

# WEEKLY MEDIA

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NEWSPAPER



**NCTA REPORT:**  
**IT'S NOT EASY BEING CABLE**  
PAGE 14

Vol. 10 No. 20

THE NEWS MAGAZINE OF THE MEDIA

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# IT'S SHOWTIME

The WB will unveil three new comedies as the broadcast networks take the wraps off their fall schedules this week Page 6



Broad-Based Cable Nets Move Upfront Business page 6

A Q&A With Zenith Media's Rich Hamilton page 60

## MARKET INDICATORS

### National TV: Active

The broadcast networks will present their 2000-2001 prime-time schedules to buyers this week in New York. Upfront market could begin as early as Friday.

### Net Cable: Busy

Broad-based cable nets did heavy upfront business last week. Niche channels hope to move this week. Entertainment and pharmaceutical categories are up.

### Spot TV: Warm

The top 10 markets continue to be robust with dot-com, auto and telecom dollars. The West Coast, from Phoenix to Seattle, is hot, but business could slow down as summer rolls in.

### Newspapers: Mixed

Classified growth is slowing. Retail is also slow, suffering from a shift from run-of-press to inserts. National is still solid, led by pharmaceuticals, packaged goods and dot-coms.

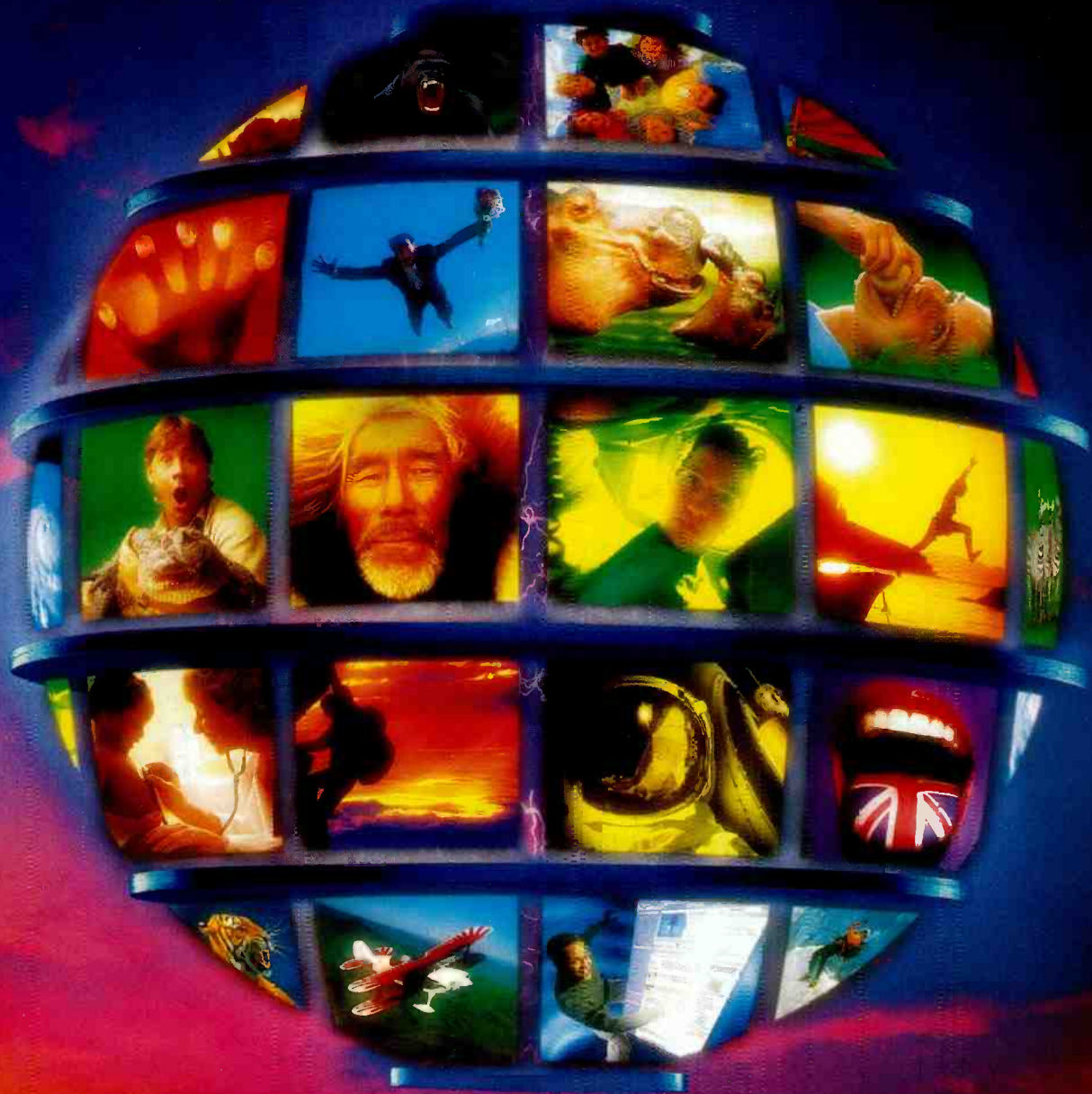
### Magazines: Hot

Media and entertainment advertisers are booking at a rapid pace into third quarter.

PHOTO: MURRAY DEWLEY/THE WB; KERRITT: DAVID SPIELMAN/LIAISON AGENCY







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# Discovery



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A dramatic sunset or sunrise over a dark field. The sky is a deep, vibrant red and orange, transitioning to a dark blue at the top. Several bright rays of light emanate from behind the main text, creating a starburst effect. In the foreground, the silhouettes of several people are visible, standing in a dark, grassy field, looking towards the horizon. The overall mood is one of awe and wonder.

# FIFTEEN YEARS AGO,

Discovery made a promise to advertisers...



# AT DEADLINE

## Condé Nast Ready to Test *Teen Vogue*

Condé Nast's *Vogue* spinoff *Teen Vogue*, which is expected to test in October, will have a 1.2 million circulation rate base, a *Vogue* representative said last week. Total distribution will include polybagging *Teen Vogue* with 700,000 *Vogue* subscriber copies; 500,000 households with teens, culled from CN's database; 150,000 from other lists; and 70,000 copies on New York City newsstands. Linda Mason, former *Details* publisher, is overseeing the magazine's business side, reporting to *Vogue* publisher Richard Beckman. *Vogue* beauty director Amy Astor is in charge of editorial, reporting to *Vogue* editor Anna Wintour.

## Denver Papers Declare JOA Truce

One of the last great daily newspaper wars is over. E.W. Scripps' *Denver Rocky Mountain News* and MediaNews Group's *Denver Post* last week agreed to form a joint operating agreement, allowing the papers to share business and production functions but keep news operations independent. Scripps will pay MediaNews \$60 million for its half of the JOA. Scripps said the *RMN* was on the verge of failure, having lost \$123 million over the last decade. During that time, the *Post* generated \$200 million in profits, said MediaNews CEO William Dean Singleton.

## ABC Seeks Sweeps Triple Crown

Spurred by *Who Wants to Be a Millionaire*, ABC holds a 16 percent ratings lead of 5.8 to 5.0 over NBC in adults 18-49 halfway through the May sweeps. According to Nielsen Media Research data, ABC also leads Fox by 4 percent in adults 18-34, 4.7 to 4.5, and leads NBC in adults 25-54 by 9 percent, 6.5 to 5.8. Having won the previous two sweeps, ABC stands poised to earn the third "triple crown" victory in adults 18-49 in its history if it wins this May. The network's last two first-place crowns came in 1977-78 and '78-'79.

## Time Inc.'s Muller Goes at Large

Henry Muller, Time Inc. editorial director, will become an editor at large starting Oct. 1, writing for all Time Inc. titles. No replacement has been named. Filling in as corporate editor—Time Inc.'s No. 3 editorial position last held by Jim Gaines in 1996—will be Isolde Motley, most recently managing editor of the defunct *Life*. Motley will work directly with editor in chief Norman Pearlstine on projects.

## McCain Gets Involved in LPFM Struggles

Sen. John McCain (R.-Ariz.) last week introduced a bill that would let the FCC move forward with the creation of low-

power FM stations. McCain says his aim is to "resolve the controversy that has erupted" over the licensing of LPFM stations. McCain is chairman of the Senate Commerce Committee, which any bill must first clear. He opposes a bill sponsored by Sen. Judd Gregg (R.-N.H.), and a House version that was passed last month. Both seek to halt the rollout of LPFM until studies have proven it would not interfere with existing stations.

## TNT Taps Tennis Pros to Cover Wimbledon

On the heels of announcing it had signed freshly retired tennis pro Jim Courier to a multiyear deal as a TV analyst for its first-ever coverage of Wimbledon, TNT last Thursday added nine-time Wimbledon champ Martina Navratilova to its analyst roster. TNT will carry 61 hours of the Grand Slam tennis tournament, which runs June 24 to July 9.

## Emmis to Buy Lee TV Stations

Emmis Communications last week agreed to buy eight network affiliates and seven satellite TV stations from Lee Enterprises for \$562.5 million. Indianapolis-based Emmis currently owns seven television stations. Hearst-Argyle, LIN Television and the New York Times Co. were all said to have placed rival bids.

**Addenda:** Radio's combined local and national revenue for first-quarter 2000 surged 21 percent over first-quarter 1999, attributable in part to the growth in the dot-com category, according to the Radio Advertising Bureau...

**Peter Longo**, senior vp/publisher of Ziff Davis' *PC Magazine*, has been upped to executive vp/publishing director of Ziff's consumer magazine group... **Gretchen Teichgraber**, vp/marketing and information services and general manager of CMP Media, has joined Scientific American Inc. as president/CEO... Universal Worldwide Television's rookie reality-romance strip *Blind Date* gained a second run on New York's WWOR-TV, where it will now air at 6 and 11 p.m.... **College Television Network** will produce a live version of ABC's late-night talk show *Politically Incorrect With Bill Maher* at 10 colleges leading up to the fall presidential election.

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**Clarifications:** An article in the May 1 "Local Media" section should have said that the new magazine *Florida Lawyer* is being positioned as a complement to Florida law publication *The Daily Business Review*. Also, a story in the May 8 "Newspapers Special Report" incorrectly identified *St. Petersburg Times* publisher Andy Barnes in a photo caption.

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**MRI, Maritz Partner for New Research on Car Buyers**

Mediamark Research Inc. and Maritz Marketing Research will produce a new syndicated survey of car buyers for magazine publishers, agencies and advertisers. To launch early next year, the biannual Vehicle Satisfaction and Media Usage Study will examine auto buyers' media habits and will compete with J.D. Power and Associates' annual Power Car and Truck Media Report.

Unlike the Power study, in which publishers pay to have their titles surveyed, the MRI report will include data from about 200 magazines that run automotive ads. To receive a copy of the report, publishers will pay a fee equal to their full-color page rate. Agencies will be charged based on a percentage of their automotive billings.

"It's designed to provide a more complete and current estimate of the media behavior and characteristics of the new-car buyer and leaser," said Ken Wollenberg, MRI exec vp/chief marketing officer.

Separately, Kathleen Love, vp/research and ad planning for Emap USA, will join MRI as president/COO June 1. Love succeeds David Bender, who last year left to join Audits & Surveys Worldwide. —Lisa Granatstein

**Disney Asks FCC for Rules Limiting AOL Time Warner**

In the wake of the Walt Disney Co.-Time Warner retransmission dispute, Disney last week asked the FCC for "enforceable" conditions on the proposed Time Warner merger with AOL. Disney said such conditions are necessary to guarantee that other programmers and content providers have access to the massive broadband network that will be created by that merger.

Disney's filing came one day after a letter was sent by Senate antitrust subcommittee leaders Mike DeWine (R.-Ohio) and Herb Kohl (D.-Wis.) to the FCC and the Federal Trade Commission requesting an investigation into how cable companies control technology to allow them to discriminate against other content providers.

A lawyer who (continued on page 8)

# The WB Looks For More Laughs

*Net will launch three new comedies and 'The PJs' this fall*

**TV PROGRAMMING /** By John Consoli

**T**he WB will bring back its ratings-challenged teen dramas *Roswell* and *Felicity* next fall and will introduce one family drama and three new comedy half-hours for the 2000-2001 season.

Three of the four new shows come from WB sibling Warner Bros. Television. Also being added to the schedule is the claymation series *The PJs*, which aired on Fox during the 1998-99 season. The WB will officially announce its new schedule on Tuesday.

The network's new drama is *Gilmore Girls*, from Warner Bros., about a 32-year-old single mother and her 16-year-old daughter. *Gilmore*, which will air on Thursdays at 8 p.m. leading into *Charmed*, is one of the shows that went into development as a result of the "family-friendly programming" initiative started up last year by a group of major network TV advertisers.

The WB's three new comedies for next fall are *Grosse Pointe*, *Nikki* and *Hype*. *Grosse Pointe* is from ATG and Darren Star, creator of *Beverly Hills, 90210* and *Sex in the City*. *Nikki* is another in-house product from Warner, produced by Bruce Helford (*Drew Carey*). It stars Nikki Cox as a newlywed who wants to be a Las Vegas showgirl. The Warner-produced *Hype* is a sketch-comedy half-hour along the lines of *In Living Color*.

The WB will leave its current Monday, Tuesday and Wednesday prime-time line-ups intact for next season. *Roswell*, which was struggling on Wednesdays at 9, last month was moved to the same time on Mondays, following the hit *7th Heaven*. Since the shift, *Roswell* has retained more *7th Heaven* viewers than any other show tried in that time slot this season.

*Felicity*, which had struggled on Sunday nights at 8 this season, also was shifted several weeks ago, to Wednesdays at 9, following *Dawson's Creek*. *Felicity*'s numbers also have improved, actually building on the audience from *Dawson's* among some demos.

The WB is committed to making *Felicity*



The WB's only new drama will be *Gilmore Girls*, starring Lauren Graham (left) and Alexis Bledel.

succeed. The network has a new scheduling strategy for the two-year-old drama, with plans to air 12 consecutive new episodes from the start of the season, rather than disrupting continuity by airing repeats in between fresh installments. In midseason, *Felicity* will go on hiatus, and the network will air another drama in its time slot. Then *Felicity* will return with 12 more consecutive episodes to close out the season. The WB is talking with the show's producers, Imagine Television and Disney, about seeking a deal to air repeats of the first 12 *Felicity* episodes on a cable network while the show is on midseason hiatus, and to rerun the other 12 episodes in the summer.

WB president Jamie Kellner said the decision to air consecutive episodes of *Felicity* without repeats was spurred by the success of HBO's *The Sopranos* and this season's *NYPD Blue* on ABC, which both used the strategy and scored big with viewers.

Going into last weekend, WB execs were



still unsure whether to continue the network's ethnic comedy block on Friday nights or move it to Sunday nights. One tentative lineup had Friday being led off by *The PJs* at 8, followed by current Friday residents *The Jamie Foxx Show*, *The Steve Harvey Show* and *For Your Love*. Sunday night would open with *Popular* at 7, followed by *Sabrina*, *the Teenage Witch* and *Grosse Pointe*, *Nikki* and *Hype*.

Another scenario had *Sabrina* airing Friday at 8, followed by *Grosse Pointe* and *Popular*. *Jamie Foxx* would air on Sunday at 7, followed by *For Your Love*, *Steve Harvey*, *The PJs*, *Nikki* and *Hype*.

A dilemma for WB execs is that the ethnic comedies have performed well on Friday night, and moving them might disrupt their momentum. *For Your Love* recently earned a season ratings high for any Friday WB show in households and women 18-34 and 18-49.

Friday night has been one of the few bright spots for the WB this season. After several years of steady ratings growth, the network's household viewership has tumbled 18 percent so far this season, to an average 2.7. One factor: The network lost its prime-time clearance on cable superstation WGN last October, costing more distribution than the WB anticipated. "We assumed our other stations would make up that viewership, but that didn't happen," Kellner said. The network's teen-angst dramas also lost some steam this season, although the new *Angel* has teamed well with *Buffey*, *the Vampire Slayer* on Tuesday.

Kellner said viewers who lobbied the network to renew *Roswell* and *Felicity* had an impact. The WB chief said that many of the e-mails he received were "very articulate" and showed how "passionate" viewers are about the two shows. "Our belief is our patience in these shows will be rewarded," Kellner said. "Let the other networks flip their schedules to react to [ABC's *Who Wants to Be a Millionaire*]."

*Gilmore Girls*, with a target of women 12-49, will aim for a slightly older audience than other WB dramas, which skew toward females 12-25 or 12-34. Susanne Daniels, WB president of programming, said *Gilmore* is very much like *7th Heaven* and will promote "solid, appreciable values."

Daniels said adding comedies to the schedule was "a major priority," noting that the network increased its license fees and went after "name" showrunners to accomplish its goal. Daniels described *Hype* as *In Style* magazine-meets-*Saturday Night Live*, with comedy sketches on "what people are talking about, and having fun with it." ■

# Turner Blows Up Market

Buyers question claims of 75 percent sellout; Lifetime, USA also active

**THE UPFRONT** / By Megan Larson

**T**he cable upfront market's bell rang loudly last week when Turner Broadcasting Sales executives proclaimed they would fill 75 percent of their inventory by May 12. Turner closed up shop early last Friday to do an inventory check.

It was a 180-degree turnaround from sellers and buyers' sense two weeks ago that the cable market would not move in earnest until after the broadcast networks filled their coffers later this month. A Lifetime exec predicted a 50 percent sellout of that net's upfront by the end of the week, while USA Networks said it would sell 25 percent of its inventory.

Media buyers maintain that Turner's claims of advertisers spending 30 to 50 percent more than last year at 15 percent cost-per-thousand increases are exaggerated—some said grossly. "The vendors always try to go out there and put out outrageous numbers to move the marketplace," said Donna Salvatore, president of broadcast for Mediavest.

But the market did indeed break before broadcast and, contrary to tradition, cable executives expect to continue negotiating alongside the networks. "Regardless of whether you believe the marketplace will break early or later, or if you believe it will generate \$5 billion or \$4.6 billion, there is a much greater interest in cable than there has been ever before," said Bill McGowan, senior vp of sales for Discovery Networks.

Sales executives will tell you that as cable networks continue to make ratings inroads against broadcast with original programs, buyers want to get in and secure that fare for their clients. Buyers, however, argue that the market is moving so quickly this year because budgets were approved early.

The bulk of last week's deals were negotiated with broad-based networks such as Lifetime, TNT, TBS and USA, while niche-ori-

ented networks such as Discovery, Food Network, Comedy Central and E! won't start moving until this week or later. "People are focusing on what they need to focus on," said Larry Blasius, TN Media senior vp/director of national broadcast. "Most of the action is with the big guys—and they probably have a lot farther to go than they are saying." Several buyers said smaller, more specialized nets are asking for 20-plus percent CPM increases, and that buyers were putting

them on hold because those bumps were too high.

But the niche nets plan to hold out for premium rates. "We have seen a 70 percent audience gain over the last year in key demos... Demand is outpacing supply," said Karen Grinthal, senior vp of Food Network,

who expects to close some deals this week but will continue to negotiate through June.

Turner sales execs plan to raise rates this week. "When you do the kind of volume that we have just finished, there is no reason to keep selling at the same price," said a tired Liz Janneman, executive vp at Turner Sales. Janneman said she's getting business from such categories as automotive, entertainment and pharmaceutical.

"I've pretty much accepted that cable networks will get double-digits increases, but Turner is asking for 15-16 percent CPM increases, and I need to be around 11-12 percent before I do any deals," said one media buyer who requested anonymity.

Starcom and Initiative Media said they had not completed deals with Turner as of Friday but did finalize agreements with Lifetime. Lynn Picard, Lifetime's senior vp of sales, said that budgets have increased more than 30 percent, while CPM increases range in the mid-teens for categories such as pharmaceutical, herbal remedies and packaged goods. "Lifetime is so hot right now that I think [buyers] find it to be a good investment," said Picard. —with John Consoli ■



And they're off: Janneman (left) says Turner was 75 percent done as of last Friday. Lifetime's Picard claims 50 percent.



works with TW in Washington and who requested anonymity scoffed at Disney's allegations, saying that Disney has forced many cable operators to carry programming by using its position as an owner of the popular ESPN. AOL and Time Warner favor "open access and diversity," the attorney said. —*Alicia Mundy*

**Granite, Journal Broadcast Form JSAs With Pax Outlets**

Despite reluctance among many NBC affiliate groups to enter into joint sales agreements with Paxson Communications stations, Granite Broadcasting and Journal Broadcast Group took the plunge last week. Granite's 10-year deal involves KNTV-TV in San Jose, Calif. (an independent that will become an NBC affil in 2002), which will partner with Paxson's KKPX-TV in San Francisco, and Granite's KSEE-TV in Fresno, Calif., which will cooperate with Paxson's KPXK-TV in that market.

In the Journal Broadcast agreement, the company's Milwaukee NBC affiliate, WTMJ-TV, will repurpose its 6 and 10 p.m. newscasts on Paxson's WPXE-TV and will set up a separate sales team to sell ad inventory on the Pax station.

Since acquiring a 32 percent stake in Paxson last year, NBC has been pushing its affiliates to join their local sales efforts with Pax outlets. —*Megan Larson*

**Sunday Papers in Slump**

The public is picking up Sunday newspapers less and less because they find them "dull and boring," according to a study released at last week's Newspaper Association of America convention in New York. Lack of time, poor delivery service, price and proliferating media choices were other reasons for low Sunday readership offered by more than 1,800 adults polled in six markets as part of a two-year study sponsored by the NAA, Advance Publications' *Parade* magazine and Gannett Co.'s *USA Weekend*. But content remains "the overwhelming factor" in attracting Sunday readers, Anne Billups, NAA vp/research, said upon releasing the findings to publishers. "You have to give the reader a reason to go out and buy it." —*Tony Case*

**Another Exit From G+J**

*Wiele leaves COO post; other senior-level spots remain unfilled*

**MAGAZINES /** By Lisa Granatstein

**W**ith its two highest-ranking executives departing in two months and other key positions long vacant, Gruner+Jahr USA has a major void to fill in its top management.

Andreas Wiele, executive vp/COO responsible for the publisher's women's service titles *Family Circle* and *McCall's*, left last week to join the executive board of Hamburg, Germany-based Axel Springer Verlag, where he will also become president/magazines, Germany and International.

"It was a pure coincidence," said Wiele of the timing. "It was just too good [an offer] to pass up."

Wiele's departure comes two months after G+J USA president/CEO John Heins exited to become vp/international sales and marketing of Netscape. Vacant since September are the positions of senior vp/general manager in charge of *Parents*, *Child* and *American Homestyle & Gardening* (previously held by Judith Princz, who left for trade publisher Advanstar Communications), and editor of *AH&G* (former editor Doug Turshen left to join GoodHome.com).

"The individual books are vital in their own segments, but corporately, there's no

clear growth strategy," Alan Jurmain, Lowe Lintas & Partners exec vp/director of integrated media services U.S., said of G+J. "There are not many companies where the stable of magazines is so static.

Change is afoot, and they seem to be opting for dormancy."

G+J USA's first-quarter advertising results were mixed. The 5 million-circ *Family Circle* fell 14 percent in ad pages, to 269, and the 4.2 million-circ *McCall's* dropped 7.2 percent, to 187 pages. On the way up, however, is *Parents*, the 1.8 million-circ monthly, which grew 9.2 percent, to 320 pages, according to Publishers Information Bureau.

"G+J Worldwide and Bertelsmann have a clear and strong commitment to continue to grow the magazine business in the United States," said Axel Ganz, president of G+J's International Magazine Division, who said the company plans to announce a new CEO in the next few weeks. Insiders say G+J approached Hearst Magazines' senior vp/chief marketing officer Michael Clinton and former Rodale magazine division president John Griffin, but those discussions did not become serious. ■



International Magazine chief Ganz says he is close on a new U.S. CEO.

**NBC Is Booking Minis**

*Net's new long-form exec is turning literary works into shows*

**TV PROGRAMMING /** By Alan James Frutkin

**N**BC has acquired the rights to make a miniseries based on *The New New Thing: A Silicon Valley Story*, Michael Lewis' best-selling 1999 biography of Netscape founder Jim Clark. The deal, to be announced today, follows the network's purchase last week of the rights to James Patterson's new novel, *First to Die*.

As ratings for fantasy epics decline, NBC's new acquisitions, combined with its

prior purchases of Tom Wolfe's *A Man in Full* (with Michael Douglas executive producing) and the Kennedy wives saga *Jackie, Ethel, Joan: Women of Camelot*, underscore the network's new long-form direction.

"Novels and literary works are well suited to the miniseries format because you can really stretch out the material," said NBC long-form executive vp Steve White, who took control of the unit after Lindy De-



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Pssst

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MSN contains some of the most attractive sites on the Web. Just take MoneyCentral™, named Barron's top investment site. Or MSNBC, awarded PCMagazine's "100 Best Sites on the Web." Not to mention Hotmail, easily ranked the world's largest free e-mail service. And that's just for starters. Every site on our network has garnered a major award or top rating. Our top Web properties draw a quality online shopping audience. In fact, we know that 33% of all MSN users shop online. Together with our service and Microsoft technology, you can see why we don't have to shout about this. Take a closer look at [www.msnsales.com](http://www.msnsales.com) or give us a call 425.703.7777.



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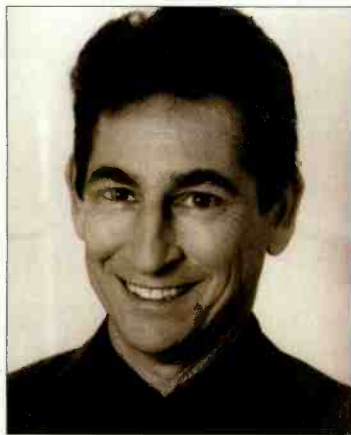
**Microsoft**



Koven left in January.

NBC is not the only network that's going literary. ABC recently bought the rights to *Sleepers* author Lorenzo Carcaterra's upcoming novel, *Gangster*. The growing fondness for literary adaptations harks back to the 1970s, when best-sellers such as Herman Wouk's *The Winds of War* and Alex Haley's *Roots* became small-screen blockbusters.

But over the last two decades, that business has largely been left to cable nets. While advertisers generally applaud NBC's initiative, some note that a project's literary pedigree doesn't guarantee viewership. "What's difficult about [miniseries] is that execution, placement and promotion wind up being about two-thirds of whether or not



NBC long-form executive vp Steve White is adopting a novel approach.

something is successful," said Ron Fredrick, J. Walter Thompson executive director of national broadcast.

NBC's White remains optimistic about his buys. And he's not giving up on the fantasy genre, either. Despite *Jason and the Argonauts*' modest numbers on NBC and *The Tenth Kingdom*'s poor showing earlier in the year, production has begun on the network's

Asian adventure epic *The Monkey King*, a deal made prior to White's arrival.

"I'm not ready to discount a format that's been so successful for the network," White said, adding that the key to fantasy's continued popularity may rest on volume. "We need to watch that when something's successful, we don't overdo it." ■

## Sony May Go to Mosko

Sales exec vp expected to take over for departing president Thurston

**SYNDICATION** / By Daniel Frankel

**S**ony Pictures Entertainment's television management makeover continued last week, with syndication division president Barry Thurston announcing he will leave the company July 1, when his contract expires. The obvious choice for a successor at Columbia TriStar TV Distribution is second-in-command Steve Mosko, executive vp of sales. CTTD officials would not comment on Mosko's possible ascendance, but a company official noted: "It would make sense."

"It's anticipated by most in the industry that that's what's going to happen," said Bill Carroll, vp/programming for station rep firm Katz Television. "The transition has, to a certain extent, already been happening. Steve has been the person on the last few go-arounds who's made the presentations to the rep firms—he was just in here to show us *Just Shoot Me* [which Columbia is launching in the off-net market for fall 2001]. If it had been two years ago, Barry would have been the one giving that presentation."

Mosko has been out selling the launch of three Columbia TriStar first-run shows for this fall, including the talk strip *Men Are From Mars, Women Are From Venus*, which

has landed on NBC's O&Os. Mosko, who is chairman of the National Association of Television Program Executives' executive committee, joined CTTD in 1992 from Philadelphia's WPHL-TV, where he was station manager.

Thurston has held the top job at CTTD since '92, overseeing the mega-profitable off-net launch of *Seinfeld* in 1995 and a number of successful first-run products during his tenure. Thurston has indicated he's not retiring, but he hasn't specified what's next.

Competitors sounded a bit relieved. "In one sense, I'm glad we now don't have to compete with him every day," said Dick Robertson, president of Warner Bros. Domestic TV Distribution. "He was such a fierce competitor. It was always a good spirit of competition—I never remember him stepping over the line."

Thurston's announcement comes just weeks after Len Grossi became president of Columbia TriStar Television as part of a realignment at Sony. The new setup calls for three division heads—Grossi, Col TriStar International TV president Michael Grindon and Thurston's successor—to report to SPE co-president/COO Mel Harris. ■

# MEDIAWEEK

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# Privacy



**“What do Internet marketers know about me and who are they sharing it with?”**

That question is on the minds of many consumers as privacy becomes a greater concern on the Internet.

Here's the danger for marketers: questions about privacy can very quickly lead to questions about trustworthiness — a costly breach in consumer confidence.

Of course, most consumers appreciate the power of the Internet to deliver personalized and knowledgeable service. For many, the Internet has become like the friendly shopkeeper who calls you when he receives a shipment of your favorite Chardonnay. Or the fellow at the laundry who knows how you like your shirts pressed. However, problems arise when marketers know more than the consumer wants them to know. Consumers are growing more concerned about technologies like “cookies” which make it possible for anyone to follow them online, gathering information about their Internet habits and purchases, many times without their permission.

It's important for marketers to embrace this concern. If a consumer doesn't give permission, Internet marketers have no right to assume it. The best approach is called “opt-in.”

An opt-in policy means consumers need to give their explicit consent to any exchange of information. There's a world of difference between opt-in — where a company must seek and secure permission — and the

lazy alternative, “opt-out.” Opt-out means: “you didn't say no, so we assumed yes.”

We have followed a strict opt-in policy since our company was founded in 1996. What's more, we submit to voluntary “privacy audits” to verify that our performance on matters of consumer privacy exceeds the highest expectations. We believe that all companies conducting business online should be required by law to disclose precisely how they collect and use consumer information. Ultimately, consumers should retain control of how this information is used.

Our opt-in policy helps safeguard consumer privacy. We believe it also offers our clients something they value dearly: a portfolio of long-term customer relationships built on the vital foundation of unequivocal trust.

Protecting consumer privacy isn't only good for consumers. It's also good for all of us who serve them.

**Business is getting too personal.**

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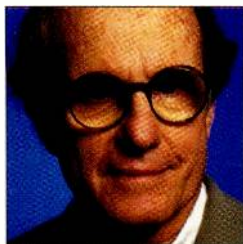


## THE BLUNT PENCIL

**Erwin Ephron**

# The Up-Up-Upfront

This year,  
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The TV upfront is Dodge City. Pull the trigger now. Count the bodies later. How else could we spend \$7 billion in one week on the phone?

Add to that the intangible purchase, the volatile pricing and the sure suspicion that someone else got a better deal, and you have an edgy situation. This is not the careful way big business does business, and that should make big business nervous. The curious thing is, it doesn't seem to.

But it does lead to endless discussions about improving the process.

A few weeks ago I was part of such a discourse, a celebrity "Roundtable on the Upfront" hosted by a major trade publication. We did not feel like King Arthur. We were just the usual suspects talking about the usual things. What became clear is no one in the room, neither buyer nor seller, wanted to give the upfront up.

This puzzled me. If the upfront is simply a battle between buyer and seller (which the word "negotiation" and the claim "clout" strongly imply), buyers are out-gunned. The large sellers have more market information, more control and have stacked the deck.

Consider that a network is negotiating simultaneously with more than a hundred buyers. It has a good sense of demand, and it knows the range of pricing on the table. A buyer knows for sure only what the agency is offered, and knows that much only if she or he takes the time to find out.

Consider that the Upfront spans two calendar years (the fourth through the third quarters), requiring advertisers to budget almost a year ahead—long before they've thought much about other media options or pricing. A spring upfront made sense when there was a "new season," but not now, when shows are dribbled-in over months.

Consider that sellers modulate supply—how much inventory is sold upfront and how much is held for scatter. Buyers seem unable to modulate demand—they want to buy it all up front, since scatter has a history of higher prices for poorer inventory and is not usually guaranteed.

Even buyer cancellation options have a boomerang effect on pricing—they overstate the sell-out rate, pushing prices higher. A fully sold network is 31 percent cancellable.

**Buyers will settle for just buying better than the market.**

But perhaps the darkest side of the mismatch is

the difference in objectives. Sellers want the highest prices. Buyers will settle for just buying better than the market. This leads some buyers to commit dollars for the guarantee of a lower-than-average percentage increase. Buying without a keen regard to price lets the networks charge everyone more.

And there are the things not talked about. Like buyers using the sweetener of a high CPM advertiser's budget to make a deal work for another more demanding client. Or the very cozy relationships between some buyers and some sellers, raising the question, "When does comity become complicity?"

Adding it all up, the early, compressed, clubby upfront market is probably costing advertisers an extra 3 to 4 percent. That's close to \$250 million in prime time, this year alone.

**If the upfront is so stacked against buyers, why do they support it?**

Tough question. I'm told the upfront helps the agency plan its income, because it forces advertisers to approve spending levels far earlier than they otherwise would.

I'm told its "old-boy network" protects both buyer and seller and has a limiting effect on new competition.

I'm told knowing early what you've bought makes the yearlong process of managing a television schedule somewhat easier.

I'm told a spring upfront with a July 4th weekend deadline lets buyers and sellers take the summer off.

But these superficial benefits do not balance the penalties.

**Fear and scarcity drive the upfront.**

A psychology of fear and scarcity drives the upfront. Buyers fear that unless they buy early, they will miss the good stuff and pay more in the bargain. And buyers fear that buying without a guarantee will put them at risk. If this analysis is correct, it would take the lifting of guarantees and a few years of recession freeing up inventory to change the system. And who wants that? Or for the cooperative buying groups, pioneered by the automobile companies, to begin buying bulk television as well as parts. And who wants that either?

So we're stuck with the upfront for now, because it's there. It works for the networks. It works for the agencies.

Don't anyone check the client. ■

*Erwin Ephron is a consultant with Ephron Papazian & Ephron in New York, which has numerous clients in the media industry.*



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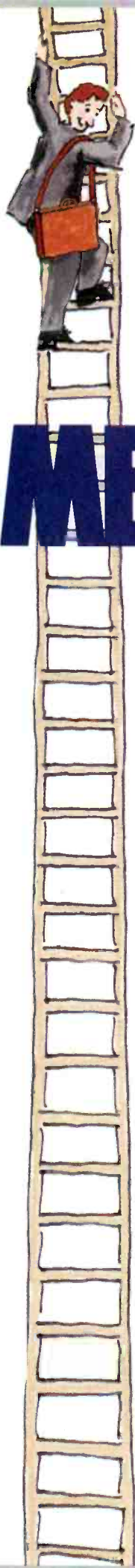
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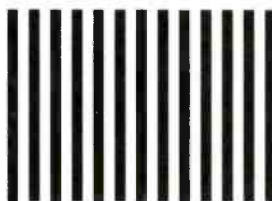
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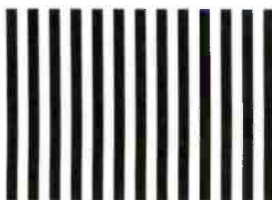
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# Cable's Holy War

*The FCC shows some support for Time Warner on retransmission consent*

**NEWS ANALYSIS** / By Alicia Mundy

**L**ife, Death, Resurrection. There was so much buzz about these three mysteries at this year's National Cable Television Association convention, it should have been held during Easter Week. Was there Life for the cable industry's position on must-carry in the aftermath of the Time Warner bungle? Would that colossal

misstep mean Death for Time Warner's planned merger with AOL? And what deity resurrected Disney's error-prone lobbyist, executive vp Preston Padden? That was the talk at one of the NCTA's most gossipy and tough-issue-oriented conferences in memory.

The spin machine at New Orleans' Morial Convention Center was running effectively by opening day. The NCTA's official line on the fallout of the decision by Time Warner Cable to pull ABC stations was that it was a short-term disaster for Time Warner. In the bigger picture, it would help that company and the cable industry in general in its fight against broadcasters' demands for digital must-

carry. It sounded a little like a flood victim saying, "Yes, our house has been washed away, but now we can design our own floor plan for the new home."

The NCTA's optimistic conclusion was based on conversations with the Federal Communications Commission. Several staffers there said, anonymously, that Chairman Bill Kennard's assertion that no company would ever hold viewers' TV sets hostage again was not mere rhetoric but a policy statement that suggested cable had a bigger bargaining chip in the must-carry

negotiations and more support inside the agency. FCC aides quietly confirmed that the "sweeps week" timing issue was a gray area that Time Warner could have challenged, if it wanted to instigate an ugly yearlong legal battle.

Time Warner CEO Gerald Levin announced that he would fight to change current retrans rules, but that blast seemed to be a bluff designed to placate Time Warner execs.

Kennard was more conciliatory toward Time Warner's position during an NCTA breakfast speech, calling it "a legitimate dispute." When he repeatedly said that there'd be no more pulling the plug on TV stations, he seemed to indicate that Time Warner would have been better off simply rejecting Disney/ABC's demands for higher prices and other guarantees, but letting Disney pull itself off the air. To some observers, this suggested a blueprint for future retrans res-



**Not-so-merry-go-round:** With regulatory uncertainties yet again a main topic of discussion at last week's NCTA conference, some operators felt they were going around in circles rather than making progress. But the floor still buzzed with activity into the closing hours on May 10.





olutions. But there was a lot of tea-leaf reading of Kennard's words, the kind Kremlinologists did during the Cold War.

One statement that needed no translation, however, was Kennard's bombshell about his overall reaction to the Time Warner-Disney debacle. "Your behavior...has called into question... whether your industry can be trusted to be an honest gatekeeper to the Internet," he said sternly as a sudden hush came over the crowd, like the sound of a balloon deflating. No, the merger with AOL wasn't dead. But Kennard was making it clear that open access—ensuring that all Internet service providers that want onto cable systems get on—could become a mandate. It was the first time he'd

veered away from his non-interventionist position on this radioactive issue, meaning that the fallout from Time Warner's actions could rain down on the rest of the industry.

Meanwhile, insiders whispered continuously about Disney's amazing p.r. victory. Preston Padden was riding high and even came to the NCTA conference (though he refused to have his photo taken as he walked the conference floor surrounded by muscle). Padden's last high-profile appearance was about two years ago, when he was dragged before an angry Congress to explain what he meant when he said ABC wasn't interested in HDTV. This time, he'd laid his groundwork against Time Warner well in advance. Of course, he'd privately enlisted the aid of the prince of p.r., New York's Howard Rubenstein. Padden himself had been relentlessly lobbying Capitol Hill. When ABC went off the air, politicians such as Sen. Orrin Hatch (R.-Utah) quickly began grumbling about the pending Time Warner-AOL merger, as Padden hoped.

"Before it got to this point, Time Warner should have been scrolling ads saying, 'ABC wants us to charge you more, for channels you might not want,'" said the head of a popular cable net with Time Warner links. NCTA officials noted that they'd kept the Fox-Cox retrans disputes as low-key as pos-



Lavish as Disney's booth was at the convention, you didn't see too many Time Warner operators passing through.

sible to avoid this kind of political/public outrage. But the NCTA didn't learn about ABC going off the air until they woke up to hear it on the radio that morning. Kennard even questioned why Time Warner hadn't made a stronger argument to the public about Disney's pricing, bundling and other demands. A Time Warner spokesman confirmed that "several executives questioned the wisdom of the decision from a public relations point of view."

But there's one strange twist: In win-

ning, Disney may have backed itself into a corner. May 29 is the deadline for letting satellite service Echostar carry ABC signals under the Satellite Reform Act. Apparently, no official retrans agreement has been reached between the two. But if Disney decides to pull its own stations off the DBS feed, it will be in the rather awkward position of fighting to do exactly what it accused Time Warner of doing. Stay tuned for irony, inconsistency and other wild rides in the convergence theme park.

## Bundling for Dollars

*MSOs are finally rolling out new-generation services and regaining subs*

**CABLE OPERATORS /** By Jim Cooper

**I**n early 1998 a rapidly expanding Insight Communications acquired an antiquated 40-channel cable system in Rockford, Ill., and proceeded to lose 2,000 customers to DirecTV and Echostar. Rather than slashing prices to lure those customers back into the fold, Insight CEO Michael Willner completely overhauled the system.

Two years later, Insight's rebuild offers

a digital cable product that's competitive with DBS, but it also offers video-on-demand service. Insight not only regained its prodigal subscribers, it's actually grown its subscriber base. Willner's "Rockford Files" story illustrates a key trend in cable operations: Offer subscribers next-generation services, and they will stay. And not only will they stay, they'll spend more



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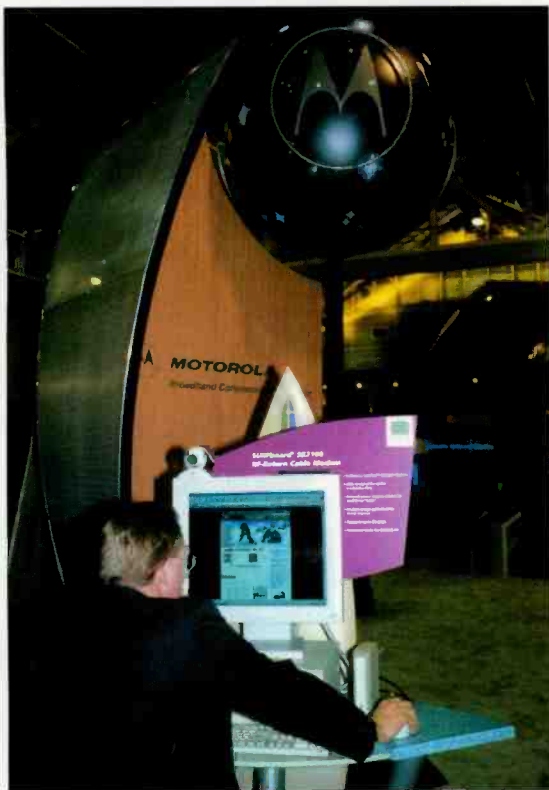
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There was much testing of broadband products at techie booths.

last week, Willner and other cable operators said their new digital services have become a bulwark against rigorous competition from DBS and phone companies. Those operators—AT&T, Cox Communications, Comcast, Time Warner Cable, Cablevision Systems—and others each count hundreds of thousands of subscribers using their nascent digital television services and cable modems. Those numbers will rise into the millions this year.

That has Wall Street intrigued by the possible business model of bundled services that will eventually include telephony and robust interactivity and video on demand into one branded product for customers. With each new digital service a subscriber takes, more incremental revenue pads operators' wallets. And operators note that since the price-value equation for the new services and the hiked bills they command seems justified to consumers, they have been getting

any regulators complaining about it," said Willner, who added that his customers' cable bills have increased by about \$5 per month since the rebuild.

At present, cable in total has deployed about 5 million digital set-top boxes. That number will grow to 10 million by the end of the year. By 2002, estimates have digital cable hitting the 20 million mark—about on par with the projected DBS universe.

But the clock is ticking. DirecTV and EchoStar have been aggressively competing for cable's premium customers and are chasing cable's non-pay subscribers. The phone companies have their



money but grumble less.

In various interviews during the NCTA

little to no complaints from local franchise boards or national politicians. "I don't have

## DBS Dishing Distribution for Cable Nets

To hear some of the smaller networks talk, the biggest story coming out of the cable convention was satellite TV. "Get a dish," said an official with Discovery Communications, whose BBC America is still barely available on cable. Wall Street wizard Rich Bilotti of Morgan Stanley Dean Witter told the NCTA that many cable programmers were threatening operators they'll seek DBS distribution to get into homes.

However, it's not just the small guys that love DBS. Encore's CEO John Sie told the NCTA opening session that the DBS universe was growing more rapidly than predicted, and he was all in favor of it. Billboard trucks cruised the convention area proclaiming, "Movie Mojo—The Starz Encore superpak drives full digital conversion."

Mike Hale, Encore's senior vp of marketing and business development, called the ads a form of "tough love," a blatant attempt to embarrass cable companies into doing the right thing. "DBS is eating cable operators' shorts," said Hale in his

famous Aussie accent. In Hale's mind, the digital lag could jeopardize the cable industry's strategy to lure customers to sign up for high-speed Internet services and telephony. "Cable

could leapfrog the dish with interactive services down the road," Hale admitted, "But if customers leave now, they may not return."

Encore was pushed off Prime Cable's system in Arlington, Va., and Montgomery County two years ago (it still rankles some on Capitol Hill). Negotiations with ESPN forced Prime Cable to make room for ESPN's relatives, such as the Disney Channel.

Encore also wants to embarrass cable into lowering its prices, with its "12 movies for \$12" Superpak. "I'm tired of hearing how rates are going up

because of the so-called cost of programming," Hale harrumphed. "We're taking the price point to the customers to prove that digital is not only better, it can be cheaper." Meantime, Hale advises, "Get a dish." —AM



Discovery's BBC America and others are gaining customers via DBS.



Operators were bombarded with all sorts of new-fangled offerings that they can take home to their subscribers, from video-on-demand services to Internet-over-cable applications.

own high-speed Internet access offerings via digital subscriber lines. And just last week BellSouth announced plans to deliver its own satellite video service.

"It's a very dangerous thing that your very best customers have a digital alternative," said Steve Burke, president of Comcast, whose company is rushing to deploy both digital television and cable modems. Through first-quarter 2000, Comcast counts 750,000 digital cable subscribers, moving about 15,000 new digital set-tops per week. That weekly take rate is representative of fellow MSOs. As for high-speed Internet access, Comcast has 150,000 Comcast@Home customers. Burke said he intends to increase that number rapidly and would like to follow Cablevision's lead in retail sales of cable modems. Through its The Wiz electronics stores, Cablevision is selling self-install modems and has achieved penetration as high as 10 percent in its Connecticut and Long Island, N.Y., systems.

So why has it taken cable companies so long to roll out these new services if they are so attractive to customers? With a history of over-promising and underdelivering, operators finally realize that in order for these products to take off they have to work right and they have to offer near-flawless support. Beta tests and small-market rollouts have been the order of the day until very recently.

"In deploying these things and making the consumer happy, we really have to start all over again," said Richard Fickle, senior vp/program director of interactive television for AT&T Broadband's HITS.

At present, AT&T has about 1.5 million digital cable subscribers and is experiencing penetration rates as high as 40 percent in some markets. It also has about 500,000 high-speed Internet customers via AT&T @home. The nation's largest cable company is also rolling out its General Instrument DCT-5000 set-top boxes, which contains software that lets viewers chat and e-mail via their television. And as part of the company's "walled garden" approach—industry parlance for Web content made TV-friendly—partnerships have been struck with content providers such as The Weather Channel and Food.com.

For its part, Time Warner is close to finishing a \$4 billion rebuild of its systems and estimates it will have about 1.7 million digital subscribers by year-end. The company's Road Runner cable modem service presently has 550,000 subscribers and is growing at a rate of 12,000 new signups per week, which will give it an 800,000 subscriber universe by early 2001.

Operators at the show believe cable's

future advantage lies in the bundle. Patrick Esser, senior vp/operations for Cox Communications, said his company has achieved encouraging penetration rates for what he called RGUs (revenue generating units), which consist of digital cable, high-speed Internet access and telephony. In first quarter Cox had 841,000 RGUs made up of 442,000 digital cable subscribers, 260,000 high-speed Internet access users and 139,000 telephony customers. "We've got to stop thinking of them as three products, but as one product line marketed to our customers," said Esser. The company's systems in southern California were the first to offer a full complement of RGUs, and all three offerings now have double-digit penetration in the market.

Interactivity and the migration of Internet content to the television are also areas that cable companies would love to own. And the cash thrown off by e-commerce and "t-commerce"—shopping off the television instead of the PC—will be a nice bottom-line sweetener. "Interactive is the area where we can differentiate ourselves," said Fickle.

## Web Catching Content

*Networks are attracting viewers and ad dollars with robust Internet plays*

**PROGRAMMING** / By Megan Larson

**W**henever the topic of digital cable—or broadband, as everyone is now calling it—came up last week at the NCTA in New Orleans, more questions were raised than answers provided. What will drive it? How to sell it? Are advertisers interested?

As operators muddle through the ifs, buts and maybes of digital offerings, many networks are looking for a richer short-term payoff by retooling companion Internet sites that offer not only information but original content as well. Many of those cable programmers were throwing numbers around that strongly suggested serious

money can be made on Web plays.

For example, the Internet divisions of CBS/Viacom stand to bring in more than \$1.5 billion in revenue for the media behemoth this year, said Harvey Ganot, president of advertising sales/worldwide for



Comedy Central's Bert Gould wants to create *the* Internet comedy portal.



MTV Networks. CNN's Web site alone will generate an estimated \$100 million this year, said Terry McGuirk, chairman of Turner Broadcasting. In other words, the lack of limits in drawing audience on the Internet seems an attractive lure for cable networks that wish to break out beyond the constraints of an analog universe.

"If MSOs won't give us the circulation we need to reach subscribers, the Internet will provide an opportunity to reach 100 million people," said Bert Gould, senior vp of New Media at Comedy Central.

This fall Comedy Central will relaunch its Web site. Though *comedycentral.com* receives an estimated 20 million hits per month, executives want to move beyond the *South Park* pages to create a comedy portal, offering programming shorts and community connections to all things funny. After doubling its online investment, Gould expects to break even by the end of the year, generating as much as \$4 million in revenue.

"Convergence" as a buzzword has grown almost as trite as "synergy." But cable networks, with their distinctive brands, are seeking to capitalize on the movement more so than your average broadcaster. Oxygen Media launched a Web site in advance of its cable channel. And from E! to Lifetime and Nickelodeon to History, executives are realizing the value and boosting interactive budgets.

Cartoon Network, which was recently granted a \$400 million programming budget to produce more original programming this season, has also ramped up online developments, said president and general manager Betty Cohen. The current site has the highest usage of kids-oriented sites on the Internet—it attracted 563,917 unique users during the first week of May, which represents a 16 percent increase over last year. The site is presently undergoing a face-lift and aims to be the top-of-mind kids content portal on the Internet.

"It's fair to say that each media platform has its strengths and weaknesses," said Greg Moyer, president of regional programming for Rainbow Holdings. "Ultimately, [the

Web] keeps us from being irrelevant." Rainbow entered into a wide-ranging agreement with publisher Primedia in March. The joint Web play aspires to rival *sidewalk.com* and *timeoutny.com*, serving New York City's tristate area. Account executives for each company have started to bundle all three media—print, online and television—in pitches to advertisers. Rainbow's Bravo struck a deal with *salon.com* to share online content. Discovery.com, a subsidiary of Discovery Networks, is spending \$500 million over the next three years to improve its site. "There was overwhelming logic to make the Web a huge part

micro-targeted digital cable channels because his clients, such as McDonald's, still want mass reach.

"The big payoff is when they both come together. By focusing now on converting content to a Web-friendly environment, the better prepared you are for packaging programming for the digital set-top box," said Ben Tatta, senior vp of



**Selling cyber:** Cable programmers as diverse as Oxygen (above) and Rainbow are stoking their Internet plays to fire up buzz and ad-sales opportunities.

USA Networks Interactive, of digital cable and Internet initiatives.

Driven by CEO Barry Diller's keen interest in building up interactive and e-commerce components to his business, the companion sites to USA and Sci-Fi Channel work with much bigger budgets since his purchase of USA Networks two years ago. Sci-Fi already repurposes content from its independent film series "Exposure" on the Web. Short animated pieces such as Showtime's *WhirlGirl* and *Barbarian Moron* have been produced exclusively for the Web site. This fall, the site will relaunch to offer even more features, including community links that will allow Sci-Fi viewers to create "colonies," personal fan pages for favorite programs.

As far as ad sales goes, Tatta wants to move away from the traditional online banner to offer buyers an opportunity to sponsor Web segments for a flat rate. Anime Depot, which underwrote *WhirlGirl*, and the film *Frequency* (sponsor of Sci-Fi's online news wire) are among some of the more recent takers. ■

of our business," said Michela English, president/COO of *discovery.com*. Though she was reluctant to disclose dollars, English said online revenue tripled last year over 1998, with 20 percent coming from e-commerce. Bill McGowan, senior vp of sales for Discovery Networks, is pushing convergence packages heavily during this upfront. Those packages represent 50 percent of the ad revenue the site reaps, he said.

Weighing the short-term benefits of investing in the Web rather than digital channels, Dan Rank, chief broadcast buyer for OMD Worldwide, said, "It's probably easier because they don't have the programming costs, but in the long term they are better off to get the shelf space." Though his agency is well prepared for the age of convergence, he noted the difficulty in buying





affluent and wired



It's about the **people** who watch us.



Wouldn't it be great  
if there were one  
simple solution re: finding  
the most effective  
environment for your  
brand?

There is.  
When you remember this:

-the more money people  
have, the more likely they  
are to buy.

-when people have Web  
access, the more likely  
they are to buy online.

Which brings us to...*us*.  
Actually, to the people  
who watch us.

Our audience is the most  
affluent mass audience  
there is. Who also happen  
to have the highest  
concentration of homes  
with Internet access.

Affluent *and* wired.  
In one buy. Did your job  
just get simpler? Kind of  
like one-click ordering. :)

**Buy NBC now**



Choose interest  
 affluence  
 web usage

"Buy."

"Lease."

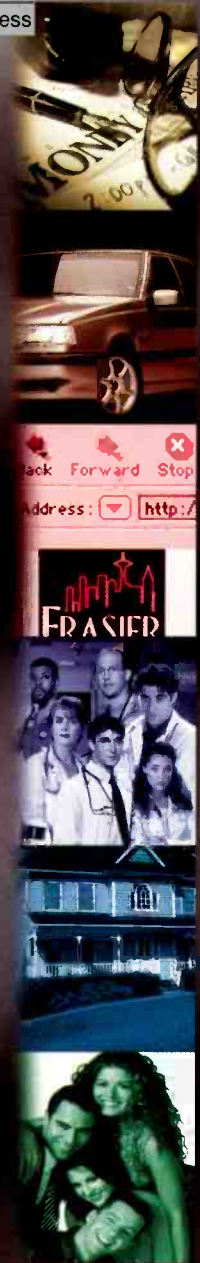


Add to shopping cart

W18-49

\$75K+ HHI

#1 in Web access



## NBC Primetime

Once again, NBC Primetime is the single most valuable daypart anywhere on television.

Delivering the highest concentration of adults with \$75K+ HHI.

We're #1 in W18-49, #1 in A18-49 with PCs. And #1 in A18-49 with Internet access.

Highly successful. Highly paid. And highly motivated to buy your brand.

source: NTA NAD A18-49 w/ HHI \$75K+, A18-49 w/ Internet access, A18-49 w/PC and W18-49 w/ PC AA%  
Indices estimates: 9/27/99 - 3/26/00; Primetime average of regular broadcast programs.  
Subject to qualifications upon request.

It's about the people who watch us.





Select a destination
2000 - Sydney
2002 - Salt Lake City
2004 - Athens
2006 - Turin
2008 - TBD

"Little Bud die wins the hundred meter hug."



# The 2000 Olympic Summer Games on NBC

It's more than sports culture. It's world culture. Perfect for cultivating global brand equity.

At home, you'll be reaching perhaps the most affluent special-event audience of the year.

Of those who plan to watch the Sydney Games, \$100K+ HHI indexed at 138. \$75K+ HHI at 135.

As a fall season lead-in, it simply doesn't get any better than this.



source: SMRB Spring 1997. Indexed against total adults.



Add to shopping cart

A25-54
college educated
#1 in Web usage
\$75K+ HHI



"We're all linked."

## NBC News

We could compare NBC News to other network news, but why? With 4 of the top 6 rated shows in A25-54 HHI \$75K+ and A25-54/PC owners with Internet access, there really is no comparison.

NBC Nightly News with Tom Brokaw is the #1 rated news program among A25-54/PC owners with Internet access. In fact, Nightly out-indexes the other networks' primetime blocks in A25-54/PC owners with Internet access.

	Index
NBC Nightly News	111
ABC primetime	105
FOX primetime	102
CBS primetime	100

One network primetime does beat NBC Nightly News. It just happens to be our own.



MSNBC.COM

source: NTA NAD: A25-54 w/ HHI \$75K+ and A25-54 w/ Internet access AA% estimates and AA% Indices estimates for news and documentary news programs: A25-54 w/ Internet access AA% Indices estimates for NBC Nightly News with Tom Brokaw vs. Primetime average of regular broadcast programs: 9/27/99 - 2/27/00. Subject to qualifications upon request.





Add to shopping cart

W18-34

W18-49

early adopters

"Stan's clueless that Tim and I have been...emailing."



## NBC Daytime

Her life's a soap and the soaps for her life are *Days of Our Lives* and *Passions*. A daytime institution for young, active women 18-34.

*Days Of Our Lives* has been #1 every week for the past four years, with a 29% advantage over the nearest competitor this season.

*Passions* continues to win the hearts of young women 18-34 and 18-49, by increasing audience since its debut.

Love may not last, but Daytime's appeal is forever.



NBC.COM


source: NTL: Days of Our Lives A18-34 AA\* estimates for network daytime programs for 9/16/96 - 4/21/00 (includes preliminaries); A18-34 AA\* estimates for STD 9/20/99 - 4/21/00 (includes preliminaries); Passions- A18-34 and A18-49 AA\* estimates for 11/29/99 - 4/23/00 (includes preliminaries) vs. 7/5/99 - 11/28/99. Subject to qualifications upon request.

# Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

## NEWSPAPERS/MAGAZINES

# Plugging Readers Into the Web

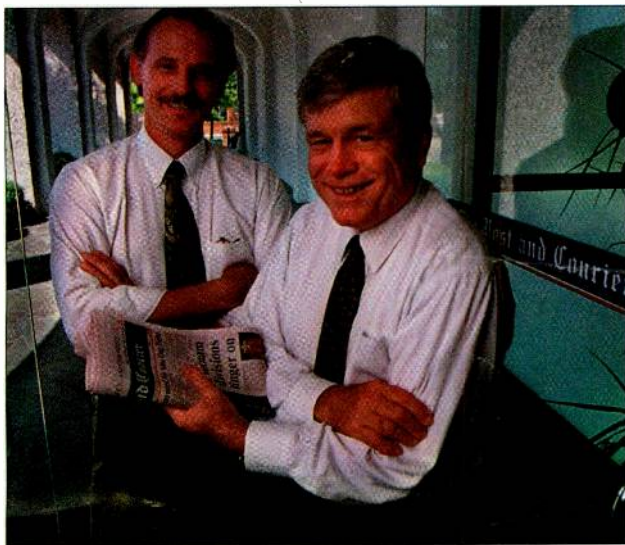
 Bar codes, long a fixture for tracking sales of packaged goods and other retail merchandise, may soon

become a common sight in the pages of newspapers and magazines as well. *The Post and Courier* of Charleston, S.C., Hearst Magazines' *Popular Mechanics* and Condé Nast Publications' *Wired* are among a handful of publications beginning to insert the tiny computer-read symbols alongside news articles and advertisements, enabling readers to immediately access additional information via the Web with the wave of a handheld scanner or a PC camera—and at the same time, giving marketers intimate knowledge of readers and their buying habits.

Although it is strictly in the trial phase, more publishers are looking into the technology. Some predict it's just a matter of time before the little black encoded markings start popping up in major dailies and consumer magazines everywhere. Kevin McCourt, director of online classified advertising for the Newspaper Association of America, the industry's largest trade group, predicts that scanning bar codes to link to local Web sites for real estate and job listings could become "pervasive" in the next five years. "It's more than just a new technology," McCourt says. "It's a continued recognition we need to take advantage of print and online—that they're complementary, not exclusive [of each other]."

So far, just two newspaper publishers—the *Post and Courier* and A.H. Belo Corp.,

which publishes the *Dallas Morning News* and the *Providence (R.I.) Journal Bulletin*—are experimenting with inserting the Web-



Pioneers: Alan Seim (left) and Larry Tarleton of *The Post and Courier*, the first newspaper to use the Internet-link bar-code technology

link bar codes. The South Carolina daily has tested the technology by providing scanners to about 100 households over the last nine months and hopes to soon increase its roster to 1,000, says Alan Seim, director of online operations for *The Post and Courier*, the first newspaper in the country to test the technology. Right now, the paper's bar codes simply link readers wanting more information about a story they have read to the daily's own Web site, but the publisher soon will be inserting links in national and local ads as well.

"It's highly experimental at this point," says Seim, who is heading the project with assistant publisher Larry Tarleton. Seim believes that the technology has the potential to be "a huge boon" for advertisers. "I think you will see this explode...because of its ability to link people between the print-

ed word and the Internet," he says. Seim adds that several major dailies, including the *New York Times*, *Washington Post*, *Philadelphia Inquirer* and *Denver Post*, have contacted him about the bar codes.

Dallas-based Belo is developing technology that connects not only its newspaper readers but also viewers of its 17 local TV stations directly to the Web. In January, Belo's interactive unit signed a deal with DigitalConvergence.com, an Internet tech company, to license such products.

Also at the forefront of the print/Web-linking technology is Oregon-based Digimarc Corp. Last month, Digimarc inked a deal with *Popular Mechanics*, which will begin putting the bar codes on articles and ads in its August issue. Digimarc has a similar pact with *Wired*. Digimarc CEO Bruce Davis says the company has more than 100 deals pending with magazines claiming more than 100 million circulation and is also in talks with newspaper publishers. "Advertisers will see this as a means of providing a very efficient use of the Internet to reach their customers," Davis vows.

Not so fast, says Roberta Garfinkle, senior vp/print director at McCann-Erickson. While the bar-code Web links have generated some buzz, at this point the technology is "much ado about nothing," Garfinkle says. She notes that the technology is being tested in just a few newspapers and magazines and is only available to those readers who have special scanning wands or cameras attached to their computers. "While it's interesting and catchy, I'm not sure it's something that's going to invade our lives," Garfinkle says. She says she is also concerned that once a print ad or article has lured the reader to the Internet, the reader may then put aside the magazine or newspaper that took them there. —Tony Case

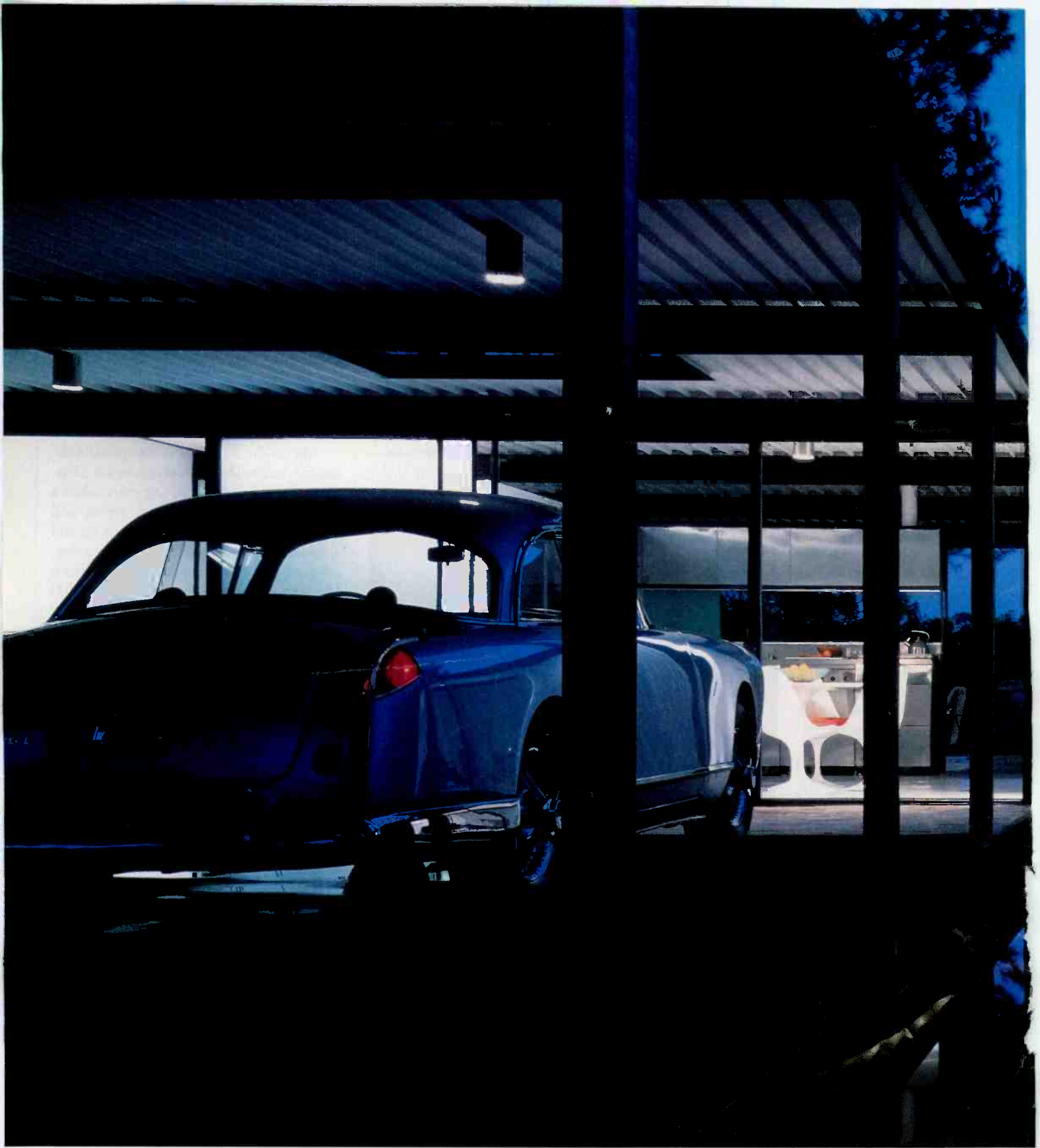
## THE SOUTHEAST RADIO

# Citadel Wins Battle For Dick Broadcasting



In the end, Dick Broadcasting chief Allen Dick may have gotten exactly what he wanted (in addition to \$300 million in cash) for his 11 radio stations in the Southeast. The buyer that emerged last week, Citadel Communi-





EVERYTHING BY DESIGN

Add to shopping cart

M18-49

\$75K+ HHI

#1 in Web usage



"Bring it on. I'm up for it."



## NBC Late Night

**America's up nights. And so is the dominance of our Late Night block in A18-49 \$75K+ HHI and A18-49/PC owners with Internet access.**

***Leno's #1 again. SNL's #1 again. And Conan's #1 again. Later and Friday Night continue to attract key wired audiences.***

**Young, hip and oh-so clickable. Put your dot.com spots here and you'll sleep nights.**



NBC.COM

source: NTA NAD A18-49 w/ HHI \$75K+ and A18-49 w/ Internet access AA% estimates for regular late night network programs; Tonight Show/Jay Leno vs. Late Show/David Letterman and Politically Incorrect; Conan O'Brien vs. Late Late Show w/ C. Kilborn and Nightline; Saturday Night Live vs. MAD; 9/27/99 - 2/27/00. Subject to qualifications upon request.



Add to shopping cart  
early adopters  
T12-17  
#1 in Web usage

"We're all about boy bands."



"You mean bandwidth!"

# TNBC

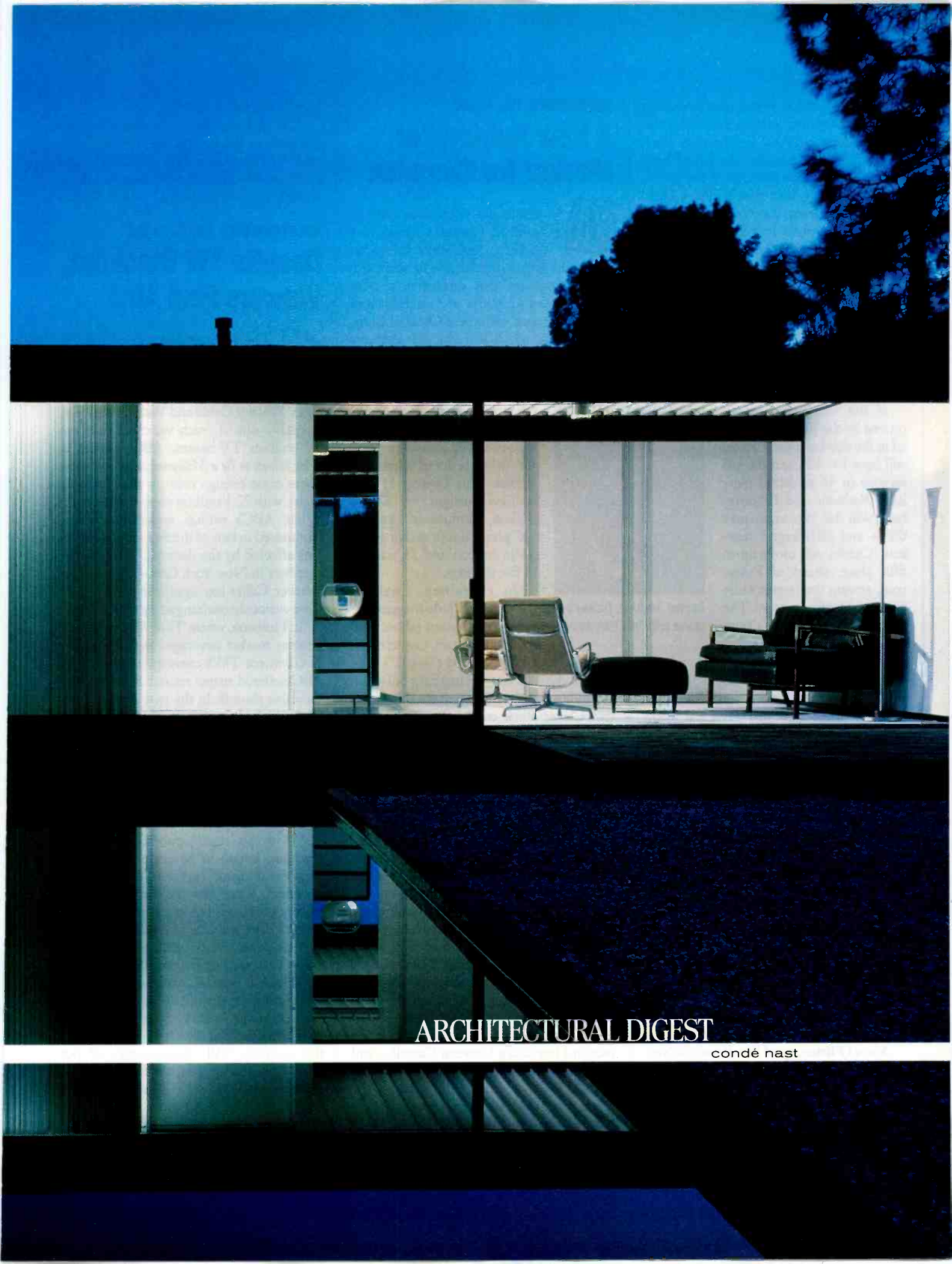
**This gets way cool.**  
**Because it's a market with \$180 billion to spend.**  
On stuff that's new and interactive. Or that makes them feel unique *and* part of the clique.

TNBC delivers more of this incredibly influential market than any other network in the Sat 10am-12:30pm slot – right before they hit the malls. And they're twice as likely to log on to the Web 1-2 times per week than non-TNBC viewers.

source: 1999 MRI Teenmark study



NBC.COM



ARCHITECTURAL DIGEST

condé nast



cations Corp. of Las Vegas, may have been the best-positioned to keep the seller's station clusters together. Insiders say Dick earnestly wanted a buyer who would keep intact the company founded in Knoxville, Tenn., in 1953 by his father, James A. Dick.

Other big group owners, including Cox Radio, CBS-owned Infinity Broadcasting, Clear Channel, Jefferson-Pilot, Emmis and Entercom, had all expressed interest in Dick.

The deal gives Citadel three AMs and two FMs in Birmingham, Ala.; one AM and three FMs in Knoxville (plus another Knoxville FM that Dick has managed via a local marketing agreement); and two FMs in Nashville. Allen Dick will retain two outlets in Greensboro, N.C.

If the transaction is approved by the FCC as expected in the third quarter, Citadel will have 147 FM and 64 AM stations in 45 midsized markets. Nashville and Birmingham will be the company's third- and fifth-largest markets. Citadel will move up to fifth place, ahead of Entercom, among the largest radio groups based on revenue. The company has been on a buying spree, having acquired 68 stations in 1999.

"The fit is perfect for us," said Larry Wilson, Citadel chairman and CEO, who visited all three Dick markets a few weeks ago. "They are great growth markets that dramatically enhance our Southeastern presence... And exceptional management is in place running the properties."

Dick's five-station Birmingham cluster had \$14.3 million in revenue last year, capturing almost 36 percent of the \$40 million radio ad market.

Citadel gets Birmingham's WJOX-AM, the country's only Sports Talk stick with local fare throughout the day, and Country powerhouse WIVK-FM in Nashville.

Cox and Clear Channel were considered unlikely winners because both companies already own more than five stations in Birmingham; some properties would have had to be spun off to win FCC approval of a deal.

Mark O'Brien, vp of BIA Financial Networks, the Washington-based broadcast consultancy, doesn't expect major changes at the Dick outlets. "Citadel bought the success produced by the existing people at the stations," O'Brien said. "They're not going to tweak it too much, or it will blow up in their faces." —*Gilbert Nicholson*

## HARRISBURG, PA. RADIO

# A New Rainmaker Market for Cumulus



Given the recent financial turmoil at Cumulus Media, the radio group's entry into what will be its largest market might seem less than triumphant. But executives at Milwaukee-based Cumulus are excited about this month's deal with Clear Channel Communications, which will give the company four outlets in Harrisburg, Pa., the country's 76th-largest radio market.



Capital infusion: Dickey's group rolls into Harrisburg.

Cumulus and Clear Channel announced on May 4 the restructuring of an earlier agreement to reduce the cost for debt-burdened Cumulus. Rather than buying 11 CC stations outright for \$209.5 million, Cumulus will get the CC properties in exchange for \$36.6 million and 25 stations in five markets.

In Harrisburg, Cumulus' roster will include the market's top-billing station (about \$7.6 million per year), Contemporary Hits stick WNNK-FM ("Wink"). The other three stations in Harrisburg bill about \$3 million combined. They are the simulcast Classic Rock combo of WNCE-FM and WTPA-FM and Urban WTCY-AM. The stations have been owned by AMFM Inc., which Clear Channel is acquiring. CC has had to sell off stations to win federal approvals for its AMFM acquisition.

Besides the stations in Harrisburg, Cumulus will acquire from CC three outlets in Shreveport, La.; three in Cedar Rapids, Iowa; and one in Melbourne-Titusville-Cocoa, Fla.

Lew Dickey Jr., Cumulus Broadcasting president, says that the deal moves Cumulus into markets with revenue superior to those it is divesting. Harrisburg is the jewel of the new markets, and WNNK is the town's prince. "It's a hell of a station," Dickey says.

The deal sets up essentially a two-horse race in Harrisburg between Cumulus and Clear Channel, which will still own six stations in the market, including four of the top five in Arbitron's overall ratings for listeners 12-plus. The AMFM stations Cumulus is acquiring hold a slight edge in combined billings over the Clear Channel cluster, said Ron Roy, vp and general man-

ager of the CC properties.

"We all know the trouble that Cumulus has been in the last couple months," Roy said. "If they come into this market and don't mess with these stations, there shouldn't be any problems." —*Rich Kirchen*

## NEW YORK CITY LOCAL CABLE

# Despite TW Blackout, Viewers Find ABC



The 36-hour blackout of ABC in several major markets that began on May 1, resulting from the retransmission-consent dispute between Time Warner Cable and Walt Disney Co., put ABC out of reach via cable in about 3.5 million TV homes. ABC, thanks to *Who Wants to Be a Millionaire*, still won the prime-time ratings race on that Monday night, with 22.1 million viewers nationally. While ABC's ratings ended up getting hammered in two of the five metered markets affected by the dispute, the network's numbers in New York City—where Time Warner Cable has significant coverage—were curiously unchanged by the blackout.

In Houston, where Time Warner has 38 percent market coverage, and in Raleigh, N.C., where TW's coverage is 41 percent, ABC suffered major ratings declines from the cable shutoff. In the two affected markets with minimal Time Warner coverage—Los Angeles (7.2 percent) and Philadelphia (2.4 percent)—there was no noticeable change in the ratings. But in New York, WABC-TV's ratings were also unchanged, despite extensive Time Warner coverage (20.8 percent) of the market.

"With so much publicity over the blackout, it had to be curiosity that had viewers tuning in," says Tom Kane, WABC president. Kane also notes that ABC had heavily promoted the first night (May 1) of the celebrity edition of *Millionaire*. "Had the blackout continued, we would no doubt have seen an impact," he adds.

While a possible explanation for the steady numbers on WABC could point to a Nielsen Media Research sample discrepancy, a sample check revealed nothing out of the ordinary. "All characteristics of our sample, including geographic representation and cable/non-cable breakdowns, were consistent," said Jack Loftus, a Nielsen vp. "With other options, including home antennas and satellite dishes, viewers in the Time Warner homes in New York were still able to find WABC." —*Marc Berman* ■

Hearst editors on

Cowboys

Cowboys are the essence of American male sexuality. Women want a guy who represents all those great qualities – he's rugged, he's independent and he's tough. But, how do you take a cowboy and rope him into a modern relationship? It's a big issue for women today.

–Lesley Jane Seymour, Editor-in-Chief, *Redbook*

Cowboys symbolize an independent spirit that has always been a part of the American landscape. It's timeless. It extends beyond generations and trends. People today are looking for independence and personal style.

–Nancy Mernit Soriano, Editor-in-Chief, *Country Living*

Designers are more like cowboys today than ever. There is great adventure in design right now – a new willingness to take risks and explore new frontiers.

–Lou Gropp, Editor-in-Chief, *House Beautiful*

A man's shirt on a woman's body suggests, "I just got outta his bed." It's definitely a very powerful thing when women wear men's clothes.

–Kate White, Editor-in-Chief, *Cosmopolitan*



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# Market Profile

EILEEN DAVIS HUDSON



GORDON JOFFRION/SOUTH STOCK/PICTUREQUEST

## Jacksonville

Located in northeast Florida, Jacksonville has long been in the shadow of its more high-profile Florida neighbors to the south and west. But the city, rated by *Money* magazine in 1997 as one of the "Top 10 Best Places to Live," is enjoying a run of prosperity and recognition. Many locals credit Jacksonville's vital-

ity to the start-up of the National Football League expansion franchise the Jacksonville Jaguars. Since the Jaguars moved into the new \$138 million Alltel Stadium in August 1995, the team has helped put Jacksonville in the national spotlight and has helped attract business to the region. In addition to the Jaguars, the sports-loving market also boasts a double-A baseball team, two minor-league hockey clubs and a pro soccer team. Golf and tennis are also a major force in the Jacksonville market. The PGA Tour's world headquarters, the World Golf Hall of Fame and the ATP Tour's offices are all located close by.

Jacksonville has the youngest population of cities in Florida, with a median age of about 33. There is a major U.S. Navy presence in the market, with some

50,000 military and civilian personnel working on several bases. "Florida's First Coast" also features many beaches and waterways, including the St. Johns River and the Atlantic Ocean.

"Jacksonville is kind of looked at as the last frontier in Florida," says Jay Weimar, director of display advertising for the *Florida Times-Union*, the market's only daily newspaper. As other areas of the state exploded with growth in the 1980s and '90s, Jacksonville remained largely stagnant. But the region is now beginning to experience some of the expansion other Florida markets have already seen. For example, two brand-new communities are being developed in a project that will add about 20,000 households. "In the next five to 10 years, Jacksonville will experience unprecedented

household growth," Weimar says.

The increased growth and prominence of the Jacksonville market is reflected in its chameleon-like local media scene. The local television business has experienced significant expansion over the past few years, going from No. 54 to 52 (with 540,450 TV households) in the Nielsen Media Research rankings. Many locals expect the market to crack the top 50 before too long. (This November, the Jacksonville TV market will gain Pierce County in Georgia, adding another 6,000 households to its total.) Nielsen began using people meters to measure the market in June 1998.

The most notable change of this year occurred in January, when Jacksonville got its first TV duopoly. Gannett Broadcasting, which already owned NBC affiliate WTLV-TV, acquired the foundering Allbritton Communications ABC affiliate, WJXX-TV. Allbritton launched the station just 2½ years ago after an affiliation swap left the market without an ABC affiliate. But under Allbritton, the outlet was never able to build any momentum. In the February sweeps, WJXX's early and late newscasts finished dead last out of the six stations in the market.

Some local media buyers say that WJXX's troubles stemmed from how it was launched. Allbritton focused on building a multimillion-dollar broadcast facility for the outlet and did not get its first newscast on the air until about eight months later. Gannett is putting the broadcast facility up for sale. WJXX also struggled with signal-coverage problems, prompting Allbritton to sign a local marketing agreement with the owners of WBSG-TV, a station licensed out of Brunswick, Ga. (part of the Jacksonville DMA), to carry ABC network programming. Gannett did not purchase WBSG, effectively nullifying the outlet's LMA with WJXX (WBSG now airs Pax programming.)

At WJXX, Gannett surprised competitors and media buyers by eliminating all but one of the station's daily newscasts, at 7 p.m. On April 27, Gannett began simulcasting the local news of sister station WTLV on WJXX, under the new, unifying banner *First Coast News*.

WTLV is so far the only station in the



LORI J. BOYER

TRAVEL ITINERARY:

Airline: . . . . . Continental  
Departure: . . . . . Newark  
Arrival: . . . . . Orange County  
Class of Service: . . . First Class  
Hotel: . . . . . 2 Nights  
Rental: . . . . . 3 days/Full-Size  
Forecast: . . . . . Clear/Sunny  
80 degrees

## Now get your ad in front of confirmed travelers before anyone else can.

For the first time, media planners can now target confirmed, affluent, frequent travelers based on: airline, class of service, destination, date, embarkation, length of stay and much more. This unprecedented technology places your message in front of the right consumer at the right time—before they travel.

Forty percent of worldwide electronic travel reservations are accessible on *Sabre® Virtually There*™, the site that lets

travelers have instant, round-the-clock access to their itineraries, maps, weather, destination information, special offers and more. It's a great new way to maximize your media buy because it places your advertising message in the context of their personal travel plans. *Sabre Virtually There* gives you a more intelligent approach to delivering zero-waste media plans.

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market to launch a digital signal. On May 2, the station flipped the switch on a new digital tower and began broadcasting in high definition.

Competitors say the new duopoly gives Gannett added leverage in bidding for syndicated programming and also gives the company a formidable promotional platform. Sherry Burns, vp and general manager of market leader WJXT-TV, the CBS affiliate owned by Post-Newsweek Stations, says she can understand Allbritton's desire to bail out of the struggling WJXX. But with the elimination of nearly all of the outlet's local news, "the real loser in all of this is the viewer," Burns says. "A voice has been lost."

Gannett closed on WJXX on the morning of March 17 and began simulcasting WTLV's news on WJXX by noon that day. The rebranded product, *First Coast News*, did not premiere until five weeks later, partly because of renovation and expansion work done at WTLV's facility, says Ken Tinning, president/gm of WJXX and WTLV. Tinning dismisses some local criticism that Gannett mishandled the transition to the simulcast news, confusing viewers who were suddenly seeing WTLV news on WJXX. Tinning says the transition went as planned, and he doesn't believe viewers were confused because the move was clearly explained on the air. And as for the argument that a news voice in the market has been silenced, Tinning says: "The bottom line is, there are more voices today [in the market] than there were five or six years ago," alluding to two other newscasts launched by competitors.

Gannett retained about 36 staffers from the Allbritton team at WJXX, primarily news and sales people, but no managers, Tinning says. Among the 13 news employees who stayed on was one on-air personality, Karen Adams, who anchors the 7 p.m. news. The combined entity now employs about 185 people. Tinning says Gannett kept WJXX's 7 p.m. newscast because it has no other news competition in the time period. His goal now is "to focus on content and do the best job we can. This is a very large geographical marketplace. No one has the resources to cover it completely."

*First Coast News* is busy establishing bureaus in outlying areas to the north and south of Jacksonville—including the towns of Brunswick and St. Augustine—a first in the market. WJXX and WTLV will continue to sell their inventory using

## Scarborough Profile

### Comparison of Jacksonville To the Top 50 Market Average

	Top 50 Market Average %	Jacksonville Composition %	Jacksonville Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32.3	32.6	101
Age 35-54	40.0	40.3	101
Age 55+	27.7	27.2	98
HHI \$75,000+	22.2	14.3	64
College Graduate	35.3	39.6	112
Any Postgraduate Work	10.5	7.2	68
Professional/Managerial	21.9	20.0	91
African American	12.4	21.0	170
Hispanic	11.9	3.9	33
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	56.9	52.3	92
Read Any Sunday Newspaper	66.9	60.4	90
Total Radio Morning Drive M-F	24.5	22.8	93
Total Radio Evening Drive M-F	18.6	18.1	97
Total TV Early Evening M-F	29.3	32.7	112
Total TV Prime Time M-Sun	37.2	40.2	108
Total Cable Prime Time M-Sun	10.5	13.5	128
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75.4	71.7	95
Read Any Sunday Newspaper	80.3	73.5	92
Total Radio Morning Drive M-F	79.7	76.0	95
Total Radio Evening Drive M-F	73.9	72.4	98
Total TV Early Evening M-F	67.6	74.9	111
Total TV Prime Time M-Sun	91.7	92.3	101
Total Cable Prime Time M-Sun	52.8	55.7	105
<b>MEDIA USAGE - OTHER</b>			
Accesses Internet/WWW	44.2	43.1	97
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	56.8	53.3	94
Shops Using Online Services/Internet	10.5	12.3	117
Connected to Cable	69.3	68.0	98
Connected to Satellite/Microwave Dish	11.3	14.6	130

\*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)

separate staffs, although Tinning says the goal is to make buying the stations in combination as easy as possible for advertisers interested in that option.

Jacksonville is about to get its second TV duopoly. Clear Channel Television, which owns Fox affiliate WAWS-TV, is planning to buy San Antonio-based MGA Broadcasting's UPN affiliate, WTEV-TV. The merger of WAWS and WTEV is expected to be virtually seamless because WAWS has operated WTEV since 1995 under an LMA. The acquisition, which has already won FCC approval, is expected to close in the third quarter, says WAWS and WTEV gm Susan Adams Loyd, who arrived in January from Cox

Broadcasting's WFTV, the ABC affiliate in Orlando.

Clear Channel has a good deal of clout in Jacksonville. In addition to its two TV stations, the company also owns seven radio outlets and controls the ad inventory on four others purchased from CC last year by Concord Media. In addition, Clear Channel's Eller Media is a significant player in the local outdoor market. And CC is active in Internet advertising.

Jacksonville is one of two markets in the country where Clear Channel has a presence in all of these ad mediums (Memphis is the other). CC hopes to replicate the model in other markets. "The combined audience reach is something that no

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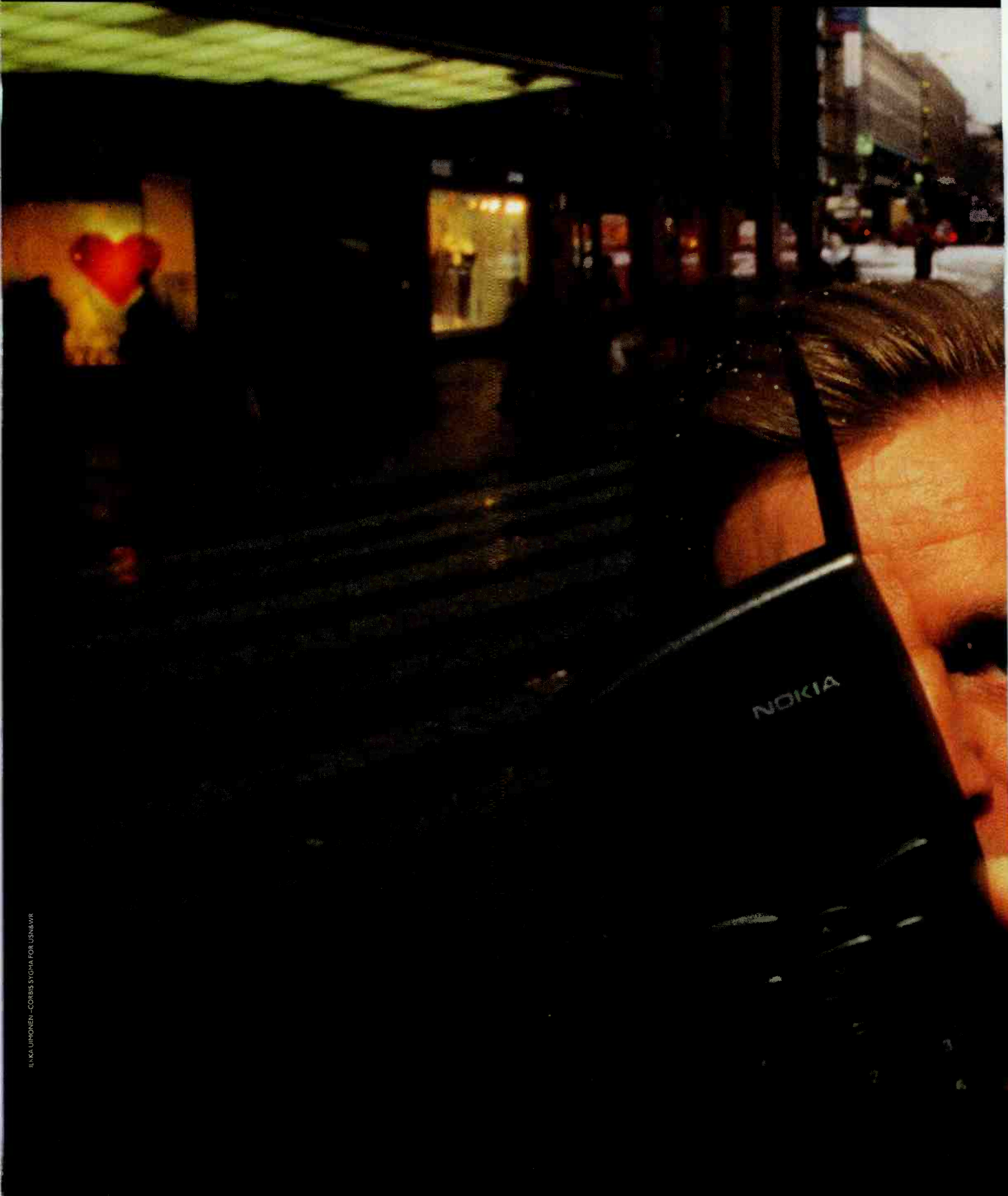


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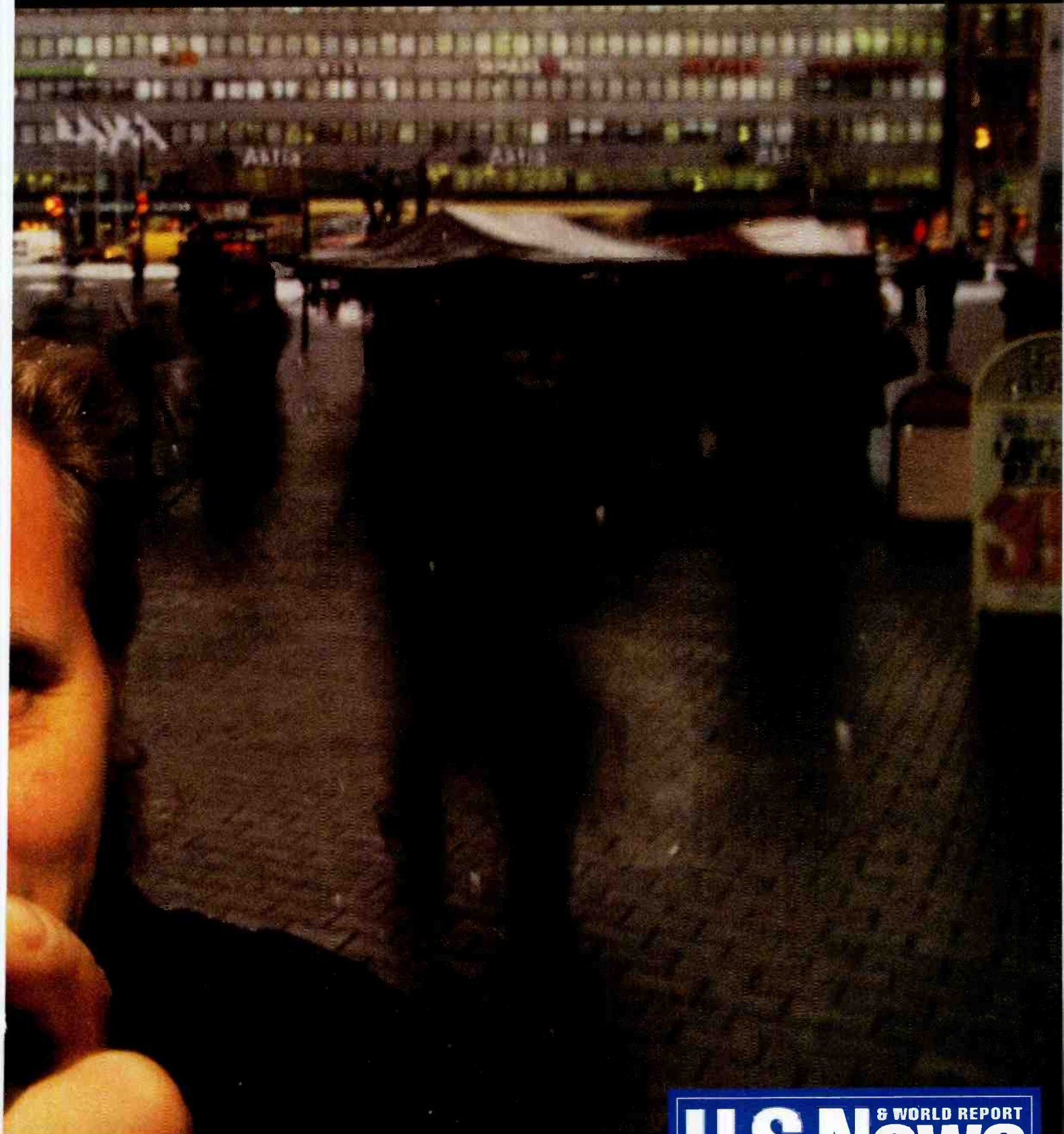
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media company in this market will be able to touch," says Adams Loyd.

Clear Channel soon will begin a major expansion of the broadcast facility shared by WAWS and WETV. The project, expected to be completed by next year's first quarter, will add about 120,000 sq. ft. of space, including a separate plant on the same lot where Eller's billboards will be assembled.

Josh McGraw, president of Clear Channel Jacksonville, took on that new title last September and hired Adams Loyd. McGraw says when the expansion project is complete, about 390 full-time and part-time workers from all the Clear Channel Jacksonville properties will be housed in the single facility. No layoffs are anticipated, says McGraw, who adds that the consolidation is designed to maximize resources and efficiencies and add more

## Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	2 AM, 4 FM	32.8	\$23.9	44.5%
Clear Channel	1 AM, 6 FM	33.7	\$20.5	38.2%
Renda Broadcasting	2 FM	7.6	\$5.4	10.1%
Concord Media	2 AM, 1 FM	4.6	\$1.6	3.0%

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

cross-promotional opportunities. "We're bringing everything together while maintaining the individual identities of every entity," McGraw says.

Advertisers will not have to buy inventory across all CC properties, although a system has been established to facilitate cross-media deals. Clear Channel Jacksonville recently hired Paul Rogers as its director of multimedia sales.

UPN affiliate WTEV last September launched a morning newscast from 6-7:30

a.m.; the station plans to extend the program to 8 a.m. beginning next month. Fox affiliate WAWS launched its 10 p.m. newscast three years ago. The two Clear Channel outlets share on-air talent, but their news products use different sets and logos.

Adams Loyd says she intends to have the station aggressively target the sizeable African American community in Jacksonville, both through on-air news coverage and via direct contact by the outlet's on- and off-air staff. "With the UPN brand, we're really trying to build a more ethnic following and to serve the community better," she says. African Americans, she adds, are "an underserved market from a television standpoint in Jacksonville."

Besides WJXT, Media General's WB affiliate WJWB-TV is the only other outlet not affiliated with another station in the market. WJWB was the third-ranked station in the market sign-on-to-sign-off in the February sweeps, behind WJXT and WTLV. WJWB was one of the top five-performing WB affiliates in the country in the February ratings book. The station, previously ABC affiliate WJKS-TV, changed its call letters after becoming a WB affiliate in February 1997.

Michael Liff, WJWB president/gm, says he told Media General that it would take about five years to completely break the station into the market. The outlet, which targets the 12-34 demo, this fall will add the syndicated off-network sitcoms *Jamie Foxx*, *In the House* and *Spin City*.

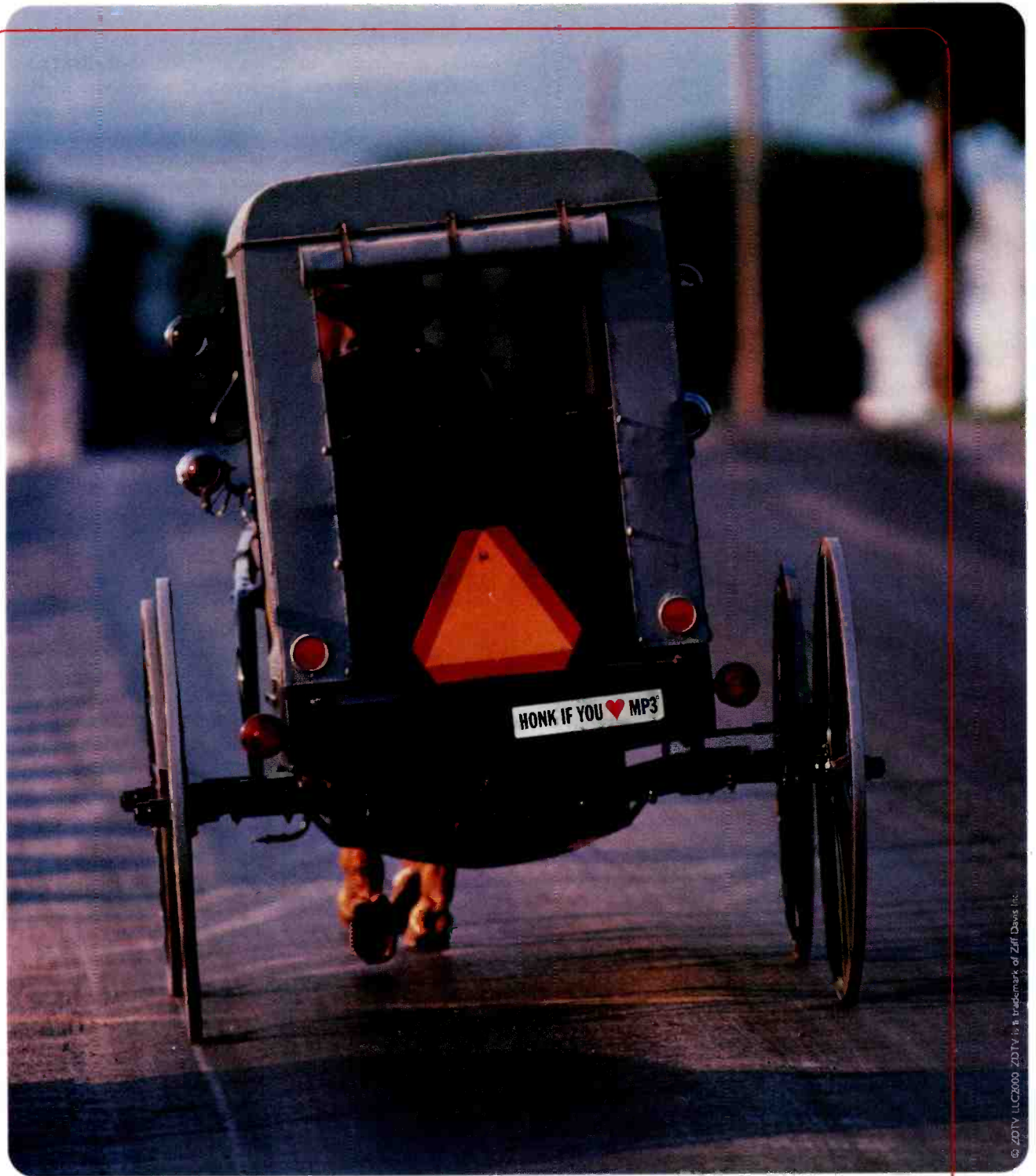
Morris Communications' *Florida Times-Union* (daily circulation 174,964, Sunday 237,429) is making moves to take advantage of the market's economic and population growth. The paper's Jacksonville.com Web site is one of the most popular sites in the state. The *Times-Union* has hired a new editor (Pat Yack) and circulation director (Andrew Gentry) within the past year and a half. Yack and Gentry are making key changes in the news product and in circulation to increase the value of the paper to readers and advertisers.

The *T-U* is about to roll out a new community section for Nassau County in an effort to expand its coverage of the Jacksonville suburbs, Yack says. The daily

## Nielsen Ratings/Jacksonville Evening and Late-News Dayparts, Weekdays

Early News				
Time	Network	Station	Rating	Share
4-4:30 p.m.	CBS	KCNC	6.7	18
5-5:30 p.m.	CBS	WJXT	12.2	25
	UPN	WTEV*	6.0	12
	NBC	WTLV	4.4	9
	Fox	WAWS*	4.4	9
	WB	WJWB*	2.8	6
6-6:30 p.m.	ABC	WJXX	2.0	4
	CBS	WJXT	15.7	28
	NBC	WTLV	7.9	14
	UPN	WTEV*	7.5	13
	Fox	WAWS*	3.9	7
	WB	WJWB*	3.1	5
6:30-7 p.m.	ABC	WJXX	1.8	3
	CBS	WJXT*	15.2	28
	NBC	WTLV*	8.7	15
	UPN	WTEV	6.5	11
	Fox	WAWS*	4.4	7
	WB	WJWB*	3.1	5
7-7:30 p.m.	ABC	WJXX*	2.2	4
	CBS	WJXT*	12.9	20
	NBC	WTLV*	9.7	15
	WB	WJWB*	6.1	9
	Fox	WAWS*	5.0	8
	UPN	WTEV*	4.5	7
ABC	WJXX	3.9	6	
Late News				
10-10:30 p.m.	Fox	WAWS	7.0	10
	WB	WJWB*	4.0	6
11-11:30 p.m.	CBS	WJXT	12.1	22
	NBC	WTLV	10.3	19
	WB	WJWB*	3.5	6
	Fox	WAWS*	3.3	6
	UPN	WTEV*	2.7	5
ABC	WJXX	2.1	4	

\*Non-news programming Source: Nielsen Media Research, February 2000



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## Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WFYV-FM	Classic Rock	10.6	6.7
WSDL-FM	Classic Hits	10.6	6.2
WAPE-FM	Top 40	10.5	11.0
WQIK-FM	Country	6.7	6.5
WRDO-FM	Country	5.6	5.5
WEJZ-FM	Lite Adult Contemporary	5.5	6.1
WKQL-FM	Oldies	5.4	7.5
WJBT-FM	Urban	4.2	6.5
WPLA-FM	Alternative	4.1	5.1
WOKV-AM	News/Talk/Sports	3.8	4.6

Source: Arbitron Fall 1999 Radio Market Report

already has community sections for Duval and Clay counties; both are inserted into the main paper. Among other recent news initiatives: The *Times-Union* has created a stand-alone daily business section that averages six to eight pages; introduced a stand-alone Monday metro section; and expanded its sports coverage, both locally and from wire services. The paper also created a new Sunday business section focusing on finance, technology and careers.

On the circulation front, the *Times-Union's* daily circ slipped 1.4 percent in the six-month period ended March 31 versus the same period a year ago, and its Sunday circ was down 1.6 percent. Gentry says the paper intentionally let its circulation slide because it has stopped courting subscribers from low-growth areas. Gentry says the paper was pouring "hundreds of thousands of dollars" into growing these areas, to no avail. The paper's new circ strategy is to focus on high-growth, top-demo communities that many advertisers want to reach, including Nassau County and St. Johns County (which includes St. Augustine).

Like the newspaper business, the cable TV picture in Jacksonville is controlled by one company—MediaOne, which is being acquired by AT&T. MediaOne serves 52 percent of the metro area, or 250,000 households. Through the local interconnect, which MediaOne also controls, the MSO claims a total 72 percent penetration, or 348,000 households. Among its new initiatives in the Jacksonville market, MediaOne has signed a deal with DoubleClick to allow MediaOne advertisers to buy banner advertising on DoubleClick's 150 Web properties. While the deal is specifically for the Jacksonville market, MediaOne has the option to roll out the DoubleClick tie-in elsewhere, says Susan Hagaman, general sales manager for Me-

diaOne Jacksonville.

Cable penetration in the market is 68 percent, slightly below the average for the top 50 markets in the nation. MediaOne has stiff competition from satellite TV service providers; 14.6 percent of the market is connected to satellite, well above the 11.3 percent average for the 50 largest U.S. markets, according to Scarborough Research.

Jacksonville's radio market, ranked No. 51 in the country, has been shaken up by consolidation, which is more worrisome to some media buyers than the two TV duopolies. "The radio consolidation is scary," says Carol Zingone, vp of media services for the Dalton Agency. Clear Channel owns seven stations and controls the ad inventory on four others; Cox has six outlets; and Renda has two. "It's pretty much a seller's market, to say the least," Zingone says. Radio ad inventory is particularly tight in Jacksonville. The key, buyers say, is to put dollars down early.

Although Clear Channel owns more radio stations, it is actually second behind Cox in advertising market share (see *Radio Ownership chart on page 34*).

In programming, one significant change took place last September, when Concord Media's WBGB-FM switched from a Classic Rock format to Christian Hit Music. "The Classic Rock format had been going for about three years and was

not successful at all," says Jon Bosworth, gm for Concord Media's Jacksonville radio outlets. Bosworth says BGB is not a traditional Religious station with prayer and scripture readings; rather, it offers entertainment, using Christian music as a vehicle to promote a family lifestyle.

In February, Concord acquired WZAZ-AM and WJGR-AM from Clear Channel. The company had purchased Clear Channel's WBGB and WZNZ-AM last summer. (WZNZ is not included in the Radio Ownership chart because of the station's insignificant listener registration in Arbitron's diary returns in Fall 1999.)

Jacksonville's out-of-home advertising market has been affected by changes to local zoning regulations limiting the location and number of billboards. Still, outdoor companies say they are seeing growth. The major players are Eller and Infinity Outdoor, although Lamar Outdoor Advertising and a few local companies also have a presence. Eller offers 1,050 facings, about 400 of which are bulletins, with the rest poster panels. Eller is the only company in the market offering 30-sheet displays; it also offers eight ad kiosks in the Regency Square Mall in Jacksonville.

Infinity controls about 200 rotary and permanent bulletins of varying sizes, including the standard 14-by-48 and 10-by-36. Infinity also offers about 20 faces in the mall. Lamar has about 50 standard bulletins, mostly 10-by-36. Some of the heaviest concentrations for outdoor ads are San José, Beach and Atlantic boulevards, the Arlington Expressway and Interstates 95, 10 and 295. ■

## Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Baker County: 6,700 Households</b>				
<i>Florida Times-Union</i>	1,436	2,191	21.4%	32.7%
<b>Clay County: 47,800 Households</b>				
<i>Gainesville Sun</i>	736	893	1.5%	1.9%
<i>Florida Times-Union</i>	15,946	21,474	33.4%	49.1%
<b>St. Johns County: 44,500 Households</b>				
<i>Florida Times-Union</i>	11,858	15,409	26.6%	34.6%
<i>St. Augustine Record</i>	14,935	16,136	33.6%	36.3%
<b>Duval County: 293,900 Households</b>				
<i>Florida Times-Union</i>	115,222	151,747	39.2%	51.6%
<b>Nassau County: 20,600 Households</b>				
<i>Florida Times-Union</i>	6,112	9,495	29.7%	46.1%

Source: Audit Bureau of Circulations

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Source: 1999 Mendelsohn Media Research survey of CNBC Business Day Viewers. Base: Affluent Forbes magazine subscribers.

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## MOVERS

### BROADCASTING

Belo Corp. has tapped **Ken Kotara** as vp of finance, responsible for financial planning and analysis, corporate accounting and operational analysis. He was most recently vp of shared services for Halliburton Co....The Tribune Co. announced several executive and corporate appointments. **Crane Kenney** was promoted from vp to senior vp and general counsel. **Luis Lewin** was promoted to senior vp of human resources from vp. **David Hiller** was upped to president of Tribune Interactive from senior vp of development. **Hilary Schneider**, Times Mirror vp and Times Mirror Interactive president and CEO, was named to the new post of senior vp and general manager of Tribune Interactive. Hiller succeeds **Jeff Scherb**, who will continue as Tribune senior vp and chief technology officer. **Andrew Oleszczuk**, Tribune Ventures president, was named senior vp of development for the Tribune Co.

### RADIO

**Norman Pattiz**, founder and chairman of Westwood One, was named a member of the Broadcasting Board of Governors by President Clinton. The board is responsible for policy and budgetary oversight for all non-military international broadcasting services of the U.S. government, such as Voice of America, Television Marti and Radio Free Europe...**Larry Kahn** has joined Winstar Radio Networks as vp of programming. He comes to Winstar from Westwood One, where he was the senior director of talk programming and affiliate sales...**Gina DeWitt** was promoted to public relations and marketing director for NRG Radio Network, from marketing assistant...**Patrick Garner** was named chief executive officer of The Motley Fool, a multimedia financial advice brand that includes the well-known *Motley Fool Radio Show*, syndicated by Cox Radio. Garner was most recently president of the southeast and west Asia division of the Coca-Cola Co.

### TV

**Vincent Manzi** was promoted to vp and general manager from general sales manager (continued on page 42)

# The Media Elite

Edited by Anne Torpey-Kemph

## Levine "Sells Out" to Talk

**Q**VC will have to shop around to find another gem like Kathy Levine. After 13 years masterfully hawking jewelry on the premiere home-shopping network—to the tune of an estimated \$150 million per year in sales—the dynamic QVC personality is headed to a new adventure as host of her own TV talk show. She calls her QVC experience “fun, fulfilling and challenging,” but says it’s time to move on.

Although hosting a talk show was always in the back of Levine’s mind, a conversation with former QVC (and current USA Network) executive Barry Diller led to an

offer from Studios USA. “I was bold, direct and totally unaware of the power of this man called Diller I was having dinner with,” says Levine with a chuckle. “After making a promise to develop a project solely with him, along came the talk show offer from Studios USA.”

Until her show’s fall 2001 launch, Levine will be writing a book and keeping her name out there via personal appearances and her own Web site.

As for her show, Levine says it will be “a place for viewers to kick their shoes off, relax and be entertained—without having to spend a dime.” —*Marc Berman*



Leaving QVC baubles behind: Levine

### SPOTLIGHT ON...

#### Abby Auerbach

Senior VP, Television Bureau of Advertising

**T**o most people in the media biz, the word “connectivity” conjures images of the Internet, interactive TV, cell phones and convergence. But for Abby Auerbach, connectivity means electronic data interchange. And EDI is her mission.

“It’s time to push that big EDI rock up the hill,” says Auerbach, who will join the TvB on June 5 after more than 17 years with Ogilvy & Mather.

The EDI issue isn’t new to the industry, nor is it new to Auerbach, who currently chairs the EDI task force of the 4As and since 1991 has been senior partner and director of local broadcast for Ogilvy & Mather. What’s new is the TvB’s heightened commitment to it, evidenced by Auerbach’s position.

“Buyers having PCs on their desks, and accessing Nielsen data through computer programs has made this a quantifiable and more detailed business. Yet we’ve bogged it down. We need to use technology to streamline the buying process,” says Auerbach.

While a total EDI solution has wide support from the TvB, the agency community and TV stations, only 500 stations send invoices electronically. That’s a start, but Auerbach will aim to expand the system to include functions for placing orders, making scheduling changes and handling makegoods.

As if tackling EDI weren’t enough, Auerbach, the only exec at the TvB from the agency side, will also help the organization sell its story to advertisers and agencies that have strayed from local TV. “They’ve been attracted to new options such as the Internet and out-of-home, and that’s pulled money from local TV. We’ve lost sight of the power of local TV to talk to viewers in the market.” —*Katy Bachman*



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## MOVERS



Nick taps Aries as vp of Animated Prods.



Wright gets into the Sport-ing life

(continued from page 40) of Tribune's WB affiliate WLVI in Boston. He succeeds **Leslie Glenn**, who was named vp and general manager of WPHL-TV, Tribune's WB affiliate in Philadelphia...**Cynthia Augustine** was named to succeed **Frank Roberts** as president of the New York Times' broadcast group. Roberts will become chairman of the group until he retires at the end of this year. Augustine joined the *Times* in February 1998 as senior vp of human resources, a position she will retain, along with her new responsibilities...**Steve Friedman** was promoted to president of cable distribution for Paxson Communications. Friedman was formerly vp of cable affiliate relations.

### CABLE TV

**Beth Bryan** was named account manager for Arbitron cable services in Chicago. She comes to Arbitron from AT&T media services, where she was an account executive...**Charles Schueler** was promoted to senior vp of media and community affairs at Cablevision Systems Corp...**Eric Shiu** was promoted to vp of marketing and advertising at FX networks from director of marketing...**Lolee Aries** was named vp of production at Nickelodeon Animation Studios, overseeing in-house projects such as *SpongeBob Square Pants*, *Hey Arnold!*, *Catdog* and *Angry Beavers*. Aries joins Nick from Film Roman, where she was vp of production...**John Jones** was named vp/programming director at The Box Network, overseeing promotion, programming and online content. Previously, Jones was senior music programmer at MuchMusic/Much More Music...**John West** was promoted to senior vp of advertising sales at Speedvision and Outdoor Life Network. Formerly, West was vp of integrated sales and marketing at Outdoor Life Network...**Jay Weinman** was named director of post production by Sony Pictures Fam-

ily Entertainment Group. He was previously director of video post production for Warner Bros. Animation. **Tony Bauer** was named vp of distribution, Midwest for CNX Media. Bauer comes from Spelling Entertainment Group, where he was vp/central division manager... Carsey Werner promoted **Deborah Giles** to vp of administrative services from director of purchasing and travel.

### AGENCIES

**Elizabeth Ausman** has joined Initiative Media North America as executive vp/director of business development, corporate strategy and business planning. She was previously senior vp/director of corporate strategy and development at Campbell-Ewald.

### MAGAZINES

Times Mirror Magazines' Transworld Media has upped several execs: **Tim Wisley**, general manager of *TransWorld Snowboarding*, *TransWorld Surf* and *TransWorld Life*, has been named group publisher of the TMM sports enthusiast unit; and **Fran Richards**, general manager of *TransWorld Skateboarding* and *TransWorld Stance*, has been promoted to vp of sales and marketing...At Hachette Filipacchi's *Premiere*, **Craig Kaplan** has been promoted from sales development manager to advertising director...**Mark Wright**, former senior editor at *The Source Sports*, has been named executive editor of Emap's *Sport*...At Condé Nast's *Made-moiselle*, **Dale Hrabi**, former editorial creative director for *Details*, has been named executive creative editor, and **Brett Hill**, former executive editor at Hearst's *Marie Claire*, has joined as features director...**Elizabeth Nann**, advertising director at Condé Nast's *Bride's*, has been promoted to associate publisher.

### NEWSPAPERS

**Liam J. Carlos**, assistant financial controller of the financial department of *The New York Times*, was promoted to vp/CFO, effective July 1. Carlos, who joined the paper in 1980 as a staff accountant, follows the retiring Jim Terrill. The *Times* also promoted assistant controller **Neil P. Fitzpatrick** to vp/controller. Fitzpatrick joined the *Times* in 1972 as a financial analyst.

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# Owens' Occupational Hazards

Indiana Jones has nothin' on John Owens. Owens' recent adventures as editor in chief of Hachette Filipacchi's *Travel Holiday* have brought him thrills, chills and spills in exotic locales, including an unscheduled stop off the coast of Australia.

While Owens was flying from the mainland to the Great Barrier Reef, the 1956 sea plane carrying him and several other passengers got caught in a storm and plunged into the Coral Sea, leaving the travelers floating in life vests for several hours until rescue workers located the plane.

Seemingly undaunted by the experience, Owens says mishaps like this just

go with the territory.

"We're always looking for new and

exciting things for the readers," says Owens. "But... sometimes we run into some problems or some interesting situations."

Among other "interesting situations" Owens has had of late: On a trip to Iceland for a weekend (a great bargain in February, he explains), he

swam in outdoor hot springs during a fierce blizzard.

But don't fret—you too can plunge into the ocean or brave an Incelantic blizzard on your next travel holiday. Says Owens: "We never do anything our readers can't do." —Lori Lefevre

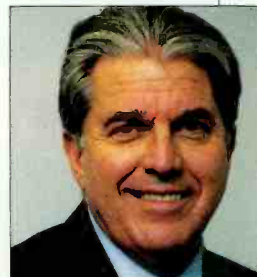


The TH editor on dry land after a soggy saga

# Citadel CEO Cited

Larry Wilson, founder and CEO of Citadel Communications, will be this year's roastee at the Bayliss Media Roast, to be held Oct. 18 at The Pierre Hotel in New York. Wilson founded Citadel in 1984, building it into the nation's sixth-largest radio group with 198 stations and more than \$254.9 million in 1999 revenue, according to BIA.

Now in its 15th year, the Bayliss Foundation awards scholarships to outstanding radio broadcast majors in the name of radio executive John Bayliss. Past roastees include National Association of Broadcasters president Eddie Fritts, Radio Advertising Bureau president Gary Fries, former FCC Commissioner James Quello, CBS radio correspondent Charles Osgood and Emmis CEO Jeff Smulyan.



Bound for Bayliss dais

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Sources: 1999 Cheskin Research,  
1999 Douglas/Jones MRI prototype

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# Blethen Honored by Asian Mag

For his support of racial equality and diversity in the workplace, *Seattle Times* publisher Frank Blethen has been named *Asian Enterprise's* CEO Advocate of the Year. The Los Angeles-based magazine honored Blethen, in part, for his very personal crusade against Washington's proposed Initiative 200, a failed ballot measure that aimed to abolish affirmative-action programs in the state. Blethen and his family took out ads in the

*Times* urging the proposal's defeat. On the news side, *Times* reporter Tom Brune was a Pulitzer finalist for his coverage of the initiative's support and opposition. Under Blethen's leadership, the paper has made diversity a top priority, sponsoring a number of programs for minority journalists. A modest Blethen said he was "personally flattered" to get the recognition but was "simply representing the Blethen family and the *Seattle Times* employee family."

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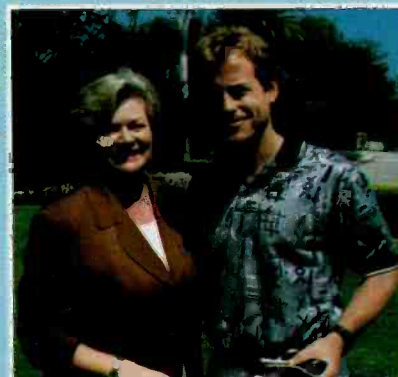
Observer & Eccentric Newspapers • HomeTown Newspapers • Heritage Newspapers • C & G Newspapers  
Michigan Community Newspapers

Readership scores based upon 1998 Belden Research study of suburban Detroit.

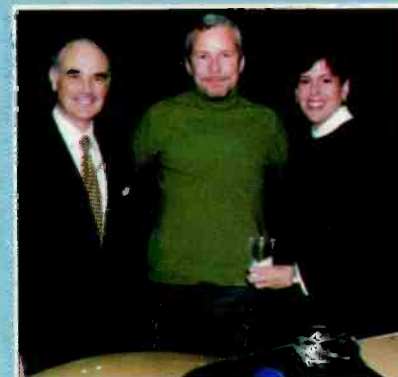
## MEDIA DISH



At New York's Walter Reade Theatre for "Broadway 2000: On Stage and Off," a recent *New York Times* event featuring B'way luminaries discussing the creative process, *NYT* culture editor John Darnton and actress Rosemary Harris



*Departures* vp/publisher Kathi Doolan joined actor Greg Kinnear at the mag's recent Project A.L.S. Inaugural Celebrity Golf Classic, held at the Riviera Country Club in L.A. The event raised funds for research on amyotrophic lateral sclerosis.



*Architectural Digest* and Christie's auction house recently co-sponsored the New York Auto Show "Tailgate Party" at the Javits Center to benefit East Side House Settlement

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## MEDIA DISH SPECIAL

### Heatstroke: Duffers in the 90s

Record-high temperatures couldn't keep a record number of agency, media and client types from turning out for *Newsweek's* annual Duffers & Bluffers 18-hole event last Tuesday at Sleepy Hollow Country Club in Scarborough, N.Y. The day on the exclusive course ended with a sumptuous buffet and an array of awards, among them the trophy for the "closest to the pin" competition on the 3rd hole, won by BBDO's Wendell Scott. The trophy was nice, but five inches further and Scott would have driven home in a new Jaguar.

Photography by David Berkwitz



(L. to r.) Mike Speciale, MediaCom; Ty Gilligan, MediaCom; Carolyn Wall, *Newsweek* publisher; Alec Gerster, MediaCom; and Jon Mandel, MediaCom



Nancy Telliho, New York sales manager for *Newsweek*, holds the Duffers & Bluffers past presidents plaque with incoming D&B president Mark McLaughlin, of Messner, Vettere, Berger, McNamee, Schmetterer



(L. to r.) Fred Parachini, Ogilvy & Mather; Ken Farber, associate New York sales manager, *Newsweek*; A.J. Storinge, Ogilvy & Mather; Ryan Ambrifi, Jaguar; and Al Orlick, Ogilvy



(L. to r.) Tish Bischoff, Alan Jurmain and P.J. Leary, all of Lowe Lintas & Partners, with *Newsweek* editor Mark Whitaker



(L. to r.) Mark McLaughlin, Messner, Vettere, Berger, McNamee, Schmetterer; Bruce Brandfon, ad director, *Newsweek*; Wendy Foster, Messner; and Mike Elliot, Messner



# Telemundo

## America's Fastest Growing Broadcast Network!

**Growth  
A18-49**

**Sign-On to Sign-Off**

**54%**

**Early Morning**

**76%**

**Daytime**

**50%**

**Primetime**

**77%**

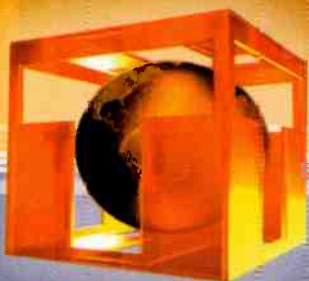
**Late Fringe**

**68%**

Source: Nielsen Media Research, NHTI and NTI, Season-to-Season  
Adult 18-49 Percent Audience Growth (9/21/98-4/25/99 vs 9/20/99-4/30/00)

**1999-2000  
season**

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**America's Guide to the Internet.**

The image shows the cover of Access Internet Magazine. At the top left, the URL [www.accessmagazine.com](http://www.accessmagazine.com) is printed. The main title 'access' is in large, red, stylized letters with a white outline. Below it, the subtitle 'AMERICA'S GUIDE TO THE INTERNET' is written in a smaller, black, sans-serif font. On the right side, there are two small preview boxes. The top one is titled 'OH BABY:' and describes software for infants, with a photo of a man and a child. The bottom one is titled 'NETCETERA:' and describes gaming sites, with a photo of a colorful dragon. On the left side, there is a vertical list of article teasers. The main feature is a large image of a woman in a red uniform with a cap, smiling, with the text 'NOW showing ONLINE' overlaid in large white and red letters. Below this, it says 'The Web is a hot new venue for filmmakers, viewers alike' and 'PAGE 6'. At the bottom left, there is a small box listing featured content: 'FEATURING NOSFERATU HOME PAGE BEL AIR WITCH PROJECT'.

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

# access

AMERICA'S GUIDE TO THE INTERNET

**OH BABY:**  
Software designed  
for infants **PAGE 9**

**NETCETERA:**  
Top gaming sites,  
dream mouse for  
gamers **PAGE 4**

Software can  
take care of  
accounting for  
home business  
**PAGE 2**

Take a train to  
your next travel  
destination  
**PAGE 14**

Flight simulator  
software lets  
you jump in  
the pilot's seat  
**PAGE 12**

More than  
40 Web site  
reviews:  
> The X-Files  
> Heart health  
> Specialty clothing  
> Men's e-zines

**NOW  
showing  
ONLINE**

The Web is a hot  
new venue for  
filmmakers,  
viewers alike  
**PAGE 6**

FEATURING  
NOSFERATU  
HOME PAGE  
BEL AIR WITCH  
PROJECT



Scarborough Research will present a **radio marketing conference** for radio station sales executives 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.

**Broadcast Cable Financial Management Association** will hold its 40th annual conference May 17-20 at the Sheraton Harbor Island in San Diego. Contact: Mary Teister at 847-296-0200.

The Laredo Group and Adweek Conferences will present a **two-day conference on Internet media dynamics** May 18-19 at the Dallas Fairmont Hotel. The event covers buying and selling Web ads, measuring Internet advertising, and researching and targeting Internet audiences. For details or speaker opportunities, contact: 212-536-6592 or visit [www.adweek.com/adweekconf/](http://www.adweek.com/adweekconf/).

The **National Association of Black-Owned Broadcasters** will hold its spring conference May 19-24 at the Renaissance Grand Beach Resort in St. Thomas, U.S. Virgin Islands. Contact: Petreinnah Acosta-Pelle at 212-370-5483.

American Business Press, Magazine Publishers of America and American Society of Magazine Editors will jointly present the **Washington regional magazine conference** May 24 at the Renaissance Hotel in Washington, D.C. Contact: 212-661-6360.

**SCTE annual engineering conference and Cable-Tec Expo 2000** will be held June 4-7 at the Las Vegas Convention Center in Las Vegas. For more information, contact Marci Dodd at 610-362-6888.

The **Cable & Telecommunications Association for Marketing Summit** will be held July 16-19 at the Hynes Convention Center in Boston. For more information, contact Seth Morrison at 703-837-6546.

# Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

## Interconnects Consolidate Ad Buys

Cable rep firm National Cable Communications last week announced that its cable operator partners and part-owners—AT&T Media Services, Comcast Cable, Cox Communications, MediaOne and Time Warner Cable—have agreed to link local interconnects in several markets. Providence, R.I., and Hartford, Conn., will be the first markets to have dedicated interconnect servers installed in their ad-insertion headends in order to receive and run spots for national spot schedules. NCC said the goal is to provide agencies the ability to reach every cable household through one sales contact with one tape, and to receive one invoice under what it calls the “consolidated interconnect plan.” NCC plans to consolidate up to 10 markets within the top 50 by the end of 2000. Aside from the cable operators, NCC is also owned by Katz Media Group, and reps cable systems serving 56 million households in the U.S.

## Stars and Stripes Changing Hands

*The Stars and Stripes*, the 138-year-old newspaper serving the U.S. armed forces, is changing hands. Pittsburgh-based iServed.com, which provides military-oriented news and information online, bought the Washington-based paper from closely held National Tribune Corp. The buyer will be renamed Stars and Stripes Omnimedia Inc.,

according to chairman/CEO Jack Colletti. *The Stars and Stripes*, first published by Union troops during the Civil War, is the oldest continuously published military paper and caters to the nation’s 27 million soldiers and veterans. The company also produces two overseas editions, *European Stars and Stripes* and the *Pacific Stars and Stripes*.

## Cahill and Atkinson Will Put Stamp on UPN

Jim Cahill and Jim Atkinson, who created on-air formats first at NBC and later at Fox, will now help UPN reinvent its on-air look. Cahill and Atkinson will be working under the direction of Geoff Calnan, UPN executive vp of marketing, to create on-air elements such as network IDs, tags, interstitial segments, end credit transitions, promo graphics and special sound design. Their production company, Heat-Seeking Multimedia Corp., has been delivering special promos to UPN since last November, including special sweeps-related productions of *High-Voltage Halloween*, *WWF Holiday Smackdown*, and *No Ordinary February*. The pair have also created marketing campaigns and branding graphics for MTV, CBS and several advertisers.

## Clear Channel Will Close Deals Soon

Clear Channel CEO Lowry Mays said the company is on target to close both its \$23.5 billion acquisition of AMFM and its \$4.3 billion acquisition of SFX in the

## Pearson Keeps Fueling Feud

Pearson Television last week announced it will start production on season 2 of its half-hour syndicated game strip *Family Feud*. Renewed in 90 percent of the country, the Louie Anderson-hosted game show recently received significant time-period upgrades in New York (12 p.m. to 4 p.m. on WWOR-TV) and Chicago (11 a.m. to 4 p.m. on WPWR-TV), as well as a second run on Los Angeles’ KCAL-TV at 7:30. During the recent upfronts, Pearson successfully packaged *Family Feud* with its new game strip, *To Tell the Truth*.



Pearson gears up for a second season of *Family Fun*.

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MAGAZINE AWARDS

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GENERAL EXCELLENCE

Circulation 400,000-1,000,000

PUBLIC INTEREST

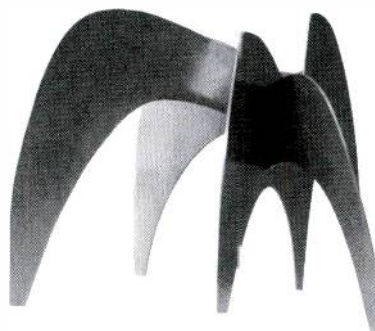
Richard Preston for "The Demon in the Freezer"

FICTION

Jhumpa Lahiri for "The Third and Final Continent"

George Saunders for "The Barber's Unhappiness"

Robert Stone for "Dominion"








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## Inside Media

CONTINUED

third quarter. Stockholders of both Clear Channel and AMFM voted last week to approve the merger between the two companies. The news came as the company reported it had doubled first-quarter revenue to \$782.6 million and increased cash flow by 85 percent to \$192.2 million, against a loss of \$39.4 million a year ago.

### Dugan Replaces Murphy

Deborah Dugan, Disney Publishing Worldwide's vp/business development and planning for the past two years, was promoted last week to senior vp/general manager, succeeding Steven Pleshette Murphy, who recently joined Rodale Press as president/COO. Also promoted was *Family-Fun* publisher Glenn Rosenbloom to vp/group publishing director for Disney's consumer magazines, which include *Discover*, *Disney Adventures* and *Disney Magazine*. The moves come as Disney Publishing and Random House, Inc. entered into a multiyear licensing agreement, beginning Jan. 2001. The deal grants Random House Children's Books the right to publish English-language books in the U.S. and Canada, based on Disney properties and featuring Disney characters.



Disney's Dugan:  
Moving up

### Burly Bear Finds Help From Venture Firms

College programming network Burly Bear has raised \$10 million in a recent round of financing led by venture capital fund Constellation Ventures. Other investment partners include Citigroup and CIT Group. Lorne Michaels' Broadway Video maintains a significance stake in the venture. The network will use the money to bolster its marketing and online programs. Burly Bear provides college-owned cable TV and MSO systems with high-speed Internet access and live events on college campuses.

### Meredith Plans More More Often

Meredith will increase the frequency of its women's magazine *More*, aimed at the over-40 generation, from bimonthly to 10 times per year, starting in February 2001. Myrna Blyth will continue to serve

CONDÉ NAST PUBLICATIONS CONGRATULATES

# VANITY FAIR

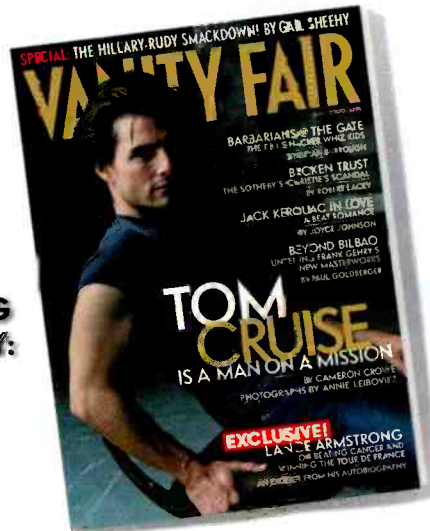
ON ITS TWO AWARDS FROM THE AMERICAN SOCIETY OF MAGAZINE EDITORS

# WINNER REPORTING

FOR ITS COVERAGE OF THE WAR IN KOSOVO:  
*MADNESS VISIBLE*, by Janine di Giovanni, and *THE FORENSICS OF WAR*, by Sebastian Junger

# WINNER PHOTOGRAPHY

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# Inside Media

CONTINUED

as editor in chief and publishing director. Also, advertising director Julie Pinkwater has been named publisher, and former *Ladies' Home Journal* executive editor Susan Crandell has been promoted to editor.

## CN Feeling Lucky About New Title

*Lucky*, Condé Nast's new shopping and lifestyle magazine, hits newsstands this week. The special issue, which will remain on newsstands for three months, will have a distribution of 500,000 and a cover price of \$2.50. Kim France, former deputy editor of *New York*, is overseeing the magazine as editor in chief.

## TV Guide Going Behind the Music

*TV Guide* is teaming up with VH1 to expand the music coverage in its magazine, on its Web site and on its television channel. In the May 13 issue of the magazine, it will launch "Music News,"

a new column written by Rebecca Rankin, host of VH1's *The Daily One*. MTV veejay Ananda Lewis will write a semiregular Q&A column. Also, *TV Guide* will include a new weekly section "Music Guide," a page within the black and white section of the magazine devoted to previews of the week's music events on television. Also, TV Guide Channel and VH1 will begin sharing content.

## High Demand Leads to Reprint of O

*O, The Oprah Magazine*, which launched with a circulation of 1.1 million, has gone back to press, printing an additional 500,000 copies of its first issue because of anticipated sellout based on initial sales. The May/June issue of the Hearst and Harpo Entertainment Group joint-venture title hit newsstands on April 19. The bimonthly has a rate base of 500,000.

## New Members Lead to New Name for ABP

After 84 years, American Business Press changed its name last week to American Business Media. The name change is intended to reflect the trade association's changing direction. Traditionally print-based, it opened membership to Internet companies last November. These new members from business-to-business e-commerce companies now make up 11 percent of its membership.

## Magazine Ad Spending Keeps Rising

Magazine advertising for April totaled \$1.6 billion, a 16.9 percent hike over last year, according to Publishers Information Bureau. Ad pages were up 14.1 percent, with 25,867 pages coming in. For the year, revenue has climbed 14.6 percent to \$5.2 billion, and pages have increased 12.2 percent to 86,651. This month, of the 13 major advertising categories, only direct response companies, cigarettes, tobacco & accessories and automotive dropped off. Direct response and automotive are lagging for the year.

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DEMO	DAYPART	VPVH
ADULTS 18-49	M-F 6P-8P	.74
PERSONS 12-34	M-S 8P-11P	.49
WOMEN 12-34	M-F 6P-8P	.45
WOMEN 18-49	S-S 9A-5P	.44

**GREAT AMERICAN COUNTRY.**  
MORE MUSIC! BETTER COUNTRY!

Nielsen Analysis for Great American Country 1Q 2000.  
Analysis excludes those networks that don't meet a minimum of 50% A 18-49 composition and male/child skewing networks.

# MTV.

Where ratings are  
so good,  
we can afford to  
throw money away  
on trade ads no one's  
going to read.\*



\* Where did you think all this trade ad money came from, the annual bake sale? It's ratings, my friend. And guess what? The Video Music Awards, The Movie Awards, and Spring Break get—*deep breath*—HUGE RATINGS!!! The 1999 VMAs (the secret is—*shhhh*—star power!) was the #1 entertainment event in cable history.<sup>1</sup> The 1999 Movie Awards? That show's highest HH rating ever.<sup>2</sup> And this year's Spring Break was our highest rated weekend since, well, last year's Spring Break.<sup>3</sup> Wait a minute—you actually read this?! Hey, thanks!

<sup>1</sup>VMAs 9/9/99; Source: NHI Galaxy Explorer, Cvg. HH AA%, 9/93-4/00  
<sup>2</sup>Movie Awards 6/10/99; Source: NHI Galaxy Explorer, Cvg. AA%, 9/93-6/99  
<sup>3</sup>Source: Galaxy Explorer, Cvg. HH AA%, Sat.-Sun. 6a-6a, 3/15/99-3/26/00  
Subject to qualifications, which will be made available upon request  
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# Q&A Zenith's Richard Hamilton

Interviewed by  
**Andrew McMains, *Adweek***  
Photography by Peter Murphy

SIMPLICITY IS THE ELIXIR OF RICH HAMILTON'S LIFE—from the “Eight Commitments to Excellence” posted outside his office to his use of a single sheet of paper to work through complex problems. He also embraces research, which he says is the “bedrock” of sound decisions. Tied to that is a hunger for information, the type Michael Douglas' character sought in *Wall Street*—one of Hamilton's favorite movies. “Stop sending me information; start getting me some,” says Hamilton, quoting Gordon Gekko.



# 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:** Stuck 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
<b>WWF.com</b>	<b>260,000</b>
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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**Jim Rothschild**

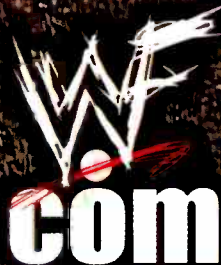
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World Wrestling Federation

# WHAT'S GOTTEN INTO THEM?

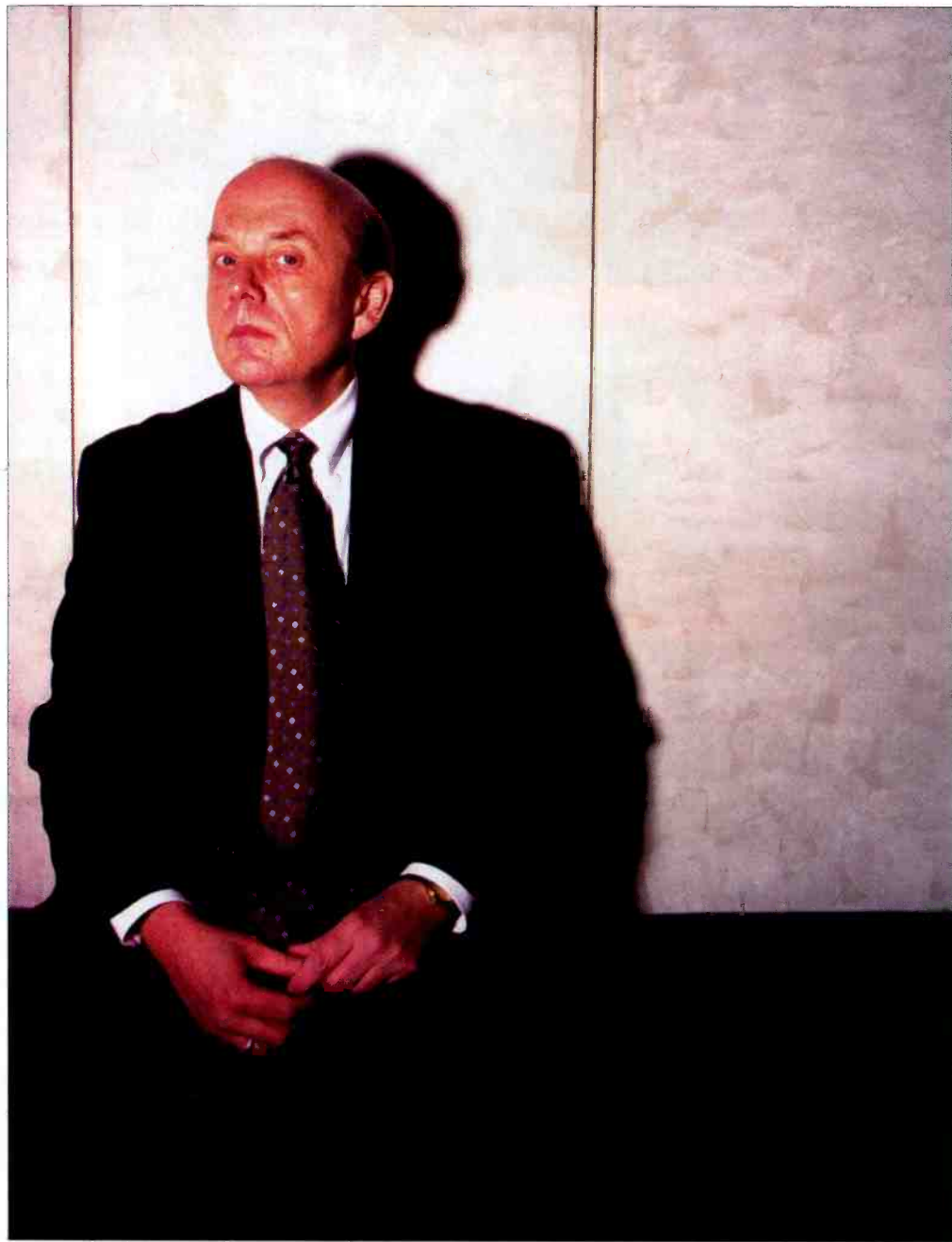


Part coach, part professor, Hamilton, 48, juggles everything from client management to new-business pitches as U.S. CEO of Zenith Media, an operation with billings of \$2.8 billion and a staff of 369. He leads by example, offering learned advice and seemingly infinite patience. But don't mistake him for a softy. In fact, worldwide CEO John Perriss perceives a "quiet tenacity" in Hamilton that belies his unassuming appearance. Although he is hands-on, he isn't heavy-handed, says Wendy Marquardt, director of client services. "You do have the right to be wrong," she says, adding, "He listens. He is very fair."

Already, 2000 has been a busy year for Hamilton, who launched Web spinoff Zenith Interactive Services in April and found himself part of a media frenzy in January, when a federal program that credits TV networks for incorporating anti-drug messages became headline news. Hamilton, who was quoted in *The New York Times* and seen on CNN, came up with the idea two years ago, when the Office of National Control Drug Policy was a client. He recently reflected on that and other industry issues during a two-hour conversation over breakfast in midtown Manhattan.

ADWEEK: Where did the idea for the anti-drug message credit come from?

HAMILTON: We noticed the media was running programs that essentially delivered the message with a lot of power. At the same time, we were asking a lot from the media in the form of this pro-bono match against the paid portion of the campaign. In other words, we were asking the media to contribute dollar-for-dollar values against the paid portion of the campaign—essentially giving the government 50 cents on the dollar, which, in a strong advertising market, is a difficult thing to do. So Alan Levitt, who was our client, and I came up with the idea of allowing some credit for program segments that were able to deliver the message...It was in the spring of 1998...a few months



**"[In a partner,] we look for the quality of the people, the client list and the state of the business."**

before the national launch of the government's campaign.

ADWEEK: Were you surprised by the reaction when it went public?

HAMILTON: I was surprised by the magnitude of the reaction, although if

you're asking if I thought there might be some controversy, sure.

ADWEEK: Why is that?

HAMILTON: Because it was a unique initiative that involved an agreement to give credit for program segments that



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are not traditional advertising messages. It's important to point out that for years the networks have been producing and airing socially responsible television, not just [about] illegal drugs, but on other subjects.

**ADWEEK:** Do you see any problem with entertainment intersecting with sales, the demands of one preying on the demands of the other?

**HAMILTON:** No, for the simple reason that participation in the program

portion of the pro-bono match was voluntary. We simply said, "If you guys plan to continue to air programming that occasionally contains this message ... that's great. We won't rule out the possibility that some of these program segments could be credited against a portion of the pro-bono match."

**ADWEEK:** There's a frenzy of consolidations going on inside the industry. Does that put more pressure on you to consider opportunities, to look at deals?

**HAMILTON:** Well, one of the things [Zenith worldwide CEO] John Perriss does is evaluate those possibilities. There are no active discussions along that line currently as it relates to Zenith. But certainly, he has in the past. And he continues to have his eye on that.

**ADWEEK:** What does Zenith look for in a partner?

**HAMILTON:** The quality of the people, the client list and the state of the business. We would eventually like to have a second brand in the U.S.—much as BDM has Starcom and MediaVest.

**ADWEEK:** When I asked Kevin Roberts of Saatchi & Saatchi about the possibility of doing a deal with Grey, his reaction was, "How does that make my company better? I don't see any value in that." He did say, however, that media is a different ball game, and that size does matter there. In essence, he doesn't dismiss the notion of a potential deal with Grey on the media side. Do you see any opportunities there?

**HAMILTON:** Well, I have a lot of respect for MediaCom and Grey. It's just speculation. There are no conversations going on. Hypothetically, they would be a good partner.

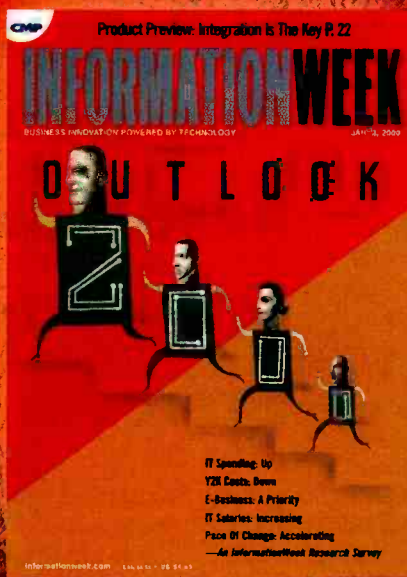
**ADWEEK:** Why?

**HAMILTON:** They are a very capable organization of a good size. I have reason to think that our respective sizes are comparable.

**ADWEEK:** Can you talk about



**“My advice to young people:  
Don't assume you're going to  
leave in two or three years.”**



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where the new talent is coming from and how difficult it is to bring good people on board?

HAMILTON: I think that whole conversation is really overblown. People have been talking about how hard it is to get people into our business for 10 or 15 years. It's always been an issue. Does it get a little harder each year? Yeah. And the reason for that is the economy is healthy, and the job market is healthy. So you have to create a workplace that people want to work in. It's up to us to make our career opportunities attractive to young people. I just get annoyed when I hear people complaining about how they can't get people.

ADWEEK: Well, how is it any different from the upfront, in terms of supply and demand? Is there not a greater supply of jobs out there?

HAMILTON: Sure.

ADWEEK: With fewer people to hold them?

HAMILTON: Yes. OK. We're all grown-ups. I just think it's a bunch of whining, to tell you the truth. I prefer not to whine about it. I'd rather go back down there and figure out what we can do to make our environment more attractive to people.

ADWEEK: There are a lot of strong leaders running media agencies, but 10, 15 years from now, will they be as strong? And will there be enough quality people at the entry level?

HAMILTON: My strategy for 25 years has been to build it up from within. That doesn't mean we don't hire [outside] people above the entry level. We've grown enough over the past three years where we've had to hire a lot of people who were not entry level. But what's going on alongside that is a strategy to bring young, entry-level talent into the business and help them grow with us. My philosophy toward people is a nurturing one. You have to nurture people in order to hold on to them ... and to build in them a commitment to eventually become one of the senior management [leaders] in the organization.

ADWEEK: Can you reflect on your early years and how that nurturing helped you stay in the business as long as you have?

HAMILTON: There was a guy I inter-

viewed with as an entry-level trainee [when I was] 23 years old. His name is Mike Moore, and he's now the CEO of MediaVest. He said to me in the interview: "If you came to work for us, what would you do here?" Which I thought was a great question. But I was very immature then. I said, "Well, I don't know what you do here, but the way I approach my work, regardless of what I'm doing, is based on the idea that when I walk in here, if I walk in here, somebody will tell me to do something. I'll have a supervisor, and that person will tell me to do something, right?" He said, "Yeah." And I said, "Well, what I will do is evaluate what's going on as fast as I can, so that I can figure out a better way to do what I've been asked to do, or

office and said, "You know something? These shoes are really comfortable." I stayed there 22 years.

ADWEEK: Do you think in today's instant-gratification society it becomes harder to find people with the patience to learn the ropes?

HAMILTON: No doubt about it. When I came into the business, you didn't think that way. George Simko's office was in the corner. He was Mike's boss. What you thought was, "Hey, if I happen to be good at this, and I worked at it and I paid the dues, I could be in that office." That was the ambition then. There's less of that now.

My advice to young people is, "Look, I don't expect that from you. I don't doubt you're going to be restless. I don't

## **"We would eventually like to have a second brand in the U.S.—much as BDM has Starcom and MediaVest."**

something additional to do that will add some value." That's my philosophy for the workplace: find a superior solution. Then I said to him, "However, you need to know that I'm the sort of fellow who likes to wear a pair of shoes for a couple of weeks before I decide if they're comfortable. I have to tell you, if I don't like it here, I'll be gone in six months."

ADWEEK: What job was this?

HAMILTON: Assistant media buyer at Benton & Bowles, \$7,000 a year.

ADWEEK: What year?

HAMILTON: 1974. So he sat back, looked at me and said, "OK." Now, what did he mean? He meant the same thing I said to you earlier. It's up to him to give me—if he thinks I have any talent—the kind of environment I'm going to want to work in. Because people work for two reasons: They work to make a living and because they get a kick out of it, because they like it. You have to make a living, but also people want to go home at the end of the day thinking they learned something. About two months after I got there, I [decided I] really liked it. And I went into Mike's

doubt you're going to get offers. But just remind yourself of the opportunity we represent and on the first day you arrive, don't assume you're going to leave in two or three years. And by the way, you've got to do what's right for you." Anybody in my position who says anything different is blowing smoke.

ADWEEK: I think it goes back to what you were saying before about learning things, growing and wanting to challenge yourself.

HAMILTON: Yeah. I feel like I've been so lucky because over 25 years, I have seldom felt like I wasn't challenged. To be able to say that after 25 years is a lot different than saying it after seven years. I think what happens to a lot of people, if not most people, is they get into a sustaining situation and it becomes flat.

In a way, you talked a lot today about how tough and challenging the business has become. The problems are what they are. You could think of them as challenges—they do make life quite stimulating. I somehow managed to pick the right industry for me—and I feel lucky about that. ■

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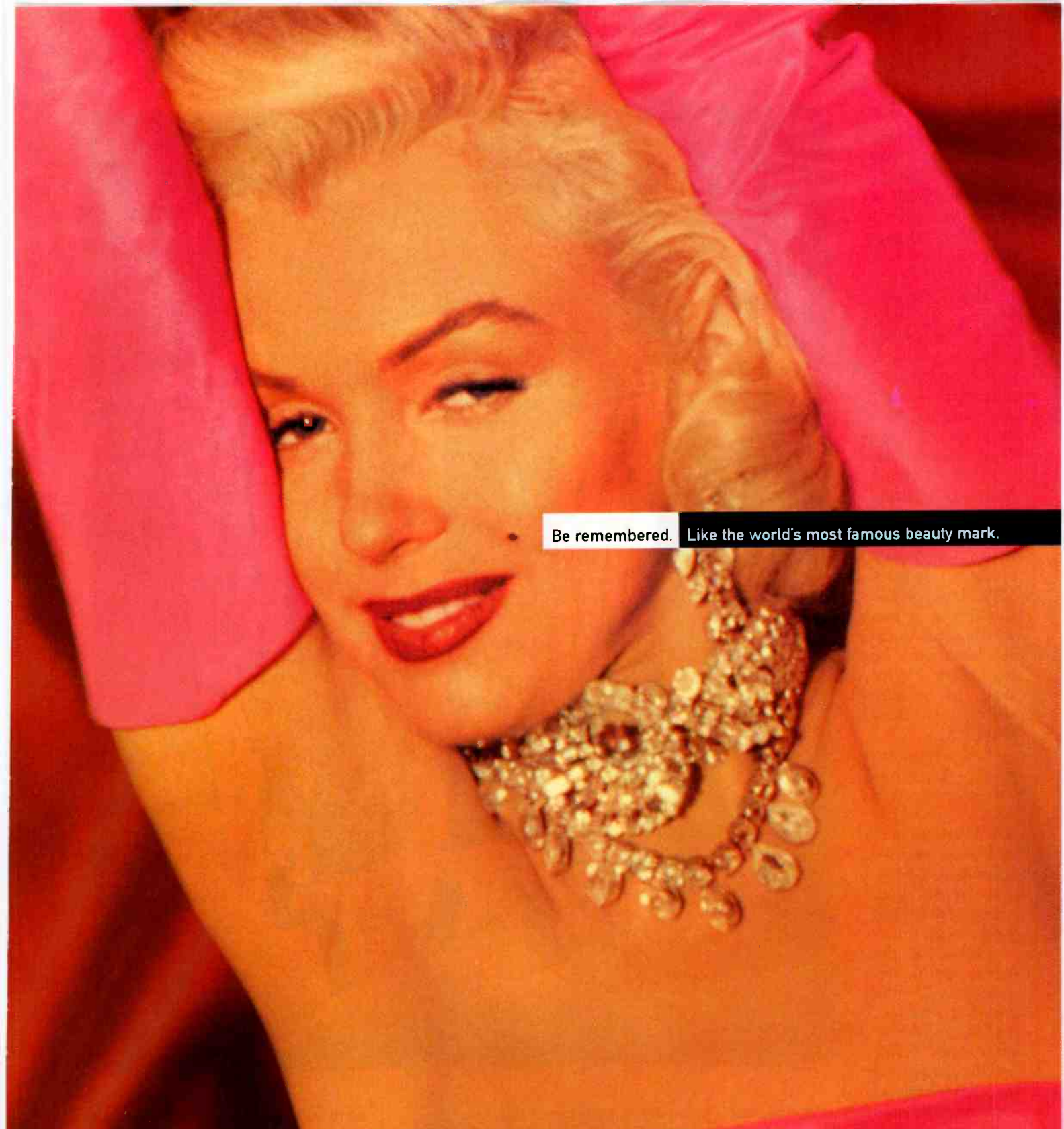
# Playing for Keeps

Media agencies are countering the lure of e-business jobs by wooing talent

By Noreen O'Leary, *Adweek*

Illustration by Garry Nichols

FOR A FEW YEARS IN THE 1980s, THE MEDIA departments of Benton & Bowles and Ogilvy & Mather indulged a friendly rivalry by holding summer events. In 1984, the highlight was a young executive pie-eating contest between a B&B team that included Rich Hamilton, Phil Guarascio and Irwin Gotlieb. The Ogilvy team included Larry Cole. Hands behind their backs, the teams devoured lemon-meringue pies.



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"We were of lesser girth than the other guys," remembers Hamilton, now the head of Zenith Media in the U.S. (see Q&A, page 52). "But we beat them badly."

That kind of corporate camaraderie was a potent tactic agencies used to foster loyalty—and it worked. Hamilton stayed at B&B for two decades, Guarascio only left to run General Motors' advertising and Gotlieb stayed until 1999, when he left to head WPP's media network MindShare USA. Cole, more or less, is still at his agency—last month he left Ogilvy, a WPP shop, to be vice chairman of MindShare USA.

Today, however, media executives who play together don't necessarily stay together, and media operations—unbundled or not—need more than summer fun to keep good people.

The lure of the digital world has underscored the changing status of media employees in advertising. Traditionally the part of the agency business containing the largest number of lowest-paid people, media staffers are now catching up with peers in other departments.

Agency sources agree that an entry-level salary in the major markets is now about \$24,000-27,000, with advancement and raises coming quickly. It is not uncommon for a media executive with one year of experience to command \$35,000, even more for the best prospects. Online media planning and

buying jobs pay better still.

A discussion among media agency leaders at the recent American Association of Advertising Agencies' media conference in Orlando, Fla., ended with one executive lamenting that a young prospect with a year's worth of experience demanded a \$10,000 signing bonus—and got it.

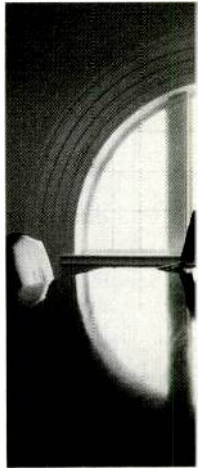
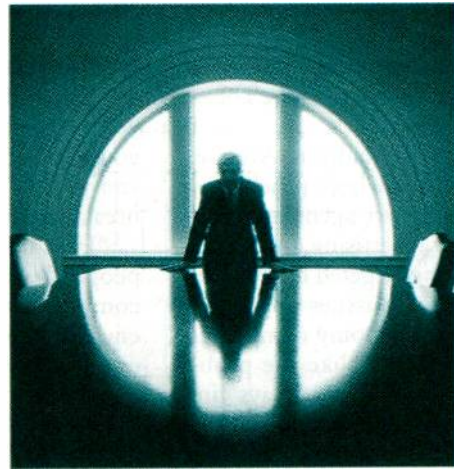
With a more competitive marketplace, talent, benefits and compensation contin-

ue to be improved. Media, meanwhile, is now regarded as a serious career.

Agencies are fast-tracking young media pros, increasingly looking outside their own talent pool, offering innovations such as flex time and training programs to stay competitive with rivals within and outside the industry.

"You're seeing more of a star system develop," observes D'Arcy Masius Benton & Bowles veteran Norm Sherman,





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president of recruitment firm Gundersen Partners, North America. "When talent is approached, you're seeing more of a willingness to counteroffer. There's been a knock-up in salaries."

Like the rest of Madison Avenue, media practitioners have been poached by dot-coms and interactive agencies.

"Employees at advertising and media companies are being targeted by Internet concerns because the issues and challenges facing new-economy companies are increasingly looking like the problems facing traditional ones," says Jim Citrin, managing director of global Internet practice at recruitment firm Spencer Stuart.

"Over the eight quarters [in 1998 and 1999] that involved appointments we handled at dot-coms and Internet companies, the people who came from traditional backgrounds accounted for 38 percent of placements and grew to 88 percent," Citrin says.

But it's not just agency operations feeling the pressures of a robust,

transformational period. Independents are grappling with a competitive marketplace, too.

"Demand for good people is outpacing supply," says Charlie Rutman, managing director of Carat North America. "It's not just the dot-coms. The economy is strong, and there are plenty of jobs in sales and traditional agency media departments."

In a buoyant economy, talent is a key differential. Today, a three-year stay at a company practically qualifies an employee for a gold watch, while the concept of a one-company career has gone the way of the typewriter. In addition to competitive salaries, media companies are adding flexible hours. Leo Burnett's Starcom Media Services is a case in point. Sixteen of Starcom's 525 U.S. employees now telecommute.

"We're setting up brainstorming focus groups with people at different stages of their careers to see what benefits they want," says Penny Erikson, director of development at Media Edge.

"We're thinking of setting up a flexible benefits menu, with points vested over time so there would be an incentive to stay. Benefits will differ if you're younger—maybe more money—and if you're older, maybe more time and how you work." These days, money isn't the breaking point.

"How do you attract and retain good people?" asks Rutman. "Part of it is compensation and part is creating an environment where people have the opportunity to have impact, to grow. You need to create a good culture where things get done. Individual recognition is powerful."

Brian Brooks, WPP's chief human resources officer, concurs, saying the

## **"You're seeing more of a star system develop. There's been a knock up in salaries."**

*—Norm Sherman*

media function within advertising is becoming akin to more progressive models abroad.

"Media departments in the U.S. have been back-office operations, where individuals aren't perceived to make a huge difference," says Brooks. "Now the personality and talent differences in the U.K. and Europe are becoming the same here: Individuals can make a difference."

Brooks points to WPP's U.S. introduction of MindShare as further evidence of the evolution of American media operations. The company is now using employee stock programs at MindShare in the same way it does at its general agencies.

Stock options have been the huge draw to dot-coms, where salaries are of lesser importance. Recent stock-market volatility, where dot-com shares have plummeted, has tarnished the appeal of such incentives—at least for the moment.

The San Francisco media community has probably been the hardest hit by the digital companies. Because of the

risk of employees moving after the recent market gyrations, it's been easier for the media industry to keep middle and senior management. Another drawback to the Internet world may be its 24/7 work ethic.

"If you work here, you'll work harder. We offer a more energetic, intelligent environment; the speed and pace is not for everyone," claims Scott Kurnit, CEO of about.com. "We use the Microsoft model. You recruit well—it's not easy to get in—and if you stay, you'll get tough."

Yet Erikson points to two of her unit's employees who left for dot-coms and then returned to the Y&R unit. "In the end, it just wasn't worth working every night and weekends, betting on the

[stock] options that may or may not be worth something," she notes. In addition, the creation of operations like Digital Edge has helped Y&R keep talent. "We can offer digital experience to those who want it," she says.

Professional development is also proving to be a key retention tool.

"We've been extending our extensive training and development to prepare young people for supervisory levels," adds Hamilton. "The dot-coms are a complicating factor, but it goes back to fundamentals."

Media Edge now gives employees the opportunity to attend the London Business School. The new program gives company fast-trackers the chance to network with other agency staffers from around the world and attain general management skills previously not expected of positions within media organizations.

"It's a global leadership course. They don't spend time on media and advertising," explains Paul Woolmington, Media Edge worldwide vice chairman. "They talk about strategy and practical aspects of business environments."

Indeed, media is now a desirable career choice, a shift that is helped by the hot visibility of the Internet revolution. Agencies that successfully mentor the next generation of executives will ensure their future as kingpins in the media landscape. ■

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# Interactive Shops Plagued by Revolving-Door Syndrome

**BY ANN M. MACK**—Wanted: a young, creative, Internet-savvy professional to spearhead digital efforts for high-level clients at top advertising agency. We offer generous stock options, a company car, G3 computer, beautiful location, hip work environment and flex time.

Given the increasing number of career-minded individuals who are willing to compromise stability in pursuit of the elusive dot-com Holy Grail—be it more money, more autonomy or a better work environment—this classified come-on could have surfaced from any interactive advertising shop.

More and more people are jumping ship from their current gigs to ride the tide of the Net-hot job market, landing at competing ad agencies, Web shops or dot-coms.

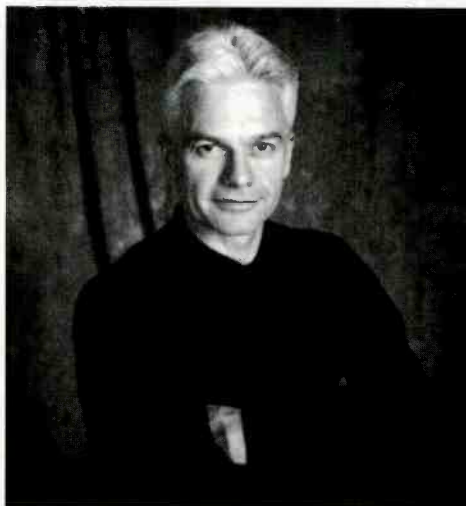
Last week's departure of Doug Jaeger from New York-based J. Walter Thompson clearly illustrates the revolving-door phenomenon taking place. The 24-year-old former associate creative director at Digital@JWT was lured away by competitor TBWA/Chiat/Day. On May 22, Jaeger will become the New York ad agency's first interactive creative director. Jaeger's copywriting partner from Digital@JWT, Garth Horn, also makes the move.

"Am I happy that Doug is going to Chiat? No. I have a lot of respect for him and I think he's very talented," said Bob Jeffrey, president of JWT, New York. But, he added "I've been through the drill before—of attracting young people, giving them a huge opportunity and even the publicity. When they get the recognition, they are going to get poached. I take that as a compliment."

In addition to finding Jaeger's replacement, JWT is looking to add 30 positions—ranging from digital marketing assistant to technology director—to the now 40-person digital division. Recently the company added eight, including a digital associate media director, associate media director and senior media planner. However, JWT hesitates to name names for fear the headhunters will use the news about hires as a personal Rolodex.

"Our biggest issue is getting talent and keeping talent," said Jeffrey. "In the digital space, it's really exasperating. When you're young, everyone comes in with the idea of what can they do for their portfolio. Once they do that, another company snatches you up." In just over a year at JWT, Jaeger built his portfolio with creative work for heavy-hitting clients such as Elizabeth Arden, Merrill Lynch, Warner-Lambert, J&B Scotch and De Beers.

To attract talent in such a tight job market, Digital@JWT is upping its efforts. The company recently enlisted a digital recruiter who is 100-percent focused on hiring people for the interactive division. In addition, they are offering incentives to employees within the company who bring in new hires. They even have allies on the outside: still impressed with the company, would-be recruits who interviewed at JWT, yet decided to pursue other endeavors, pass along names of potential applicants.



Bob Jeffrey, president of J. Walter Thompson, New York, is intensifying efforts to recruit and keep talent for JWT's digital division.

"When we find good people, we have to move fast," said Kevin Wassong, senior partner and director of Digital@JWT, New York. "I spend every morning interviewing."

Like JWT, Boston-based Internet services company Digitas relies on internal referrals to bring in close to 40 percent of its new employees. "We act as a magnet for people," said Kathy Biro, vice chairman and president of Digitas. The interactive agency is currently looking to add 100-plus employees. No matter how tight the market, though, Digitas continues to adhere to its high standards, Biro said, adding, "We interview four or five people for every slot. Sometimes there's a temptation to hire anything that moves." Digitas also shies away from engaging in wholesale recruiting, where companies poach a number of employees from another. "Individuals are shopping themselves off and their colleagues like a pack," Biro explained. "You have to believe in business karma. It's not good to encourage that kind of behavior. We see this as a long-term play."

New York-based DDB Digital hasn't experienced the brain drain, reported John Young, the company's co-chief creative officer and managing partner. "Knock on wood," he added superstitiously. The interactive agency projects a head count of 500 by year's end. Young said several leads come by word of mouth. "It's a small world," he said. "Word gets around."

Carl Johnson, president and CEO of TBWA/Chiat/Day, discovered Jaeger through the ad agency grapevine. To entice Jaeger to his team, Johnson tried a somewhat nonconventional tactic. "We treated him like a pitch," explained Johnson. "I briefed [some Chiat people] on the situation and we called the account 'Doug Jaeger.'" The group suggested several strategies, one of which was blitzing him with e-mails—one every hour on the hour.

"The e-mail was flattering, as much as it was intelligent," said Jaeger. "They let me know what they were thinking." The selling point of the pitch came when Johnson bought Jaeger's URL, dougjaeger.com, "for some pathetic price, like \$35," Johnson said. "It was clever and really aggressive," said Jaeger. "They were holding [the URL] as a carrot in front of me."

Once Jaeger comes onboard at Chiat, Johnson predicted that the number of interactive employees at the agency will grow, two- or threefold. Is Johnson afraid that he will fall victim to the current employee crunch? He said he's confident that his company will be able to woo the talent. "The real battle in the market is to get talent," he explained. "A lot of agencies want the same people. I'm actually a talent agent 25 percent of the time. So, when someone like Doug Jaeger comes on my radar, it becomes incredibly important to get him."

All agreed that considering the recent volatility of the stock market, coupled with the drying up of venture capital, agencies will see a leveling off of the employee exodus to dot-coms. "There is now trepidation about going after the gold rush," Jeffrey said. Johnson seconded the notion. "It's not all sunshine for dot-coms," he said. "It's not 100-percent appealing. Reality is kicking in."

Digitas has witnessed this firsthand. Within the last few months, the company has welcomed back three or four employees who previously left to jump on the dot-com bandwagon. "People who leave may think the dot-com grass is greener. [But] they are frequently coming back," Biro explained. "They decide the grass wasn't greener after all." ■



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# Engage Launches B-to-B Ad Network

**BY JANIS MARA**—Engage, a profiling and marketing solutions company, today announced the launch of a new division, Engage Business Technologies, a business-to-business advertising network.

The Andover, Mass.-based company also announced the acquisition of two major clients for its new division: New York-based Thomas Regional and Cambridge, Mass.-based Time0.

“Our strategy is to pursue very finite areas in hopes of building vertical markets,” said Joanne Currie, general manager of Engage Business Media. These “very finite” markets include areas such as agriculture and construction. Currie said the new division already has over 70 sites in its network.

One of the best-known of these companies, Thomas Regional, is a directory of industrial suppliers with a database of 520,000 distributors. Time0, owned by one-time Presidential hopeful Ross Perot, offers Net-wide searches for industrially-oriented content.

Engage Business Media sells ads on the sites of the various companies belonging to its network. The advertisers supply their own ads and the sites carrying the ads put code on their sites to make it possible for Engage to serve the ads.

Commenting on the “real world” aspects of Business Media’s network sites, Currie said, “There was a delay in some of our agriculture-oriented sites getting their tags up so we could serve the ads. When we asked what the problem was, they said, ‘It’s crop-planting time! Come back when it rains!’”

Currie said her company plans to develop vertical markets in the areas of agriculture, automotive, building and construction, chemical, food, healthcare, hospitality, information technology, legal, printing and communications.

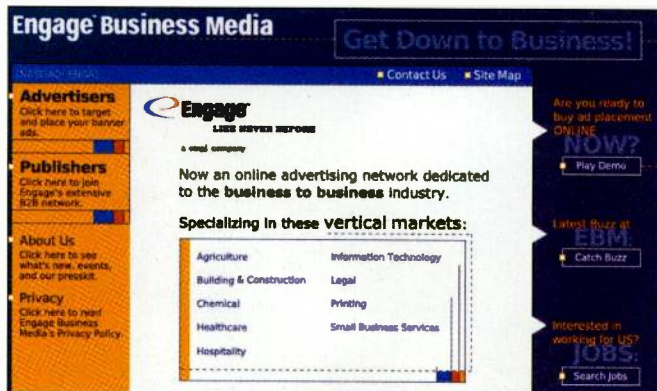
“Previously, there were only two ways to advertise in those fields: in trade publications or at trade shows. A typical full-page ad in a trade magazine costs about \$9,000 and yields about three leads. We are charging around \$10 per click, e.g. per lead. This represents a tremendous savings.”

Chicago-based B2BWorks, established a year ago, is one of the company’s major competitors. According to Currie, B2BWorks built its base horizontally but

not vertically. “I based my business plan on what they did wrong,” Currie said.

B2BWorks doesn’t see it that way, stating that it has over 300 business-to-business sites in its advertising network, making for an effective advertising base.

“We have partners that are the Web sites of many trade publications where people already go for their business-to-business information. Examples are Advanstar, a publisher of about 75 business Web sites,



Engage Business Media’s goal is to build vertical markets in finite areas, such as agriculture, construction and healthcare.

or Phillips Business Information, which has a group of targeted industry Web sites,” said Bill Giacalone, cofounder of B2BWorks.

“Office Max and Business.com are also part of our network,” Giacalone said. “We are not only selling advertising but working with ASPs to bring different tools to the Web site to make it stickier.” ■

# Freesamples.com to Roll Out Beta Site

**BY JANIS MARA**—Whoever said “There’s no such thing as a free lunch” never heard of freesamples.com. The San Francisco-based online business is expected to roll out a beta version of its Web site this week.

Freesamples.com will offer users free samples of household goods, health and beauty products, snack food, entertainment items and pet toys, among other things, according to CEO Jeff Malkin.

Malkin said freesamples.com is not just a giveaway site, but “a research company.” The company gathers anonymous information from users such as purchase decisions, product preferences, gender, income and geographic area. This data is then passed on in aggregated form to the firms offering the free samples.

“We can help brand managers focus their dollars,” Malkin said. Users who visit

the site begin by supplying their ZIP codes, then selecting the samples of their choice. In order to finalize the order, they must answer questions about their age, gender and income level. “They also must answer two questions per product” for each free sample, Malkin said. The company supplying the samples composes the questions.



After the user receives the samples, freesamples.com follows up with e-mail questions about the products, offering cash rewards for every response. “This gives companies information they have never before been able to obtain,” claimed Malkin. “In the past, a company could spend millions on free samples and not know if [the effort] worked. Even if sales went up in local stores, the company wouldn’t know if it was the samples or some other factor.”

When users return to the site after their initial visit, they see a customized top-level page based on what information they shared and which items they chose during previous visits, said Jamie Kohn, the company’s marketing manager.

While there are other free sample-oriented sites on the Net, such as Samplit.com, few engage in the kind of lengthy information-gathering used by freesamples.com. “We’re not just a sample distribution system. It’s the real data we’re focused on,” said Malkin.

Freesamples.com’s revenue stream comes from the companies whose free samples are offered on the site. Freesamples charges companies “for putting samples in the customer’s hands, as well as the value-added feature of feedback the customers give on the samples they use,” Kohn said.

Commenting on the firm’s business model, Malkin said, “Freesamples.com is where your target finds you.” ■

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# AdExchange Seeks to Simplify Ad Buying, Selling

**BY ERIK GRUENWEDEL**—Seeking to establish an electronic business-to-business platform whereby buyers and sellers of online media can conduct business more efficiently in real time, AdExchange.com is expected to launch next month.

The Beverly Hills, Calif.-based site, which was founded last June, will attempt to streamline the buying, negotiating and selling of media space on the Internet by linking together the inventory management systems of the players involved, according to Paul Grand, founder and CEO of AdExchange.

"We're basically a conduit," said Grand, whose site employs 50 people and was funded in part by idealab! Capital Partners, Pasadena, Calif.; Palomar Ventures, Irvine, Calif.; and Toronto-based TD Capital. "We want to make ad buying a lot like buying a plane ticket from a travel agent."

Currently, most media buying companies charge clients up to 5 percent on the cost of the media placed, according to Grand. That percentage can quadruple in cyberspace due to the increased costs associated with acquiring that space.

"You can buy TV time with a single phone call," he said. "Online, the problem is that you've got this incredibly powerful medium that is difficult to buy, which is

exactly the opposite of what the Net is supposed to be about."

Grand said his transaction fee-based exchange will eliminate the typical buyer of online ad space from incorporating numerous research tools, making phone calls, sending out requests for proposals, and dealing with third-party ad servers, insertion orders and billing discrepancies.

"What used to take weeks now takes a few hours," he said.

In addition, Grand said the exchange will return market value to online advertising while eliminating the garage sale attitude among some buyers.

"Traditionally, many media buyers devalued online advertising buying by [heralding] the space as an opportunistic buying environment," he said. "It was a place to buy and sell excess space."

AdExchange's proprietary technology was developed in partnership with Computer Sciences Corp., a Waltham, Mass.-based developer of more than 40 Internet-based trading exchanges, including New York-based E-Steel and Vertical-Net, Horsham, Pa.

"We've integrated our system with the [ad] sellers' inventories so we know exactly

what they have to sell," he said. "We also know their [negotiated] pricing, not just their rate card."

For security purposes, Grand said only qualified buyers are allowed onto the site via selected passwords.

"We're not building a site with a database where you simply post your inventory," he said. "We extract the necessary data and synchronize it with all of the systems involved."

Grand hatched his exchange concept following a 1998 special summit hosted by Procter & Gamble, which had been leery of advertising on the Internet.

"[The summit] was a reaction to criti-



AdExchange.com hopes to streamline the buying, negotiating, and selling of advertising on the Internet by acting as a conduit for the players involved.

cism [P&G] had been receiving for not doing much advertising online," said Grand. "I was part of a group assembled to discuss making online media buying easier."

Initially intended as a collaborative effort within the advertising community, Grand said he took over the EDI-based model when it became a volunteer effort with few participants. ■

# CoPort Unveils Charitable Desktop Client

**BY ANN M. MACK**—Los Angeles-based Internet marketing company CoPort Technologies today launched Carebar, a desktop resource bar that offers services to consumers while benefiting nonprofit organizations. The fundraising tool strays from traditional offline gift-gathering tactics, such as candy sales and car washes, as well as online efforts, such as partnering with shopping sites that promise a pledge with every purchase or asking for direct donations on the charity's site.

Nonprofits that adopt the resource bar will encourage supporters to enroll by downloading Carebar from [www.carebar.org](http://www.carebar.org), using an identifying code provided by the nonprofit organization. Carebar will then reside at the bottom inch of the user's screen and automatically position itself below open windows or documents.

Unlike other downloadable resource bars distributed by companies like Hayward,

Calif.-based AllAdvantage or Culver City, Calif.-based mValue, which compensate users directly for downloading the bar and looking at advertising, Carebar rewards the user's charity. Downloadable at no cost to the participating nonprofit or any of its community members, Carebar generates revenue through its advertising, 25 cents per click, and through information and resource links.

CoPort shares 70 percent of the revenues it receives with participating nonprofits. Through the service, nonprofits could raise between \$5 to \$10 per user per month, Drew Palmer, president and CEO of CoPort said.

"Carebar is an innovative tool that everyone can feel good about. Nonprofits can market themselves online to generate revenue, and consumers can have the satisfaction of supporting a good cause while getting Internet services they truly enjoy," said Palmer.

Likened to a mini-portal, Carebar delivers customized information, such as food delivery services, local weather, radio stations and television listings, based on the consumer's ZIP or postal code, Palmer said. It also provides consolidated links to Internet information services, including news, weather, sports, job listings, entertainment and financial news.

Starting at a grassroots level with marching bands, soccer teams and other local groups, CoPort hopes to eventually capture some marquee players, such as the American Red Cross. However, the five-month-old company may find some competition from Internet company onGiving.com. The Columbus, Ohio-based company offers a similar model called the GiveBar, which users can download to earn money for a nonprofit. The company pays 85 percent of the ad revenue, generated on a CPM basis, to the nonprofit. Thus far, 450 organizations have registered with onGiving.com. ■







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# FCB Veterans Found Dirty Water

**BY JENNIFER OWENS**—Two technology venture funds—Southeast Interactive Technology Funds and BancBoston Ventures—have come together with a combined \$4 million to back a new interactive services company founded by three former senior managers from the New York office of Foote, Cone & Belding Worldwide.

Called Dirty Water, the interactive shop's 31-member staff is based in New York and led by CEO Peter DePasquale, formerly an FCB senior vice president and group managing director; chief creative officer Sam Gullisano, formerly an FCB co-creative director and executive vice president; and CFO Bob Burgess, who held the same title at FCB's New York office.

Founded in March, the firm plans to offer online and offline advertising, direct marketing and branding services to early and mid-stage ventures because, as DePasquale said, "the very companies that need branding the most are the least likely to get it."

Already, the company has signed four clients culled from its investors' portfolios: Usendit.com, Durham, N.C., a digital information storage and transmission company; FlightTime.com, Waltham, Mass., an online executive jet charter company; How Stuff Works.com, Raleigh, N.C., a consumer "edutainment" site; and AllConnect.com, Atlanta, an online service that helps consumers select and order telecommunication and utility service plans.

Additionally, the company has two "outside" clients: iEscrow, Redwood Shores, Calif., an escrow service provider; and SharkTank.com, Waltham, Mass., a nation-

wide legal services reference firm.

At Research Triangle Park, N.C.-based Southeast Interactive, director and partner Chris Austen said Dirty Water will fill a branding void that often surrounds startups. While some early-stage companies have gone to Southeast Interactive with certain marketing plans in place—say, a public relations agency or direct marketing firm—"they weren't working together in an integrated program," he said.

Meanwhile, said Austen, "ad agencies are happy to work with you once you're public with \$200 million, but they're less willing to help you get there. And by then your branding is usually screwed up anyway."

Austen said Southeast Interactive's relationship with Dirty Water should fit with his funds' plan to offer a full range of services to its investment companies. "What we focus on with our companies the most is branding," he added. "While the technology is great, they're really branding plays."

DePasquale said that going forward Dirty Water will likely keep its current client ratio, balancing between those ventures coming from Southeast Interactive and Boston-based BancBoston and those coming from outside the funds' portfolios. He stressed, though, that the funds will not act as a direct client stream for Dirty Water. "That would be presumptuous," he said. "I still have to meet clients and tell them what we do."

In the meantime, Dirty Water plans on being "a little selective" before taking outside work because of the amount of due dili-

gence typically done for venture fund investment. At FCB, said DePasquale, "I often wished I could have had help with due diligence from people inside the business to help me know whether to spend time and resources on a particular interactive account. This [relationship] solves that."

But why name a new agency Dirty Water?



Dirty Water CEO Peter DePasquale, CFO Bob Burgess and chief creative officer Sam Gullisano (l to r) will offer branding help to early and mid-stage ventures.

"We compare the Internet space to dirty water," explained DePasquale. "You know how to swim and you know what you're trying to swim toward. But stuff gets in the way—truck tires, lumber, seaweed, bodies—it's very easy to get distracted. But by applying basic branding, we can help you make your way through the dirty water toward your goal."

Besides, he said, "it's memorable as hell." ■

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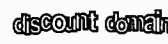
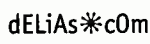
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- Storyboard artists
- Web specialists
- New media specialists
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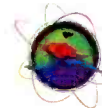


- Content developers
- HTML programmers
- Web marketers
- Web project managers

##### Communications & PR



- New media production
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- Communications specialists
- corporate
- employee
- marketing
- Editors
- Proofreaders
- Public relations agency
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# Victoria's Secret Improves Technology for Cybercast

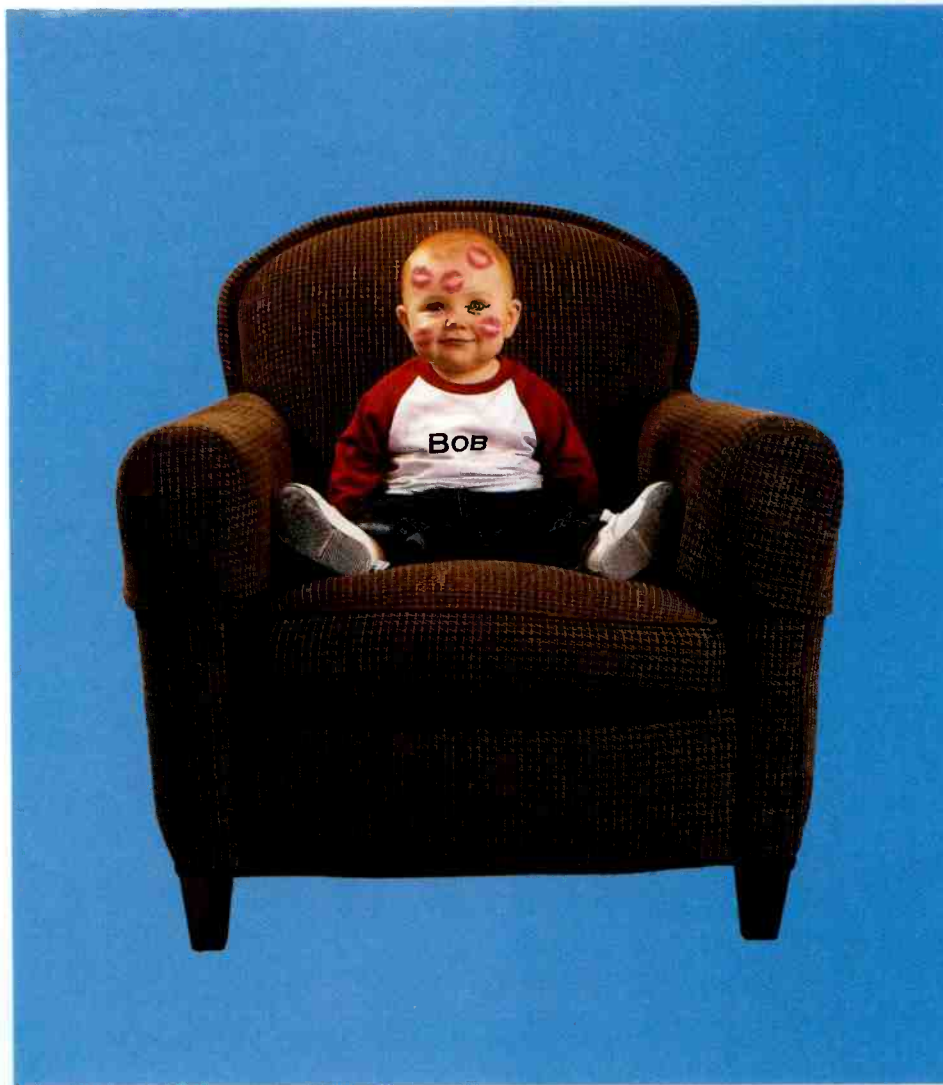
**BY ANN M. MACK**—With a live fashion show Webcasting this Thursday from Cannes, France, Victoria's Secret isn't trying to replicate the frenzy generated by last year's first-time cyberevent. It's trying to top it. To that end, the Columbus, Ohio-based company has added new technology to eliminate the same back-end

problems experienced in 1999 and created more features to drive traffic to the site prior to, during and after the online fashion show.

The novelty and hype surrounding last year's marketing extravaganza brought in a forgiving audience of 1.5 million, who willingly watched women's bodies jerkily

move inside a two-inch square video window. Although Victoria's Secret was pleased with the overwhelming reception, the company wasn't prepared for the unpredictable numbers and some visitors were shut out of the show.

To eliminate online gridlock, VictoriasSecret.com has increased bandwidth tenfold, which will allow more visitors to cross the Webcast's velvet rope. It has also partnered with Santa Clara, Calif.-based Yahoo!, which will deliver the show live over its digital distribution network. With the help of Yahoo!'s broadcast services, Victoria's Secret has graduated from unicasting (one stream per user) to multicasting (one stream to many users)—a move that will enhance the multimedia experience for people accessing the Internet broadcast through both dial-up and broadband connections. In addition, the company has also worked with industry partners, including Internet service providers such as Dulles, Va.-based America Online to help ensure that they are aware of the event and can be prepared to handle high volume.



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The screenshot shows the top navigation bar with links for 'online shop', 'stream gifts', and 'live webcam'. Below the navigation is a 'Glam lounge' header. The main content area features a 'SWIM CANNES 2000' announcement, a 'PHOTO GALLERY' section, and a 'VICTORIA'S SECRET CANNES 2000' contest announcement. The bottom of the page has a 'ENTER FOR A CHANCE TO WIN A TRIP TO...' section.

Victoria's Secret has added new technology to its Webcast to handle an even larger audience than last year's inaugural event.

Two days prior to the Webcast, the site will air footage of activities, such as fittings and pre-parties, in anticipation of the event.

On May 18 at 3 p.m. EST, the fashion show goes live. In an effort to encourage buying during the cybercast, Victoria's Secret has introduced a "push page" technology that adds a new transactional feature to the Webcast. New this year, the "shop while you watch" viewing option, powered by Redmond, Wash.-based Microsoft, allows viewers to select fall fashions featured in the show and place items in shopping carts on one side of the screen while viewing the fashion show on the other side.

After the final runway walk, the show will be archived on the site to drive visitors back for another look. ■



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Honorees will be featured in the  section  
of the June 5 issue of Adweek, Brandweek and Mediaweek.



# Edes on Base With Cyberspace Move

**BY CHRISTINE SPARTA**—Veteran sportswriter Gordon Edes has been drafted by FOX-SPORTS.com, the New York and Los Angeles-based internet division of News Corporation's News Digital Media, as the sports site's exclusive national Major League Baseball writer beginning May 22.

"I'm working right up to the bitter end," said Edes, who finishes up his four-year stint covering the Boston Red Sox for *The Boston Globe* on May 20.

Edes, who will remain at his home base in Concord, Mass., will write a variety of columns, news and feature stories. His job will run year-round and will include coverage of off-season dealings, such as free-agent signings and player trades.

Edes said that his decision to leave the Red Sox beat was a difficult one, because the team is "much a part of the daily fabric here. That was not an easy thing to give up. It gave me a connection to the community that I'm going to miss."

But he saw a good opportunity in the dot-com move as a high-profile transition to his much-coveted beat at *The Globe*. The key selling point: another chance to work with Rick Jaffe, who will be executive producer of the site, overseeing the New York and Los Angeles newsrooms. Edes worked with Jaffe at three other

publications, including the now-defunct *National Sports Daily*. "He's a brilliant editor, one of the best people in the business," Edes said.

In addition to the reunion with Jaffe, this new job is a virtual baseball smorgasbord for Edes because he will be covering more than just the Red Sox. His beat extends to almost every team in the league and the potential to report on a different team on any given night.

He also liked the idea of working for an online publication because the Internet transcends traditional newspaper deadlines. No longer will he have to file an incomplete story if a game runs late to satisfy an early deadline. But, he admitted, "there is a bit of a fear you're going to disappear in cyberspace."

Edes said the trend toward online publishing fills a much-needed hole in journalism. He remembered a time 10-15 years ago when the number of newspapers had shrunk dramatically, a time when "journalism didn't look like the most attractive option in the world."

He has now seen some of his peers migrate to online jobs and said that the Internet has created a lot more opportunities for writers. "If you're a journalist, you've got to be standing on your chair cheering about that," he said. ■



TOM HERBERT/THE BOSTON GLOBE

## movers

New York-based Space.com named **Barry Frey** vice president, global sales and sponsorship. He will direct the company's national and international sponsorship and ad sales efforts. Frey was formerly senior vice president in media programs for the National Basketball Association, also in New York ... **Woody Lewis** was named chief technology officer at VOXXY, a Los Angeles-based interactive network aimed at teen girls. Previously, Lewis was the lead consultant for media and entertainment at Cisco Systems, based in San Jose, Calif. ... Mezzina Brown & Partners, a New York-based advertising agency, announced the appointment of **Cheryl Benton** as managing director of

interactive services. She will oversee marketing campaigns for both dot-com clients and traditional marketers. Prior to this post, she was executive vice president of JMCP Touch Interactive, a division of Jordan McGrath Case & Partners, an agency specializing in packaged goods and pharmaceutical products and services based in New York ... **Steve Ryman** was named vice president and general merchandise manager of BlueLight.com, a Web site formed by the Kmart Corporation. He will work in the Troy, Mich. office and oversee all aspects of merchandising and vendor marketing between Kmart and BlueLight.com.

—Compiled by Christine Sparta

# Which online game show site delivers



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(70% women)  
glued to their screens  
plus 4 times  
the average industry  
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online  
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rich media ads to  
every captivated  
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# Masters of Their Domain

Domain registrar dotTV and the island of Tuvalu are counting on the dearth of dot-coms.

By Erik Gruenwedel

**W**hat do Madonna, the White House and Brad Pitt have in common? Besides celebrity, none own the dot-com domain names that bear their famous monikers. In fact, if the house at 1600 Pennsylvania Avenue or the Material Mom ever wanted to claim their namesake URLs, they'd have to haggle with Dan Parisi, an Internet porn vendor who owns their Net "spaces."

Meanwhile, the future Mr. Jennifer Aniston would have to place a long-distance call to Khalid Alzarooni, a United Arab Emirates citizen who had the foresight to register BradPitt.com as well as a tabloid worth of celebrity names before anyone got wise.

While most VIPs caught in this predicament could probably sue under a U.S. law that prohibits cybersquatting, a cheaper option might include calling dotTV (DotTV.com is an Internet entertainment site).

The Pasadena, Calif.-based domain registrar, which goes live today, is staking its future as well as the financial fortunes of Tuvalu (pronounced too-VAH-loo)—a 16-square-mile island group consisting of nine coral atolls and 10,600 inhabitants in the South Pacific, and the proud owner of the domain name "tv"—on the premise that every marketable second-level dot-com address has already been registered.

Currently there are about 16 million domain names registered globally, according to the Internet Corporation for Assigned Names and Numbers (ICANN), a Los Angeles-based nonprofit entity granted authority by the U.S. Government to coordinate the technical man-

agement of the Internet's domain name system. That number is expected to explode to 150 million by 2003.

Parties interested in registering a non-generic dot-tv URL can log onto www.dot.tv, enter a desired address with the dot-tv suffix and a return e-mail address. DotTV registers nongeneric domain names on a first-come, first-served basis for \$1,000. The registration fee increases 5 percent annually, according to Lou Kerner, CEO of dotTV.

Generic second-level domains, which use common words, are auctioned off on the site, with opening bids ranging from \$4,000 to \$1 million, depending on interest. The winning bid represents the first year's registration fee, which increases 5 percent annually as well.

While dot-coms have become a household term, Kerner believes that saturation in the space is keeping many entrepreneurs and businesses from maximizing the true value of the Internet.

"We're cleaning the [Internet] slate," said Kerner. "DotTV registrars not only get the most recognizable two-letter symbol in the world, it is also meaningful in regards to what the future of the Net is going to be."

To Chris Clough, vice president of corporate communications for Network Solutions, a Herndon, Va.-based Internet domain registrar, the notion of a saturated dot-com playing field is a cyber myth.

"There's a dot-com registered every five seconds," said Clough. "The only [dot-com] limitation involves the creativity of the registrants."

Clough said that more than 30 percent of all dot-coms in existence were registered

during the first quarter of this year.

While Kerner believes the average dot-tv site name will sell for about \$10,000, current top bids on the site include \$100,000 each for Free.tv, China.tv and Net.tv. By contrast, Philipps.tv and Italia.tv sold for \$4,000 and \$5,000, respectively. A typical dot-com registration fee can run as low as \$35.

When the Internet "land" grab began in the early '90s, the focus was on five generic top-level domains (TLDs), including dot-net, dot-gov, dot-edu, dot-org and dot-com. In addition, each country was granted a two-letter TLD in accordance with their United Nations symbol.

This suddenly made Tuvalu a prime target for entrepreneurs looking to establish a monopoly in cyberspace. With an economy based largely on the production of stamps and fishing licenses, the Tuvalu government was open to new revenue streams.

Enter Jason Chapnik, a Toronto-based computer entrepreneur who, after making more than one trip to the capital of Funafuti, secured the rights after promising the Tuvalu government that he had a significant financial backer.

When Chapnik's primary backing failed, he approached idealab!, a Pasadena, Calif.-based Internet incubator, which quickly became a majority shareholder in the newly formed corporation. Tuvalu, which was represented by Wilson Sonsini Goodrich & Rosati, a Palo Alto, Calif.-based law firm, would receive payments of \$1 million each quarter for the next 10 years.

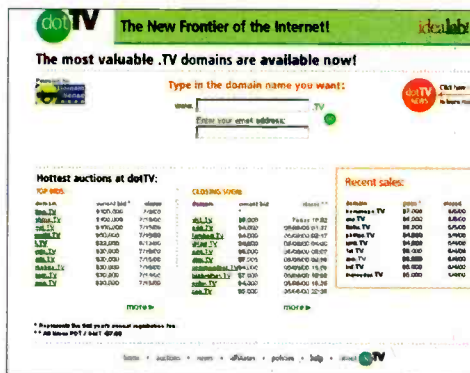
"They were quite sophisticated in how they went about crafting the transaction,"

**"DotTV registrars are getting the most recognizable two-letter symbol in the world." —Lou Kerner, dotTV**

said Kerner. The deal is capped at \$50 million, or seven times the country's GDP, according to Kerner.

What new owners of dotTV real estate do with their property is as varied as personal interests, said Kerner. Some look to launch businesses, while others see a head start on a level playing field. Others see an investment in rich media.

"Since every good site on the Internet is going to feature streaming video, [having a dot-tv address] represents a compelling way



As of today, registrants can log on to dotTV's site and purchase a nongeneric address for \$1,000.

to communicate that capability to the world," said Kerner. "It doesn't matter if you're a real estate company or a mining company."

Network Solutions' Clough applauds dotTV's attempt to increase market demand for Internet space, calling it "a good thing," though he wonders whether the TV symbol will limit the domain's reach.

"It would seem pretty restricted to broadcast and TV productions," he said. "I don't know how that helps other businesses."

While Tuvalu wasn't the first country to sell its UN ticker to businessmen waving fistfuls of cash, few of those deals have ever produced their promised riches.

"What people have gotten used to saying, hearing and typing is 'dot-com,'" James Korris, executive director of University of Southern California's Entertainment Technology Center, told *The Los Angeles Times*. "For most people, dot-com means a Web address. With all due respect to the

people of Tuvalu, I'm not sure [dot-tv is] an idea that's going to take."

But Kerner disagrees. He says ICANN hasn't issued new TLDs for some time, despite industry scuttlebutt regarding possible authorization of "dot-shop" and "dot-law" at ICANN's next meeting in Yokohama, Japan, July 14-17.

"They won't have much of a global impact," he said.

An ICANN spokesperson said the agency had no comment on dotTV. ■

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# Clothing E-tailers Target Gen Y Shoppers With Banner Ad Freebies



Company: Hanes, www.hanes.com. Impressions: 6.4 million.



Company: Droog, www.droog.com. Impressions: 2.2 million.



Company: Dellas.com, www.dellas.com. Impressions: 3.5 million.



Company: Calvin Klein, (Web site currently not active). Impressions: 3 million.



Company: College and pro Webwear, www.shop.nhl.com. Impressions: 2.5 million.

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**B**anner ads for the apparel industry have racked up noteworthy impressions over the month of March. Hosiery maker Hanes' 6.4 million impressions lead the pack. Dellas.com, a fashion e-tailer aimed at young women, follows with 3.5 million impressions.

"[The young women's market] is huge. Everyone wants a piece of the junior market," said Edgar Trinidad, a spokesperson for The Fashion Association, a New York-based non-profit organization that promotes the fashion industry. Trinidad said that it makes sense for apparel brands to target Generation Y online because "Juniors spend a lot more time on the Web than other consumers," Trinidad said. "[Online advertising] strengthens the brand message."

So what are fashion hounds looking for when they shop online? Trinidad forecasts the fall trend to be more upscale fashion and a return to the '80s preppy look.

—Christine Sparta



Dellas.com targets Gen Y girls and young women with an irreverent approach to e-tailing.



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# Golden Age Of Wireless

With the explosion of handheld PCs and wireless phones in the U.S. market, advertisers are hoping to reach consumers anywhere, anytime. By Karl Greenberg

In an ideal world, consumers would only receive ads for products and services that interest them. For online marketers, however, the promise of personalized, targeted advertising through profiling and opt-in programs has yet to be truly fulfilled. Indeed, many consumers already tune out banner ads on Web sites (witnessed through ever-declining clickthrough rates), and e-mail marketing efforts—while promising—too often resemble the noble marketing scheme's evil twin, Spam.

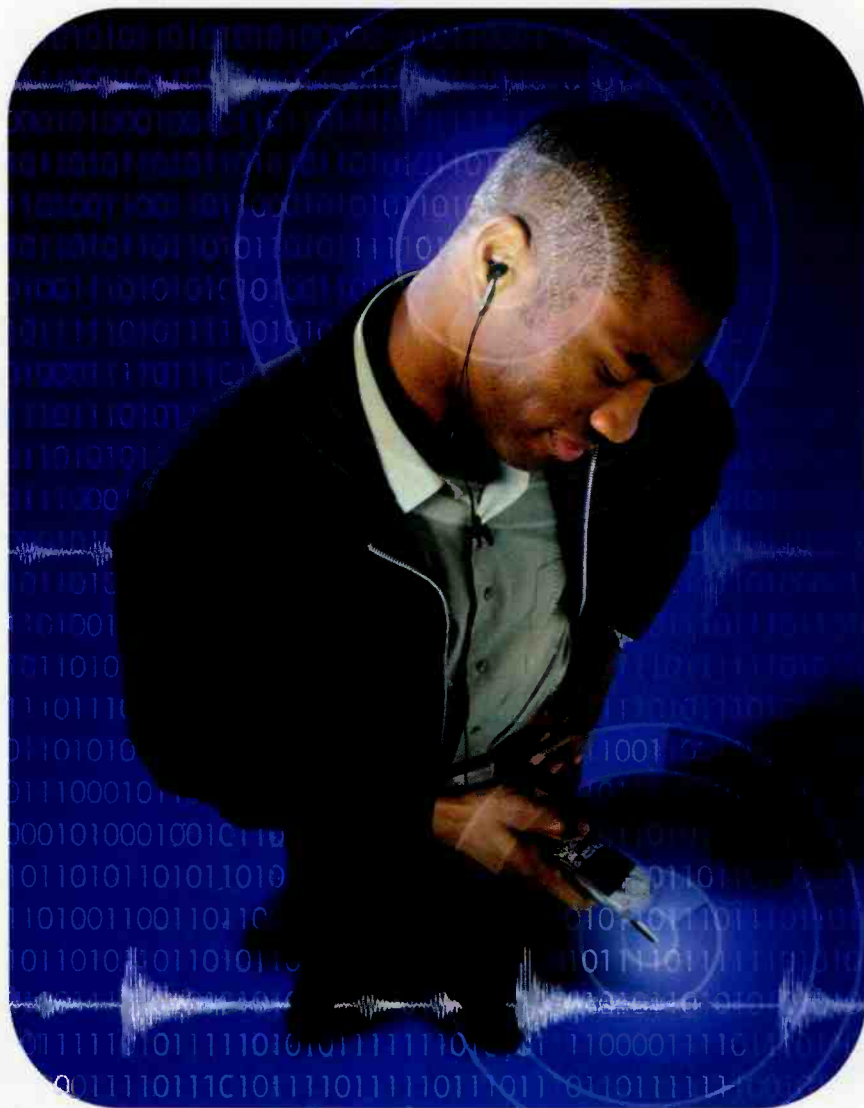
With the proliferation of wireless phones and Internet-enabled personal digital assistants like the Palm Pilot, the wired world has become increasingly wireless these days, and the opportunity is growing for advertisers to deliver wanted messages and targeted offers directly to consumers—wherever they may be.

While the U.S. market has been slow to adopt wireless services and devices compared to European markets, the declining costs of hardware and service has helped to speed up the spread of cell-phone usage over the past year. Add the fact that building wireless infrastructures has not experienced the same stop-and-start fits that broadband has with the cultural shift that has created a more mobile society, and the penetration of wireless was inevitable.

According to some estimates, there will be as many as one billion wireless devices globally by 2003. That number will easily exceed the number of personal computers in households. Many prescient players working in wireless and interactive advertising must now figure out how to capitalize on this potentially enormous mobile market—and devise ways to skirt the technology's limitations.

## FORMING STRATEGIES

Recently, companies hoping to take advantage of the tremendous growth in the wireless market met to establish a set of standards for the delivery of advertising and content. These standards will be largely based on the technical differences between mobile devices and PCs, as well as the difference in experience for end-users.



PHOTODISC

Both the Internet Advertising Bureau (IAB) and the newly-formed Wireless Advertising Industry Association (WAIA) held meetings last month to study ways for the ad industry to effectively deliver advertising via wireless devices without turning off users.

Founded by Cupertino, Calif.-based AdForce, a provider of advertising management and delivery for the Internet, the WAIA comprises service providers, software developers and hardware makers for wireless. The association held its first meeting on April 18 in San Francisco to hammer out global wireless initiatives. "About six months ago, it struck us that wireless will be huge," says Dee Cravens, executive vice president at AdForce.

"We saw that wireless devices were on their way to out-numbering desktop PCs. But what caught our attention most of all was that the devices themselves are far more personal than PCs. The question was, 'How do you start serving ads, coupons and promo-

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played via banner-ad. That's an example of the sort of transaction-based advertising we'll see," he says. "Another example might be an e-coupon accompanying a hotel reservation, redeemable at, say, a Starbucks near or in the hotel: 'Welcome to San Francisco, enjoy a cup of coffee on us.'"

The other vehicle for ads will be Internet-to-wireless e-mail. ThinAirApps currently has software in beta based on that principle. Flaherty says the company offers a download of the company's ThinAir e-mail software for the Palm VII. The application is free from Palm.net and, according to Flaherty, is the No. 1 downloaded application at the site. He says ThinAir allows a user to access personal ISP e-mail "but as a free service, one of the ways it is supported is through banner advertising. We place ads on a few of the screens as you are using software to get your e-mail." Flaherty says ThinAir is supporting e-mail-based ads from about half a dozen companies in a co-marketing relationship. "We display their ads as part of a partnership."

Though advertising is being carried on wireless devices now, the majority of it is not being piggy-backed from the Internet on middleware such as ThinAirApps' ThinAir software. It is SMS (short messaging service) text that comes as an opt-in with cell-phone service. "It's a way of pushing short text messages to your phone," says Flaherty. "While carriers have already been selling ads there, it's text only, non-interactive and has nothing to do with the Internet."

Meanwhile, says Cravens, the industry's recognition of wireless growth and the need to develop a welcome presence is evinced by a rapidly expanding membership in WAIA. "Since our first meeting, we have 200 more companies queuing up to join."

The astonishing demand growth for wireless (see story, right) is driven by global factors. "There's no country in the world that's going to get up tomorrow and lay millions of miles of cable," says Cravens. "Wireless is cheaper, and will pick up where cable left off. Consider China, which has 9 million PCs on the Internet but a population of 1.2 billion. By 2003 they will have over 100 million people on the Internet, with most of them using hand-helds."

### LOW-COST OPPORTUNITIES

"One consequence of wireless advertising will be lower, even negligible connection costs, leading to a closing of the digital divide between the Internet haves and have-nots," says Cravens. "If you have a choice to get connected—one nearly free, the other \$900 for the PC—which would you choose? That's where the growth rates are coming from."

Which, he says, will be a boon for niche marketers. "Yesterday, big brands could do well via mass marketing because they had the money, while lots of tiny niche companies had no access to world markets because they lacked the marketing dollars. By enabling cell-phone users to have access to what they want, you have entirely new niche marketing by those who can now afford to market goods because of lower-cost economies of scale involved with ads over wireless," he says.

Wireless may offer great opportunities to those who have been cut out of the action before, but as those who made it to the gold fields of the Northern Territory and came back alive probably attested, success lies in a good map of the terrain and in the planning. ■

### Hitting users where they live

The handful of companies that are ramping up their service and product offerings for wireless advertising already know the mantra for effectively reaching their target audience: location, location, location.

While most consumers concede that they are willing to listen to marketing messages—as long as the products and services being offered are relevant and attractive—marketers have had difficulty finding the balance between broadcasting their messages too widely and interrupting a consumer at inconvenient times.

With ads delivered through wireless devices, advertisers can perform a kind of "surgical" marketing technique, achieving the twin goals of minimal intrusion on a user and maximum value to an advertiser. A look at some of the players:

**Vindigo's** application is for Palm OS, but doesn't depend on wireless at all. The free personal navigation download takes advantage of the fact that users connect their Palms to the Net in order to synchronize data to their PCs. Compression algorithms, synchronization technology and a proprietary database engine allows users to get updates and information in seconds, company reps say.

The app features point-of-interest advertising targeted by time and location, which lets it mimic wireless real-time interactivity.

The company, based in New York, launched the first version of Vindigo for New York in March, partnering with NYToday.com, the online entertainment guide of The New York Times Digital, the Internet division of The New York Times Company. New versions of Vindigo for the Bay Area, Boston, Chicago and Washington are expected to roll out in June.

Due to be launched in August, **Ewireless** helps radio and outdoor advertisers interact directly with mobile consumers, regardless of which carrier they use.

The company's direct response marketing business relies on users dialing a mnemonic three-digit code—333. "It's fast and easy to remember," say reps for the Chicago-based company. Products can be purchased and information or coupons sent electronically or mailed at no cost to the consumer.

**GeePS.com** began beta testing a location-based, wireless online shopping portal in the New York and San Francisco markets this month. The service brings the convergence of WAP (Wireless Application Protocol, a standardized protocol which does for wireless what HTTP did for PC-based browsing), Palm, Global Positioning Satellite (GPS) and location-based technologies to conventional businesses.

Execs at the Cranbury, N.J.-based start-up say the company will provide an end-to-end solution that enables brick-and-mortar businesses—from large retail chains to small "Mom and Pop" restaurants—to advertise using location-based shopping announcements, deals, sales, coupons, rebates, information, price comparisons and wireless transactions.

Using current handheld wireless devices such as Palm VII, WAP phones and new Internet-enabled cell phones, 'GeePSters' will be able to view the merchants in their vicinity as well as receive special announcements and deals offered by these merchants.—KG



# CULTURE TRENDS

## MTV Around the World

Week of 5/8/00

### MTV U.S.

Artist	Title
1. Hanson	This Time Around
2. Bloodhound Gang	Bad Touch
3. Jennifer Lopez	Feelin' So Good
4. Madonna	American Pie
5. Third Eye Blind	Never Let You Go

### MTV Europe

Artist	Title
1. Blink 182	All the Small Things
2. RHCP	Otherside
3. Eiffel 65	Move Your Body
4. Shania Twain	I Feel Like a Woman
5. Britney Spears	...Make You Happy

### MTV Russia

Artist	Title
1. Devochki	Govorila Mama
2. Zemfira	Iskala
3. Tom Jones	Sex Bomb
4. Tatiana Svetlova	Odinokaja Avezda
5. Limp Bizkit	Break Stuff

### MTV Australia

Artist	Title
1. Mandy Moore	Candy
2. Madonna	American Pie
3. All Saints	Pure Shores
4. N'Sync	Bye Bye Bye
5. Eiffel 65	Move Your Body

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For more information, call Jeanne Sachs, VP Advertising Sales, at (212) 620-5900, ext. 291, in New York; Jason Schneider at (310) 207-0533 in Los Angeles; or Bob Zander at (312) 444-2940 in Chicago.

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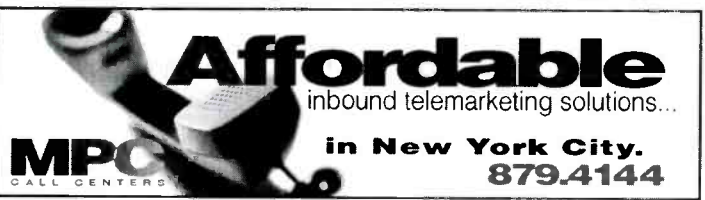
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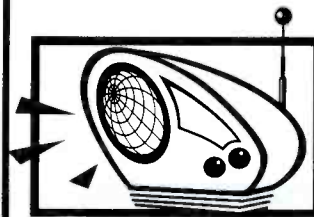
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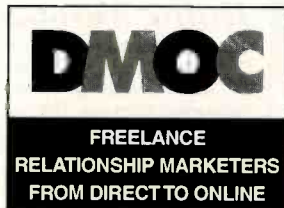
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Adweek Magazines, a division of a leading business information and publishing organization, is looking for a Special Projects Manager in their Marketing Services department. Responsibilities will include coordination of all trade show involvement, sponsorships, and participation in industry events. In addition, position will include responsibility for creation of collateral materials and promotion programs for Editor & Publisher and Marketing Computers (MC) magazines.

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*AdOutlet.com, the leading E-Solution for the Media Marketplace is growing. We are currently looking for two executives to join us in our New York headquarters.*

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AdOutlet.com is seeking a highly motivated media executive who wants to be a change agent for the advertising industry. We need someone who understands our business, who believes there is a more efficient way to transact media, and who can articulate that need. Excellent presentation skills are a must, with a record of accomplishment in print, on the sales or agency side.

Call Phil Mussman at 212-986-3939 ext. 4189  
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### SALES SERVICE EXECUTIVE

This position will interact with all Sr. Executives on the Broadcast, Print, and Internet side. We are seeking a candidate who possesses terrific enthusiasm for the media business. One to two years agency/sales planning experience is a must.

Call Scott McCoy at 212-986-3939 ext. 4186  
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### ART DIRECTOR/DESIGNER

needed to establish and manage efficient and organized Art Department for a fast paced fashion design company. Taste level must be modern, clean and sophisticated. Must be organized, establish production schedules, oversee multiple projects while meeting deadlines. Candidate needs to take a proactive approach to creative and departmental business. Able to work as a team, interact with all departments and design for several different product categories. Experience must include art direction, design, computer skills and working knowledge of pre-press through final print production. Projects will range from the design of direct mail collateral, art directing photo shoots to hangtags and brand identification.

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## HELP WANTED

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Pep Boys is the nation's leading automotive aftermarket retail and service chain with over 650 locations. Our headquarters, in **Philadelphia**, has a full-service advertising department in place to serve all our stores and store support centers. Join the Pep Boys team and make sure your career is running on all cylinders.

### Creative Director

Help shape the Pep Boys brand through corporate communications, marketing, and advertising by directing all internal creative efforts through print media, POP materials, TV, employee communications, and other collateral. Lead the creative staff, ensure that ideas are carried through from conception to completion, and supervise product photography. You must possess a strong portfolio (including retail experience), thorough Macintosh platform design experience, and a BA in graphics design along with 5-10 years of relevant experience. (Code CD)

### Market Analyst

Provide in-depth analysis of sales, customer trends, and competition as well as develop strategic plans to augment business objectives. You must have 5 years experience with Excel, Access, SQL, and Infomark ArcView. 2 years background in advertising is a plus. (Code MA)

### Research Analyst

Develop surveys, meters, and focus groups to define brand awareness and perform tabulation and RFM modeling. You must have 5 years experience with Excel, Access, SQL, and Infomark ArcView. CRM and database marketing background is preferred. (Code RA)

Pep Boys offers competitive compensation and a benefits program which includes medical and dental coverage, matching 401k, tuition reimbursement, employee discounts, on-site cafeteria and fitness center, and free secured parking....all in a business casual work environment! Please forward your resume, specifying compensation history and job code, to: Pep Boys, Human Resources/ADY-BF, 3111 W. Allegheny Ave., Philadelphia, PA 19132. Fax: 215-227-7513. Pep Boys supports a drug-free working environment and is an equal opportunity employer.

**PEP BOYS**  
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## MARKET RESEARCH MANAGER

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Requirements include: 5 years of experience and at least 2 years of international experience; a 4-year college degree, MBA preferred. The position requires the ability to create and manage press releases, story pitches, support materials and oversee a corporate magazine. Competitive salary and benefits. EOE.

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Do you have an exceptional understanding of new media advertising and traffic patterns? Do you possess excellent managerial, analytical, technical and communication skills? Does the thought of working for the fastest growing site on the Web excite you? Then you need to talk to iWon! We're looking for a dynamic leader to oversee all aspects of the trafficking function to ensure the flawless execution, distribution and delivery of on-line advertising and sponsorship campaigns throughout the iWon website. Your ability to develop and enhance trafficking and performance monitoring systems, provide motivation and guidance to our staff, and ensure a continuous balance and flow of ad placement in accordance with client contract terms will be critical to your success. Code-DIT

## Traffic Manager

You will be responsible for the day-to-day operation of the Traffic Department and work closely with our advertising and sales staff to ensure the accurate delivery, monitoring and measurement of advertising and sponsorship programs. This will include placing ads into the system, tracking their progression and performance, modifying campaigns to improve overall effectiveness and providing feedback to management and clients. You will require an excellent understanding of the Internet and e-commerce along with solid experience in ad production, trafficking and coordination, preferably within a new media environment. Code-TM

## Traffic Coordinators

You will be responsible for the placement and coordination of on-line advertising and sponsorship campaigns throughout the iWon website. As a key member of the production process you will ensure the smooth flow of work between our Account Executives, Producers and Production staff. Ad trafficking experience coupled with solid computer, Internet, communication and organizational skills are essential. An understanding of e-commerce and new media advertising and trafficking is highly desirable. Code-TC

We offer an excellent compensation and benefits package in a fast-paced, leading-edge environment. For immediate consideration, please e-mail your resume, which must include Job Code and Box#0025 in subject line, to jobs@rlradv.com or mail/fax to RLR Confidential Reply Service Box 0025, 445 Broadhollow Rd, Suite 120, Melville, NY 11747, Fax: 631-414-4RLR. Equal Opportunity Employer M/F/D/V



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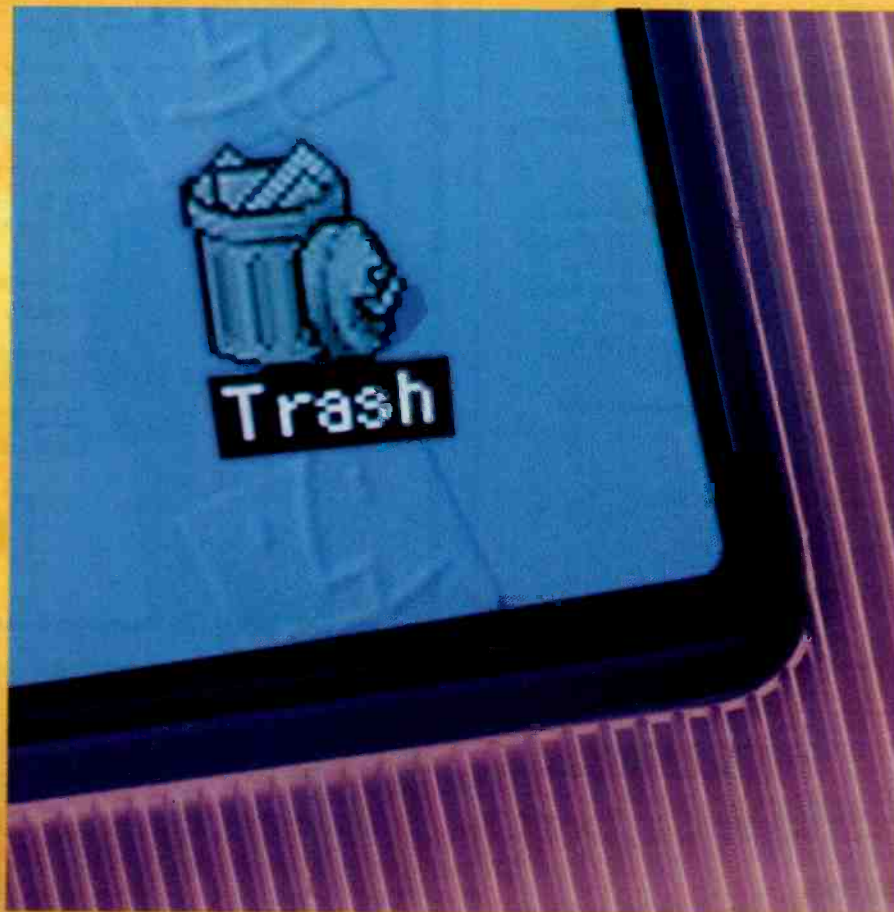
Please send resume to:

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Responsibilities include pricing/managing web inventory and creating budgets for ABC National Television Sales, in addition to working with the Director of Multimedia Sales to oversee the design, sales and fulfillment of all multimedia and convergence (on-air/online) packages.

To qualify, you must be a strategic thinker with a minimum of 5 years' media sales, media planning or account management experience. A full understanding of television/web sales and marketing, in addition to exceptional writing and presentation skills, are required. Familiarity with qualitative and quantitative market research is preferred.

For immediate, confidential consideration, please forward resume to:



**ABC, Inc.**  
Employee Relations Dept- JM/IS  
77 West 66th Street  
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ABC is an equal opportunity employer m/f/d/v

## Are you a great salesperson with a knack for marketing?

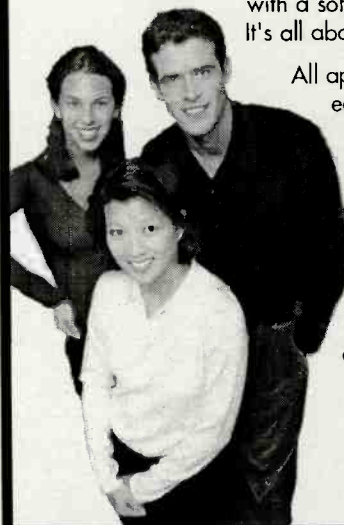
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## Interactive Media

New York City

Zenith Media, the pre-eminent global media services agency, is proud to announce the launch of Zenith Interactive Solutions USA! ZIS is a full-service interactive media group offering creative, media and optimization services. We are seeking the following dynamic and innovative interactive media professionals to join this exciting new team:

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You're an innovative and strategic thinker who loves client contact and isn't afraid to do something new. Responsibilities include: defining and achieving successful interactive advertising objectives, understanding interactive's place within integrated advertising strategies (off and online), working with creative and optimization specialists to maximize performance, etc. Positions require a Bachelor's degree plus 2-3 years strategic planning/buying experience (prefer some offline agency experience); excellent presentation, negotiation and analytical skills; ability to multi-task; knowledge of interactive media research resources, and a passion for interactive media.

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You love people and numbers. You're a team player and can put yourself in the media planners shoes as easily as the designers. Responsibilities include: compiling, analyzing and delivering performance reports; creating strategic campaign recommendations; assisting in building ZIS quantitative/qualitative performance measures. Positions require a Bachelor's degree plus minimum 2 years analytical work in direct marketing, marketing research, list management and/or advertising (prefer interactive agency experience); excellent presentation and analytical skills; strong knowledge of online marketplace/web technologies; proficiency in Excel and database applications.

### CREATIVE DIRECTOR

You're an innovator and a leader with a clear and cutting-edge creative vision. You pride yourself on your strategic abilities and management skills. Responsibilities include: managing an innovative team of designers, copywriters and technology specialists. Position requires BA plus minimum 5 years in an agency and/or DM creative environment (minimum 2 years at interactive agency); an entrepreneurial thinker driven by the Internet; technical proficiency (Flash, Director, Java/JavaScript, Enliven, Shackwave, DHTML, etc.)

We encourage qualified applicants to submit cover letter, resume, urls if applicable and salary requirements (indicating position of interest) to: [staffing@zenithmedia-na.com](mailto:staffing@zenithmedia-na.com) EOE M/F

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

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HELP WANTED

**MEDIA BUYER/  
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Dynamic ad agency seeks talented, energetic media prof'l w/ 2+ yrs. exp. buying print & broadcast media (online a plus). Responsibilities incl., but are not limited to, developing, executing, & analyzing media plans, client presentations & undertaking assorted research projects as nec. Presentation & writing skills a must. Ideal candidate has superior negotiating skills & is highly motivated & detail oriented.

**ACCOUNT  
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We also seek an enthusiastic AE w/ min. 3-5 yrs. agency exp. Must be detail-oriented & accustomed to servicing a variety of clients w/ strategic planning & creative mktg. tactics.

We offer exc. salary, benefits & incredible riverside location in Lambertville, NJ.

For immed. consideration,  
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or e-mail to:

ideas@oxfordcommunications.com

**Junior Traffic Managers**

Wieden+Kennedy/New York is looking for junior traffic managers. Agency trafficking experience required, 1-2 years. Must be personable, energetic and able to work in a hectic, fast-paced environment.

Fax or e-mail resume and salary requirements to:

Marci Villanueva  
917 661 5500  
marciv@wk.com

Wieden+  
Kennedy

**AD SPACE SALES**

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Must possess strong negotiation & communication skills. Need proven ability to autonomously manager high profile accounts and excellent relationships within the media community.

For the above position, send resume to: Attn: JC/SD, Fax: (914) 735-0749

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Responsible for the coordination of departmental reporting and oversee the work flow of dept. assistant. Related degree or supervisory experience necessary.

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Entry level position available for bright, recent graduate. Knowledge of Excel and Word needed. Related degree and/or experience preferred.

For the above positions, send resume to: Attn: Karin Wilcox, Fax: (914) 735-0633.  
Email: kwilcox@activeinternational.com

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

**MEDIA BUYERS(2)  
(SPOT RADIO/TV)**

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

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

Candidates should forward resumes to: ACTIVE INTERNATIONAL, One Blue Hill Plaza, P.O. Box 1705, Pearl River, NY 10965. (See above for ATTN: and Fax#). EOE/Employee Owned/MFDV.

www.activeinternational.com

**MEDIA BUYING SUPERVISOR**

Long Island's preeminent media buying company seeks dynamic, self-motivated, experienced (5+years) media pro. Strong TV and Radio negotiating skills a must, print a plus. Excellent organizational skills, strategic thinker and patient teacher an absolute.

Oversee a four-person department, handle diverse projects, cultivate media relationships. Open to integrating your skills with our unique approach. Lucrative and responsible position within a growing company. A nice place to work with caring employers. Excellent benefits. Join our team!

E-mail Bob@teletime.com or fax 516-931-1320.

teletime-media-inc



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Every assignment has its own unique requirements. Our clients know they can rely on Paladin to find uniquely qualified candidates to get the job done. We're the leading job source for marketing, advertising, communications and creative assignments and careers. We have great short and long-term temporary assignments, as well as full-time opportunities. If you have at least 2 years of experience in our skill areas we'd like to hear from you.

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Marketing & Advertising Staffing Solutions

Offices Nationwide.  
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**WRITER**

Princeton, NJ marketing communications agency needs a versatile writer with the ability and desire to write interesting copy about technical subjects in agricultural (crops and livestock). Not technical manuals, but well written stories based on technical material. Absolute accuracy is critical. Experience is a must. Please send resume and salary requirements to:

A. Trent  
Trent-Jones, Inc.  
194 Nassau Street  
Princeton, NJ 08542  
Fax: 609-430-9021



## HELP WANTED

# IT'S BRANDING TIME IN TEXAS.

And Circle R Group, the in-house advertising agency for RadioShack, needs top hands. We offer a competitive salary/benefit package, generous 401(k) and stock plans and the chance to play a pivotal role in the branding of one of America's biggest retailers. Plus, our location means you'll enjoy real quality of life in the Dallas-Fort Worth Metroplex, where culture is cool, winters are warmer and the state income tax is zero.

**Brand Manager** Requires a relevant degree and 5 - 8 years of agency AE experience. Fortune 500 brand experience is a must (audio/visual electronics preferred). Familiarity with media, direct response and Internet marketing is helpful.

**Associate Brand Manager** Requires a relevant degree, 3 - 5 years of agency AE experience and the ability to track projects, research competition and act as a liaison between creative and merchandising groups.

Rush your resume to  
Don Carroll, Sr. Director of Marketing, Circle R Group  
100 Throckmorton Street, Suite 1100, Fort Worth TX 76102  
e-mail: don.carroll@radioshack.com  
No phone calls please.

RadioShack is an Equal Opportunity/Affirmative Employer.



Circle R Group

## ATTENTION MEDIA PROFESSIONALS!

Our people are really smart and really cool! (At least that's what outsiders tell us). And that's really important. Our clients are well known (Dell, Heineken, Burger King, GMC just to name a few) and that's cool. Our talented people working for our well-known clients have made us one of the top global agencies (we have the awards to prove it!). All we need now are a few more energetic, inspired, strategic media professionals to join our team. That's where you come in:

### MEDIA PLANNERS

Positions available in both General and Direct areas. Minimum two years experience in all mediums will give you the ability to be a strategic voice in this fast-paced, fast-growing media role.

### ASSISTANT MEDIA DIRECTORS

Minimum 4 years experience needed for this leadership role. Proven experience in all facets of media planning and clients relations combined with the ability to effectively manage teams in a clear and challenging way is a must.

*So if you fit the description and want to work in a really cool place,  
forward your resume to:*

**Theresa N. Whittle, Manager of Media Resources**  
**Lowe Lintas & Partners**  
One Dag Hammarskjold Plaza, New York, NY 10017  
Theresa.whittle@lowelintas.com

## MAGAZINE CONSULTING

Leading, highly regarded, mid-town magazine consulting firm seeks bright, sophisticated, numbers oriented consulting associate to work on a variety of advertising sales, research and marketing projects. Minimum of 2-3 years related ad agency or magazine experience required. Must enjoy data analysis and be well versed in Excel and other computer programs. Excellent written and verbal communications skills also required. Ability to interface with client publishing executives is important. Small, 3-person office with diverse magazine and internet client base. Competitive compensation package including annual bonus.

**Fax letter, resume and salary history to (212) 944-2263**

## PROMOTIONS.COM

*Promotions.com, is the leading  
Global Internet Promotions Solutions Company.  
Our business is building relationships!*

### SENIOR LEVEL ACCOUNT DIRECTORS

We have several openings in our New York City office for creative, experienced Promotions professionals. Must have a strong Promotions Agency Background w/experience in managing and building multiple accounts. We need strategic thinkers w/ the ability to conceptualize, develop and present top-notch presentations to a broad range of clients.

7+ years Promotions Agency experience necessary, online experience a plus. Must have strong management skills. Excellent written and oral communication skills required.

*Please email your resume to:*  
**careers@promotions.com**

#### Marketing

## FOX SPORTS NET

**FOX Sports Net**, a major producer of sports entertainment products, is currently seeking an experienced professional for the following position:

### RESEARCH ANALYST

Individual will research and assist in the creation of pro sports and major collegiate sales presentations; cover 30 metered markets; produce FSN Event tracking reports; monitor all major competitive programming performance; maintain updated knowledge of pro-sports landscape; assist in the creation of program evaluation and program presentations. Requires a Bachelor's degree; 1-2+ years' experience in research; excellent computer skills and detailed knowledge of the sports industry (current and historical). Rep firm experience and graphics and design ability a plus.

We offer competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history to: **Fox Channels Group, Human Resources Dept., Code: DS/RA, 1440 S. Sepulveda Blvd., Ste. 353, Los Angeles, CA 90025; fax to: (310) 444-8490. NO PHONE CALLS, PLEASE.** We are an Equal Opportunity Employer.



## ATTENTION ACCOUNT SUPERVISORS

Would you like to join the team that has been producing award winning campaigns for Chevrolet for over 75 years? Campbell-Ewald, one of the country's fastest growing advertising and marketing communications companies, has an immediate need for two Account Supervisors to work in our regional field offices in **Los Angeles** and **White Plains, NY**, supporting our Chevrolet regional marketing group. We are looking for experienced account management professionals with 5-10 years of agency background. Ideal candidates will have regional automotive experience, solid communication and client presentation skills, and a self-motivated attitude. Computer proficiency in MS Word, and PowerPoint is a must. If you're looking for an excellent opportunity to be a part of a growing team, please send your resume with salary requirements to our Detroit headquarters:

**Campbell-Ewald**  
Attn: Barb Rozman/AS  
30400 Van Dyke, Warren, MI 48093  
Fax: (810) 558-5891  
brozman@cecom.com

**HELP WANTED**

Pure fun.  
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 Pure California.

**Sound like you?**

If so, this neighborhood department store with a West-Coast attitude may be just the place for you. We're looking for print creatives who are fun, energetic and can develop ideas at lightning speed to maximize our unique brand character.

Be prepared to discuss your exceptionally creative portfolio.

**Graphic Designer**

Bachelor's degree. Strong design skills. Interest in retail fashion advertising.

**Senior Graphic Designer**

3-5 yrs. experience in advertising, design, art direction and company branding.

**Managing Art Director**

3-5 yrs. experience (1 mgmt.) in retail advertising design, art direction and photo direction.

**Senior Copywriter**

3-5 yrs. experience in retail advertising copywriting for all print media.

**Send resume with cover letter to:**

Mervyn's California Human Resources, MS 4105  
 22301 Foothill Blvd. Hayward, CA 94541-2771  
 Fax to: 510-727-5760  
 mervyns.com



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**EAST COAST SALES MANAGER POSITION**

iNTELESource, partnered with AT&T, Excalibur Technologies and The Source, has developed a powerful digital asset management solution for the advertising industry. We are seeking a dynamic sales manager to market the iNTELESource product to advertising agencies and their clients with the position to be based in N.Y.

**Qualifications must include:**

- Extensive understanding of the advertising agency infrastructure.
- Ability and understanding of selling at the agency and client levels
- Sufficient Technical knowledge to interface with IT personnel
- Ability to travel to major cities in the eastern region

**Please send resume to:**

Mike Delgado  
 V/P New Business Development  
 iNTELESource  
 5501 excelsior boulevard  
 minneapolis, mn 55416  
 fax: 612.915.1198  
 email: mdelgado@intesource.org

**Are you at a Turning Point?**

Expanding NJ integrated marketing firm seeks motivated, experienced professional for national public relations branding assignments for new clients. Proven media placement ability and contacts. High Tech and Telecommunications experience a plus. Minimum 2-4 years agency or corporate PR experience REQUIRED. Great working environment, competitive salary and benefits package. Send resume with salary history (a must) and references to: DKB and Partners, 67 East Park Place, 7th Floor, Morristown, NJ 07960, attn: Human Resources hr@dkbnet.com or FAX 973-829-6566. NO PHONE CALLS! EOE



**CREATIVE SERVICES PROJECT COORDINATOR**

iN DEMAND, the leader in pay-per-view, has an opening for a Creative Services Project Coordinator in our New York office, reporting to the Director of Creative Services. Responsibilities include: organizing monthly marketing strategy meetings; gathering information for production of monthly materials; managing outside vendors and developing project schedules and weekly status reports. Must have a Bachelor's degree and prior experience in Creative Services. Travel required. Proficiency with Microsoft Word and Excel, knowledge of Mac graphic file formats and programs a plus. Excellent written, verbal, and organizational skills required.

Please forward resume and salary requirements to:

**iN DEMAND**  
 345 Hudson Street, 17th Floor, New York, NY 10014  
 or e-mail to resume@indemand.com or fax to 646-486-0852  
 Attn: Human Resources

**Account Supervisor**

**GWP Inc., An Integrated Marketing Agency Seeks  
 A Seasoned Account Supervisor**

If you are an experienced Account Supervisor with at least 5 years of consumer promotion marketing agency experience, and are looking to make contributions that are both recognized and rewarded, we should meet. Candidates must have a proven track record demonstrating strong leadership and strategic skills. Packaged goods experience a must. OTC Drug experience is a plus. Client-side consumer promotion experience will also be considered.

Please send your resume with salary history attention J. Waller  
 GWP Inc. • 1031 US Hwy 22, Suite 303 • Bridgewater, NJ 08807-2900  
 Fax: 908 707 0117 • e-mail: jwaller@gwpinc.com



**HELP WANTED**



**They may soon be gone forever.**

Great advertising ideas, most of which look nothing like the Tasmanian Bush Baby above, are being killed daily at the hands of well-intentioned but misguided marketers. Please help us stop this tragedy. We're a small, high-energy, Interpublic-owned shop in Westport, CT looking for a couple of stout-hearted account people who:

- know how to defend good creative
  - have a strong agency background with proven client retention skills
  - think strategically with a solid understanding of branding
- We'd like to hear from **Account Supervisors** with 5-7 years experience and **Account Executives** with 3-5 years. Please send resumes to:

**M. Olson**  
**PO BOX 5032**  
**Westport, CT 06880**  
**or FAX: 203-226-4825**  
**or E-MAIL:**  
**molson\_06880@yahoo.com**

**ADVERTISING SALES/SPORTS MARKETING**

Do you love sports? Do you have what it takes to deal with this country's largest television advertisers? A New York City based sports marketing company with business in the NBA, MLB, NCAA and NHL is expanding and looking for talent. Seeking energetic, aggressive self-starter with an ability to develop and maintain new business.

**Please e-mail your resume and salary requirements to:**  
**SPORTSMKTNG@AOL.COM**

**Career Opportunities**

**www.adagencyjobs.com**

The Vinyard Herrman Group  
 Executive Recruiters

**Graphic Designer**

wanted by Multi Cultural Advertising Firm in New York, NY. Must have Bach Degree in Fine Arts & 1 yr exp. Respond to: Vivian Lau, V.P., Admerasia, Inc., 14 E 33rd St, New York, NY 10016.

**MEDIA DIRECTOR SPOT BUYER  
 BROADCAST BUYER  
 SUPERVISOR MEDIA SALES  
 ASSOCIATE MEDIA DIRECTOR  
 MEDIA PLANNER INTERACTIVE  
 MEDIA PLANNER  
 SUPERVISOR MEDIA SALES  
 PLANNER  
 DIRECTOR MEDIA BUYER  
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 fax: 312-467-4664 email: patricia@sklarsearch.com  
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**PUBLISHING**

**CIRCULATION MGR**

Exp'd well-rounded Circulation Mgr needed for paid business magazines. Must have strong hands-on exp in budgeting, fulfillment, promotion & ABC audits. The right candidate must be a good communicator, well-organized, goal-oriented & possess exc computer skills including Excel. Please send resume w/salary reqs in confidence to: Dept. AH, BPI Communications, 1515 Broadway, NY, NY 10036 or fax 212-536-5283 EOE

**GENERAL MANAGER**

Leading sports marketing company seeks qualified applicant for GM of MAAC Properties to sell, implement sponsorships, manage budgets and television contracts. Minimum of 3-5 years of experience & knowledge of TV production/clearance issues. Submit resume/cover/references to:  
**Host Communications**  
 301 Rte 17 North, Ste 600  
 Rutherford, NJ 07070  
**Fax: 201-842-8888**

**AD SPACE SALES**

**ADWEEK Magazines** seeks a dynamic, eager and hard working self starter for a junior-level position in our advertising department. 1-3 years sales experience preferred, media or client experience helpful. Salary & commission + benefits. Fax resume & salary history to: **Gina Mele (212) 536-5353**

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

**MEDIA PLANNER/BUYER**

The Domain Group's Seattle office is looking for an experienced **MEDIA PLANNER.**

You're a highly organized, strategic thinker with at least 3 to 5 years experience planning and buying.

You know direct mail.

Radio is a plus. Most of all, you want to help clients do things that really matter.

*Send us your résumé.*

**THE DOMAIN GROUP**

DEPARTMENT FOR HIRING GREAT PEOPLE  
 720 Olive Way, Suite 1700  
 Seattle, WA 98101

E-mail: [greatjobs@thedomaingroup.com](mailto:greatjobs@thedomaingroup.com)  
 Fax: 206-621-0139

**NO CALLS PLEASE.**

[www.thedomaingroup.com/jobs](http://www.thedomaingroup.com/jobs)

**ACCOUNT EXECUTIVE**

Lifestyle Marketing Group, a division of Cox Enterprises and one of the leading companies in the areas of **SPORTS & ENTERTAINMENT** marketing, promotions, events and sponsorship consulting is seeking a bright, organized, detail oriented individual with extremely strong computer, verbal and writing skills. The ideal candidate must have 2-4 years of marketing experience (Agency or Client related position) and should enjoy working in a fast-paced environment. Excellent opportunity for growth in a dynamic company.

*Please FAX resume, cover letter and salary requirements to:*

**David Minasian**  
**Fax: 212-685-0757**

**GENERAL/DIRECT/INTERACTIVE**

Vintage Resources is now one of the leaders in placing Adv profls in the NY area. We focus on your indiv talents. We reward your efforts w/ the best career optyps & negotiate the best compensation pkges.

V.P. Management Supv .....to \$225K  
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 Traffic-Production .....to \$75K  
 Database Marketers .....to \$100K  
 Interactive-All Levels .....to \$200K  
 Fax resume 212-490-9277 or email  
[vintageresources@mindspring.com](mailto:vintageresources@mindspring.com)



**Account Supervisor**

Leader. Thinker. Teen-savvy. Net-savvy. Savvy-savvy. Truly dynamic. If you're not sure what you're doing, don't even think about applying!

**Print Producer**

Heavy hitter. Brilliant juggler. Print wiz. Web wiz. Nothing fazes you. Confident dealing with people described above and below!

**Personal Assistant**

Passionate. Fun-loving. Devoted. Incredibly organized. Ingenious. Never panic under pressure. Happy and smiling at all times.

*If any of these positions excite you, fax (212-675-0340) or E-mail resumes to Mad Dogs & Englishmen c/o Cheryl (cheryl.garber@maddogadv.com). No phone calls. All inquiries treated with the utmost confidentiality. Must like dogs.*

**MARKETING MANAGER**

Financial trade magazine seeks dynamic, experienced marketing manager to develop, execute and implement marketing and sales strategies. Produce conference and awards program. Responsible for trade shows, special events, in-house advertising and increasing awareness in marketplace.

**Please contact Maile Hullhan via Email at**  
**mhullhan@wicksbusinessinfo.com**  
**or Fax (978) 443-7132**

**SALES & MARKETING EXECUTIVE**

position immediately available in a **pre-IP0, hi-tech/media company in Silicon Alley, NYC.** Competitive compensation includes salary, commission, **STOCK options**, 401K, medical & dental plans. Excellent opportunity for proven, aggressive, experienced individuals only.

**Email: [wkc@3dmedia.com](mailto:wkc@3dmedia.com)**  
**FAX: (212) 727-9530**

**DBI MEDIA**

is proud to announce our new **Media Accounts Manager**  
**Jessica Everhart**  
**DBI MEDIA EXECUTIVE SEARCH**  
**(212) 338-0808**

**HELP WANTED**

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**ROZ GOLDFARB ASSOCIATES**

**MEDIA PLANNER**

New York office of national & regional agency seeks professional self-starter with 2+ yrs agency and/or retail experience, including spot broadcast TV and newspaper. Presentation and Mac skills a must. Competitive salary, excellent benefit package and work environment. Growth potential.

Fax resume to 212-804-1485. No calls, please.

**Zimmerman & Partners Advertising, Inc.**  
An Omnicom Agency

**MEDIA PLANNER**

Washington/Reston VA office of national & regional agency seeks professional self-starter with 2+ yrs agency and/or retail experience, including spot broadcast TV and newspaper. Presentation and Mac skills a must. Competitive salary, excellent benefit package and work environment. Growth potential.

Fax resume to 703-904-0612. No calls, please.

**Zimmerman & Partners Advertising, Inc.**  
An Omnicom Agency

**PUBLICIS & HAL RINEY  
AEs and AEs Wanted!**

We are looking for several experienced Account Executives and Assistant Account Executives to work on some major accounts. Ad Agency experience required. Please send resume to:

Attn: Mary Kelly/Publicis & Hal Riney  
2001 The Embarcadero, San Francisco, CA 94133  
Or Fax: 415-293-2628 or e-mail to: steln\_kristen@hrp.com

**COPYWRITER, COPYWRITER!!**

Creative NYC ad agency with diverse client list needs two copywriters; one senior, one junior. If you can deliver hot headlines, breakthrough broadcast, name new products, and write great text, we want to talk with you. We offer a creative environment, competitive salary, and excellent benefits.

Please send your resume by e-mail to: mel@ciociola.com or by fax (212) 505-7551

**ADVERTISING SALES  
NEW YORK**

The James G. Elliott Company, a leading national media/marketing/sales firm seeks an experienced magazine advertising salesperson in our New York office. Min. 3 to 5 years experience, college degree, personal & industry integrity. Experience in Consumer Goods and Services preferred. Team player with good follow through and communication skills. Computer/internet literacy, oral presentation skills required. Base + commission, solid benefits. Fax resume:

Attn: Jonathan Stone  
(212) 588-9201  
Or e-mail  
j.stone@jameselliott.com

**TRAFFIC COORDINATOR**

Detail oriented traffic coordinator needed for a growing agency. Ideal candidate should have 3-4 years experience at a small to midsize ad agency. Must be a team player, have good communication skills, be able to estimate, schedule and monitor workflow in a fast-paced environment. Fax resume and salary requirements to 212-274-9598 att: Director of Print Service or e-mail to lfattorusso@ssk.com.

**ADVERTISING**

Media Account Supervisors,  
AE, AAE

Planners all Levels,  
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For NY Ad Agencies Great Positions

Phone: 212-376-6010

Fax Resume: 212-848-9416

Email to: Lhamer21@aol.com

X\*CEL CONSULTING, INC.

**Account Supervisor**

Small, *creatively-driven* advertising, design and direct marketing agency seeks experienced Acct. Sup. with **ENTHUSIASM** for new business development. Great opportunity for *entrepreneurial type* willing to work on diverse accounts in a *fun* environment. Minimum 5 years account experience. Fax or e-mail resume and salary requirements to: 212.505.3300 or alison@jsot.com.

**DBI MEDIA**

is proud to announce our new  
Media Accounts Manager  
**Jessica Everhart**  
DBI MEDIA EXECUTIVE SEARCH  
(212) 338-0808

**FORUM  
CONSULTING SERVICES**

*Providing our agency and corporate clients with interim executives and professionals covering all disciplines, in the areas of:*

- Advertising
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- Direct Marketing
- Interactive
- Market Research
- Marketing
- Media
- Project Management
- Promotion

Contract/freelance jobs include short term & on-going assignments. Opportunities exist with traditional, interactive, direct response and sales promotion agencies; media services and Fortune 500 companies, in the consumer marketing, dot coms, financial, healthcare, pharmaceutical and technology fields.

Contact: JASMINE THOMPSON  
for detailed information.

e-mail: jthompson@forumper.com  
website: www.forumpersonnel.com

**FORUM**

342 Madison Ave., NYC 10017, STE 509  
212-687-4050 or Fax 212-661-2789

**AD SALES  
ASSISTANT**

**Temp Assignment**

Advertising industry trade magazine seeks organized, detail oriented, PC proficient assistant. Great interpersonal skills and ability to juggle many tasks a must. General administrative support for 2-3 salespeople. College education. Knowledge of Word, Excel and ACT! a plus. This is a temp assignment from May through Sept that might turn into a permanent position.

Forward letter/resume/  
salary history to

**ADWEEK MAGAZINES**

1515 Broadway, 12th fl.

NY NY 10036

Attn: Linda

FAX: (212) 536-5353

E-mail: ldadamo@adweek.com

**THE BEST**

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Media Director .....	\$150k
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ON THE MARKS an agency  
Fax: (212) 986-7708  
E-Mail: abby@otmaa.com

**NATIONAL MEDIA  
BUYING SERVICE**

Looking for experienced sales person who can get business. Must have agency & client experience. Excellent opportunity!

Cover Letter & Fax to  
PK @ 516-889-8511  
or email to: driego@optonline.net

*For Classified Advertising Rates*

Call M. Morris at 212-536-6493  
or 1-800-7-ADWEEK



## HELP WANTED



### Join the Leader in Personal Television!

TiVo is the most advanced and easy-to-use Personal TV Service available. It's a way for TV viewers to have total control over what they watch, and when they want to watch it. We are currently seeking marketing professionals for the following positions:

#### MANAGER, STRATEGIC PARTNER MARKETING

This individual manages the relationship between TiVo and our strategic marketing partners. Responsibilities include the creation and implementation of TiVo's strategies for maximizing 3rd party joint marketing activities, leveraging partner activities to increase TiVo's presence in the marketplace and consistency of TiVo messaging across partner materials. Must be strategic, analytical, have excellent communication skills and be comfortable interacting with senior level management. BA and a minimum of 5 years broad marketing experience required.

#### Other Positions Available:

Director of Online Marketing  
Product Marketing Manager  
Promotions Coordinator  
Web Site Editor  
Retail Sales Trainer

TiVo offers an exciting, entertainment-oriented environment in brand new facilities. Please see our web site at [www.tivo.com](http://www.tivo.com) for more information on these and other positions. Send your resume, indicating position of interest, to:

[employment@tivo.com](mailto:employment@tivo.com) Or fax to 408-519-5330.  
TiVo Inc. is an equal opportunity employer.

### EDITORIAL WRITER

Worldwide direct marketing agency seeks writer with 3-5 years experience. Must be creative, versatile, able to handle multiple jobs at once. Experience with technology and/or business writing a must. Salary \$52K  
Fax resume to Attn: Editorial Writer  
212-941-3762

### 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.

### Account Executive: New York

Market Place Media, media experts reaching specialized markets, seeks AE with ability to target market, cold call, and grow new business. Salary, commission, bonus opt'y., w/solid benefits. Agency, new media sales exp. a plus. Visit us @ [www.marketmedia.com](http://www.marketmedia.com) and fax resumes to 805-968-5540.

### GO TO HAVEN BEFORE YOU DIE

Escape the big city rat race... Here is a dream situation for an experienced Account Supervisor with 8-10 yrs experience to become the lead account person and equity partner in a quality \$4 million agency in a small town on the shores of Lake Michigan. Send resumes to 858.755.8944 or e-mail [agness@searchpartners.net](mailto:agness@searchpartners.net).

**USE ADWEEK MAGAZINES  
TO GET NATIONAL EXPOSURE.**

### PR ACCOUNT EXECUTIVES

Public relations account professionals are needed to manage our newest account, DEWALT, the leading industrial tool brand. You'll be part of our Lancaster-based team traveling frequently to Towson, MD and occasionally to our Bethlehem headquarters. Should be high energy and have agency and/or client experience in B2B, preferably in the building industry. Must be able to manage multiple projects and work with numerous client contacts. Presentation skills, media relations and excellent writing skills are essential.

SWB is a fast growing, \$40 million, 4As advertising agency. We offer excellent salaries and benefits, including profit sharing and 401(k) plans. Send resume and salary history to:

#### SWB

Manager, Office Services  
P.O. Box 25187  
Lehigh Valley, PA 18002-5187  
Or e-mail [darrue@swb.com](mailto:darrue@swb.com)  
[www.swb.com](http://www.swb.com)

We appreciate your interest in SWB and will contact only those applicants who meet our requirements.

### eyescream Business Development Director

Experience in traditional advertising, online advertising, internet marketing would be swell . . . strong business development a MUST. Multimillion dollar deal development pedigree, strong phone, proposal writing and presentation skills. Strategic thinking while detail oriented on finer points. Quick, flexible, multi-tasker who can execute quickly. Strong rolodex. Very quick sales cycle, ability to quickly build rapport and confidence a must. Challenging, fun, fast-paced, atmosphere in a 1999 ADweek Top 100 Interactive Advertising Agency. Offices in Portland, San Francisco . . . soon to be NY and London. Excellent compensation package includes salary, commission, bonus, benefits, perks. Fax resume 503/614-0433 email [resume\\_bizdev@eyescream.com](mailto:resume_bizdev@eyescream.com)

### Senior Marketing Executive

Pre-IPO, entertainment-related Internet co. seeks SVP of Marketing for NYC office. Must have significant experience in advertising, brand advertising, PR/promotions, media, viral marketing, affiliates mgmt., & business analysis, along with sales and Internet ad sales experience. Passion for the entertainment industry a plus. We offer stock options, benefits, 401(k), competitive salary. Resume to [jobs@iam.com](mailto:jobs@iam.com), or fax to (310) 315-6486

### MEDIA PLANNERS ACCOUNT MANAGEMENT

Korey Kay is growing again!! We are hiring media planners and account management staff at all levels. Please fax cover letter, resume and salary requirement to:

Cindy Harwin at 212-620-7149

Reach your ad community in  
**ADWEEK CLASSIFIED**

### ADWEEK ONLINE:

#### FINDING THE RIGHT EMPLOYER JUST GOT A WHOLE LOT FASTER

ADWEEK MAGAZINES Classified Online at [adweek.com](http://adweek.com), the most comprehensive and most up-to-date source of advertising, marketing and media positions, has several new features that will help you streamline and target your search:

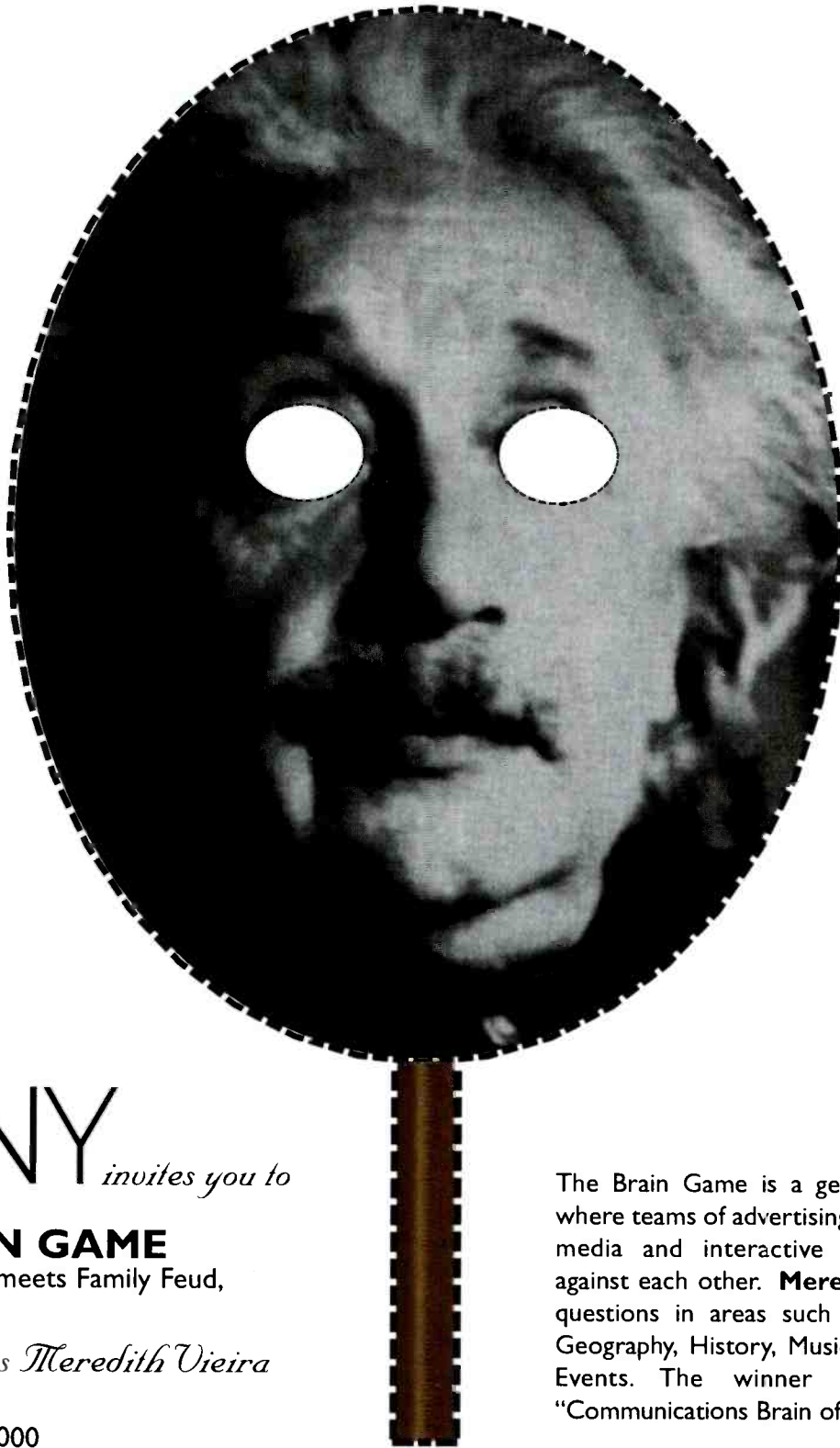
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# CULTURE TRENDS

## MTV's BUZZWORTHY

Buzzworthy songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos designated as Buzzworthy, the vast majority have been certified gold or platinum.

*Week of 5/8/00*

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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## The Hollywood Reporter's Box Office

For weekend ending May 8, 2000

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sales</i>
1	New	Gladiator	34,819,017	3	34,819,017
2	1	U-571	7,765,375	17	49,591,290
3	2	Flintstones in Viva Rock Vegas	6,635,925	10	18,644,030
4	3	Frequency	6,513,499	10	17,854,723
5	4	Where the Heart Is	5,113,106	10	15,735,675
6	5	Love and Basketball	3,135,694	17	19,590,129
7	7	Keeping the Faith	2,780,907	24	29,472,126
8	6	Rules of Engagement	2,445,265	31	54,075,079
9	New	I Dreamed of Africa	2,411,445	3	2,411,445
10	8	28 Days	2,354,619	24	32,037,145
11	9	Erin Brockovich	2,184,770	52	116,032,450
12	10	Final Destination	1,630,639	52	48,155,817
13	11	Return to Me	1,510,815	31	27,311,014
14	13	The Road to El Dorado	907,993	38	47,774,961
15	15	High Fidelity	749,686	38	23,283,093
16	16	The Skulls	686,510	38	33,572,585
17	New	Michael Jordan to the Max	578,141	3	578,141
18	18	Romeo Must Die	447,176	47	54,377,465
19	14	American Psycho	442,960	24	13,216,040
20	19	American Beauty	429,026	236	128,840,091
21	28	The Virgin Suicides	349,998	17	919,429
22	New	Up at the Villa	339,819	3	339,819
23	17	Gossip	218,758	17	4,725,602
24	23	East is East	217,882	24	946,609
25	78	Pitch Black	187,607	80	38,690,176
26	26	Mysteries of Egypt	177,045	706	32,899,568
27	24	Toy Story 2	162,970	171	244,579,370
28	37	East-West	154,061	31	637,243
29	20	Scream 3	152,987	94	88,020,493
30	39	T-Rex: Back to the Cretaceous	127,850	563	28,929,516
31	44	Galapagos	126,954	199	3,220,587
32	New	Luminarians	122,158	3	122,158
33	50	The Ninth Gate	101,262	59	18,531,411
34	22	Ready to Rumble	97,990	31	12,128,634
35	41	The Last September	95,048	17	248,916

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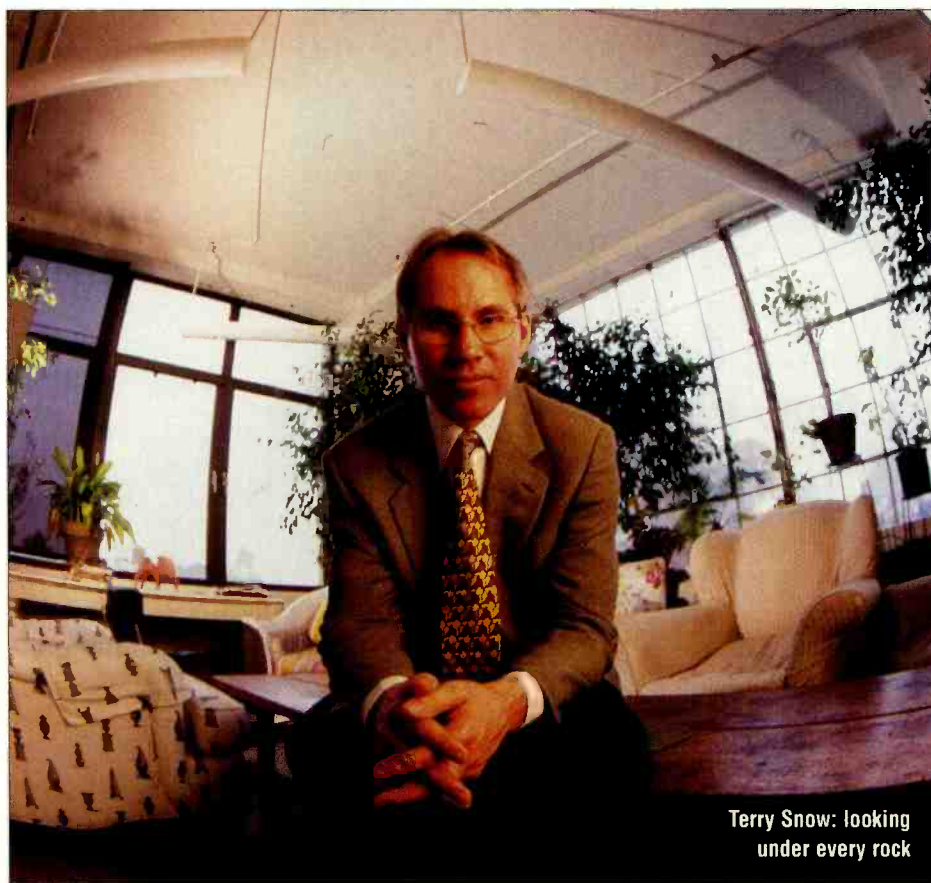


# Magazines

BY LISA GRANATSTEIN

## Another World

*Publisher attacks new niches with 'Saveur' and 'Garden Design'*



Terry Snow: looking under every rock

**U**pon accepting *Saveur's* National Magazine Award for General Excellence earlier this month, editor in chief Dorothy Kalins stepped up to the podium and expressed her gratitude to Terry Snow. "Thank you," she said to the soft-spoken CEO of Orlando, Fla.-based World Publications, "for giving us back our future."

For anyone familiar with the magazine's recent history, the acknowledgment made perfect sense. After all, it was Snow, publisher of 11 water-sports and travel books, who in January acquired both *Saveur* and

*Garden Design*—along with *Friends*, a custom-published title—for about \$15 million from Meigher Communications, rescuing the magazines from the brink.

"Terry Snow is looking under every

rock and at every process and at every way we do business," says Kalins, who also oversees *Garden Design*. "What he's doing is giving us the resources we need to do everything better."

Snow has reorganized the company, merging Meigher's back-office operations (including circulation, which until recently was run by Miami-based Pro Circ) with World Publications', and laid off about a dozen staffers. "The magazines were performing brilliantly on the edit side," Snow says. "But prior to us coming in, I don't think the execution was so good in other areas. There's fundamental things that need investment, and there's a certain sales and marketing force you need."

Last month, Snow made key hires at *Garden Design*, luring *Vogue* arts editor Michael Boodro as editor, a position that had been vacant since Douglas Brenner left to join *Martha Stewart Living* last year. Anne Holton, formerly publisher of Hearst Magazines' *Country Living Gardener*, signed on as publisher, succeeding Mark Drucker, who left the company.

The tangible effects of Snow's efforts will start showing soon. Beginning with *Garden Design's* June/July and *Saveur's* July/August issues, both books will upgrade their paper stock. Last year, paper grade was reduced as a cost-cutting measure.

"People here are now feeling that the question marks are removed," says Kalins, referring to the yearlong wait for a buyer. "To try to put out something in an atmosphere of anxiety is just awful."

Snow clearly savors the challenge of taking both books to another level. *Saveur's* paid circ in last year's second half grew 17.6 percent, to 389,631, over the prior year, according to the Audit Bureau of Circulations, and *Garden Design* increased by 14.5 percent, to 430,717. Both magazines took a hit on the newsstand, with *Saveur* falling 4.4 percent and *GD* down 15.9 percent. Along with the usual problems of crowded news-

stands, the two magazines also have to contend with higher-than-average cover prices: \$5 for *Garden Design* and \$6 for *Savueur*.

But Snow doesn't plan to lower single-copy prices. "There is a certain premium to these magazines," Snow says. "There's plenty of upside on the newsstand just by being a little smarter in how we merchandise and market the product."

Snow intends to raise *Garden Design's* rate base to 450,000 from 425,000 next January. He's also considering adding a ninth issue of *Savueur* as early as next year. Both *GD* and *Savueur* will launch their first Web sites by the end of summer. Through event marketing, brand extensions and a more efficient circulation strategy, Snow believes he can double the titles' current \$24 million in revenue within the next three years, making both solidly profitable. Although *Savueur* is in the black, *Garden Design* has been a money-losing drag on overall earnings.

The two titles need to get back on media buyers' radar screens. Through May, year-to-date ad pages fell 3 percent for *Garden*

*Design* (to 177) and 23 percent for *Savueur* (to 181), according to the *Mediaweek Magazine Monitor*. Snow still must prove that he can translate his success in marketing titles such as the 100,000-circulation *Water-Ski* to the challenge of publishing two upscale, artsy books.

Snow says he can foresee cross-selling with his travel books. Next month, World will open an office in Detroit to represent all its titles. "Financially, they'll be much more secure and will be able to offer a lot more programs," predicts Melissa Pordy, senior vp/director of print services at Zenith Media.

## Worth Unveils New Design

*More emphasis on e-biz stars*

*Worth* will sport a new look starting with the June issue, on newsstands next week.



Featuring the stars of the "wealth revolution"

The redesign, the magazine's first in nearly four years, aims to more adequately reflect *Worth's* increasing emphasis on the so-called new economy.

"You will see us...cover the people behind those companies a whole lot more, simply because they are the current stars of this wealth revolution," says Randall Jones, chief executive of Worth Media. "We think they're incredibly interesting people and therefore have incredibly interesting life lessons and philanthropic lessons."

The transition began in February, when *Worth* moved away from conceptual covers to those featuring such notables as "IPO King" Bill Smith of Renaissance Capital; John Chambers, CEO of Cisco Systems; and Tim Collins, CEO of Ripplewood Holdings. The change came after *Worth's* Deanna Lowe was promoted to design director, succeeding Philip Bratter, who left to become *George's* creative director.

June's issue includes several new sections, including "Next," which has the stars of the new economy "talking about what they see coming down the pike," explains *Worth* editor in chief John Koten. It also will include a department called "Private Lives," which explores "what [these players] do with their money and how they integrate it into their lives."

In recent years, *Worth* has had to contend with the young turks of business books, such as *Business 2.0* and *Red Herring*, nipping at its heels. "The competitive set is expanding to include the new economy, and the pressure that would put on the traditional books is that they now have to compete more broadly," says Ellen Oppenheim, senior vp/media director at Foote, Cone & Belding. "Certainly, *Fortune* had made that move a while ago, and they've done very well."

*Worth* continues to prosper amid the competition, with paid circulation up 2.3 percent, to 534,653, in last year's second half compared to the prior year, according to the Audit Bureau of Circulations. Ad pages through May grew 9.3 percent, to 326, reports the *Mediaweek Magazine Monitor*. ■

# Mediaweek Magazine Monitor

## Weeklies

May 15, 2000

Moms aren't the only ones buying Velveeta these days. At least that's what marketers at leading packaged goods companies, such as Kraft, General Foods and Unilever, are trying to convince consumers, says *Entertainment Weekly* publisher David Morris. "A lot of age-old brands are trying to contemporize their image by running in younger-skewing magazines," says Morris, who notes that *EW's* median age is 32. The Time Inc. title has seen the food category grow by 50 percent this year, with new advertisers such as Minute Rice and Kraft Deli Deluxe cheeses. Ad pages are up 2.97 percent to date over the prior year. —Lori Lefevre



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
Business Week	15-May	174.83	17-May	90.14	93.95%	2,135.41	1,514.13	41.03%
The Economist	6-May	70.00	8-May	73.00	-4.11%	1,123.00	1,145.89	-2.00%
The Industry Standard <sup>DD</sup>	15-May	211.08	17-May	52.33	303.36%	3,012.73	526.18	472.57%
Newsweek	15-May	56.20	17-May	50.70	10.85%	816.40	880.04	-7.23%
People	15-May	97.38	17-May	106.83	-8.85%	1,439.41	1,449.19	-0.67%
Sporting News	15-May	11.41	17-May	21.00	-45.67%	289.26	338.76	-14.61%
Sports Illustrated	15-May	55.00	17-May	55.14	-0.25%	993.43	1,019.74	-2.58%
Time <sup>E</sup>	15-May	55.33	17-May	63.35	-12.66%	1,107.13	958.46	15.51%
US News & World Report	15-May	27.53	17-May	31.53	-12.69%	582.18	707.20	-17.68%
<b>Category Total</b>		<b>758.76</b>		<b>544.02</b>	<b>39.47%</b>	<b>11,498.95</b>	<b>8,539.59</b>	<b>34.65%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	15-May	40.98	17-May	33.98	20.60%	594.80	574.14	3.60%
Entertainment Weekly	12-May	29.12	14-May	40.55	-28.19%	584.86	567.99	2.97%
Golf World	12-May	28.81	14-May	26.76	7.66%	585.25	523.98	11.69%
New York	15-May	34.10	17-May	28.50	19.65%	914.30	873.30	4.69%
New Yorker	17-May	30.49	15-May	37.87	-19.49%	637.97	871.66	-26.81%
Time Out New York	10-May	75.84	12-May	77.10	-1.63%	1,379.97	1,230.25	12.17%
TV Guide	13-May	90.83	15-May	86.51	4.99%	1,362.37	1,378.01	-1.13%
<b>Category Total</b>		<b>330.17</b>		<b>331.27</b>	<b>-0.33%</b>	<b>6,059.52</b>	<b>6,019.33</b>	<b>0.67%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	14-May	7.93	16-May	10.01	-20.75%	240.23	254.93	-5.77%
USA Weekend	14-May	12.84	16-May	11.34	13.23%	223.55	258.60	-13.55%
<b>Category Total</b>		<b>20.77</b>		<b>21.35</b>	<b>-2.70%</b>	<b>463.78</b>	<b>513.53</b>	<b>-9.69%</b>
<b>TOTALS</b>		<b>1,109.71</b>		<b>896.64</b>	<b>23.76%</b>	<b>18,022.25</b>	<b>15,072.45</b>	<b>19.57%</b>

DD=DOUBLE ISSUE LAST YEAR; E=ESTIMATED PAGE COUNTS



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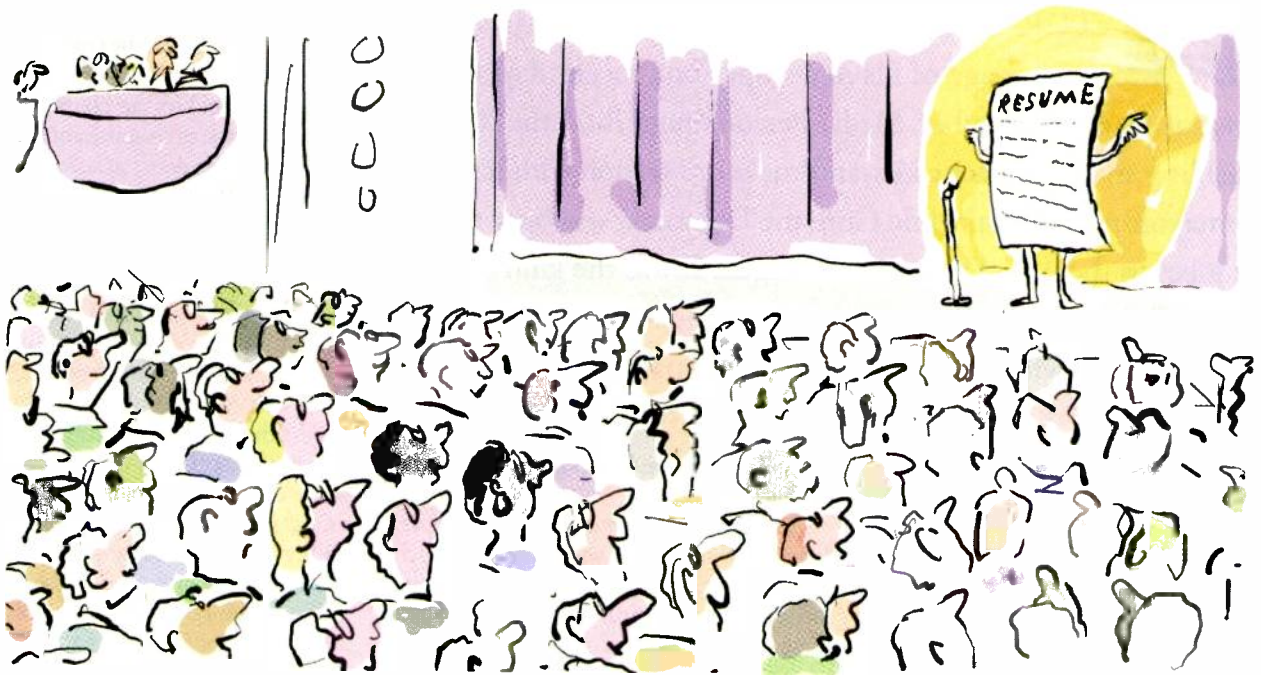
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# Media Person

BY LEWIS GROSSBERGER



## Take My Platform

TURNING TO THE PRESIDENTIAL CAMPAIGN page of his newspaper one recent day, for no good reason he can remember, Media Person found Bush the Republican holding an anticlimactic kiss-and-make-up session with his erstwhile antagonist, McCain, while Gore the Democrat was busy telling Jewish jokes to the Anti-Defamation League. It was the kind of page that seems designed to make you wonder if democratic government is really worth your while. Or reading the newspaper. Or remaining alive. In case you've missed it, the most interesting moment of the

awkward Republican loyalty ritual came after McCain had finished reading his delicately worded statement with about 100 reporters and Bush listening attentively.

The first question from the ever-snarky media: "Senator, why do you have difficulty using the word 'endorsement' in your support for Governor Bush?"

To which McCain replied as follows: "I endorse Governor Bush. I endorse Governor Bush. I endorse Governor Bush. I endorse Governor Bush. I endorse Governor Bush. I endorse Governor Bush. I endorse Governor Bush. I endorse Governor Bush."

Notice that he avoided answering the question.

At this very moment, directly underneath the Republican tango (at least in the layout of Media Person's newspaper) the Democrat was singing softly and carrying a big shtick.

Asserting that Nashville was being swept by a new type of music, the "Jewish country-western song," Gore proceeded to list some of the alleged titles. One was, according to the newspaper of record, CD and digital tape, "I Was One of the Chosen People—Until She Chose Somebody Else." Another was: "Mommas, Don't Let Your Ungrateful Sons Grow Up to Be Cowboys When They Could Very Easily Just Have Taken Over the Family Business That My Own Grandfather Broke His Back to Start and My Father Sweated Over for Years, Which Apparently Doesn't Mean Anything

Now That You're Turning Your Back on Such a Gift."

The audience, according to the paper, "applauded and roared with laughter," which only goes to prove that no one is as desperate for levity as a political audience. Not that these jokes were completely unfunny. They were at least on the level of much Jay Leno material and most of the humor flying across the Internet every day (though not up to the standards of that recent effort out of

### The immediate question is, Can Bush rise to Gore's comedic challenge?

Manila, The Love Bug). But roaring?

To continue carping, it did seem a major journalistic omission that the author of the Jewish jokes went uncredited in the media. There can be little doubt that Gore was not himself the creator. Not that our vice president isn't a hilariously funny human being, but—let's be realistic—he's no pro, and we all know from watching *The West Wing* that whenever President Bartlett says something memorable it was ghosted by Rob Lowe.

With presidential hopefuls now making mandatory campaign stops on the late-night shows, it was perhaps inevitable that the next step would be delivering their own comedy material solo. Who needs a Letterman sitting next to you grabbing the lion's share of laughs? Just a few weeks ago, President

Lame Duck appeared at one of those black-tie media roasts and, not content with mere stand-up, rolled tape on a professionally produced *SNL*-type sketch starring himself. More audience roaring ensued.

As our top leadership moves aggressively into comedy, we can look for a corresponding trend in the electorate—that is, the emergence of a significant bloc of voters who make their decision according to which candidate is funnier. Indeed, we must assume that such is already under way. After all, astute students of politics like Clinton and Gore would hardly risk the emotional disaster that professional comics aptly call "dying" if they didn't have polls showing major benefits accruing from success.

When you come right down to it, maybe the ability to convulse an audience is a better indicator of executive ability than some of the more traditional gauges, such as a candidate's seamy personal life or his ability to cadge money out of millionaires. After all, Lincoln was said to be a funny guy, at least when not morbidly depressed, JFK's witty press conferences got his administration off to a flying start and Ronald Reagan, either the greatest or worst president of all time, depending on your perspective, would go for a mood-lightening quip whenever he was shot. (Though Nixon's famous appearance on *Laugh-In* was historic, he was never, in a technical sense, or any other, funny.)

The immediate question is, Can Bush rise to Gore's comedic challenge? The Democrat's venture into the tricky ethnic-humor arena may well have been a clever ploy to lure his opponent into disaster. Imagine the result if Bush tells a Polish joke to an African American audience or vice versa. His use of a *Weekly World News* "photo" of him meeting a space alien that, he said, showed him "willing to reach across certain demographic lines" was game but lame.

He needs better material. When McCain repeated "I endorse Governor Bush" six times, Bush could only come up with, "By the way, I enthusiastically accept."

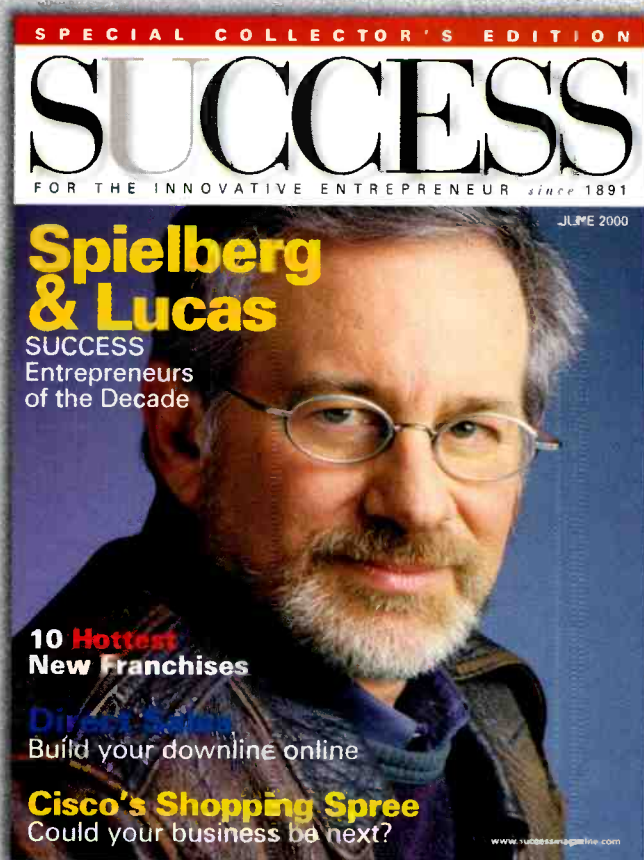
Next time he should try:

"I guess I can release his wife and children now." ■



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