

NAB REPORT
COVERAGE BEGINS ON PAGE 18

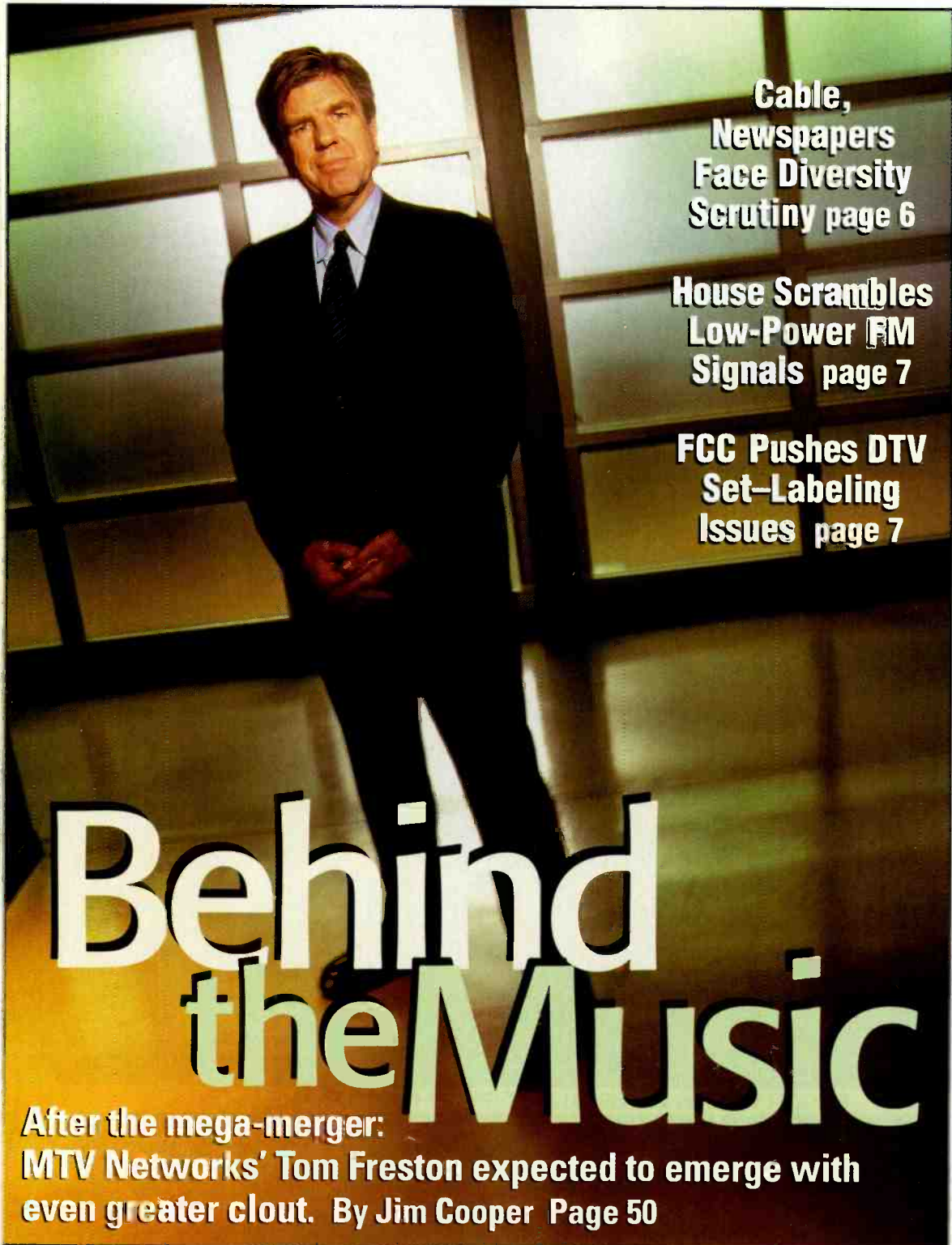
MEDIAWEEK

®

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THE NEWS MAGAZINE OF THE MEDIA

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Newspapers
Face Diversity
Scrutiny page 6**

**House Scrambles
Low-Power FM
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Issues page 7**

Behind the Music

**After the mega-merger:
MTV Networks' Tom Freston expected to emerge with
even greater clout. By Jim Cooper Page 50**

MARKET INDICATORS

National TV: Ready
Syndication upfront could move during week of April 24-28. Buyers say Fox and WB are in serious prime-time makegoods situations. Not much kids business going down.

Net Cable: Unclear
Some sub-rosa kids deals working, but kids' upfront still on hold. Nasdaq fall starting to concern both sides of the negotiating table.

Spot TV: Surging
Big and small California markets hot. Atlanta flush with telecom dollars. April is 98 percent sold out in top 10 markets. Broadcasters' stock prices suffering.

Radio: Crunched
Dot.coms are hiking rates in Seattle and San Francisco three times higher than normal. May tune-ins eating up avails. June is going fast.

Magazines: Slow
Publishers say technology ads, especially computer hardware, are booking lightly in second quarter. Stock market shake-ups are causing concern.

PETER MURPHY

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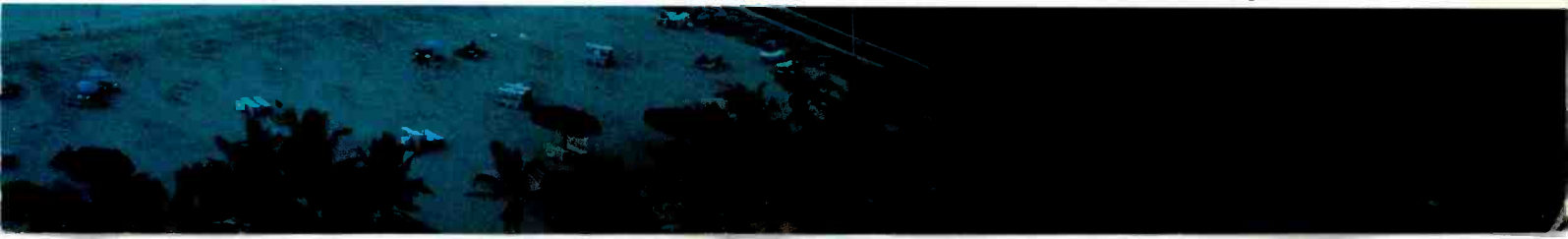


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AT DEADLINE

Kids' Upfront Market: 'On the Verge'

The kids' upfront marketplace remained a bit of a mystery last week, with both buyers and sellers coy about copping to deals in the works. The marketplace has been soft, with fewer kids dollars working, while gross ratings points are on the rise, thanks to Cartoon Network and Kids WB. While some predict the marketplace will stretch into the adult upfront season, others said it could be expected to break as early as this week. "It's on the verge of moving, and I have some deals working," said one major kids seller who declined to speak for attribution or name agencies or clients for fear of setting off the market. "I'm seeing some good deals, and I don't want any company," the executive said.

USA Tries a New Hold on WWF

In an effort to insure its right of first refusal for the rights to the WWF, USA last week sued the wrestling federation, which has been eyeing a five-year rights proposal from Viacom/CBS. Brought in Delaware Chancery Court, the USA suit said that the network intends to act on its right of first refusal by matching an April 3 offering for the rights by Viacom/CBS. As part of the rival offer, Viacom/CBS promised the WWF franchise rights across several of its properties. The USA suit claims it doesn't have to match that part of the agreement under its existing contract, which is set to expire in September.

Bell Tolls for Mike Siegel

After considering more than 100 candidates, Premiere Radio Networks chose Mike Siegel to replace nationally syndicated talk-show host Art Bell, who is retiring from radio next week (*Mediaweek*, April 10). Siegel, who hosted in Bell's place April 10, will take over Bell's late-night show beginning April 27. A 26-year radio vet, Siegel previously filled in on several dayparts and weekends on Entercom's KIRO-AM.

Times Are A-Changin' in L.A.

Just weeks after announcing it would buy the *Los Angeles Times*, the Tribune Co. is shifting the top management of Times Mirror's flagship paper—even before the deal is finalized. Tribune has picked John Puerner, publisher of its *Orlando Sentinel*, to succeed Kathryn M. Downing as *Times* publisher once the transaction is completed, according to a *Times* news story. John Carroll, editor of Times Mirror's *Baltimore Sun*, is expected to take over as *Times* editor, following Michael Parks. All parties involved were staying quiet last week; under the

terms of the deal, Tribune is prohibited from making changes just yet. But Downing's departure would hardly be a surprise: The exec, who had no previous experience running a newspaper, has been a lightning rod ever since cutting an ethically murky deal last fall.


ESPN Serves an Ace on Davis Cup Ratings

ESPN and ESPN2 posted solid ratings for their coverage of John McEnroe's successful U.S. debut as Davis Cup captain on the weekend of April 7-9. On ESPN2, the deciding match between Pete Sampras and the Czech Republic's Slava Dosedel averaged an 0.85 (582,826 households) on April 9, the network's highest-rated tennis event ever. On ESPN, the Andre Agassi-Jiri Novak match on the same day earned a 1.46 rating (1.1 million households), making it the sixth-highest-rated tennis event on ESPN and the second-most-viewed Davis Cup match, trailing the 1991 finals. The three-day coverage of four Davis Cup matches, held at the Forum in Los Angeles, averaged an 0.72 on ESPN (559,060 households) and an 0.73 on ESPN2 (500,227 households), making for one of the most successful tennis weekends ever on ESPN.

Addenda: As the financial markets took it hard on the chin Friday, CNBC preempted commercials between 4:00 and 4:30 p.m. during its *Market Wrap* show covering the sell-off... Gary Walther, editor in chief of American Express Publishing's *Departures*, will join Ziff-Davis Media to head up its newly named *Expedia Travels* magazine... Jane Turner, *Men's Health* publisher, left the Rodale monthly last week to become director of marketing at Ralph Lauren Media... *Elle* editor in chief Elaina Richardson will leave the fashion monthly to become president of an artists' community in Saratoga Springs, N.Y.... Golf continued to score big ratings gains last week, with coverage for the 2000 Masters on both CBS and USA Network beating last year's numbers, jumping 6 percent and 24 percent, respectively... *Twentieth Television* said clearances for weekly off-network syndication runs of *The Practice*, starting in 2001, are up to 80 percent.

Correction: In the "Media Dish" column in the April 10 issue of *Mediaweek*, the item on the *In Style*-sponsored Elton John AIDS Foundation Oscar party should have noted that the amount raised was \$450,000.

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TV Stations Need to Start Earlier, Media Execs Say

If local TV stations want a bigger share of the advertising pie, their executives have to get involved at the national level much earlier in the process, according to two top media buying execs. Michael Lotito, president and COO of Initiative Media North America, and Jon Mandel, co-managing director and chief negotiating officer for Media-Com, gave their advice during last week's National Association of Broadcast annual conference in Las Vegas.

During a panel discussion, Lotito said the cable and newspaper industries have learned something that local TV stations have not—the need to establish a presence among national media planners and top execs at the buying agencies. "It seems to me if I were a local station exec, especially in the top 20 markets, I would get my station colleagues together and attend the 4As Media Conference, get to know the planning and buying execs, and make the case that they are as powerful locally as newspapers and cable," Lotito said.

After the session, Mandel agreed with Lotito, stating that he has been preaching this for some time. "If local broadcasters wait until the end of the process, when local spot buyers call on them, they will only be getting a predetermined share of the pie," Mandel said. "It is too late to influence the process. They should be talking to everyone—national buyers, planners and strategic people." —*John Consoli*

Hilary Creating New Look For Summer at Comedy Net

In an effort to find its next break-out hit, Comedy Central last week announced it will create broader-based originals beginning this summer and gussy itself up with a new on-air look due in August. Under the guiding hand of Bill Hilary, who joined the laugh network as gm and executive vp in January, sports, music reality and scripted drama will all be considered as long as the content doesn't stray from the network's yuck formula.

The new shows out of the gate this summer are *Strip* (continued on page 8)

MSOs & Papers Get Poor Grades

NAACP rebukes cable; NABJ decries drop in black journalists

THE INDUSTRY / By Jim Cooper and Editor & Publisher's Mark Fitzgerald

Both the cable and newspaper industries came under fire last week for what the National Association for the Advancement of Colored People and the National Association of Black Journalists separately characterized as below-average performances in dealing with African American media talent and business concerns.

While the NAACP said cable companies have generally failed to promote significant numbers of blacks to executive levels or create alliances with African American-owned media businesses, the NABJ decried a new study showing the first decline in two decades of the number of black newspaper journalists.

The NAACP gave multiple systems operators a C on an industry report card that graded on five criteria: the representation of African Americans on companies' boards (there were a total of three); the deployment of advanced media services into minority communities; links with African American media companies; contracts with technology vendors (the report called existing partnerships minimal); and charitable giving.

"The cable industry shows a strong willingness to provide services to our community, but the same cannot be said for spending dollars to market programs in the black-owned media or contract with African American-owned vendors," said NAACP president/CEO Kweisi Mfume last week at the National Press Club in Washington. "The same is true when it comes to promotion into the executive [ranks] of cable tele-

vision and on boards of directors."

The report card graded 10 of the largest MSOs. Insight Communications received the lowest score, a D, followed by Adelphia and Cox Communications, which both received a C-. Cablevision Systems Corp. and Time Warner Cable were both given a

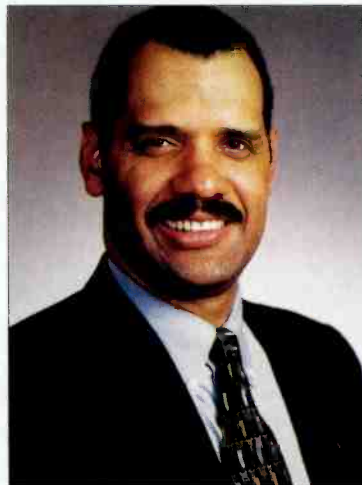
C+. Comcast, Media One and AT&T received a B-, while Charter Communications and Prime Cable pulled Bs, the highest grade given.

While operators contested the scores on some grounds, most said they recognize the need to improve their profile with African Americans and are taking steps to do so. Jim Robbins, Cox president and CEO, expressed disappointment at his company's poor marks, but pointed out that the study used information from the end of 1998.

Since then, Robbins said, Cox counts two African American corporate officers, one regional vp and four general managers, and has retained the services of Images, USA, a national African American advertising firm.

Like Cox, Insight executives noted that the survey's dated information paints perhaps an incomplete portrait of the MSO. As of Dec. 31, 1998, Insight had owned two-thirds of its cable assets for 60 days or less and had limited time to effect policy changes.

But most operators pledged improvements. "A C+ is by no means gratifying," said Cablevision representative Charles Schueler. "We believe we have done better. Despite that, we thank the NAACP for their attention, and we will endeavor to improve our grade going forward." Time Warner Cable representative Mike Luftman said the com-



Sutton: NABJ may "reassess" its efforts to promote diversity in newspapers.

Low-Power Turned Down

House votes to restrict FCC's ruling to establish new class of stations

RADIO / By Katy Bachman

Low-power FM's signal is fading fast. Just before Congress adjourned for its spring break last Thursday night, the House voted 274-110 to pass the Radio Broadcasting Preservation Act, which severely limits the FCC's Jan. 20 ruling to establish a new class of low-power FM radio stations.

Sponsored by Rep. Mike Oxley (R.-Ohio), the bill, as amended by Rep. John Dingell (R.-Mich.), allows the FCC to issue about 70 low-power licenses in areas where interference standards will not be reduced, and to start a pilot program to test low-power stations under relaxed standards.

"Special interests triumphed over community interests," said FCC Chairman William Kennard, who has been as relentless in his pursuit of LPFM as the National Association of Broadcasters has been in its opposition. "While [the vote] appears on the face to simply be about requiring the FCC to conduct more tests, its practical effect is to set roadblocks and hurdles for the FCC."

Not so, believes Rep. Billy Tauzin (R.-La.), who, along with Dingell, ushered the bill through the House. "There's a right way and a wrong way. The FCC's job is to carry out policy, not to make it, and that's the burr under our saddle," said Tauzin spokesman

Ken Johnson. "Billy was the first to warn Bill Kennard not to move forward without Congressional consultation."

As the vote neared, the rhetoric flew. The FCC accused the NAB of "disinformation." Kennard sent a letter to House Speaker Dennis Hastert (R.-Ill.) asking him to delay floor consideration of the bill.

But the commission may have gone too far. Tauzin accused the FCC of lobbying Congress, which the agency is prohibited from doing. He and Oxley plan to ask the



Oxley accused the FCC of lobbying.

Justice Department to investigate.

Members of Congress had received a letter from the FCC listing "10 reasons to support and oppose HR 3439." "This is lobbying, no matter how you paint it," said Oxley. "In the 20 years I've been here, I've never seen a more blatant attempt on the part of an independent agency."

An FCC spokesman said the agency did nothing wrong. "We are confident that FCC staff acted appropriately and within the bounds of the law," the spokesman said.

The fight isn't over. When Congress returns on May 2, the Senate is expected to bring Sen. Judd Gregg's (R.-N.H.) companion LPFM bill to the floor. The measure has 26 co-sponsors and the backing of Majority Leader Trent Lott (R.-Miss.). ■

pany scored well on employment practices, deployment of advanced services and charitable giving, but will reach out to more black-owned media companies. Time Warner last year established the Minority & Women's Business Development program.

The NAACP early this year succeeded in striking deals with most of the major broadcast networks. The nets agreed to hire vice presidents to monitor diversity initiatives.

Still, Mfume—pointing to the \$3 billion African Americans spend annually on cable—suggested that black subscribers in the areas served by MSOs that scored poorly on the NAACP report should consider switching their service to satellite television or other forms of entertainment.

In a separate wake-up call at its Washington conference last week, the American Society of Newspaper Editors delivered the news that the percentage of African Americans in daily newsrooms declined last year, from 5.36 percent to 5.31. The actual number of African Americans increased to 2,953—but the study shows that of the 1,100 journalists added to newsrooms last year, only 31 were black. It's the first percentage drop in the 22 years ASNE has conducted its survey.

The head of the largest minority journalists association suggested African Americans may just give up on the industry altogether. "Clearly, black folk are not as important to this industry at this time if we're not seeing an increase in the numbers," NABJ president Will Sutton said in his first reaction to the study. "As an organization, NABJ may have to reassess how much of our energy we're going to put into newspapers."

"You never come expecting good news," Sutton said, "but it's devastating to us to have any decrease of any percentage—particularly at a time when we are trying to increase the number of African Americans coming into journalism and increase the number of African Americans staying in journalism."

Leaders of ASNE and other press organizations were quick to express their own disappointment in the numbers. "This just shows the traditional approach is not working," said Charles L. Overby, chairman/CEO of the Freedom Forum. "Going up one-third of 1 percent is not getting it done."

Ironically, the survey of 953 of the nation's 1,451 daily newspapers found the percentage of journalists who are black, Hispanic, Asian American or Native American grew since last year, from 11.55 percent to 11.85 percent. That 0.3 percent increase actually reflected the fastest growth in minority journalists in the past five years. ■

FCC Forges on With DTV

Agency requests comments on set labeling, digital copyright issues

REGULATION / By Alicia Mundy

Nudging forward the slow-moving (but "inevitable," as FCC Chair Bill Kennard called it) transition to digital TV, the commission last week issued a notice of proposed rulemaking on the labeling of DTV sets and copyright protection. The agency's seemingly routine request for comment actually served to highlight some difficult obstacles to progress facing advocates of digital (*see related story on page 18*).

On the labeling issue, the cable industry prefers to have TV sets marked "cable-ready" only if they are equipped with IEEE 1394 connector circuitry, which operates with a cable set-top box for interactive applications. But representatives of the Consumer Electronics Association say this will raise the costs of TV sets. And it means that a simple set, equipped to operate with a standard cable box, will not be identified as

Mall, a half-hour soapcom starring Julie Brown, based in an L.A. shopping center; *Don't Forget Your Toothbrush*, an event/game show; and *League of Gentlemen*, an off-the-wall sketch import from the U.K. billed as Pythonesque.

Hilary, who came to Comedy from the BBC, also plans to begin airing loosely themed blocks of original programming five nights a week this summer. The plan is to run programming in sections such as Alternative Sundays, which will feature *The Man Show* leading into *Strip Mall*, and Prime Stein on Thursdays, which will give viewers back-to-back episodes of *Win Ben Stein's Money* and *Turn Ben Stein On*.

Hilary also wants to ramp up late-night programming with a three-hour block for a weekend night called Comedy Central Laboratory set to premiere next January.

"This isn't about lifting our prime time into late night and putting an edge in it. This is about creating a new type of television," Hilary said.

Hilary also is looking to buy or create a large event special similar to the MTV Music Awards. —*Jim Cooper*

Hearst Kills *Healthy Living*, Concentrates on Big Titles

Hearst Magazines last week pulled the plug on four-year-old *Country Living* spinoff *Healthy Living*, a 235,000-circ newsstand test. The lifestyle bimonthly's May/June issue will be its last. In April, Hearst shuttered *Mr. Food's Easy Cooking*, another bimonthly test with a 275,000 circ.

Both *Healthy Living* editor Rachel Newman and *Mr. Food* editor David Doty have left the company.

"There has been a strategic decision at Hearst to put our efforts toward magazines with over 500,000 circulations," said Hearst Magazines spokeswoman Andrea Kaplan on the decision to fold the magazines. Earlier this year, Hearst sold the 122,647-circ *Motorboating & Sailing* to Times Mirror Magazines and the 450,000-circ *Sports Afield* to veteran sports publisher Robert Petersen. —*Lori Lefevre*

such by stores or on packaging, thereby undercutting the standard model's sales potential, the CEA says.

The FCC also requested comment on whether it should require cable operators to offer supplemental equipment to subscribers to enable them to use special features of their digital receivers.

Kennard has been trying to get both sides of the DTV transition controversy to work together for months, but it has usually taken the threat of FCC intervention to get the parties to the bargaining table. "I am both pleased with the progress the parties have made and frustrated that several years after these issues first arose, they have not been put to bed," the chairman said last week.



Kennerd: "frustrated" by lack of progress

RAY STUBBINS/REUTERS

The FCC's office of policy and plans noted that further delay on the two issues could begin to have "deleterious effects" on DTV implementation and on the "deployment of products and services that will benefit the American public."

While set-labeling matters should be ironed out soon, the copyright protection issue will be more difficult. At the

National Association of Broadcasters convention last week, engineers bemoaned the changing technology that enables hackers to download and copy DVD entertainment. And some congressional staffers opined that the digital copyright issue is so thorny that Congress will probably not legislate anything specific on it in an election year. ■

Playing Web Catch-Up

Nielsen NetRatings, in pursuit of Media Metrix, forms two partnerships

RESEARCH / By Katy Bachman

Moving almost as fast as the click of a mouse, Nielsen NetRatings and Media Metrix have been forming alliances with other research companies in the hopes of getting a leg up in the race to establish an Internet audience-ratings standard. While Media Metrix has been in the Net-ratings business since 1996, Nielsen began marketing its service just a year ago.

Looking to close the gap between the two rival services, Nielsen NetRatings last week announced two new strategic alliances. In a partnership with Spectra, a consumer marketing division of Nielsen parent VNU USA, NetRatings will provide consumer-profile reports of Web sites, allowing advertisers to link a site's visitors with its target customers. A similar arrangement between NetRatings and Scarborough Research (a joint venture of VNU and Arbitron) will develop reports on how consumers are using the Internet in 20 top U.S. markets, expanding later to include 75. (BPI Communications, another division of VNU USA, is the publisher of *Mediaweek*.)

Media Metrix has formed similar partnerships. Last October, the company linked with Information Resources Inc., allowing

MM to link Internet ratings to consumer purchasing behavior using a single panel. That same month, MM acquired AdRelevance, which provides tracking data on ad spending, placement and competitive online-advertising market share.

"Up until recently, Media Metrix had an advantage," said Judy Vogel, associate media director for BBDO. "But Nielsen has gained a lot of momentum, and they also measure TV. If you have panels that can be linked together, that's a leg up."

Despite their recent progress, it's a long way off before either service can hope to be crowned as the standard. "It's going to be a dogfight," noted Brad Adgate, senior vp and director of corporate research at Horizon Media. "Both are really trying to improve their services with more data and innovative thinking."

And there are other Internet ratings services in the wings, including PC Data and Europe's NetValue. "There are a lot of different points of view," said Jim Spaeth, president of the Advertising Research Foundation. "The next horizon is to figure out what the numbers are good for and how to use them together." ■

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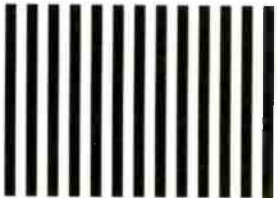
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Look at the Facts.



Bravo Beefs Up Sales

With rising ratings and new programming, net aims to double advertisers

CABLE TV / By Jim Cooper

Bolstered by strong season-to-date ratings increases, Bravo last week announced its new original programming slate, as well as plans to broaden its base of advertisers to support it.

Bravo's prime-time household rating climbed 50 percent this past first quarter over first-quarter 1999, the culmination of five consecutive quarters of ratings growth.

"Our intention is to double the upfront advertisers from last year," said Hanna Grynchwajg, vp/advertising sales, who said Bravo is trying to bring in new money from technology, movies, auto and financial advertisers. Bravo, which became fully ad-supported in September 1998, has doubled its ad sales team and recently opened sales offices in L.A. and Chicago.

To keep ratings growing, the arts network announced several new original projects last week. With *The Museum of Television and*

Radio, Bravo has developed *Influences*, a documentary-style half-hour hosted by Alan Alda that focuses on who or what inspired a featured actor or performer.

The arts network also will add more miniseries next season.

Aside from *Balzac* (see page 47), Bravo has slated for November *Hollywood, D.C.*, a two-parter that examines the relationship between the entertainment and politics. Returning series include *Bravo Profiles* (Goldie Hawn and Drew Barrymore are on tap) and Michael



Truth, the story of John & Yoko's *Imagine*

Moore's *The Awful Truth*, which Bravo hopes can lure young audiences.

Finally, the network has specials on tap. *Gimme Some Truth*, a one-hour show on the making of John Lennon and Yoko Ono's *Imagine* album, premieres tonight. The Independent Feature Project's Gotham Awards will be telecast in September. And a *Cirque du Soleil* special will run in December. ■

Interrep Sues Katz

Rep firm says owner Clear Channel breached contract over earlier deal

RADIO / By Katy Bachman

Interrep, one of two national radio rep firms, last week filed a lawsuit against competitor Katz Media and its soon-to-be owner, Clear Channel Communications, which is acquiring Katz through its \$23.5 billion acquisition of AMFM. In the suit, filed April 10 in New York State Supreme Court, Interrep alleges Clear Channel breached a contract with Interrep, and is seeking \$56 million in damages.

Radio consolidation has not been easy on the rep business. As station owners changed, so have rep agreements. "We've had disagreements in the past, but we've always been able to work them out," said Interrep chairman Ralph Guild, who noted that in his 50 years of doing business, he never had to

sue. "This is not about competition, it's about the money."

Interrep's dealings with Clear Channel began in 1996, after Clear Channel fired Katz. By firing Katz, Clear Channel was liable for \$23 million in contract damages. Interrep agreed to pay the sum in exchange for a rep agreement through Feb. 1, 2005.

But last October, Clear Channel announced a merger with Katz owner AMFM, and moved the stations back to Katz. Interrep alleges that Clear Channel has both refused to pay Interrep's contract damages and demanded that Interrep continue paying the contract damages to Katz dating to 1996. Clear Channel declined to comment, and Katz representatives did not return calls. ■

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COFFEE AND TIME TO THINK.

BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.



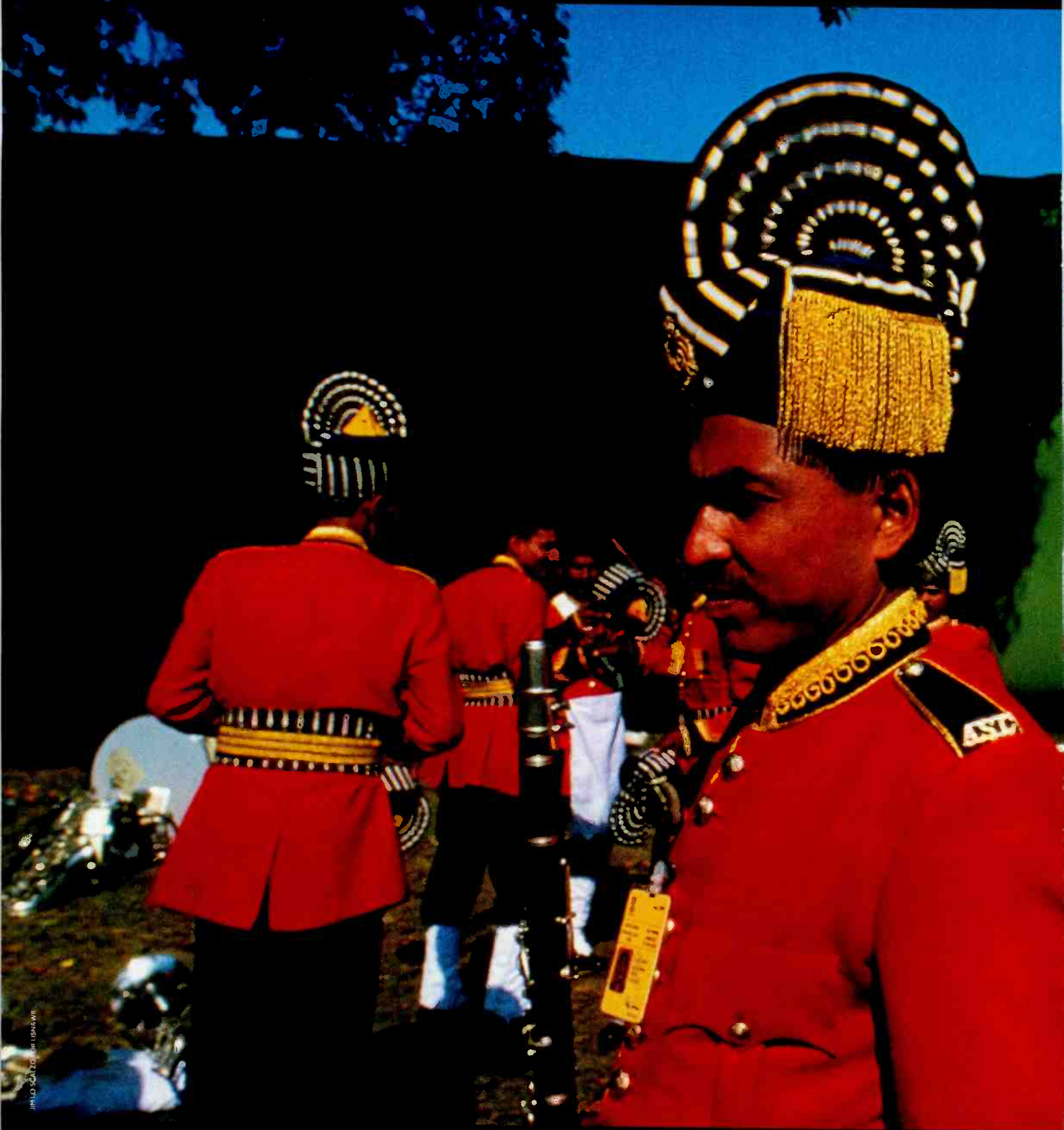
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FROM "MARKET MANIA"
IN THE APRIL 3, 2000 ISSUE

U.S. News & WORLD REPORT

Smart News for



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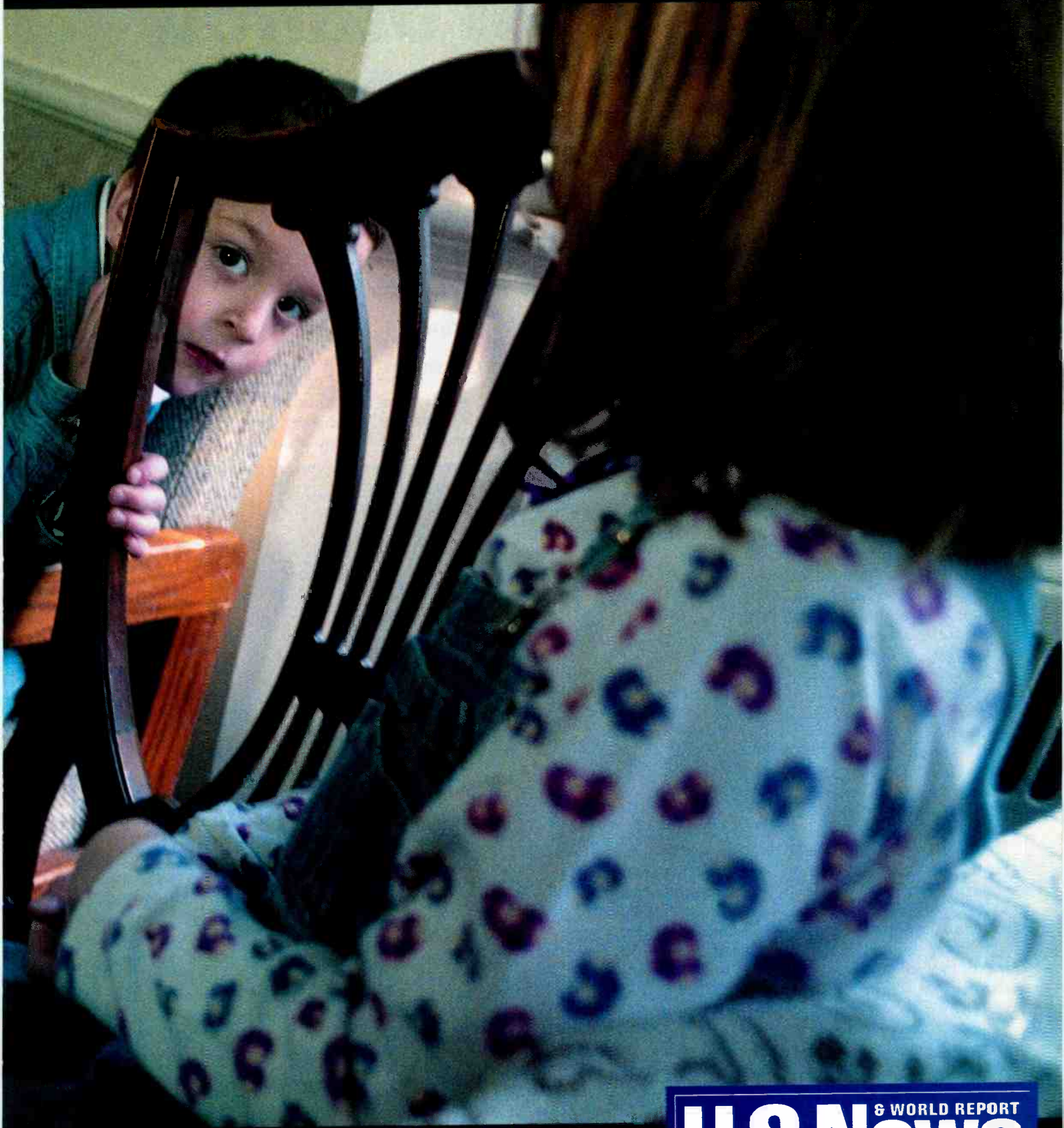
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THESE DRUGS SAFE FOR KIDS?"
IN THE MARCH 6, 2000 ISSUE

U.S. News & WORLD REPORT

Transmission Stalled

Amid raging debates on how best to deploy digital TV, not much is getting done

REGULATION / By Alicia Mundy

Things fall apart/The center cannot hold. When he wrote that famous couplet 70 years ago, who knew that the poet William Butler Yeats was really looking forward to the broadcasting industry's arduous transition to digital television? Disharmony was one of the key themes of last week's often tense National Association of Broadcasters

convention in Las Vegas—from the deepening division among the NAB membership over the future of DTV, to the even deeper divisions over high-definition TV between broadcast camps, to the great divide over digital issues with the cable industry, and finally to the widening chasm between the NAB hierarchy and the current interventionist leadership of the Federal Communications Commission. Yet ironically, many broadcasters were demanding that the FCC become more involved in resolving the digital dilemma—another major theme of the convention.

The bright luster of DTV has dimmed considerably since last year's NAB meeting. Last week, the emphasis was on placing blame. Lack of cooperation between broadcasters and cable was cited by several telecom lobbyists and FCC staffers who were on hand in Las Vegas as a primary reason digital has not moved forward significantly in the last year, although battles between broadcast groups and their competing agendas were also skewered. "For the past six months or more, the climate has changed," said a prominent Washington attorney who tracks digital issues. "There's no enforced cooperation, and it's harder and harder to get people working together."

Amid all the inertia, the question on many lips at NAB was: When will the FCC step in? Not any time soon, came the reply from commissioners Michael

play itself out first before the FCC takes any decisive action on DTV, Kennard said.

Must-carry will remain a wild card in the standoff between broadcasters and the cable industry, because of its impact on multicasting and signal degradation. Ness unhappily predicted that the FCC will probably not sort out digital must-carry before the end of this year. She had originally projected that the commission would resolve the issue by the end of 1999.

In another problem area, members of Congress are becoming irked that too many broadcasters seem uninterested in

committing to high-definition television, preferring the more profitable promise of multicasting and data delivery for their spectrum. Rep. Billy Tauzin (R.-La.), chairman of the House telecom subcommittee, said recently that some broadcast HDTV is a condition of free digital spectrum, and "Congress can always take it back."

The cable industry's lack of HDTV programming is also being blamed for keeping viewers in the dark about the wonders of high-def. While they recognize the problem, Congress and the FCC have made it clear that they are not interested in getting involved yet. None of this sits well

with Washington attorney Dick Wiley, a former FCC chairman and the guiding force behind HDTV. Too little HDTV



Don't touch that dial: (clockwise from above) FCC commissioners Furcht-gott-Roth, Ness and Powell are wary of trying to step up the agency's role in the digital process in an election year.

Powell and Susan Ness and from FCC Chairman Bill Kennard, who all put in appearances at the convention, along with commissioner Harold Furcht-gott-Roth. The marketplace will have to



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THURSDAY, MAY 18, 2000

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FUNDAMENTALS OF INTERNET MEDIA (MORNING OPTION ONE)

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

INTERNET BASICS

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

INDUSTRY STATS AND TRENDS

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

CREATIVE TECHNOLOGIES

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

AD UNITS, MODELS AND PRICING

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

TARGETING

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

MEASUREMENT AND METRICS

- Evolution of Industry Metrics: From hits to branding studies
- Measurement Definitions: Ad impressions, unique users and sessions
- Site-based data versus syndicated research
- Industry practices for defining campaign deliverables Site and campaign auditing

AD MANAGEMENT & DELIVERY

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

PROGRESSIVE TOPICS & TECHNIQUES (MORNING OPTION TWO)

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

INTEGRATING ONLINE AND OFFLINE MEDIA

Building integrated advertising strategies requires an understanding of each medium's unique attributes. By combining the strengths of both online and offline media, advertisers can be more effective in branding, reaching, targeting and engaging customers as well as leveraging effective promotional and e-commerce plans. By understanding how magazines, newspapers, radio and TV can best be paired with the Internet, session attendees will be able to analyze and evaluate the spectrum of choices and opportunities available to meet their marketing and advertising objectives.

EMERGING ADVERTISING PLATFORMS

As consumers grow more savvy about, and inundated with media and advertising, marketers are increasingly challenged to reach them effectively. This session will cover the growing array of emerging interactive advertising platforms designed to better capture the consumer's attention. The platforms covered will include the latest in rich media, audio, wireless, venue-based, browser-based, desktop and electronic appliances.

EACH PROGRESSIVE SESSION WILL

ALSO FEATURE PRESENTATIONS, DEMONSTRATIONS AND REAL WORLD CASE STUDIES HIGHLIGHTING SUCCESSFUL PRACTICES AND IMPLEMENTATIONS REGARDING EACH TOPIC.

THE BUYER'S COURSE

This course covers a step-by-step approach to internet media buying and post-buy analysis, and includes a review of buying tools, ad serving technologies and available research.

OBJECTIVE SETTING

- Brand awareness
- Customer acquisition
- Customer retention
- Direct response
- Product sales

SITE EVALUATION PROCESS

- Editorial compatibility
- Traffic and other site data
- Rates and placement
- Audience demographics
- Targeting capabilities

THE MEDIA BUYING PROCESS

- Process for finding appropriate sites
- Site traffic analysis
- Using audience research
- Evaluating different ad models
- Setting up targeting criteria
- Pricing and negotiation

EXECUTING THE BUY

- Who are the Sellers?
- Negotiation tactics
- Media buying tools
- Third-party ad serving

BUYING KEYWORDS

- How to evaluate search engines and directories
- Determining availability
- Non-standard options
- Negotiation tactics

POST-BUY EVALUATION

- Managing and implementing the buy
- Testing, evaluating and correcting
- Evaluating success criteria
- Media buys - closed-loop analysis

BEYOND THE BANNER

- How sponsorships work
- Negotiating sponsorships

E-COMMERCE

- Pricing options
- Portal deals
- Affiliate programs
- Tracking ROI

NON-MEDIA OPPORTUNITIES

- Promotional programs
- Publicity
- Strategic partnerships

TOOLS OF THE TRADE

- Media planning resources
- Research services
- Ad management and media buying
- Network buys
- Alternative sales channels

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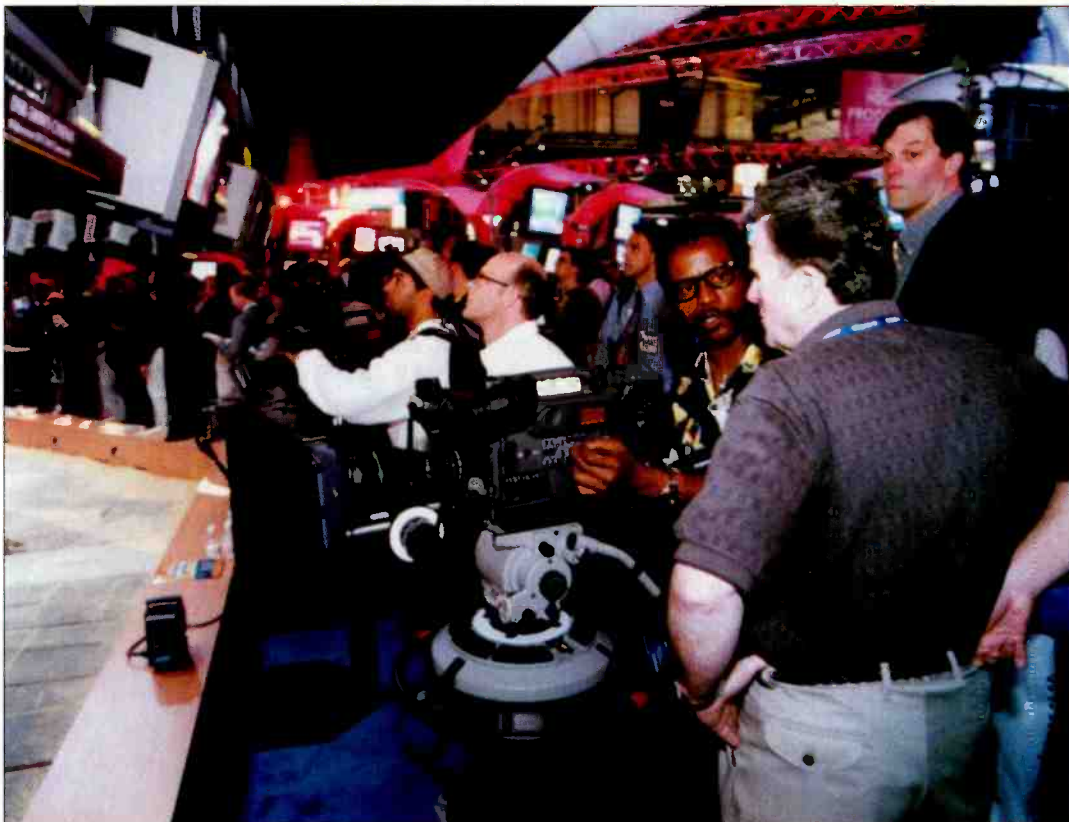
programming by both cable and broadcast will negatively impact market demand for the service, Wiley said.

As for the argument over digital standards, the FCC is hedging there as well. As FCC staffer Tom Power noted: "What we thought we knew about DTV technology" has changed in the past two years.

But indecision never plays well on Wall Street. Investors and analysts at the NAB confab decried the lack of government intervention on standards and must-carry as crippling their ability to rate broadcasters' business plans and make recommendations on their stocks.

Outside the digital arena, media ownership issues were also high on the agendas of many broadcasters who attended the convention. But FCC commissioners and congressional aides pronounced initiatives to change cross-ownership regulations dead for this year, squashing any hopes that the commission will soon lift the ban against owning a newspaper and a TV station in the same market.

The drumbeat to do away with that rule has grown louder since last summer, when the FCC relaxed its regulations on broadcast TV duopolies. "Viacom can own two TV stations [in a market], but we can't own one [and] a newspaper," said Shaun Shee-



On with the show: Digital TV equipment manufacturers were out in force at NAB, hawking their gear to broadcasters.

han, a Tribune Co. executive in Washington who worked on the company's recent agreement to acquire Times Mirror Co.

The FCC did not include cross-ownership on the to-do list for its biannual review of ownership regulations this year. Pete Belvin, senior counsel to Sen. John McCain (R.-Ariz.), Commerce Committee chair, berated the FCC for its self-contradictory behavior. "The next logical step as part of the duopoly relaxation was to allow cross-ownership," Belvin said in Las Vegas. "The ban is antiquated and makes no sense now."

"Cross-ownership is not going to happen this year," said Ken Johnson, an aide to Tauzin. "The commission and the vice president aren't going to let it happen now."

One main reason is the spectre of News Corp. chairman Rupert Murdoch potentially acquiring the conservative *Washington Times* to go along with his Fox television outlet in D.C. "Al Gore and Bill Clinton don't want Murdoch getting another platform," said one lobbyist. "Can you blame them?" he added with a laugh.

Roy Stewart of the FCC's

Mass Media Bureau said the agency's position is that "we relaxed ownership rules last year [with the new duopoly standards]. Let's wait a little bit and see how things work out before we touch anything else."

Another interpretation of the delay on cross-ownership—along with the general lack of progress on digital—was summed up by Tribune's Sheehan: "It's an election year. [Everyone is] waiting until the dust clears to see who's in charge."

On the hot issue of low-power FM radio, Kennard played Daniel in the lions' den, admonishing an NAB session: "Why, amidst all this opportunity for broadcasters, have you chosen to muster your considerable resources to deny churches and schools and community-based organizations just a little piece of the broadcast pie?"

After his speech, Kennard was asked about LPFM's potential signal-interference problems for standard radio broadcasts. The FCC chief parsed his sentences carefully when he answered, noting there would be "no harmful" interference from LPFM. NAB president Edward Fritts, who introduced Kennard's convention session, overheard the semantic segue and quipped that while the fundamental premise of government is to "do no harm," Kennard's comment means his LPFM initiative will, in Fritts' words, "do a little harm."



Tribune's Sheehan laments the inactivity on cross-ownership rules.

The King, in Absentia

With content scarce, HDTV has been slow to catch on with viewers, advertisers

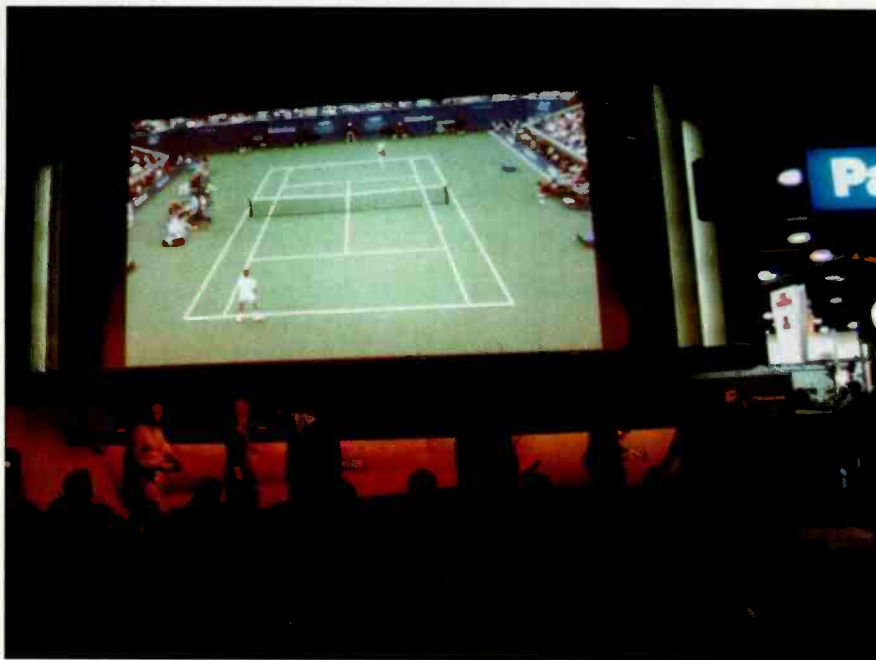
TV PROGRAMMING / By John Consoli

While dissension and vituperation over digital TV were much in evidence at last week's NAB show, broadcasters, cable operators, regulators and vendors generally do agree on one thing: Content is key to the success of the high-definition TV rollout that the FCC has mandated must be in place across the country by 2006. But there's plenty of finger-pointing going on about why there is not a lot of HDTV programming for viewers to tune in just yet. The broadcast networks have been slow in getting high-definition programming on the air, and they are doing so in large measure through the efforts of manufacturers like Panasonic, Mitsubishi, Sony and RCA, which are providing expensive equipment and technical assistance. The networks claim introducing high-def is too big of an investment to make on their own, when so few HDTV sets have been sold. The set makers, and other HD proponents, counter that more sets would be selling if there were more high-def content on the air. And around it goes.

Jeffrey Joseph, vp of communications and strategic relationships for the Washington-based Consumer Electronics Association, which represents manufacturers, said HDTV set sales have enjoyed an uptick since last September, when CBS and ABC began airing some of their programs in high-def. ABC broadcast the entire schedule of *Monday Night Football* in HD, using equipment donated by Panasonic. CBS this season is airing 15 hours of prime-time fare each week in high-definition with the help of Mitsubishi, which is converting shows shot on 35mm film into HD. NBC, through a

deal with Sony, has been airing *The Tonight Show With Jay Leno* in high-definition. But as one major media buyer who visited NAB last week to take HDTV's pulse pointed out, that handful of programming experiments is not going to motivate viewers to run out and buy big-ticket HDTV sets.

Right now, the only HDTV programs that are spurring consumers to buy sets are major sporting events and movies—



Your serve: Set makers argue the networks should produce more than sports and movies in HDTV.

most regular prime-time series are not being broadcast in the enhanced format. While Panasonic executives said the company has not come to an agreement with ABC on the airing of *MNF* in high-definition for next season, John Taylor, a Zenith vp, said such alliances might be the only way to get HDTV programming on the air at this stage. "It really is in all of our best interests to work with the networks to get more high-definition programming on the air, so that the consumer can get excited about the concept," Taylor said.

Looking to stimulate the networks' cooperation from another angle, CEA officials are planning to take their case for HDTV directly to advertisers over the

next several weeks. While the CEA's Joseph said the main purpose of the meetings will be to offer advertisers an overview of HDTV, he said it couldn't hurt if advertisers that are impressed with the marketing potential of the technology pressure the networks to schedule more HD programming so clients can air ad messages in a higher-resolution environment. Right now, advertisers say it is too costly to produce commercials in high-definition to reach such a limited audience. They also believe that additional HD content from the networks will drive consumers to buy more sets.

But the CEA should not expect too much help too soon from the advertising community. "There's no question HDTV

looks great, but it's only great for the advertiser if the consumer sees it," said Bob Igiel, president of the broadcast buying unit of The Media Edge. Igiel said it's not an ad-community priority to lobby the networks to put more HDTV programming on the air as a way to sell more sets. "HDTV programming is just not at the top of our list in order of importance," he said. "There are issues like commercial clutter that need to be dealt with more immediately."

John Rash, chief broadcast negotiator at Campbell Mithun Esty, agrees. "Among the hierarchy of concerns, rising commercial cost and clutter are where we need to pressure the networks," he says.

Another buyer who requested anonymity noted, however, that if the broadcast networks take too long to get behind the high-definition mandate, they could lose some clout to cable networks. The buyer cited HBO, where 60 percent of the network's movies originate in HDTV, with the remainder up-converted to 1080i from 480p.

Although HDTV set sales are lagging at the moment, set makers claim the current scenario is similar to when color TVs were introduced in the 1950s—and took more than a decade to advance in



HOW TO BUY & SELL WEB ADS and HOW TO MEASURE, RESEARCH & TARGET or HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS

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 - HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS (May 19)
- BOTH DAYS

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COUNTING AD REQUESTS AND AD DELIVERY

- What's counted by Web servers?
- What's counted by Ad servers?
- How third party ad services serve ads

MEASUREMENT FACTORS

- Why the numbers differ
- How technology impacts ad measurement
- Impact of caching
- Cache busting and cache friendly counting methods
- Impact of Frames on counts
- Spiders, Robots, Agents

MEASURING SITE TRAFFIC

- Log files
- Auditing process
- Site and campaign audits

COUNTING USERS

- How Cookies work
- Browser-based counts
- Defining visitors and unique visits

AD TARGETING & PROFILING

- Content and context targeting
- Platform-dependent targeting options
- Profiling users
- Behavioral and inferential methods

AUDIENCE RESEARCH

- Audience research methodologies
- Sampling issues
- Syndicated research
- Site-based research

PART II: MEASUREMENT & THE MEDIA PROCESS

OVERVIEW

- The process of buying online
- How measurement data impacts the process
- Defining the correct data to use
- Moving from core data to inferred and derived data

BUYING INTELLIGENTLY

- Data sources & their effects on the numbers
- What numbers matter and what don't
- Establishing agreed-upon data sources
- "Pre-buy" data and its use in planning

LEARNING FROM THE BUY

- Does performance matter?
- Translating client objectives into relevant Web metrics
- Processes for resolving discrepancies
- Data for learning purposes
- Matching media data with commerce data
- Planned tests vs. anecdotal observations

EXPLOITING KNOWLEDGE

- Employing learning in media negotiation
- Simple, iterative learning: winnowing down to best choices
- Applying experience to the next planning process
- Utilizing "pre-buy" tools

WHO SHOULD ATTEND:

- Account Managers
- Advertising Agencies
- Marketing Managers
- Media Buyers
- Media Directors
- Media Owners
- Media Planners
- Media Sales Executives
- Publishers
- Sales Directors
- Sales Managers
- Traffic Managers

MAY 18 & 19

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Registration, Continental Breakfasts and Welcome Addresses

9:00 AM – 12:00 NOON MORNING SCHEDULE

1:30 – 5:00 PM AFTERNOON SCHEDULE

CHOOSE ONE

FORM & FUNCTION

Different types of sites require different types of approaches and considerations. Most sites have within them different areas of content and functionality that need to have distinct sub-plans.

Topics will include:

- Content Development and Delivery
- Building and Using Community
- Utility Sites & Features
- User Interface
- Consumer vs. Business-to-Business

MARKETING & TRAFFIC GENERATION

The addition of thousands of sites to the Internet each month means that the "build it and they will come" days are long gone. One of the more mis-forecast elements of Internet business plans is the amount and timing of traffic and usage on sites. This section will take a bottoms-up, spreadsheet-based approach to how to generate and accurately estimate projected site traffic and the sources of that traffic.

Topics will include:

- Search Engines
- Advertising & Public Relations
- Grass-Roots and Viral Marketing
- Affiliates Programs
- Strategic Partnerships
- Measurement & Targeting

REVENUE MODELS

There are many methods and technologies for creating, hosting and delivering content and advertising that effect the bottom line... and more are being developed and introduced every day. This section will cover those elements and discuss how they relate to revenue and expenses.

Topics will include:

- Advertising Units & Product Plans
- Sponsorship Programs
- Ad Serving, Order Processing & Billing
- E-Commerce
- Leveraging Other Revenue Opportunities
- Media Kits & Ad/Sponsor Marketing
- Sales Channels

EXPENSES

This section of the course is devoted to determining the suitable level of capital and staffing your business will need in order to maximize your site's potential and meet or exceed your plan. With an informed perspective on expenses, you'll be able to more accurately forecast and anticipate growth as your online business develops. In addition to the expense elements of many of the topics discussed in other sections, this section will address:

- Hiring & Staffing Options and Plans
- Technical Infrastructure
- General & Administrative

SPONSORED SEGMENTS

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Attendees are invited to join in an Interactive live chat with instructors and panelists.

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WRAP-UP NETWORKING RECEPTIONS

5:00 – 6:00 PM

A terrific opportunity for attendees to get together, network, share information or just relax.

Course content is updated frequently. Some elements may differ slightly from brochures or manuals. Course outline, topics, instructors, panelists, schedule or other details may be changed without prior notice.

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ISNT IT TIME YOU DID?

THE SELLER'S COURSE

To be successful, reps need to understand how buyers buy, media choices and buying influences. This session will help reps understand the buying process, from site selection and audience evaluation to how metrics are used for evaluation. We'll also cover how the Internet's unique attributes impact media buying and the integration of Internet advertising into the media planning process.

UNDERSTANDING NET ATTRIBUTES

- Defining new media concepts
- Similarities and differences between Internet and traditional media
- The changing and fragmenting demographic profiles of users
- How Internet usage impacts traditional media usage
- Defining Internet reach and frequency
- Challenges and implications for media buying

THE MEDIA BUYING PROCESS

- Objective setting
- Selecting measurement criteria
- Finding appropriate sites
- Site traffic analysis
- Evaluating audience, reach and composition
- Evaluating ad programs, pricing and negotiation

HELPING BUYERS DO THEIR JOB

- Buyer's pet peeves
- Building and managing a relationship
- Getting and using strategic account information
- Reaching the decision makers
- Providing support
- Help manage the buy

SELLING COMPETITIVELY

- Who are Your Competitors?
- Source of Funds for Internet Advertising
- Sales Cycle and Client Commitments
- Know Your Competition - Who's Selling What
- Competitive Selling - Branded Sites

SELLING SOLUTIONS

- Leverage Site Attributes
- Selling Solutions Considerations
- Packaging Concepts: Putting it All Together

CLICK-THROUGH AS AD METRIC

- Historical Perspective
- Click-Through as a Direct Response Metric
- What Impacts Click Rates
- Return on Investment (ROI)
- Overcoming Objections: A Seven Step Program

RESEARCH

- The Research Advantage
- Site Based and Syndicated Research



TIG TILLINGHURST
Director of Agency Strategy
Solbright

FRIDAY, MAY 19, 2000

HOW TO MEASURE, RESEARCH & TARGET INTERNET ADS & AUDIENCES

The two top barriers to Internet advertising are the difficulty of tracking return on investment and the lack of reliable and accurate measurement information.

Internet media buyers are evaluating and placing many different kinds of ad buys across multiple websites and advertising networks. As a result they need to be able to measure and compare ad units, sites and networks and be able to evaluate the results of their buys and determine the effectiveness of their campaigns.

Learn the differences between site-centric and user-centric metrics and how ad delivery, targeting and research companies are providing insight and intelligence on user response and behavior.

Attendees will also learn various data analysis techniques and how to apply this data in ROI equations to create more effective Internet campaigns.

PART I: THE TECHNOLOGY OF MEASUREMENT, RESEARCH & TARGETING

OVERVIEW

- What are the issues in Internet measurement and research?
- Industry efforts to establish standards

BASICS OF AD AND CONTENT DELIVERY

- Dissecting the process
- Anatomy of a click and the click-through

DEFINING MEASUREMENT

- What are site-centric and user-centric metrics?
- What is inferred data?

HOW TO MEASURE, RESEARCH & TARGET INTERNET ADS & AUDIENCES

HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS FOR ADVERTISING & SPONSORSHIP BASED SITES

HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS FOR ADVERTISING & SPONSORSHIP-BASED SITES

A practical, how-to approach to building reliable, realistic and defensible revenue models, forecasts and management plans for Internet businesses based on advertising, sponsorship or similar revenue sources.

This day-long course will delve into the critical details and insider knowledge that is only gained by having done it before - as all course instructors have.

Unlike other theoretical business practice approaches, we'll give you the actual models, tools and "take-aways" you need to begin building your Internet revenue models, plans and projections.

If you've ever asked, or had others ask, "Where's the money coming from - how much - and when?" - you'll want to attend this event which will present all of the many factors to consider and then actually walk attendees through each step of creating the text and spreadsheets that will become the financial and revenue models of a business.

BACK-TO-BASICS

While the Internet and the businesses involved in it certainly have many unique characteristics, there are also some basic business concepts, principles and practices that still apply. In this section, you'll be reminded of those basics, learn the unique attributes and considerations of successful Internet businesses and, more importantly, learn how to interpret and apply them specifically to your Internet site and business.

Topics will include:

- Competitive Research & Analysis
- Products, Pricing & Elasticity
- Understanding & Marketing to Customers
- Understanding & Marketing to Advertisers/Sponsors
- Internet Concepts & Technology



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"Well structured; great content, good examples."

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technology and come down in price so that consumers could afford them. "Digital TV is a new paradigm, and that won't just happen overnight," said Paul Liao, president of Panasonic Technologies. Liao recalled that color-TV set sales were stalled early on by a lack of programming, adding that the first generation of color sets was comparable in price to a car. He also cited a recent CEA study showing that 69 percent of HDTV-set buyers said they were disappointed with the lack of content, while 95 percent gave high marks to HD's picture resolution.

One positive sign: As with color TVs in their early going, prices of HDTV sets are steadily coming down. Ed Wolff, assistant general manager of the TV and networks systems division of Panasonic, said that a 34-inch, 16:9 model that retailed for \$5,000 last year is now listed at \$3,999. Panasonic this summer is planning to bring out a 32-inch, 4:3 direct-



Joseph is expanding the CEA's lobbying to include advertisers.

view model that will retail for around \$2,000. And at the high end, a 56-inch Zenith projection HDTV that retailed for \$8,000 last year is now selling for \$5,000.

Thomson/RCA will introduce its first

direct-view model this summer, a 38-inch, 16:9 set that will retail for \$3,999. Zenith, which currently has two large-screen projection high-definition models on the market, will have 10 models out by the fall. Philips, which also has three HDTV models on the market today, plans to introduce four more this summer, including a 30-inch, direct-view 16:9 unit priced at \$3,000.

While the set manufacturers have spent significant dollars to get HDTV programming on the air via their equipment and consulting partnerships with the broadcasters, they have not done much on-air consumer advertising to promote the technology to viewers. That is also expected to change this summer, when many of the new models will reach retail outlets. Philips, for one, is planning a major ad campaign to promote its new HD sets, said Thorsten Koch, the company's senior vp for upmarket TV.

The High Cost of High-Def

Groups prefer to use new spectrum for datacasting until more sets are sold

TV STATIONS / By Megan Larson

For local TV stations that must somehow overcome the current confusion over the next generation of broadcast-signal transmission and meet the FCC's digital deadlines, high-definition broadcasts are a decidedly low priority in the short term. In a telling omission, NAB president Edward Fritts did not even mention HDTV in his keynote address at last week's convention. And the Television Bureau of Advertising, which sponsored two days of sessions during the Las Vegas confab, did not schedule a single session on the subject of high-def.

"There is no money in it," one small-market station group owner said of HDTV.

It is clear that broadcasters right now are looking for a bigger payoff from digital than what HDTV is expected to bring, and they are developing Web sites or looking to partner with datacast-

ing services to use their digital spectrum for the delivery of content to PCs or wireless devices.

The FCC has always figured that broadcasters would use their additional bandwidth to datacast content, but the government's primary objective in granting TV stations the digital spectrum was to deliver bolder and prettier pictures to television viewers. "High-def is a given, but there are virtually no sets out there," said Cox Broadcasting president Andy Fisher, whose TV stations are currently



On top of paying more for equipment, stations will have to spend heavily to upgrade their studio sets for HDTV.



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Pokémon GS
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Sylvester & Tweety Mysteries
Warner Bros. Histeria!
X-Men Evolution
The Zeta Project



experimenting with enhanced television technology.

Much of the industry is still equivocating over which of two digital standards—the U.S.-approved 8VSB or COFDM, which is used in Europe—is a better transmission system, and what defines a digital-ready TV set and whether it is compatible with cable set-top boxes. Moreover, the FCC has not decreed that cable operators must carry broadcasters' digital signals, and sales of digital sets have totalled only 178,000 units to date, according to the Consumer Electronics Association—hardly critical mass. Thousands of HDTV sets are still sitting in display bins at retailers like Circuit City and the Wiz. "With so few viewers to be able to please, one has to think about other uses for the spectrum," said Granite Broadcasting executive Stewart Park.

As a result, production of high-cost high-definition programming at the local level is the last thing most broadcasters are going to pursue right now. So stations are looking for other ways to generate revenue from their digital spectrum. Granite recently formed the Broadcasters' Digital Cooperative, through which several TV-station groups will pool their spectrum for a broadband business application that has yet to be developed. Tribune Broadcasting, Meredith Broadcasting, Lin Television and other groups have partnered to form iBlast, which will deliver video and audio to PCs and handheld devices over digital bandwidth. Sinclair Broadcast Group has struck a deal with WaveXpress for datacasting services. Hearst-Argyle Television and A.H. Belo have made equity investments in Geocast, to deliver content to a Web network on PCs through the digital pipeline. In a limited partnership last week, Geocast and Landmark Communications' KLAS-TV, the Las Vegas CBS affiliate, successfully transmitted news content to computer users.

Some broadcasters still have their eye on meeting the government's lofty expectations for high-definition broadcasts. For example, there is room on the digital bandwidth to datacast during parts of the day, while delivering standard-definition TV, and then switch to HDTV during other dayparts. Of course, there is no guarantee that national spot or local advertisers will pay higher rates to run their commercials during high-definition broadcasts. "Our investment in digital [build-out of TV stations] has been

made, but there is a real problem if we can't make a return on our investment," said Bob Marbut, co-chairman of Hearst-Argyle.

"The issue of broadcasters' switching to high-definition is that they are not

willing to accept the expense," explained Doug Leighton, product manager for Panasonic.

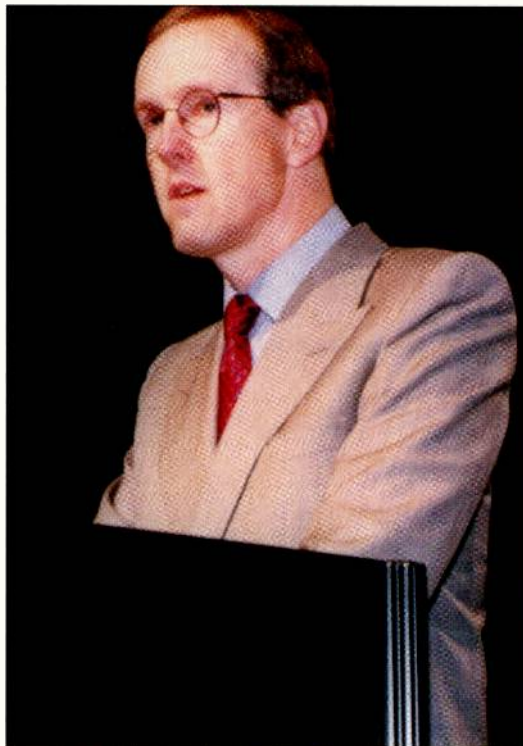
Broadcasters have already spent \$5-\$10 million to build out their stations and antenna towers to beam digital signals; any additional cost to produce their own original programming is, to say the least, daunting. The price of a single camera with all the accessories necessary to produce a program in high-def is \$700,000. A monitor costs \$20,000; switchers are \$100,000. "My electric bill is \$90,000 a month to just flip the switch on my digital facility," said one frustrated station general manager on the convention floor of NAB.

Some television stations have been willing to take the plunge to experiment with HDTV technology. Belo's ABC affiliate in Dallas, WFAA-TV, last year produced its coverage of the city's Christmas parade in high-def. San Francisco NBC affiliate KRON-TV is shooting several installments of its local travel show, *Bay Area Backroads*, in HDTV and is hoping that new owner Young Broadcasting will continue to support that effort financially. Lin's CBS affiliate, WISH-TV, in Indianapolis will produce the Indy 500 festival parade in HDTV this year. Fisher Broadcasting's ABC affiliate, KOMO-TV, in Seattle is leading the pack; the outlet produces 30 hours of local news per week in the 1080i format. There are a few other early adopters, but they are rare exceptions.

"It is not realistic to expect local broadcasters to invest a large amount of capital into something that hasn't been embraced by manufacturers or cable operators," said Robert Decherd, chairman of Belo. "The players with the resources and

the most to gain—the networks and the cable operators—can, and should, accelerate the [high-definition TV] process."

While the networks' so-far limited efforts to produce programming in high-def have been abetted by free equipment provided by set manufacturers, local TV stations are not a party to such goodwill. "You'll never see it," admitted Panasonic's Leighton.



IRA MARK GOSTEN

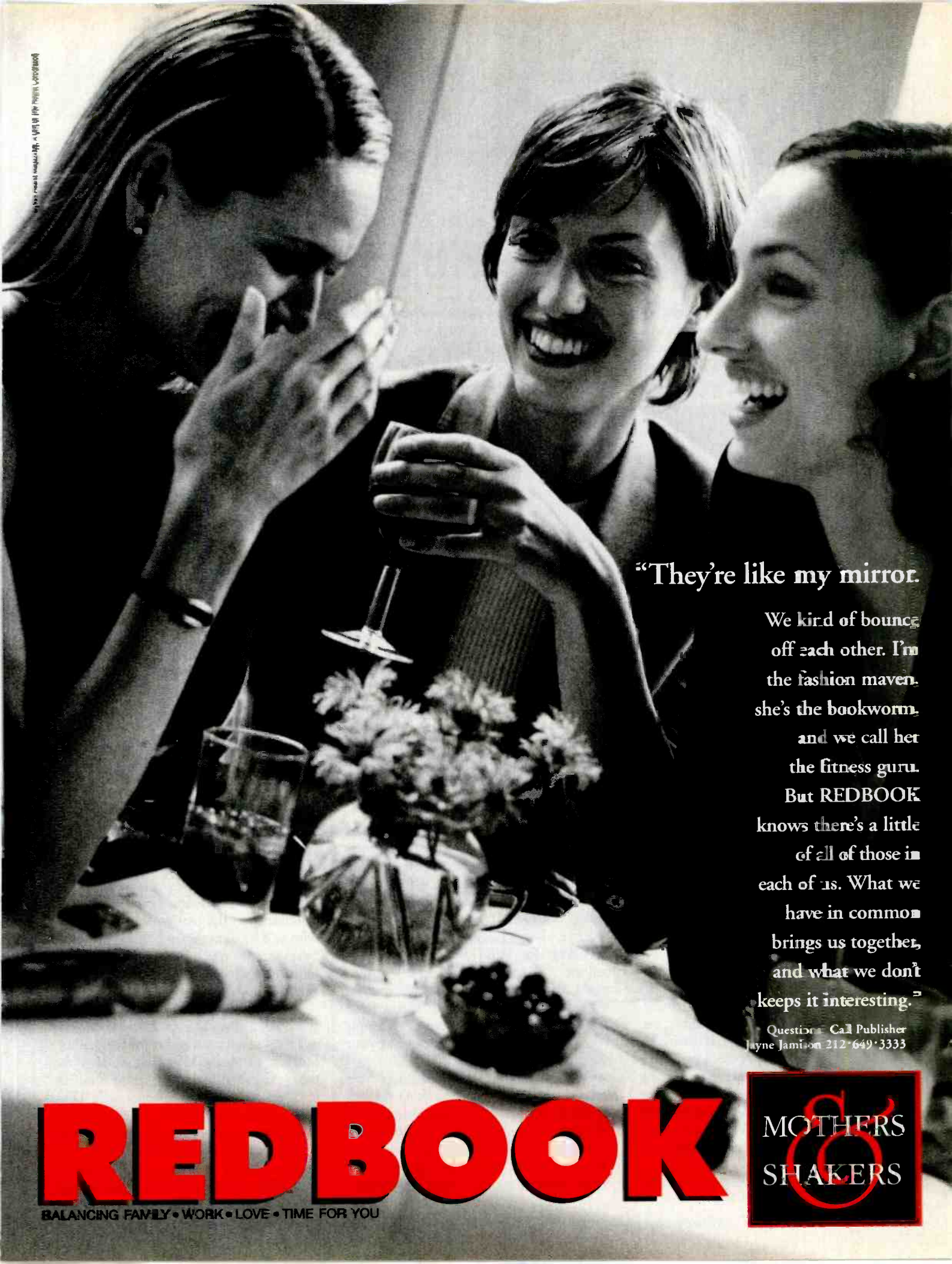
Belo's Decherd believes networks and cable are better positioned to jump-start interest in high-definition TV.

One station general manager walking the

NAB floor predicted that high-definition television will never catch on because the resolution of a standard-definition picture delivered in 780i is just as good, if not better, than what the satellite TV operators are offering today. But broadcasters' competition—satellite and cable—will begin to deliver high-definition pictures eventually. More than anything else, the threat of being beaten at their own game may finally prod broadcasters into action on high-def.

"If I am watching a movie on HBO by satellite and it's a high-definition picture, and my Channel 8 in Dallas put up through the same satellite is not showing high-def, it really makes an impact," said Jim Moroney, president of Belo Interactive. "Certainly, there is concern that [broadcasters] are focusing on datacasting to the exclusion of high-def. But we have to keep [moving on HDTV]. We do \$600 million in revenue in the broadcast division. Ask anybody how long it is going to be before they make \$600 million in their datacasting business." ■

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CHARLOTTE, N.C. RADIO

WBT Dropping Sports



Having the radio rights to pro teams just isn't what it used to be, says the general manager of WBT-AM in Charlotte, N.C. WBT next fall will drop broadcasting the hometown

NFL Carolina Panthers. Sources say the station will likely quit carrying the NBA's Charlotte Hornets at month's end, for the same reason: Teams want exorbitant sums from stations but won't give them local avails during play-by-play coverage, which pulls poor ratings.

"I think there's a trend out there with broadcasters asking themselves, 'Why are we doing this?'" said Rick Jackson, gm of Charlotte's 77-year-old News-Talk station, which is owned by Jefferson-Pilot. The alternative, Jackson said, is to offer extensive ESPN-type peripheral coverage, making WBT the primary source for team information, minus only the play-by-play.

Jackson declined to discuss pending negotiations with the Hornets, except to say: "Whether it's the Hornets or the [University of North Carolina] Tar Heels, they'll either pay us money to carry their games or we're not going to carry them."

Steve Martin, vp of broadcasting for the Hornets, said there's a chance the team would pay WBT to keep the franchise on the radio. "It would signal a change in our relationship, but the answer is obviously 'yes,'" said Martin. "We recognize the dynamics of the marketplace, especially Charlotte." Martin, added, however, that although the team is in negotiations with WBT, that concept hasn't been discussed. He also said the team is entertaining proposals from other stations.

Bruce Speight, a representative for the

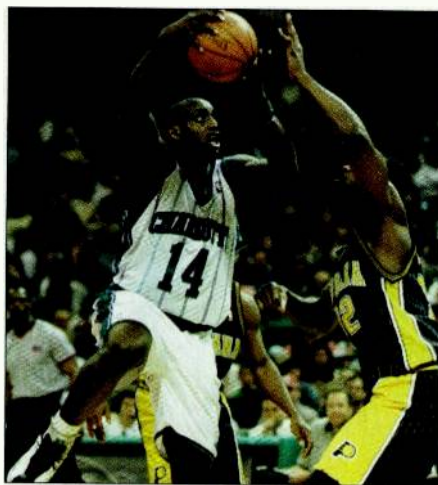
Carolina Panthers, says the issue is moot since the Panthers have signed a new deal with WRSX-FM in Charlotte.

It doesn't sound as if WBT and the Panthers would have made progress anyway. Jackson said the Panthers wanted WBT to pay \$250,000 to broadcast games without getting any local commercial time during nine hours of Sunday coverage, a one-hour Monday-night coach's show and daily updates.

Ratings, meanwhile, have not been stellar. Last year, the Panthers on WBT ranked fourth, behind three music stations, among listeners 12-plus in daytime Sunday ratings. "It's nuts," Jackson said. "If we can't generate revenue and it's getting poor ratings, why are we doing it? It's not much of a head-scratcher."

Jackson also said that the Panthers owners wanted WBT to pay \$2 million to be the team's network flagship station across a six-state region. WBT would have been allowed to keep Charlotte spot dollars while the team took the network revenue, almost an even split. But production costs for WBT were another \$1.5 million. "Anything you make, you're flushing it," Jackson said. "It takes it right off the bottom line." With the bottom line for the 60-employee station at \$7 million, Jackson said \$250,000 "can take your margin down from 30 to 15."

Meanwhile, Hornets broadcasts have fared worse than football, ranking seventh or eighth in listeners 12-plus, Jackson said. He blamed lackadaisical play-by-play ratings in part on Charlotte's immaturity as a pro sports town and the competing fervor for NASCAR auto racing. —*Gilbert Nicholson*



Without local inventory to sell, carrying the Hornets doesn't add up for WBT.

CINCINNATI RADIO

WUBE Moves Fast to Replace A.M. Host



Tim Closson, program director at top-rated Country station WUBE-FM "B105" in Cincinnati, last week had to think fast to rebuild his morning show, the highest-rated daypart for the station. Jim Fox (whose real name is Allen Pruett), the morning host on the station for more than seven years and the second-highest-rated personality in the market, was fired last week after he pleaded no contest to a fourth-degree misdemeanor charge of soliciting a minor through an Internet chat room.

"As a station committed to family values, WUBE is dismayed by Mr. Pruett's actions," said John Rohm, vp and general manager of AMFM-owned B105. Pruett was nabbed by authorities when he allegedly set up a sexual tryst at a local park with a 14-year-old girl who turned out to be a police detective. The incident was just too much for the top-rated Country station in the market and the third-highest-rated station overall to tolerate.

In the short term, Bubba Bo (a.k.a. Eric Boulanger) continued in his morning news spot and was joined by WUBE's popular afternoon-drive host, Duke Hamilton, who has sat in for Fox in the past.

But today, WUBE will debut a new morning husband-and-wife team, Grover Collins and Holly Morgan, who Closson hopes will turn into a solid long-term solution. Both personalities have "strong familiarity in the market," said Closson, who said he didn't want to take Hamilton permanently out of his spot. "I need to leave him there to keep stability on the radio station."

Collins, who held down the 1 p.m.-3 p.m. on-air slot for three years, is also the assistant program director of the station. His wife had been the nighttime talent for one year but shifted to fill-ins to raise her children. "It will be a fresh approach. They have kids, they understand family values. It will bring a whole new feeling to B105 and is a large departure from what was there."

Closson isn't ruling out other options for mornings. "I might find someone to pair



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with Bubba, or find a great new morning show to bring us to the promised land.”

Soon to be owned by Infinity Radio, WUBE is one of the 110 stations Clear Channel is divesting to close its purchase of AMFM. —Katy Bachman

LOS ANGELES MAGAZINES

Editor Leaves After 3 Years and Owners



Though *Los Angeles* magazine has spent the last year in transition—awaiting a sale by owner Disney that culminated in January with the magazine's acquisition by Emmis Communications—it may not be past its period of flux. Editor Spencer Beck will leave the 40-year-old monthly at the end of April after three years at the helm. His replacement has not been named, but candidates are being interviewed.

Spencer dispelled any notion of bad blood with the Indianapolis-based Emmis, which owns several television and radio stations, as well as a handful of regional publications such as *Texas Monthly* and *Atlanta*. It's simply time to go, he said last week. Beck said he has been offered a publishing job in New York, but declined to elaborate since “the ink hasn't dried” on his deal. Some sources believe



Beck may take a job in New York.

he may stay within the Fairchild group.

“I think Emmis is a terrific company, and they'll do a great job with it,” said Beck. “I just think I've done what I can do on the budget I have, and this great opportunity came up.”

Beck admitted that the fluctuation in ownership at the magazine made it easier to leave. Beck joined the magazine in 1997, a year after Disney acquired then-owner Capital Cities/ABC. Disney soon moved *Los Angeles* into the Fairchild Group, which was a CapCities/ABC unit—he had been the features editor at Fairchild's publication *W*. Last summer, Disney sold Fairchild to Condé Nast, but *Los Angeles* was not part of the deal. Then in January, Emmis' publishing arm bought it for an estimated \$30 million.

“I think Fairchild sent [Beck] here to

upright the ship,” said Deborah Paul, editorial director for Emmis Publishing. “And he did it. He did a great job, and he's very well respected in this market.”

The 190,535-circulation magazine has seen its newsstand grow by 31 percent since Beck joined, according to his editor's note in the May issue, which also pointed to a 60 percent increase in advertising.

“Emmis likes *Los Angeles* magazine the way it is now. It was one of the reasons that we purchased it,” explained Paul. “That's not to say that it can't be improved upon. It's a good springboard right now. We want this to be a very smart magazine because this is a very smart city.” —Lori Lefevre

THE MIDWEST NEWSPAPERS

Lee Expands Cluster



A month after announcing it plans to sell its broadcast properties to focus on newspaper publishing, Lee Enterprises said it would buy three smaller-circulation dailies and 15 other publications, all in the Midwest, from

Independent Media Group Inc. At the same time, Madison Newspapers Inc., half of which is owned by Lee, will acquire three additional dailies and eight other print publications.

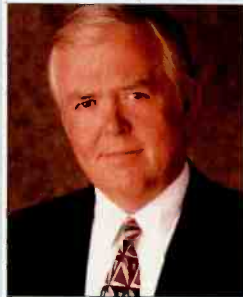
With the transactions, Davenport, Iowa-based Lee further strengthens its position in Nebraska and Wisconsin, home to some of its most significant newspaper holdings. The daily papers Lee and Madison Newspapers bring into the family are the *Columbus Telegram* and *Fremont Tribune*, both in Nebraska, and, in Wisconsin, the *Chippewa Herald* of Chippewa Falls, the *Shawano Leader*, *Portage Daily Register* and *Baraboo News Republic*. Lee already publishes the *Lincoln Journal-Star* in Nebraska and, in Wisconsin, the *Wisconsin State Journal* of Madison, *La Crosse Tribune* and *Racine Journal Times*.

Lee president/COO Mary Junck said that while the papers being acquired are, by themselves, relatively small, together they reach a formidable audience. The dailies together reach about 42,000 households, while the various non-daily papers and shoppers have a combined circ of

RADIO SYNDICATION

Dobbs Is Back in Business

Lou Dobbs, the former business anchor of CNN's *Moneyline News Hour* and one of the industry's most respected financial journalists, is making his return to the media spotlight on radio. Through an agreement between NBC and United Stations Radio Networks, Dobbs will host *The Lou Dobbs/NBC Financial Report*, a set of three daily one- to two-minute reports on current stock market trends and general financial news.



Dobbs: on the air again

Nick Verbitsky, USRN CEO, has had his eye on financial news for some time, but it wasn't until NBC struck a deal with Dobbs last October that it made sense. “I saw [NBC CEO] Bob Wright at a charity function, and we talked about the prospects of the radio show,” said Verbitsky. “We went after this deal in a big way. Radio is a competitive marketplace, and for a radio program to succeed it has to have tremendous star power. There's no better brand name in financial news than Lou Dobbs.”

Dobbs, who left CNN after a 20-year run to create space.com, will also introduce a financial newsletter with the same name as the radio show around July 10, the debut date for the radio features. “I'm used to multitasking,” quipped Dobbs.

The show targets News/Talk stations in particular but is also aiming for adult-formatted music stations. Verbitsky said the network plans to sell it directly to clients rather than go through agencies. “We're going to handle this show a little differently,” he said. “It will be a specialized, top-of-the-rate card sale for advertisers looking to make a long-term commitment.”

The agreement isn't the first between USRN and NBC. In June 1998, USRN and NBC launched *Late Night With Conan O'Brien*, which features highlights from the talk-show host's opening monologue, on more than 200 radio stations. —Katy Bachman

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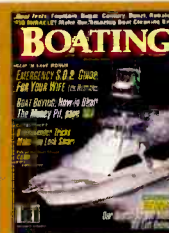
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Market Profile

BY EILEEN DAVIS HUDSON

some 400,000.

Robert Garrett, president of New York-based newspaper adviser AdMedia Partners, said of the purchase, "It's a part of the world Lee knows and loves, and it makes sense."

Meanwhile, Lee Enterprises' 26,000-circ *Southern Illinoian* in Carbondale gets a new publisher next week. Linda Ritchie Lindus comes from *The Spectrum*, Thomson Newspapers' daily in St. George, Utah. Lindus, who has held a range of advertising and editorial posts at smaller papers throughout the West, joins a company with a renewed focus on newspapers while leaving another that is shedding most of its newspapers in favor of electronic media. She said the move wasn't a coincidence. Lee, she said, "believes in the strength of newspapers...and I think newspapers are a portal to every community."

Lindus said she would focus on expanding the *SI*'s reader and advertiser base through new products such as zoned editions. "There's tremendous opportunity to reach segments the [paper] isn't currently reaching." The paper's weekday circ is flat, while Sunday sales have improved slightly. —Tony Case

NEW YORK AND WASHINGTON RADIO

Mega Bites Big Apple



Mega Communications, the fourth-largest Hispanic broadcaster in the U.S., is getting its first station in New York through a cash-and-swap deal with Multicultural Radio Broadcasting valued at \$45 million. Mega will get WKDM-AM in New York for \$24.5 million in exchange for two northern Virginia suburban stations, WZHF-AM in Arlington and WKDV-AM in Manassas, and the Freedom Radio Network.

Through the transaction, Multicultural, a group of 28 stations that specializes in brokered ethnic and foreign-language programming, gets its first stations in the Washington area, a market that is ripe for ethnic programming.

WKDM, which didn't draw a big enough audience to make the fall 1999 Arbitron ratings book, has been brokering Spanish programming most of the day and is expected to go Spanish full-time under its new owner. It will be the market's seventh station targeting Hispanics. —KB



Steam trains point to Scranton, Pa.'s past, but the city, along with Wilkes-Barre, is now on a tech track.

Wilkes-Barre/Scranton

Wilkes-Barre, Pa., located in Luzerne County, and Scranton, Pa., located in Lackawanna County, are separate communities but are increasingly banding together to promote the region as a good place to do business and raise a family. The recently formed Great Valley Technology Alliance, for example,

is specifically focused on turning the region, located just two hours from New York City and Philadelphia, into a high-tech hub. The area relied on coal mining for more than a century, but the decline of the industry in the '70s eroded the economy.

Several companies have recently committed to the area, including Corning Inc., a leading manufacturer of optical fiber, cable and photonic products for the telecommunications industry. Corning plans to invest \$35 million in a photonic module manufacturing plant it plans to lease that will eventually employ 1,000 people. New York-based software company Real Media also will soon open a facility that will employ 60 people within three years.

The Wilkes-Barre/Scranton market is

located in a picturesque valley framed by the Susquehanna and Lackawanna rivers, rolling mountains, federal, state, county and local parks, and watershed areas that promote a variety of outdoor activities, such as skiing, hiking and fishing. Popular tourist attractions, including the Pocono Mountains and Pocono Downs Race Track, are also part of the market. Other attractions include the new First Union Arena at Casey Plaza in Wilkes-Barre—home to the Wilkes-Barre/Scranton Penguins, a farm team of the National Hockey League's Pittsburgh Penguins. The multimillion-dollar facility, which opened late last year, also hosts concerts and other shows. Another farm team, the Red Barons Triple A baseball team, also calls the area home.

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Scarborough Profile

Comparison of Wilkes-Barre/Scranton To the Top 50 Market Average

	Top 50 Market Average %	Wilkes-Barre/ Scranton Composition %	Wilkes-Barre/ Scranton Index
DEMOGRAPHICS			
Age 18-34	32.3	27.0	84
Age 35-54	40.0	36.9	92
Age 55+	27.7	36.1	130
HHI \$75,000+	22.2	9.5	43
College Graduate	12.3	7.8	63
Any Postgraduate Work	10.5	5.8	55
Professional/Managerial	21.9	12.9	59
African American	12.4	15.4	125
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	69.5	122
Read Any Sunday Newspaper	66.9	68.5	102
Total Radio Morning Drive M-F	24.5	23.4	96
Total Radio Evening Drive M-F	18.6	16.2	87
Total TV Early Evening M-F	29.3	31.5	108
Total TV Prime Time M-Sun	37.2	41.6	112
Total Cable Prime Time M-Sun	10.5	15.0	143
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	73.2	97
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	82.5	103
Total Radio Morning Drive M-F	79.7	74.9	94
Total Radio Evening Drive M-F	73.9	69.6	94
Total TV Early Evening M-F	67.6	73.6	109
Total TV Prime Time M-Sun	91.7	91.0	99
Total Cable Prime Time M-Sun	52.8	51.3	97
MEDIA USAGE-OTHER			
Accesses Internet/WWW	44.2	32.8	74
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	45.6	80
Shops Using Online Services/Internet	10.5	8.5	81
Connected to Cable	69.3	76.1	110
Connected to Satellite/Microwave Dish	11.3	16.1	143

*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)

Although the region has an eye toward achieving sustainable economic vitality by luring high-tech companies, it remains dominated by essentially an older, blue-collar population. "It really hasn't developed itself into a market that commands openings for major retailers [and other businesses]," says John Dittmeier, vice president/gm of WYOU-TV, the CBS affiliate owned by Bastet Broadcasting. New businesses come and go, bringing fleeting excitement from the advertising community, says Dittmeier, who adds that the market continues to be hurt by other challenges, such as diminishing automotive advertising. "We are far lower in cost-per-point than our market rank would otherwise justify," he says.

Although it's the nation's 51st-largest market, Wilkes-Barre/Scranton ranks in the 70s in terms of revenues. The market is not metered, and station heads here say the television revenues (roughly \$50-\$55 million in spot TV) and audience levels would not support the expense of bringing in meters, despite Nielsen's repeated overtures. The hyphenated market is also an extremely fragmented one, partly because of the topography with the mountains, and partly because of the sheer number of counties (21) that make up the DMA.

Buyers say the challenge is that buying one newspaper or one television station will most likely not be sufficient to blanket the sprawling DMA. Two years ago, broadcast television stations got momentary bragging rights as a top 50-ranked market when Wilkes-Barre/Scranton catapulted to the 47th spot, thanks partly to Nielsen's switch of Pike County from New York into the Wilkes-Barre/Scranton market. The jubilation quickly faded when Nielsen decided to pull Pike County, which is located at the easternmost edge of the marketplace.

Another significant change in the television scene happened at the end of 1998, when the market went from four stations to six, following the entries of PaxNet and the WB. The change initially provided a significant advertising boost to the market, but that, too, would wane. Although there is no UPN affiliate in the market, Paxson Communication's WQPX-TV carries some UPN programming.

In 1998, WYOU entered into a shared-services agreement with Nexstar Broadcasting, which owns NBC affiliate WBRE-TV. As part of the deal, Bastet, WYOU's parent company, pays Nexstar a fee to handle some of the station's operational functions, including produc-

ing their news and commercials, promotion and engineering. WYOU, however, buys its own programs and has a separate sales staff and chief engineer. The deal is unique in that it is one of the few between two major network affiliates and because the two competing stations share the same building. (WBRE's existing facility was converted to accommodate both stations.)

Nexstar employs WYOU's on-air talent and certain other behind-the-scenes people, including new news director Al Zobel, who moved from KRCG-TV in Missouri. He oversees news for both stations. The news products for the two stations, which use different on-air talent,

are treated as separate and distinct and are promoted as such. The two stations insist that viewers wouldn't know from simply watching the newscasts that a shared-services agreement even exists.

WYOU is the third-ranked news station in the market. The station has had a number of staff changes over the past year. Other new additions include news producer Chris Manson and anchor Rex Hodge, who co-hosts the 6 p.m. and 11 p.m. newscasts with Penny Lindgren. Hodge was most recently at WTLV-TV in Jacksonville, Fla. The station had tried to increase its local news presence in the market by adding an 11:30 a.m. Sunday news show, but pulled it at the start of



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this year. "Viewing levels were not supportive of it. It's a tough time period to compete," says Dittmeier, who nonetheless says weekend morning news is an idea they haven't entirely abandoned.

On the programming front, the station picked up first runs of *Family Feud* and *Judge Joe Brown* in the fall of 1999. WYOU successfully wrestled away *Judge Judy* from market leader WNEP-TV, New York Times Co.'s ABC affiliate, for fall 2000. Dittmeier sees the popularity of *Judge Judy* as a catalyst for growth and plans to use it as a promotional vehicle for his station.

WBRE, the second-ranked news station in the market, has its own promotional vehicle. Station vice president/gm Art Daube secured a deal that gave his station exclusive television broadcast rights to a number of the games played by the Wilkes-Barre/Scranton Penguins in First Union Arena. WBRE, the first station to sign on in the market in 1953, has made strides to increase its audience share, despite the NBC network falling out of first place in prime time. For example, WNEP, the perennial market leader for the past 20 years, garnered a 52 share in 1986 at 11 p.m., compared to a 33 share at 11 p.m. in the February 2000 sweeps. By comparison, WBRE's 11 p.m. news pulled in a 15 share in 1986 versus a 20 share in February.

"So, we have narrowed the gap," Daube says.

Daube says his station has focused on improving and expanding its news over the past five years. Among the changes during that time, WBRE has expanded its

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Entercom Communications	2 AM, 6 FM	26.6	\$11.2	42.3%
Citadel Communications	3 AM, 7 FM	23.7	\$8.6	32.5%
Shamrock Communications	2 AM, 2 FM	15.4	\$3.8	14.3%
Multicultural Broadcasting	1AM, 1 FM	2.4	\$2.1	7.9%

Includes only stations with significant registration in Arbitron diary returns and licensed in immediate area. Ratings from Arbitron, Fall 1999 book; revenue and owner information provided by BIA Research.

weekday morning newscast from a half-hour to 90 minutes and added a 5 p.m. newscast and weekend news. Before the changes, WBRE was doing less news than the ABC or CBS affiliates. Today, the station produces 40 hours of news a week for the two affiliates (WBRE and WYOU). WBRE also boasts the senior anchor team in the market, Keith Martin and Dawn Timmeney, who co-anchor the 6 p.m. and 11 p.m. newscasts. The station has had a few changes in its sports team, bringing on Tracy Zullo as the lead sports anchor during the week from WJLA-TV in Washington, D.C., to replace 18-year station veteran Jim Miller, who wanted to go part-time. Adam Zucker, from the Syracuse market, was hired as the new weekend sports anchor to replace Sid Michaels, who also went part-time. Both Zullo and Zucker started in December.

"WBRE's strength has always been in the metropolitan counties," Daube says.

WBRE carries *Rosie O'Donnell*, *Oprah*, *Wheel of Fortune* and *Jeopardy!*. *Judge Judy* has been a strong challenge for *Oprah*, beating the popular talk show several books straight. It regained the lead in February in the key women 25-54 demo,

garnering an 8 household rating, compared to WNEP's 5 rating for *Judge Judy*.

Despite the competition, WNEP continues to dominate the market. In fact, its 6 p.m. newscast was the highest-rated newscast out of the top 100 markets in the February book, earning a 25 household rating and 44 household share. "I attribute our ratings success to our people. We have an extraordinary group of people here," president/gm Rene Laspina says. "I think that we know how to serve our viewers. We grew up here, our kids go to school here."

Laspina quickly dismissed the notion that the February numbers could have been an anomaly, as some in the market believe. "Our employees drive the ratings here. That kind of stuff doesn't happen by magic," she says. Mike Lewis, who arrived at the station about two years ago, and Marisa Burke co-anchor the 6 p.m. newscast (Lewis also co-anchors at 11 p.m.). About a month ago, WNEP promoted David Pingalore as its new weekday sports anchor at 6 p.m. and 11 p.m. Pingalore had been doing weekend sports when he arrived at the station in November from the Johnstown-Altoona market. WNEP produces 29 hours of news a week, including a half-hour 10 p.m. newscast for the Fox affiliate in the market, WOLF-TV, owned by Pegasus Communications.

WOLF has gotten a big boost from its double-run of *Friends* at 6:30 p.m. and 7 p.m., which finished first in the February sweeps. *Drew Carey* at 7:30 finished a strong second. WOLF operates an LMA in the market in KB Prime Media LLC's WSWB-TV, which signed on in November 1998. The Fox and WB stations switched frequencies at the time, with Fox becoming channel 56 and WB becoming channel 38. WSWB carries regionally syndicated sports programming year-round, including 50 New York Yankees games, Big Ten and Big East basketball and Big Ten football. WSWB is also a secondary UPN affiliate, airing *WWF Smackdown!* on Saturday nights.

The radio market, ranked 64th in the

Nielsen Ratings/Wilkes-Barre/Scranton Evening and Late-News Dayparts, Weekdays

Early News				
Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WNEP	16.0	35
	NBC	WBRE	8.0	20
5:30-6 p.m.	CBS	WYOU	4.0	10
6-6:30 p.m.	ABC	WNEP	25.0	44
	NBC	WBRE	9.0	16
	CBS	WYOU	3.0	5
Late News				
10-10:30 p.m.	Fox	WOLF	5.0	9
11-11:30 p.m.	ABC	WNEP	12.0	33
	NBC	WBRE	7.0	19
	CBS	WYOU	3.0	7

Source: Nielsen Media Research, February 2000

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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WKRZ-FM	Contemporary Hit Radio	12.5	13.5
WMGS-FM	Adult Contemporary	9.6	6.9
WEZX-FM	Classic Rock	7.6	8.0
WGGY-FM	Country	7.6	8.0
WBHT-FM	Contemporary Hit Radio	4.5	6.3
WXBE-FM	Album Rock	4.3	3.2
WILK-AM	News/Talk	4.1	3.4
WQFM-FM	Oldies	3.3	4.2
WEJL-AM	Adult Standards	2.9	2.9
WNAK-AM	Adult Standards	2.9	2.6

Source: Arbitron Fall 1999 Radio Market Report

country, with 634,900 12-plus listeners, is quirky. The vast majority of stations simulcast with other stations, which is dictated by the market's segmentation and geography. The most significant change in the Wilkes-Barre/Scranton radio market recently was Entercom's arrival last December. Entercom, as part of its national buyout of Sinclair Broadcasting, purchased Sinclair's nine stations in the market (six FM and three AM).

No other shakeups are expected in the near future. "Entercom looked at us, saw how well we were doing and pretty much left us alone," says Stu Schroeder, operations manager.

Entercom owns several of the market's leaders, including WKRZ-FM, the top overall station in the market for the past 20 years. The station had a 12.2 share overall in persons 12-plus in Arbitron's fall 1999 Radio Market Report. It also led the field in morning and evening drive (see *Radio Listenership chart*).

Cable traces its roots to the Wilkes-Barre/Scranton market, including HBO's introduction in the early '70s. Today, dozens of cable service operators compete for viewers and advertising dollars in the market. The leading cable companies are Adelphia Cable, Blue Ridge Cable and Service Electric Cable of Wilkes-Barre. Cable penetration is extremely strong, at 76.1 percent, compared to a 69.3 percent average for the top 50 markets, according to Scarborough Research. The number of households that have satellite service is also significantly higher than the top-50 market average, at 16.1 percent versus 11.3 percent (see *Scarborough chart*).

More than a dozen daily newspapers are located in the 21-county DMA. Wilkes-Barre, in fact, has two daily newspapers that compete head-to-head: Knight Ridder's *Times Leader*, which considers itself the paper of record in the county,

and the independently owned *Citizens Voice*. The market has the highest daily newspaper readership in the nation, at 84.6 percent, according to Scarborough.

Pat McHugh took over as the *Times Leader's* president and publisher just over a year ago following the departure of Mark Contreras, who went to Pulitzer Publishing. *The Times*

Leader, founded in the 1890s, recently underwent a complete overhaul.

"It was time," McHugh says. "We had been the way we were for a long time."

The paper also recently expanded its business coverage, adding two pages a day to the section. And McHugh says he is contemplating expanding the paper's reach beyond Luzerne County. Luzerne and Lackawanna counties make up about 37 percent of the DMA population.

The Citizens Voice was born out of a strike against the *Times Leader* in the late 1970s, when the *Times Leader* was owned by Cap Cities. However, an offer is on the table by Times Shamrock, the parent company of another daily, the *Scranton Times*, to purchase the *Citizens Voice*. A vote by shareholders of the company that owns the *Citizens Voice* was expected to take place late last week. Meanwhile, the *Scranton Times* has been focused on adding niche products to its offerings through launches and acquisitions, including a free entertainment paper called *Electric City*. The weekly is mailed to about 28,000 targeted readers in the

18-45 demo. It also publishes *Good Times*, a bimonthly, 30,000-circulation paper targeting people 50 and older.

A third niche publication is a monthly business tabloid, *Northeast Pennsylvania Business Journal*, which Times Shamrock acquired a year ago. Times Shamrock also owns four radio stations in the market.

The biggest news on the out-of-home advertising scene came last September when Lamar Advertising entered the market through its buyout of Chancellor Media. "We control about 99 percent of the market," says Mary Ellen Coleman, vice president/gm. Lamar has positions throughout the metro area, with its highest concentration of boards in Lackawanna and Luzerne counties. Lamar is the only company in the market to offer poster panels, of which it controls about 800; it also offers 1,200 14x48 painted units. Coleman says outdoor advertising in the Wilkes-Barre/Scranton market has adapted new technology over the past several years, including tri-vision or three-way moveable signs, neon and photographic vinyls that use computers to achieve crisper, more accurate image reproductions than actual painters.

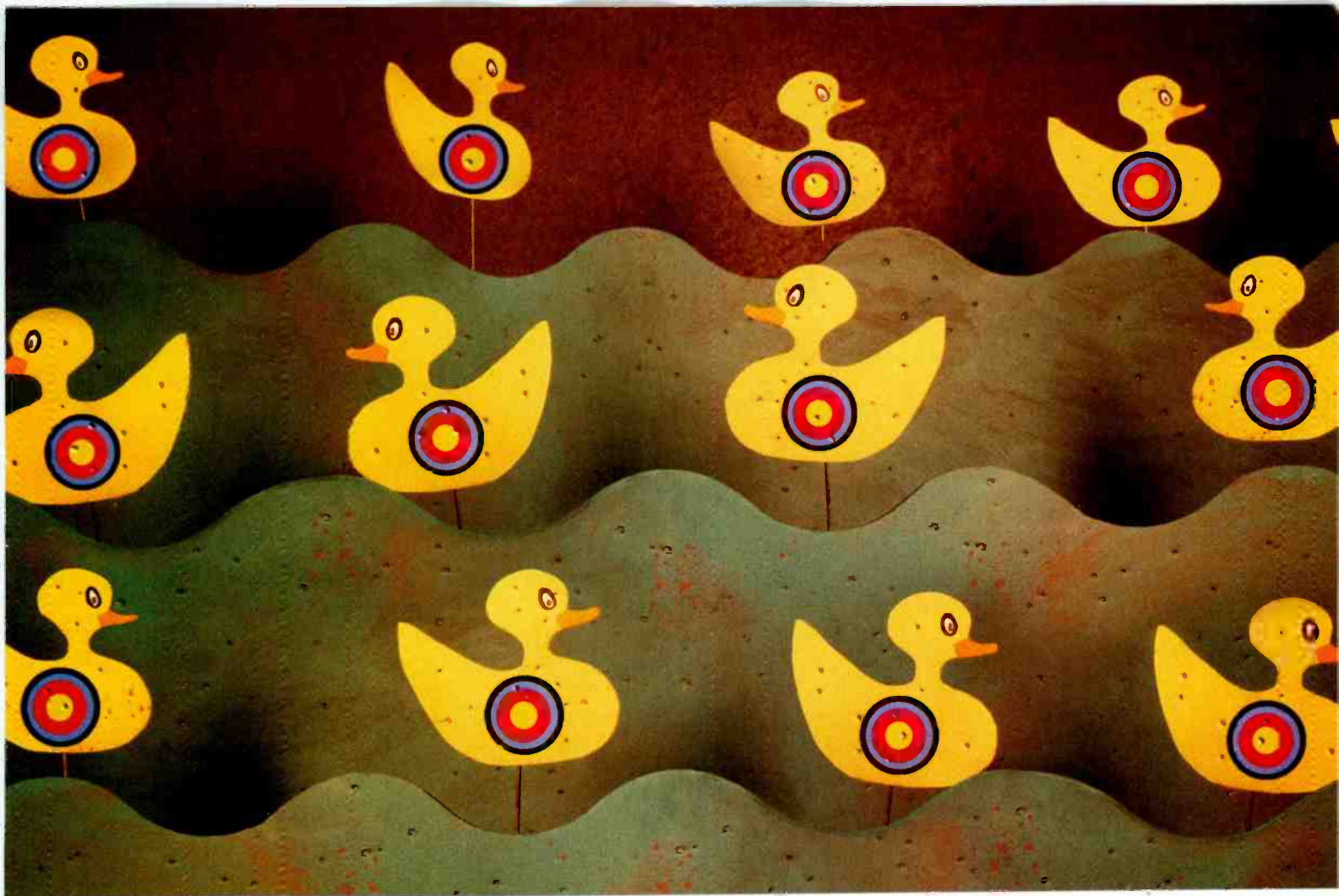
"Photographic vinyls have certainly taken our industry to a new level," Coleman says.

One of the most densely populated areas for billboards in the market is along Interstate 81, a north-south artery that runs through both Lackawanna and Luzerne counties. The Scranton Expressway, which runs from the city to I-81, is also a popular billboard location. Lamar competitor King Outdoor Advertising offers 14x48 and 12x36 painted and vinyl units only in Lackawanna County. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Wyoming County: 11,100 Households				
<i>The Scranton Tribune/Times*</i>	1,748	2,518	15.7%	22.7%
<i>Wilkes-Barre Citizens Voice</i>	273,000	260,000	35.7%	51.2%
<i>Wilkes-Barre Times Leader</i>	1,963	2,178	17.7%	19.6%
Luzerne County: 126,200 Households				
<i>Hazleton Standard-Speaker</i>	16,405	15,223	13.0%	12.1%
<i>The Scranton Tribune/Times*</i>	1,314	2,025	1.0%	1.6%
<i>Wilkes-Barre Citizens Voice</i>	33,512	28,571	26.6%	22.6%
<i>Wilkes-Barre Times Leader</i>	47,576	60,448	37.7%	47.9%
Lackawanna County: 81,600 Households				
<i>The Scranton Tribune/Times</i>	59,355	61,696	72.7%	75.6%

*Combined circulations of *Scranton Tribune* and *Scranton Times*. Source: Audit Bureau of Circulations



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OPINION

By Dom Rossi, Vice President, U.S. Publisher, *Reader's Digest*

A Whole New Ball Game

The 2000 Super Bowl will go down in advertising history as a turning point in media planning. What was perhaps the best-played, most exciting Super Bowl to date fumbled clumsily on the advertising front, as cacophonous spots failed to

distinguish a parade of dot.com enterprises. In that fact lies a message for all of us. While many pundits have questioned the financial wisdom of the great dot.com splurge, not one has identified the advertising management mandate arising from the carnage.

What we are witnessing is "the end of the beginning," a changing of the guard. Just as the 1970s and '80s belonged to account managers, and the '90s re-anointed the creative genius, this will be the decade of the media professional. Smart media managers will come to the table with as much impact and influence as their account team counterparts ever had. It's about time. More than ever before, exceptional media planning is required to build brands.

Several site marketers changed their spots following holiday sales disappointments and the Super Bowl snafu, then told *Wall Street Journal* reporters that creative was the culprit ("Where Have All the Gerbils Gone?"). These marketers' solution: Abandon outrageous TV executions for more informative TV appeals.

Wake up and smell the coffee! In an age when consumers are more detached than ever before, reach at any cost—whatever the message—just won't cut it.

Venture capitalists who allowed—indeed, encouraged—dot.com enterprises to jump into the Super Bowl fray with millions of play dollars should not simply be dismissed as media neophytes. Rather, they should be held up as examples of the obstacle to effective advertising communication in today's world. These VCs were operating on the assumptions that still prevail in too many corporate corner offices—namely, that the goal of advertising is to get a brand noticed.

Sorry, Charlie; it doesn't work that

way anymore. Sound bites and a brand name won't be nearly enough in the 21st century media game. Planting a concrete definition of "what role [your brand] plays in my life" is what will resonate with today's time-challenged consumer. I think that's in part what Paul Higham, senior vice president of Wal-Mart, had in mind recently when he made the distinction that Wal-Mart is not in the business of being noticed but rather the business of being *chosen*. Many advertisers would do well to heed Mr. Higham's principle.

In 1970, getting chosen was a lot easier than it is today. Communicating in a 60-second commercial was straightforward. Advertisers had clearly defined categories with relatively few competitors. Consumers had fewer media options, more time, more trust, and no remote control. Getting noticed led to getting chosen. Today, seven out of 10 consumers are overwhelmed by the information coming at them, and, according to Yankelovich, only 5 percent trust the source!

Consumers are in fight-back mode with regard to solicitation, and this creates a new world order. Getting noticed takes an increasing amount of money, targeting and creativity. But getting chosen will take equally large doses of something far more basic—information. And that will take something far more thoughtful than a \$70,000-a-second Super Bowl spot. It will take a balanced

media campaign. Consumers have to give advertisers the time to communicate the brand's relevance. They have to get involved personally in the dialogue, which is next to impossible in an over-the-top 30-second commercial that's blinked or zapped away.

In this environment, what matters is not only a medium's ability to grab someone's attention. What matters is its ability to hold attention long enough to give people the information they need to react—intellectually, emotionally, even indifferently. That's why, for example, the number that matters most with *Reader's Digest* is 81 (minutes average reading time), not 12.5 million (circulation).

Increasingly, context-oriented media selection will be the live-or-die factor for emerging companies, for whom peppering the marketplace with hook-'em entertainment spots at \$10,000 to \$70,000 per second represents marketing suicide. The reason the old favorites (Budweiser, Pepsi, etc.) were the winners in Super Bowl advertising is because those brands enjoy a background level of brand recognition and life-stage relevance.



Rossi: The age of the media planner is here.

Likewise, the retail sites that posted profits in the fourth quarter of 1999 are entrenched brick-and-mortar retailers, whose sites represent simply another way to access the role they've proven they play in consumers' lives.

Super Bowl Sunday was The Big Party dot.com companies pledged not to miss. The real party, however, will be taking place in client and agency conference rooms across the country, where brand guardians struggle to learn from what has just transpired. Sitting at the head of the table will be the person most sensitive to the balanced communications approach required to influence choice in a super-saturated, intensely noisy marketplace.

For media professionals, it's an opportunity that's long overdue! And for media companies, it will prove an opportunity to drive home the fact that when it comes down to influencing brand choice, all media audiences are not created equal. ■

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Hula dancing's appeal
 extends to mainland/1B

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The tech industry is attracting political talent

Mercury News Wire Services

SILICON Valley has been a magnet for top-notch technical talent for decades. While some high-tech leaders were born here, such as Intel Corp. co-founder Gordon Moore, the vast majority came from other parts of the country or from overseas.

Now we're starting to attract politicians who made their mark elsewhere.

First came Joel Hyatt, founder of Hyatt Legal Services, a chain of low-cost legal clinics, who moved here after losing a race for the U.S.

Senate seat in Ohio formerly held by his father-in-law, Democrat Howard Metzenbaum. Last year Hyatt parlayed his expertise, contacts and contributions to Gov. Gray Davis' political campaigns into a seat on the state Public Utilities Commission (from which he resigned recently).

Earlier this month Indiana Attorney General Jeff Modisett surprised Indiana politicians by resigning to become vice president and general counsel of TechNet, a Silicon Valley high-tech public policy and lobbying group. He will

start Jan. 24.

From all accounts Modisett, 45, is not fleeing trouble. In three years as attorney general he won a \$4 billion settlement from tobacco companies, led campaigns against drug pushers and drunk drivers and forced mass-mail sales companies to advertise more honestly. Many consider him a rising star and expected him to seek higher office in Indiana.

But Modisett is convinced that technology is causing dramatic changes in law and public policy

See TALENT, Page 5B

Chip demand on the rise, Silicon Valley profits rebound

BY JONATHAN RABINOVITZ
 Mercury News Staff Writer

Just when the nine-year boom seemed to be losing Silicon Valley's largest companies have caught a second wind, decline in profits into a surprisingly strong showing.

In the past two months, 102 of the 150 largest public companies in Silicon Valley have issued earnings statements, and their profits are up 62 percent, exceeding the 10 percent gain reported by the companies, the Standard & Poor's 500.

Silicon Valley's improved profits were partly due to demand as the Internet, cheaper computers and the economies have fueled growing sales of chips, disk products. At the same time, the glut of semiconductor products existed last year has vanished, keeping prices from falling.

The shift in the valley's fortune mirrors the national economic turnaround in corporate profits has caught many market observers off guard.

Profits had dropped in 1998 for the corporate sector, but companies were certainly not spared. A Mercury News analysis of the largest companies in Silicon Valley showed a 7.8 percent drop since 1991.

But in March and April, company after company reported earnings for 1999 with some of the strongest profit margins.

A review of the 420 companies in the S&P 500 that

San Jose council OKs contracts exempt from the living wage rules

BY BARRY WITT
 Mercury News Staff Writer

SAN JOSE — Seven months after adopting a "living wage" policy to boost the pay of low-skilled workers, the city council on Tuesday approved long-term contracts exempting two city-owned sports facilities from the rules.

One contract will allow the San Jose Sharks to manage the Ice Centre of San Jose for 25 years. The second will bring in a Petaluma-based company to manage the new 9-hole municipal golf course on the site of the former Thunderbird Golf Course on King Road.

The council voted unanimously on the two contracts Tuesday without discussion. After the meeting, Councilwoman Cindy Chavez — who before her election last year was a South Bay AFL-CIO Labor Council official who had lobbied for the living wage policy — said she was satisfied with both actions.

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Silicon Valley maverick co worries about housing, odds with nation, poll shows

MERCURY NEWS
 SPECIAL REPORT

BY JOSHUA L. KWAN
 Mercury News Staff Writer

It's no surprise that housing and child care shortages are the two biggest concerns of Santa Clara County residents.

More surprising is this: The worries are completely out of whack with the rest of the nation. Three out of four residents here responding to a newly released Knight Foundation poll called the lack of affordable housing a "big problem" in the community. Yet respondents to a nationwide poll barely mustered the angst to complain about three "big" issues as much as San Jose area residents griped about housing.

The problem most often identified nationally was "too many unsupervised children

MOVERS

NETWORK TV

Diane Dougherty-Chachas and **Taryn Soba-Kianofsky** have been named directors of New York national sales—East for ABC National Television Sales. The former account executives and job-share partners will be jointly responsible for national spot sales in New York for ABC's owned East team stations.

CABLE TV

Among several management changes at ESPN: **William Burkhardt**, formerly vp and managing director of ESPN International, was promoted to executive vp of the division. **Rick Alessandri** was promoted to senior vp and general manager of ESPN's real-time information service, SportsTicker. He will also help develop new products at ESPN in conjunction with Disney's many Web portals. **Bob Eaton**, overseer of news and information programming, and **Jed Drake**, head of remote production efforts, were both promoted to senior vp. **Skip Desjardin** was promoted to vp of video products. **Jim Noel** was promoted to vp of business affairs. And **Glenn Enoch** was promoted to vp of research.

MAGAZINES

Jeff Williams, equipment director of Miller Sport Group's *Tennis*, has been promoted to publisher...**Peter Krieger**, former advertising sales director for Time Inc.'s *Life*, has been named group ad director of Time Inc.'s *People Magazine* Group...**John Brown**, who owned a media marketing company, has joined Times Mirror's *Today's Homeowner* as associate publisher...**Constance Bennett** has been upped from vp of international sales in London to senior vp/associate publisher of Business Week Group.

RADIO

Scott Savage was named vp and general manager of the Fox Sports Radio Network, a joint venture of Premiere Radio Networks and Fox Sports. He had been vp and general manager at Infinity's KYNG-FM in Dallas...At XM Satellite Radio, **Patricia Kesling** was named vp of marketing strategy. She joins XM from GTE Corp., where she was director of marketing for GTE Wireless.

The Media Elite

Edited by Anne Torpey-Kemph

Time for Gigot's 'Watch'

Forty-four-year-old Paul Gigot has had his share of the spotlight in recent years. In addition to his Friday column, "Potomac Watch," in *The Wall Street Journal*—where he has the enviable freedom to "think" in print about any political issue that interests him—he also has a spot as a weekly commentator on PBS' *The Jim Lehrer Newshour*. Behind the scenes, Gigot also writes unsigned editorials for the *Journal* at the rate of about one a week.

Five years ago, Gigot was a Pulitzer finalist for his column. This time around, the 10 "Potomac Watch" entries submitted by his editor, Robert Bartley, to the Pulitzer judges ranged from one built around an interview with Representative Henry Hyde shortly after the House impeached Bill Clinton to a piece arguing that George Bush still had to prove his mettle during primary season. And this time, the judges, led by *St. Petersburg Times* editorial editor Philip Gailey, decided to award Gigot the prize.

"He often surprises you," says Bill Keller, managing editor of *The New York Times* and one of the committee that picked the finalists for the Commentary Pulitzer. "There were examples where he'd come to a slightly unexpected or counter-intuitive take on a subject."

Gigot's take is generally right-wing, and

Gailey hastens to point out that the judges made him a finalist on the merit of style rather than content. "There were a number of pieces of his," Gailey explains, "where I disagreed with his content. But the jurors liked the voice in his column and the style."

Gigot's world view, however, gells with the prevailing politics of the *Journal's* editorial board, and it catapulted him into his influential position as a Washington columnist while he was still in his early thirties.

"[The *Journal*] picks members who tend to agree with us," explains Bartley. "And Gigot operates from an intellectual framework we tend to agree with." Then,

not one to withhold a dig at his journalistic peers, Bartley says of his protégé: "I think he would have won [the Pulitzer] sooner if it hadn't been for political overtones. We're ideologically out of step with most of the press." —*Sasha Abramsky*



ROBERT TRIPET/STIPA PRESS

Capitol accomplishment: Pulitzer winner Gigot took the prize for style, not substance.

AND THE WINNERS ARE...

Category	Person	Publication
Public Service		The Washington Post
Breaking News Reporting	Staff	The Denver Post
Investigative Reporting	Sang-Hun Choe, Charles J. Hanley and Martha Mendoza	The Associated Press
Explanatory Reporting	Eric Newhouse	Great Falls (Mont.) Tribune
Beat Reporting	George Dohrmann	St. Paul Pioneer Press
National Reporting	Staff	The Wall Street Journal
International Reporting	Mark Schoofs	The Village Voice
Feature Writing	J.R. Moehringer	Los Angeles Times
Commentary	Paul A. Gigot	The Wall Street Journal
Criticism	Henry Allen	The Washington Post
Editorial Writing	John C. Bersia	The Orlando Sentinel
Editorial Cartooning	Joel Pett	Lexington (Ky.) Herald-Leader
Breaking News Photography	Photo Staff	Denver Rocky Mountain News
Feature Photography	Carol Guzy, Michael Williamson and Lucian Perkins	The Washington Post

**ABC CBS USA TODAY APB NEWS THE NEW YORK TIMES
THE WALL STREET JOURNAL US NEWS & WORLD REPORT**

Which one of these leading news organizations has covered all of the following:

New psychological insights women can use to defend themselves against rapists

The rap sheets for the players in Super Bowl XXXIV

Live police scanners from more than 25 of the nation's largest cities

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the most interesting media buy of them all – APBnews.com

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In fact, APBnews.com has been honored by both the Society of Professional Journalists and the Scripps Howard Foundation — winning the most prestigious awards open to a Web site. And Brill's Content has rated APBnews.com one of the seven best news sites on the Web.

Contact Stephen Reisman at stephen.reisman@APBnews.com (212-430-5979) for a complete media kit and more information.



NEXT DOOR NEIGHBOR BY DAY.

RAVENOUS FAN BY NIGHT.

By Day: Senior Media Planner

By Night: Serious Raw Is War™ Fan



By Day: Junior Varsity Quarterback

By Night: Never misses SmackDown!™



By Day: Graphic Designer

By Night: Always watches Raw Is War™



By Day: High School Yearbook Editor

By Night: Stick to wwf.com



Male 12-34: Syndication

Male 12-34

Program

Rating

 Entertainment, Inc.	20.6
WCW Wrestling	7.7
Friends	5.0
Seinfeld	3.7
Drew Carey	3.4
X-Files	2.9

Source: Nielsen Media Research Syndication GAA Ranker, 9/27/99 — 3/26/00


Male Teens 12-17: Network

Male Teens

Program

Network

Duration Share

 SmackDown!	UPN 8 pm	120	27
Millionaire	ABC 9 pm	60	16
E.R.	NBC 10 pm	60	15
Whose Line Anyway	ABC 8:30 pm	30	15
Fox Thursday Night Movie	FOX 8 pm	120	14
Whose Line Anyway	ABC 8 pm	30	12
Friends	NBC 8 pm	30	11

Source: Nielsen Media Research Regularly Scheduled Thursday Primetime, 9/27/99 — 4/02/00



Male 12-24: Cable

Male 12-24

Program

Network

Duration Share

 War Zone	USA 10 pm	60	37
 Raw	USA 9 pm	60	31
Farmclub.com	USA 11 pm	60	15
NFL Regular Season	ESPN 8:15 pm	180	12
WCW Wrestling	TNT 8 pm	60	10
South Park	COM 10 pm	30	10

Source: Nielsen Media Research Regularly Scheduled Cable Programs, 9/27/99 — 4/02/00

Entertainment Websites

Male Teens 12-17

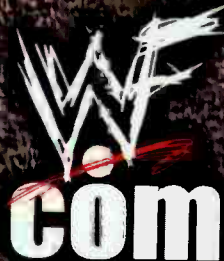
Site

Unique Visitors

WWF.com	260,000
Nintendo.com	223,000
Disney Online	213,000
Uproar.com	160,000
MSNBC.com	119,000
iVillage sites	99,000
Playboy.com	97,000

Source: Media Metrix Report, January 2000

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World Wrestling Federation®

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ON CABLE

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NORTEL NETWORKS



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McDonald's

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Exceptional Results.

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A&E

Escape the ordinarySM
Biography.com

In 2000, there will be 160 original hours of *Biography*, including John Travolta.

*Source: Myers Mediaenomics; 1999 Advertiser Survey Rating TV Networks

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Cable plays a big role in Nortel Networks' ongoing dialogue with business decision makers

The following marketing profiles were compiled under the direction of the Cabletelevision Advertising Bureau.



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Striking A Chord

Cable brought Volkswagen's landmark campaign to a carefully defined consumer group

Two young men are cruising along in their Volkswagen on a sun-filled day, when suddenly they spot an overstuffed chair that's been left by the side of the road. They stop, pop the chair into their hatchback and get going again. Seconds later, they're looking at one another, wrinkling their noses and glancing back at their find, obviously disgusted by the way it smells. Another stop, the smelly chair goes back on the curb and the Gen Xers drive off.

"On the road of life there are passengers and there are drivers," intones a voiceover. Then the screen fades to VW's now classic tagline: Drivers wanted.

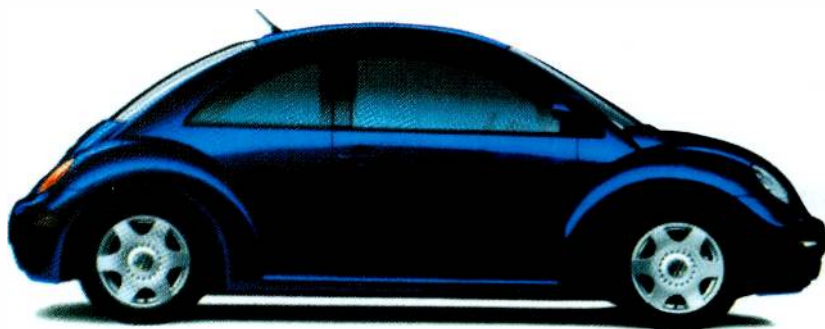
Hip, upbeat and irreverent, the image campaign is one of the most memorable to

come along in years, and has helped firmly position VW as the brand of choice for young adults. Breakthrough creative is only the beginning of "Drivers wanted" success, however. Along with that came a media plan that used cable TV to grab a generation of fun-loving drivers.

The combination has delivered a turnaround in Volkswagen's sales, which have risen 600 percent since 1994. Back then, Volkswagen was seriously considering withdrawing from the U.S. market. The once ubiquitous Beetle was a yuppie memory. A new generation of loyal Toyota, Honda and Saturn lovers spurned the Jetta and Golf just as decidedly as the Gen Xers in VW's spot jettisoned their smelly chair. Total sales had shrunk to fewer than 50,000 units. "Our quality certainly wasn't what it should be and our advertising was unfocused," says Liz Vazura, Volkswagen director of marketing.

In 1995, VW turned to Boston-based Arnold Advertising for an image overhaul. The agency began by developing a profile of potential VW owners, using data from J.D. Power & Associates and Nielsen. What emerged was a picture of a fun-loving 21 to 45-year-old driver who went a little faster, a little longer and enjoyed the driving a little more than other car owners. Armed with this data, Arnold researched every show on broadcast and cable TV, matching audiences with VW's driver data.

"We knew we couldn't be all things to all people," recalls John Gaffney, Arnold's executive vice president. Next came the hard part: coming up with a creative approach. The agency, which had never had



Hug it? Drive it? Hug it? Drive it?

**Our audience
is just
using us
to get close to
celebrities.**

(But they *are* the most affluent audience in primetime...
so we're willing to overlook it.)

In Hollywood, it's all about who you know. And E! has the connections that count: attracting viewers with the highest median income in primetime — broadcast or cable. So *what* if we're being used? If you want your brand connected to an audience with lots of disposable income... you'll use E! too.



**ENTERTAINMENT
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Our connections can be bought.



Striking A Chord

an automotive account before, worked for weeks trying to come up with something it liked. Just as time seemed to be running out, creative director Ron Lawner scribbled "Drivers wanted" on a cocktail napkin, giving birth to the most dominant car message of the decade.

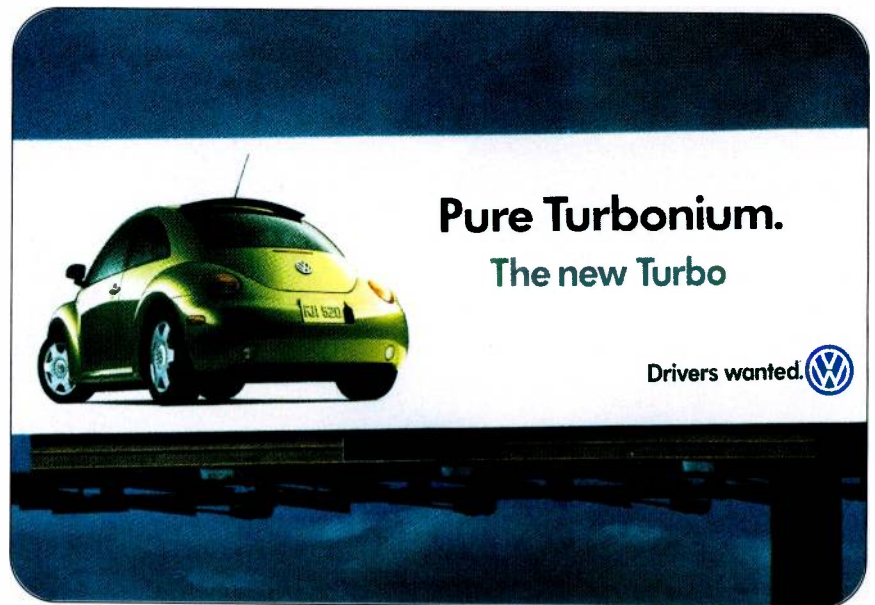
Volkswagen used a combination of broadcast TV, cable, radio and print to bring its new message to consumers. It relied on cable for programming environments that matched the mood of its commercials and delivered the right consumers.

"We knew cable would allow us to talk to more people, in more defined venues," Gaffney explains. VW first went to networks like MTV, VH1 and Comedy Central because they attracted a fun-loving, youthful audience 24 hours a day. Fun was a key component of the "Drivers wanted" campaign, Gaffney says, "so attitudinally these were great networks for us."

Even so, Gaffney and company knew they couldn't get by on spots alone, given the fact that traditional advertising techniques are a turn-off to VW's youthful customer base. They needed to place their spots in the right environments, and Comedy Central's *Indecision 96* offered a great place to start. In a show in which offbeat comedians irreverently review the day's political exploits, VW's spots fit right in. One showed a young man leaving his Volkswagen in front of a supermarket. As a shopping cart shoved away by an unseen shopper careens toward the VW, its owner reappears, diving in front of his car to deflect the cart. The narrator deadpans: "VW owners really love their cars."

After early successes with *Indecision 96* and MTV's *Choose or Lose*, VW widened its range, adding schedules on E!, ESPN, ESPN2, TLC, Travel Channel, Sci-Fi and Bravo. "It made VW a great believer of

narrowcasting and the multilevel opportunities cable creates," Gaffney says. Typifying this kind of opportunity is VW's relationship with ESPN's X-Games. The annual sporting event provides a live, on-site



forum to talk one-on-one with potential customers and celebrities as well as the benefit of associating with other hip products like Nike, Taco Bell and Mountain Dew. "These events allow us to express the VW personality, "Drivers wanted", by the places and the company we keep," Gaffney says.

And VW sales are where they want to be. Since 1995, brand awareness has risen to an all-time high and sales have climbed to 319,000 units. Volkswagen's use of cable doubled during this period and has helped keep the car manufacturer's return on advertising investment high. Only Honda boasts a lower marketing cost per unit than VW. As for the longevity of the "Drivers wanted" campaign, "It's a lot like cable," says Vazura. "You know you have something great when it can continually evolve but represent the same core values."

"We knew cable would allow us to talk to more people, in more defined venues."

—John Gaffney,
Executive
Vice President,
Arnold Advertising

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Steve McQueen, 1968

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Multiplying Online Traders

A clever campaign has brought a six-fold increase to Ameritrade's customer base

A decidedly New Age yoga instructor guides her class into meditation, telling students to imagine themselves in a wonderful place. "Debbie, Debbie, Debbie," she chants to a plump woman in tights near the front of the class. "Where are you?"

"I'm in a beautiful garden," Debbie says with a sigh, sublime smile on her face. Another student, eyes closed, says he's lying on a warm, sunny beach, while a third, thumbs on forehead to increase his concentration, reports: "I'm trading stocks for \$8 on Ameritrade."

"Eight bucks?" the startled beach meditator asks, eyes still closed.

"Eight bucks," confirms the trader.

"I'm off the beach," the former says, as he and other students begin to imagine themselves online, buying and selling.

The spot is "Mantra," one of the more recent entries in a campaign that, has helped multiply Ameritrade's customer base six-fold since it launched in October 1997. It has been so successful that the online broker has announced it may more than triple its ad budget in 2000, spending up to \$200 million.

Cable has featured prominently in this highly successful ad blitz, both in account generation and in building brand awareness.

Ameritrade's campaign has used a number of lighthearted TV spots showing that trading online can be fun and highly profitable and that people have the tools they need to gain control of investing. The most successful spot of all has been "Stuart," which begins with a weird-looking 20-something photocopying his face and then counseling his balding, fiftysomething boss on online research and investing.

"We want to create brand preference and make Ameritrade look approachable," explains Tim Smith, the company's manager of integrated media. "We target adults 25-54 with household income above \$75,000 and some investment knowledge. That demo is reflected in our ads, where you see such things as a boat in a nice neighborhood, a vintage 1940s roadster and Stuart's boss's nice corner office. Our ads are pitched to a cross-section of America. "Stuart" was young helping old, while "Mantra" is a fun spot that appeals to everyone and shows that no one is excluded from trading online."

Ameritrade buys up to 30 cable networks deep, relying primarily on financial and news services such as CNNfn, CNBC and MSNBC. Because each of its spots carries a toll-free



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Multiplying Online Traders

number, Ameritrade can track which networks are generating the most calls and adjust its buys. "We tend to focus on networks that reflect our audience, but we constantly test other networks to see if they generate the response we are looking for," Smith reports. He has had good results on a number of channels, including CNBC, Lifetime and the ESPN family of networks and is testing the new Oxygen network. Smaller networks such as ESPN News also have generated significant response and proved to be highly cost-efficient.

Ameritrade's own analysts evaluate each network on a cost-per-account-generated basis, and market analysts use the same approach to examine the broker's overall advertising effort. "We buy networks by daypart, not specific shows," Smith says. "That way we can do better on rate and daypart."

Ameritrade's advertising campaign involves all media except outdoor. The amount it spends on cable versus broadcast varies, although cable came out on top last year.

"Cable is one of the two backbones of our media plan," Smith declares. "We use it for the power of television and because it allows for niche-casting. It skews to higher-income households and reaches people we feel are our targets. Using networks like CNN, CNBC and CNNfn gives us a larger concentration of our target audience than a broad-based network plan would."

"As we triple our ad spend, we will dramatically increase our cable spend," Smith says. "We are a believer in cable because it has proven itself again and again. Cable builds brand awareness and reaches 70 percent of households in the country. Because we track everything that comes in the door, we know that it does so cost-efficiently. As the cable universe expands and changes, it will be one of our top considerations going forward."

Smith believes that technology will make cable even more important for Ameritrade. He was impressed by a recent presentation on interactivity, where stock quotes could be accessed on the TV screen. "In the future, we



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really look forward to finding the best ways to use TV, the Internet and their convergence to reach our prospects and convert them into quality customers," he says.

Ameritrade is hoping to capitalize on the growth of the Internet and e-commerce over the next few years. "Currently, there are about 10 million online brokerage accounts in the U.S.," explains Mike Anderson, Ameritrade vice president of investor and public relations. "Research reports we read from Forrester Research, Gomez, Jupiter Communications and various online analysts all say that by 2003, there will be about 25 million online brokerage accounts. The reason we are tripling our advertising is that we feel now is the time to participate in the growth of the online industry. If we wait, we may miss it."

"Cable builds brand awareness... and because we track everything that comes in the door, we know that it does so cost-efficiently."

—Tim Smith,
Manager of
Integrated Media,
Ameritrade

Talk to the dead.
Run with aliens.
Disappear.

» | (All from the comfort of your couch.)



John Edward

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Farscape

What TV Guide calls "the best science fiction series of the year." Fridays at 9pm ET.



Invisible Man

A classic update for the 21st century. He's the best new character you WON'T see on TV. Disappearing in June. Fridays at 8 pm ET.

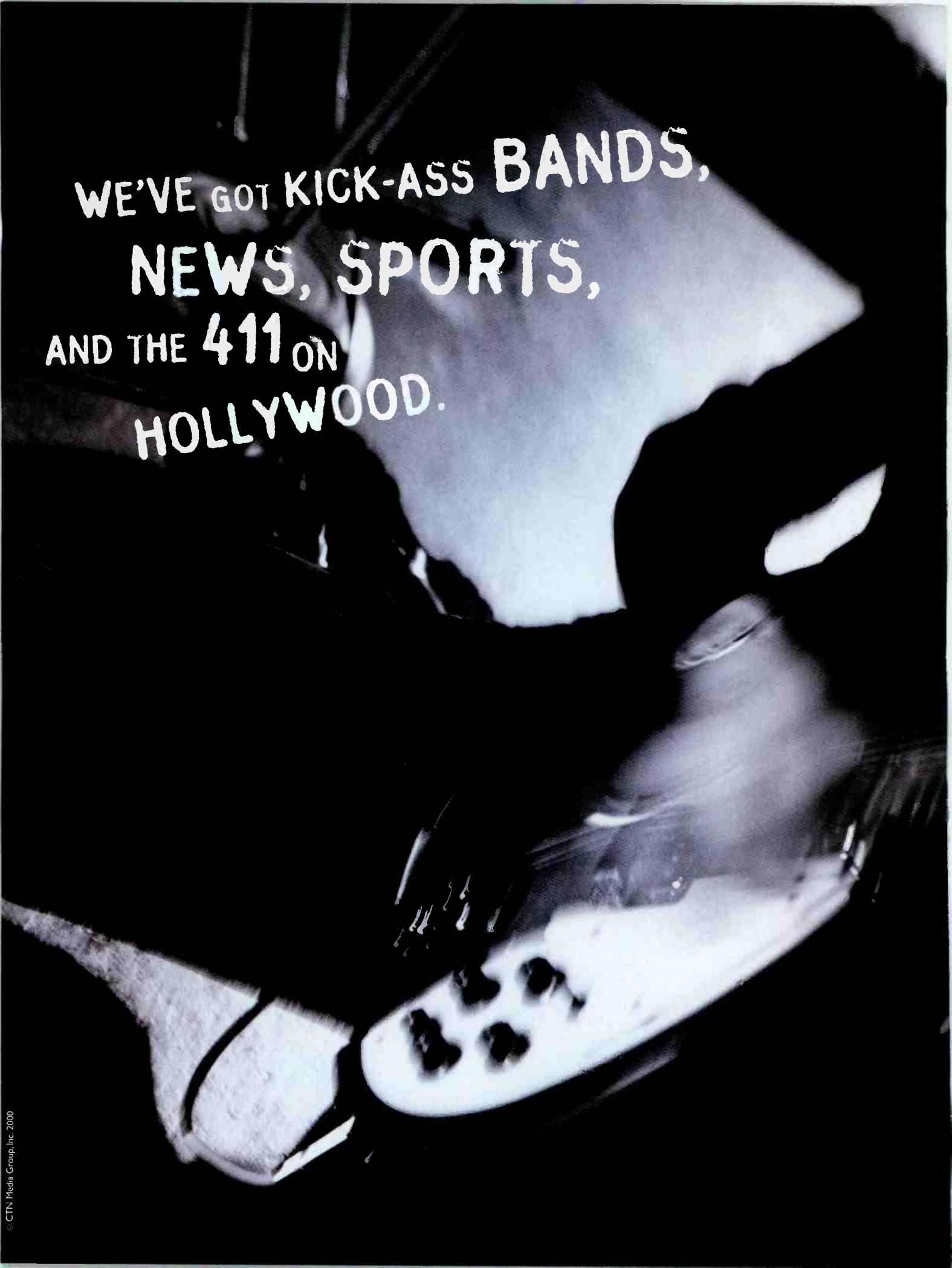


Frank Herbert's Dune

SCI FI's true-to-the-novel epic mini-series features Academy Award-winner William Hurt. Sun, December 3rd - Tues, December 5th at 9pm ET.

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**COLLEGE
TELEVISION
NETWORK**

MUSIC

NEWS

SPORTS

ENTERTAINMENT

A CTN Media Group, Inc. Company

Keeping Ahead Of The Curve

A creative approach to development—and marketing—has put Trendmasters in the toy industry's big leagues

As the 1998 hit film *Independence Day* was being readied for its debut in theaters, most major toy manufacturers were running the other way, convinced the movie lacked the kinds of heroes and bad guys that can inspire big-selling toys. Months later, those same manufacturers watched in surprise as kids cleaned store shelves of 14-inch-high aliens that had been licensed from the film. When a child walked by one of the toys, even while it was still in its box, it popped open to reveal a smaller, posable alien just the right size for imaginative play.

The perpetrator of this coup, which netted \$15 million in sales, was St. Louis-based Trendmasters, a 10-year-old company that has made a business of similar end runs.

Even its approach to advertising is unusual: The same people who dream up new

toys write and produce the company's TV commercials, hiring outside directors to come in and supervise the filming. When it comes to getting the message out to kids, it buys media that reach the broadest spectrum, putting cable at the top of its list.

"We are a creative communications company," explains DeWayne Booker, Trendmasters senior vice president of marketing. "We have a sense of the trends as they are emerging and we develop merchandise to meet them. We try to anticipate the future needs of the market. It's riskier doing business this way, but there's a bigger payload if we turn out to be right."

Breakthrough toys have included Godzilla and Tarzan action figures, plus Star Castles, a line of play sets that has grossed \$150 million so far. This spring, the company is introducing a water gun that shoots more wet stuff further than competitors and carries in its stream a beam of light that flashes when it hits its target.

The company has also created video games and produced two animated TV series, *War Planets* and the CGI version of *Voltron*. "We are a completely vertical toy company, like none other," Booker says. "We create impressions. The idea is to make an impact."

In its advertising, Trendmasters puts the spotlight on the toy rather than the company's image and tends to focus on showing kids how its playthings work. "You don't tell kids anything," Booker says, "but you'd better show them something that they're interested in. Too much teaching and preaching goes on in the name of advertising."

The company pioneered try-me-in-the-box packaging that enables kids to turn a toy on even while it's still in its box on the store





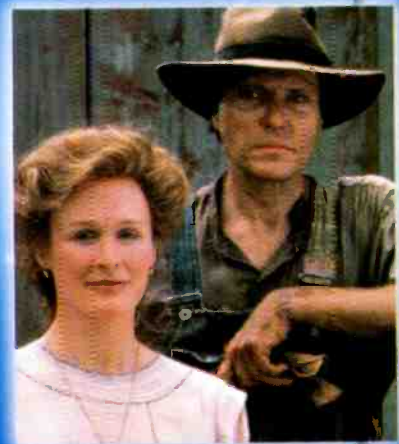
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Keeping Ahead Of The Curve

shelf. To get kids into stores in the first place, it buys a combination of TV and print, relying most heavily on cable and doing afternoon and weekend buys on broadcast networks and in syndication.

ABC, Fox and the WB are the only broadcast networks that really program to kids, explains Shelly Hirsch, chief executive officer at Summit Media Group, which handles media buying for Trendmasters. ABC airs a Saturday-morning kids block plus a couple of Friday-night prime-time shows that appeal in part to kids, while Fox and WB air three hours a day, Monday through Friday, plus Saturday blocks. "None of that really matches up to cable, where at least four dedicated channels air kids programming from 6 a.m. to 8 p.m. daily," Hirsch says.

In fact, because it has four networks dedicated to programming to young viewers—Nickelodeon, Cartoon Network, Fox Family Channel and the new Toon Disney—cable has become a kids destination, Hirsch says. "Right now, cable is responsible for a majority of kids rating points."

Booker adds that with Fox Kids and Kids WB heavy on boy-skewing action programming, cable's kids networks tend to offer a broader audience.

"They have more of the children we want to communicate with," he says. "We need to reach both boys and girls and we need all age ranges."

Trendmasters reinforces its national TV buys with spot-TV time in the top 30 markets. "There are more retail outlets in bigger markets than there are in smaller markets," Hirsch says. "We believe you need more voice where there's more opportunity."

The local buys, which include spot cable, also give Trendmasters access to shows it can't buy on national TV. "We had a product that was associated with one of

the wrestling federations, but we couldn't advertise it in the competing federation's shows because of exclusivity arrangements they've made with the networks," Hirsch



says. "But we can buy time in those shows on local stations and cable operators. This gives us access to an audience we wouldn't ordinarily be able to reach."

Backing up the TV campaigns are buys in *Disney Adventure*, *Sports Illustrated for Kids* and *Nickelodeon* magazines. "With certain products, if you mix in another medium, you take the campaign that much further," Hirsch says.

Reaching a broad kids audience grows more important as kids nationwide spend less time in front of the tube and more of it playing video and computer games or on the Internet, Booker says. "Cable, kids and toys are made for each other. That's probably more the case than with most other combinations of media, demographics and products."

In the end, Trendmasters' business is to entertain. "If you entertain people, the money will come," Booker says. "Cable TV is the best place to go and talk to children. Cartoon and Nick have a significant audience. Children go there to be entertained."

"Cable TV is the best place to go and talk to children."

—DeWayne Booker,
Senior Vice President
of Marketing,
Trendmasters

**RIGHT NOW OUR VIEWERS
ARE SITTING IN THEIR
BIG FANCY CORNER OFFICES,
WISHING THEY WERE
SOMEWHERE ELSE.**

**BET YOUR TRAVEL CLIENTS CAN
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*Source: Nielsen Media Research, PNF, Primetime Monday-Sunday 8p-11p, 4Q98-3Q99 Broadcast season. Adults 18+ VPVH among \$50k+/1 college, \$50k+POM, 4+ years college, HHI \$60K+, HHI \$75K+. Subject to qualification upon request. Bravo is a registered service mark of Bravo Company. All rights reserved. © 2000 Bravo Company.

Segmenting The Message

McDonald's has intensified its efforts at marketing to key consumer groups

If African Americans begin to suspect that McDonald's is paying more attention to them this year, they won't be wrong. The fast-food giant, which counts black consumers as 15 percent of its total customer base, has long aimed several major promotions and advertising campaigns at this segment of the population each year. What's different now is that the campaigns are coordinated under a single, yearlong umbrella effort.

"This is the first time we've had a full complement of initiatives that speak to this consumer," explains Brenda Turner, director of African American consumer marketing for McDonald's. "We've had terrific programs across the year, but never this umbrella approach. We wanted to make sure we are saluting and supporting the communities in which we operate. It took not just more initiatives but more exciting and unique events that are highly relevant for this consumer."



The African American marketing effort began in January with a salute to Martin Luther King as a key figure in American history. In mid-February, teaser ads began to appear for a sweepstakes that will send four winning families to a vacation in Kenya. A June campaign will celebrate Black Music Month, and in August and September, another effort kicks off, talking about African American heritage and contributions to America.

Along with this umbrella effort, McDonald's is reaching out to African Americans with targeted promotions designed to raise the profile of key general-market campaigns. The first of these began with one of McDonald's most successful annual promotions, Monopoly, which rewards two top winners with \$1 million and presents other winners with cars, trips, games and free meals. Consumers play Monopoly primarily by removing little tags attached to the wrappers of Big Macs or other menu items that McDonald's is trying to promote. Park Place nets the top prize, while other locations yield lesser prizes.

Three days before Monopoly play began in late March, McDonald's promoted the game to African Americans on cable channel BET's celebrity-driven talk show, *Live From LA*. On each of four consecutive nights, *Live* host Michael Colyar picked a different property card from the Monopoly game, announcing it on the air. Viewers wrote down all four properties and sent them in to enter a drawing to win a trip to Jamaica.

Once Monopoly play began, BET telecast an episode of its video show, *Hits From the Street*, from a McDonald's restaurant where people were playing the game.

*To the feast of life,
our viewers bring very
adventurous palettes.*

Our viewers have a healthy appetite for life's delicacies. They love to travel, drive nice cars and dine out. And with the food revolution that's sweeping the country these days, we're helping to satisfy their cravings. Food Network has the second highest cable network concentration of A25-54 with household incomes of \$75K+.* Which makes them a mouth-watering prospect.



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*SOURCE: NIELSEN PERSONAL NAD FACILITY, (9/27-12/26/99)
VPVH RANK BASED ON FOOD NETWORK'S PRIMETIME (M-F 7P-1A; S/S 8P-1A)
QUALIFICATIONS AVAILABLE UPON REQUEST

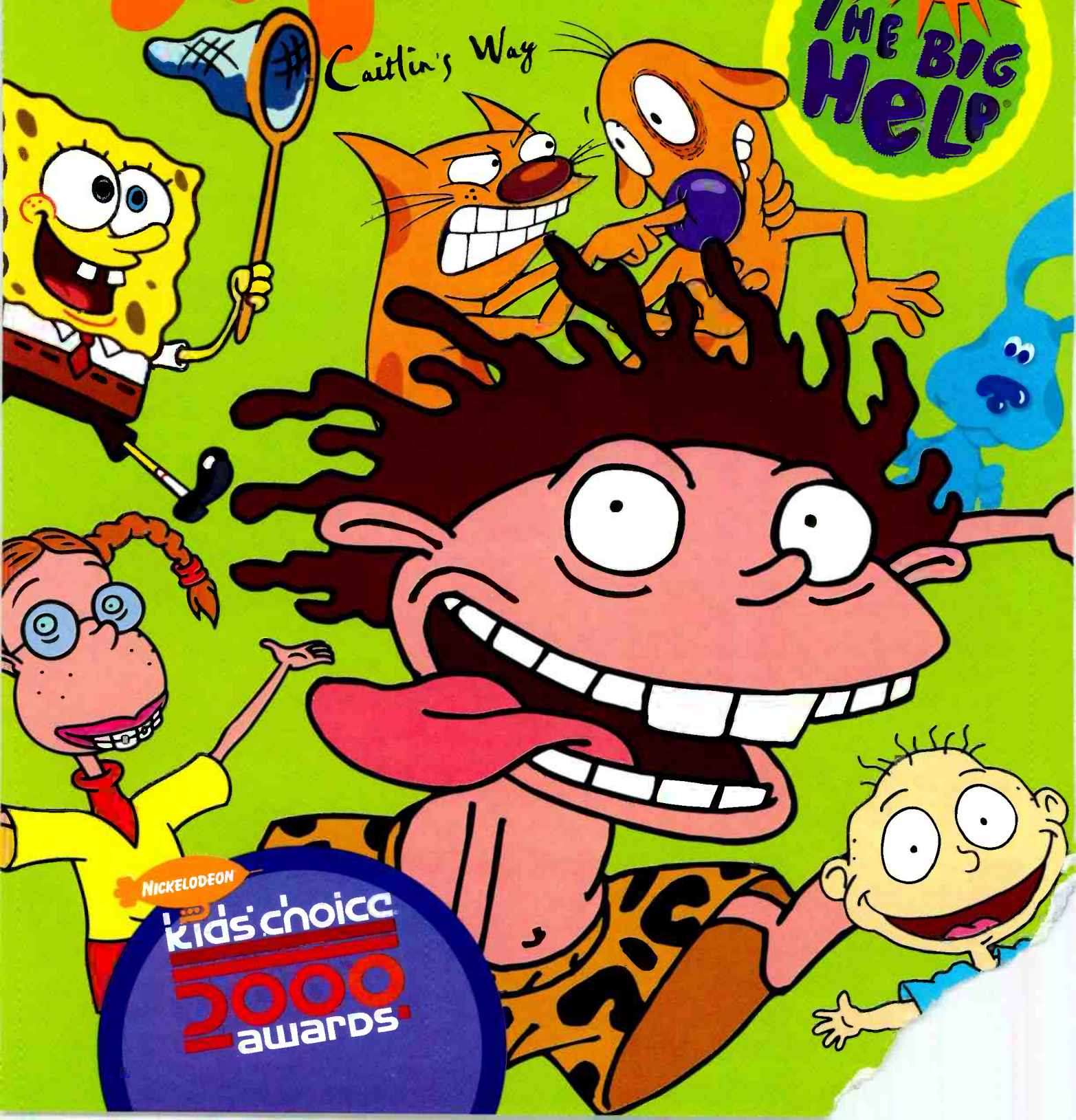
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NICKELODEON
THE BIG HELP

Caitlin's Way



NICKELODEON

... kids' choice
2000
awards.

cause of GRP envy.

How does our industry measure success?

GRPs, reach, delivery—and Nick leads the pack. Nick consistently delivers the core demographic, kids 2-11, in every category that counts. But we don't stop there.

How does Nickelodeon, the #1 kids network measure success?

Delivering the smartest, most irreverent and original programming in the universe. It's not about one program that's here today and gone tomorrow. And it's not about violence. It's about putting kids first.

That's why we don't just deliver an audience, we deliver a nation.



* Source: Nielsen, 12/27/99 - 3/26/00, competitive kids programming. Cartoon Network Total Day: Mon-Sun 6a-11p. Nick Primetime: Sun-Fri, 8p-9p/Sat, 8p-10p. Broadcast Primetime: Mon-Sat 8p-11p/Sun 7p-11p. Subject to qualifications available upon request. © 2000 Viacom International Inc.

Segmenting The Message

BET's involvement in Monopoly is designed in part to give the game a hipper image, particularly among young people, Turner says.

Along with the promotions it has designed for Monopoly, BET plays a big role in delivering McDonald's advertising to African Americans all year long. "Cable becomes a very important part of our TV mix because most targeted syndicated properties run on weekends and in late fringe," says Mary Kay Eschbach, U.S. media director for McDonald's. "Cable allows us to be day-and-date specific with our advertising. For a company in the retail business, that's critically important."

BET accounts for a majority targeted the gross rating points McDonald's buys on TV to reach African Americans, Eschbach says. McDonald's has also intensified its efforts at marketing to Hispanics, who make up another 15 percent of its customer base. "It actually allows us to expand our reach over targeted syndicated shows, and there's a diversity of dayparts and programs on a daily basis. This allows us to reach different age groups and targets."

Through BET, McDonald's took an integrated media approach to promoting its Passport to Kenya sweepstakes. In addition to buying time on BET, McDonald's bought space in *BET Weekend* magazine, which is distributed via newspapers in the top African American markets. Consumers could find entry blanks to the sweepstakes in the magazine, and BET.com carried banner ads and a link to McDonald's Web site, where consumers could get more information about the promotion.

The Web links are a key part of the Passport to Kenya campaign because Microsoft, which is partnering in the promotion, is giving away 500 Encarta Africana CD-ROM encyclopedias to third-prize winners. "African Americans are major purchasers of hardware and software

products," Turner says. "It's important for us to tap into this resource."

McDonald's marketing seeks to "speak to African Americans where they live," Turner says. "We want to recognize African American contributions to our society and support future contributions."



Eschbach says "McDonald's has also intensified its efforts at marketing to Hispanics, who make up another 15 percent of its consumer base". In addition to an ongoing advertising campaign targeting this community, the company supports its general-market promotions with spots specifically aimed at boosting Latino participation.

"We buy Galavision for all of our events," Eschbach says. "It extends our reach, particularly among younger people and men."

Galavision has "a variety of programming, including lots of sports and music, as well as some bi-lingual shows, that allows us to speak to those hard-to-reach targets," Eschbach says. "McDonald's is doing bigger and better things to reach both African Americans and Hispanics with campaigns designed to be very specific to them. Both communities are incredibly important to us."

"Cable allows us to be day-and-date specific. For a company in the retail business, that's critically important."

—Mary Kay Eschbach,
U.S. Media Director,
McDonald's

**Four guys sit around and discuss
things like, uh, the plot.**



**Movie Lounge
Saturday nights.**

**In the Superstation's newest franchise,
four celebrities exchange witty movie banter.
Eight thumbs up.**

It's your world. We're just programming it.

TBSSuperstation.com

TBS
SUPERSTATION



Riding The Crest Of A Wave

Circuit City has capitalized on the rise of digital technology to wire up its leading role in consumer electronics retailing

The U.S. consumer electronics industry, in the doldrums only three years ago due to a lack of new products, has jumped back into high gear, in large part because of a single word: digital. A whole range of new offerings, from satellite TV and digital video disks to digital cameras, high-speed modems and personal video recorders, has drawn consumers back into stores and sent the stocks of consumer electronics retailers into an upward swing.

Circuit City, a leader in this industry with \$10.6 billion in sales last year, has zeroed in on the rush to digital, branding itself as the place where consumers can get the help they need in figuring which products are best for them. "The digital

world is exploding and will continue to explode," explains Circuit City media director Carol Fuller. "Our advertising lets consumers know that we are the place where they can learn about and see live demonstrations of the newest digital technology. We can do that with the highly trained sales counselors we provide."

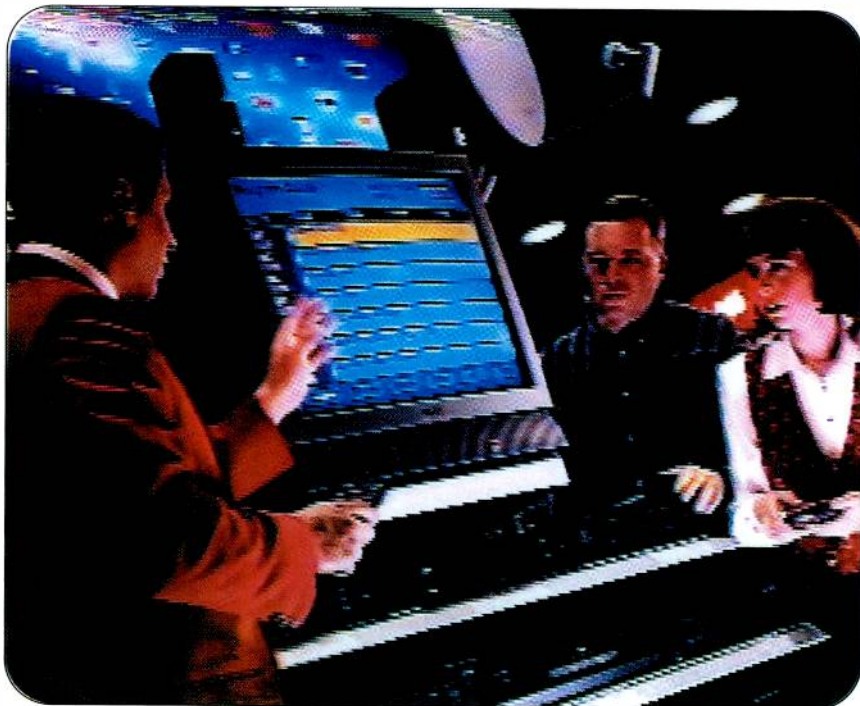
With 571 superstores and 45 mall-based Circuit City Express stores, the retailer has more outlets than any of its competitors. It is one of the top five newspaper advertisers in the U.S., with buys that include weekly freestanding inserts. Its TV presence was mainly in national spot until the latter half of the 1990s, when it began adding sports events on the broadcast networks. Not long after that, it expanded its use of national TV, including cable. "We went into cable primarily to expand our reach over the fragmented viewing situation that we're faced with," Fuller says. "There are so many choices today for viewers, you can't confine your TV buys to broadcast."

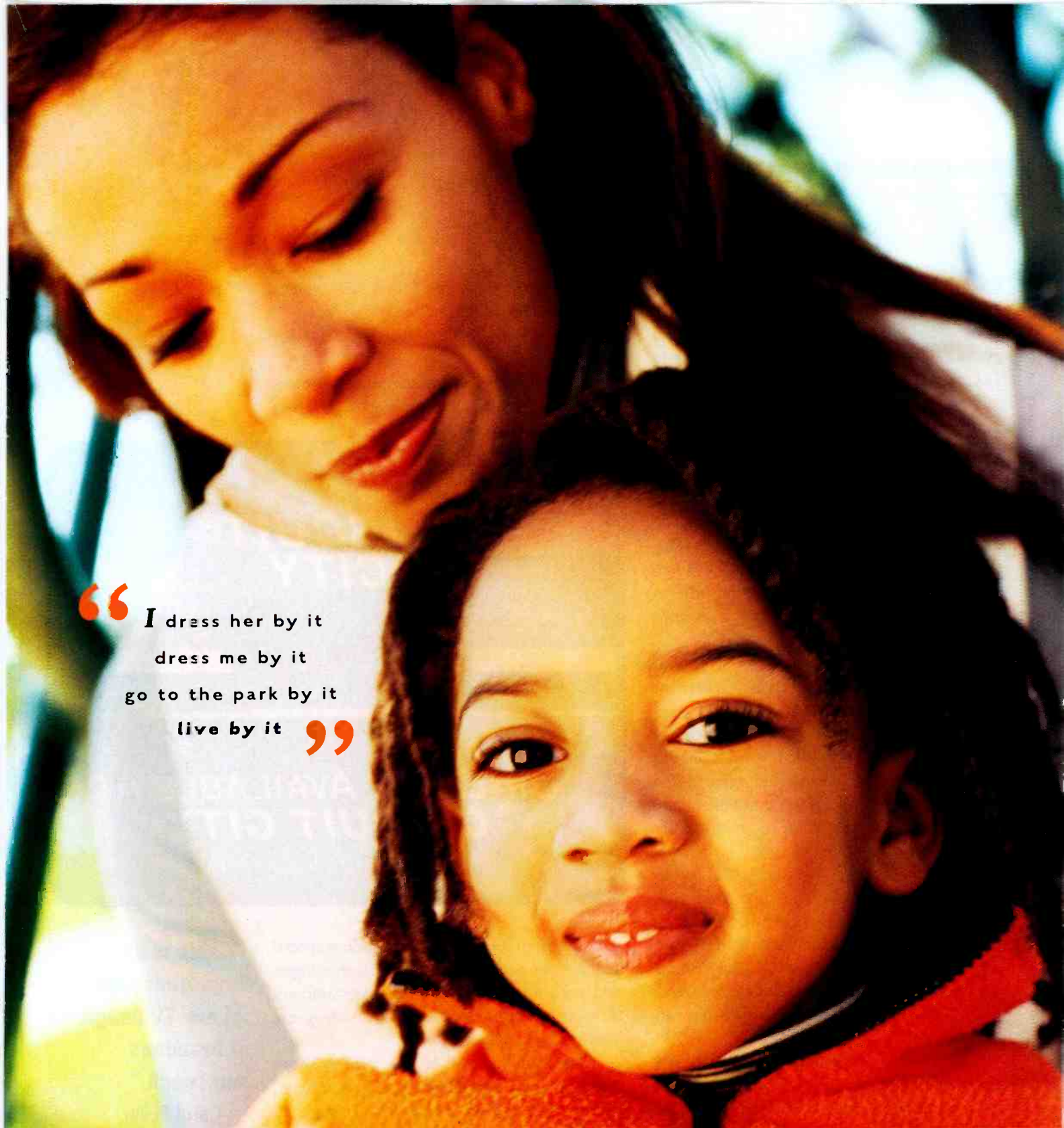
Circuit City was also attracted to the programming options available on cable.

"I would have to be honest and say we like the programming on cable," she says. "There are a lot of sports and there are more family-oriented programs."

The consumer-electronics giant has its biggest presence on ESPN, TBS, TNT and Discovery, Fuller says, and it also buys time on Comedy Central, E! Entertainment Television, Lifetime, USA, CNN Headline News, Sci-Fi, TLC and Animal Planet.

To raise its profile even more, it takes advantage of cable network promotions. "We did a lot of promotions last year," Fuller says.





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dress me by it
go to the park by it
live by it ”**

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Starting in August, connect with
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Riding The Crest Of A Wave

Circuit City participated in USA Networks' Journey Down Under sweepstakes, which gave away an Australian vacation while promoting a miniseries. It also took part in TLC's annual Adrenaline Rush Hour sweepstakes, which promotes one of the network's more popular weekly series and gives away a trip. It helped sponsor sweepstakes tied to TBS' annual James Bond movie marathon, Nascar racing on TBS and the release of the movie *The Bachelor*, in conjunction with TBS and TNT's NBA coverage. The latter promotion gave away an Ultimate Bachelor Sports Weekend trip to the NBA All-Star Game in San Francisco to its top winner.

"These promotions get us a lot of exposure," Fuller says. "They create excitement on the air and in the store."

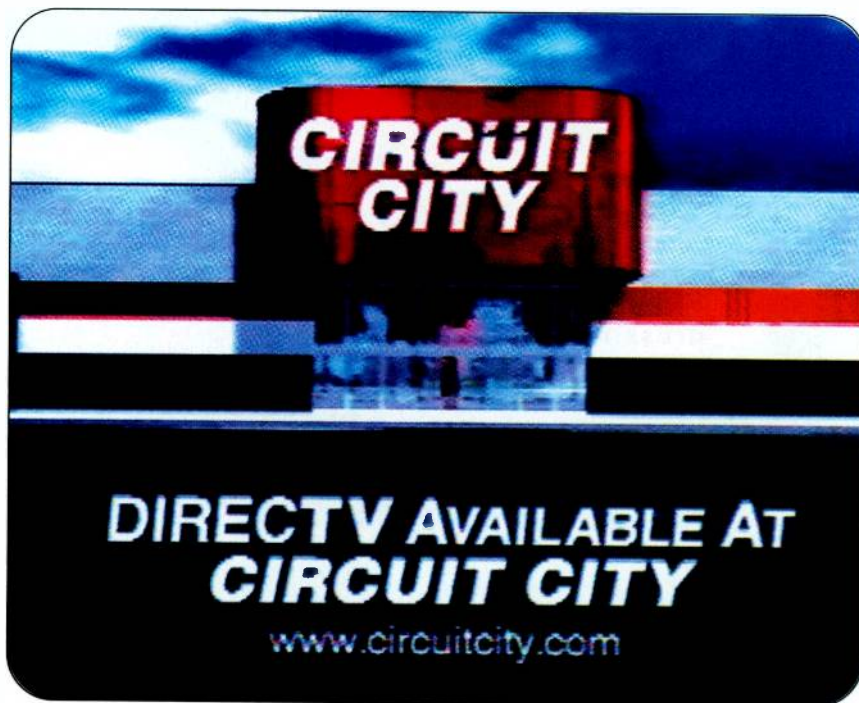
With an in-house ad agency that includes 58 media professionals, Circuit City is able to meet the challenge of negotiating a media schedule that best meets its needs, Fuller says. "We purchase our television more efficiently and effectively in-house than any ad agency could ever do it for us," Fuller says. "It used to be pretty easy to buy television a long time ago when there were three networks and all the viewers were there, but we don't have that luxury anymore. It takes a lot of analysis and competitiveness. It's a big challenge for buyers today to come up with the right plan that will drive business.

"If you ask five different buyers to put together a media plan, all five will come back with completely different plans," Fuller continues. "All five may be good, but they'll each have different strategies. There are so many choices that it makes our job a little more difficult to make sure we're still getting the eyeballs."

If annual growth is any indicator of how well Circuit City is doing at reaching those eyeballs, then its in-house agency is right on

target. For the fiscal year ended Feb. 29, total sales for Circuit City Stores Inc. rose 17 percent, to \$12.62 billion from \$10.80 billion in fiscal 1999.

The company expects to open as many as 25 new superstores before March 2001 and



remodel 30 to 35 existing ones, adding special displays for demonstrating new technologies and expanding selections of entertainment software, computer software and videogame hardware and software.

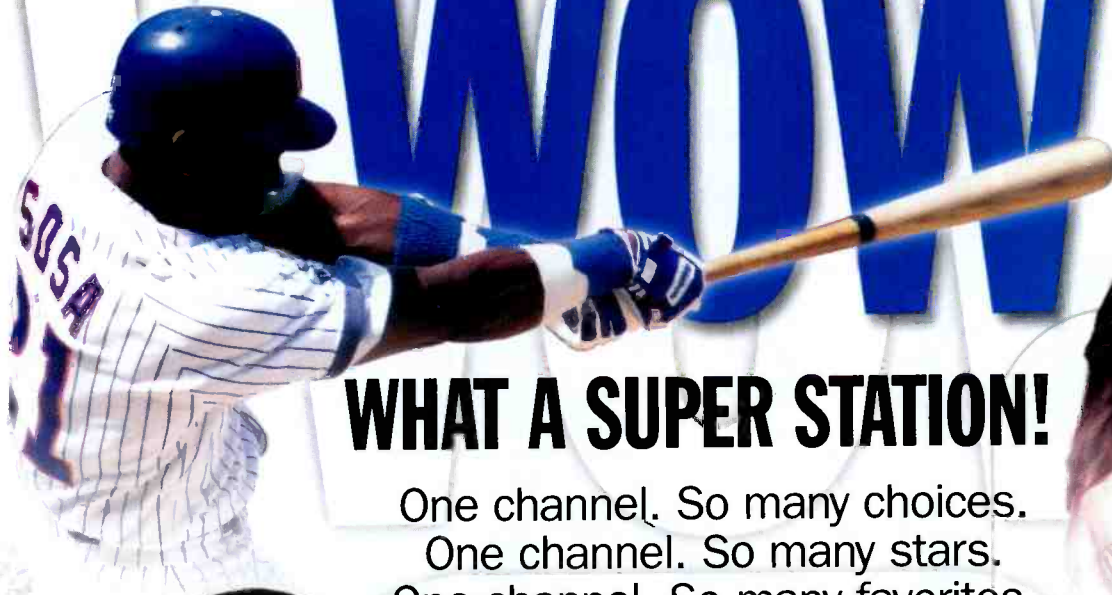
The company will launch a new image campaign in May and anticipates continued strong sales growth during the coming 12 months. It also expects to continue its relationship with cable.

"Cable is an important part of our TV usage," Fuller says. "It broadens our reach. Viewers have a lot of choices out there today. The fact is, a lot of viewers aren't as loyal to broadcast TV as they were ten years ago."

"Cable is an important part of our TV usage. It broadens our reach."

—Carol Fuller,
Media Director,
Circuit City

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One channel. So many stars.
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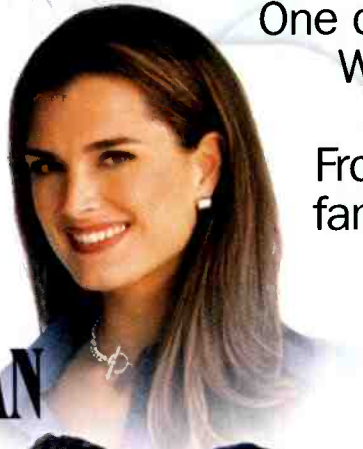
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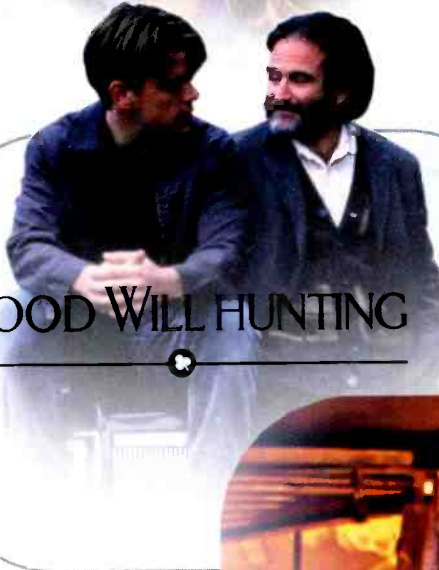
WGN

entertaining
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SUDDENLY
SUSAN



GOOD WILL HUNTING

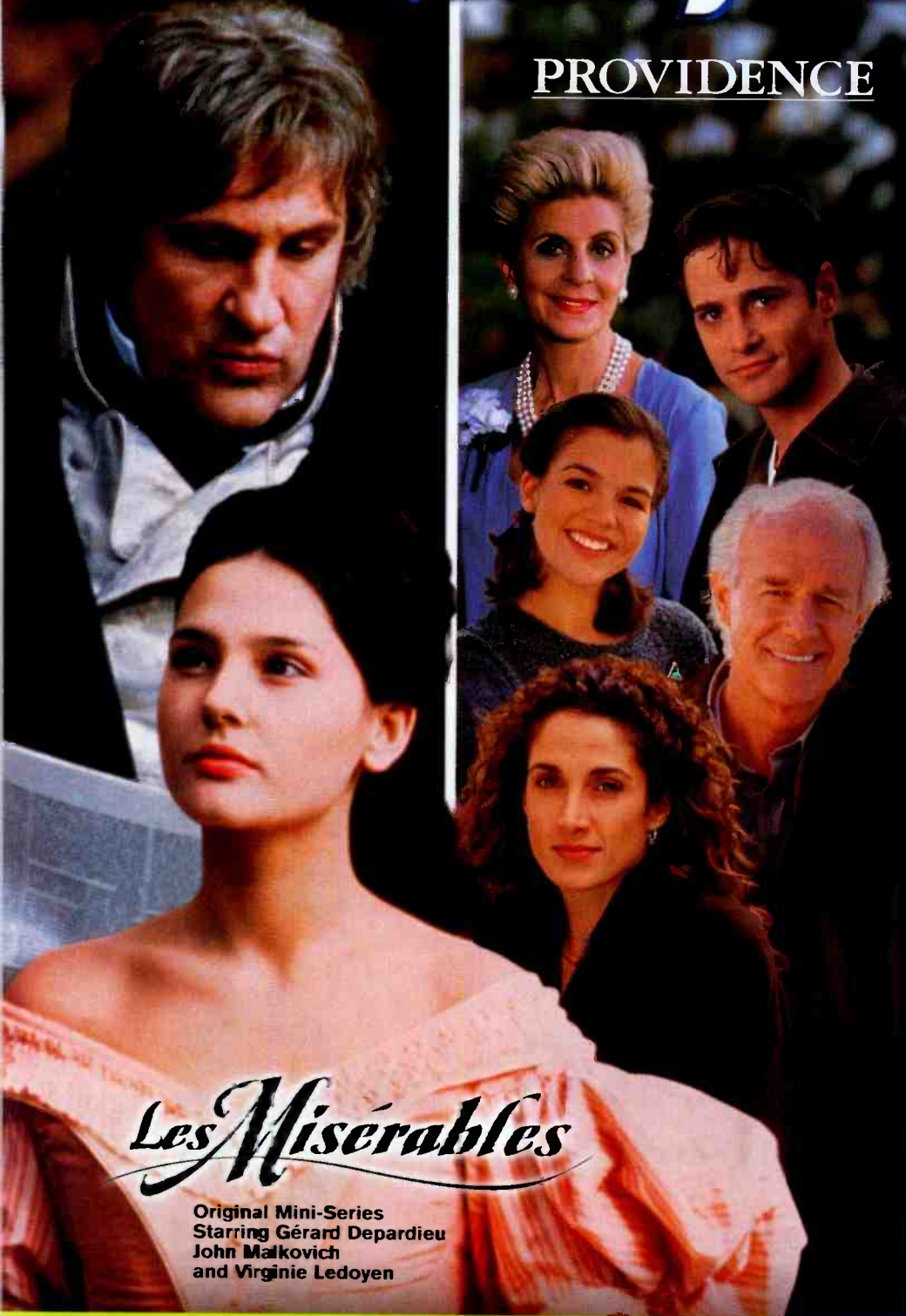


7th HEAVEN



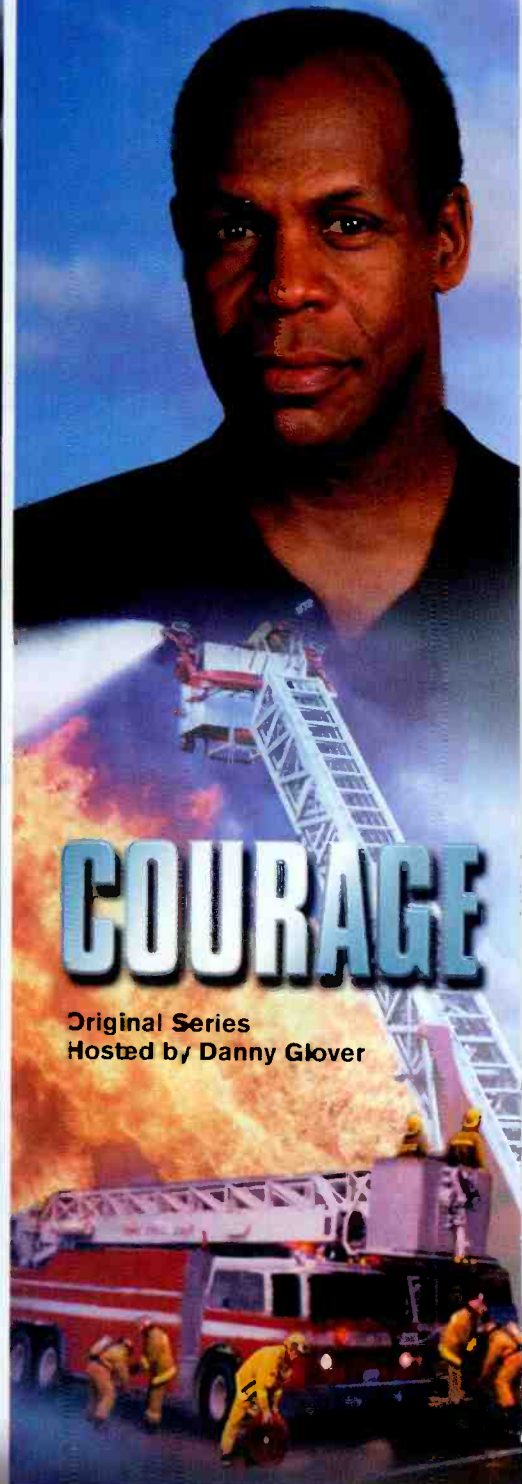
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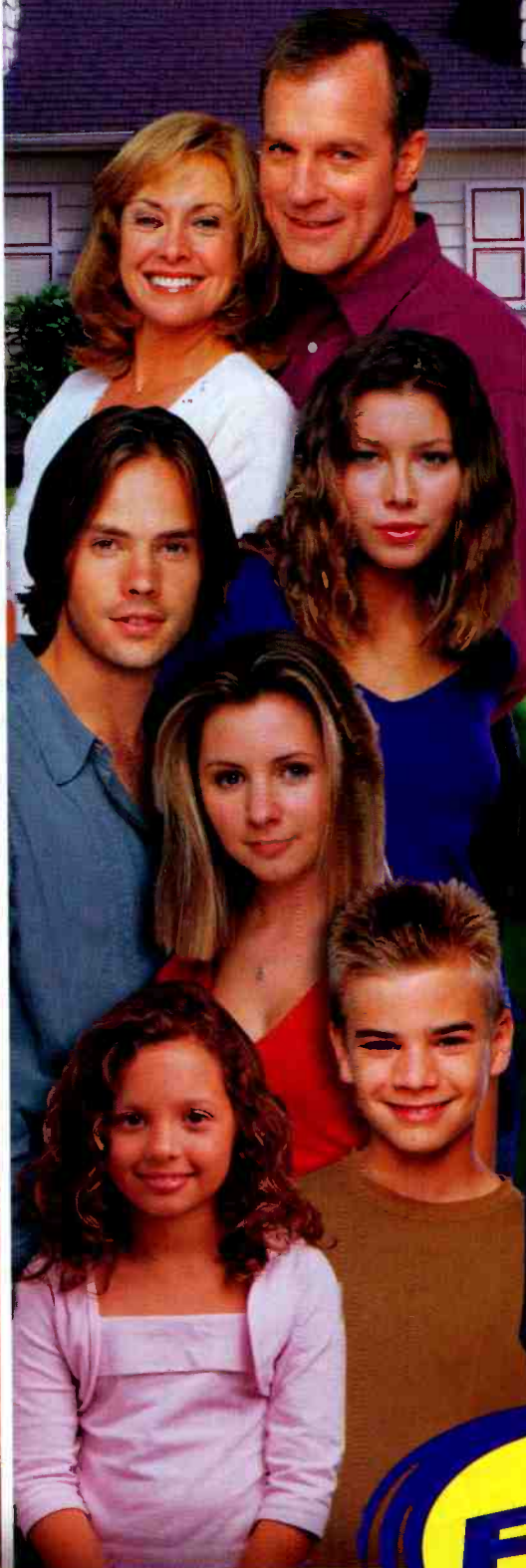
Original Series
Hosted by Danny Glover

**The Best Original and Contemporary
Family Entertainment**

early
EDITION

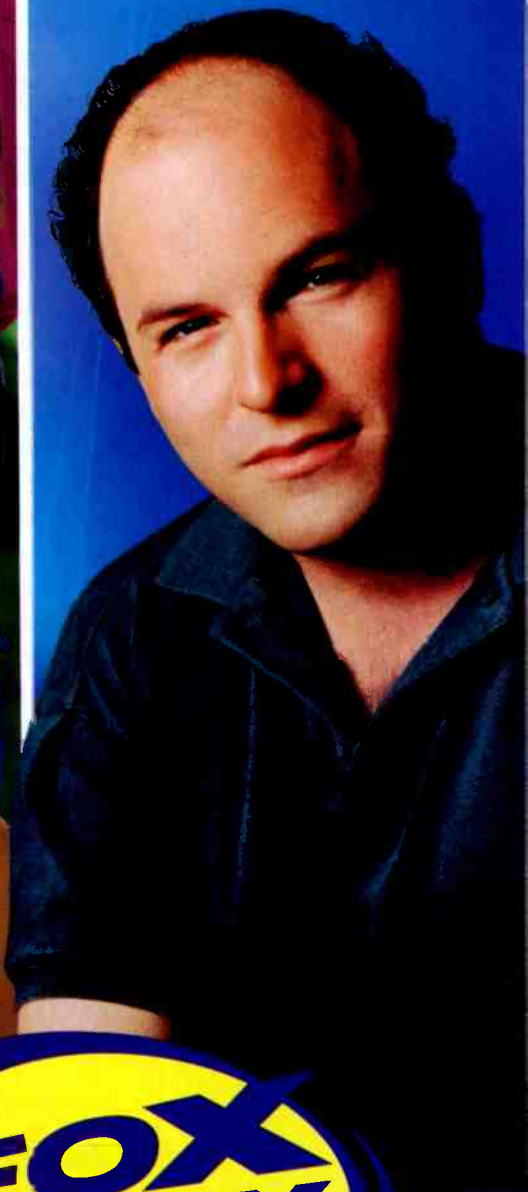
Starring Kyle Chandler

7th Heaven



Liquid
Soap

Original Series
from Jason Alexander



CHANNEL

Reaching Elite Decision Makers

Computer Associates began using TV last fall, making globally distributed cable networks a centerpiece of its campaign

A quarter-century after its founding, Computer Associate International has added television to its advertising repertoire. Last November, the software giant used the introduction of its new "Neugents...Software That Can Think" campaign to premiere spots on cable and broadcast networks in more than 165 countries.

The splashiest manifestation of this new media thrust occurred in March, when it co-sponsored Discovery Channel's globally telecast special *Raising the Mammoth*, which aired in prime time in 146 countries on the same day.

The world's largest provider of what it calls "mission-critical" business software, CA has applications on-site in 95 percent of all Fortune 500 corporations. It employs 18,000 people in 43 countries, and last year generated \$6.3 billion in revenue. Its products include e-business solutions, security software and enterprise management solutions.

For years, CA has used trade and business publications to communicate with customers about its products. When it developed Neugents, revolutionary neural networking predictive technology, its marketing team knew they had a product with benefits that could be effectively explained in a 30-second TV spot. CA was also attracted by the ability to disseminate a single message globally at the same time, says Michael Paradiso, CA's worldwide media director.

Neugents has the capability to learn and accumulate knowledge and apply that knowledge to new situations, Paradiso says. "Through a combination of observations and pattern recognition, neural networks can learn and draw conclusions. On the job, Neugents continually analyze computer systems operations and make predictions, often quickly enabling corrections to problems before they occur."

For example, Neugents might red-flag a trend such as the arrival of a large volume of junk or other unsolicited e-mail, every day at the same time. If the software concludes a system crash is imminent, it will generate an alert, urging IT managers to tell system users to clear out piled-up cyber debris.

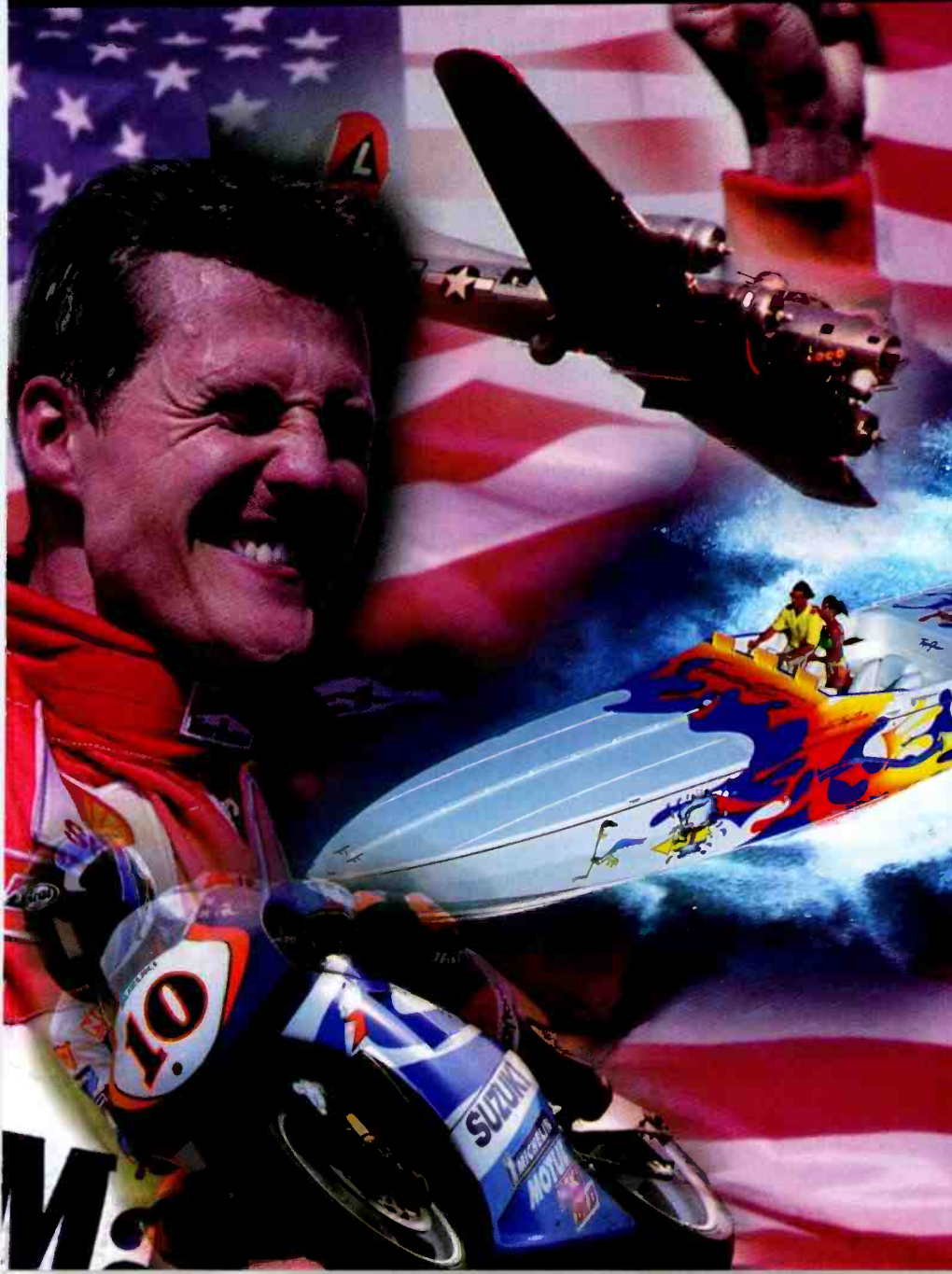
It is a product Paradiso says "has universal appeal, and is one whose importance is quickly grasped."

There are nearly 40 million decision makers, about half of them in the U.S., who are responsible for acquiring IT products for their corporations, or who are in a position to influence those purchases, Paradiso says. In addition, "there are many people who might not be peak IT decision makers now but who may well reach that plateau within five years. CA wants to make them familiar with what our solutions can do, for them and their companies."

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Software that can think.

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Reaching Elite Decision Makers

Starting last fall, Computer Associates launched a \$25 million ad campaign. Cable buys included Discovery Channel, TLC, CNBC, MSNBC and CNN. In all cases, Paradiso indicated, "pan-regional coverage—of entire continents or major geographic sectors—was critical to our placement choices."

In fact, he said, cable dominated CA's international promotions, with terrestrial stations being used mainly to fill in areas—such as France and Great Britain—where there now is low satellite and/or cable penetration.

CA primarily needs to reach very hard-to-reach chief executive officers, chief financial officers and others whose title initials start with a "C" and end with an "O," says Carmine Parisi, of New York City-based Initiative Media. "Its goal is to enhance brand familiarity."

Since software buying is a male-dominated field, CA focuses on shows targeting upscale 25 to 54-year-old men, including public affairs, news and adventure programs, and a small amount of sports.

"We've seen both survey results and a lot of anecdotal evidence that our campaign is moving CA from back-to-front-of-mind with many of the people we must reach," Paradiso says.

CA's participation in *Raising the Mammoth* included helping to fund the effort that ultimately led to unearthing the frozen creature in Siberia. During the telecast, screen prompts frequently told viewers they could get more information about the expedition on discovery.com, where CA also had a big presence. The advertiser also had spots in an in-flight news feature shown on United Airlines; mentions in spots promoting *Mammoth* in each country where it was set to air and inclusion in posters, point-of-purchase material, and merchandise in U.S.-based Discovery Channel stores.

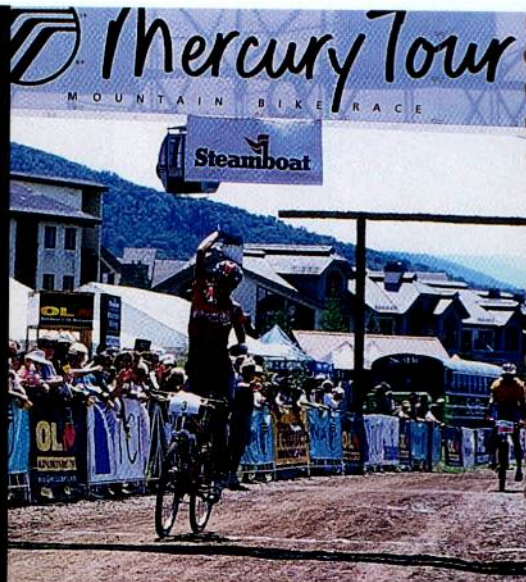
The show ran eight times in the U.S., capturing a cumulative 18 rating. Its 7.8 household rating for the initial showing "made it the most-watched non-sporting event ever to air on cable," says Lisa Fischer, Discovery Communications national sales manager.

Cable offers "cost-effective access to a critical executive niche, one we could afford to target with significant frequency," Paradiso says. "We're trying to hit an elusive target: viewers who'd prefer to watch informative programming during their limited viewing time. We're simply not going to reach them via broadcast-network sitcoms."

"We're trying to hit an elusive target: viewers who'd prefer to watch informative programming during their limited viewing time. We're simply not going to reach them via broadcast-network sitcoms."

—Michael Paradiso,
Worldwide
Media Director,
Computer Associates
International

OUR AUDIENCE
DOES MORE
THAN WATCH TV.
THAT'S WHY WE
OFFER ADVERTISERS
MORE THAN
COMMERCIALS.



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Breaking Through With An Idea

A cable schedule significantly boosted the reach and effectiveness of Cigna's Power of Caring Campaign

Cigna knew it was onto something last year when it got back the results of a study on the effectiveness of its advertising. Its new print campaign, built around stories of celebrities who give back to their communities, had broken through big-time, scoring five times the recognition of its broadcast TV campaign.

The giant insurance and healthcare company moved immediately to revamp its TV approach, picking up the Power of Caring theme that had done so well in print. It also overhauled its media plan, substituting cable for broadcast. A year later, awareness of both the print and TV campaigns have gone up, while Cigna's reach has expanded by as much as 20 percent during key sales periods.

The Power of Caring campaign grew out of conversations that Cigna corporate marketing vice president Bob Rose had three years ago with sales reps at *Sports Illustrated*. "We didn't think we'd get people to read a Cigna ad unless it had a hook, so we began focusing on athletes who give back to the community," he recalls. Cigna's agency, DDB Worldwide, created the ads, convincing the marketer to expand beyond athletes and include other kinds of celebrities.

The print campaign backed up Cigna's existing TV effort, which featured voiceovers by Donald Sutherland and uplifting messages about Cigna services, utilizing emotionally powerful photography and music. "The TV campaign is designed to extend the concept of the program out to a broader business and consumer audience in a captivating, sincere way," explains Chris Hoopes, group media director at DDB Worldwide.

Once it had decided to adapt its TV campaign to pick up the Power of Caring theme, Rose and company turned to their media plan. "We found ourselves getting lost on broadcast," explains Rose. Cigna forged an exclusive, integrated media buy with Time Warner, covering cable networks, magazines and Web sites. "We found that cable is much more efficient and effective at reaching the audience we wanted," Rose says. "We had a lot more repeat messages to a more focused audience."

Time Warner's Turner Network Sales unit produced six Power of Caring vignettes to go with Cigna's TV spots. One showed how NFL linebacker Chris Spielman, whose wife suffered from breast cancer, dropped out of football and set up the Stephanie Spielman



Breaking Through With An Idea

Fund on breast cancer research. The others showed Mary Tyler Moore's work for the Juvenile Diabetes Foundation, Boomer Esiason's efforts to find a cure for his son's cystic fibrosis, and the work of Grant Hill, Chris Evert and Garth Brooks on behalf of other charities.

One-third of the campaign's spots feature Power of Caring profiles of the six athletes and performers, followed by Cigna ads; the rest focus on Cigna services such as life insurance, employee benefits, retirement and investment services and healthcare. The Power of Caring series ran exclusively on Time Warner's CNN, TBS, TNT, Headline News and CNN/SI from Sept. 13 through Nov. 15, as well as on its key Internet sites—including cnn.com, cnnfn.com and cnnsi.com. Print was confined to eight TW publications: *Time*, *Sports Illustrated*, *People*, *Fortune*, *Money*, *Health*, *Parenting* and *Life*.

"We had a broad, run-of-schedule package with the Time Warner networks—rather than specific program buys—but we asked for and got representation on programs such as *Larry King Live*, *Crossfire*, *Your Health*, *CNN Morning News* and *Money Week*," reports Rose.

In 1998, Power of Caring represented less than one-third of Cigna's \$18 million overall multimedia corporate advertising budget.

Last year, the insurer seriously reduced its broadcast network TV spend, allocating most of the money instead to cable and print and lowering its overall ad budget to \$15 million. Cigna had devoted 30.5 percent of its budget to Power of Caring in 1998, but it more than doubled that to 67 percent (\$10 million) in 1999.

"Our primary target was conscientious consumers—the person in your peer group you trust for advice on financial and health-related matters," Hoopes says. "We knew cable would reach a higher concentration of them than

national broadcast, at a lower cost. This particular cable partner was also effective in reaching our secondary target: the business audience."

"These spots broke through the clutter, and people remembered that it was Cigna



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advertising—whereas our [broadcast] network budget wasn't big enough to have that happen," Rose adds. "We saw a significant increase in awareness among consumers from both print and cable and learned that people who are aware of Cigna's advertising generally feel better toward the company."

Hoopes, Rose and Michael Teicher, Turner Broadcasting System senior vice president for global solutions, all believe that the Power of Caring campaign is successful because of the work of three strong partners. "This is a consummate example of the client, the agency and the media company working in lock-step with a single focused goal in mind," Teicher says. "The Power of Caring spots stand out in a cluttered environment because they absolutely appeal to people on an emotional level."

"These spots broke through the clutter, and people remembered that it was Cigna advertising. Our [broadcast] network budget wasn't big enough to have that happen,"
— Bob Rose,
Vice President,
Corporate Marketing'
Cigna



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Lifetime
Television for Women

*Source: Nielsen Lifetime subscriber projection 4/00.
**Source: 3/00 survey of 1000 women in cable households (Applied Research and Consulting).
***Source: 10/99 survey of 700 women in cable households (Keleman Associates).

Branding Leadership In The New Economy

**Cable plays
a big role
in Nortel
Networks'
ongoing dialogue
with business
decision makers**

The fast-growing telecommunications and online industries have triggered massive changes in the U.S. economy, sparking big increases in growth and productivity. As the new economy began to emerge, Nortel Networks decided to secure its leadership role as a global supplier of Internet and telecommunications equipment services and software.

It stepped up with a bold advertising campaign positioning it as a key architect of the new, high-performance Internet that's being built to handle rising volumes of information and e-commerce. A cornerstone of the \$100 million campaign is a cable media plan that keeps Nortel's message in front of its target audience—business decision makers—52 weeks a year.

The 1998 merger of Nortel and Bay Networks created the new Nortel Networks—a \$2-billion company serving clients in 150 countries. Its innovative ad campaign seeks to set up a dialogue about the Internet with the world, and centers around the theme, What Do You Want the Internet to Be?

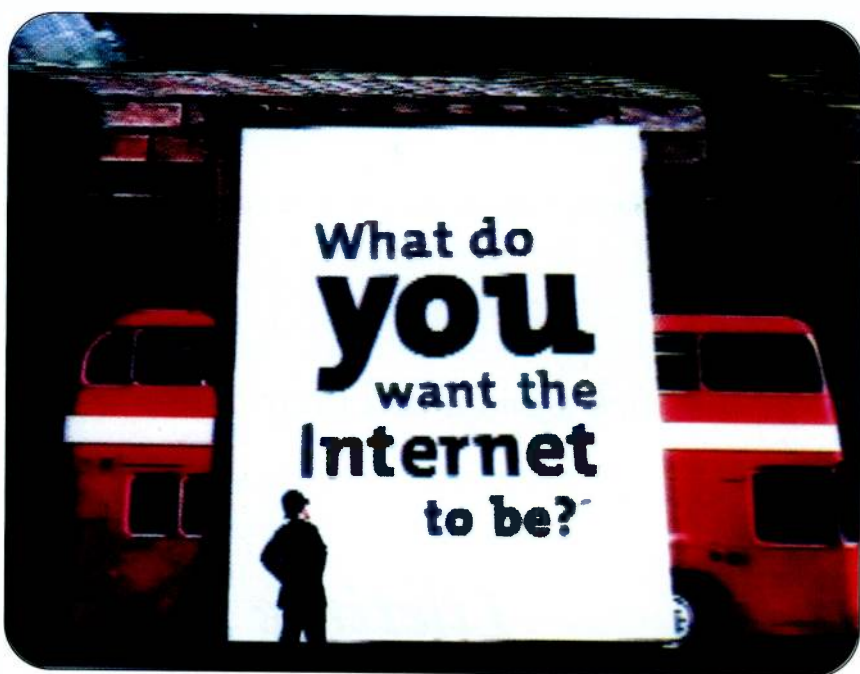
"We sought to clearly position Nortel as the company building the new high-performance Internet," explains Milan Bekich, Nortel Networks' vice president of global advertising, "and our other goal was to drive awareness and consideration of our brand."

Nortel launched the new campaign on October 23, 1999, during the World Series. "Nortel Networks is building the new high-performance Internet," a pair of spots said, "so tell us, what do you want it to be?"

Two months later, Nortel launched phase two of the campaign, a :30 and a :60 that provided answers such as: "Larger than life," "a new way of looking at things," "a second industrial revolution," "a customer magnet" and "a cash cow" (illustrated by a shot of a cow covered with dollar signs, sitting on a couch).

"This ad showed that the Internet hadn't yet met many people's expectations," Bekich says. "It showed that marketing should be a dialogue, not a monologue."

An aggressive print campaign had already begun to lay the groundwork for the "answer" part of the TV effort, kicking off in October with a series of ads in which more than 30 people explain what they want the Internet to be. They include Elton John ("A powerful ally in the global battle against AIDS"), Dallas Cowboys owner Jerry Jones ("A way to level the playing field and the competition"), Carlos Santana, Coretta Scott King, sprinter



Branding Leadership In The New Economy

Michael Johnson, astronaut Buzz Aldrin, author Kurt Vonnegut, designer Oscar de la Renta, a CEO, a teacher, a balloonist, a snowboarder and a spelling champion.

To win name recognition on the largest possible stage, Nortel punctuates its TV plan with broadcast network spots on high-profile sporting events such as the NHL (which it sponsors) and the NFL. To keep its message front and center with its target audience all the time, it uses cable. "New spots are launched big on broad, high-reach, high-rated programs, but cable allows a dialogue with our audience that continues throughout the year and helps us steadily increase awareness," explains Marc Wallen, associate director of national broadcast at TN Media.

Nortel's cable buy is very program-focused, Wallen adds. "We don't buy a lot of run-of-schedule and we are not trying to get reach and frequency. But we do look to buy opportunities and sponsorships."

Nortel is advertising on high-profile shows on cable networks such as A&E (*Biography* and *Investigative Reports*), ESPN (including a lot of NHL matches), the Weather Channel (drive-time programs) and Bloomberg TV.

The cable campaign's cornerstone for 2000, however, is a \$10 million global multi-platform deal with Time Warner, which includes cable, Internet and CNN Airport Network. The buy includes spots on CNN, CNNfn, CNN International, Headline News and CNN Airport Network, and involves banner ads on CNNfn.com.

Five days every week, Nortel sponsors a Tech Watch segment on CNN's highest-profile show, *Moneyline* (and running concurrently on CNN.com). During the business day, Nortel also sponsors a feature on CNN's and CNNfn's *In the Money*, dealing with e-commerce players. And on CNN International it sponsors regionally appropriate vignettes in Asia, Europe and Latin America, five days a week, 52 weeks a year.

"Cable is the critical component in our overall mix," Bekich says. "The relevant, high-quality programming we go after gives us a unique, meaningful chance to showcase our message for our target audience. By its



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demographics, cable has the ability to target our audience better than broadcast. We track the effectiveness of our advertising, and then we dial the media mix as we go. With this campaign, unaided awareness has steadily risen from single digits in March 1999 to the middle teens now. I foresee cable continuing to be germane for us, especially in the global marketplace."

Michael Teicher, senior vice president, global client solutions, for Turner Broadcasting Sales, points out that CNN International, which is available to more than a billion viewers in 200 countries, delivers Nortel's message to the 150 countries in which it does business.

"We are just at the beginning of rolling out our campaign," Bekich concludes. "There is plenty more in store. We are very excited about the momentum it is building in the marketplace and by the reactions from our customers and their customers."

"I foresee cable continuing to be germane for us, especially in the global marketplace"

**—Milan Bekich,
Vice President of
Global Advertising,
Nortel Networks**

On Cable DataTrack

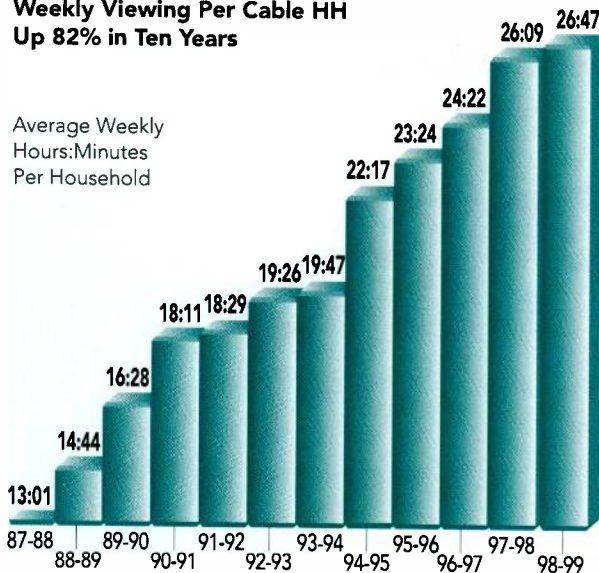
Usage, Viewing and Upfront Sales

(As published in the Cabletelevision Advertising Bureau's 2000 Cable TV Facts)

Viewing To Ad-Supported Cable Still Growing: Mon-Sun 24 Hours

Weekly Viewing Per Cable HH
Up 82% in Ten Years

Average Weekly
Hours:Minutes
Per Household

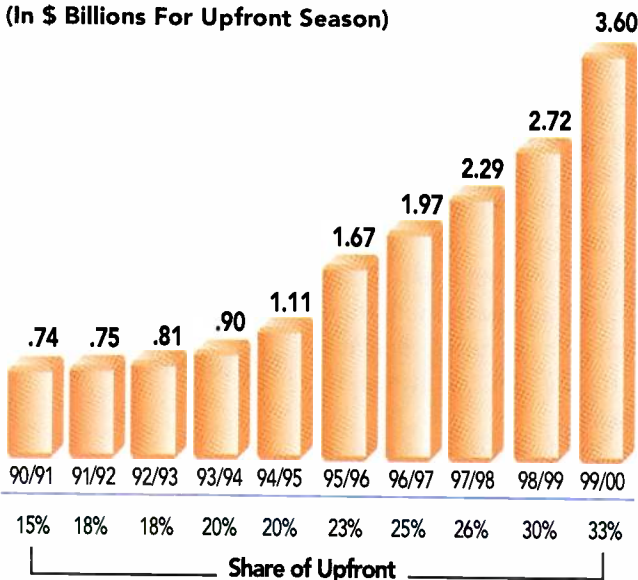


Note: 98-99 represents viewing to ad-supported cable within cable plus homes. All other years are basic cable within wired cable homes.

Source: NHI Quarterly NCAR, various B/C years. (Tuning base is total cable plus households for 98/99).

Cable's Upfront Ad Sales Accelerating

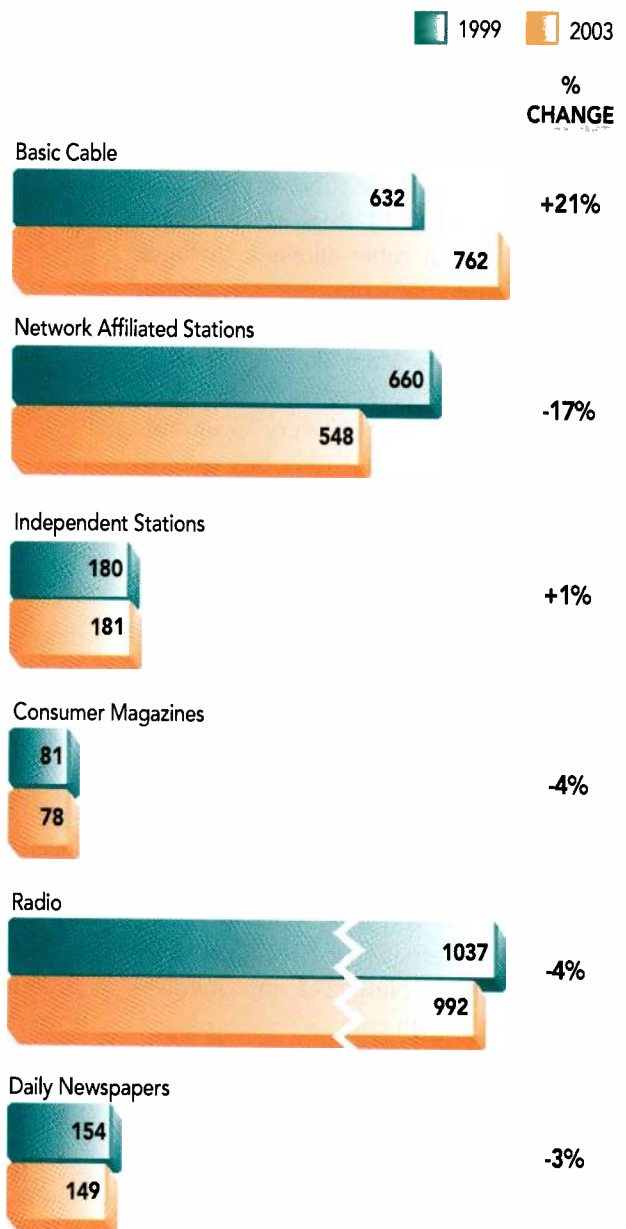
(In \$ Billions For Upfront Season)



Source: PKA Cable TV Advertising Newsletter 7/6/99.

Ad-Supported Cable Usage Expected To Outpace Other Traditional Media

Estimated Hourly Usage Per Person Per Year



Source: The Veronis, Suhler & Assoc. Communications Industry Forecast; Nov. '99; 13th Edition; pages 50-51.

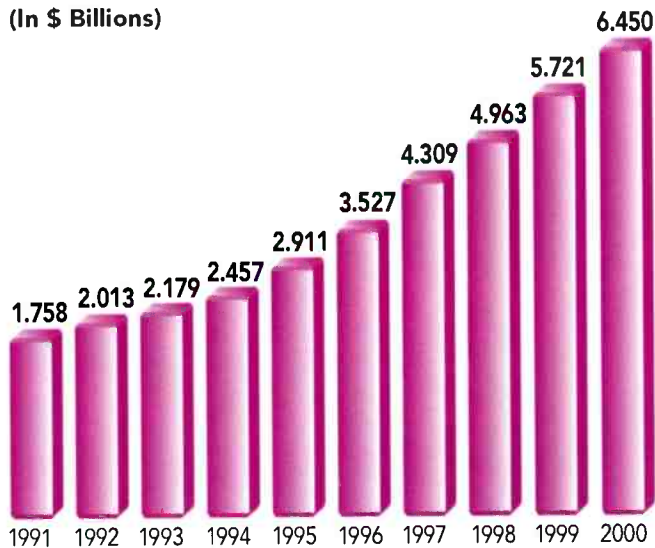
On Cable DataTrack

Programming Investments and Ad Revenues

(As published in the Cabletelevision Advertising Bureau's 2000 Cable TV Facts)

Cable Networks Will Continue To Invest Heavily In Quality Programming

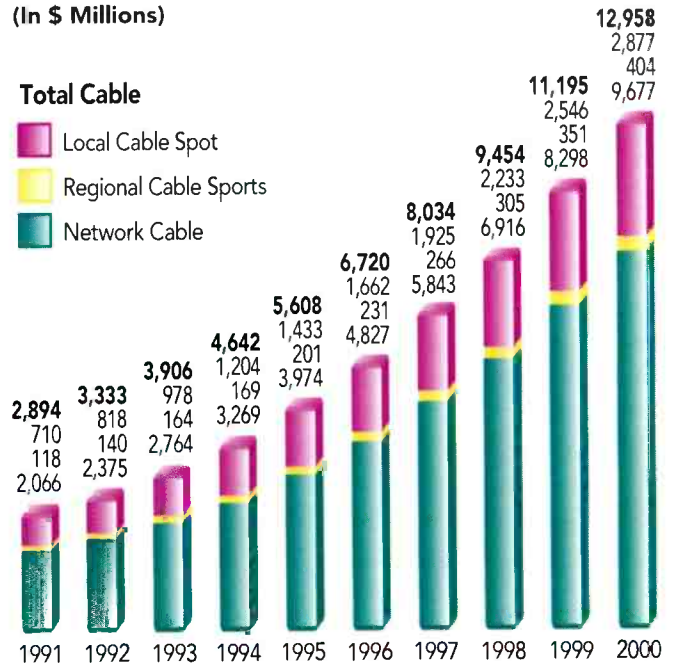
(In \$ Billions)



Source: PKA Cable Program Investor Newsletter 7/14/99.

Advertising Revenues Will Reach \$13 Billion In 2000

(In \$ Millions)



Source: PKA Financial Data Book 1999, page 15.



— leads all basic cable networks for teens 12-17 VPVH in Monday-Sunday prime.

Source: Nielsen Media Custom Analysis, Audience Composition Report 4Q'99 Monday-Sunday Prime 8P-11P. Specifications available upon request.



— delivers cable's highest Persons 12-34 VPVH weekdays 4:30-6.00pm.

Source: Nielsen Media Custom Analysis, Audience Composition Report 4Q'99 Monday-Friday 4:30P-6P. Specifications available upon request.



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If This Represents The Cable Advertising Success Stories In This Section...

Here Are The Rest.

Ameritrade, Cigna, Circuit City, Computer Associates, McDonalds, Nortel Networks, Trendmasters, and Volkswagen—all profiled in this special section—are just eight of the hundreds of major advertisers who are making cable networks an integral part of their media plans. And their ranks are growing faster than ever. In fact, investments in national cable network advertising will exceed \$9.7 billion in 2000, up 16% from the year before.

Cable offers national advertisers the power of choice. Its unparalleled programming quality and diversity give marketers the power to target desired audiences with minimum waste and maximum impact. For more information on how cable television will increase the effectiveness of your national advertising budget, call the Cabletelevision Advertising Bureau at 212.508.1200.



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New York, NY 10022
212.508.1200
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New York Women in Communications will present its **Matrix Awards** luncheon April 17 at New York's Waldorf-Astoria. Recognizing distinguished women in advertising, broadcasting, magazines and other fields, this year's event will honor Patricia Fili-Krushel, chairman/CEO of WebMD Health; and Katharine Graham, chairman of the executive committee of the Washington Post Co., among others. Contact: 212-297-2133.

The Source and the Strategic Research Institute will present "**Welcome to the Hip-Hop Generation,**" a marketing conference focusing on how to reach the lucrative hip-hop market, April 27-28 at the Loews Santa Monica Beach Resort in California. Participants will include top-level execs from HBO, Turner Sports, UPN and Fox Sports Interactive. Contact: 212-967-0095.

New York magazine and *The Standard*, publisher of *The Industry Standard*, will host a **media summit** May 3 at the Museum of Modern Art in New York, focusing on issues affecting both traditional and new media. Speakers will include C. Michael Armstrong, CEO of AT&T; Peter Chernin, COO of Fox Entertainment Group; Geraldine Laybourne, CEO of Oxygen Media Entertainment Group; Norm Pearlstine, editor in chief of Time Inc.; Tom Rogers, CEO of Primedia; and Arthur Sulzberger Jr., publisher of *The New York Times*. The event will cover topics including advertising, Hollywood and finance. Contact: 800-255-4388.

National Cable Television Association will present "C2K," its **annual conference**, May 7-10 at the Morial Convention Center in New Orleans. The event includes sessions on operations, programming, broadband and international opportunities. Contact: 202-775-3669.

Scarborough Research will present a **radio marketing conference** for radio station sales execs May 18-19 at the Key Bridge Marriott in Washington. Featured topics will include: pitching against newspapers and selling the power of ethnic formats. Contact: 212-789-3561.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Turner Gets Women's Soccer Exclusive

Turner Sports and Women's United Soccer Association last week reached a four-year agreement for 88 games to run exclusively on TNT and sports news service CNN/SI. The deal kicks off for the 2001 season, when the two networks will carry a total of 22 games—15 on TNT and seven on CNN/SI. The deal includes the league's playoffs and championship game. As part of the Time Warner family, the league will likely enjoy extensive cross-promotion across the company's television, Internet and print properties.

Primaries Pumped Up TV Stations' Coffers

The four-way presidential primary battle earlier this year paid off in a financial windfall for local television stations. Political ad spending on TV stations doubled in January this year vs. January 1996, according to the Television Bureau of Advertising's analysis of data by Competitive Media Reporting's MediaWatch. Stations posted a total gain of \$12.8 million in political money, compared to \$6.4 million in January 1996.

Journal of Commerce to Go Weekly

The Journal of Commerce, a 173-year-old daily newspaper owned by The Economist Group, will cease publication on May 31. It will relaunch as a weekly business magazine dubbed *JoC Week*. The

new version will offer features, opinion columns and statistics, while daily coverage will shift to its Web site, joc.com.

News Corp. Aims to Boost Digital Biz

News Digital Media, the division of News Corp. that oversees several Web sites and broadband products and services, has formed a strategic alliance group, led by Claire Kunz, former director of sales development for the unit. Kunz will be vp of the unit in her new position. The group is charged with increasing exposure for the Fox parent's digital properties such as Fox.com, Foxsports.com, FoxNews.com and FoxMarketwire.com, as well as for partner companies.

CN, Ford, WB Team for Cancer Cure

Condé Nast, Ford Division and the WB Network have teamed up to promote breast cancer awareness via a campaign entitled "Put to the Test." Ads will appear in the May issues of CN magazines *Vogue*, *Glamour*, *Mademoiselle*, *Self*, *Women's Sports and Fitness* and inserts will run in *Vogue* and *Glamour en Español*. The insert series, which will support Ford's sponsorship of the Susan G. Komen Breast Cancer Foundation Race for the Cure, will have articles on breast cancer and interviews with WB actresses Allison Hannigan (*Buffy, the Vampire Slayer*), Tangi Miller (*Felicity*) and Holly Marie

Bravo Pens In *Balzac* on Fall Sked

Based on the success of last year's miniseries *The Count of Monte Cristo*, Bravo last week announced *Balzac: A Life of Passion* as a highlight of the net's 2000-2001 season. Set to premiere on Oct. 23 and 24 at 8 p.m., the miniseries will chronicle the life of 19th century French author Honoré de Balzac, whose works include *Cousin Bette* and *The Girl With the Golden Eye*. Gerard Depardieu takes the lead, portraying the writer whose work and personal life focused on ambition and an intense affection for art and women. Like *The Count of Monte Cristo*, *Balzac* will air in French with English subtitles.



Passion player: Depardieu in cable miniseries

xpect



Inside Media

CONTINUED

Combs (*Charmed*). It will also have information on benefit walks and races.

Number of Radio Webcasters Climbs

The number of radio stations broadcasting on the Internet increased by more than 56 percent in one year, to 3,537, according to BRS Media. "One out of four radio stations with a site on the Internet are now Webcasting live," noted George Bundy, chairman and CEO of the industry monitoring company. Of the total, 1,780 are U.S. radio stations, 1,401 are international stations, 58 are networks and 298 are Internet-only radio stations. Bundy estimates that each month nearly 100 new radio stations sign on to the Internet.

SpotTaxi Uses Net to Distribute Radio ads

Poised to compete with DGS Systems and other proprietary systems that distribute ads among radio stations, production facilities and broadcasters, SpotTaxi.com launched last week at the National Association of Broadcasters show, using an Internet site as its distribution vehicle. The new service has been tested in the Seattle market since February. Owned by Central Media, SpotTaxi.com has received financial backing from broadcasters such as The Ackerley Group and Horizon Broadcasting Group.

RealNetworks Debuts Live Ad Insertion

Streaming media pioneer RealNetworks last week introduced at the NAB show in Las Vegas its Internet ad-insertion technology for TV and radio stations streaming their programming on the Web. The move follows similar introductions in the past few months by HiWire and RadioWave.com. Live ad-insertion capabilities allow broadcasters to insert different commercials into the streaming signal from those that have run on-air in the local market. "Broadcasters have a clear opportunity to extend the reach of their broadcasts via the Internet and accelerate their business by doubling their advertising inventory," said Martin Plaehn, senior vp of media systems for RealNetworks.

Avis to Offer XM Satellite Radio

Avis Rent-A-Car last week announced an agreement with XM Satellite Radio that

will make it the first car rental company to offer satellite radio in its fleet. The deal calls for the two companies to forge co-marketing and promotional alliances. Avis is the second-largest general-use car rental business in the world. XM Satellite, based in Washington, is one of two companies that plans to offer within the next year 100 channels of digital radio to consumers for a monthly fee.

Virgin Radio Joins Arbitron's InfoStream

Arbitron announced last week that London-based Virgin Radio (www.virginradio.co.uk) has become the first international Webcaster to join its Web ratings service, known as InfoStream. Had Virgin Radio been included in Arbitron's December report, Virgin Radio's 205,000 listeners would have placed it among the top rankers. Virgin reports that in December, listeners spent an average of 50 minutes tuning in to its Web site. Virgin Radio, a Hot Adult Contemporary station, was the first European radio station to stream its signal on the Internet, in 1996. As of January 2000, nearly 7 million of the 24.7 million homes in the U.K. have access to the Internet, according to Continental Research, Arbitron's London-based research arm.

Premiere Changes Nighttime Talker Lineup

Premiere Radio Networks has changed the time slots for two of its newest syndicated Talk shows, *The Phil Hendrie Show*, launched last October, and *The Lionel Show*, launched at the beginning of 2000. Hendrie, broadcasting from KFI-AM in Los Angeles, moves from 7-10 p.m. to afternoon drive (7-10 p.m. Eastern time). Lionel, who used to air in the slot, moves to a later time slot, 10 p.m. to 1 a.m. Eastern time.

ColTriStar to Rep DirecTV Mag

Columbia TriStar Advertiser Sales will be the sole ad sales representative for DirecTV's monthly magazine, *DirecTV on Sports*. Also, Daniel Nunziata, former mid-Atlantic sales manager for Progressive Grocer Associates, has been named publisher of *DirecTV on Sports*. The 1 million-circulation monthly goes to DirecTV Sports subscribers.

Results

Consider it time and money well spent.

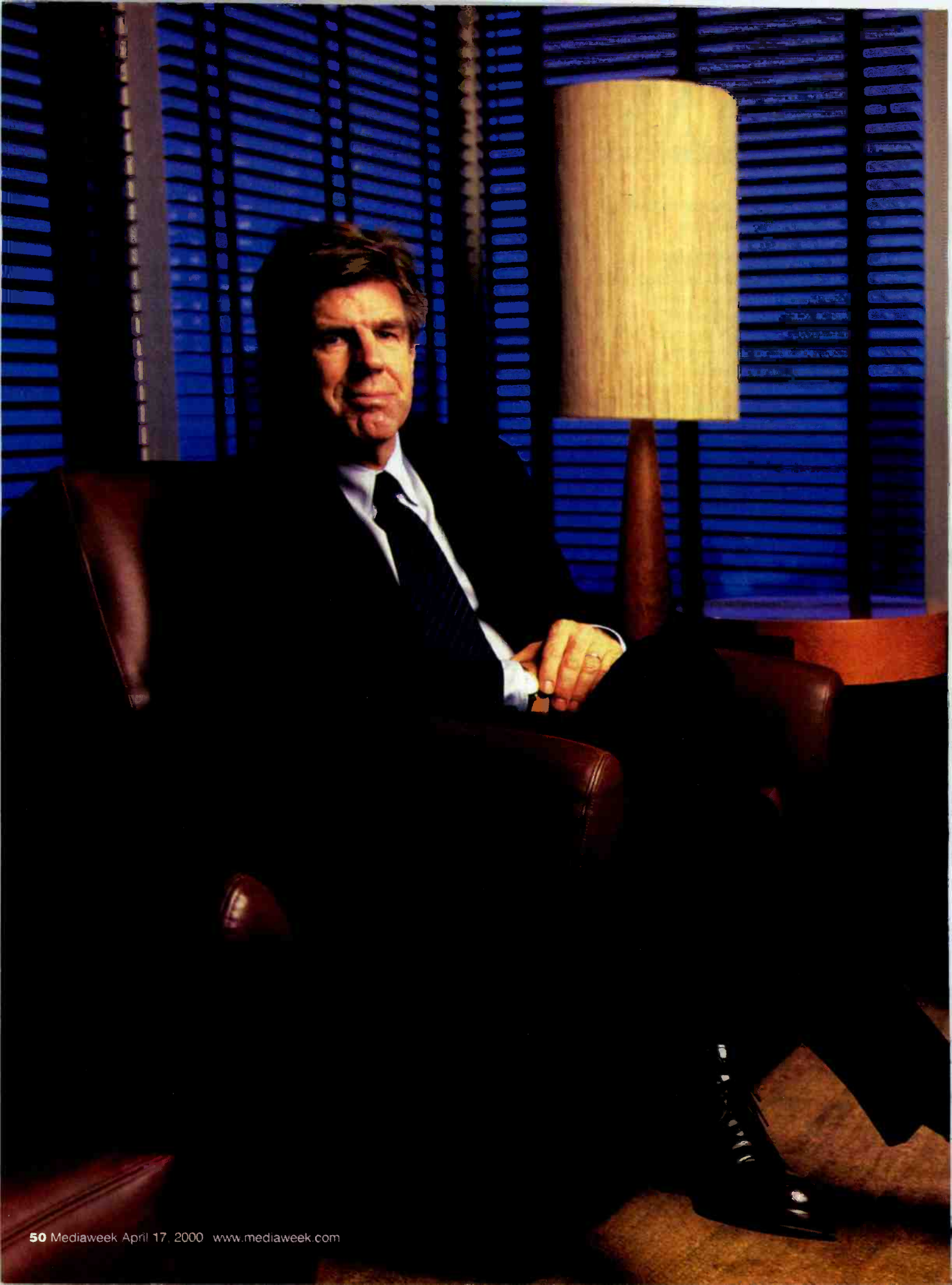
Our readers spend quality time with us—nearly an hour each day and two on Sunday. They also commit with their wallets, spending more for an annual subscription to *The Times* than they would for *The Wall Street Journal* and *USA Today* combined.* Just another example of how our readers are willing to pay more to get more.

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New York Times Readership Study, Copyright New York Times Company, released 1998. ABC Publishers statement for 1999. Study period ended 9/99. (New York Times annual subscription price based on seventy-five home deliveries a week.)





The Ghost in the Machine

Tom Freston remains the invisible hand in MTV Networks' untrammelled growth

By Jim Cooper

Andy Kaufman would have appreciated the oddball scene. Picture the Viacom corporate conference room 52 floors above Times Square, ground zero for company chairman Sumner Redstone's media empire. Certainly the room has seen its share of tense, buttoned-up affairs with colossal dollar figures flying and careers and companies hanging in the balance.

However, on the morning of Jan. 10, MTV Networks chairman Tom Freston, with Kaufman's help, threw all that out the window. Freston had gathered with his new boss, CBS chairman Mel Karmazin, and Redstone for the first post-merger announcement budget review of MTV Networks, which includes VH1, Nickelodeon, TV Land and MTV,

Photography by Peter Murphy

among other properties. Rather than doing a soul-sucking Powerpoint overview, Freston began the meeting by popping a tape into a VCR:

"EBITDA...EBITDA...EBITDA..."

Andy Kaufman's voice rang out from the television, doing his Latka character from *Taxi*, nonsensically singing the accounting acronym (which stands for earnings before interest, taxes, depreciation and amortization) over and over again.

Karmazin, the hard-line businessman known for liberally peppering his speech with the term, ate it up.

It was a creative, if not slightly off-center, way to start a meeting about a billion-dollar merger of two huge media companies. But at the same time it went right to the heart of deal.

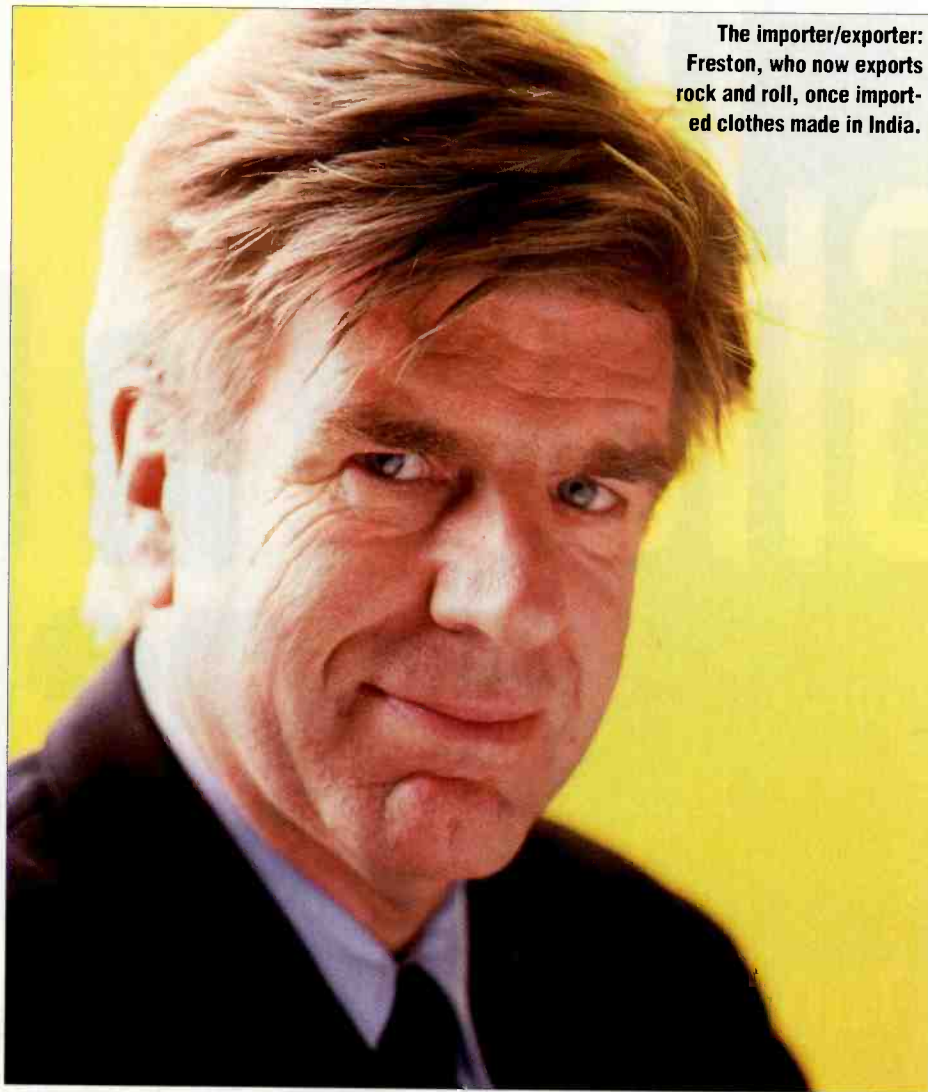
MTV Networks' EBITDA has nearly tripled over the past five years, from \$327 million in 1994 to \$915 million in 1999. Its worldwide revenue has also tripled to \$2.2 billion from \$852 million.

That business nugget wrapped in a clever package also speaks volumes about Freston and how he has taken MTV and the company's other brands from obscurity to the epicenter of youth and music culture.

"He leads with art instead of commerce, and as a result, he gets both," says VH1 president John Sykes, who was hired almost simultaneously with Freston in 1980 as MTV's first promotions executive.

Indeed, Freston appears to have spent his 20-year career at MTV Networks working maniacally hard behind the scenes to create a business that reaches young viewers who have mad crushes on music and media. For Freston, the ghost in the pop machine, the hardcore deal-making has been in the background—if not invisible—for the networks' hundreds of millions of viewers worldwide.

Now however, while MTV Networks continues to mint cash for Viacom to the tune of 17.5 percent of the company's revenue and 65 percent of its operating cash flow, Freston stands in an interesting position. As the lead creative executive at MTV Networks, Freston has a new boss in Karmazin. Known as a ruthless watcher of the bottom line and a fanatic about shareholder value, Karmazin has had MTV Networks staffers atwitter about their future under a man whose worth is in the hundreds of millions of dollars but who flies coach and sleeps only three hours a night. But as it turns out, Freston and Karmazin have some things in common.



The importer/exporter: Freston, who now exports rock and roll, once imported clothes made in India.

"Clearly the left side of his brain works and he can hold his own in any business conversation, but at the same time he is drawn to irreverence and individuality," says MTV president Judy McGrath, who has worked for Freston since 1981.

Karmazin curtly dismisses the suggestion of any possible tension between Freston and himself, pointing out that he has always worked well with creative executives, including his tenure as Infinity Broadcasting chief and dealing with CBS Television president Leslie Moonves.

"You can speculate all you want, but if you look at the facts, it's certainly hard to not see that we have recognized the importance of talent and the importance of content and giving people autonomy," Karmazin says.

While Karmazin and Freston have never directly worked together, they have known each other through rock radio's relationship with MTV. "His strength is that he has this remarkable ability to attract

terrific people. For him to keep the team that he has happy and motivated is one of his greatest assets," says Karmazin, adding that he has been speaking with Freston a couple times a week since the merger.

"And the guy has no ego. The fact that he hasn't been bothered that there are hundreds of kids downstairs in front of the building cheering for me every day is amazing," quips Karmazin, showing he is not above a creative turn of his own.

Asked if he and Freston have been able to set anything in motion, Karmazin says they have accomplished all that the government allows before a merger. "We are looking forward to [Freston] growing the business even more than he has historically. There is a great deal of momentum now and he has been a real visionary," says Karmazin, who counts Viacom's cable networks and the company's international focus among the key businesses largely missing from CBS' portfolio.

Wall Street seems to agree that Freston is in a pivotal position.

"His star will only rise higher in the

wake of the CBS/Viacom merger," says Jill Karutick, entertainment analyst for Solomon Smith Barney, adding that Freston has the opportunity to "spin his magic around the CBS cable network assets."

How will Freston and Moonves work together? Karmazin says the two have an open dialog and will join forces when it makes both business and creative sense.

"We have said numerous times that we're not freaks on synergy. If it makes sense for Nickelodeon to work with CBS and it's good for CBS and it's good for Nickelodeon, you'll see that," says Karmazin.

Associates of Freston inside and outside Viacom are quick to point out that Freston should be well-prepared to deal with Karmazin. After all, in Redstone, Freston has already been reporting to one of the most demanding and intensely aggressive bosses in all of media.

"He's worked well with Sumner for years, so Mel, who, like Sumner, is super focused on shareholder value, won't be an alien to Tom," said one high-ranking MTV Networks executive.

Associates also note that through their common gene pool of music distribution, Karmazin and Freston both respect the power of the brand.

"That's more indelible to us than his more recent work at CBS. So far it looks like fun," says McGrath, who found out soon after the merger that Karmazin refers to creative executives as "arts and crafts" people.

Freston and his "arts and crafters" have the advantage of having a pretty positive business story to tell. Under his presidents—McGrath at MTV, Sykes at VH1 and Herb Scannell (who suggested using the Kaufman clip) at Nickelodeon—Freston's MTV Networks had impressive performances in 1999.

MTV's ratings, thanks largely to the success of the 10 Spot programming block including *The Tom Green Show* and *Real World*, have rocketed some 57 percent in prime time. VH1 also scored big ratings gains, posting its best fourth quarter ever last year. While slightly flat in its ratings, Nickelodeon is coming off five years of 30 percent-plus growth. With more than 50 percent of the gross ratings points for kids 2 to 11, Nickelodeon is the dominant television network for children, enjoying 18 straight quarters as the top-rated cable network in total

day. And the network's movie business is taking its first significant steps. *Rugrats: The Movie*, the network's first theatrical, cost \$25 million to make but broke \$100 million at the box office, the first non-Disney animated theatrical to do so.

Freston is at once praised as a hands-off manager and as the very rare boss who is respected rather than feared for having exceedingly tough standards.

"He's a warrior, and very demanding, but you want to succeed for him," says Comedy Central president and CEO Larry Divney, who has known Freston since the early 1980s when the two shared an office at MTV.

"You want to do right by Tom, because he hasn't succeeded based on fear and intimidation," says Scannell. "He's allowed the networks to creatively manage their businesses and encourages us to take risks," adds Scannell, whom Freston placed at the top of Nickelodeon after Geraldine Laybourne exited for Disney/ABC in 1996.

Scannell said Freston showed his management strength during the Clinton/Lewinsky scandal. Nickelodeon's *Nick News* faced the sensitive assignment of explaining what was happening to its kids audience without getting into the lurid elements of the controversy.

"Tom said, 'I think you have to do it. I don't know how you'll do it, but don't be shy about it,'" recalls Scannell.

The resulting special won a Peabody Award.

"In the modern media world where you are running a portfolio of businesses, it is so important to have a decentralized management approach, where the creativity and inspiration works its way up through the company. The day of the dictator creative force is waning," says Freston.

Coming up under the VH1/MTV/Nick triumvirate, TV Land, Noggin, MTV2 and others are all fighting for what's left of the analog distribution space and eyeing a fast-approaching future.

Looking forward, Freston, who witnessed firsthand kids lining up in an ice storm at 4 a.m. to see 'NSync perform at last year's Super Bowl in Atlanta, sees opportunity in the "tween" market for music programming. Perhaps even a new channel.

"I've been in discussions with Herb Scannell about an additional business here that puts Nickelodeon in the music business," says Freston.

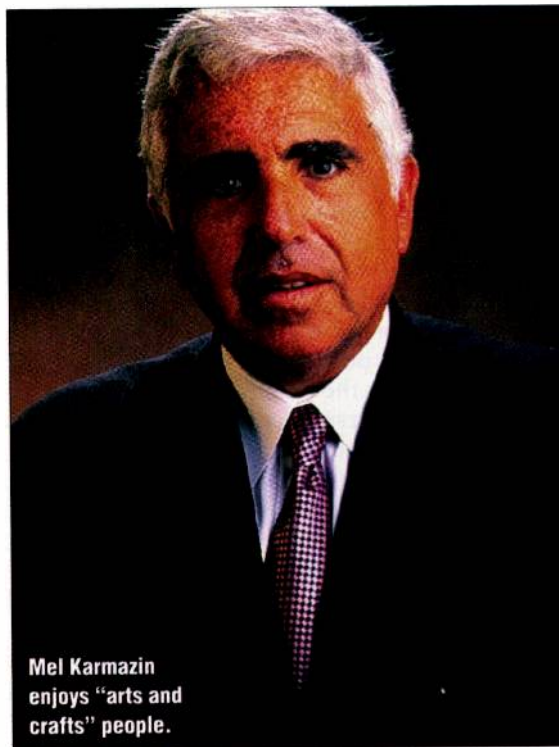
Keen on expanding MTV Networks' brands into major Internet businesses, Freston started to discuss the online future with his team of network presidents and new media enfants terribles almost a year before the AOL/Time Warner merger was announced.

"He believed that the Internet wasn't just a transitory medium and that it was really going to be a powerful medium for the whole entertainment industry, especially in the music space," says Nicholas Butterworth, president of MTVi Group.

MTV Networks is presently spinning off MTVi (the combined Web play for MTV, VH1 and Sonic Net) and Nick.com into separate companies to better take advantage of the high-flying valuations of new media concerns. Those businesses are based largely on projections that the MTV and Nickelodeon brands will have significant upside e-commerce and online ad sales.

In the meantime, MTV Networks' brands have shown they have some pull online. MTV.com is the top-ranked music entertainment site on the Internet, and VH1 has gone from having no Web presence a year ago to having one of the top 10 music sites this past February.

MTV also operates 18 sites internationally, and a merged Viacom/CBS would throw CBS' considerable online assets into the mix.



Mel Karmazin enjoys "arts and crafts" people.



"Tom has a recognition for trying to create value for shareholders. So it's not that he is just interested in taking MTV to the Internet; he recognizes that in order to get the value of MTVi for shareholders, he needs to take it public as a separate company. That's just another example of how he thinks strategically," says Karmazin.

Freston says the creation of these new spinoff brands viscerally reminds him of the early days of creating MTV.

"We're looking to broaden that business on a bunch of levels. It isn't so much making our online business strong but making this company a real multimedia company with the brands we have," says Freston, who goes on to hint at further online partnerships and acquisitions in the online music space. Freston says the business plan for Nick.com is being finalized and will be out of the gate by late 2000 or early 2001.

Freston also sees a lot of promise in the type of programming that can cohabitate simultaneously on-air and online for a young audience that is finding the Internet at an increasingly rapid clip. Freston points to shows like *WebRiot* as a prototype for the new era.

Freston is evangelically interested in taking MTV Networks' brands international. MTV recently took an equity position in MTV Russia and is pumping up operations in Germany and Asia. In the past year, Nickelodeon's Global Network Ventures has signed distribution deals in locales as diverse as India, Malta and the

Philippines.

"He is truly the most globally oriented person I know. Not only does he love to travel, but he reads every obscure journal and will send me notes about rude phrases in Japanese," says McGrath. "That makes him a better leader for a modern media company because he is outwardly focused."

Much of what 54-year-old Tom Freston is today was forged in India and Afghanistan, where he started an import/export clothing business in the 1970s. After growing up in suburban Rowayton, Conn., graduating from St. Michael's College in Vermont and then getting an MBA from New York University's Stern Business School, where he finished first in his class, Freston tried the traditional route, taking a job as an account executive with Benton & Bowles in New York. It was a bad fit. Among his charges was pushing Hasbro's GI Joe business during the height of the Vietnam War. The last straw came when he caught wind of a rumor that he was about to be assigned a toilet paper brand as an account. Freston, then 24, bolted.

After a brief tour of bartending jobs across the U.S. and in the Caribbean, Freston went east as an adventurer entrepreneur. Setting up shop in New Delhi, Freston's company made clothing in both India and Afghanistan that he exported to retailers in the U.S., and later to Europe and South Africa.

His experience in India with its beyond-byzantine business laws and customs taught Freston the art of navigating innumerable roadblocks, creating skills that would be called on in marketing the nascent MTV.

"India is a very complicated place where you feel that you are juggling 20 balls in the air and there is a high probability that a lot of them will fall to the ground. So I felt that anything after that would be easier, and that's largely been true," says Freston.

After a change in American trade laws regarding India made his business unworkable, Freston returned to the U.S. with the general idea of pursuing a career in the music industry. Spying an ad in *Billboard* magazine seeking people to staff a new kind of channel that would air music videos, Freston pestered his way into an interview and convinced John Lack that he had the love of music and the entrepreneurial zeal to market this service in his sleep. He nailed the job. It was 1980.

Several years earlier, former CBS sales executives Lack and Jack Schneider had been recruited by Warner Cable to implement a business scheme to narrowcast content to viewers. Soon after their arrival, American Express bought Warner Cable, which was divided into Warner American Express Cable Communications and Warner American Express Satellite Entertainment. The latter division would handle the cable networks and would be run by Schneider and Lack. The pair tapped 25-year-old NBC radio whiz kid Bob Pittman to find programming.

Along with a movie service and a children's network called Pinwheel—Nickelodeon's zygote—Warner Amex had blueprinted a new channel that would play video clips, a form then gaining popularity in Europe. In 1979, Lack met former Monkee Michael Nesmith, who had started experimenting with short promotional films while trying to launch a solo career, eventually creating his own syndicated show called *Popclips*. The seed for an entire channel devoted to music videos was permanently sown. Lack hired Pittman and a month later rolled the dice on a guy whose only serious business experience centered on eight years of selling Indian clothing from the other side of the world.

Freston joined Warner Amex as director of marketing, along with several other young turks, including John Sykes, who had been hired as director of promotions to help get the network off the ground.

Freston and Sykes shared an office and a phone line and were charged with laying the marketing foundation for MTV.

After a few years of tinkering with scheduling, marketing and a new concept called VJs, Pittman wanted some intelligence from the field and dispatched Freston and Sykes on reconnaissance missions to find out if videos played on MTV had any impact in record sales in the markets where the channel was carried.

Now president and CEO of VH1, Sykes remembers handing out MTV buttons in airports with Freston like two fresh-faced Hare Krishnas and getting chased by airport security guards in places like Tulsa, Okla., for putting MTV bumper stickers on rental cars.

"We traveled everywhere together trying to drum up support from affiliates and record companies," Sykes says.

Despite the antics, the two did find that when a video was played on MTV, local record sales climbed, even for obscure bands not usually played on FM radio rotations. Their reports back to Pittman emboldened the network's business plan. Over the next five years, Pittman, Freston and Sykes would perform feats of marketing and programming swashbuckling.

At one point, Sykes and Freston struggled to get name and likeness consent from a known artist for a poster for the network's first image campaign. A mutual friend eventually came to the rescue and said Mick Jagger had heard of the network and would give them a call the next day.

On a shoestring budget, the pair shared a phone, equipped only with calling waiting.

"For the next four weeks from between 9:30 in the morning and 8 p.m., our job was to watch the phone in case Mick Jagger called," Sykes says.

Jagger's call never came.

"We just used his picture anyway and no one called us on it," Sykes recalls.

Tom has always supported risk-taking and always gives you the benefit of the doubt," adds Sykes, who was charged with breathing new life into VH1 in 1994 when rumors were flying that the network was going to be shut down. With reruns of *WKRP in Cincinnati* and the magician *Gallagher*, the network was creatively stalled and cable operators, most notably Tele-Communications Inc., were starting to boot it off their lineups.

Sykes remembers almost daily calls from Freston to say he was behind the network and that he knew it would take some time

to get it right. Three years later, VH1 was one of the fastest-growing networks in cable. Now it has an annual programming budget approaching \$100 million.

"That wouldn't have happened with an executive who was looking for a quick fix or didn't believe in his people. Any other CEO would have given us six months and then shut the door," Sykes says.

"Those early decisions still remain the linchpins of our personality," says McGrath.

In appearance, Freston is boyishly good-looking with a full head of hair, yet he seems weathered, with blue eyes set firmly amid crags that reflect the unusual life he's had. Freston has been in the midst of backstage fistfights with Guns 'n Roses frontman Axl Rose and Motley Crue's Vince Neal over a stripper they were both dating, hosted a banquet for Chinese cable executives within the walls of the Forbidden City in Beijing, and feted President Clinton on the eve of his first inauguration in 1992. And that's apart from all the aggressive partying that was a crucial part of deal-making in the early days of cable—especially the early days of MTV, when the network was forming alliances with record labels and cable operators. Relationship-building over shots of tequila was business as usual.

One associate remembers Pittman,

Freston and their senior managers getting bounced from a Westside Manhattan restaurant after a dinner devolved into a glass-smashing frenzy during the network's 10th anniversary party.

Universally described as eclectic in his professional and personal life, Freston has a slightly cutting, sardonic sense of humor. He also has an affinity for the non sequitur, suggesting a possible "Unplugged with Allen Ginsburg." During his recent honeymoon in Southeast Asia, he wrote McGrath a postcard saying he planned to attend the cremation ceremony for Pol Pot.

A rabid music fan with wide-ranging taste, Freston is a follower of World and Sufi Music and a devotee of the late Nusrat Fateh Ali Khan.

"Above all else, he is personally passionate about the network, and that passion has let him go places with the business that someone who saw it only as a business would never see," said Sandra Kresch, a strategy partner in PricewaterhouseCooper's Entertainment and Media practice who has worked closely with MTV Networks since the early 1990s.

Friends say it's not a stretch to picture Freston hanging at Mercury Lounge in New York at midnight during the worst snow storm of the year listening to some band that no one has ever heard of.



Gonzo comedian Tom Green's show has become an anchor for MTV's 10 Spot lineup.

VH1's *Behind the Music* has rocked audiences with bio-docs on such acts as Motley Crue.



"Does he crawl to clubs every night? No. Is he at Tramps when Lucinda Williams plays? Yes. Does he go to Smash and trade in CDs? Probably," says McGrath.

"He very much has music in his soul all the time."

Freston, who spends most of his time in New York, is slightly guarded about his personal life. Recently married to Kathy Law, who had primarily been based in Los Angeles as a model and actress, he has a home off of Coldwater Canyon in Los Angeles. He also recently plunked down north of \$6 million for a Manhattan townhouse that was once owned by Andy Warhol. Freston has two sons from his first marriage.

By all accounts, Freston appears to be a hands-off manager. But he likes to share his ideas, and in his office on the 28th floor of the Viacom Building in New York, he has a bank of TVs running various MTV feeds. "I'm not sure I like what VH1 Germany is doing," he says, scribbling a few notes on Post-Its before an interview begins.

"He looks at this as a ride, as something that is very fun, but he has also driven me insane because he watches MTV and then calls me up with a page of notes and complaints or whatever," says McGrath.

For the most part his instincts have been on the money, but he has suffered a few brain cramps. McGrath recalls Freston shooting off a memo to her in the mid-'90s asking why MTV wasn't all over the Lambda phenomenon. Aside from his temporary fascination with the forbidden dance, Freston has championed programming ranging from groundbreaking series such as *Yo! MTV Raps* and *120 Minutes* on MTV to current hits *Total Request Live* on MTV, *Behind the Music* on VH1 and *Rugrats* and *Blues Clues* on Nickelodeon.

"He is the master of running controlled anarchy. As such he has been able to constantly reinvent MTV and keep it absolutely current with interests, fads and venues of the 18-to-24-year-old," says Christopher Dixon, a media analyst with PaineWebber.

However, running MTV Networks hasn't been all sunshine. MTV and cousin Comedy Central have been naughty from time to time and have been assailed by voices as diverse as CNN talking head Jeff Greenfield and the Rev. Donald Wildmon for the content of programs such as *The Man Show* and the drinking and nudity aired during episodes of MTV's *Spring Break* coverage.

Freston remains unapologetic, saying that his networks are appropriately scheduled. And, he adds, while MTV Networks is perhaps guilty of being a bit heavy-handed in sexual content from time to time, violence has never had a place there and never will.

"We really do recognize the responsibility we have for our audience," says Freston, noting that Nick won't even consider advertising depicting violence.

In the end, Freston has risen so high because he had the vision to stay so long.

Viacom chairman Sumner Redstone and Freston first met when Redstone was battling to take control of Viacom in the mid-1980s. Frustrated at not being able to get enough intelligence about the company, Redstone contacted Freston. At the risk of enraging his Viacom bosses—who

were attempting a leveraged buyout of the company—he agreed to cooperate. Both Freston and then Nickelodeon president Laybourne agreed to discuss the future. Both had become disillusioned with the management of Viacom and hoped to convince Redstone of their vision.

"Tom said, 'I know you're very busy, but someday will you come over and visit us?'" recalls Redstone, who showed up the next day at 8:30 a.m.

It was a gamble for Freston, but Redstone prevailed in acquiring the company in 1987 and has treated Freston like a son ever since. "I really consider him a visionary. He's been able to appreciate the cultures of every country in the world. MTV is in 300 million households and Tom saw what MTV could be. He deserves a lot of credit for that," says Redstone.

"Tom can be sitting on the floor with some disc jockeys in India and the next day be in an executive committee meeting," says Redstone. "He can play every role he has to play and that is a great talent."

Through his ownership of Viacom, Redstone has had a wild ride—including a troubled period for the Blockbuster Video division that sent Viacom stock into a downward spiral.

"The thing I recall, when our executives' options were under water, was that Tom was the most supportive in those darkest of days," says Redstone, who counts Freston as one of his closest personal friends.

If Redstone has any say in the matter, Freston's power will only increase once CBS and Viacom consummate their merger, which is expected later this year.

"Tom's job will become even more important as he inherits CBS' CMT and TNN, and his association with CBS radio will make him an even more powerful figure in our industry," says Redstone.

Indeed, the ghost now has a bigger media machine to run. ■

Jim Cooper, now Mediaweek's news editor, formerly covered the cable industry from the magazine's New York headquarters.

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What were once the darlings of investors, many business-to-consumer commerce sites recently have experienced humbling falls from grace. Perhaps they are mere victims of the volatile marketplace, but in the frenzied pace of Internet time, e-commerce may soon ascend the dot.com throne again. After all, it wasn't long ago that mousepad pundits were gleefully heralding the death of content and now it seems that content sites (along with their requisite contextual commerce pieces, natch) are becoming the heirs apparent to the dot.com kingdom.—*Kipp Cheng*

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CNET News on Hotmail

CNET, the San Francisco-based network of technology information and news sites, today announced a content and advertising deal with the **Microsoft Network**. Redmond, Wash.-based MSN will offer CNET's News.com daily newsletter free to Hotmail subscribers.

Siegelgale Unveils Group

E-services firm **Siegelgale**, New York, today launched its Broadband and Wireless Group. The Group will research and develop wireless strategies for their clients' e-business and branding initiatives, including Web sites optimized for WAP devices. Heading the group will be **Michael Megalli**, a senior consultant at Siegelgale, who has been helping clients address broadband and telecommunication issues for over three years.

Emediagroup Opens Doors

Emediagroup.com, an Atlanta interactive marketing practice, will open for business this Wednesday. The company—which grew out of **Clickhaus**, the in-house interactive agency for **Cox Interactive Media**—will continue to serve Cox Interactive, along with outside clients including **mp3radio.com** and **Rich's Department Store**, as well as new client **SeniorPlanet.com**, a site geared to the over-55 set.

Geo Search Launches

Vicinity Corporation, a Palo Alto, Calif. provider of Net-based marketing infrastructure services, and research engine developer **Northern Light Technology** of Cambridge, Mass., today introduced a joint product, a geographically enabled Web search capability. Users who search via Northern Light can include location information in a search request and get a list of Web pages sorted by their distance from the user.

EYada.com Rolls Out Audio-Enabled Banners

By Jennifer Owens

EYada.com, an online entertainment radio network, has begun airing audio-enabled banner ads from a handful of advertisers, including Showtime, Xerox, RC Cola and U.S. Army.

The ads, which New York-based eYada.com calls "screaming banners," basically combine the average banner ad with an advertiser's traditional radio spot on eYada.com's streaming medium. The Internet radio network began featuring the audio ads on the site last week and now plans to build on its stable of audio advertisers.

"These are real [radio] commercials on the Internet, which we think have much more impact than a one-dimensional banner ad," said Dave Bialek, eYada.com's vp of sales.

Already, he said, the audio component has produced improved clickthrough rates of about 2 percent, up from an industry average of about 0.3 to 0.5 percent.

In addition to the audio banner ads, the company also plans to have its on-air hosts—including former *Sports Illustrated* senior editor Kevin Cook and former Sex Pistol frontman Johnny Rotten—encourage listeners to click on specific banners to lead them to an advertiser's site.

"We can also do things in the body of the show, feature enhancements such as a trivia

question sponsored by RC Cola," Bialek said. "That's something that radio has fallen away from because they have to deal with affiliate stations."

On the flip side, the audio-enhanced banner ads can put an advertiser that much closer to the consumer than a traditional radio ad, said Bialek, "because as opposed to a traditional radio ad where somebody hears the ad in the car and then has to remember the Web site to go to, on eYada.com they can hear the ad right there and click on the banner and go directly to the Web site."

All told, eYada.com, which launched its full health and fitness lineup on Sunday, currently features a combined 30 hours of original programming each day on its three channels. Going forward, eYada plans to get involved with placing TV commercials online as well. "That is on the horizon," Bialek said, "but we're not there yet."

For now, he said, eYada.com plans to stick with revisiting tried radio advertising strategies.

"Quite honestly," said Bialek, "the whole audio segment of the Internet is in its nascent stage, so we're helping to create something here. Radio advertising has been around for 100 years, they must be doing something right." ■



Internet radio network eYada.com introduced banner ads that also stream audio.

CondéNet to Develop Style.com as Fashion Hub

BY JENNIFER OWENS—While fashion has long been a core market for Condé Nast Publications, the New York-based publisher had no real apparel presence online until last fall's launch of *Vogue.com*.

Now CondéNet—the online arm of parent Advance Publications—has announced plans to develop *Style.com* as an encyclopedic site to serve every fashion need.

"We want to be the site of record for fashion," said Joan Feeney, the director of *Style.com* who has also launched every CondéNet Web site. "I want it to be for consumers, for trade. I want it to be about content, about commerce, about news. I want it to be about everything."

Feeney also wants *Style.com* to be about more than just *Vogue.com*.

"We...launched with *Vogue.com* first for several reasons," she said. "First, *Vogue* is *Vogue* and also, very candidly, I had a short list of names that I was interested in for the larger brand, and you can't just decide you want one and get it the next morning."

What CondéNet got was *Style.com*, a URL owned by Express, a division of Columbus, Ohio-based apparel retailer Limited. Under the deal, Express will control the site until CondéNet's official launch of the site

early this summer. Until then, though, *Style.com* will feature a link to *Vogue.com*.

Fashioning *Style.com* to feature original content as well as specific title-related links should give CondéNet the flexibility necessary to succeed, said Roger Krakoff, managing director of new media for Veronis, Suhler and Associates, a New York investment banking firm.

"They're trying to exploit both the community they have in place and the standing they have with their advertisers and extend that to connect to the ability to create commerce," he said. "We think it is a very powerful model that we're going to be seeing increasingly."

For, he said, after watching entrepreneurs attack various vertical markets online, many print publishers have begun awakening to the idea that they can do it better.

"Content builds audiences and that's what publishers have," Krakoff said. "It's not only a way publishers should go, but it's a way they need to go in order to preserve their affiliation with their audiences."

Until recently, however, the timing was not right for a CondéNet fashion site, said Feeney: "The connections were too slow, the digital photography was not good



CondéNet's *Vogue.com* will be linked from the company's soon-to-launch online fashion destination *Style.com*.

enough. There really weren't enough consumers out there who were really interested, and the advertising market wasn't there, frankly."

According to Krakoff, launching both individually should help CondéNet extend its fashion reach. "And depending on how they view the balance point, they may increase the notion that it's *Vogue.com* or they may try to develop the independent brand more," he said. "On the Web, you learn very quickly what works and what doesn't."

Already, though, Krakoff calls *Style.com* a very promising venture, noting that "it has a lot of resources, it has a lot of experience to be shared from other CondéNet properties, and it's got the backing of one of the strongest institutions and brands around." ■

Vitessa Introduces Merchant Exchange Service

BY JANIS MARA—Vitessa, an e-commerce service provider based in Seattle, today announced a new offering, the Vitessa Merchant Exchange, which provides content-driven sites with a virtual database of millions of products to offer for sale.

Vitessa has always provided tools making it easy for content sites to invite and process sales. The advantage of the new service is that companies can go to Vitessa's virtual database and choose from a huge number of items that they wish to sell on their sites.

"For example, Turner Entertainment might want to sell copies of *Gone With The Wind* and other related products on its site," said Dave Mullan, president and CEO of Vitessa. "Turner can go to the virtual database and find the book, as well as classic movies showing on their site and a wide variety of

other products complementary to their broadcast brands. The company decides which of these many products they want to feature."

Along with Atlanta-based Turner Entertainment, Vitessa has signed contracts to supply the new offering to *teamsphere.com*, a gaming community site, and Seattle-based ePods, which offers an appliance that helps newcomers connect easily to the Internet.

The appeal of e-commerce service providers such as Vitessa is that content sites can sell products on their sites without having to carry the inventory or develop the technology necessary to do so. This means that the content sites don't have to use affiliates for sales, which takes the customers off their sites.

"Today Turner Entertainment drives huge numbers of customers through their sites and then sends all those customers away to Barnes & Noble to buy books, and to other affiliates to purchase other items," Mullan said.

The company researched which items to include in their database and discovered that "there is a set number of items that sell well over the Internet. We identified the top 30 categories that represent 80 percent of the stuff sold on the Net today and are establishing relationships with the suppliers of those goods," said Tim Dunlevy, Vitessa's vice president of marketing.

Vitessa's customers pay a one-time connection fee to the network "analogous to a set-up fee," Dunlevy said, as well as a subscription fee represented in a monthly charge to the merchant and a transaction fee of 6 to 10 percent of the manufacturer's suggested retail price. In return, they receive between 5 and 8 percent of each transaction. ■



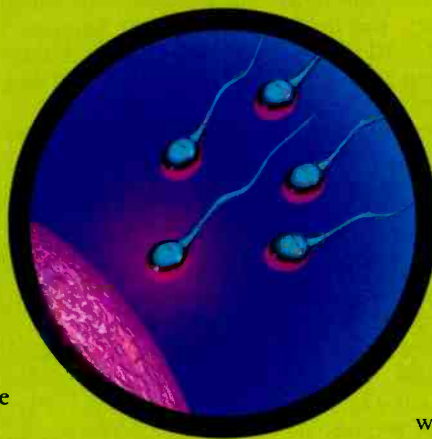
Merchant Exchange gives content sites access to a commerce database.

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PlayJ Media Player Offers Marketers Ad Space

BY ERIK GRUENWEDEL—EverAd, an Orakiva, Israel-based provider of technology solutions for advertising-supported digital content, today announced that more than 150,000 visitors have visited the Web site of its two-week-old, New York-based music platform, PlayJ.com.

To some observers, adding another online media player to an already overcrowded market of downloaded digital music might seem short-sighted, even irresponsible. So what's the big deal?

The secret to PlayJ isn't that it's free to consumers or features an inventory of more than 65,000 licensed titles—providing an additional revenue source for record companies.

Instead, it's the enduring 30-second ad window accompanying the music player and equalizer that will intrigue advertisers.

In short, the proprietary targeted ad platform cannot be deleted, clicked-through or scrolled away, according to company officials.

"We think we have the solution that the record industry will embrace, advertisers will embrace and consumers will embrace," said Alan Penchansky, spokesman for PlayJ.

Marc Seago agrees. The marketing manager for Ewonders.com, the Whippany, N.J.-based parent of consumer retailer PCwonders.com, retail reviewer Rating-Wonders.com and price comparison site

PriceWonders.com, said the stickiness of the platform enabled him to maximize the content of the ad.

"It allows us to play a longer, more detailed message," he said.

With 30 programmers in Israel and another 40 employees in New York, PlayJ is initially targeting the music industry due to ongoing problems involving illegally downloaded content from the Internet.

In question are sites that take music, digitize it and allow it to be downloaded for free on MP3 players.

"We decided to go after the music industry because most music labels are facing piracy and devaluation of their content," said Yoram Greener, vice president of marketing for PlayJ. "In addition, [most] end users are having to pay for content."

By encrypting and licensing all its digitized content, PlayJ's future plans include offering software, books and other multimedia content for free on the site.

"Our main position in the market is to offer our business services to other general portals, giving them full download capabilities within their sites," said Greener.

The current soft-launch sponsorships include Listen.com, San Francisco; Launch.com, Santa Monica, Calif.; FortuneCity.com, New York; ShockWave.com,



The ad window on the PlayJ player cannot be deleted, clicked-through or scrolled away, according to company officials.

San Francisco; and Uproar.com, New York, among others.

Greener said PlayJ plans to advertise in music print magazines and launch a college campaign this fall as part of a multi-million-dollar ad campaign.

"We are currently conducting an agency search," he said. ■

SportsHuddle Teams with NFLHS

BY JANIS MARA—A new player is joining the online sports huddle today as SportsHuddle.com, a network of high school sports-oriented sites, announced a content partnership with the NFL high school football site, NFLHS.com.

The St. Louis, Mo.-based SportsHuddle will provide New York-based NFLHS with articles on topics such as football health and fitness, coaches and news. In turn, NFLHS.com will provide SportsHuddle.com with content including weekly NFL player spotlights focusing on pro players' high school experiences.

There is no revenue involved in the deal, according to Matt Coen, CEO of SportsHuddle. "This allows NFLHS.com to get access to some of the best content on the Internet around high school football," Coen said.



As part of the agreement, NFLHS.com will use SportsHuddle.com's high school football scores and statistics.

Coen said his site, founded in September 1998, supplies scores from 2,000 of the 22,000 high schools around the country.

"This is an audience that is difficult for marketers to reach. We provide advertisers and marketers a national platform to reach high school athletes," Coen said. The company's revenue comes from advertisers and e-commerce on the sites.

The SportsHuddle.com network is a partnership with national newspapers, including the Scripps chain of 18 daily newspapers. "We provide them with our statistical publishing system; the newspapers can just enter the scores," said Coen. "The system serves both online and the print product." ■

bits

Webforia, a Bellevue, Wash.-based Internet business-to-business solutions company, has formed a three-year, \$50 million alliance with **CNN Interactive**, Atlanta.

New York-based ad agency Mezzina/Brown has changed its name to **Mezzina Brown & Partners** and added a specialty practice group, called **MB Consultancy and Capital**, which will help Web start-ups develop business plans and strategic communication programs. The agency also has a partnership with **NetCenter Partners**, a New York-based venture capital firm, that recently announced plans for a \$200 million Internet fund.

Seeking to expedite the delivery channel for streaming video advertising on Internet radio, Seattle-based **Central Media** has launched **SpotTaxi.com**. The site has also agreed to use **Microsoft's Windows Media Player**.

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MediaMarketMakers.com Ramps Up for Q2 Launch

BY ERIK GRUENWEDEL—Stepping back into the future, MediaMarketMakers.com promises to provide a neutral platform where advertisers, agencies, publishers and creatives can co-mingle to create smarter, faster and cheaper Internet campaigns.

The New York-based online ad rep's site is scheduled to go live in Q2.

Orchestrated and funded in part by the New York-based McCann-Erickson Worldgroup; Odeon Capital Partners, New York; and Tel Aviv, Israel-based IPEX and McCann-Kesher-Berrel, the site gives advertisers the ability to offer ad campaigns in real-time to numerous players' Web sites simultaneously free of charge.

"We're trying to revolutionize this market by offering an advanced e-commerce approach, which provides a real alternative to existing online ad networks like [New York-based] DoubleClick, 24/7, and FlyCast, [San Francisco]," said Dennis Wong, president and COO of Media Market Makers.

Wong estimated that the site should save advertisers between 10 percent to 15 percent in regards to streamlining labor, paper and intermediary costs.

"We hope to scale [down] the inefficiencies in this buying space," Wong said.

The site allows advertisers or their

agencies to input how much they're willing to pay for a campaign, and determine upfront performance criteria, including impressions, clickthroughs, registration, leads and actual sales.

When a particular agency or creative is chosen by an advertiser, it is notified by e-mail.



"[The site] gives advertisers a lot of possible targets in terms of Web sites that are right for them," said Gary Baker, spokesperson. "[They] can decide who gets to see the campaign and who doesn't."

Web publishers can also review advertisers' campaigns to present counter-offers as well as open up negotiations on issues such as compensation and timing.

"[The advertiser] acts as the gatekeeper," Baker said.

Media Market Makers collects a transaction fee from the Web publisher,

based on pre-arranged advertising revenue goals.

"Basically, they're just paying based on the results," Wong said.

With an infrastructure established by former McCann-Erickson executives, will the site offer a truly neutral and secure platform?

Wong said the 30-employee company has taken great strides to forge an independent platform with the appropriate firewalls.

"On the surface, it appears to be a McCann-centric," he said. "It's really open to [all] players.

"We spent a lot of time making sure only the right eyes see the campaigns or transactions."

Wong said Media Market Makers separates itself from the competition by providing services on an opt-in basis rather than acting as just an inventory site open to the highest bidder.

"We've set up a system designed to bring people together. We don't make recommendations. People on both sides of the equation can make the best decisions," he said. ■

FamilyTime Targets Working Moms

BY CHRISTINE SPARTA—It's FamilyTime.com versus pen and paper. Those offline tools are what Patrick O'Brien, CEO of FamilyTime.com, names as the main competitors to his new Web site, which launched today.

The site's services are aimed at the working mother, whom O'Brien calls "the heroic mom," and offers practical advice and information on managing a home from menu planning to coordinating family calendars online.

"It's [for] the woman with a child trying to make ends

meet. They want to organize their family's lives better," said John Hawkins, executive vice president of strategic development for the Westport, Conn.-based company.

A beta test of more than 40,000 users on FamilyTime.com found that its audience—predominantly women with children—wanted to fulfill very practical needs when searching online.

Such users would rather scan a five-day

weather forecast, for instance, than read about the latest celebrity breakup.

Packaged goods advertisers such as Ralston Purina, Campbell's and Colgate have agreed to work with FamilyTime.com as partners that will provide promotional offers and develop content.

"We're not about banner ads," said O'Brien, referring to the interactive nature of this site's advertising. Someone might click on a Ralston Purina's button, for instance, and be directed to a

co-branded article about pet ownership.

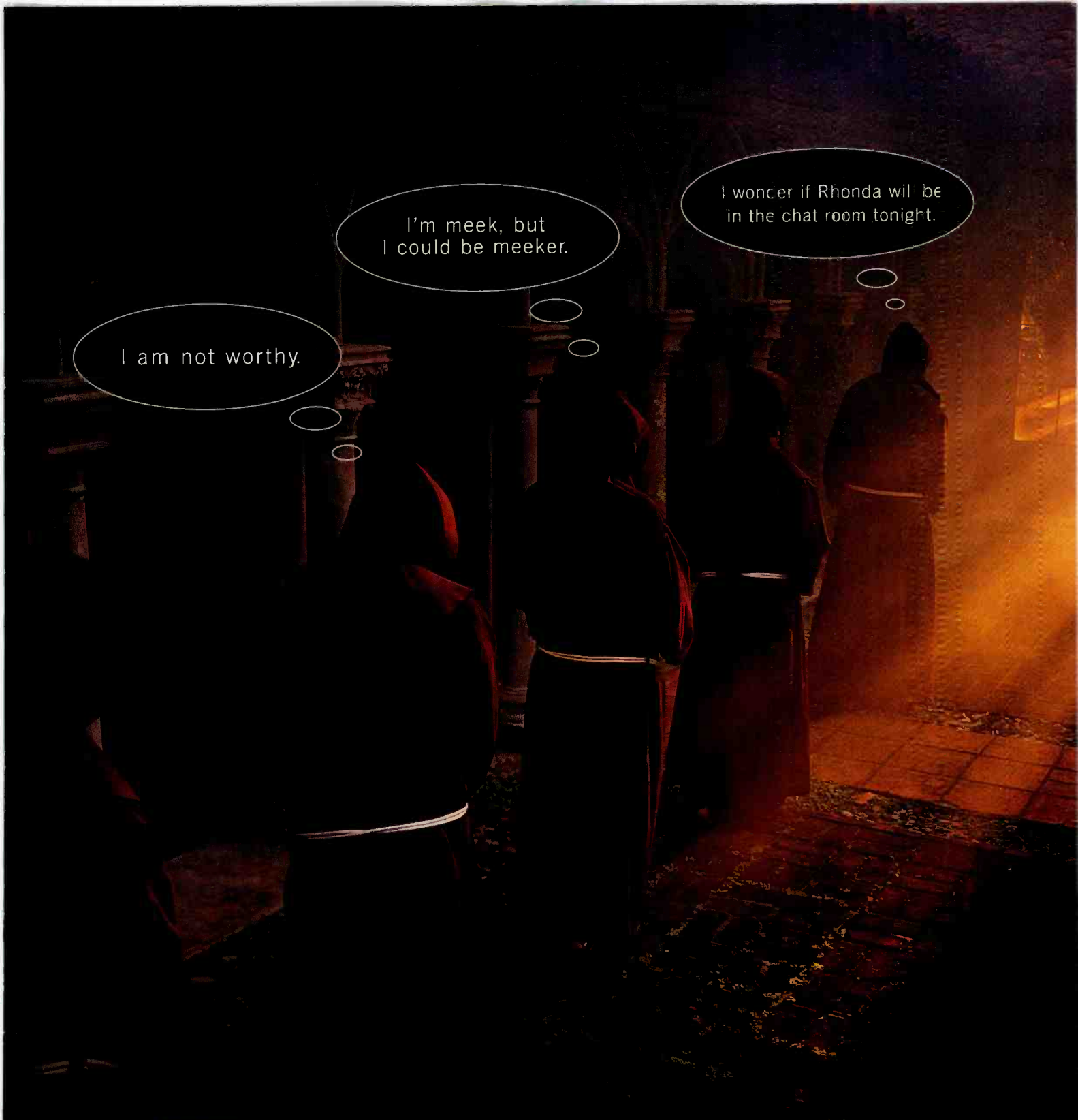
FamilyTime.com is trying to attract the packaged goods advertisers that spend more than 62 billion dollars a year in promotional and advertising programs, according to Solomon Smith Barney, McCann-Erickson and the Association of National Advertisers.

FamilyTime.com has a inked a distribution deal with Lycos and raised \$5 million. ■



movers

Clear Ink, a Walnut Creek, Calif.-based marketing and brand management company, announced the appointment of **Keith Carsten** as vice president of technology and development. Carsten will provide clients with end-to-end online consumer relations systems. Previously, he was corporate vice president at PaineWebber in Weehawken, N.J. ... Eruptor.com, a Gen Y entertainment site based in Marina Del Rey, Calif., has announced two new appointments: **Roland Poindexter** was named vice president of development. He was the former head of programming at Fox Kids Network in Los Angeles. **Adam Langsbard** will join as vice president of e-commerce. He's the former director of marketing at Sony Pictures Consumer Products in Los Angeles and was responsible for marketing for the films *Stuart Little* and *Charlie's Angels*.



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E-mail Network Topica Partners With DoubleClick

BY JANIS MARA—Advertising network DoubleClick and e-mail network Topica today announced a strategic partnership in which DoubleClick will sell ads on Topica's e-mail and opt-in lists and Topica will advertise on DoubleClick.

Topica hosts and manages e-mail lists, which are like virtual newsletters, for free in exchange for putting ads in the messages. New York-based DoubleClick, known primarily for its Internet advertising, is venturing into the e-mail advertising arena, and the partnership is a significant step in this direction.

"Topica's 5 million unique users and targeted reach will benefit DoubleClick, and DoubleClick's extensive sales force and expertise will benefit Topica," said Ariel Poler, CEO of San Francisco-based Topica.

Because e-mail lists cater to interest groups such as sailboat enthusiasts or first-time home buyers, the potential for targeted advertising is great. "Topica and DoubleClick will be able to match interested consumers to their advertisers," Poler said.

The arrangement will help jump-start DARTmail, DoubleClick's new e-mail

advertising offering. DARTmail will manage Topica's opt-in e-mail lists.

Topica will buy a half-billion impressions on DoubleClick's Sonar network to promote its opt-in lists. "These impressions help Topica get more subscribers, hence DoubleClick will have more inventory to sell on," Poler said. Further aligning the two companies' interests, DoubleClick will take a small equity stake in Topica, according to Poler.

The opt-in lists Topica will be promoting are groups of people who have agreed to receive stand-alone e-mail ads on subjects in which they are interested. When users sign up for e-mail lists about, for example, Golden Retrievers, they are

given the option to receive the ads. "They must proactively click on a box asking to receive the messages, and then later must respond positively to a follow-up e-mail. It's all voluntary," Poler said.

Eli Chalfin, vice president and general manager of Doubleclick's DARTmail, said, "We're thrilled to be working with Topica. It's a good thing for both sides. For us, it illustrates our ability to craft a number of effective e-mail ad solutions." ■



Follow the Rabbit To Right Vacation

BY ANN M. MACK—Follow the Rabbit!, an online personal advisor, hops on to the Web this week, soft-launching its vacation recommendation service. The destination decision guide marks the New York-based company's first offering in the electronic-advising space.

"[Follow the Rabbit!] acts as an online personal counselor who understands and anticipates people's needs based upon their lifestyles," said Mathias Turck, COO and president of Follow the Rabbit!

With its proprietary technology, the online service matches user information with recommendations using a combination of four levels of filtering—content-based, event-based, collaborative and context-based. The filtering tool, also known as the Matching Engine, enables the service to understand and anticipate the user's need by learning about their preferences and the preferences of similar users.

While most traditional travel services assume a person knows his or her destination, Follow the Rabbit! does not, Turck explained.

For instance, a visitor to the site may input that they have a week in May when they want to travel to a warm



weather destination where they can windsurf and speak Spanish, all on a shoestring budget. The visitor can choose from up to 88 criteria, generated from their answers to an initial set of questions. Follow the Rabbit! will offer appropriate destination recommendations based upon the volunteered information and the likes and dislikes of similar users.

Although Follow the Rabbit! suggests destinations, it does not recommend specific packages, airlines or hotels, making the service an unbiased one. However, as a part of its revenue model, the company is partnering with online travel agencies, which will provide e-commerce fulfillment capabilities on a fee-sharing basis.

Through the profiling process, the site will also serve ads specifically targeted to each user. In addition, the company plans to use its data mining capabilities for permission-based marketing, sending users targeted deals and offers via e-mail. Finally, the site seeks to earn revenue by licensing its technology to non-competing e-commerce players. ■

Urban Media Unveils Programming

BY ERIK GRUENWEDEL—UrbanEntertainment.com, the Los Angeles-based Internet site for Urban Media, announced the release of three animated series targeting the African American audience.

In addition to *Undercover Brother*, a '70s blaxploitation-era action hero, and *Pookie Poo*, a street-smart hustler on the game show circuit, which both launched last month, the site is launching *The Contract*, about a professional hitman and his inner demons, on April 24.

Finally, *Cisco 'n Ripple*, which features a team of animated reviewers critiquing real films, is slated for release this summer.

With a library of black video entertainment content, including more than 60 feature films and live action short films, UrbanEntertainment continues to position itself as a major Internet brand aimed at African Americans audiences—despite evidence from the U.S. Department of Commerce that says blacks comprise just

11.2 percent of domestic Web traffic.

"I think it's a bit of a moving target," said Michael Jenkinson, founder and president of Urban Media, regarding the black Web audience. "There exists a digital divide, but we also feel that the trend is toward total penetration of the Internet and broadband regardless of race."

Jenkinson believes the Net will evolve on par with cell phones, whereby low-cost access becomes ubiquitous and revenues are based primarily on service fees.

"Ultimately, the industry believes that the money is going to be made on services and e-commerce, not hardware," he said.

With six employees, UrbanEntertainment's business focus is targeting niche markets both on- and offline.

In an effort to distance itself from the cash-burn of other Web start-ups, Jenkinson said revenue streams include fees for films licensed to pay-per-view and cable networks. ■

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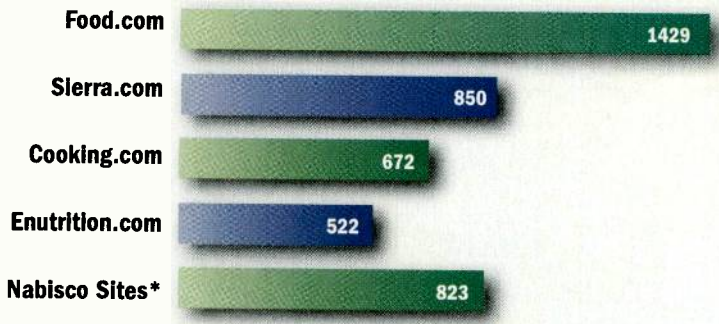
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messages they want.*



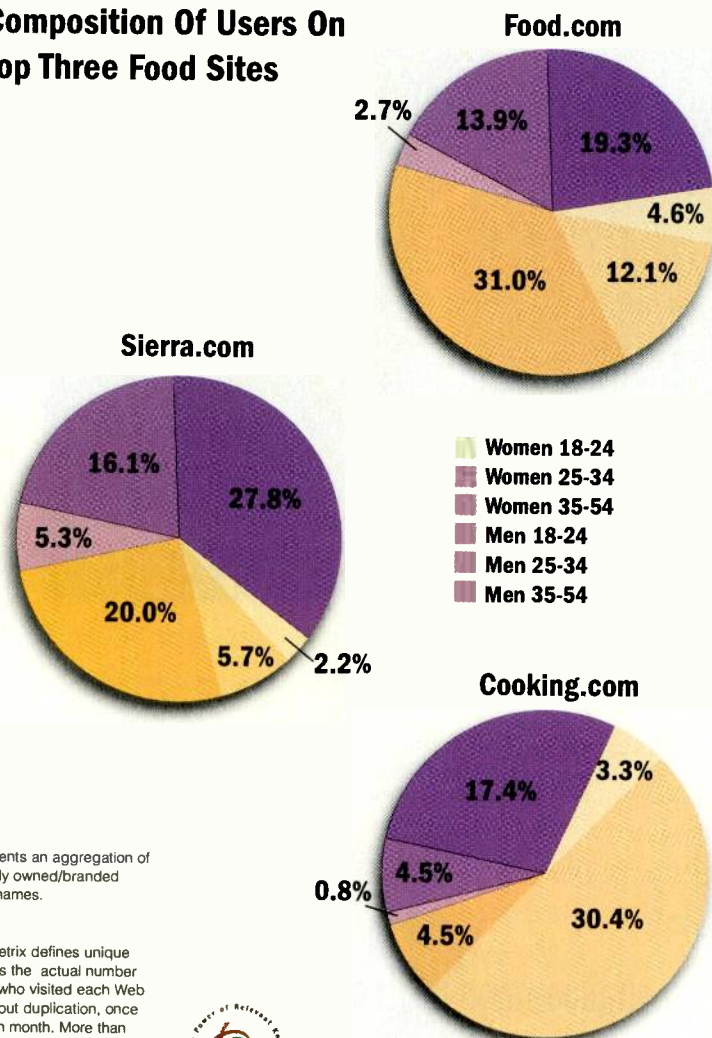
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Cooking Sites Whet Users' Appetites

Total Unique Visitors To Food Sites (000s), February 2000



Composition Of Users On Top Three Food Sites



* Represents an aggregation of commonly owned/branded domain names.

Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



In recent years, star chefs like Emeril Lagasse and Bobby Flay have become celebrities even outside their TV kitchens. From chat rooms on the Food Network's Web site to e-mail recipe swaps, the Internet has helped elevate chefs to fame and bring all things food into the mainstream.

"Cooking is in everybody's face," said Rob Beighey, a 30-year-old chef who answers food-related inquiries at the member services center of the American Culinary Federation in St. Augustine, Fla. Beighey said that the great number of cooking shows on TV has helped broaden interest in the food industry.

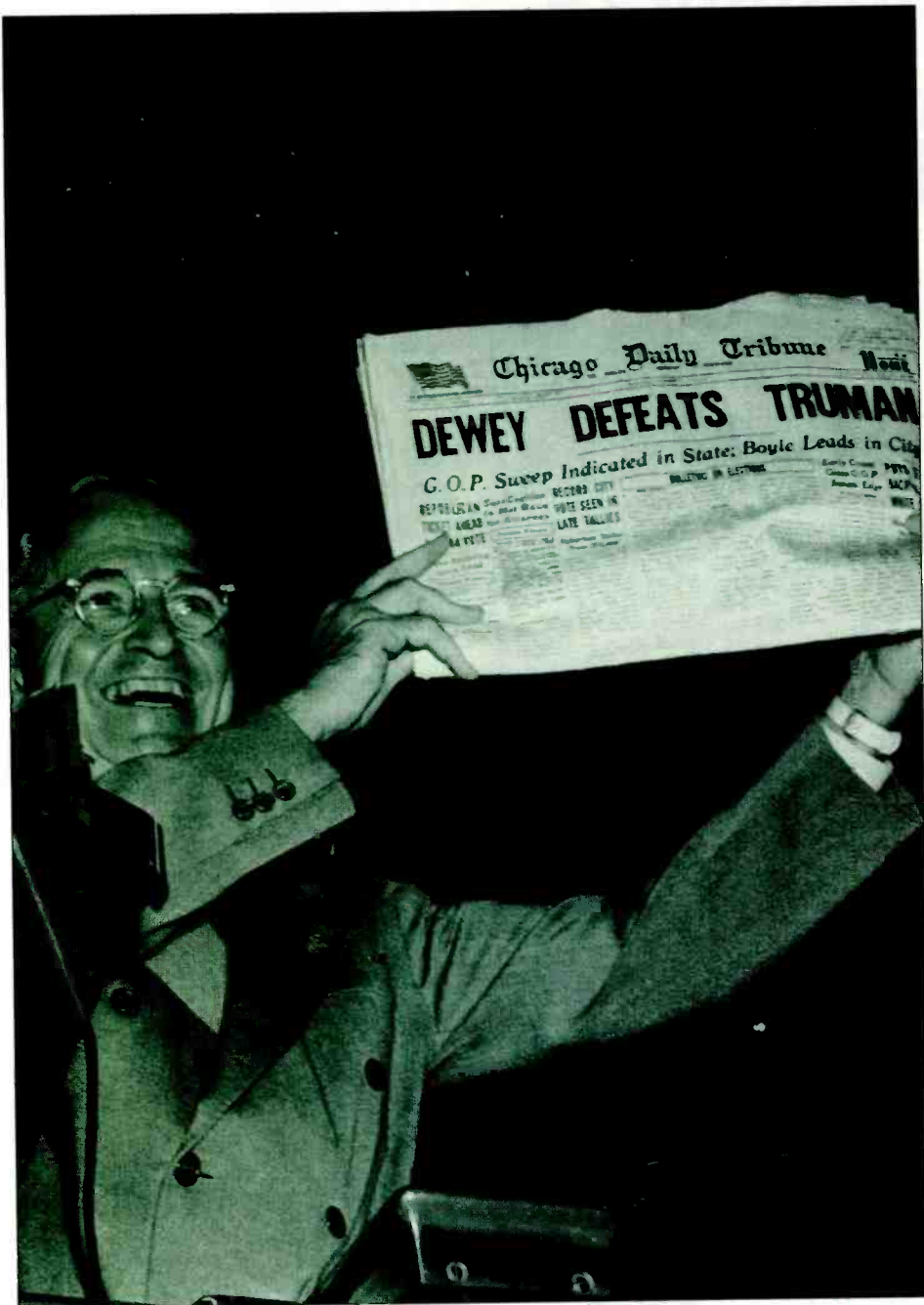
"There is a huge burst of non-industry people getting into the culinary field—lawyers, doctors," he said. But "men are still dominant in the industry in terms of cooks and chefs," said Beighey.

Men may dominate restaurant kitchens, but on the Web, women represent a larger percentage of traffic to foodie sites like Food.com, Sierra.com and Cooking.com, according to Media Metrix, a New York-based Web research firm.

Beighey, for one, credits the Web for heightening the interest and accessibility of information to the culinary curious. Beighey particularly likes the Food Network's Web site and recently went there to help a fellow chef find a recipe.

—Christine Sparta

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Company: Briggs & Stratton, www.briggsandstratton.com. Industry segment: Business to business Equipment/Materials Suppliers. Impressions: 10 million.



Company: AT&T, www.att.com. Industry segment: Telecommunications full service. Impressions: 9.8 million.



Company: go.com, www.go.com. Industry segment: Web media portal/search engine. Impressions: 4.6 million.



Company: Pemmican. Industry segment: Consumer goods, food & beverage manufacturers. Impressions: 3.1 million.



Company: Marriott, www.marriott.com. Industry segment: Hotel accommodation. Impressions: 2.7 million.

AdRelevance from Media Metrix provides advertisers, agencies and publishers with marketing intelligence about when, where and how competitors—and potential clients—are advertising on the Web. AdRelevance helps Web publishers generate advertising sales leads in real time, while advertising agencies and Web marketers can track competitors' Web advertising placements, expenditures and creative. For a free demo of AdRelevance call (877) 844-5083, or visit the Web site at adrelevance.com.



With banner advertising from companies such as AT&T, Pemmican beef jerky and Disney-owned portal GO.com, ESPN.com—the online arm of the cable sports network—is targeting a decidedly mass-market audience.

But not all sports sites are created alike, even when they are linked together. Golfonline.com, ESPN and Golf Magazine's niche site catering to golf enthusiasts, has advertising targeted to reach a more elite crowd.

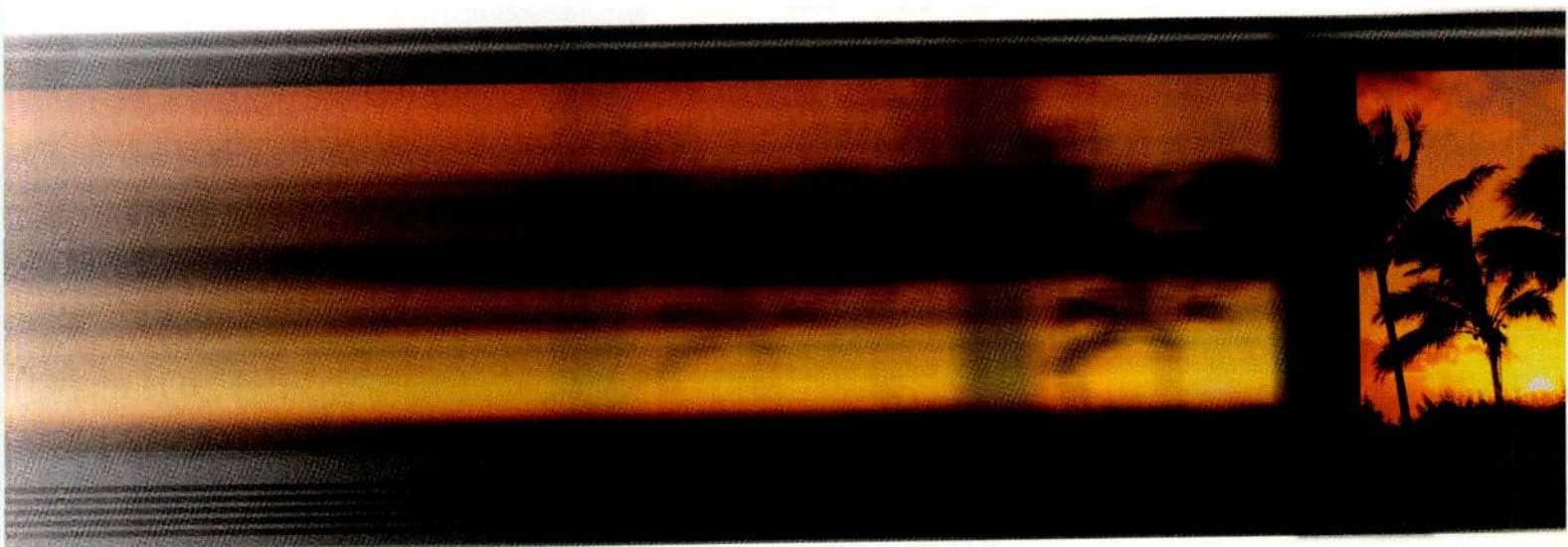
"TV [advertising] is so expensive in golf this year," says Julie Hansen, general manager of Golfonline.com, explaining the site's piqued interest in the cyber-advertising alternative.

Hansen said the site has had a lot of online ads for tourist destinations, high-end gadgets—like Palm Pilots—and luxury car manufacturers like Audi and Infinity.

—Christine Sparta



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It Takes A Village

Candice Carpenter continues to fine-tune iVillage. By Christine Sparta

Candice Carpenter, the woman who helped launch iVillage five years ago, is reaping the benefits of being an Internet pioneer—getting awards for her work.

Among them: the Matrix Award she receives this week from New York Women In Communications, an organization that annually awards exceptional women in the communications field. The group recognizes that “we not only built a company, we built a brand, a much harder exercise,” says Carpenter, who turns 48 this week.

Also this week, iVillage will receive the Gracie Allen Award given out by The Foundation of American Women in Radio and Television for excellence in programming for women.

And the site continues to grow. The iVillage Music Network, a 24-hour/seven days a week online radio station, debuts this week. iVillage members helped to select the three music formats: country, soft rock and Top 40. A live disc jockey, on air

make sure changes make sense for her users, which include 7.6 million unique visitors every month and 4.2 million registered members.

She’s built up the site around the audio and video components without turning it into an entertainment site. Currently, iVillage has more than 100 hours of video, consisting of 3 to 5 minute segments on topics ranging from female entrepreneurs to pet care. Carpenter says that women visit the site to get things done and learn skills, such as how to negotiate a raise.

She is interested in convergence, but only “for the sake of our members.” It’s important not to be “television obsessive.” While competitors, upstart Oxygen Media among them, are offering more tie-ins with TV shows and other types of entertainment, she says TV is a distraction to her

Carpenter says she is interested in convergence, but only “for the sake of our members.” It’s important not to be “television obsessive.”

from 11 a.m. to 4 p.m. eastern time, will take e-mail requests and conduct interviews with prominent women.

Carpenter’s eager to see her business, a network of sites aimed at women ages 25 to 54, expand into broadband, but she wants to

audience’s needs. But it doesn’t mean they won’t go there: The site is currently promoting a contest with NBC to give away a walk-on role on the show *Providence* and \$5,000 in cash.

She chooses her battles. She counts 170



Candice Carpenter, founder of iVillage, has just added iVillage Music Network to the site. Members chose the types of music; a live disc jockey fulfills e-mail requests five hours a day.

advertisers on iVillage, including longstanding relationships with Visa and Ralston Purina. But she has not taken every ad that came her way. Ads are turned down if they are not a good fit or if the advertiser “wanted a quick fix and not [a chance to] build a bigger relationship” with the company. iVillage has never taken cigarette ads.

Most of the site’s traffic is women: about 80 percent, but Carpenter says “our brand has been friendly to men” who visit the site for health and parenting tips.

Celebrity involvement is another issue Carpenter is contending with. She’s proceeding cautiously: She wants stars to be members themselves and willing to make a long-term time commitment to iVillage.

Carpenter claims some high-profile interest from people such as model Iman, who is expecting a baby with husband David Bowie, and visits the site daily for pregnancy information.

Still, Carpenter is careful not to have celebrities represent the ideal woman. “Women have had magazines blasting perfection at them,” she says. “Our goal is to let women be focused on themselves.” ■



His father tells him to shape up.

His mother tells him to dress up.

His girlfriend tells him to shut up.

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Making An Impact

Digital Impact delivers its personalized e-mail marketing message. By Eileen McCooley

E-mail is an ideal tool for direct marketing, but making a message stand out in a sea of spam—and getting customers to respond—is becoming more of a challenge every day.

Looking to help marketers break through the clutter of digital junk mail, a San Mateo, Calif.-based company called Digital Impact says its proprietary technologies, coupled with its targeting and personalization capabilities, can result in double-digit response rates and a triple-digit return on investment.

“We help you acquire new customers, convert prospects to buyers and retain customers for repeat purchases,” claims William Park, chief executive officer of the three-year-old company. “Direct marketers need a call to action. The answer is e-mail. And the better answer is personalized e-mail.”

OPT-IN FIRST

Digital Impact starts with a client's opt-in list of prospects, using practices consistent with TRUSTe and CAUCE, the Coalition



Against Unsolicited Commercial E-mail. It analyzes each individual's purchase history and preferences to determine what offer is best suited to them.

Then it sends the offer in what it terms “visually stimulating” e-mail that goes beyond the usual boring text messages. “Most marketers stick to text-only because they don't know what e-mail software the customer is using, so they have to dumb it down,” Park says. “But a marketer who sends text-only is under-marketing

and leaving a lot of money on the table.”

Digital Impact's e-mail sensor identifies the e-mail capabilities of recipients and optimizes the message to fully utilize the graphical capabilities of its software. E-mail arrives as basic text, optimized text, HTML or DHTML. “Now you're sending a Web page, which can double the response rate,” Park says. Digital Impact can also format pages specifically for AOL. Thanks to partnerships with RadicalMail, Marina Del Rey, Calif.; Personify, San Francisco; AudioBase, Sausalito, Calif.; FaceTime, Foster City, Calif.; and Akamai, Cambridge, Mass., Digital Impact's e-mail capabilities also include streaming audio and video, and Internet content delivery services.

The company claims response and click-through rates are in the double digits, while the return on investment averages 200 to 300 percent. Park offers a few specific examples. Egghead.com, Menlo Park, Calif., one of Digital Impact's first clients, attributes a 20 percent increase in sales



William Park, CEO of San Mateo, Calif.-based Digital Impact, says marketers are “under-marketing” if they do not optimize their e-mail marketing messages.

“Direct marketers need a call to action. The answer is e-mail. And the better answer is personalized e-mail.”—William Park, Digital Impact

Our Clients Talk Back

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"In today's fast-paced and competitive environment, knowing your product and your customers just isn't enough. The Media School gave our sales team the inside advantage in understanding and effectively speaking the language of media planning and buying."

Joan Sheridan LaBarge was appointed executive vice president and group publishing director of Weider Publications, Inc. in January 1999. She oversees all advertising sales, marketing and promotional efforts for Shape, Men's Fitness, Jump and Fit Pregnancy Magazines, and the Corporate Sales division of the company.

Within the last year, Ms. Sheridan has created and implemented a new organizational structure, built a key management team for the corporation, and significantly increased ad revenues. She implemented strategic training programs and seminars for her department of 80 employees to benefit them in the new millennium. Prior to Weider publications, Ms. Sheridan served as vice president and publisher of Family Life magazine at Hachette Filipacchi Magazines.

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| <input type="checkbox"/> NEW YORK, JUNE 7, 8 | |
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and a 300 percent increase in clickthroughs to the personalized e-mails sent to customers who requested such notifications. Peet's Coffee & Tea, Berkeley, Calif., reports that half of those receiving its first e-mail promotion opened it, and 75 percent of that group responded to the offer. For its second mailing, 33 percent of customers clicked through to a link on the site, and orders tripled the day after the e-mail hit.

SENDING THE RIGHT MESSAGE

Park stresses that messages are closely targeted to each recipient. In a recent mailing of 100,000 pieces, there were 35,000 variations, he says, "so only three people got the exact same e-mail."

Digital Impact's ability to zero in on users is made possible by data mining. "We segment based on clicking behavior," Park says. "This isn't the rocket science of the next generation, it's just drilling down into the data. The only way to get relevance is to analyze what went before." The company tracks and analyzes who clicked on what and when, and uses a predictive model based on what users are buying, where they live and what people in their category like.

Since the cost of developing such expertise and maintaining staff and technology is steep, Digital Impact sees a huge market for a company that can provide such services on an outsourcing basis. "Most companies don't have the in-house

has 25 interactive and traditional agency partners that can integrate Digital Impact's technology and e-marketing services into their client offerings, including Agency.com, New York; Deutsch, New York; and Impiric, the New York-based Young & Rubicam subsidiary formerly known as Wunderman Cato Johnson.

There's another compelling reason for marketers and agencies to outsource this type of service, Park adds. "Technology is moving so fast that the marketer can't be the master of everything out there," he says. "Product cycles are one year, but most companies upgrade every two years, so those that try to do it themselves are always behind the curve. We share new technology immediately and can do a test with a client if they're unsure if it's right for them."

AN INNOVATIVE APPROACH

Among the technological innovations Digital Impact offers are rich media and viral marketing. For the 1999 holiday season, Tower Records used a promotion with streaming audio, enabling consumers to

"We're moving rich media from the Web to the desktop

to make access easier for the user."

—William Park, Digital Impact

skill or the time to do this, so we offer it to them as a service," he says.

Digital Impact currently has about 100 clients including Garden.com, Austin, Texas; Dell Computer, Round Rock, Texas; and Sharper Image, San Francisco. It also

click on a link to hear a sample of an Alannis Morissette song right in the e-mail, without having to download a player. "We're moving rich media from the Web to the desktop to make access easier for the user," according to Park. The campaign

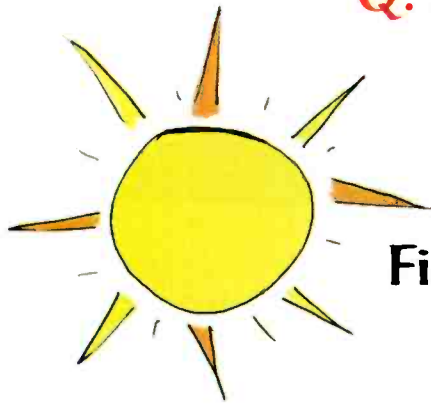
Digital Impact's client roster includes Garden.com, Dell Computers, Flooz.com and Sharper Image.

had a response rate 55 percent higher than the company's earlier mailings and a 50 percent increase in revenue per e-mail.

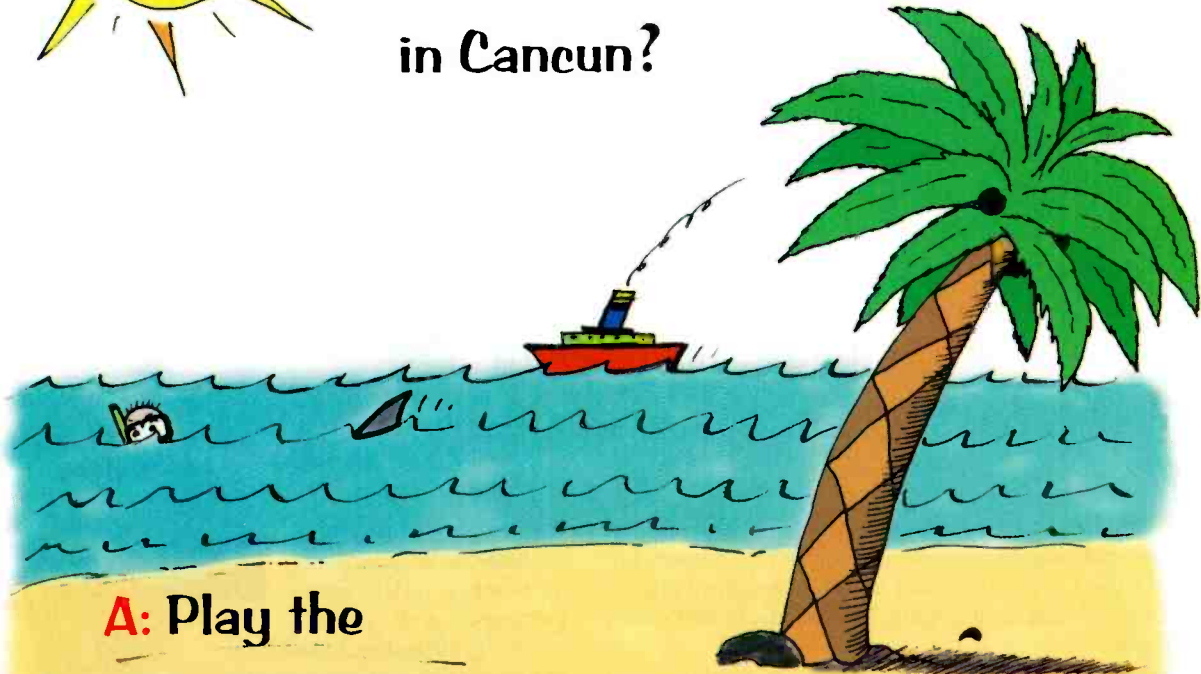
Digital Impact added viral marketing capabilities in January, with its Forward to a Friend program. Recipients receive a reward for forwarding the e-mail to a specified number of friends. The company also launched its E-mail Exchange cross-merchandising program in January, enabling clients to introduce other clients to their customers on an opt-in, permission basis.

Campaigns are priced on a per e-mail basis, similar to CPM models, Park says, adding, "Prices start at pennies per e-mail, and volume discounts kick in for larger mailings." The company has conducted over 5,000 campaigns to date and sent 190 million e-mails during the last quarter.

Park sees great potential in e-marketing. "Spam has really suppressed e-mail marketing," he acknowledges, but he's optimistic about the long-term potential for marketers that rise to the challenge. "You can't kill the goose that lays the golden egg," he stresses. "It's incumbent on the industry to do a better and more personalized job." ■



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I Want My ITV

As interactive TV technology improves, programmers and advertisers learn the possibilities. By Stephen A. Booth

The sheer volume of press about interactive TV during last week's National Association of Broadcasters convention seemed to deflect even more wind from the becalmed sails of digital TV—last year's hot topic among TV executives and media types in Las Vegas.

Programmers, service providers and technology vendors large and small, established or start-up, issued a steady stream of new-product and joint-venture announcements during the April 10-13 show, touting either ITV telecast plans or infrastructure items designed to enable them.

Talk of ITV also dominated the recent National Association of TV Program Executives confab and even January's Consumer Electronics Show, noted Russ Booth, a director at Mediacom, Grey Advertising's independent media subsidiary. "They're all increasingly changing focus to the applications, not the gear," Booth said. "I think there's great promise in realizing the role of interactive TV. It's the recognition of that huge opportunity that is the buzz."

Attempts to launch interactive television beyond the *Winky-Dink and You* stage—in which a 1950s TV show encouraged kids to fill in on-screen visuals by drawing on a plastic sheet over the TV screen—have faltered over the past two decades, mostly because the technologies needed for successful interaction haven't been in place. These include powerful signal-processing, cheap mass storage and fast two-way communications.

Another drag on ITV deployment has been the concerned industries' inability to identify just what kinds of activities and services the audience will welcome in the couch-potato confines of the living room—or in other venues.

The term ITV has been used to embrace everything from simple onscreen point-and-zap program listings to full Internet functionality with e-mail and e-commerce. At a basic level, ITV also could entail clicking on an icon to get supplemental information in real time about the show being aired—or a sponsor's advertisement. ITV sometimes means "two-way" TV that lets the home audience

respond instantaneously to quiz-show questions or viewer polls, and perhaps get some instant gratification in the form of a game score and prize or the running tally of peer response. In yet another optimistic scenario, ITV would provide enhanced functions to give viewers some measure of control

over the incoming program. This could include selecting camera angles during a sportscast or directing alternative endings to a potboiler through video technology called "seamless branching."

As is so often the case, some pundits see pots of gold at the end of a rainbow that's illusory, or at least ill-defined, to other observers. A report last fall from Forrester Research forecasted \$20 billion in ITV-related revenues by 2004. ITV advertising would generate \$11 billion for program providers by then, the Forrester report said, while e-commerce vendors would rake in \$7 billion.

The think tank said that point-and-zap electronic programming guides (EPGs)—the most rudimentary form of ITV—will be in 55 million homes by 2004. That's not entirely off the map. Thomson Consumer Electronics, parent of TV market share gorilla RCA, has contractually committed to build Gemstar EPGs into 30 million sets over the next 10 years, including inexpensive 19-inch models.

As for more enhanced forms of ITV, Forrester was more circumspect: 24 million households by 2004, owing to the evolving nature of ITV programming and the more complex (read, expensive) functions required of the TVs and set-top boxes themselves. That might be sand-bagging: "Chipsets" for ITV functions already sell below \$15 each in volume quantities, and the cost of this advanced signal-processing will continue to drop. But what kind of ITV signals those chipsets will process is a valid hedge. Some



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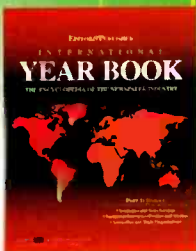
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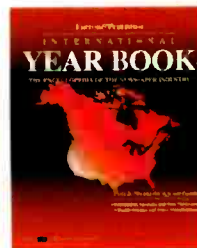
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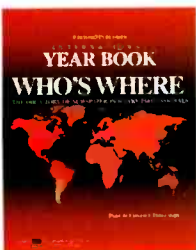
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observers aren't so concerned about the hardware as they are about the heavy lifting that lies ahead for content creation.

"There's a danger in going too far too fast from the program or ad content sides," said David Ward, analyst for San Diego-based DFC Intelligence. "To some extent, even the Gen Y crowd that grew up with PCs and is accustomed to interactive apps still uses the TV for passive entertainment.

"Meanwhile, whatever the creative community does with ITV, it will have to be scalable to some least-common-denominator level," Ward said. "Remember, no matter how many bells and whistles the TV makers add, viewers who don't own the latest ITV sets are still a sizeable proportion of the audience—and will be for some time. They have to be kept in mind."

Grey's Booth concurred regarding what he called "the challenge" facing content creators. "We're all excited, but challenged. There's still a lot we've got to learn about the consumer's attitude toward interactivity," he said. "And a key lesson comes from the introduction of the VCR.

"Originally, it was perceived as a device for recording from TV, and that's how the first-adopters thought of it," Booth said. "Now we know that it's primarily used for viewing prerecorded movies—which is how the vast mass market came to see the value of the VCR. Given that, what is the business plan for interactive TV? We've entered into it—we're not on the cusp anymore. The technology is just about where it needs to be. The concern is not about technology, but the consumer's acceptance of the idea. It can't be too complicated, and it will need scaling for different levels of consumer interest. This is what the advertising community has to consider."

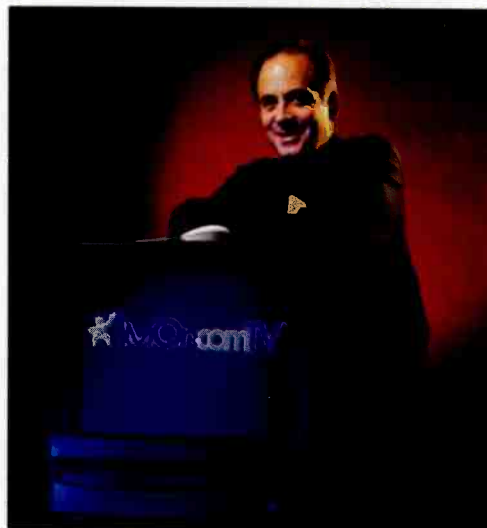
Any doubts that the technology for ITV is close at hand should be dispelled by some recent accomplishments and forthcoming developments.

For example, Time Warner Cable in New York recently launched an interactive advertising service using Wink Communications' Wink Enhanced Broadcasting technology. Viewers with Wink-enabled cable set tops or TVs simply use their remote

**"We're excited, but challenged.
There's a lot we've got to learn about the
consumer's attitude toward interactivity."**

—Russ Booth, Grey Advertising

control to click on the Wink icon when it appears in a commercial to get coupons, product information or samples by mail. According to Wink, sponsors planning to create interactive ads include Clorox, Disney, Gateway Computer, General Motors, Honda, Kraft, Pfizer, Charles Schwab and Unilever. On the interactive entertainment side, E! Entertainment Television last month used Wink on Academy Awards day to let viewers vote for their favorites in seven Oscar categories. Results from the poll were displayed at the conclusion of the ceremony. Also last



ImaginOn president and CEO David Schwartz said the company's ImOn.comTV is targeted to stations and cable operators that want to expand their audience beyond local reach, as well as create narrowcast specialty channels.

month, HBO used Wink to enable viewers to access additional source materials from a documentary on cancer.

At last week's NAB, Wink announced breakthroughs that enhance the infrastructure for its interactive service. One is a server that will enable telecasters to send viewers entire HTML Web pages encoded in video signals that comply with the ATVEF standard (Advanced TV Enhancement Forum, developed by Microsoft and others). In the past, the service could only send URL addresses when the viewer clicked for more information on a program or ad, and obtaining the information was delayed until the viewer could connect to the Internet and download the pages.

The breakthrough is considered of keen interest to advertisers, since viewers can get supplemental information during the space of a 30-second spot. NBC, Liberate Technologies, The Weather Channel and WebTV said they will employ the technology.

Another interesting technology touted at NAB was ImaginOn's "Internet TV station-in-box." The San Carlos, Calif.-based company said its ImOn.comTV Instant Internet TV is a turnkey software package which enables a station's or cable operator's Web site to present interactive TV through the browser of any PC with a cable, DSL or T1 connection of at least 384 kbps speed.

The system is targeted to stations and cable operators that want to expand their audience beyond local reach, and also create narrowcast specialty channels, said David Schwartz, ImaginOn president and CEO. The company's ImaginAuthor software

tools enable fast conversion of the station's video footage to the ImOn.comTV format. Schwartz said the system's other unique functions include linking video directly to Web pages; viewer-directed video branching for seamless scene-changes; and a proprietary search engine that automatically performs video-content-sensitive searches of the onscreen subject. The system's appeal to advertisers is its ability to let them measure the effectiveness of their spots in real time, by viewing the instantaneous clicks on links embedded in commercials.

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Viewers with Wink-enabled cable set tops or TVs can use their remote to click on the Wink icon in a commercial to get coupons, product information or free samples.

Perhaps the most inveigling ITV announcement timed for NAB comes from a company called VEIL Interactive Technologies. The acronym stands for Video Encoded Invisible Light, and the technology co-developed with TV pioneer Sarnoff Corp. would enable viewers to obtain coupons or other incentive promotions wirelessly from TV programs or home videos. The partners said the system also has two-way applications to let viewers play real-time video games or make other purchases instantaneously through PCs, cell phones or online personal portable devices.

VEIL execs said its technology uses a low-cost detection device and inexpensive ValuCard to receive and record digital data transmitted with a program. Unlike systems that piggyback such signals on TV's Vertical Blanking Interval, VEIL data can't be stripped from signal, the company said. They explained that VEIL data is inserted into the video program and rides on the active video signal. Consequently, data can be carried by broadcast, cable, satellite, the Internet and even by home videos on cassette or DVD. Additionally, VEIL data will carry through on home video recordings and also survive digital compression, thereby ensuring availability through time-shift recordings and existing analog TVs and VCRs. The companies didn't divulge a time frame for commercialization.

Separately, St. Louis-based VEIL (formerly known as Koplax Interactive Systems International) announced a system for broadcast verification in conjunction with Competitive Media Reporting (soon to merge with Taylor Nelson Sofres). According to the companies, the VEIL technology will enable CMR to track ads, news segments and other programming occurrences, and report within 24 hours what channel, market and time the item was aired. Whatever these technologies enable, the Holy Grail of ITV proponents remains broad bandwidth and a real-time return channel for viewer's instantaneous responses. Cable modems serving the TV will address the latter concern, but for the time being, other ITV delivery methods (broadcast and satellite) still depend on a dial-up modem—a distinctly nonspontaneous route. Even with speedier DSL modems, TV sets still require a telephone connection to send ITV responses upstream. But two forthcoming solutions will link the ITV more directly to the programming source, one of which is applicable to the United States.

Earlier this year, Thomson Consumer Electronics and partner Gemstar announced a joint venture called @TV Media that will employ two-way wireless paging to provide a return path for ITV.

The partners said they envision a paging device built into a tiny transceiver connected to the TV. The unit will let viewers use a remote control to respond instantly to ITV programming, such as audience polls, interactive sportscasts and game shows (*Adweek IQ CoolTool*, Oct. 18, 1999), or to request information or make purchases. The wireless transceiver then relays the viewer's input to a remote processing center for action or fulfillment.

Thomson and Gemstar say the pager/transceiver also will receive programming for onscreen display, such as local news, traffic and weather. They contend the system is feasible for an ITV return path because the coverage of 900 MHz has expanded, and the cost has come down enough to enable mass-market devices. Thomson said its first products could arrive as soon as next year.

As for the other two-way ITV implementation, Americans will have to travel to Ireland to see it. The digital TV system to be deployed there next year uses broadcast technology to send ITV responses directly from the set or set-top box to Radio Telefis Eireann, Ireland's national TV service.

RTE calls the system WINDS (Wireless Interactive Network for Digital Services). The DTV sets receive programming on the usual rooftop or set top aerial, but also have a stubby cell phone-like antenna for sending messages back to the station on a very low-power UHF television frequency. Like a cell phone system, there are repeater stations spread around neighborhoods and the countryside. These receive signals from the homes and relay them to larger broadcast towers for processing. RTE says the turnaround time is a fraction of a second. For purposes of e-commerce, each TV home is addressable and the two-way communication is encrypted.

Addressability is on the ITV wish list of Russ Booth, who said he's also "enthused about the potential for getting a real-time response back from viewers." Booth would also like to see the ability to address specific ITVs in different venues within the home.

"When you think about the family TV room, it's a dynamic experience. There is co-viewership, people coming and going with

“There’s a danger in going too far too fast. Even the Gen Y crowd still uses the TV for passive entertainment.”
—David Ward, analyst, DFC Intelligence

different interests,” said Booth. “But the response in the kitchen will be different, and perhaps that is where you will want to beam a recipe instead of a beer spot. The TV in the children’s room is another consideration. The applications will be a lot different, and with ITV we have to be responsive to that. It’s similar to scaling for active and passive viewers. In the future, ITV can serve both.” ■

Stephen A. Booth is senior editor of TV Digest, a newsletter covering the broadcast and consumer electronic industries.

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2	1	Erin Brockovich	9,808,065	24	89,632,165
3	2	The Road to El Dorado	9,085,803	10	25,123,505
4	New	Return to Me	7,820,836	3	7,820,836
5	3	The Skulls	6,450,720	10	20,199,130
6	New	Ready to Rumble	5,257,778	3	5,257,778
7	4	Romeo Must Die	4,552,754	19	45,844,086
8	5	High Fidelity	4,241,028	10	12,789,912
9	7	Final Destination	3,835,071	24	33,897,819
10	6	American Beauty	3,348,307	208	121,638,562
11	New	Black & White	2,212,535	5	2,966,347
12	8	Mission to Mars	1,563,984	31	57,001,583
13	14	Fantasia 2000	1,295,458	100	40,208,974
14	11	The Cider House Rules	1,108,712	122	54,782,511
15	12	My Dog Skip	964,300	89	30,582,089

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Artist/Group: **Pink**
Song/Video: **"There U Go"**
Director: **David Myers**

This fuchsia bombshell is about to blow the spot up. Sending the warning that she is not one to be messed with in her debut video "There U Go", Pink is LaFaces latest rising star. Her self-titled album, due out in March, contains a medley of musical influences - from Mary J. Blige to Fleetwood, as witnessed on the possible second single, "Players".

Artist/Group: **Incubus**
Song/Video: **"Pardon Me"**
Director: **Steven Murashige**

This five-member band from Calabasas, California has finally made a mark with this video off their recently released album, *Make Yourself*. Not new to the music scene, Incubus started out as a garage band back in 1991, and moved up through the ranks to eventually release their first full-length record, *S.C.I.E.N.C.E.* in 1997. Their newest offering blends funk and alternative metal, with a little rap/rock thrown in for good measure.

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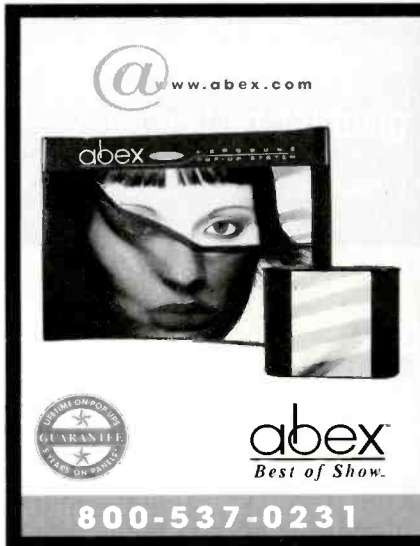
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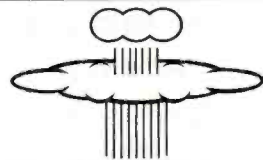
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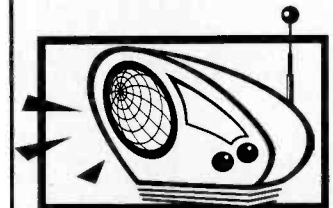
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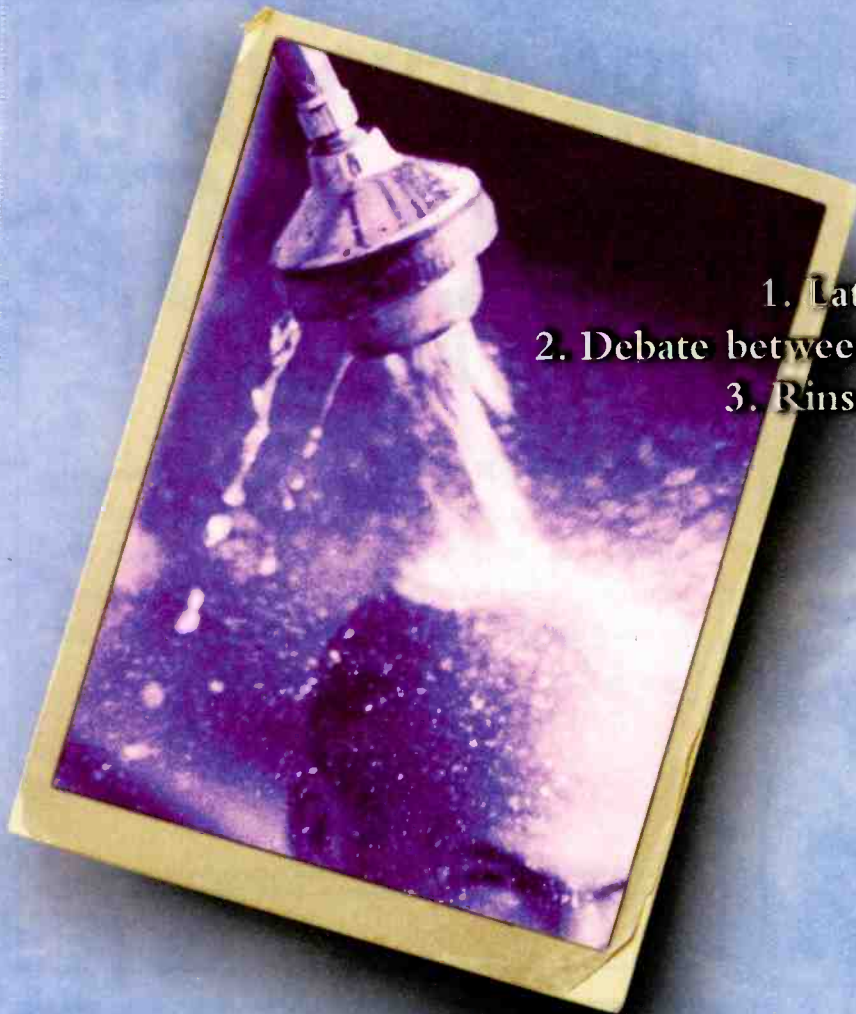
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Ideally you have worked in the Interactive subsidiary of a major Ad Agency, are hip to the Internet, understand the strange worlds of Big 6 accounting firms, Commercial Banks, Investor Relations, HR and the challenges of an IPO with a top underwriter. CPA degree nice but not essential—nerves and a sense of humor are essential.

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ADVERTISING SALES EXECUTIVE

Seeking a Chicago based, creative, goal oriented sales executive for a leading advertising sales organization. Newspaper or other media selling experience necessary. Must be able to work closely with newspaper staffs as well as sell national advertising at agency and client level. The ability to handle multiple projects a must. Excellent written and verbal skills required. EOE.

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For Classified Advertising Rates

Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK

HELP WANTED

BROADCAST BUYER

Newark, NJ

In-house ad agency needs lead media buyer with 4+ years experience to head our network, cable and major market buying. Must be detail-oriented and have strong communication and computer skills; core media software proficiency a must. Must be equally strong at negotiating packages and presenting them to internal clients/senior management.

Code 00-BBMDW

Prudential offers very competitive starting salaries that recognize experience, a comprehensive benefits package, and opportunities for advancement. Send your resume in scannable form (unfolded; clean, clear and no graphics) with a cover letter stating salary requirements and the **CODE NUMBER** for this position to:

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Staffing Organization
Attention: Scanning
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Philadelphia, PA 19101-2326

FAX: (973) 802-4443

Email:

christina.lenczewski@prudential.com

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Smart Money Magazine

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ACCOUNT MANAGER

Hearst Magazines has an opportunity in a new division, building a list of blue-chip custom publishing clients. Responsibilities include client contact and new business development. Successful candidate needs 3-5 yrs. experience to manage and develop account relationships with major clients in the financial services industry. Project management skills, strategic marketing and creative thinking abilities, excellent verbal and written communication skills and desire to thrive in a dynamic environment. Agency, sales support or financial services marketing exp. a plus. We are an equal opportunity employer dedicated to a culturally diverse work environment. Send resume indicating salary desired to: Dana Adams, Smart-Money Education Division, 959 8th Avenue Room 505, New York, NY 10019
E-mail: dfadams@hearst.com.

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ADWEEK CLASSIFIED

In-Castle Agency Seeks Suits With Magic Touch.

The *Walt Disney World* in-house agency is looking for two outstanding ad execs. Our 120-person shop is made up of pros from every corner of the ad industry. With a World of entertainment twice the size of Manhattan, and a client roster that reads like the Who's Who of Never Land, just imagine the projects you'll touch. Either of these sound like your dream job?

Account Manager to lead advertising efforts with insightful strategies, inspire great creative work and partner in the development of integrated communications plans. You must have 3 to 5 years experience at an advertising agency or equivalent on packaged goods or retail accounts.

Business Affairs Manager to handle contract negotiation and fulfillment, talent payments, rate negotiations and third party clearances. Must be self-motivated, tenacious and organized. Understanding of broadcast production is a plus.

Please send your confidential cover letter and resume to: Disney Worldwide Services, Inc., Professional Recruitment XADSAW029, P.O. Box 10,090, Lake Buena Vista, FL 32830-0090

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Fax to: Bob @ (516) 931-1320

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We're looking for big-thinking ACCOUNT MANAGERS and experienced ACCOUNT DIRECTORS. Go to www.p3m.com for detailed job and company information.

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Director of Business & Legal Affairs

Senior professional needed to manage Business & Legal Affairs Department with extensive knowledge in network clearance, licensing issues, talent negotiations, union agreements and commercial production matters.

Please fax resume and cover letter to (415) 820-8456 or e-mail: sf-resume@fcb.com Attention: Eileen McCarthy



733 Front Street, San Francisco, CA 94111

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DR MEDIA BUYER

Candidate should have a min. of 3+ years DR television buying experience in both Spot & National Buying. Strong negotiator and good with details. Client exp. a plus! Please send, fax (212-907-7460), or email resume with cover ltr. and salary history to:

TN Media Direct
101 Park Ave, H.R. Dept.
New York, NY 10178-0065
Email: hrtmedia@truenorth.com

EOE/AA

M/F/H/V

SR. COPYWRITER / PRODUCER

East Tennessee's oldest ad agency has immediate opening for an experienced Sr. Copywriter with strong agency experience & a great book. Must exhibit outstanding strategic, conceptual & executional abilities in all media.

SR. ART DIRECTOR

Seeking highly creative and experienced Sr. Art Director. Work with staff of talented writers, designers and production artists to produce advertising campaigns in all media. Must have award winning credentials. Work on a variety of accounts with a great deal of creative freedom.

Please fax, mail or e-mail your resumé & six samples to:
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Fax 865.524.5667; E-mail ctombras@tombras.com

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865.524.5376 www.tombras.com

STAR AE?

FCB Worldwide/SF is looking for AE's to work on killer accounts such as SEGA, Amazon.com, AT&T, WebTV and Listen.com. We require at least two years agency account management experience.

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733 Front Street, San Francisco, CA 94111

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Marketing Associate

The world's leading integrated brand design firm, specializing in identity and package design for Fortune 500 companies, is seeking a motivated and bright individual to support its new business effort. The ideal candidate will have 1-2 years of related experience, outstanding interpersonal, organizational, and communication skills. We offer an outstanding work environment, tremendous growth opportunities, and excellent benefits.

Fax resume to: VP-Business Development, 212-982-1864.



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MANAGER**

The selected candidate will manage marketing research projects from inception to final presentation. The scope of the projects includes positioning, segmentation, concept testing, marketing/advertising effectiveness tracking, and customer satisfaction studies. This individual will work with the various operating departments at Subaru of America to identify research needs that will support strategies for improving business performance.

Qualifications include a Bachelor's Degree (Masters Degree preferred) and 5-8 years of market research experience. Automotive industry experience is helpful. Our ideal candidate must also have strong writing, presentation, and communication skills as well as the ability to work well in a fast-paced, team-oriented environment.

If you've got a predisposition for success, and are ready to push even further, forward your resume immediately to: **SUBARU OF AMERICA, Dept. AB, Subaru Plaza, P.O. Box 6000, Cherry Hill, NJ 08034-6000. Fax: (856) 488-3196. E-mail: careers@subaru.com.**



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NEW YORK, NY 10036
OR E-MAIL: HR@marthastewart.com

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HELP WANTED

VP/ACCT. DIR.-D.R. TO 90K

Our client, a worldwide top media services co is looking for a VP/Account Director with heavy direct response broadcast exp., both national & spot. Must have 5+ yr. exp., understanding of interactive D.R. & planning experience a big plus. NYC-based.

PLEASE CONTACT:

Lee Rudnick, President
DBI Executive Search

212-338-0808 ext. 6 FAX: 212-338-0632
E-mail: dbimedia@mindspring.com

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Immediate positions available in Reston, VA for organized, detail and deadline oriented professionals. Must have 3+ years agency account experience; automotive and/or retail a big plus. Perfect job for self motivated and self directed person that enjoys challenges and possesses excellent communication and advertising skills. Be a key player in independent and dynamic environment with progressive growth-oriented team. Competitive compensation and benefit package including auto allowance. Fax resume to 703-904-0612.

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A national specialty ad agency seeks a Production Manager to coordinate the production of direct mail packages, magazine and newspaper ads and out-of-home advertising. Responsibilities also include preparing schedules and estimates. Heavy contact with vendors and account mgmt teams. 2 years experience in direct marketing or print production and excellent communication skills required. We offer a competitive salary and excellent benefits package.

Send resumes with salary requirement to:

ADWEEK Classified, Box 4122
1515 Broadway, 12th fl.
New York, NY 10036
Email: peves@adweek.com
Subject: 01-D-0388

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.

PROOFREADING MANAGER

Large Direct Marketing advertising company looking for Proofreading Manager, who has great interpersonal skills. Terrific editing, and Word/Excel computer skills essential. \$50K.

Fax resume:
Attn, Proofreading Mgr
212-941-3762

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No kidding! We're having a ball. Great clients like this...the number one fun spot on the planet and the beach just 40 minutes away. It's heaven! Now we've got room for a few more funseekers, but hurry, lines in this part of the world tend to get a little long.

ART DIRECTOR/DESIGNERS
Minimum of 5-10 years experience. Heavy promotional print background required. A knack for image/brand building print advertising is a plus. (Sorry, no TV here.)

COPYWRITER

Same needs as stated above. The perfect candidate will have a very up, fun and conversational style. (Our clients love that stuff.)

ACCOUNT EXECUTIVE

Must be a real people person and have the ability to completely manage an account. We're looking for someone who's committed to going the extra mile for our clients.

Fax your resume and 5 samples to:
407-648-9550.

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CLIENT FINANCE ANALYST

Prestigious management consulting firm is looking for people with agency finance and client-related accounting background. Multi-year agency experience preferred. Full-time, part-time or freelance. Great place to work where you can leverage your experience. Fax resume (with email address) to: **HR Dept. 212/807-0044**. We will respond via email.

ADWEEK MAGAZINES Needs a Promotion Art Director

Duties include creating ads for many different media properties, events and services. Also responsible for presentation materials, ad sections, sales literature. 2-3 years experience ideal.

Send three non-returnable samples (photocopies ok) to:

Wally Lawrence
ADWEEK Magazines
1515 Broadway, 12th Floor
New York, NY 10036

**Wanted:
Senior Media Planner**

(or '65 Chevy Impala whichever comes first)

EURO RSCG DSW Partners, a \$250M high-tech agency, is looking for a Senior Media Planner for either our Salt Lake City or San Francisco locations. The candidate should have at least 2-3 years of agency experience with some exposure to tech accounts. Familiarity with syndicated research (MRI, CIMS, @Plan) is required. Opportunity to work across print, broadcast, and interactive media to develop integrated plans for our clients. If you have the drive for good work (or you drive an Impala), we'd love to hear from you.

Fax or e-mail resumes to:

Lynn Kinghorn
Recruiting Manager

Fax: 801-536-7350

E-mail: lynn.kinghorn@dsw.com

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HELP WANTED

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Wayne Lee is an art director here at Tonic 360. We love Wayne.

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But that's not all. Wayne is also 5 feet 10 inches of pure advertising genius. He helps us make strategic, engaging, integrated advertising for dotcom clients across all media.

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If you want to work with Wayne – and we know you do – send your resume or portfolio to Dawn "I Love Wayne" Green, Director of Organizational Development, Tonic 360, 945 Front Street, San Francisco, CA 94111, 415.733.0700. Or e-mail it to: ilovewayne@tonic360.com

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 Respons. for creating & maintaining research relationships in the NY/MA/SE territory. Duties incl. sales/client research requests, fulfilling research requests project mgmt., analyzing & interpreting data, preparing reports & meeting customers. Requirements incl. 4 yr. degree, min. 5-7 yrs. exp., & knowledge of hi-tech industry. Good organizational, communication & time mgmt. skills. Proficiency w/Word, Excel & PowerPoint. Exp. w/syndicated research, IMS or Telmar software or publishing a plus. Some travel req'd.

ACCOUNT DIRECTOR • NYC
 Handle major accounts in the high-tech/advertising arena. You'll make presentations to clients & ad agencies. Maintain existing accounts & develop new business. Superior organizational & communication skills, as well as proficiency in Lotus Notes, Word, Excel & PowerPoint. 2-4 yrs. media sales exp. nec. High-tech/Ad sales background a big plus.

ADMINISTRATIVE ASST. TO VP OF SALES • MASS.
 Come do it all as you serve as the Regional coordinator respons. for half the territories across the U.S., working in beautiful suburban Waltham, Mass. You'll coordinate & delegate all sales leads to the correct team. Assist VP of Sales. Train new team members on computer applications & research tools. Maintain account/contact list for all regions. We need a detail-oriented team player w/ability to tackle & solve problems on your own. Knowledge of Word, Excel, PowerPoint & Lotus Notes & willingness to travel when nec. a must.

SALES ASSISTANT • MASS.
 Work in beautiful suburban Waltham, Mass.! Superb general administrative & computer skills needed to assist the Director. You'll answer phones, respond to internal & external clients' needs. Work closely w/Account Directors & Account Executives & assist all team members w/client information, proposals, etc. Strong proficiency in Windows, Word, PowerPoint, Excel & the Internet, good communication & math skills & ability to handle multiple tasks a must.

PLEASE SEND/FAX/E-MAIL YOUR RESUME WITH SALARY HISTORY TO:

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 Atten: Recruiter JW/AB
 600 Community Dr., Manhasset, NY 11030
 or fax resume to: 516-562-5131
 Email: jwest@cmp.com

MARKETING MANAGER For Advertising Sales Teams

The New York Times remains committed to creating and distributing the best newspaper in the world. Our success depends on the exceptional talents, skills and dedication of our people. Currently, we are seeking a talented marketing professional to support our advertising sales teams.

The selected candidate will be responsible for gathering and analyzing information on assigned advertising categories and specific accounts, developing marketing strategies, preparing and delivering sales presentations and establishing and maintaining relationships with marketing-related colleagues within the industry.

To qualify, you will possess strong market research interpretation skills as well as exceptional quantitative analytical skills. Additionally, you will have demonstrated creativity in devising marketing strategy. Prior sales presentation writing experience is required. A minimum of 5 years experience in media marketing and a college degree or equivalent business experience is also required.

Ours is a fast-paced, dynamic environment where people with exceptional talents and fresh ideas play a key role in contributing to our success.

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

The New York Times

229 West 43rd Street, New York, NY 10036

Attention: hrresume@nytimes.com

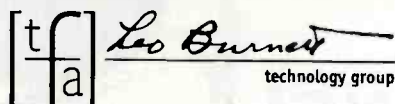
Fax (212) 556-4011

Equal Opportunity Employer

We regret that we are unable to respond to each applicant; only those selected for an interview.

For Classified Advertising Call M.Morris at 1-800-7-ADWEEK

HELP WANTED



We currently have openings in our Austin, Boston, Chicago, and San Francisco offices for the following positions:

Account Supervisor

Here's your opportunity to join our constantly expanding operations. Candidates must have a minimum of 7 years' experience in all aspects of account management, planning, budgeting and strategy. Knowledge of high-tech and business-to-business marketing required. Need a professional to manage an account team, while providing strategic counsel to our high-tech clients.

Account Executive

This opportunity will provide the chance to manage our growing list of high profile clients. The ideal candidate has 4+ years of proven account management experience in a formal advertising agency setting. Exceptional communications skills coupled with strong organizational abilities are required. Fast paced environment requires ability to see big picture, but still manage the details of multiple accounts and projects.

Senior Account Planner

Looking for a high tech marketing guru that has experience in positioning and promoting emerging technology products and services. This individual must have experience on either the agency or client side with demonstrated results for achieving clients' marketing objectives. Must have extensive knowledge of primary and secondary research processes; all marcom tools including print, direct mail, collateral, sales support materials, web and electronic marketing. Excellent written and oral presentation skills a must.

Art Director

We are looking for talented and passionate individuals with agency experience to join our growing team! The right candidate will be able to handle any project from concepting and designing through final execution and have experience in print, direct mail and collateral, just to name a few. We need someone who has worked on national accounts, developed a compelling portfolio and has an interest in the high-tech industry.

Copywriter

We need copywriters at all levels with solid agency experience to make technology sexier than it already is. You'll handle everything from creative concepting and development, to execution of ads, direct mail, collateral, and just about any other piece of marketing you can think of. The right candidate will be passionate about copywriting and love the high-tech industry.

Ready to help one of the premier high technology branding agencies grow?
Send your resume and samples to: sdavis@tfaleoburnett.com

If you're more comfortable with the old standby, address your envelope to:
TFA/Leo Burnett Technology Group • 444 N. Michigan Avenue • Suite 1500 •
Chicago, IL 60611 • Attention: S.Davis

And for more information, visit us at www.tfaleoburnett.com

ART DIRECTOR

South Florida medium-sized agency needs bilingual AD, min. 5 yrs. experience, for hi-tech, consumer, international and Hispanic market accounts.

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THE CREATIVE GROUP



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Senior Business Management

Rapid growth demands that US Concepts also add Managing Directors to our staff. These highly entrepreneurial individuals will be accountable for client satisfaction and P&L responsibility; will direct all marketing and operational activities for their areas of business. Ideal candidates will be proven managers with 5+ years of hands-on event marketing and client management experience. The Managing Director position is supported by a group of Project Managers and by the full agency's resources.

Each of these positions report to the agency president and are based at our offices in the Flatiron area of Manhattan. US Concepts is among the nation's leading event marketing agencies, offering US marketers the opportunity to directly reach target consumers via a wide range of promotion marketing tactics. Current US Concepts clients include Old Navy, Wheel of Fortune, Johnnie Walker Scotch, Excite, HBO, Wal-Mart and other well-known brands. US Concepts offers an entrepreneurial environment that is ideal for self-motivated, driven, outside-of-the-box thinkers. US Concepts offers industry-leading compensation packages designed to recruit and retain the very best and the brightest. *USC is an equal opportunity employer.*

Candidates should fax resumes and cover letter to Human Resources Director, US Concepts, 212-206-0628. No telephone calls or e-mails please (neither will be returned).

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NJ's fastest growing agency (minutes from Manhattan) with major national clients including Hewlett-Packard, McDonald's, Nikon and The Jewish National Fund seeks candidates for:

- **Senior Account Executive** — 3-5 years experience; direct mail background preferred, but not required.
- **Account Coordinators** — recent college grads or current coordinators with 1-2 years experience.

If interested, fax resume and salary requirements to: 201-343-5710

MEDIA RESEARCH ANALYSTS

emap usa, a major multi-media company, is seeking research analysts. The ideal candidates must be detail-oriented and have 2+ years exp. with quantitative and qualitative data analysis. Must have thorough knowledge of syndicated data (MRI, JD Power, etc.), IMS systems and LNA/Target. Experience with primary research is a big plus. Submit resume and salary history to: Kathi Love, VP Research and Planning Dept., *emap usa*, 110 Fifth Avenue, New York, NY 10011. Fax: (212) 229-4836. EOE.

CLIENT SERVICE SPECIALIST

Fast track product development and graphic arts technology firm has started a new media revolution within the advertising and creative industry with its unique multi-imaging signs and displays. We are seeking client service stars with print production experience, superb account management skills and follow through. Sales and marketing background helpful. Our company is attracting the largest brand and retail clients in the world. Be a part of our tremendous growth.

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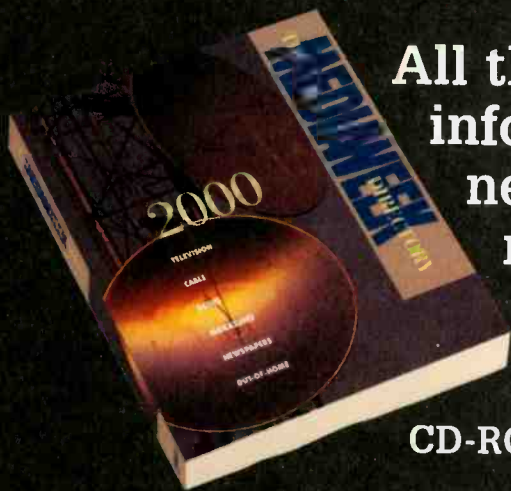
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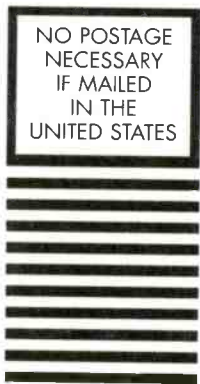
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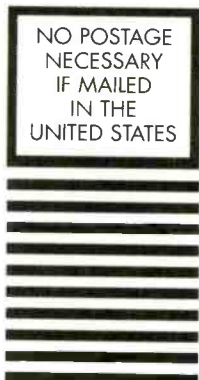
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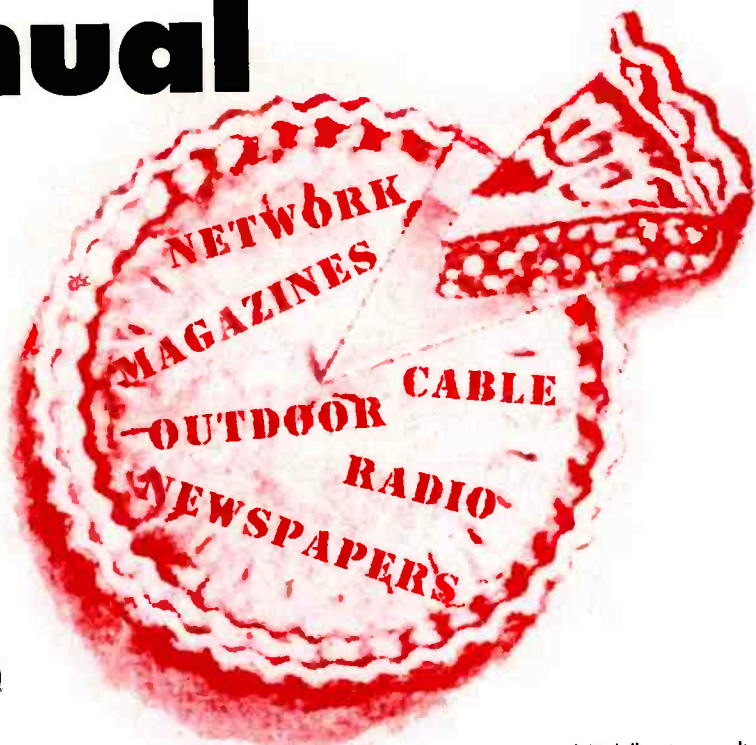
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6th Annual Movies & the Media



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MAY 16, 2000**

Today, the average cost of marketing a major release is over \$25 million. In 1999, Hollywood's top 10 studios spent at least an estimated \$2 billion* in media expenditures. With an estimated 85% of the budget going to print, broadcast and outdoor advertising, media strategies must be carefully planned and continually fine-tuned.

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THE HOLLYWOOD REPORTER

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Required reading.

Magazines

BY LISA GRANATSTEIN

Frank Tweaks *George*

Editor in chief Lalli goes with a newsy spin in his debut issue to rekindle buzz

Frunk Lalli knows he's no John Kennedy Jr. But as the newly installed editor in chief of *George*, the 58-year-old Time Inc. veteran and former *Money* managing editor says he will attempt to keep the founding editor's spirit alive. Kennedy, who died last July in a plane crash, had sought to create a slick, general-interest

magazine that fused politics and pop culture, with a heaping dose of glamour. Though Kennedy carried out that vision, the magazine began to falter even before his death. It's now up to Lalli and new publisher Daniel Lagani to regenerate buzz.

"We're going to keep the same [editorial] mix—we're not going to change that," says Lalli. "It's going to be edited just the way John Kennedy did—for the independent-minded people out there. That's the biggest political force in the country and the fastest-growing force."

Still, as editor since December, Lalli and his almost entirely new staff have definitely made changes, some minor and others more profound. In keeping with *George's* whimsical flair, Lalli's first full issue—May, which hits stands this week—will introduce two new front-of-book sections: "Suck-Up Watch" and "Pop Watch."

The magazine's design was modified by creative director Phil Bratter, who joined last month from *Worth*. Bratter created "a more open look" and added more illustrations to *George's* newly matte pages, says Lalli. "It has more impact and urgency."

But even casual *George* readers will notice the dramatic change on the cover. To cut costs, then—Random Ventures partner Hachette Filipacchi Magazines (which has



Out of JFK Jr.'s shadow: Though celebrities still play a part at *George*, Lalli (right, inset) will borrow from current events in future issues.

been *George's* sole owner since November) reduced the trim size by an inch two years ago. Now it once again matches that of sibling *Premiere*. In April, Lalli added a bar running down the cover's left side to highlight the magazine's stories.

Lalli has made it clear his mandate is to break news. For May, he opted at the last minute to run nationally a tabloid-like cover featuring contributor Ann Louise Bardach's "The Untold Elián Story" that initially was to be published only in Miami. Instead of the regular run of 2,000 copies, South Florida will receive 15,000. Another 1,000 copies will be sent by Hachette's Mexican distributor to Cuba. Subscribers will continue to receive a Gore vs. Bush

"Will the Biggest Liar Win?" cover.

"I made a bet that Juan Miguel [Gonzalez] would not just grab Elián and go back to Cuba and therefore this story would stay alive for another month," says Lalli. "It's a newsy story with exclusive family photos and photos of all the passengers. This traces what exactly went on." It's quite a departure from, say, March 1999's Matthew McConaughey and Elizabeth Hurley paying homage to their favorite political movies. Or July's exclusive dirt on "How Oprah

Dumped Monica." Celebrities will continue to grace *George's* covers, but only two types, says Lalli: serious-minded stars who make a difference and those attached to a political or social issue.

"It's not necessarily what I would do, but Frank's the editor, and what I would do does not really matter," says Richard Blow, *George's* executive editor, who ran the magazine between Kennedy's death and Lalli's hire. "The important thing is Frank is making changes. After the difficult year *George* had in 1999, it needed that kind of new energy."

The one area in which *George* has not needed new energy recently is paid circulation, if for unfortunate circumstances. Kennedy's death rocketed last year's second-half newsstand sales by 148.3 percent over the prior year, according to the Audit Bureau of Circulations. Paid circulation advanced 38.3 percent, to 558,549. *George* attracted so much attention that Hachette upped its rate base by 12.5 percent, to 450,000, with the February/March issue.

Lagani, however, has his work cut out this year on the sales front, having joined *George* in late December from *Mademoiselle*. Lagani both missed the planning season and has had to rebuild *George's* sales team. Ad pages through May fell 51.2 percent, to 90 pages; the drop is due in part to two double issues, one of which fell into 1999 books. "We're

hoping for incremental gains this year," says Lagani. May will feature new ads from Nissan and NBC, as well as the return of Mercedes. Though blue-chip advertisers may be on board, some media buyers expressed concern over "kiss of death" ads such as a hair-replacement page that ran in April.

"I need to see some vitality," says Paula Brooks, managing partner at Margeotes, Fertitta & Partners. "It's going to be a tough job, but anything is possible."

Rivals Agree to Distribution Deal

Hearst, CN form Comag

Arch-rivals Hearst Corp. and Condé Nast Publications agreed last week to jointly own a newsstand distribution and marketing company called Comag Marketing Group. The move comes as magazine wholesalers and retailers continue to pressure publish-

ers to improve their sales efficiencies, which typically range from 35 and 40 percent.

New York-based CMG will handle the sales, marketing and promotional services of all Hearst and Condé Nast titles, accounting for about 75 percent of its business. The move extends a business arrangement that has operated in the United Kingdom since 1977. The U.S. version of CMG will also incorporate Hearst Distribution Group Inc. and HDG's Eastern News Division as well as all of their clients, which include Rodale, Primedia and Forbes. Terms of the deal were not disclosed.

"We realized that other than knocking each other's brains apart in the ad world, both companies are similar," says HDG president/CEO Frank Herrera, who last week was named chairman of the joint venture. "We can stop spending money against each other and look to develop concepts and procedures to benefit the industry and us."

Though Hearst's *Esquire* butts heads with CN's *GQ*, and Hearst's *Cosmopolitan* battles CN's *Glamour*, CMG will explore

ways to create cross-promotional programs for retailers. About 15 years ago, CN and Hearst convinced retailers for a year to set aside space to promote their fashion and beauty books. Sales grew by nearly 300 percent. But since there was no dedicated team to keep up the momentum, the promotions lost steam and retailers lost interest, says Herrera.

With the new deal, those programs and others are again possible. Already, CMG is reviewing scan-data research that may be able to document where magazine buyers spend more money in the store on other products. "Together we have the resources to pursue that and finance that kind of story," says Herrera. "We're trying to find new, exciting things to bring to retail other than just buying more real estate."

Smoking Section

Cigars take backseat at 'CA'

Cigar Aficionados may choke on their Cohibas this week when they see the bimonthly's June issue. The redesigned June issue deemphasizes the *Cigar* on the cover and instead focuses on the magazine's lifestyle elements, including cars, travel and art collecting.

"There are many men who might love the magazine but who didn't pick it up because they aren't cigar smokers," explains founder Marvin Shanken.

The magazine's most recently reported numbers have been less than stellar. Paid circulation in last year's first half dipped 12.5 percent, to 301,602; newsstand sales dropped 21.7 percent, according to the Audit Bureau of Circulations.

Cigar edit has moved to the back of the book. Every issue now has a theme. Actor Kevin Bacon (sans stogey) is on the June cover with his pooch to illustrate the theme "Man's Best Friend."

In addition to drawing in new readers, Shanken says the redesign may mollify skittish advertisers. "I'm hoping there will be some advertisers—who might have been a little cautious because of the cigar domination—who will feel more comfortable with *Aficionado*," he says.



No stogey in sight

Mediaweek Magazine Monitor

Weeklies

April 17, 2000

Ford's decision last year to cut its print budget has had a negative impact on *Newsweek*, says advertising director Bruce Brandfon. The news magazine, whose page count YTD trails last year's ads by 9.7 percent, has so far carried no ads from its second-biggest advertiser of 1999. But after months of negotiations, *Newsweek* expects to see Ford return by fourth quarter, says Brandfon. Another negative: Microsoft and Hewlett-Packard cut back on their ads. But on the upside, with the help of large commitments from Merck and Pfizer, the drug category grew 80 percent in the first quarter, reports Brandfon. —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	17-Apr	137.12	19-Apr	109.91	24.76%	1,596.61	1,121.25	42.40%
The Economist	8-Apr	63.00	10-Apr	61.77	1.99%	889.00	856.89	3.75%
The Industry Standard	17-Apr	158.33	19-Apr	47.49	233.40%	2,241.66	383.16	485.05%
Newsweek	17-Apr	40.44	19-Apr	56.40	-28.30%	608.91	674.34	-9.70%
People	17-Apr	67.41	19-Apr	76.95	-12.40%	1,098.42	1,096.22	0.20%
Sporting News	17-Apr	13.08	19-Apr	31.97	-59.09%	235.12	261.72	-10.16%
Sports Illustrated	17-Apr	44.36	19-Apr	66.03	-32.82%	779.40	807.12	-3.43%
Time	17-Apr	58.99	19-Apr	55.01	7.24%	839.30	745.30	12.61%
US News & World Report	17-Apr	28.12	19-Apr	37.36	-24.73%	459.66	565.52	-18.72%
Category Total		610.85		542.89	12.52%	8,748.08	6,511.52	34.35%
ENTERTAINMENT/LEISURE								
AutoWeek	17-Apr	24.78	19-Apr	29.74	-16.68%	474.21	449.72	5.45%
Entertainment Weekly	14-Apr	26.85	16-Apr	19.25	39.48%	481.18	459.01	4.83%
Golf World	14-Apr	69.23	16-Apr	62.28	11.16%	474.84	414.61	14.53%
New York	17-Apr	46.00	19-Apr	41.70	10.31%	667.10	659.50	1.15%
New Yorker	17-Apr	54.65	19-Apr	40.02	36.56%	638.15	473.86	34.67%
Time Out New York	12-Apr	79.13	14-Apr	74.20	6.64%	1,050.13	925.15	13.51%
TV Guide	15-Apr	82.76	17-Apr	62.79	31.80%	1,071.70	1,081.91	-0.94%
Category Total		383.40		329.98	16.19%	4,857.31	4,463.75	8.82%
SUNDAY MAGAZINES								
Parade	16-Apr	18.12	18-Apr	11.73	54.46%	190.78	200.02	-4.62%
USA Weekend	16-Apr	15.51	18-Apr	15.43	0.52%	180.20	202.02	-11.15%
Category Total		33.63		27.16	23.81%	370.98	402.04	-7.91%
TOTALS		1,027.88		900.03	14.20%	13,976.37	11,378.12	22.84%

E-ESTIMATED PAGE COUNTS; P=15-MAR 99 WAS 25TH-ANNIVERSARY DOUBLE-ISSUE



Twice a week.

Media Person

BY LEWIS GROSSBERGER



Call Him Scoop

JUST AS MEDIA PERSON WAS LEAVING HIS

apartment to interview teen heartthrob Leonardo DiCaprio for a 25,000-word cover story for *Brill's Content*, he was surprised to hear a knock on the door. "Good Lord!" exclaimed MP. "What are you doing here? I'm just heading for your hotel." For indeed it was the boyish thespian and chairman of Earth Day 2000 standing before him in the flesh. "You're not interviewing me," he said with a wink. "I'm interviewing you!"

Stunned, MP fell back weakly against the door as Leo swept into the apartment, followed by an entourage of 18 or 20 attractive and trendily dressed people.

"I'm a journalist now, you know," said Leo, flinging himself into MP's favorite armchair and tossing his Birkenstock-shod feet upon the coffee table. "I'm on the environment beat, though I can also cover celebrity lifestyle in an emergency. Did you see my interview with the president?"

"Well, no," said MP.

"ABC hasn't aired it yet."

"Really?" said Leo.

"They're probably holding up its release until I make some talk-show

appearances to promote it. It's dynamite, let me tell you. I got him to admit in an unguarded moment that he doesn't really like the rain forest. Thinks it's creepy and full of bugs. But ABC may cut that part because they're afraid I made their regular interviewers look bad." Turning to one of his retinue, a slender young man with a nose ring, he barked, "Hassan, see that he gets a tape."

Hassan nodded. Meanwhile, a pretty blonde woman applied makeup to Leo's face, and three or four men started setting up lights and sound equipment while two videocam operators began shooting both Leo and MP. Leo took no notice but suddenly pointed at MP and demanded, "What's that?"

"This?" said MP, who had absent-mindedly taken his notepad out of his pocket. "That's my pad. I was going to use it to interview you, though now I guess I don't really need it."

"Cool!" said Leo. "Let's swap data. Hassan, my Palm Pilot!" Hassan rushed forward with the sleek gizmo; the actor grabbed it, hit some buttons and bumped it up against MP's pad.

"I don't get it," he said, looking disap-

'He said I was a natural, though I needed a little more work on callously prying into the subject's personal life.'

pointed. "No downloading or uploading activity under way. Is there something wrong with your batteries?"

"This doesn't have batteries," said MP.

"Well, then how's it work?"

"See," said MP, demonstrating, "you flip back the cover like this, and then you take a pen"—MP fished a ballpoint out of his pocket—"and start taking notes like so...trying to write on the lines."

"Wow!" said Leo. "Awesome. I've got to get me one of those."

"I think you'll find it highly compatible with your anatomical infrastructure," said MP, "as well as non-polluting. But tell me, what made you decide to become a journalist? I know that tropical-island flick wasn't so well received, but really, you

shouldn't let one little bomb get you down. Look how many stinkers Michael Caine made before he..."

"It wasn't that," said Leo. "Whenever I'm interviewed or even when I just watch the top interviewers on TV, whether it's Barbara Walters or Larry King or Charlie Rose, I always think, 'God, these people are annoying.' Don't you think they are?"

"Well, yes, actually, I do," said MP. "Almost everyone I know does. Though, to be fair, they are all annoying in their own very individual way."

"Then one day," Leo forged on, "I thought to myself, 'Hey! I'm a good actor. I can do that. I can be every bit as annoying as they are.'"

"I know," said MP. "I've seen *Titanic*."

"So, I figured, why settle for being on top in just one career field when I can be on top in two? And at the same time, I can fight against global warming. So, I got me a personal journalism coach—do you know Mike Barnicle? Great guy. He came to the set during my last film, and we'd do a journalism workout between takes. He said I was a natural, though I needed a little more work on callously prying into the subject's personal life."

At this point, a cell phone rang, and Hassan spoke a few words into it, then informed Leo that "our table is ready."

"Gotta go," he said, jumping up. "We're having lunch over at Pastis."

That's a wrap, fellas." The cameras stopped shooting, and the lights were turned off.

Pastis is a perfect replica of an old Paris brasserie that was plunked down in MP's formerly unfashionable neighborhood a few minutes ago and instantly became the hottest restaurant on the East Coast.

"What'd you think of my technique?" said Leo as Hassan helped him on with an expensive leather jacket. "Be unsparing in your criticism. I want to learn."

"I thought you were good," said MP. "Very engaging. Very personable. But next time you might try asking a question."

Leo looked thoughtful, then flashed a big movie-star smile. "Wow," he exclaimed. "That's why I always say, 'Go to the pros.'"

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