Disclosing Tablet. Your parents can help you use this secret weapon from your dentist to look for hidden plaque.



Crest has reinvented Dental Health Month for today's wired kids, putting classroom favorites onto the Web to help kids fight the good fight. *By Adrienne Mand*





Doc Croc and Anita Cheetah familiarize kids with dental tools.

HISTORY

Since 1963, Procter & Gamble's Crest toothpaste has sponsored a Crest Dental Health Month in first-grade classrooms across the United States. Teachers' lesson plans turn to brushing, flossing and bicuspidas as children, via in-class materials, welcome characters like Geena the Giraffe and the toothpaste-swirl Sparkles from Sparkle Crest bubble gum-flavored toothpaste. And, of course, kids turn their mouths red chewing tiny discs that make plaque on teeth easier to see.

"The way most people remember the program," says Mike Kernish, assistant brand manager for Crest at the Cincinnati-based packaged goods giant, "is through the red disclosing tablets."

Now Crest's Dental Health Month—which reaches more than 85 percent of first graders—has extended the program beyond the classroom via crestkids.com, a new Web site created by NOVO, New York. The site features familiar characters from the school program, plus videos and songs in a space-themed environment called Sparkle City. Users can choose from four activities, all of which educate about dental health and what to expect when visiting the dentist.

Crest's goal, according to Gabe Weiss, e-marketing strategist at NOVO, was to go beyond what the students learn in school: "We didn't want to duplicate what the kids were seeing in the school program. We wanted to support it and extend it."

STRATEGY

Kernish explains that the site was "a huge opportunity for us to enhance the quality of the education. The technology was there, and we felt we should be using it for educational purposes."

To get started, NOVO presented Crest with some 20 different ideas for games and activities, which were tested by parents of first-grade children. The final four activities—Geena's Adventure, Doc Croc's Virtual Visit, Sparkle's Galac-

Doc Croc's Virtual Visit uses a 360-degree view of a dentist's office.



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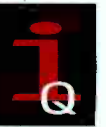


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The Sparkles Galactic Blaster offers sing-along songs.

tic Blaster and Robo Hippo Star Painter—were chosen with advice from hygienists, dentists, the American Dental Association, teachers and parents. “We got a lot of input from as many stakeholders as possible,” says Kernish.

In Geena’s Adventure, the popular giraffe from classroom materials asks users to choose the right tools—such as a toothbrush, floss and polisher—to combat the Rot Riders plaque that attempt to cause tooth decay.

In Doc Croc’s Virtual Visit, users see a 360-degree view of a dentist’s office and must find various tools and features, including dental hygienist Anita Cheetah, within the scene. “We want kids to become familiar with the dentist’s office so when they go they feel more comfortable,” Weiss says.

The Sparkle’s Galactic Blaster uses a boom box and the Sparkle characters to lead a sing-along with tunes from the classroom tapes that are part of Crest’s Dental Health Month program, including such hits as “New Teeth ... Coming to Stay” and “The Dentist is my Pal.” The characters also play the toothbrush as a guitar and floss as an upright bass.

Users click their mouse to connect the dots and create pictures in Robo Hippo Star Painter. After the image is complete, a color palette allows them to “paint” the picture to create a masterpiece.

Finishing all four earns users the title “Tooth Master.”

Targeting users ages 4–7 created some unique challenges for NOVO. “We found that some of them can read, some of them can read a little and some of them can’t read at all,” Weiss explains. “We wanted to make sure that we were able to address that.” One solution was to include voiceovers to accompany text throughout the activities.

To make Sparkle City compelling, NOVO included characteristics of video games, cartoons, comic books and Pokemon. A child-specific writer within the agency also worked on the project.

As important as the “behavior and look of the site,” notes George Johnson, vice president of creative at NOVO, “was what makes those things likable, what makes those things collectable, what makes the characters resonate with kids.” Thus NOVO included plenty of attitude. “Geena’s kind of sassy,”

With Robo Hippo Star Painter, kids can connect the dots, then “paint” the picture.



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Animation on the Crest site is shown while content is streamed in MP3 for high-quality sound.



ting their habits. But the ability to make them interact with it to me is just amazing.”

RESULTS

It's not often that Web designers or marketers get real, live, unsolicited feedback on their work. But that is exactly what happened when a NOVO employee overheard two teachers discussing the benefits of crestkids.com while eating in a Brooklyn diner. In its first week, the site was named a Yahoo pick of the day.

“It's got a really good buzz,” Sievers says.

Kernish would not disclose what Procter spent on the project, other than to say it was

Johnson notes. For instance, when fighting the Rot Riders, she exhorts, “Step away from the enamel!” Also, when users display their expert tooth knowledge, she encourages them with an energetic, “Righteous choice, comrade.”

TECHNOLOGY

The crestkids.com site was designed for use at home over a 28.8 or 56k modem, though it requires the use of Macromedia's Flash 4 plug-in. Over these dial-ups, the site should load in eight to 10 seconds.

“One thing really important to us was how we used the technology,” Kernish says. “Something I was really happy about was [that] Flash 4 made it possible to have really rich video and rich audio, but you still didn't need a cable modem. It's great that people can access it.”

Johnson adds that the animations are shown while the content is streamed in MP3 for high-quality sound, making the site comparable to what kids are used to seeing in video games. To keep the audio streaming in time to the text, Johnson explains, the scenes are layered as sound streams in. “It's an application of the technology you just don't see on the Web,” he says.

Also, users create a password so that the site remembers each visit and keeps track of which activities are completed.

Drew Sievers, vice president and general manager at NOVO, says that unlike other projects, the site—which was done in compliance with the FCC's new guidelines on talking to kids 2–12 over the Web—is about education rather than selling: “The way we approach this is truly about extending the campaign. It wasn't about going in, targeting these kids, putting cookies on them and ... get-

comparable to past Web sites. Because the site just launched last month, traffic figures are not yet available. While the site has no ads and is not being promoted with banners, the URL was included in materials distributed in schools. (Crest uses fellow NOVO MacManus group agency DMB&B for its traditional, non-Web site advertising.)

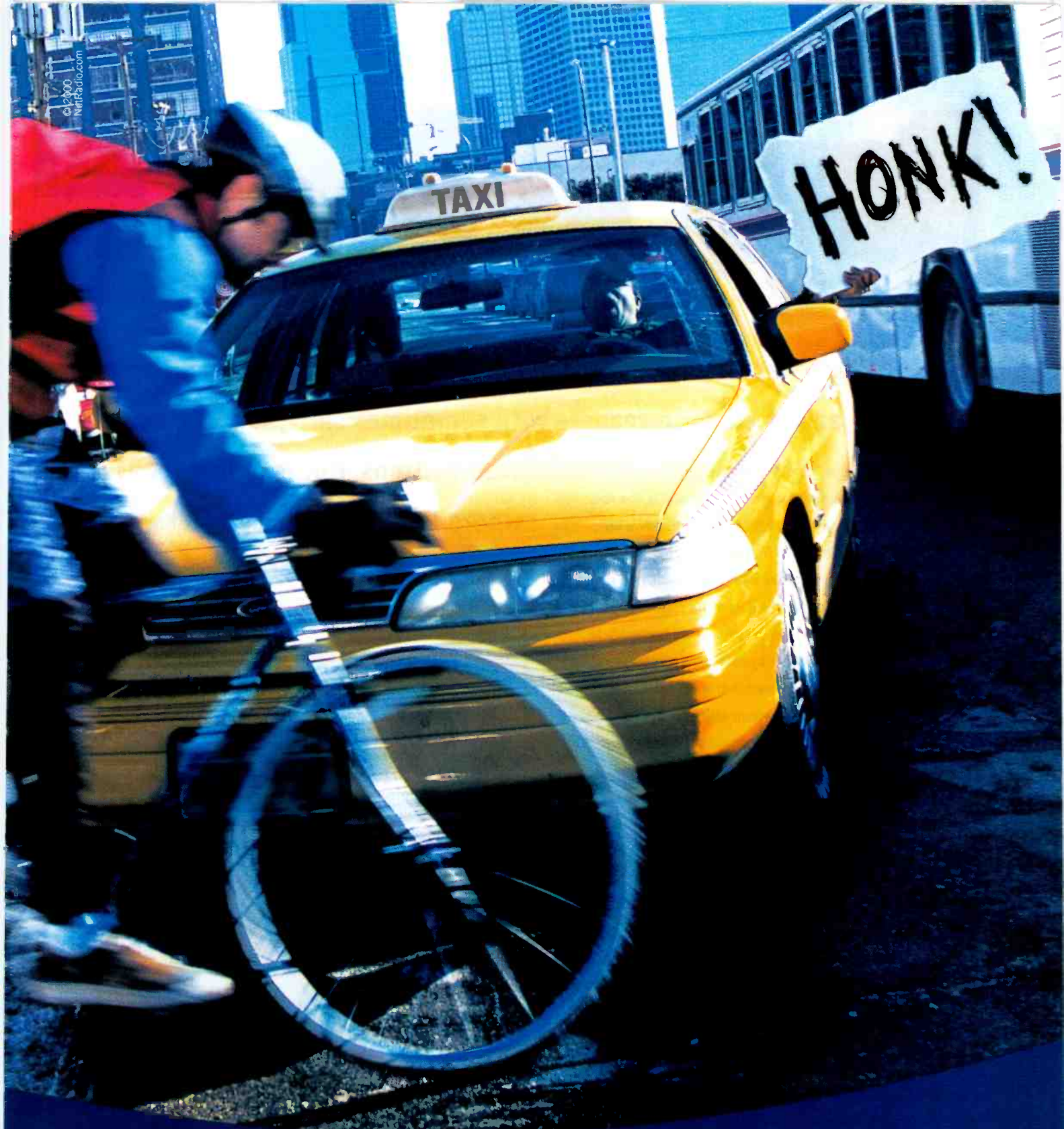
Ultimately, Kernish says, use of the site could translate to moving Sparkle Crest and other flavors off store shelves—and without the site being “excessively branded.”

“Would [aggressive branding] have been the right thing to do?” he asks. “I don't think so. If we do right by them, they'll reward us with their business.”

The site's applications can also be downloaded to PCs and e-mailed to others, so viral marketing could lead to more healthy new teeth than ever seen in the history of the program.

“Before, first-graders were exposed to this for a couple days, maybe a week,” Kernish says. “We've always gotten really, really good feedback. Kids that age love learning about their teeth.” ■





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Boys to Men

From laddie books to publications aimed at the sophisticated gentleman, offline magazines vie for e-readers with sometimes surly, sometimes sexy

Web editions. But is online really where the boys are? By Brett Forrest

The Internet has more Web sites targeted to men than to any other demographic group. The trouble is, the vast majority of Web sites all offer male Web surfers the same thing: Porn. If you're looking for an e-read with a little less va-va-voom and a little more soul, Web sites growing out of already established offline men's magazines may be the way to go. Taking the leap from the page to the homepage is still a tricky road to cross for the magazine publishing industry, especially when it comes to the question, Why pay for it on the newsstand when you can get the content online for free? But many titles are beginning to take better advantage of the technology that the Internet has to offer and finding ingenious ways to leverage their brands on the Web without sacrificing offline sales.

Playboy may be the Web pioneer of men's magazines, launching in 1994. In many ways, the house that Hef built is still the King of men's magazines online. It's gotten classier along the way too. *Playboy's* long-standing soft-core fare has been shunted to the side online, into a separate pay-per-view site. In its place is a vastly inhabited world of free content: articles, videos, advice, auctions, Webcasts and reviews. Other men's magazines are in varying stages of trying to measure up to *Playboy.com's*, um, depth.

In the middle of a tremendous growth period, *Maxim* has plunged into the Internet in full force, creating a site that's stocked with original content and interactivity. And *Esquire* has successfully updated its grand narrative tradition for the digital age.

But still others lag behind in the race to digitize. With very limited content, *Men's Journal*, *GQ* and *Stuff* don't have much of an online presence. But this is still a new playing field. And as Gen Y males age and begin to trade in their skateboards for business suits and real jobs, the audience for men's magazines won't disappear anytime soon.

ESQUIRE: ESQUIREMAG.COM

★★★

The Point: Transferring *Esquire's* subdued guy-speak and historic love of 'storytelling' to the small screen.

Vital Statistics: Based in New York, launched in July 1999, relaunched March 2000. Owned by the Hearst Corporation.

Target Demo: An intelligent, sophisticated, 35-year-old man who is established in life.

Traffic: 1 million page views per month.

Content: Hanging onto the ponderous legacy carved out by Norman Mailer and Gay Talese way back when, the editors have digitized their love of story and augmented it with 'Everything a man needs to know.' This includes sections on style, women, drinking, wisdom, features, finance, and reviews. Unfortunately, there



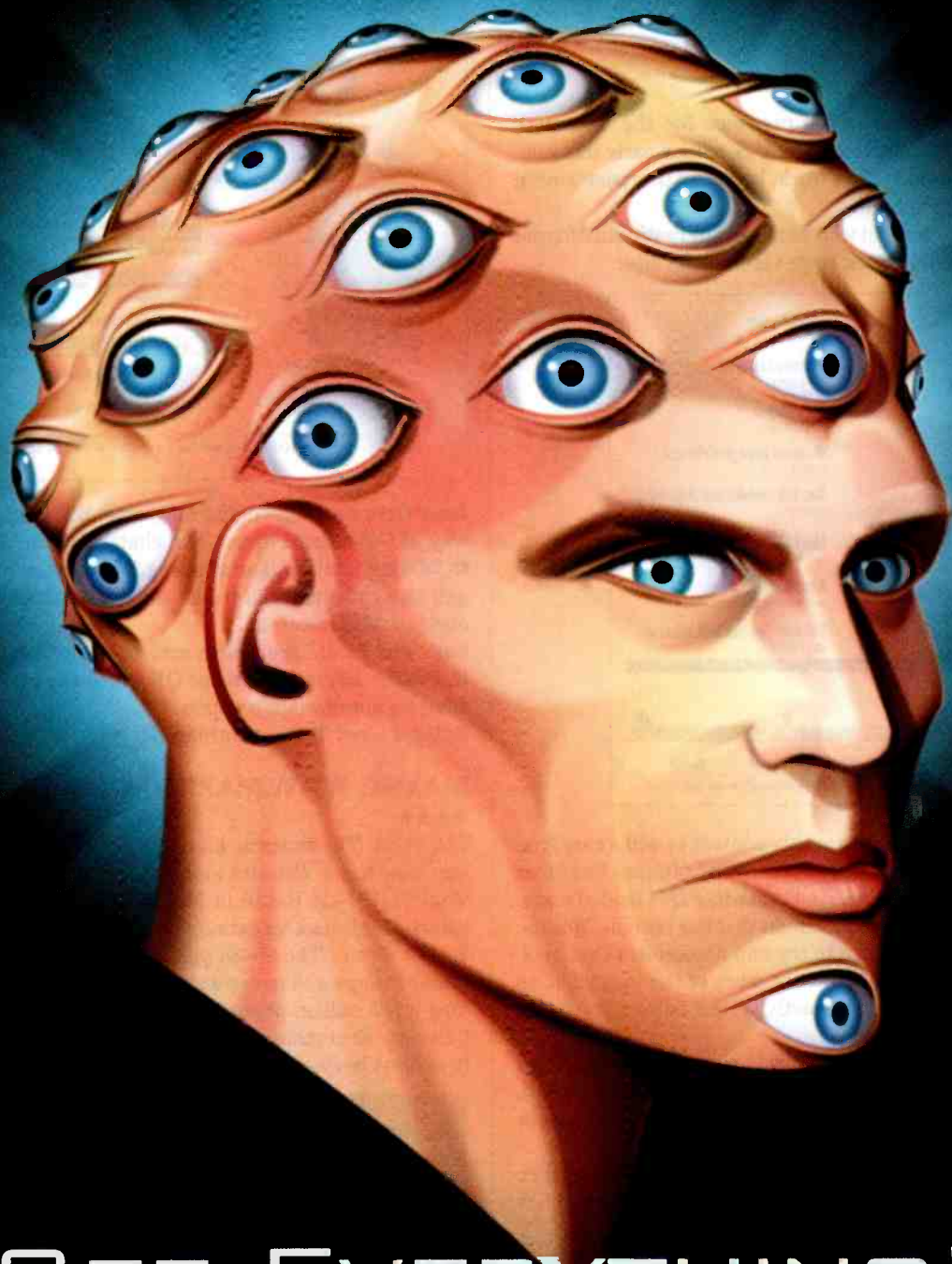
isn't much here that you won't find on the newsstand edition.

Look and Feel: It feels like you just stepped into a crisp new suit, but you'll be asked to leave if you get it dirty.

Usability: No problems here. The site is laid out cleanly and it makes a lot of sense. But there is very little interactivity. It's mostly pictures and articles. There was one complex undertaking, a video accompaniment to a feature story, and the clips loaded cleanly.

Bottom Line: If you're a high-minded, ultra-serious man who finds his identity in his 'sophistication' then log on here.

★★★★ Excellent ★★★ Good ★★ Needs Help ★ Dud



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FHM: WWW.FHMUS.COM

★★

The Point: Establishing a Web presence for the behemoth British print title, which launched its U.S. edition early this year.

Vital Statistics: Based in New York, launched this past winter, owned by EMAP Petersen.

Target Demo: 18-34-year old who wants an alternative to *Maxim*.

Traffic: *FHM* does not track page views on its site.



Content: Barroom jokes. A monthly contest to win a car. True stories submitted by readers. Pictures of pinups. Features reprinted from the magazine. And that's it. *FHM* landed state-side to knock chunks off the mountain that has become *Maxim*. And they'll use this Web site to try and accomplish that goal. With upcoming plans to incorporate more of the magazine, as well as to introduce more interactivity, the editors want this site to match up to *Maxim*'s.

Look and Feel: Like the foundation is in place but the building's not finished. It has the requisite feel of British lad magazines, with talk of drinking and shagging, but toned down a bit for our delicate American tastes.

Usability: It's a clean, simple layout that won't cause confusion. Even here, the competition creeps in. *Maxim*'s background is all black and *FHM*'s is all white.

Bottom Line: The magazine just launched, so there's not much here. Best to reserve final judgment until all the pieces are in place.

GQ: WWW.GQ.COM

★

The Point: Like its fellow Condé Nast magazine *Details*, this site directs readers to CondéNet's Swoon.com.

Vital Statistics: Based in New York, launched in summer 1996, owned by Condé Nast.

Target Demo: Swoon's target is a 25-year-old, college-educated hipster, a little younger and less sophisticated than the classic *GQ* man.

Traffic: Swoon attracted 86 million page views last year, up 75 percent from 1998.

Content: There's Dr. Sooth, Style Guy and Mixology, which all



come from the pages of the magazine. But that's about it in the way of *GQ*-related items. The chatty Swoon, a site dedicated to "dating, mating, and relating," generates original content and also culls material from Condé Nast titles *Details*, *Glamour* and *Mademoiselle*.

Look and Feel: Like you've arrived early at the party.

Usability: Everything went OK, until the all-important sex-advice column wouldn't open.

Bottom Line: There's nothing *GQ* going on here.

MAXIM: WWW.MAXIMONLINE.COM

★★★★

The Point: The runaway hit magazine, a two million-copy monster, now has a Web site to match its offline aspirations.

Vital Statistics: Based in New York, launched July 1999, relaunched this past Valentine's Day, owned by Dennis Publishing.

Target Demo: The 25-34 year-old guys who graduated from junior college and never wanted the frat party to end.

Traffic: 25 million page views per month.

Content: Everything a lad could ever need—from a seemingly endless bevy of pictures of beautiful women to directions on



how to pull off a practical joke. Plus, an advice column—with topics like throwing "a killer bachelor party that doesn't involve jail time" to defending yourself against a sexual harassment suit—and games, polls, videos, chat rooms and free e-mail.

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Look and Feel: There's a ton going on, and it's a little overwhelming at first. The pages feel jammed.

Usability: Once you figure out what you want and where it is, you'll be clicking away free and easy all day.

Bottom Line: If you love the magazine, you'll drool over the site.

MEN'S FITNESS: WWW.MENSFITNESS.COM

★★

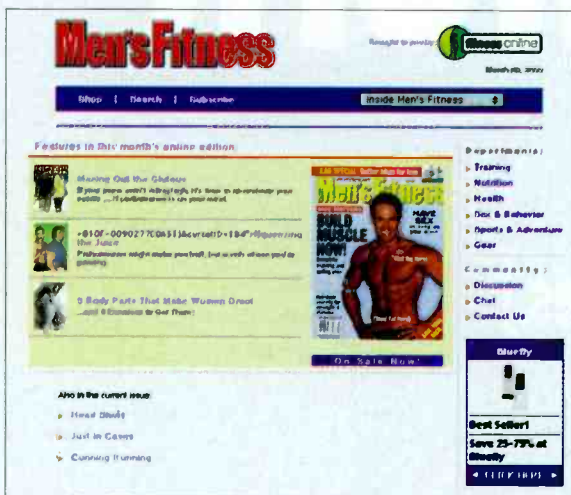
The Point: The get-huge crowd goes online.

Vital Statistics: Based in Los Angeles, launched in 1995, owned by Weider Publications, which also publishes *Muscle and Fitness*, *Flex* and *Shape*.

Target Demo: A 32-year-old guy who knows that you can never get too ripped. He wants to eat right, stretch properly and do everything he can to ensure that his body will perform optimally every minute of every day.

Traffic: Just under one million page views per month.

Content: Focusing on abs, glutes, biceps and the exercises, diet, and supplements you need to make them bulge, this site is little more than a reprint of the newsstand version. There are articles on training, nutrition, health, "5 body parts that make women drool," and how to "have sex as long as you want." This isn't about getting fit. It's about getting big. And the site itself should be growing soon too. The new CEO of Weider is a former director of America Online.



Look and Feel: Like a direct-mail letter. With his comprehensive line of weight gainers and amino boosters, Joe Weider spawned a whole new way for the average guy to access muscle mass. The magazine, and now the Web site, follow that tradition. No frills, straightforward advice, tips and tools.

Usability: Simple, for those obsessed with getting a V-shaped torso. No tricky downloads. This site isn't about interactivity.

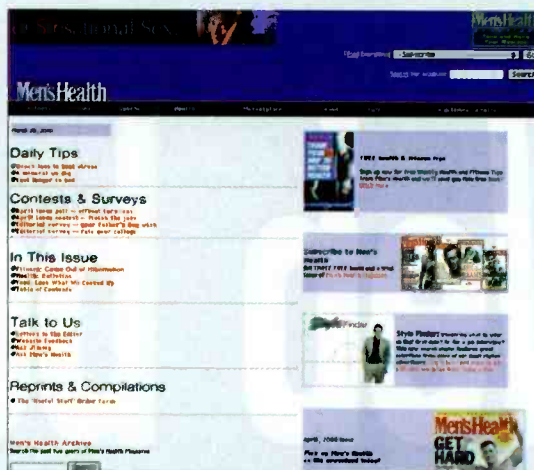
Bottom Line: There's a definite audience, and the editors cater to it. In the forum, one user asked "Does masturbation affect muscle mass?"

MEN'S HEALTH: WWW.MENSHEALTH.COM

★★★

The Point: Overloading readers with everything they would ever want to know about building a strong, lean and healthy body.

Vital Statistics: Based in Emmaus, Pa., launched in May 1996,



owned by Rodale Press, publisher of wellness titles such as *Prevention*, *Runner's World* and *Backpacker*, among others.

Target Demo: Health-conscious 30-year old guy who wants to get big but stay cut.

Traffic: 1.5 million page views per month.

Content: Articles on fitness, sex, sports, and health, the magazine's core topics. Stories range from a bench press to beat stress to how to last longer in bed. There is a two-year archive, as well as a section that sells *Men's Health* books. Another page conducts polls and surveys that will become articles in the print version. Whatever you want to know about getting and maintaining a healthy body—eating sound food, what the experts have to say about exercise, and advice on sex and relationships—chances are you can find it here.

Look and Feel: Like you're at a health clinic: bright, white, and clean. And the information matches. Don't eat under stress at your desk (it increases cholesterol) and watch out if you have flat feet (they increase the risk of stress fractures).

Usability: Like the magazine itself, the Web site isn't too complicated. It's divided into simple categories and the pages aren't stuffed with an overabundance of information.

Bottom Line: *Men's Health* took hits for redundant coverage when it ballooned in circulation a handful of years ago. But the magazine does one thing and it does it well. So does the Web site.

MEN'S JOURNAL: WWW.MENSJOURNAL.COM

★

The Point: Provides articles on offline adventures for weekend warriors or those who wish to adventure vicariously.

Vital Statistics: Based in New York, launched in August 1999, owned by Wenner Media, publisher of Rolling Stone and US.

Target Demo: A high achiever, age 25–49, who has a drive to succeed as much inside the office as outside. He has weekends free and cash to burn.

Traffic: *Men's Journal* does not track page views.

Content: It's the magazine reprinted—extreme sports, wild adventures, fitness, gear, health, features and sex. There is one new component: links to guides, outfitters and resorts to help plan your next trip, and also a limited editorial archive. Click on "adventure online" to get updates on *Men's Journal*-sponsored events you can attend nationwide: an IMAX screening, a covered bridge marathon in Vermont, and a ski tour where you can demo new products.

Look and Feel: Like you've downloaded a press release for the

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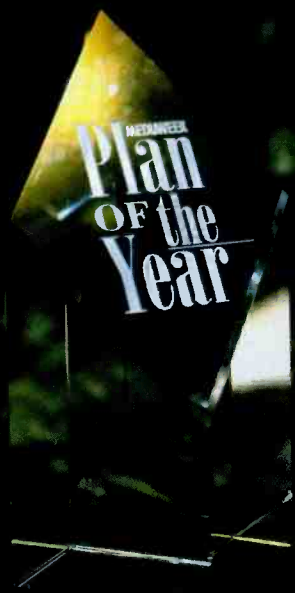


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2. Best plan for a campaign spending between \$10 Million and \$25 Million
3. Best plan for a campaign spending between \$1 Million and \$10 Million
4. Best plan for a campaign spending \$1 Million or less
5. Best use of National Television and Cable
6. Best use of Local Television
7. Best use of Magazines
8. Best use of Radio
9. Best use of Newspapers
10. Best use of Out-of-Home
11. Best use of New Media

JUDGING CRITERIA

- innovative nature of the concept
- tactical approach
- creative and or innovative use of media
- effectiveness relative to the objective

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Media plans often contain sensitive, competitive information but don't let that keep you from entering this competition. Our judges all sign confidentiality agreements and they are never assigned to product categories in which they compete professionally.

WHO IS ELIGIBLE?

Any US advertising agency media department, media buying service or in-house advertising agency or media department may enter. To be eligible, your plan must be under execution between February 28, 1999 and March 1, 2000.

ENTRY DEADLINE

All entries must be postmarked by April 3, 2000.

Entry fees: \$110 per entry. Checks or money orders should be made payable to MEDIAWEEK's Media Plan of the Year. Send entries to: Jennifer Minihan, MEDIAWEEK, 1515 Broadway, 12th Floor, New York, New York 10036

HOW TO ENTER

Detach and complete the official entry form on the back of this page. Please photocopy this form for multiple submissions. Attach the completed entry form as a cover to your statement which should describe the nature of the plan, why you consider it creative, and how it achieved the clients objectives. Statements should not exceed 750 words in total and must be typed on a single page. Feel free to discuss any background information or situation analysis relevant to set the stage for the program description.

DOCUMENTATION

Please include documentation such as a copy of the media plan, examples of the execution and any client testimonials demonstrating the successful results of your plan. In order to properly categorize your entry, be sure to indicate the level of media spending on your entry. Confidential, proprietary information in the supporting documentation may be censored.

QUESTIONS?

Please call Jennifer Minihan at MEDIAWEEK at (212) 536-6588 or email her at jminihan@adweek.com



magazine. Right now, this site is little more than a branding service and a way to generate subscriptions, of which *Men's Journal* receives several hundred a month. There is vague talk of partnering with tommy.com, which would drive millions of people to this site. But right now, there are no firm plans to bulk up mensjournal.com.

Usability: It's a no-brainer since there's no interactivity. The site has a staff of one, so there's nothing complicated here.

Bottom Line: You might as well buy the print version.

PLAYBOY: WWW.PLAYBOY.COM

★★★★

The Point: One more cog in the unstoppable *Playboy* branding machine: Playboy TV, Playboy Home Video, the Playboy casino, and the biggest magazine in the men's category.

Vital Statistics: Launched in 1994, editorial offices are spread across New York, Los Angeles and Chicago, owned by Playboy Enterprises.

Target Demo: The segment of the urban, 18-34 crowd that appreciates the female form, tastefully undressed, and understands the difference between playboy.com and easywomen.com

Traffic: 85 million-plus page views per month and nearly three million each day.

Content: The Internet was made for *Playboy*: the first magazine on the Web and one of the first sites to sell advertising.



The naughty bits will cost you \$6.95/month on the X-rated playboy.com, but playboy.com is packed with plenty of free content, including chats, videos, features, Webcasts, reviews, auctions, an e-commerce store, a comedy club, an archive and frequent special events like the recent spring break bikini contest, where users can vote each day from a new batch of contestants.

Look and Feel: High-class smut where anything's possible. You can buy Hef's velvet slippers on auction, tickets to parties at the Mansion, or ask Miss April about her turn-ons and turn-offs.

Usability: Understanding the special needs of its audience, the playboy.com staff has ensured that all pictures and videos load like lightning. The pages are laid out well and make a lot of sense. You could waste your life away hunting and pecking through this site.

Bottom Line: There are plenty of sites with hard-core action. This site is for the guy who actually reads the articles.

STUFF: WWW.STUFF-MAG.COM

★

The Point: *Maxim*'s little brother, with fewer words, less content and more women who you'll never be able to get into bed.

Vital Statistics: Based in New York, launched in May 1999, owned by Dennis Publishing, home of *Maxim*.

Target Demo: 18-25 year-old guys who failed out of junior college but still like to go to on-campus keg parties.

Traffic: *Stuff* does not audit traffic on its Web site.

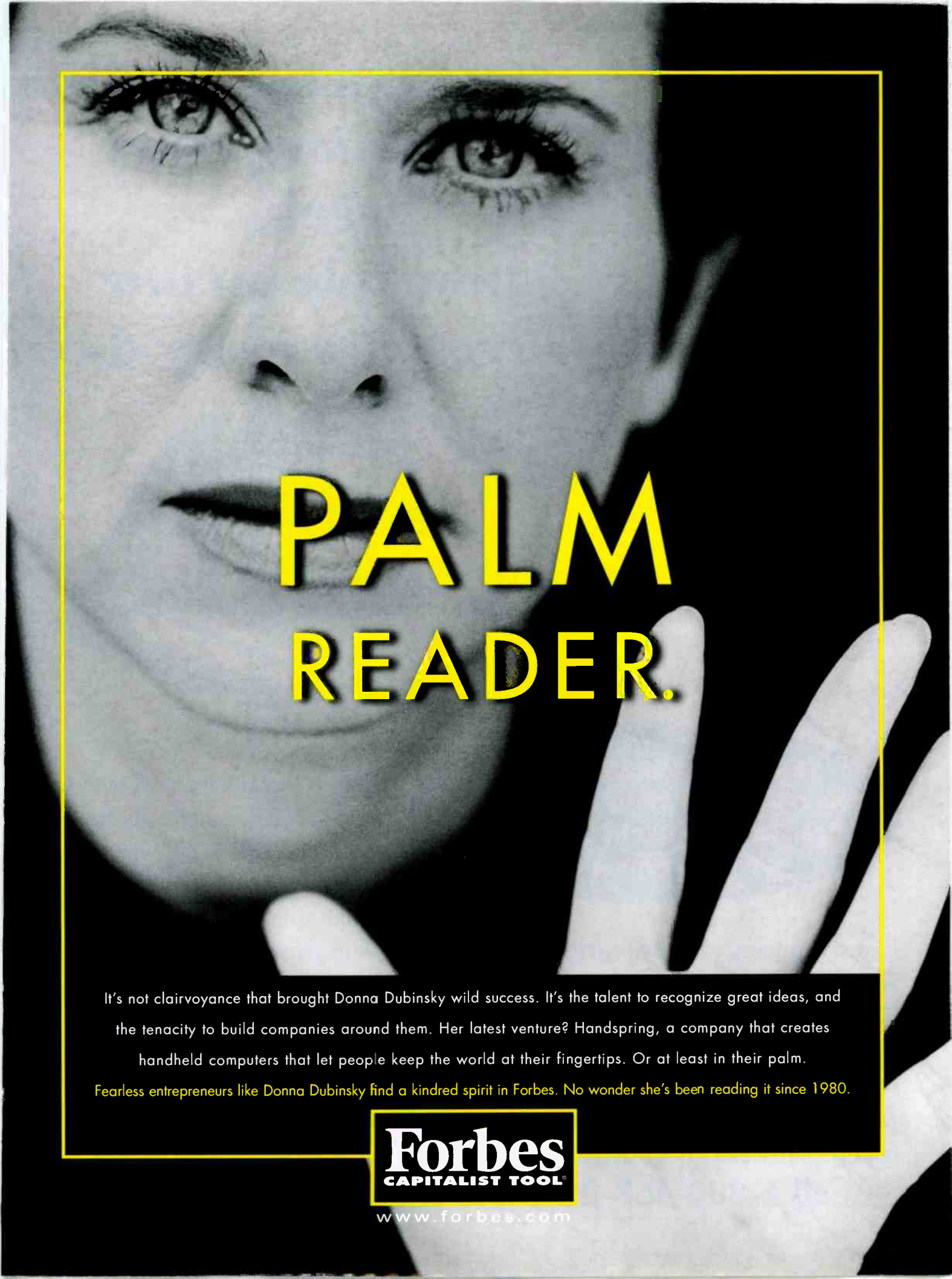


Content: There's not a lot here—a few articles (best sports fights and strange world records), a call to subscribe, and "The *Stuff* Ultimate Babe Gallery." Babes, babes and more babes. That's about all you get here. But if you're on the Internet and you want to see naked women, there are plenty of other sites to visit. And their women are more willing. But *Stuff* online promises that it will re-launch in July, with heaps and heaps of new content, which may then transform this site into something that's not a complete waste of time.

Look and Feel: Like you're hanging with the punks in the back of remedial English class.

Usability: It's a breeze, seeing how there's nothing interactive. "Press Here For Sex," it says on the screen, and that's as sophisticated as this site gets.

Bottom Line: Go to maxim.com instead, or a hard-core pay site. ■



PALM READER.

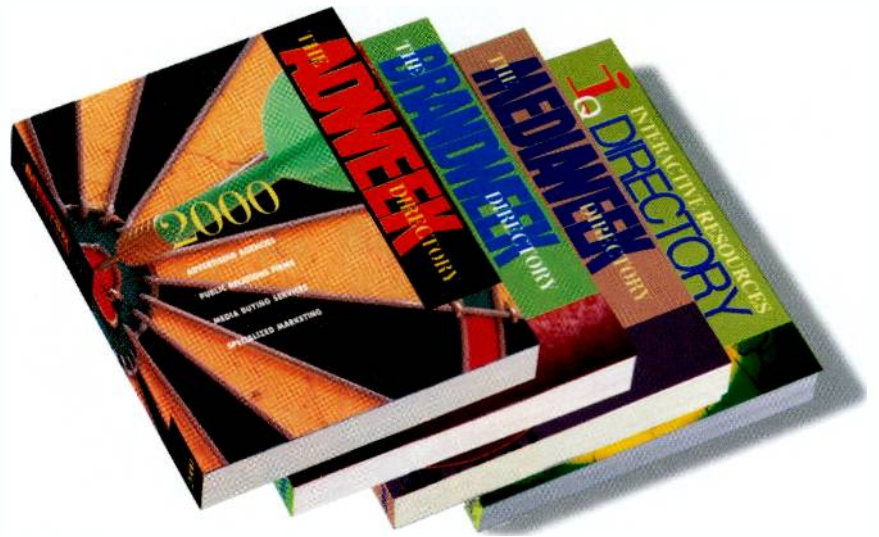
It's not clairvoyance that brought Donna Dubinsky wild success. It's the talent to recognize great ideas, and the tenacity to build companies around them. Her latest venture? Handspring, a company that creates handheld computers that let people keep the world at their fingertips. Or at least in their palm. Fearless entrepreneurs like Donna Dubinsky find a kindred spirit in Forbes. No wonder she's been reading it since 1980.

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Greenwich, CT 06831-5030
(203) 531-7100 (203) 532-3244

Fax: (203) 531-1406

E-Mail: morano@qba.com

URL: http://www.qba.com

Brand Established: 1942

Product/Service Category: Food

Media Expenditures: \$100,000

Sales: \$405,000,000 approx.

Set: Mar.

Advertising Agency/Contact: A Advertising & Communication

Greenwich, CT (203) 532-3244

Morano, Vice Pres.

Additional Advertising Agencies: Calvert & Co., Upper Montclair, NJ (973) 783-0600 ... Dale Calve

Dewitt Media, Inc., New York, NY (212) 545-0120 ... Bob Flood

Dir.

Key Personnel: Vice Pres. Sales ...

Mktg./C...

Brand Name, Brand
Marketer, Address, Telephone, Fax,
URL, Headquarters/Parent Company,
Product/Service Category, Media
Expenditures, Leading Ad
Agency/Contact, Key Personnel

MEDIAWEEK Directory

Entrepreneur Magazine

Entrepreneur Media, Inc.

2392 Morse Ave.

Irvine, CA 92614

(949) 261-2325

Fax: (949) 752-1180

E-Mail: entmag@entrepreneurmag.co

URL: http://www.entrepreneurmag.co

Frequency: Monthly

Total Circulation: 1,000,000

Audit: ABC

Single Copy Price: \$5.00

Editorial Personnel: Editor: ...

useful tech...

small business owner.

Target Readership: Small business

Sr. Vice Pres./Grp. Pub. ... Gordon

Assoc. Pub. ...

Editorial Dir. ...

Vice Pres., Opns. ...

Ad. Prod. Mgr. ...

Adv. Coord. ...

Mktg. Mgr. ...

Rates:

(Eff. 03/01/99)

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1 PG 2C \$45,110 \$40.00

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Fax: (716) 842-6676

E-Mail: first initial last name @mower.co

URL: http://www.mower.com

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Strategic Planning/Mark

Communications, Producti

Promotive, Entertainment

/Banks/_Savings &

/Chains

Year Founded: 1982

1997 Fee Income: \$2,002,300

Media: Network T

\$6,120,000, Cable TV - \$891,130, R

\$5,793,183, Newspapers - \$5,710,4

Publications - \$1,038,411, Trade P

\$274,104, Direct Marketing - \$75

Collateral - \$3,843,904, Other

(Pub. Rel./Sales Prom

1997 Fee Income

Agency Name, Address,
Telephone, Fax, E-mail, URL,
Services Offered, Fields Served,
Annual Billings, Billings by
Medium, Key Personnel,
Major Accounts/Clients

Address, Telephone,
Fax, E-mail Address, URL,
Key Personnel, Services
Provided, Ad Specifications,
Accounts, Strategic alliances,
Company Profile

IQ Directory

Deja.com, Inc.

9430 Research Blvd., Bldg. 2, Ste. 300

Austin, TX 78759

(512) 343-6397

Fax: (512) 502-8889

E-Mail: sales@deja.com

URL: http://www.deja.com

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Services: Consultant (Internet Marketing)

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Founder/Vice Pres., Technology Opns. Ste

CEO: Tom Phillips

Vice Pres., Mktg.: David Wilson

Mktg. Mgr.: Tempy Evans-Munoz (512)

Sales Consultant: Ben Friedman (212)

Sales Rep.: Chris Santa Ana (212) 48

Interactive Marketing Contact: Tempy Ev

Company Profile: Deja.com is the world le

discussion forums, providing access to the

Internet users. We enable marketers to re

advertising and commerce programs.

Strategic Alliances: America Online; Bell

Lycos; Microsoft; Open Text; Web Crawler

Web Site Developed By: In-House.

Web Advertising Accepted: Yes. Sp

For Ad Placement Contact: Ben Fr

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MOVERS

RADIO

Carolyn Jones was promoted to vp of human resources from director of personnel for Westwood One...**Teri Vilcaballero** was named southeast regional manager for Radio Unica. She comes to Radio Unica from Hispanic Broadcasting Corp., where she served as regional sales manager...**Alberto Martinez** was named national and local sales manager of Radio Unica's KFRE-AM 940 in Fresno, Calif. Martinez was formerly sales manager of crosstown stick KKPW-FM...**The Motley Fool**, syndicated through a joint venture with Cox Radio and repped by MediaAmerica, announced new appointments to its senior management team. **Carole Feld**, former senior vp of communications and brand management for Public Broadcasting Service, was named vp of brand marketing. **Jonathan Mudd** was named vp of media and communication. He was previously director of public affairs at Gap Inc. **David Paul** was appointed director of business development. He comes to *The Motley Fool* from Starwood Urban Investments, where he was managing director and partner. **Jay Perlman** was named associate general counsel. Perlman was deputy chief of the office of Internet enforcement for the SEC...**Craig Whetstone**, formerly general manager for Fisher Radio Regional Group, has joined NBG Radio Network's affiliate relations team...**Steve Smith** was promoted to president of the SFX Network Group and was named president of SFX.com. Smith was formerly co-founder and president of the Album Network, a unit of SFX Entertainment.

TV STATIONS

Lisa Collins was named general sales manager of Catamount Broadcasting's Twin Falls, Idaho, CBS affiliate, KMVT-TV. Also at Catamount, **Todd Anderson** was named general sales manager of its recently acquired CBS affiliate, KXJB-TV, in Fargo, N.D....**Gerald Griffin** was promoted to local sales manager of WNYW-TV, the Fox-owned station in New York. He previously served the station in the capacity of national sales manager...At KSPR-TV, the ABC affiliate in Springfield, Mo., **Steve Rippe** and **Jo Sfortunato** (continued on page 38)

The Media Elite

Edited by Anne Torpey-Kemph

Falcone Relies on Mob Ties

From *The Untouchables* in the '50s to current phenom *The Sopranos*, mob stories have been a TV staple since the medium's inception. So as the launch date for *Falcone* on CBS approached last spring, co-developers Bobby Moresco and Ken Solarz were riding a wave of industry anticipation.

But Columbine got in the way. In light of those horrific high school killings, CBS pulled the gun-slinging *Falcone* off its schedule. Now, almost a year later, the series inspired by the 1997 movie *Donnie Brasco*, about an FBI agent who infiltrates the New York Mafia, returns to the network for its belated premiere. And, in an unprecedented scheduling move, CBS will air nine episodes over eight nights, beginning Tuesday, April 4, at 9 p.m. (all other episodes will air at 10).

Falcone has its share of blood and guts, but Moresco says "it would be irresponsible of us as artists to tell this story in a

way that doesn't involve some kind of violence. That's the world in which...our story [takes place]."



COLUMBIA TRISTAR TELEVISION

A new CBS series for the whole "family"

Moresco, 48, is a former actor whose previous writing credits include *EZ Streets* and *Millennium*. Solarz, 46, has written for television for 15 years on series including *Crime Story* and *Miami Vice*. Last year, he wrote the independent feature film *City of Industry*, starring

Harvey Keitel. Introduced to Moresco through their mutual agent, Solarz says he was brought onto *Falcone* "to teach him how to write." The two are credited as executive producers.

Though Columbine cast a shadow over *Falcone*, the show's greatest threat may come from HBO's *The Sopranos*, which has set new standards for mob portrayals on TV. But Solarz dismisses such comparisons: "I think television is big enough to include two dramas that have similar themes." —Alan James Frutkin

Reichl's on a Roll

Some people are lucky enough to have one very cool job in their lifetime. Ruth Reichl has had two—all about wining and dining. As such, the former *New York Times* food critic, now editor in chief of Conde Nast's *Gourmet*, made the guest list for the great-jobs segment of *Oprah*, airing today.

When Winfrey's producers asked Reichl to appear, she was "ecstatic." She couldn't go to Oprah's Harpo Productions studios in Chicago for the day of taping, though, so a crew came to her and shot a video of Reichl in her New York test kitchens—all eight of them.

Reichl, who says she now happily munches around the test kitchen instead

of eating out incognito every night, quips: "This is even better—it's eating in."

But there are a few people close to Reichl who aren't

exactly thrilled about her new job. "Being a restaurant critic is truly a fabulous job," Reichl says with a laugh. "But being the friend of a restaurant critic is even better." —Lori Lefevre



She's happy to doff the disguise.



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SPOTLIGHT ON...

Andrea Alexander

Associate Publisher, *Travel & Leisure Golf*

If jobs were like golf, Andrea Alexander would be right on par. After two separate rounds at American Express Publishing, she finally sank the job of her dreams at AmEx as associate publisher at *Travel & Leisure Golf*.

"[*T&L Golf*] is a magazine that has really created a niche within the golfing market... Taking advantage of some of the opportunities for growth on the business side was very appealing to me," says the 20-handicap 33-year-old, who began her career at AmEx in 1989 at *New York Woman*. She went on to work at *Travel & Leisure* and *Food & Wine* before leaving to join Hearst's *Cosmopolitan*.

In 1996, she returned to *Food & Wine*, only to depart again two years later to take the publisher spot at Meredith's *Golf for Women*. There she gained a "strong understanding of the golf category and how it works," and repositioned the book as a golf lifestyle magazine, breaking 110 pages of new business for 2000 alone and adding depth to the mag's existing ad categories.

Now beginning her third stint at AmEx, Alexander has already achieved one of her goals—to end up at a sporting book—twice over. Guess she'll just have to work on her game at some of the world's most breathtaking golf courses. —Lori Lefevre



Steering her career



IMAGEDIRECT

Carrying On

At the recent Fox Kids Network and Fox Family Channel upfront presentation at the Hammerstein Ballroom in New York, network honcho Maureen Smith got a lift offstage from the "Los Luchadores" wrestlers, stars of one of Fox Kids' new live-action series. Smith had arrived *on-stage* unassisted—unless you count the pulley she slid down on to make a grand, aerial entrance from the second-floor balcony.

Cutler Steps Up To Fuller Plate

In a marketplace of large multimedia companies, people like Keith Cutler, whose résumé shows all sorts of media experience, have become a valuable commodity. Cutler, recently named executive vp of sports sales and marketing for Turner Broadcasting Sales, will



Turner man

oversee media and sponsorship sales and promos across Turner's increasingly integrated sports programming holdings—NBA basketball, Atlanta Braves baseball, PGA golf, figure skating, the Goodwill Games, Nascar and Wimbledon. Cutler started his career in sports handling promotions and publicity for the Harlem Globetrotters tours. He went on to work in advertising and sports marketing, eventually landing as publisher of Gannett's *USA Today Baseball Weekly*, where he had been since 1992 before joining Turner. That varied experience allows Cutler to see big-picture opportunities. "We're going to look at ourselves as a customer-centric operation... working to enhance the Turner sports experience for advertisers and viewers," said Cutler.—Jim Cooper

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MEDIA DISH



Hearst and Dow Jones execs acted like proud parents at the recent launch party for their joint venture, *Offspring*. At Manhattan's Circo Restaurant to fete the new parenting title the day it hit newsstands were retired Hearst Mags exec John Mack Carter and wife with Steve Swartz, editor in chief of *Offspring* and *Smart Money*.



San Francisco-based *Red Herring* moved the feast east to New York's Patroon to celebrate its April issue, featuring an e-moguls cover shot by renowned photog Helmut Newton. (L. to r.) Cheryl Dickerson, brand development, Broadview Int'l; Ted Gramkow, publisher, *Red Herring*; Susan Andrews, Messner; and Ron Kost, regional sales manager, *RH*.

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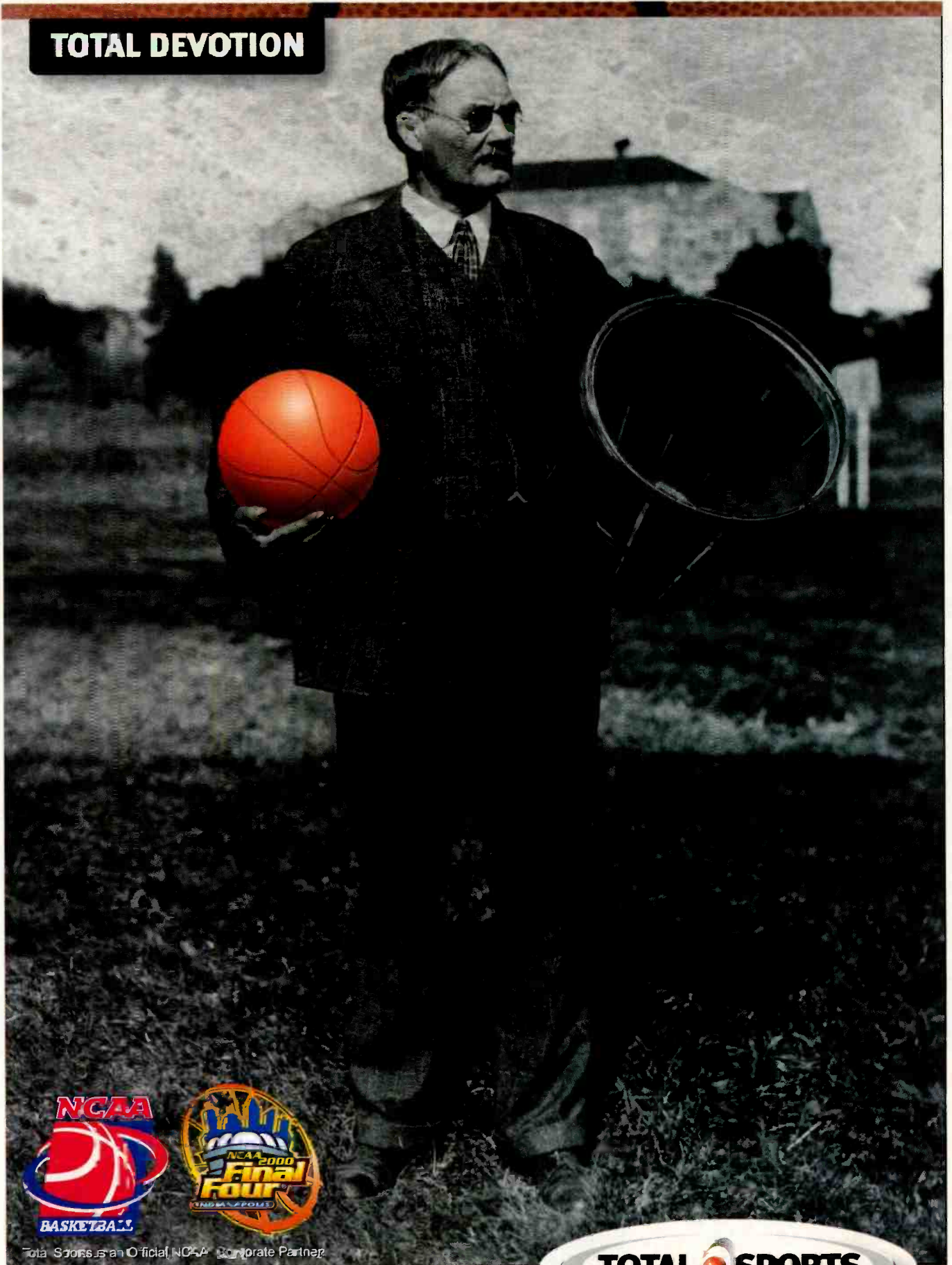
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Former New York City Mayor Ed Koch prepped to suit up for his first few rounds with former New York senator Alfonse D'Amato when the two politicians met at New York's 21 Club to promote the March 13 debut of their "I'm Right, You're Wrong" column in *New York* magazine. On hand for the weigh-in but staying clear of right hooks was *New York* editor in chief Caroline Miller.

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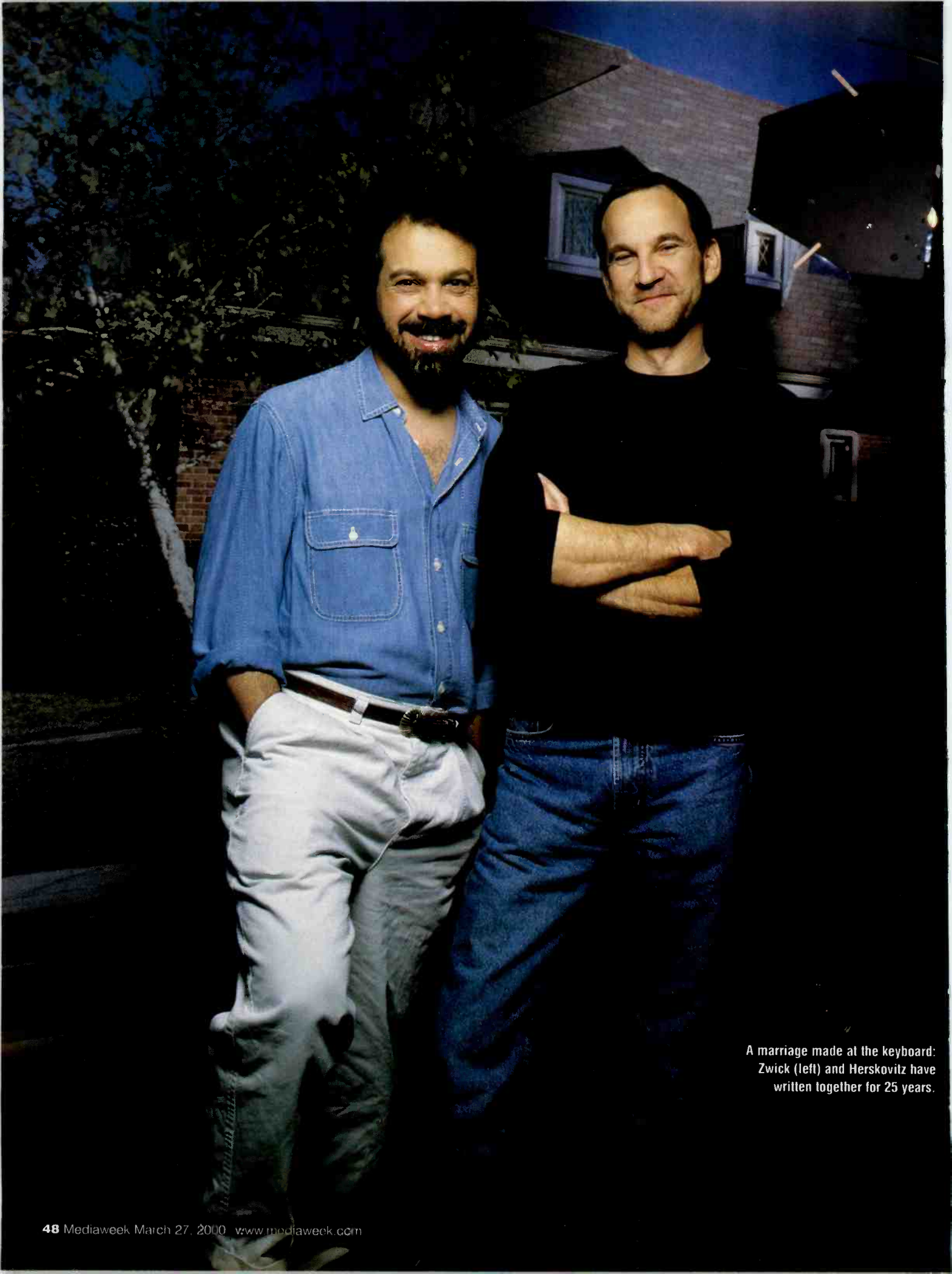
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A marriage made at the keyboard:
Zwick (left) and Herskovitz have
written together for 25 years.

Finishing Each Other's Sentences

Edward Zwick and Marshall Herskovitz, the team behind *thirtysomething*, are now exploring divorce and middle age with *Once and Again*

By Alan James Frutkin

Photography by Robbie Caponetto

Inside a crowded conference room in Los Angeles, a tall, bearded, middle-aged man wearing khaki pants and sneakers waits for his cue. As various writers, producers and staffers look on like judges, the actors for the ABC drama *Once and Again* are reading through an upcoming script for the first time. Some lines elicit laughter; others produce nods of recognition. Then, when his time comes, guest star David Clennon starts to speak, and an eerie feeling grips the entire room.

"Twelfth century," Clennon says with a familiar snarl, describing an ancient Japanese sword to two visitors. "Do you know what it takes to keep a blade sharp for 800 years?"

Nervous laughter spreads throughout the room.

In that moment, Clennon is Miles Drentell, the scheming, Zen-obsessed ad executive who manipulated and frustrated the yuppies on *thirtysomething* a decade ago. Equal parts shark and philosopher, Miles remains one of the most memorable characters ever created by the writing and production team of Edward Zwick and Marshall Herskovitz, who cast Clennon for a cameo in *Once and Again*.

"The idea came up, and we went, 'My God, can we do that?'" Herskovitz recalls. "The next thing we knew, we were saying, 'Yes, we have to.'"

Coincidentally, the episode is being directed by Peter Horton, who played college teacher Gary Shepherd on *thirtysomething*.

"This is the ghost episode," Zwick says.

Since *thirtysomething* left the air in 1991, Zwick and Herskovitz have been unable to equal that show's combination of critical and ratings success. *My So-Called Life*, which explored teenage growing pains, and *Relativity*, which chronicled twentysomething angst, were short-lived. But ABC's *Once and Again*, which stars Sela Ward as a wife and mother in the midst of a failed marriage who falls for a divorced man, has shown promise in recent weeks and is expected to be renewed for a second season. Airing against repeats of CBS' *Family Law* and NBC's *Third Watch*, March's two original *Once and Again* episodes won the Monday 10 p.m. time period in both households and adults 18-49.

Two of the industry's most esteemed voices, Zwick and Herskovitz traverse the landscape of human emotion with an accuracy and attention to detail that is perhaps unsurpassed in television. Their work often polarizes viewers. You either love it or hate it. At times, their writing is so intimate, the musings of their fictional characters seem plucked from personal experience. Their 25-year creative partnership is as unusual as their projects.

They're going to hate me for saying this," Horton whispers, chuckling in his temporary office at the *Once and Again* production suites in Los Angeles. "On *thirtysomething*, we

used to call them the rabbi and the terrorist."

So who's who?

"Ed has always been the bull in the china shop," Horton adds. "Marshall has been much more of the confidante, the wise philosopher."

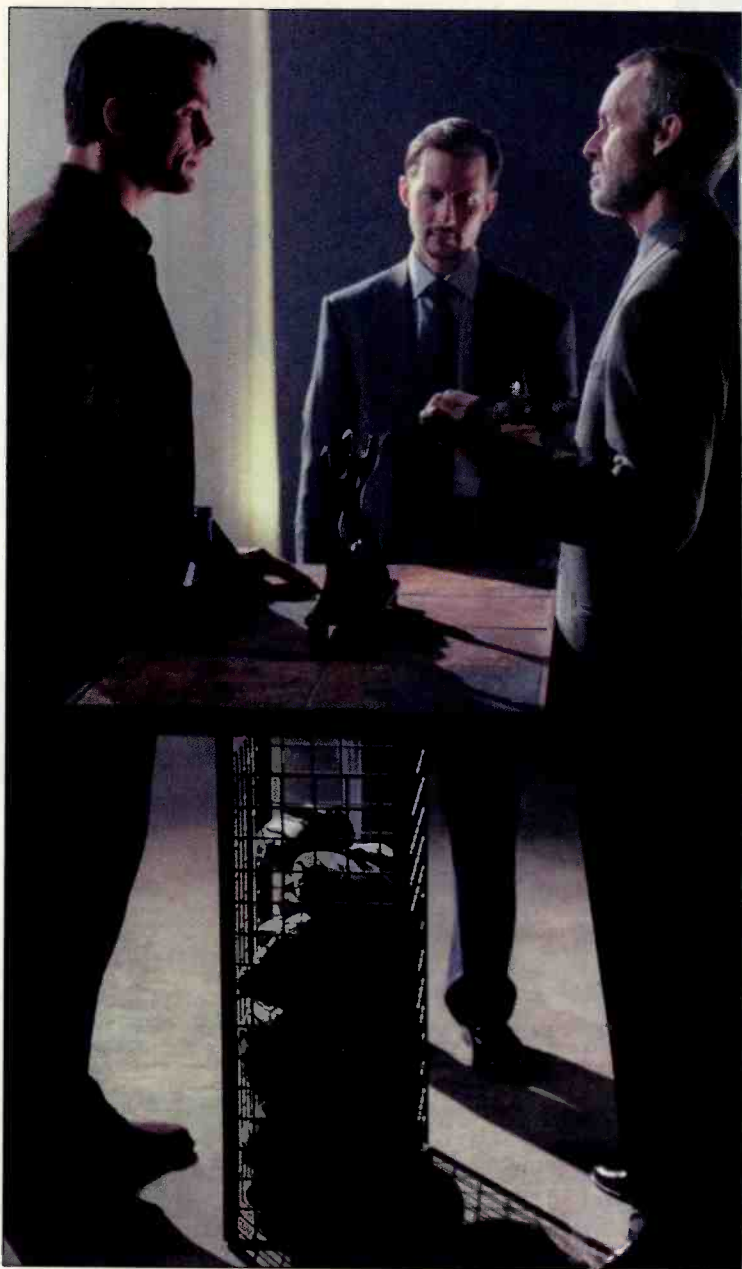
Horton's friendship with the two dates back to the early 1980s, several years before they offered him a role on *thirtysomething*. He points out that both men have outgrown their nicknames. Their evolution, he says, is due to their continued collaboration. "Marshall has gained significant strength from Ed," he says. "Ed has gained wisdom and generosity from Marshall."

Herskovitz disavows the nicknames, claiming the press used them more than their colleagues did. He adds that his partner's label may stem from an incident on the set of *thirtysomething* during which Zwick publicly dressed down an uncooperative director who had refused to pursue a conversation in private.

Herskovitz admits to being "ruminative" in his younger days. (He studied medieval literature at Brandeis University). But he adds that over the course of his partnership with Zwick, "like people and their pets, we started to resemble each other."

To some extent, the nicknames still apply. Zwick is the more animated, if not intimidating, of the two. A Harvard graduate, he uses words in everyday speech that many of his colleagues say they rarely understand.

Herskovitz, a smoker, looks older than Zwick, even though both men are 47. His



David Clennon (right) reprised the role of Miles Drentell on *Once and Again*.

easygoing manner suggests that he's still a figure to whom secrets are confessed.

Ward says her producers "balance each other well." To illustrate her point, she relays an observation made by *Once and Again* co-star Billy Campbell—who plays Ward's love interest—after Zwick and Herskovitz directed back-to-back episodes. "Working with Ed is like hopping on a roller-coaster ride," she says Campbell noted. "Working with Marshall is more like entering a Zen mind-set."

The two men, who jointly own the Bedford Falls Co., which produces their shows, routinely finish each other's sentences. If they're lucky, it happens as much on the page as it does in conversation. Zwick says that when they're writ-

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ing, the two often switch off between who voices his ideas and who sits at the computer to hammer out those thoughts. "It's always about who wants to get rid of the keyboard," he says.

Although TV creators such as David E. Kelley (*Ally McBeal*) and Aaron Sorkin (*The West Wing*) work alone, Zwick and Herskovitz clearly thrive from the creative collaboration. "The anxiety of writing, of having to write, of confronting that blank page is so enormous," says Zwick, who met Herskovitz when they were graduate students at Los Angeles' American Film Institute in the 1970s. "At least some measure of it is mitigated when there's someone to talk to."

The *Once and Again* production schedule runs on a 40-day cycle: eight days to prep, eight days to shoot, 24 days to edit. To meet the network's demands, and the show's 22-episode order this season, cycles overlap. As one episode wraps filming, the next one begins to prep.

A "concept" meeting kicks off each cycle, at which approximately 15 staff members leaf through the upcoming episode's script, which undergoes daily revisions. The assembled group includes producers, directors and various department heads representing wardrobe, props, design, lighting, locations and transportation. The group pays less attention to individual lines of dialogue than to each scene's overall intent—and to the logistical demands of conveying that intent. For example, how many extras are needed for an exterior shot? What type of portfolio does Campbell's character (an architect) carry? Is Miles gay?

For the episode about to be filmed, Herskovitz skips the concept meeting. Horton wants to shoot a complicated sequence in the rain. Zwick cautions, "In the rain, everything slows down by 50 percent." Zwick exits and re-enters the



Zwick-Herskovitz's *thirtysomething*, featuring Ken Olin (left) and Peter Horton, captured yuppie angst.

room several times. Halfway through the meeting, he exits for good.

Winnie Holzman takes over. An executive producer on the series, and the creator of *My So-Called Life*, Holzman has been associated with Zwick and Herskovitz since her days as a staff writer on *thirtysomething*. The script contains several scenes in which Ward's character, Lily, and her husband enter into divorce proceedings through a mediator. Horton notes that the final scene between them "gets really ugly." Holzman responds, "The boys wrote it," referring to Zwick and Herskovitz. She says later that that was their nickname on *thirtysomething*.

"We were all the same age," she adds, trying not to offend her bosses. "Marshall and Ed had never been in that kind of leadership position before." Her present use of the term is affectionate, she says, and it reflects her admiration for their enduring partnership. "They're this team," she says. "This married couple."

Herskovitz, divorced since 1994, laughs off any reference to marriage in describing his partnership with Zwick. "We don't ask of each other what you ask in a marriage," he says. "There is an all-encompassing aspect to marriage that, luckily, we don't have to..."

Zwick, sitting nearby, finishes the thought: "...that we're not burdened by."

But Herskovitz also acknowledges a parallel between his personal and professional lives. "There's a certain amount of

luck involved in choosing any partner," he says, adding that with Zwick, his luck has been good. "Time and time again, Ed and I have found in the other some kind of a well-spring, whether inspiration, or talent, or intelligence, or wisdom or whatever."

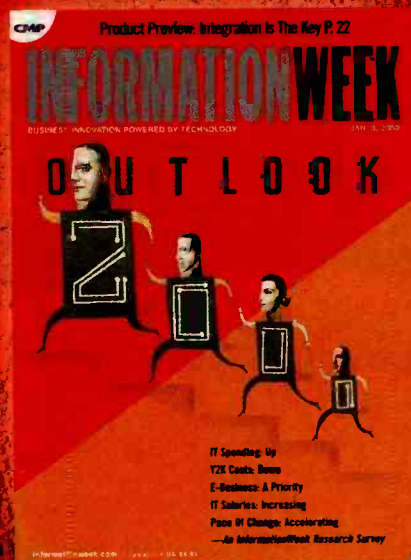
More often than not, their on- and off-set lives intersect. Since their earliest efforts as a writing team on the 1970s ABC drama *Family*, the two have drawn on their

personal experiences for their work. If *thirtysomething* chronicled their coming-of-age as adults, then *Once and Again* glances back at those years, even as it moves ahead. "The personal has informed the professional," Zwick says.

But Zwick distinguishes between what is autobiographical in their stories and what is simply personal. "The concerns are personal, some of the experiences are even personal, but they're not our play," he says. "If they were autobiographical, it would be much harder to express a more global set of concerns."

Case in point: Zwick suggested they examine the subject of divorce six years ago (although married for 17 years, Zwick is a child of divorce). At the time, Herskovitz had "no interest in dramatizing the particular details" of his breakup. Eventually, the subject matter seemed less threatening. "I knew enough people who had been divorced that I began to see some of the more universal situations," Herskovitz says. "I began to feel comfortable that there was a way to talk about divorce without really talking about my own."

There isn't anybody better at holding up a mirror to our lives," says Stu Bloomberg, the ABC Entertainment Television Group co-chairman, who first worked with the team during the run of *thirtysomething*. "Whereas Steven Bochco and David Milch and David Kelley are brilliant in



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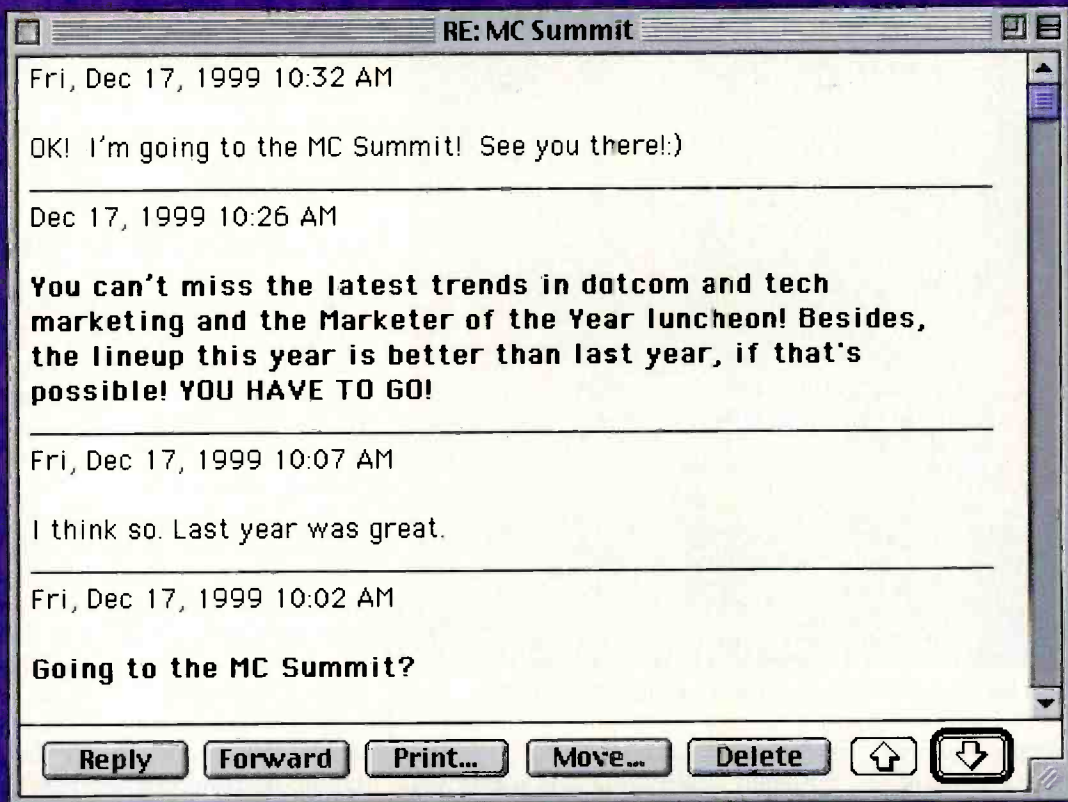
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My So-Called Life won raves from the critics but lasted only 18 episodes on ABC in 1995-96.

presenting the drama of people who are constantly in life-or-death situations, or who are faced with large moral decisions, Marshall and Ed portray all those daily moral decisions—the seemingly small dramatic moments.”

Focusing on those small moments has won the two creators as many critics as supporters. Perhaps the most common complaint hurled at them regards their characters’ own complaints: all that whining.

“I deeply believe that almost all people whine in private,” Herskovitz says. “As often as not, the things that people get themselves terribly upset about are the small things in life—who didn’t get promoted at work. Just as much as whether you’re starving or whether you’re ill, those real things coexist with the small things, and they get people just as upset.”

Zwick, ever cerebral, suggests a Freudian explanation. “The whole notion that the Oedipus myth takes place in every boy’s life is not just poetic,” he says. “It’s understanding that there is epic drama in an ordinary life.”

Of course, their brand of drama is markedly different from what most police and medical series portray. “When a body comes wheeled into an [emergency room], the drama is implicit,” Herskovitz says. “The challenge of trying to find what is worthy of dramatization apart from those heightened situations is the

challenge of what we do.”

Equally challenging this season has been pulling in viewers to watch their series. *Once and Again* premiered last fall to critical praise and solid numbers. But it quickly dropped in the ratings, as its prime competitor at 10 p.m. on Tuesdays, CBS’ *Judging Amy*, became a hit. In January, ABC moved the show to Mondays at 10, where it faces CBS’ *Family Law* and NBC’s *Third Watch*. “We’ve never had big audiences to begin with, but this is the first time we’ve ever lost audience,” Herskovitz says of the drama’s ratings struggle.

Despite critical praise for the series, many viewers complained about the show’s focus on its lead character’s romance, rather than on her floundering marriage. Herskovitz says Lily’s new relationship was what made the project appealing to him in the first place.

“A show about divorce is inherently negative,” he says. “It’s about a relationship that isn’t working anymore. And we didn’t want that pall cast over it. So the notion that you could show people starting their lives over again and yet deal with these older issues was suddenly very fascinating.”

Viewers also complained about the show’s pacing. If Lily’s affair moved too fast, then her marriage breakup failed to move fast enough. It was a misstep that Herskovitz says was grounded in his staff’s all-too-accurate portrayal of their

subject matter. “We used to say on *thirtysomething* that we were telling the truth on the show,” Herskovitz recalls. “But there are different octanes of the truth. And people can only handle up to a certain octane. Above that, it becomes too upsetting.”

On *Once and Again*, he says, they may have told too much of the truth.

After the cast read-through, Zwick, Herskovitz, Horton, Holzman and producer Jan Oxenberg huddle to make final script revisions before the first day of filming. “You try to fix in 40 minutes what you’ve spent 40 days making,” Zwick says.

Actually, this particular script was farmed out to a freelance writer, who was credited with the episode’s final authorship. But Zwick and Herskovitz rewrote nearly a third of it (including the mediation scenes), and Holzman revised the other two-thirds. “That’s how TV gets made,” Holzman says, adding that writers outside the organization “don’t necessarily know the characters like we do.”

Despite working on other projects—including a drama currently in development for Fox next season, described as a coming-of-age show about recent college grads, set in New York—the team seems focused on making *Once and Again* a hit. This determination has a great deal to do with their unusual deal with Disney’s Touchstone Television. Unlike most studio contracts, which provide talent with upfront cash guarantees that run into the millions, Touchstone granted Zwick and Herskovitz a substantial ownership stake in the drama in exchange for their agreement to work without an upfront cash payment. The deal enables Touchstone to continue production on the series unencumbered by up-front costs, at the same time it propels Zwick and Herskovitz to continually improve their product.

“There’s a tremendous incentive for us to do the work well and be successful,” he says. “A normal studio deal in television certainly does not give you a strong incentive toward making a show a success, because you make your money whether the show succeeds or fails. We only make money on the show if the show succeeds.” ■

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

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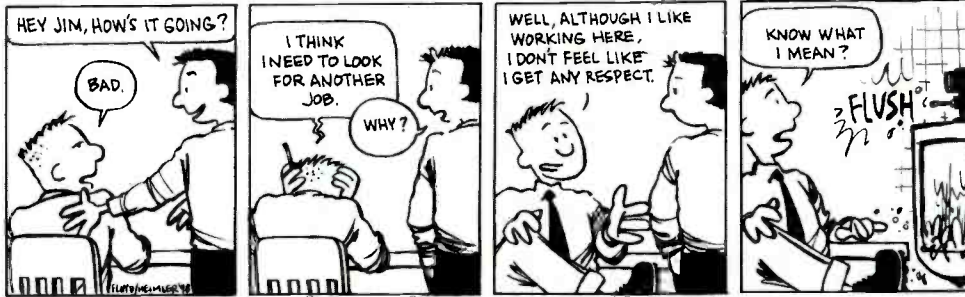
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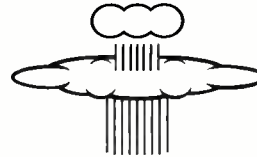
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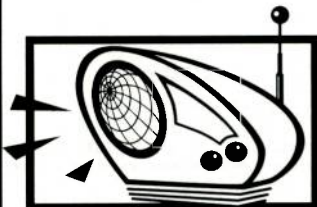
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The Museum of Fine Arts, Boston, seeks two experienced public relations professionals. Candidates must have an appreciation of the arts and a desire to work in a fast-paced environment.

Public Relations Manager

In this role, the successful candidate will be responsible for the development of PR strategies and programs as well as management of PR staff. Position requires a minimum of 8-10 years' significant public relations experience. A proven record of managing multiple projects, writing and editing, as well as national media relations experience is essential.

Press Officer

The Press Officer is responsible for extensive writing and will frequently serve as a spokesperson for the Museum. Position requires a minimum of 5 years' significant media relations experience. Demonstrated press results from local and national press, as well as experience implementing multiple projects is essential.

Please send resumes to Sandra Matthews, Senior Employment Manager, Museum of Fine Arts, 465 Huntington Ave., Boston MA 02115. Only those chosen for interviews will be contacted. We are an equal opportunity employer committed to diversity. Please visit our Web site at www.mfa.org



Red Lobster is a member of the Darden Restaurants, Inc. family - the innovative leader of the casual dining industry. Darden is a Fortune 500 company with over \$3 billion in revenue per year. Currently, Red Lobster has an exciting opportunity at Darden's Restaurant Support Center in Orlando, FL.

MEDIA MANAGER

RESPONSIBILITIES:

- Build brand awareness and sales/earnings through planning and execution of national/local media plans
- Work with separate planning and buying agencies to provide direction and shepherd media buys for US & Canada
 - Communicate marketing strategy
 - Oversee fiscal year media planning
 - Manage \$60+MM budget
 - Oversee Media negotiations and purchases
 - Explore/recommend new media opportunities
 - Provide competitive media analyses
- Coordinate the implementation of plans with VP of Marketing

REQUIREMENTS:

- BA/BS; Marketing or Advertising degree preferred
- 5+ years' national/local media planning experience
- Demonstrated leadership and managerial skills; management of media function at agency or brand marketer preferred
- Extensive media buying and/or planning skills
- Creative, innovative thinker, with strong planning, organizational and analytical skills
- Computer proficiency including spreadsheets (Excel)

Be part of our winning team and enjoy a complete benefits package. Please forward your resume to: **Darden Restaurants, Inc., Dept. CONP, P.O. Box 593330, Orlando, FL 32859-3330. Fax: 888-231-4256. Email: careers@darden.com** We are an equal opportunity employer.



www.redlobster.com



ASSISTANT CAMPAIGN MANAGER

The Advertising Council, the country's leading provider of public service advertising ("Smokey Bear," "Friends Don't Let Friends Drive Drunk") has a great opportunity for someone who wants to learn about and get involved in campaign management. This Assistant position will help with the day-to-day responsibilities of campaigns (including strategic and creative development), work with PR to plan and implement press events and learn to manage a campaign on their own.

Candidates should possess 1 year of advertising exp, excellent communication skills and the ability to work in a team environment.

Please email resume (jjgiberstone@adcouncil.org) or send to:

THE ADVERTISING COUNCIL

Judy Giberstone

261 Madison Avenue, New York, NY 10016

FAX: 212-922-1676

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Advertising Manager/ Media Buyer

Simon & Schuster, one of America's most highly regarded consumer book publishers, is seeking an experienced professional to purchase print, radio, and television media for busy in-house agency serving 7 imprints.

The successful candidate will negotiate yearly contracts for print venues; supervise routing of layouts and radio scripts to meet deadlines; liaise with outside agencies for broadcast creative; coordinate in-house co-op advertising for wholesalers; manage databases and meet with imprints to update ad plans. A minimum of 3 years media buying and planning experience is required; publishing experience is a plus. In addition, MAC and PC proficiency (including Excel spreadsheet and database knowledge) are necessary. A Bachelor's degree is preferred.

Interested candidates should send resume & cover letter with salary requirements to: **Simon & Schuster, Attn: HR Dept AM, 1230 Avenue of the Americas, NY, NY 10020. Fax: 212-698-7640. E-mail: staffing@simonandschuster.com. Visit our website: www.simonays.com** Simon & Schuster, A Viacom Company, is an EOE, M/F/D/V.

ART BUYER

Hot Downtown Ad Agency seeks Art Buyer with 2-4 years experience. Fashion and beauty experience a plus. Client list includes: Maybelline, Liz Claiborne, Fidelity, and tons of fast-paced "dot coms." Salary commensurate with experience. Great benefits package.

Fax resume to:

**Art Buying
(212) 414-7106
or email to:**

merrileh@gothaminc.com

ACCOUNT MANAGEMENT

Very exciting, newly launched, VC backed company with traditional and web business model seeks: Agency Account Management Stars to manage our partner relationships and CPG Marketing and Brand Managers for our Marketing and Biz Dev groups. Traditional and internet exp okay.

Please email your resume to:
cmijobs@yahoo.com

AD SALES & ASSISTANT

Established national cable advertising rep firm is accepting applications for sales pros for SF and NY offices and a Sales Assistant in LA. Sales Reps req. minimum 2 yrs ad sales in cable or TV. Sales Asst candidate needs BS/BA, phone, computer, & organizational skills.

**Fax: Cable Time @ (415) 392-4921
Email: Frank@cabletimeusa.com**

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The hot new Product's division of Cincinnati's largest ad agency is seeking a high energy professional to join our growing team.

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If we're describing you, come in and talk with us. Let us share why BrandStorm is such a great place to work. Please send resume and salary requirements to:

Northlich-Human Resources

151 West Fourth Street
Cincinnati, Ohio 45202
sgibson@northlich.com
Fax: (513) 762-1972

AD SPACE SALES

ADWEEK Magazines seeks a dynamic, eager and imaginative inside sales rep for our classified advertising department. Although this is a full-time inside sales position, we're looking for someone with the intelligence and poise of an outside sales pro. 1-3 years experience preferred. Salary & commission + benefits. Fax resume & salary history to: **Harold Itzkowitz, (212) 536-5315**

No Phone Calls, E-mail, or unrequested visits, please. We're an equal opportunity employer.

VP SALES MGR BROADCAST SYNDICATION

Broadcast Syndication Company and Television Production Studio is seeking Vice-President & Manager of TV ad sales. Challenging position overseeing New York offices, must have good management skills and excellent contacts with advertisers and television stations, must be aggressive and well organized to conduct all operations of regional sales office, send resume to:

greatjob40@hotmail.com

AD SALES

Hip, new digital lifestyle magazine, working out of Chelsea loft, requires the best junior ad salesperson in NYC. Send resume to: **Nigel Wright, Shift Multimedia, 122 W 27th St, 11th FL, NY, NY 10001. Tel: 212-633-0233 extn 227.**

PRINT PRODUCTION MANAGER

San Francisco Ad Agency with \$75 million in billings is looking for a Print Production Manager to keep the excellent work flowing.

If you have 3-5 years experience in Print Production at an advertising agency and want to work where you can make a difference, Fax your resume to **Marie Belmont at (415) 751-4371**

BROADCAST TRAFFIC MANAGER

Large New York Ad Agency seeks a TV Broadcast Traffic Manager with 3-5 years experience. Candidate must have great communication skills and experience interfacing with client suppliers. Juggling many demands; including tight deadlines must be a skill you possess. If you thrive in an environment that is busy, fun and offers career growth; this could be the job change you are looking for. Full benefits package.

Please send resume with cover letter stating salary requirements to:

ADWEEK Classified, Box 4120

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

or email: **conad@adweek.com**

Subject: 01-C-0377

ACCOUNT EXECUTIVES Index Stock Imagery

Sales-Index Stock Imagery, one of the world's top internet photo agencies, seeks dynamic Account Executives to market cutting edge imagery. Work w/existing client base & develop new clients thru telesales, online marketing & client visits. Successful candidates will be self-determined & aggressive people who are computer & internet savvy. Compensation includes base salary & incentive leverage oppy. FAX resume attn Jay.....212-633-1914 E-mail **jay@indexstock.com** EOE

SENIOR TRAFFIC COORDINATOR

Fast-paced, midtown advertising agency seeks organized individual with 2-3 years experience. Heavy consumer accounts. Knowledge of SRDS is a +.

Fax resume and salary requirements to:

HR-Dept (212) 949-0499

AD SALES MANAGER

Tribune Media Services, the #1 source of TV programming info in print and online, is searching for an experienced ad sales manager for our NY office.

- Min. 5 yrs. ad sales experience, preferably w/TV network contacts.
- Excellent Presentation skills.
- Newspaper and online experience a plus.
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**Mike Fischer, NY Sales Manager
Tribune Media Services**

220 E. 42nd St., Suite 400
NY, NY 10017

Fax: (212) 210-2863

E-Mail: **mfischer@tribune.com**
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Tel: 610-293-1010

Fax: 610-975-0337

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or fax 212.286.9066**

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URI International Advertising in Los Angeles is looking for quality professionals who think outside the box.

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URI

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Calvin Klein ACCOUNT EXECUTIVE

CRK, the in-house advertising agency for Calvin Klein, Inc., is seeking an Account Executive to be responsible for managing and executing the day-to-day process of advertising projects from conception through completion. Projects include print advertising, packaging, and collateral (point-of-sale and in-store signage materials). Daily client contact with the licensing partners. Interface internally with licensing, public relations, and marketing. Must have 3-5 years of experience in account management in a fast-paced environment. Must be detail-oriented, self-motivated, and a strong team player.

Please send resume with salary requirements to: **CALVIN KLEIN, INC., Attn: Human Resources, Dept. CRK, 205 West 39th Street, 4th Floor, New York, NY 10018.**

Calvin Klein, Inc. is an equal opportunity employer.

ACTIVE INTERNATIONAL

We are a fast paced international media trading company located in Rockland County. Currently we have the following positions available for individuals who are highly motivated, detail-oriented and possess numerical aptitude.

INT'L MEDIA BUYERS

Must be a strong media negotiator. Experience a plus, but willing to train in Canadian Media.

INT'L BROADCAST COORDINATOR

Entry level position for bright, recent graduate. You'll assist Account Mgrs with clients. MS Word/Excel a must.

For the above positions, please forward resume to:
Attn: Jackie Fantasia, Fax: (914) 735-2255.

ASSISTANT MEDIA BUYERS

Entry level positions exist for bright, recent graduates. You'll learn all facets of media buying. Related degree and/or experience a plus.

MEDIA BUYERS(2) (SPOT RADIO/TV)

Excellent position with enormous growth potential. Must have strong negotiating skills. Trade experience preferred but not necessary.

For the above positions, please forward resume to:
Attn: Jennifer Cooney, Fax: (914) 735-0505.

Qualified candidates should forward resumes to: **ACTIVE INTERNATIONAL**, One Blue Hill Plaza, P.O. Box 1705, Pearl River, NY 10965. (See above for ATTN: and and Fax#). EOE/Employee Owned M/F/D/V.

www.activeinternational.com

DIRECTOR OF NEW BUSINESS DEVELOPMENT

Reporting to VP Business Development, National Advertising Sales
New York City-based

Lifetime Television, the dynamic cable network, is seeking an experienced and aggressive sales professional to target and develop new national accounts. The Director of New Business Development will evaluate marketplace trends, identify new categories, create opportunities on-air or in a multi-platform on-air/online sell and work closely with all of National Advertising Sales.

Qualified candidate must possess solid ad sales experience which demonstrates a creative/entrepreneurial sales approach. The ability to negotiate/structure deals and to develop strong client relationships by providing excellent client service is essential. Additionally, we look for a proven track record in developing new business.

Please mail, fax or e-mail resume with salary requirements to:

Lifetime™
Television
for Women

LIFETIME TELEVISION
Human Resources Department
Source Code DWNBD
309 West 49th Street, New York, NY 10019

For Fax or E-mail, reference Source Code DWNBD on cover page or subject line.
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EOE M/F

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We offer an excellent compensation package as well as an entrepreneurial environment that allows you to do your best work and grow your business.

Qualified candidates may send their resume with salary history to:



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 13160 Mindanao Way, Suite 210
 Marina del Rey, CA 90292-6358
 or via fax (310) 822-6222
 or humanresources@ryanpartnership.com
 Equal Opportunity Employer M/F/V/D

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- Degree Desirable - Mathematics or Statistics
- Working Knowledge of Microsoft Office, Nielsen Media Research, Qualitap, & Strata
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Please Mail or Fax a copy of resume and compensation requirements to South Florida Cable Advertising d.b.a. Miami - Ft. Lauderdale Interconnect. No Phone Calls Please.

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 Fax (954) 894-1098
 E-Mail: Bmcevoy@mfl.com

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 Boston, MA 02116

or e-mail: conad@adweek.com
 (Subject Field: 11C0420)

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Individual P/L Marketing Management in either investment or banking. Marketing experience to include sales forecasting, product packaging, research, sales promotion, advertising, collateral brochures, direct mail, and product publicity.

Call 617-367-7189 or
 fax resume to (617)367-3202
 e-mail:

career@clearconsultants.com
CLEARY CONSULTANTS, INC.
 21 Merchants Row
 Boston, MA 02109

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Please send resumes to mkominami@hotmail.com Attn. Marketing

GLOBAL ADVERTISING DIRECTOR

Design and implement global brand and coop advertising.
 Direct all creative and media planning.
 Manage a budget of \$20-30 million year 1.

DIRECTOR, ONLINE MARKETING (Business Development)

Design all global online advertising
 Develop online and integrated business alliances.
 Monitor effectiveness (ROI) and impact of advertising vehicles and deals.

MARKETING/PROMOTION MANAGER

Better Homes and Gardens® Special Interest Publications, the leading special interest publisher, seeks a Marketing/Promotion Manager. Reporting to the Marketing Director, this individual's responsibilities will include: developing promotion strategies and concepts, writing copy for sales presentations and collateral material, conceiving and developing added value programs to meet strategic objectives, and managing key marketing department areas including trade shows, events, and research projects. Some travel required.

Qualified applicants will have a minimum three plus years experience in promotion or the marketing end of magazine publishing and a college degree. Strong copy and presentation writing skills, creative promotional thinker. Flexibility to succeed interpersonally with a wide range of personalities. Demonstrated ability to handle multiple projects within budget and meet deadlines in a fast-paced environment. Computer proficiency-MS office, PowerPoint, and internet skills. Quark experience desirable.

Please send resume and cover letter (including salary requirements), to:

Human Resources/MM
Meredith Corporation
 125 Park Ave., NY, NY 10017
 Fax: (212) 551-6919
 No phone calls, please.
 EOE.

Advertising Sales

SIERRA, America's premier environmental magazine, seeks an Eastern Account Manager based in NYC. NE territory. Ad sales or agency experience required. Knowledge of outdoor & outdoor & travel adventure industries a+. Great benefits & working environment. Fax resume to:

(415) 977-5796
 Or e-mail to: hrd@sierraclub.org

PROMOTIONS SPECIALIST

Sony Electronics, Inc., a leader and innovator in the consumer electronics industry, seeks a Promotions Specialist for our Oradell, NJ location.

Individual will be responsible for the development, management and execution of all Media Solutions Company promotions. These promotions include consumer retail, business-to-business and new on-line promotional programs. You will assist all MSC marketing groups in the creation and implementation of these promotions by coordinating program design and promotional partnerships with outside agencies. You will also monitor the success of promotions to adjust strategies and on-going plans as necessary. These responsibilities require a thorough understanding of promotion/direct marketing.

Successful candidate must be able to coordinate with various marketing managers and vendors to accomplish goals, be detail-oriented with strong follow up skills and have an entrepreneurial spirit. You should have an understanding of general media advertising and be able to assist in developing media strategies. The ideal candidate will have 3-5 years of promotional marketing experience and previous experience at a promotional agency. A Bachelor's degree in Marketing is a plus.

Sony Electronics, Inc. offers competitive benefits including 401(k), profit sharing, educational assistance, company car and generous compensation.

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 E-mail: prjobs@am.sony.com

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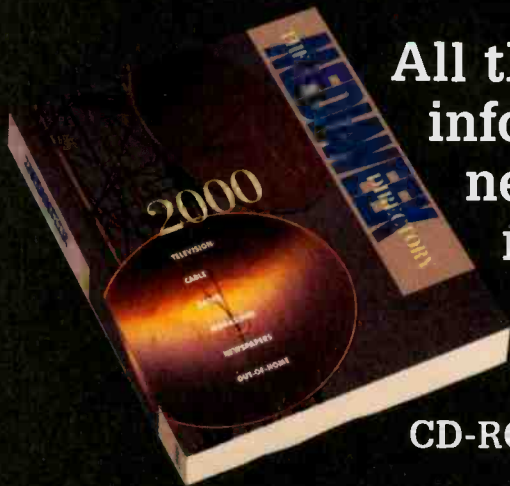
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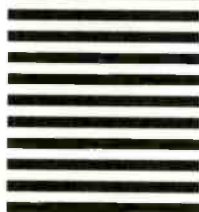
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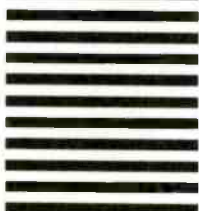
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Magazines

BY LISA GRANATSTEIN

Women Want More

Meredith's young 'LHF' spinoff for 40-plus women is growing up fast

Magazines targeting women over 40 have had a difficult time of it in recent years, with such failures as *Lear's*, *Moxie*, *Living Fit* and *Persona*. Hachette Filipacchi Magazines' *Mirabella* is struggling. But in its first year and a half in business, Meredith Corp.'s *More* has shown signs of reversing the trend and is making a connection with 40-plus women.

Launched in September 1998 as a 320,000-circulation spinoff of *Ladies Home Journal*, the bimonthly now guarantees advertisers a circ of 525,000. In August, *More's* rate base will climb to 600,000. In February 2001, *More's* frequency is scheduled to increase to 10 times yearly.

Myrna Blyth, who performs double duty as editor in chief and publishing director of *LHF* and *More*, attributes the momentum not only to the title's editorial but also to good timing. Women 45 to 54 are the fastest-growing segment of the population and are projected to increase 20 percent between 1998 and 2010, according to Roper Starch Worldwide.

"Demographics are destiny," says Blyth. "There are two important demographics in this country right now, baby boomers and generation Y. The magazine has a wonderful opportunity to reflect the [over-40] culture."

Every *More* issue dips into the deepening pool of 40-plus celebrities; cover subjects so far have included Susan Sarandon, Meryl Streep, Annette Bening and March/April's Cybill Shepherd, who will celebrate her 50th birthday next week at a *More* luncheon. Stories have tackled everything from hearing loss to gold-digging estranged husbands. A future column, "Life Signs," will feature 50th birthday parties, baby showers at 40 and shopping for maternity clothes.

As *More* steadily builds its readership, whose median age is 50, it is also beginning

to grow on media buyers. "This is the only magazine right now that speaks to those women [over 40] that are still working, still

vital, that still feel sort of young and are not considering themselves *Modern Maturity* types," says Carol McDonald, vp/print media manager at DDB/Needham.

The March/April *More* carries 83 pages of ads. "We had three endemic categories when we started—hair color, skin care and healthcare," notes Julie Pinkwater, *More* ad director. Current advertisers include Calvin



Inspiration for aging baby boomers

Mediaweek Magazine Monitor

Weeklies

March 27, 2000

Time publisher Ed McCarrick says the newsweekly's current momentum should continue well into 2000. McCarrick expects that *Time's* Pulse of America trip down the Mississippi River next month will add some buzz. The title also expects to get a boost in this year's first half from the concluding three issues in its "Visions 21" series, publishing April 10, May 22 and June 19. And to get *Time* readers in the Olympic spirit, the newsweekly will publish a pre-Games edition all about Australia on Sept. 11. For this week, *Time's* March 27 issue was down 28.58 percent, compared to 1999's "100 Scientists and Thinkers" issue. But for the year to date, the newsweekly is up a solid 16.23 percent. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	27-Mar	147.30	29-Mar	89.71	64.20%	1,146.88	866.48	32.36%
The Economist	18-Mar	61.00	20-Mar	78.50	-22.29%	700.00	676.29	3.51%
The Industry Standard			DID NOT REPORT			1,548.56	259.71	496.27%
Newsweek	27-Mar	50.80	29-Mar	49.73	2.15%	462.48	501.62	-7.80%
People	27-Mar	58.50	29-Mar	85.39	-31.49%	833.49	838.52	-0.60%
Sporting News	27-Mar	32.28	29-Mar	24.83	30.00%	195.24	194.01	0.63%
Sports Illustrated	27-Mar	60.44	29-Mar	59.34	1.85%	625.00	618.20	1.10%
Time	27-Mar	73.63	29-Mar	103.10	-28.58%	700.28	602.49	16.23%
US News & World Report	27-Mar	34.00	29-Mar	60.15	-43.47%	358.01	462.32	-22.56%
Category Total		517.95		550.75	-5.96%	6,569.94	5,019.64	30.88%
ENTERTAINMENT/LEISURE								
AutoWeek	27-Mar	30.19	29-Mar	22.35	35.08%	389.97	355.72	9.63%
Entertainment Weekly	24-Mar	50.86	26-Mar	38.64	31.63%	381.82	356.92	6.98%
Golf World	24-Mar	29.83	26-Mar	32.98	-9.55%	313.87	270.60	15.99%
New York	27-Mar	78.70	29-Mar	41.30	90.56%	531.50	532.10	-0.11%
New Yorker	27-Mar	57.47	29-Mar	46.89	22.56%	520.10	370.24	40.48%
Time Out New York	22-Mar	95.50	24-Mar	65.80	45.14%	814.70	716.40	13.72%
TV Guide	25-Mar	67.10	27-Mar	52.35	28.18%	894.66	880.98	1.55%
Category Total		409.65		300.31	36.41%	3,846.82	3,482.96	10.44%
SUNDAY MAGAZINES								
Parade	26-Mar	11.79	28-Mar	19.48	-39.48%	150.68	161.56	-6.73%
USA Weekend	26-Mar	8.42	28-Mar	12.75	-33.96%	140.81	159.11	-11.50%
Category Total		20.21		32.23	-37.29%	291.49	320.67	-9.10%
TOTALS		947.81		883.29	7.30%	10,708.05	8,823.27	21.36%

E=ESTIMATED PAGE COUNTS

Magazines

Klein cosmetics, L.L. Bean, State Farm Insurance and Jeep. European automotive "is our next frontier," says Pinkwater.

Details' Hiatus May Lift Rivals

'FHM', 'Gear' foresee gains

Condé Nast's *Details* last week became the latest casualty in the rough-and-tumble men's field, joining the recently shuttered Freedom Magazines title *P.O.V.* and independents *Icon* and *Bikini*. The nine-year-old *Details* will suspend publication until October, when it will be relaunched by CN sister company Fairchild Publications.

Details' ad pages dropped by 250 last year, and the magazine lost about \$5 million, according to a former Condé Nast exec. Fairchild president/CEO Mary Berner

and chairman/editorial director Patrick McCarthy hope to soon turn the book's red ink to black. "It will have a very distinct positioning in the marketplace," promises Berner. "Patrick wants to put together a magazine that's provocative, interesting and different." The new *Details* will have a circ of 400,000 to 500,000, less than the 542,000 circ of the current version.

A key to building *Details'* future ad base will be packaging the reincarnated monthly with Fairchild's two other fashion-oriented consumer magazines, *W* and *Jane*. Multi-title deals with fashion advertisers could make *Details* a more formidable ad competitor to Condé Nast's *GQ*, the men's fashion behemoth; Hearst Magazines' *Esquire*; and men's category circulation leader *Maxim*, which only dabbles in fashion.

The spectacular growth of Dennis Publishing's 1.5 million-circ *Maxim* and its 550,000-circ little brother, *Stuff*, prompted Condé Nast to relaunch *Details* last October with former *Maxim* editor Mark Golin at the helm. Under Golin, *Details'* editorial morphed from its fashion and pop-culture roots to a decidedly more *Maxim*-like, frat-boy sensibility, confusing many readers and advertisers.

With *Details* temporarily out of the picture, Bob Guccione Jr.'s 18-month-old *Gear* and Emap's *FHM*, which launched

Mediaweek Magazine Monitor

Biweeklies

March 27, 2000

With the stock market on fire, business books are profiting from an influx of corporate image ads as companies try to woo prospective investors, says Russell Cherami, vp/managing director of *Forbes'* North American division. The biweekly business title has benefited from this trend. *Forbes'* e-commerce category is up 703.1 percent this year, technology has increased 59.5 percent and consumer goods have gained 35.6 percent, Cherami says. Overall, ad pages are up 37.52 percent YTD, to 1,221.60. —LL



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^{B/20}	1-Apr	268.32	1-Apr	58.83	356.09%	872.62	210.49	314.57%
ESPN The Magazine	20-Mar	74.25	22-Mar	66.87	11.04%	322.24	324.21	-0.61%
Forbes	3-Apr	121.60	3-Apr	89.3	36.17%			
Forbes (ASAP)	3-Apr	94.20	3-Apr	42.30	122.70%			
Forbes (Total)	3-Apr	215.80	3-Apr	131.60	63.98%	1,221.60	888.30	37.52%
Fortune	3-Apr	233.33	29-Mar	155.52	50.03%	1,312.60	1,016.12	29.18%
Inc. F	1-Apr	108.40	1-Apr	79.60	36.18%	431.30	371.60	16.07%
National Review	3-Apr	17.63	5-Apr	22.92	-23.07%	124.27	121.85	1.99%
Rolling Stone	30-Mar	68.97	1-Apr	82.53	-16.43%	365.28	398.04	-8.23%
CATEGORY TOTAL		986.70		597.87	65.04%	4649.91	3330.61	39.61%

B=MONTHLY IN 1999; E= PUBLISHER'S ESTIMATE; F=18 ISSUES PER YEAR; 20=20 ISSUES PER YEAR



With the demise of Time Inc.'s *Life* magazine this month, some observers have pondered the continued vitality of general-interest titles. At *Reader's Digest*, which through April is up 11.73 percent, to 377.78 pages, the future doesn't look so bleak. *RD* has come up with creative buys for advertisers looking for more specialized placements in its "Family Plus" edition, "Food Digest" edition and retailer program. Advertisers including Kraft and Procter & Gamble are eating it up, placing 40 percent of their ads in these programs, says Dom Rossi, vp/publisher of *RD*.

Some monthlies are broadening their editorial focus and, in turn, their

Monthlies/April

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Fast Company ¹⁰	305,000	402,603	212.00	145.00	46.21%	546.00	359.00	52.09%
Red Herring ⁺	130,000	162,666	290.83	82.55	252.31%	1195.83	303.29	294.29%
Wired	425,000	468,905	193.00	115.8	66.67%	630.00	369.20	70.64%
Category Total			695.83	343.35	102.86%	2,371.83	1,031.49	129.94%
DO-IT-YOURSELF								
Family Handyman ⁹	1,100,000	1,121,794	83.17	84.68	-1.78%	212.86	197.79	7.62%
Today's Homeowner ¹⁰	950,000	955,713	68.28	53.47	27.70%	175.92	135.18	30.14%
Category Total			151.45	138.15	9.63%	388.78	332.97	16.76%
ENTERTAINMENT								
People en Español ¹⁰	250,000	295,022	57.27	39.83	43.79%	166.34	96.83	71.79%
Premiere	600,000	603,835	56.87	59.75	-4.82%	184.00	196.74	-6.48%
The Source	425,000	425,713	125.56	119.00	5.51%	475.88	459.84	3.49%
Spin	525,000	546,382	122.73	99.48	23.37%	351.26	320.47	9.61%
Vibe ¹⁰	700,000	726,028	101.33	114.61	23.37%	334.65	298.88	11.97%
Category Total			463.78	432.67	7.19%	1,512.13	1,372.76	10.15%
ENTHUSIAST								
Audio	None	80,357	NO ISSUE		N.A.	118.47	90.81	30.46%
Automobile	625,000	650,666	96.34	67.49	42.75%	288.94	284.85	1.44%
Backpacker ⁹	265,000	279,045	73.12	73.62	-0.68%	226.99	223.71	1.47%
Bicycling ^{11/12}	273,000	277,260	78.55	72.56	8.26%	160.71	159.15	0.98%
Bike ¹⁰	175,000	188,911	51.24	30.28	69.22%	145.82	73.07	99.56%
Boating	None	202,265	157.00	155.21	1.15%	620.35	651.54	-4.79%
Car and Driver	1,350,000	1,377,270	101.91	106.75	-4.53%	391.16	408.10	-4.15%
Car Craft	375,000	380,128	65.14	55.68	16.99%	201.76	217.39	-7.19%
Chevy High Performance	200,000	205,809	79.28	77.05	2.89%	297.16	284.44	4.47%
Circle Track	130,000	129,565	99.88	92.78	7.65%	315.89	363.16	-13.02%
Cruising World	155,000	155,175	139.00	137.41	1.16%	474.78	454.61	4.44%
Cycle World	310,000	316,249	114.67	98.40	16.53%	331.10	298.51	10.92%
Dirt Rider	170,000	175,795	103.25	89.36	15.54%	419.79	375.34	11.84%
Flying	None	310,455	84.26	63.73	32.21%	288.56	258.56	11.60%

Mediaweek Magazine Monitor

Magazines

Monthlies/April



reach with advertisers. Time Inc.'s *Mutual Funds* owes its record-setting April issue, up 55.24 percent, to 260.45 pages, to its expanded personal-finance coverage. Last summer, *MF* began to extend its editorial beyond its narrow focus of mutual funds to include coverage of stocks, online brokers and the occasional buyer's guide. April's issue offers readers a special report on the best PCs for investors. The broader editorial focus has helped bring in new business from Chevy, Buick, American Airlines and e-Trade, says *MF* publisher Mike Dukmejian.

Elsewhere, an increase in endemic ads has driven up pages in health maga-

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
General Interest								
Four Wheel & Off Road	325,000	328,116	92.17	91.37	0.88%	331.80	321.29	3.27%
Golf Digest	1,550,000	1,559,853	153.85	163.79	-6.07%	496.21	466.69	6.33%
Golf Magazine	1,400,000	1,401,885	130.83	153.66	-14.86%	571.97	552.83	3.46%
Hot Rod	800,000	818,964	75.36	88.80	-15.14%	268.56	299.72	-10.40%
Motor Boating & Sailing	None	122,647	137.02	178.77	-23.35%	611.78	669.96	-8.68%
Motorcyclist	240,000	250,279	80.83	74.49	8.51%	235.07	235.71	-0.27%
Motor Trend	1,250,000	1,299,492	79.85	81.03	-1.46%	286.08	349.33	-18.11%
Petersen's Photographic	200,000	207,424	88.83	93.02	88.07%	352.33	374.99	-6.04%
Popular Mechanics	1,200,000	1,239,654	74.40	70.57	5.42%	250.34	227.90	9.85%
Popular Photography	450,000	454,430	192.97	169.44	13.89%	722.50	664.62	8.71%
Power & Motoryacht	None	1,573,566	187.00	199.54	-6.28%	850.00	826.59	2.83%
Road & Track	750,000	760,420	94.53	100.00	-5.47%	361.16	395.52	-8.69%
Rod & Custom	150,000	159,935	100.33	82.74	21.26%	351.31	323.03	8.75%
Sailing World ¹⁰	55,000	62,123	55.51	46.46	19.49%	144.64	125.87	14.92%
Salt Water Sportsman	150,000	152,098	120.61	88.07	36.95%	462.53	384.55	20.28%
Skin Diver	200,000	211,960	85.69	53.36	60.59%	316.74	244.39	29.60%
Sport	1,000,000	1,022,447	23.10	25.29	-8.66%	84.77	105.94	-19.98%
Sport Truck	200,000	202,445	73.95	78.92	-6.30%	279.91	281.05	-0.41%
Stereo Review's Sound & Vision ¹⁰ # 450,000		452,625	66.86	59.15	13.03%	252.13	215.97	16.74%
Tennis ¹⁰ &	700,000	707,817	70.64	90.20	-21.69%	163.15	227.95	-28.43%
Yachting	132,000	133,016	147.40	145.29	1.45%	718.87	635.21	13.17%
Category Total			3,375.36	3,254.27	3.72%	12,393.33	12,072.34	2.66%
FASHION/BEAUTY								
Allure	800,000	865,059	94.19	92.32	2.03%	327.40	323.50	1.21%
Cosmopolitan	2,400,000	2,854,511	157.85	164.61	-4.11%	615.40	567.78	8.39%
Elle	900,000	947,673	226.76	209.43	8.27%	707.82	675.53	4.78%
Essence			DID NOT REPORT					
Glamour	2,000,000	2,200,304	179.63	188.16	-4.53%	526.33	585.68	-10.13%
Harper's Bazaar	700,000	733,545	125.34	117.61	6.57%	588.49	486.67	20.92%
InStyle ⁴	1,100,000	1,434,272	337.78	231.85	45.69%	965.83	635.94	51.87%
Jane ¹⁰	500,000	541,611	74.00	85.30	-13.25%	218.10	221.50	-1.53%
Mademoiselle	1,100,000	1,177,986	77.32	106.77	-27.58%	286.13	318.74	-10.23%
Marie Claire	700,000	903,127	157.03	107.42	46.18%	444.23	378.36	17.41%
Mirabella ¹⁰	550,000	558,009	39.18	45.00	-12.93%	114.17	184.81	-38.22%
Vogue	1,100,000	1,183,134	296.57	272.70	8.75%	1,059.00	964.58	9.79%
Victoria	950,000	971,888	41.55	41.58	-0.07%	150.76	138.53	8.83%
W	400,000	434,495	214.40	187.10	14.59%	710.80	681.90	4.24%
Category Total			2,021.60	1,849.85	9.28%	6,714.48	6,163.52	8.94%
FOOD/EPICUREAN								
Bon Appétit	1,100,000	1,210,606	94.80	84.35	12.39%	376.69	303.00	24.32%
Cooking Light ¹¹ @	1,400,000	1,443,369	109.87	101.66	8.08%	323.48	294.29	9.92%
Food & Wine	800,000	840,101	98.91	74.08	33.52%	322.07	263.63	22.17%
Gourmet	850,000	901,289	80.14	70.96	12.94%	302.92	307.65	-1.54%
Category Total			383.72	331.05	15.91%	1,325.16	1,168.57	13.40%
GENERAL INTEREST								
Atlantic Monthly	450,000	460,121	52.62	50.28	4.65%	205.31	173.05	18.64%
Biography	500,000	546,140	30.32	32.22	-5.90%	112.62	99.04	13.71%
George ¹⁰ @	400,000	558,549	21.22	49.50	-57.13%	49.95	155.67	-67.91%
Harper's	205,000	212,661	19.33	25.50	-24.19%	91.58	96.75	-5.35%
Life	1,500,000	1,619,761	49.50	91.83	-46.10%	179.51	201.33	-10.84%
National Geographic	8,500,000	8,514,274	54.02	43.57	23.98%	136.65	125.41	8.96%
Reader's Digest	12,500,000	12,556,410	113.20	105.72	7.08%	377.78	338.13	11.73%
Smithsonian	2,000,000	2,027,759	64.00	85.90	-25.49%	252.80	273.22	-7.47%
Vanity Fair	1,000,000	1,052,290	316.58	276.39	14.54%	626.56	567.24	10.46%
Category Total			720.79	760.91	-5.27%	2,032.78	2,029.84	0.14%
HEALTH/FITNESS (MEN)								
Flex	150,000	196,784	148.17	150.33	-1.44%	564.01	604.16	-6.65%
Men's Fitness	400,000	530,647	48.40	48.84	-0.90%	174.38	179.77	-3.00%
Muscle & Fitness	None	477,013	128.97	133.83	-3.63%	483.19	493.63	-2.11%
Runner's World	480,000	522,976	41.91	42.08	-0.40%	124.17	156.51	-20.66%
Category Total			367.45	375.08	-2.03%	1,345.75	1,434.07	-6.18%

last month, may be in position to pick up some business. Although *Details'* ad pages had tumbled another 15.3 percent through April this year, to 229, according to the *Mediaweek Magazine Monitor*, *FHM* sees an opportunity to boost its market share.

"It's a huge opportunity for us," says Dana Fields, president of the 225,000-circ bimonthly. "We have enormous duplication between the advertisers that both of us carried." *FHM* last week received calls from several agencies and retail advertisers, some of which had booked promotional events with *Details*, Fields says.

Guccione claims that for some time *Gear* has steadily grown its subscriptions at *Details'* expense; he says *Gear* has averaged about 30,000 new subs per month since December. *Gear* this month also picked up fashion advertiser Tommy Hilfiger, which recently dropped out of *Details*.

"It's important to credit *Details* for inventing the genre," says Guccione. "But magazines like mine are products of the moment...in the post-Internet world. *Details*, with all its metamorphoses, lost its source code." *Gear's* 300,000 rate base will grow to 350,000 in September.

Changed Tune

Miller retains music titles

Five months after retaining Salomon Smith Barney to sell *Vibe*, *Spin* and *Blaze*, publisher Robert Miller and his partners, which include private equity firm Freeman Spogli & Co., decided last week to keep the titles after all. The \$200 million asking price was simply too rich. "We had some compelling offers," says Miller, president/CEO of Miller Publishing Group, which manages the three *Vibe/Spin* Ventures books. "But they weren't compelling enough."

Several top media companies—including Time Inc., Viacom, Wenner Media and Paul Allen's Vulcan Ventures—had put out feelers about acquiring *Vibe/Spin's* music and urban-lifestyle magazines, but all balked at the price. The Miller books reportedly posted a profit of \$7 million last year.

Former *Vibe/Spin* Ventures exec Keith Clinkscals, who recently combined his Vanguard Media with Robert Johnson's BET Holdings to publish titles including *Honey* and *Heart & Soul*, reportedly bid close to \$130 million.

Vibe/Spin Ventures now plans to develop an extensive Internet strategy for the

Magazines

magazines, to be hammered out over the next two to three months. The Web expansion may involve the addition of a new Net-savvy partner to the ownership team and/or a cash infusion from Freeman Spogli and other Vibe/Spin partners, including Quincy Jones and producer David Salzman.

Los Angeles-based Freeman Spogli is the primary backer of mvp.com, an e-commerce sports site that has Michael Jordan, Wayne Gretzky and John Elway as partners.

Let's Rumble

MPA set to take on postal hike

The Magazine Publishers of America last week tapped Washington law and lobbying firm Preston Gates Ellis & Rouvelas to lead the industry's campaign on Capitol Hill against a proposed 15 percent second-class postal-rate hike. Dittus Communications, a top D.C. PR firm, will coordinate an MPA publicity and advertising program.

"We have never, to my knowledge, done anything nearly this extensive or retained firms of this magnitude to deal with an issue," says Meredith Publishing Group president Christopher Little, chairman of the MPA's government affairs council.

"We will be reaching out to members of Congress, educating other decision-makers

and the public," says Bruce Heiman of Preston Gates. "The Postal Service is failing to take into account \$150 million in cost savings that they identified along with the [magazine] industry after a two-year joint study. When you take those savings into account, the appropriate rate increase [should be] 7 or 8 percent." The most recent

Marching on D.C.: Little

postal-rate increase for publishers, which took effect last year, was 4.6 percent.

The MPA's ad campaign kicked off last Friday with a page in the *National Journal*, a must-read in Congress. An ad will also run this week in *Roll Call*, another favorite on the Hill.

In January, the MPA vowed to fight the U.S. Postal Service's scheduled January 2001 rate hike, noting that the increase will be more than three times the rate of inflation. If approved, the increase would cost publishers as much as \$300 million annually in additional postage fees, ac-

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zines. Up from a flat year in 1999, the women's health category has had a robust first quarter. Rodale's *Prevention* is riding high with its biggest issue in its 50-year history, thanks in part to growth in the food category, which includes new ads from Minute Maid Grape Juice, Kellogg's Special K Plus and Blue Diamond Almonds. Also, 32 pages of advertising this year have come from the title's regular eight-page advertorials. Sponsors of those include Shredded Wheat and the Florida Department of Citrus, says *Prevention* vp/publisher Steve Giannetti.

This month's launch of *SmartMoney's Offspring* adds another title to the

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
HEALTH/FITNESS (WOMEN)								
Fitness ¹⁰	1,000,000	1,002,194	58.55	70.52	-16.97%	189.88	237.64	-20.10%
Health ⁹	1,100,000	1,202,084	103.00	71.80	43.45%	278.00	211.00	31.75%
Prevention	3,000,000	3,037,457	109.25	98.61	10.79%	374.95	314.97	19.04%
Self	1,100,000	1,142,683	107.00	89.92	18.99%	345.37	308.52	11.94%
Shape	1,300,000	1,519,787	75.70	54.71	38.37%	216.26	199.91	8.18%
Women's Sports & Fitness ¹⁰	475,000	550,232	45.33	N.A.	N.A.	160.17	98.37	62.82%
Category Total			498.83	385.56	29.38%	1,564.63	1,370.41	14.17%
KIDS								
Boys' Life	1,300,000	1,252,920	11.16	10.64	4.89%	51.81	36.21	43.08%
Contact Kids ¹⁰	300,000	310,690	7.00	3.00	133.33%	17.67	14.33	23.31%
Disney Adventures ^{10/+}	1,000,000	1,045,041b	24.83	25.33	-1.97%	93.22	77.19	20.77%
KidCity ¹⁰	250,000	261,806	2.00	2.00	0.00%	7.00	13.33	-47.49%
Nickelodeon Magazine ¹⁰	900,000	906,318b	32.10	26.00	23.46%	102.15	69.66	46.64%
Sports Illustrated for Kids ⁺	950,000	1,027,703b	23.33	25.33	-7.90%	80.33	78.98	1.71%
Category Total			100.42	92.30	8.80%	352.18	289.70	21.57%
LIFESTYLE								
Details	550,000	541,710	65.74	98.23	-33.08%	228.66	269.95	-15.30%
Esquire	650,000	687,946	73.98	67.21	10.07%	313.79	274.72	14.22%
Gentlemen's Quarterly	700,000	757,558	141.22	123.45	14.39%	518.71	462.93	12.05%
Maxim ²⁰	950,000	1,663,686	89.56	70.33	27.34%	312.77	203.13	53.98%
Men's Health ¹⁰	1,525,000	1,606,221	62.75	85.94	-26.98%	184.26	252.70	-27.08%
Men's Journal ¹⁰	575,000	575,704	106.90	113.03	-5.42%	280.68	261.17	7.47%
Outside	550,000	558,912	95.31	121.79	-21.74%	292.07	338.54	-13.73%
Penthouse			DID NOT REPORT					
Playboy	3,150,000	3,151,512	52.15	47.48	9.84%	212.84	187.31	13.63%
Category Total			687.61	727.46	-0.05	2,343.78	2,250.45	4.15%
MATURE MARKET								
New Choices ¹⁰	600,000	602,624	50.08	36.30	37.96%	149.07	139.66	6.74%
Senior Golfer ¹⁰	185,000	187,727	52.13	49.13	6.11%	268.85	203.98	31.80%
Category Total			102.21	85.43	19.64%	417.92	343.64	21.62%
OUTDOORS								
Bowhunting ⁹	160,000	160,348c	23.07	18.75	23.04%	81.03	86.66	-6.50%
Field & Stream	1,750,000	1,790,251	74.33	82.31	-9.70%	217.45	217.40	0.02%
Guns & Ammo	575,000	587,462	36.98	36.14	2.32%	147.84	148.23	-0.26%
Handguns	150,000	155,400	45.65	30.13	51.51%	124.37	118.31	5.12%
Hunting	350,000	350,633c	23.37	35.96	-35.01%	122.45	131.92	-7.18%
Outdoor Life ¹⁰	1,350,000	1,375,536	53.20	55.41	-3.99%	149.22	149.04	0.12%
Category Total			53.20	258.70	-79.44%	842.36	851.56	-1.08%
PARENTING/FAMILY								
American Baby	1,805,000	1,706,343b	42.54	45.42	-6.34%	167.57	168.98	-0.83%
Baby Talk ¹⁰	1,500,000	1,503,382b	39.68	36.63	8.33%	117.16	124.31	-5.75%
Child ¹⁰	920,000	921,332	57.70	58.29	-1.01%	149.60	170.17	-12.09%
FamilyFun ¹⁰	1,105,000	1,136,884	66.95	78.83	-15.07%	178.00	190.67	-6.64%
Family Life ¹⁰	500,000	510,826	43.85	48.12	-8.87%	102.39	134.59	-23.92%
Family PC	500,000	504,516	52.45	79.12	-33.71%	257.56	352.26	-26.88%
Parenting ¹⁰	1,400,000	1,415,855	117.07	115.22	1.61%	310.33	321.21	-3.39%
Parents ⁺	1,780,000	1,806,806	144.41	134.55	7.33%	466.45	427.52	9.11%
Sesame Street Parents	1,100,000	1,144,948	48.11	49.48	-2.77%	143.03	147.81	-3.23%
Category Total			1,258.42	645.66	94.90%	1,892.09	2,037.52	-7.14%
PERSONAL FINANCE								
Individual Investor	500,000	502,856	59.00	56.70	4.06%	224.90	205.40	9.49%
Kiplinger's Personal Finance	1,000,000	1,068,556	75.23	72.98	3.08%	277.68	286.39	-3.04%
Money	1,900,000	1,929,347	115.24	122.58	-5.99%	434.07	426.06	1.88%
Mutual Funds	800,000	834,087	86.53	47.26	83.09%	260.45	167.77	55.24%
SmartMoney	725,000	764,086	104.98	102.25	2.67%	389.21	381.92	1.91%
Worth ¹⁰	500,000	534,653	76.00	62.44	21.72%	197.02	179.82	9.57%
Category Total			516.98	464.21	11.37%	1,783.33	1,647.36	8.25%

Mediaweek Magazine Monitor

Monthlies/April



cluttered parenting category, which is off 7.14 percent through April. Making matters worse are the recent cutbacks by large packaged-goods and endemic advertisers, including Procter & Gamble and Johnson & Johnson, says Diane Oshen, group publisher of the Parenting Group at Time Inc. Among the hardest hit has been *Family Life*, down 23.92 percent through April. *Family Life* was acquired by the Parenting Group last June from Hachette Filipacchi Magazines.

Men's health books are also struggling, dropping 6.16 percent to date.

The category that showed the biggest gains for the first quarter was Business/Tech/New Economy, with a combined 129.94 percent increase. —LL

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
SCIENCE/TECHNOLOGY								
Discover	1,000,000	1,088,269	28.83	42.88	-32.77%	148.87	194.90	-23.62%
Popular Science ¹⁰	1,550,000	1,552,076	40.95	48.53	-15.62%	181.84	165.74	9.71%
Scientific American	640,000	695,968	27.51	46.51	-40.85%	118.25	132.41	-10.69%
Spectrum, IEEE	None	304,430c	62.54	52.44	19.26%	206.57	194.51	6.20%
Yahoo! Internet Life	700,000	747,279	80.49	67.36	19.49%	261.87	202.87	29.08%
Category Total			80.49	257.72	-68.77%	917.40	890.43	3.03%
SHELTER								
American HomeStyle/Gardening ¹⁰	980,000	1,001,530	68.98	61.72	11.76%	169.96	148.12	14.74%
Architectural Digest	775,000	835,563	226.75	256.19	-11.49%	585.21	558.63	4.76%
House & Garden	650,000	770,325	108.00	80.26	34.56%	288.16	246.39	16.95%
Country Living	1,600,000	1,690,255	121.38	92.23	31.61%	327.04	321.79	1.63%
Home ¹⁰	1,000,000	1,007,660	143.21	128.92	11.08%	332.95	311.38	6.93%
House Beautiful	850,000	876,262	100.24	96.59	3.78%	305.38	270.23	13.01%
Martha Stewart Living ¹⁰	2,100,000	2,363,785	185.28	156.76	18.19%	484.76	397.77	21.87%
Southern Living	2,450,000	2,535,930	167.40	169.40	-1.18%	490.40	485.00	1.11%
Sunset	1,425,000	1,448,028	166.36	137.58	20.92%	451.10	399.86	12.81%
This Old House ¹⁰ @@	650,000	672,754	90.91	63.08	44.12%	245.98	191.72	28.30%
Category Total			1,378.51	1,242.73	10.93%	3,680.94	3,330.89	10.51%
TEEN								
CosmoGirl! ^{10/L}	500,000	850,000c	47.67	N.A.	#VALUE!	128.13	0.00	#DIV/0!
Jump ¹⁰	350,000	426,467	38.06	41.85	-9.06%	80.50	105.75	-23.88%
Seventeen	2,350,000	2,392,562	147.92	138.91	6.48%	407.89	402.77	1.27%
Teen	2,000,000	2,126,567	45.54	58.84	-22.60%	171.61	172.00	-0.23%
Teen People ¹⁰	1,300,000	1,665,974	107.30	92.49	16.01%	271.56	210.82	28.81%
YM ¹⁰	2,150,000	2,262,532	43.69	64.89	-32.67%	133.87	149.91	-10.70%
Category Total			430.18	396.98	8.36%	1,193.56	1,041.25	14.63%
TRAVEL								
Condé Nast Traveler	750,000	773,706	97.28	74.66	30.30%	398.11	410.37	-2.99%
Travel & Leisure	925,000	992,670	194.55	214.37	-9.25%	528.67	516.98	2.26%
Travel Holiday ¹⁰	600,000	612,101	96.84	79.54	21.75%	250.33	225.29	11.11%
Category Total			388.67	368.57	5.45%	1,177.11	1,152.64	2.12%
WEALTH								
Robb Report	None	121,185	124.00	105.50	17.54%	440.00	441.00	-0.23%
Town & Country	425,000	437,546	127.77	113.47	12.60%	429.92	383.07	12.23%
Category Total			251.77	218.97	14.98%	869.92	824.07	5.56%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,611,023	195.88	183.90	6.51%	608.20	551.65	10.25%
Family Circle			DID NOT REPORT					
Good Housekeeping	4,500,000	4,549,975	129.35	131.88	-1.92%	440.57	410.29	7.38%
Ladies' Home Journal	4,500,000	4,525,455	128.49	121.05	6.15%	423.01	395.86	6.86%
McCall's			DID NOT REPORT					
Redbook	2,250,000	2,250,262	135.19	106.90	26.46%	431.72	357.89	20.63%
Woman's Day ¹⁷	4,350,000	4,280,909	201.42	182.04	10.65%	467.34	515.06	-9.26%
Category Total			790.33	725.77	8.90%	2,370.84	2,230.75	6.28%
MEDIAWEEK MONITOR TOTALS			13,300.96	12,251.13	8.57%	41,739.92	39,370.83	6.02%

FOOTNOTES: RATE BASE AND CIRCULATION FIGURES ACCORDING TO THE AUDIT BUREAU OF CIRCULATIONS FOR THE SECOND HALF OF 1999. N.A. =MAGAZINE FAILED TO REPORT TO ABC BY DEADLINE; b=AUDITED BY BPA INTERNATIONAL; c=NON ABC/BPA TITLE; dd=DOUBLE ISSUE IN 1999; l=INCLUDES INSTYLE PORTFOLIO; L=LAUNCHED 5/99; R=REVISION; W=GOES WEEKLY IN MARCH; 4=FOUR MORE ISSUES IN 2000; 9=PUBLISHED NINE TIMES; 10=PUBLISHED 10 TIMES; 11=PUBLISHED 11 TIMES; 17=PUBLISHES 17 TIMES; @=PUBLISHED ONE FEWER ISSUE IN 1999; @@=PUBLISHED TWO FEWER ISSUES IN 1999; +=PUBLISHED ONE MORE ISSUE IN 1999; #-STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99

Magazines

According to the MPA. The MPA has said it plans to raise \$10 million over the next three years, from its members and others, to lobby against the increase and to reform the postal system.

60 SECONDS WITH...

David Carey

Publisher, *The New Yorker*

Q. Your ad pages were up more than 40 percent in the first quarter; to 520. What's your secret? **A.** It all came together for us in



GASPER TRINGALI

the first quarter. Our category growth is solid, with a quarter of it coming from new-media companies. Our travel, automotive and fashion

business was also way up. The new marketing platform—that it's "in" to be smart, well-read and knowledgeable about literature, art and culture—is really paying off. The first New Yorker Festival, which will be held in May, is literally a three-dimensional presentation of that. **Q.** What's on tap for the festival? **A.** There will be fiction readings, with everyone from Stephen King to Alice Munro; a humor night written by Wendy Wasserstein; conversations with Paul Simon, Robin Williams and Kofi Annan; and a free poetry session in Bryant Park. **Q.** What advertisers are supporting the event? **A.** The two presenting sponsors are Barnes & Noble and Mercury, and the co-sponsors are Saks Fifth Avenue, jeweler David Yurman and Belvedere Vodka. And Delta will hand out festival guides on its shuttle flights.

Q. What special issues will *The New Yorker* be doing in coming months? **A.** We'll do our "Money" issue again in April, and we're looking at at least 120 ad pages, up from 93 last year. In August we'll do our first "Sports" issue—a smart literary take on sports, a subject close to [New Yorker editor] David Remnick's heart. And then in October, we'll do our politics double issue. **Q.** Speaking of sports, I hear you're a football fanatic. If you make your numbers, will you ask Condé Nast chairman S.I. Newhouse Jr. for a table? **A.** I guarantee it. If we end the year on target, a football table goes into *The New Yorker* offices.

Media Person

BY LEWIS GROSSBERGER



It's Good to Be King

FAILURE AND SHAME. FRUSTRATION AND defeat. More than half a million human beings down-

loaded (and maybe even read) the Stephen King novella off the Web. Media Person was not among them. He is mortified. He feels as though his name should be written in quotation marks. MP didn't even learn of the existence of *Riding the Bullet* until he read of it in a dinosaur medium, the newspaper. Hordes of hipper, cooler, more wired individuals had already scarfed it down online, some for free, others for \$2.50, so many that there were Internet traffic jams. Already it was too late at Barnes &

Noble.com; theirs was a one-day-only promotion. Supposedly, Amazon.com was still offering, but MP's increasingly irritable searches using such queries as "Stephen King," "Ride," "Bullet," "the" and finally "King's damn novella, damn it" turned up only references to the author's 3,878 previous works.

When Media Person finally found an obscure Web site that still had the precious download, there came the final, humiliating blow: PCs and Palm Pilots only. No Mac users need apply. Media Person is—as you must know if you truly care about him the way you claim to and aren't just trying to sleep with him—a dedicated Macster. (Finding out later that Stephen King himself uses a Mac and couldn't download his own story didn't help at all. King's read it already.)

It's hard to be part of a discriminated-against minority. Media Person sulked.

Oh, yeah. You could also go buy it in the form of an "e-book." But an e-book is a physical object that you have to go out to a store and buy—either that or order it by phone or computer and then sit around waiting for it to be delivered, which is the same thing you have to do with a tree book. So where is the progress? Where is the thrill? What is the point?

There was one consolation. The novella isn't that great. At least according

to Christopher Lehmann-Haupt, who read it in both computer formats. "Not one of his best," ruled *The New York Times* book reviewer.

But it was a small consolation. Media Person didn't want to read the story because it might be a good read. He wanted to read it so he could tell people that he'd read it. "Hey, I just read that online novella by Stephen King," he'd have said casually. "Not one of his best, but reading it

MP didn't want to read it because it might be good. He wanted to read it so he could tell people he'd read it.

online was an interesting experience and, you know, this thing could revolutionize the business."

At least some people in the book business think so. Though others in the book business think they're nuts.

Media Person hopes the first some-people group is correct because the book business is a business that could stand to be revolutionized. Terrorized would be even better. The major publishers are all mixed up. They publish fewer and fewer titles. Aside from Stephen King, you can also buy Tom Clancy and John Grisham. That's about it. The publishers seem to think their job is making a lot of money on three best-selling guys instead of printing many different books in the hope of finding Media Per-

son something interesting to read after he gets tired of Stephen King, which shouldn't take long. They need to be beaten heavily until they agree to change their ways.

So if anyone should ask you what was the significance of Stephen King's extraordinary new online publishing venture, there you are.

You may be wondering where the people who figured prominently in this week's Media Person column are now and what they're doing:

Christopher Lehmann-Haupt: After a distinguished career of nearly 82 years reviewing books for *The New York Times*, Lehmann-Haupt, who is actually two people (Christopher Lehmann and Christopher Haupt) who collaborate using a system whereby one reads the books and the other reviews them, has been transferred to the *Times*' obituary department, where he will be covering the activities of dead people.

Stephen King: Novelist, screenwriter and chief suspect in a number of unsolved mass murders around Caribou, Maine, King was seriously injured last summer when struck by an SUV driven by a man reading a Tom Clancy novel. Happily recovered, he is now at work on a long novel about an inattentive SUV driver who dies and goes to hell, where his liver is repeatedly eaten by food critics for *Downhome Barbecue* magazine and

always gets a bad review. Ironically, King does not write on a computer but uses foolscap, a quill pen and the blood of a freshly killed lamb.

Media Person: After a colorful, peripatetic life as a wild-cating Texas oilman, circus roustabout, chief of counterintelligence for the KGB, Madonna's makeup artist, welterweight kickboxing champion of Indonesia, body double for Regis Philbin, griddle inspector for International House of Pancakes, harem guard to the Sultan of Brunei and second in command of the regional IRS office in Tulsa, Okla., Media Person is today America's most beloved columnist. He lives quietly in Poughkeepsie, with his eighth wife, the former Monica Lewinsky. ■



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