

# MEDIA WEEK

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THE NEWS MAGAZINE OF THE MEDIA

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*New originals slated to help boost ratings*

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# THE UNIVERSE STOPS EXPANDING

Broad-based cable nets are no longer adding viewers page 4



## MARKET INDICATORS

### National TV: Quiet

Demand for third-quarter scatter has been soft; buyers report that networks are offering good deals.

### Net Cable: Slow

Hamperec by lackluster second-quarter ratings, networks are having to scramble a bit to move third-quarter scatter inventory.

### Spot TV: Growing

As expected, July is showing more activity than June, as political and Olympics spending picks up steam. Advertisers are looking well into August, but avails are still plentiful in most markets.

### Radio: Tightening

July and August are pacing well ahead of last year, and top stations in large markets are getting close to sell-out, driven by strength in automotive, beer, soft drinks, movies and telecommunications.

### Magazines: Moving

Publishers say telecommunications advertisers are active spenders in the second half as they introduce new services.

# Sports Mags Shakeout

*The buzzer sounds for 'Sport', 'Women's Sports & Fitness' PAGE 30*



Y&R

CAN YOUR MEDIA DEPARTMENT COME OUT AND PLAY?



## Wenner Cuts *Us Weekly's* Circulation and Ad Rates

Wenner Media's *Us Weekly* is cutting its circulation rate base 20 percent, to 800,000 from 1 million, with the July 3 issue. The title is also reducing its advertising rates by 20 percent.

Wenner, which in March relaunched its entertainment monthly as a weekly, had banked on a \$10.3 million investment in renting out 140,000 checkout racks to drive newsstand sales. But so far, *Us Weekly's* sell-through rate has hovered between 15 percent and the high 20s, depending on the market, said Jann Wenner, chairman of Wenner Media. For most magazines, 35 percent is considered an adequate sell-through level.

"We were hoping for higher than we delivered," said Wenner. "But it's a new magazine that we put out for the first time in zillions of places we've never been before in an effort to cast a net very wide to see where it sells and doesn't... We've learned, and now we're cutting back."

*Us'* shift to weekly frequency has produced a total paid circ of 3.2 million per month, 800,000 copies short of Wenner's stated target. By reducing the rate base, Wenner said he hopes to see the magazine reach a minimum efficiency sell-through level of 25 percent. *Us'* weekly newsstand draw is being trimmed from about 1.8 million to 1.5 million, said Wenner. The number of checkout racks will be slashed by a third, to 20,000. —Lisa Granatstein

## Kager Resigns as Col TriStar Advertising Sales Chief

Chris Kager, executive vp of ad sales for Columbia TriStar Television Distribution, abruptly resigned last week. Kager, whose Col TriStar contract was due to expire soon, was unavailable for comment. Industry sources said Kager will take a job with Rainbow Media Holdings, the cable programming unit controlled by Cablevision and NBC. A Rainbow representative declined to comment.

Media buyers said they were caught off-guard by the suddenness of Kager's decision but were not surprised by it. Some buyers had taken issue with Kager recently regarding Columbia TriStar Advertiser Sales' (continued on page 8)

# For Big Cable, The World's Flat

*2nd-quarter ratings show broadcast erosion has all but stopped*

**THE MARKETPLACE /** By Megan Larson

**T**he cable TV business is not what it used to be. If that sounds a bit like an oft-whined dirge from the broadcast business, it is. The cable business, which itself upended the TV universe in the '80s and '90s, has become—gulp—mature.

In just the past month, Fox Family lost three top executives, and then it entered into some form of discussion with Barry Diller's USA Networks and may have thus inadvertently put itself into play. Diller, in turn, lost his top-rated programming, the WWF, to Viacom's TNN, which many buyers believe is recasting itself from a country music net into a venue for young men. Diller was reported to be trying to convince his French partners at Vivendi to help him make a run at NBC, which conceivably could distract him from USA. The big news came last week, however. The second-quarter ratings were released, and things were not looking good for any of the broad-based networks.

The much-heralded erosion of the broadcast audience has stopped. Several top-ranked networks that have become household names, such as CNN, USA, TNT and ESPN, have slipped in household delivery.

This sea change of sorts has been caused by a variety of factors. Breakout hits on broadcast, such as *Who Wants to Be a Millionaire* and *Survivor*, have certainly stolen viewers from cable, while 24-hour news networks—Fox News Channel's prime-time household ratings were flat for second quarter—are suffering because 2000 has so far been less sensational than 1999. (Dull political candidates and Elián can only go so far.)

Fragmentation, as well, has taken a toll on once indefatigable general-entertainment networks, as smaller niche channels, such as Animal Planet and Food Network, proliferate in the marketplace. The younger



Wrestling pins the video star: MTV VJ Carson Daly (left) hanging with Wyclef Jean and The Rock from WWF—Viacom's latest content acquisition.

nets have also grown in ratings—Court TV rose 100 percent in household ratings during prime time—though much of that growth is attributable to distribution gains.

The question is whether or not these developments, taken together, will bring major change to the established hierarchy in the cable business. And the answer, at least at this juncture, is probably not.

"I don't think in the long run there is a big change occurring," said Mike Goodman, senior analyst for the Yankee Group. "We've got two shows that are drawing large numbers that broadcast hasn't seen in years."

"The average numbers show that erosion has stopped, but in non-*Millionaire* hours, cable ratings are fine," said Kris Magel, vp/national broadcast for OptiMedia. "I don't know how long *Millionaire* is going to last, and I don't know how many shows it's going to take before the public can't stand

watching somebody on an island anymore," said Magel.

Bob Sieber, vp/audience development for Turner Broadcasting, was likewise dismissive of cable's slowing growth. He said that while basic cable nets advanced a scant 2 percent in prime-time household ratings for the second quarter, national numbers for the 18-49 demographic grew 6 percent.

Still, there is little question that competition has increased, and the most vulnerable are the top-ranked, broad-based mature nets such as USA and TBS. These services most closely resemble broadcast networks, and they face a similar challenge: how to serve the whole audience while developing distinctive programming that brings viewers back every day.

"You are seeing a shift in cable from an immaturity, where networks were trying to find out what [identity] they were, to an area where most networks have settled with a brand and are trying to fuel it," said Tim Brooks, vp of research for Lifetime. He cites MTV, Nickelodeon and Comedy Central as networks that have done a good job honing a distinctive personality—focusing not just on a demo but on a specific segment of that group.

"The smaller [cable and broadcast] networks have gone at least part way in the brand direction, and I think the Big Three are going to have to find a way to brand themselves or else they are going to truly be dinosaurs. The same goes for the USAs and the Turners—programming has to revolve around a sensibility and brand that goes beyond entertainment."

TBS recently overhauled its programming schedule to target what executives coined "the regular guy." Gone are nature documentaries and in are testosterone-injected movies. TBS remained flat in household ratings during prime in second quarter with a 1.9.

For its part, USA fell 9 percent, to 2.2 from a 2.4, and industry observers expect the decline to be steeper once the network loses the WWF, which generated an average 6.2 rating last month, the highest series rating on cable.

Discussing the importance of branding USA, president Steven Chao said the network is better off without the WWF because it didn't fit his audience profile. "The pull and the influence of having a

whole lot of young males watching on Monday night is something that we are aware of," said Chao, but he added that while the WWF "gets remarkable ratings, it does not integrate well with the rest of the schedule, which is by definition general entertainment and gender balanced."

Advertisers agree that while USA may be knocked down a few rungs in the rating ladder, USA's commercial appeal won't be tarnished. "Who cares what their rank is—90 percent of the advertisers on their air were not even on the WWF to begin with," said Magel. "USA does a good number in 18-49 with their movies and their original shows. They will give you reach and be efficient."

Chao hopes that USA will hopefully tap into the type of content—"action-oriented, dramatic, scripted and slightly sexy," he said—that the USA viewers have come to expect. *The Huntress* and returning drama *Cover Me* will fill up Wednesday night, pushing a movie to the Monday slot that will be vacated by the WWF. New comedies, *The War Next Door* (formerly titled *Kill! Kill! Kill!*) and *Manhattan, Az.* will occupy Sunday nights.

Meanwhile, Viacom will place four hours on TNN and one on MTV, according to CEO Tom Freston. The MTV hour will be "musical" in nature—apparently, wrestlers sing too. ■



## FX: Looking to Challenge USA, TBS

*Growing net is launching new originals to build on audience gains*

**CABLE TV /** By Megan Larson

**F**X is gunning for the top. After spending many of its early years as a receptacle for recycled broadcast programming from Fox, the cable network is aiming to be the next USA or TBS with an armory of original movies and series.

"We want to be at the same level as all general-entertainment networks," president Peter Liguori said, noting that original, owned product is the only means of strengthening the network's brand. "We can compete."

In the next 12 to 16 months, Liguori hopes to program 10 hours of original shows during the week in the 10-12 p.m. slot. Funds from FX's \$100 million programming budget this year will be allocated to new projects such as *Sight*, a paranormal series bound to prolong entertainment seekers' fascination with the sixth sense, and *The Pit*, a look at the lives of NFL players outside the game. *Deliberate Intent*, FX's first original movie, premieres August 6th, and *Sight*, a two-hour movie on which the series will be based, began production in May. However, the odds of broadband survival remain daunting. "It's fine that FX wants to be a general-entertainment channel, but it's tricky because there are a lot of them out there," said Bob Iglie, president of The Media Edge's broadcast division. "It has to be distinctive, and I don't see that yet."

FX hit upon successful originals in March with the *Baywatch* spoof, *Son of the Beach*, which 770,000 households watched during its premiere week, according to Nielsen Media Research. As for prime-time numbers, FX's second quarter grew 17 percent in household ratings, to a 0.7 from 0.6, while the network's prime-time audience delivery grew 29 percent, to 331,000 homes from 256,000 in 1999. Among its target demo of 18-49-year-olds, delivery increased 52 percent, to 237,000 from 156,000 last year. Industry observers are quick to note FX's growth stems partially from distribution gains—the network has expanded its universe to 50 million homes, up from 35 million homes in August 1998.

Still, despite the cable net's original strategy, many ad buyers speculate FX's ratings growth in the near future will derive from valuable acquired programming such as *Buffy the Vampire Slayer* and *That '70s Show*. Nonetheless, one agency executive, noting the vulnerable position of even the top-ranked nets, said, "Two hits from FX could take down a USA."



*Deliberate Intent*, starring (l.-r.) James McDaniel, Timothy Hutton and Ron Rifkin, is FX's first original movie.

LINE

**Tribune, AOL Strike Content Deal**

Tribune Co. said last week that it plans to sell its 20 percent equity stake in Digital City to America Online, for undisclosed terms. Tribune and AOL have formed a content alliance as part of the deal. Tribune will provide branded local news and sports content in the 14 Digital City markets where it has newspapers, and it will promote Digital City in print and on its TV stations. Digital City also will feature Tribune's BlackVoices.com, an Internet site targeting African Americans. Digital City, which now is in 200 markets, was founded by AOL and Tribune in 1996.

**Atwood Tees Off With T&L Golf**

John Atwood, former editor in chief of Hearst Magazines' *Sports Afield*, was named editor in chief of American Express Publishing's *Travel & Leisure Golf*. He replaces Jim Gaines, who left to work on a book. Prior to joining AmEx, Atwood was vp of content development at Outdoorfever.com. Atwood also has served as executive editor of Wenner Media's *Men's Journal* and editor of *Long Island Monthly*.

**Freedom Buys Arizona Papers**

Thomson Corp. is selling three Arizona dailies to Freedom Communications, publisher of the *Orange County (Calif.) Register*. Freedom will acquire *The Tribune* in suburban Phoenix, the *Daily News-Sun* in Sun City and the *Yuma Daily Sun* for an undisclosed price. The papers have a combined circulation of 130,000. Thomson has only the *Bridgeport Post* in Connecticut and five Canadian papers still on the block.

**Tanzer Leaves as Primedia Shuffles**

Primedia consumer magazines president/CEO David Tanzer, who oversaw titles including *Seventeen* and *New York*, resigned last week after Primedia CEO Tom Rogers consolidated the back-office operations of the company's magazine divisions. Rogers said Tanzer will be replaced. As part of the restructuring effort, 50 staffers received pink slips. The consumer magazines and enthusiast titles, which include *Vegetarian Times* and *National Hog Farmer*, will be run as one unit called the Consumer Magazine & Internet Group. Rogers said he is acting on his promise to cut costs by up to \$30 million. The division will share accounting, paper-buying and circ operations.

**NBC Preempts Pax on Series Debut**

Pax TV's new fall drama series, *Mysterious Ways*, which is scheduled to premiere on Pax Aug. 22 at 8 p.m., will first hit

the air on NBC, on July 24 at 8 p.m. NBC, which owns 32 percent of Pax, will pick up a portion of the production costs for six episodes it plans to air, and NBC's programming department has collaborated with Pax on the creative aspects of the series. Because of its much larger viewership, NBC will be able to charge higher ad rates for its airings of *Mysterious Ways*. As part of the shared deal, NBC affiliates will be given one extra commercial to sell on the series.

**Bon Appétit's Editor Passes Away**

William Garry, editor in chief of Condé Nast's *Bon Appétit*, died of lung cancer last week in Los Angeles. Garry, 56, had been with the monthly title since 1980 and was named editor in 1985. During his career, the editor worked for *Free Enterprise*, *House Beautiful's* Special Publications, CBS Productions and *Epicure*. Prior to entering publishing, Garry was an actor, director and stage manager in New York. He is survived by his wife, Mary Duncan Macnab.

**Study: Drop in Minorities in Radio**

Minorities and women are making gains in TV newsrooms, but minorities are not getting more jobs in radio, according to results of the 2000 Women & Minorities survey conducted by Ball State University for the Radio-Television News Directors Association. In TV news, minorities hold 21 percent of all jobs, up from 19 percent last year. But minorities are faring worse in radio, where they hold 10 percent of all news jobs, down from 11 percent in 1999. Women currently make up 40 percent of the TV news work force and 35 percent of the radio news force, up from 39 and 29 percent, respectively.

**Denver JOA Names Managers**

The owners of the *Denver Post* and *Rocky Mountain News* have picked two veterans of the companies to run their recently merged business operations. Kirk MacDonald, a Hearst Newspapers vp and former general manager at MediaNews Group's *Post*, was named president/CEO of the Denver Newspaper Agency, effective July 17. Jeff Hively, vp/newspaper operations for RMN parent E.W. Scripps, becomes executive vp/chief operating officer in Denver.

**Clarification:** In the June 26 *Mediaweek Magazine Monitor*, ad pages for *Entertainment Weekly's* June 23, 2000, issue were compared to a double issue in 1999.

**INSIDE**



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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.

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## **Business is getting too personal.**

— Steven H. Krein  
Founding Partner and CEO, Promotions.com  
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strategy of leveraging top-tier Columbia programs, including the off-network hit *Seinfeld*, and bundling them with less-desirable ad inventory on DirecTV and the Game Show Network (CTAS sells advertising avails for both).

Kager "had a tough job," said an executive at a rival syndicated ad sales division. "DirecTV will probably be a great platform five years from now. But right now, it's a tough sell."

Sources said Kager also was uncomfortable working under Steve Moskow, who officially took over on July 1 for the departing Barry Thurston as president of CITD, the syndication arm of Sony Pictures Entertainment. —*Daniel Frankel*

## Butler Rises at TN Media, FCB as Drexler Departs

Scot Butler, previously executive vp and media director of FCB Chicago, last week was named president of TN Media, the ad planning and buying arm of True North, as well as worldwide media director of FCB Worldwide. Butler replaces Mike Drexler in the worldwide media director role. Drexler, former chairman of TN Media and currently executive vp for FCB Worldwide, is leaving the agency to pursue a new-media venture.

Also at True North, Lillian Kennedy, media director for Bozell, and Mike Bracken, executive media director of Temerlin McClain, have been named executive vps of TN Media and will "partner" with Butler, while retaining their agency roles. Joel Kushins continues as executive vp and general manager of TN Media and reports to Butler.

Drexler has spent 40 years in the agency media business, including stints at Bozell Worldwide, FCB Worldwide and TN Media. He has been with True North for 14 years. —*John Consoli*

## Emap, G+J, Ziff Seen as Possible Suitors for TMM

As expected, following Tribune Co.'s purchase of Times Mirror Co. in June for \$8 billion, the Chicago-based newspaper publisher and broadcaster last week retained Merrill Lynch & Co. to sell off Times Mirror's magazine division. Times Mirror Magazines, (continued on page 10)

# Gannett Raising Arizona

*'USA Today' publisher grabs Phoenix, Indy metros for \$2 billion*

**NEWSPAPERS** / By Tony Case

**U**SA Today publisher Gannett Co. kept up its buying spree last week, laying out \$2.6 billion for *Arizona Republic* and *Indianapolis Star* publisher Central Newspapers. The megadeal, Gannett's third in a month, makes for the second-biggest newspaper transaction ever, after Tribune Co.'s \$8 billion takeover of Times Mirror last March.

By adding Central, Gannett, the nation's largest newspaper publisher in terms of circulation, extends its already considerable presence in Arizona. It owns Phoenix's dominant TV station, NBC affiliate KPNX-TV, as well as the *Tucson Citizen* and two other NBC stations. *The Indianapolis Star* makes Gannett's fourth daily in Indiana.

The big-bucks deal is the latest in a wave of consolidations in the newspaper business, once defined by local ownership and strong family ties. It is also the third major acquisition by Gannett since June 1, when president/vice chairman Douglas McCorkindale took the additional title of CEO, succeeding retiring John Curley. In June, Gannett spent \$1.13 billion for 21 dailies put up by Thomson Corp. and shelled out \$800 million for Britain's News Communications & Media.

"Gannett is in heavy acquisition mode. They've got the currency, the stock is valued at a high enough price that they can afford to do this, and they're trying to grow as rapidly as they can," said Robert Garrett, president of AdMedia Partners, a media

investment-banking firm in New York.

Wall Street has cheered as Gannett grows, but some wonder whether bigger is better. "It's a perfectly logical strategic purchase," Garrett said of the Central deal. "The question you have to ask yourself is, 'Is bigness for bigness' sake an appropriate long-term strategy?'"

"Gannett's going to be real dominant here; there's no question about that. I'm more concerned about them being a good corporate citizen," said

Sandy Cowen-Miller, president of The Cowen Agency in Phoenix. Cowen-Miller noted the Pulliam family, which has controlled Central for generations, was very involved in the community, "and that could change dramatically with a major, national corporation without close ties." She said she observed a change when Gannett bought the local NBC station.

On the business side, however, the ad exec expects few changes. "The *Republic* is a very sophisticated paper," said Cowen-Miller. "I assume Gannett is smart enough to do the same thing." ■



On a buying spree: Gannett CEO Doug McCorkindale

## Metrix Explores Jupiter

*Web ratings service acquires analyst firm to expand data offerings*

**THE INTERNET** / By Katy Bachman

**I**n the battle for the Internet ratings standard, Media Metrix is banking that its \$343 million stock purchase of Jupiter Communications, which analyzes and forecasts Internet businesses, will give it a leg up over rival Nielsen NetRatings. As Jupiter Media Metrix, the new company will have 1,700 clients (of which 200 are common to both), compared with NetRatings' 400.

Media Metrix CEO Tod Johnson, who will hold the same title in the new company, said the deal provides "cross-selling opportunities, joint product development and international expansion."

Analysts weren't so sure. Stocks of both companies plunged last week, reducing the value of the deal by about \$50 million. "It's an interesting deal, but it's not going to be



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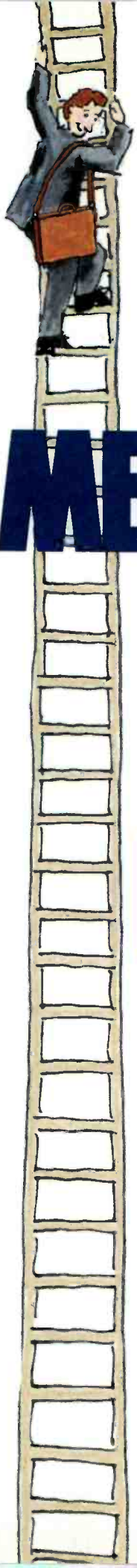
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## MEDIA WIRE

publisher of 20 consumer titles, including *Golf*, *Popular Science*, *Ski* and *Field & Stream*, could fetch as much as \$500 million. Last year, TMM posted a profit of \$19.2 million.

Among the potential suitors for the magazine division are Emap, publisher of *NFL Insider* and *FHM*; Gruner+Jahr USA Publishing; and Ziff Davis Media, publisher of *Yahoo! Internet Life*.

"We are interested in the properties and are in a perfect position to buy them," said James Dunning Jr., chairman/president/CEO of Ziff Davis Media, which is backed by the deep-pocketed investment firm Willis Stein & Co.

Another possibility is a buyout by Times Mirror Magazines' management. TMM president/CEO Jason Klein declined to comment. —LG

### Essence CEO Lewis Eyes Synergies With Time Inc.

Time Inc. and Essence Communications last week formed a joint venture designed to help both publishers penetrate the African American market more effectively. Essence, which publishes *Essence* and *Latina* and operates Essence Online and Essence Entertainment, will own 51 percent of the partnership and Time Inc. will have 49 percent.

For Time Inc., the move marks its first serious effort at targeting black consumers since the launch 10 years ago of *Emergence* (which was shut down last month by its owner, Vanguard Media) and *Vibe* (now owned by Vibe/Spin Ventures). Five years ago, Time Inc. explored the launch of *Savoy*, a slick lifestyle title that never made it to market.

"Time has made a decision that really validates the market that I serve—a market I feel is underserved," said Edward Lewis, chairman/CEO of Essence Communications. "With the demographic changes that are taking place in our society with respect to people of color, I see nothing but potential growth all around."

That potential will surely be augmented by Time Inc.'s vast resources in consumer marketing. Lewis added that Time Warner's pending merger with America Online should greatly enhance *Essence* franchises, as well as boost the launches of new properties. —LG

easy for the companies to integrate," said Dana Serman, an analyst with Lazard Frères.

Agencies liked the idea of one-stop shopping. "Our belief is that we'll automatically get lower prices and better services," said Rishad Tobaccowala, president of Starcom IP. But they also questioned just how far the product synergies could go. "In the past, Jupiter...could bounce around and present some different thoughts. Now they may be limited to only one perspective," said John Donnarumma, director of information technology for the Digital Edge.

Mary Ann Packo, Media Metrix president, insisted the goal is to keep the ratings "pristine." But she added that a wealth of data collected does not get utilized. "How people navigate the Web, what sites they're loyal to—that's a rich database that can be turned into other products," said Packo.

Meanwhile, Nielsen NetRatings—which is owned by VNU Inc., parent of *Media-week*—is not standing still. The company last week said it will develop a custom Internet audience panel to gather marketing and advertising intelligence for Yahoo. ■

# Wallau to Push Ad Sales

*New ABC president wants expanded staff, dedicated cross-selling team*

**NETWORK TV** / By John Consoli

**N**ew ABC Television Network president Alex Wallau said one of his first goals will be to expand the network's sales force and to quickly establish a separate division to cross-sell ABC's advertisers into other Walt Disney Co. properties.

"Ways must be found to make us smarter partners with our advertisers," Wallau said.

"We must become complete marketing partners, not just sellers of 30-second commercials. That means selling packages on the TV network, Internet, radio, magazines and our electronic billboard in Times Square. Our existing network sales staff has been doing this here and there, but I want a staff specifically dedicated to it. If this is not accomplished within the next couple of weeks, I'll be disappointed."

Last fall, the ABC Sports and ESPN sales teams were merged into a single group that offers advertisers packages across both networks and in other Disney properties. This year, ABC, Disney and Buena Vista Television's kids ad sales were all combined into one unit. "These have been very powerful ways to help our advertisers reach the audience they want to reach in a much easier way," Wallau said.

Wallau, who was ABC's No. 2 exec for nine years before succeeding departed president Pat Fili-Krushel on an interim basis

last March, was given the top job permanently last week.

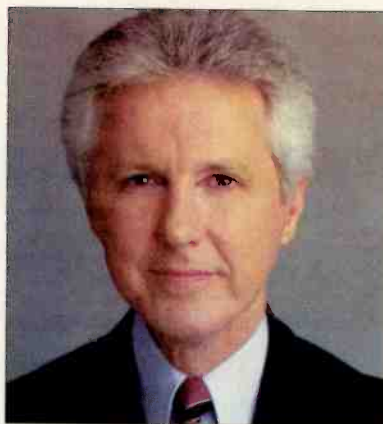
Wallau also wants ABC to be more aggressive in creating content for online, satellite TV and broadband. "[Viewers] are looking for different experiences, enhanced from regular TV and tailored to the platform they are using," he said. "We have to find content to meet their demands."

ABC will not televise *Monday Night Football* in high-definition this season as it did last year, Wallau said. Panasonic, which underwrote the production of the HDTV *MNF* telecasts last season, could not reach an agreement with ABC for this year. ABC will produce some of its fall prime-time series and movies in high-def for the first

time this season, Wallau said.

Wallau's promotion drew praise from the chairman of the ABC affiliates' board, Fisher Broadcasting president/CEO Pat Scott. "He deserves it. We've done a lot of positive things together," Scott said. "He's committed to strong affiliate distribution. I have a great deal of respect for him."

Alan Bell, president of Freedom Broadcasting, owner of three ABC affiliates, said of Wallau: "He's an ideal choice for the job. He has the background, the insight and relationships with affiliates that will prove invaluable. He's an inspired choice." ■



Wallau: ABC's longtime No. 2 moves up.



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- More importantly, almost 50% of *Star & Enquirer* readers don't read ANY "Seven Sisters" title. *Star & Enquirer* readers who don't read individual titles range from 74% (*BH&G*) up to 90% (*Redbook*).

So, maybe it's time for you to consider the "missing sisters", the *Star* and the *National Enquirer*. After all, what family doesn't enjoy some good gossip.

For information, contact Richard Amann,  
Executive VP/Publishing at  
561-540-1000 ext. 2093



Source: 2000 MRI Spring, 1999 MRI Fall

## SYNDICATION

### Stone Stanley Entertainment

has signed on to produce the comedy panel discussion strip *Zobmondo!!* for Studios USA. Based on a Hasbro board game, the series is in development for fall 2001. It was Stone Stanley's second syndication development announcement in less than a week. The producer of Comedy Central's *The Man Show*, as well as the upcoming ABC reality series *The Mole*, announced a few days earlier that it is developing a reality relationship show called *All You Need Is Love* for Tribune Entertainment.

### Telepictures' late-night comedy strip

*Street Smarts* has become an early favorite among several advertising agencies to become the next hit in first-run syndication. The show features answers to trivia questions from average folks on the street, much like the popular *Tonight Show* segment. "Watching people be idiots is very entertaining," said one buyer. "At least a couple of agencies are predicting it will be a hit among young males." Telepictures reports *Street Smarts* is cleared in more than 90 percent of the country.

**Tribune Entertainment**, furthering its agenda to make its entire programming library compatible with high-definition digital television standards, is shooting its new action hour, *Gene Roddenberry's Earth: Final Conflict*, with a Sony high-definition digital camcorder.

**Warner Bros.** Domestic Television's top strip in off-network syndication has been a bit bipolar lately. While *Friends* was still the top-rated off-network program for the week ended June 18, according to Nielsen Media Research, the show also hit its all-time ratings low in syndication for the second week in a row, declining another 2 percent, to a 5.0 national rating. Columbia TriStar Television Distribution's *Seinfeld*, meanwhile, bounced back slightly from its all-time low (a 4.6), posting a 4.8 for the week ended June 18. Just recently, *Seinfeld* dipped below a 5.0 for the first time ever.

**Universal Worldwide** Television will not bring back the weekly music hour *Motown Live* for a third season. The show earned a 1.0 season-to-date national rating. —Daniel Frankel

# 2000 Is Ad-ding Up

Coen's revised projection has total spending rising to \$235 billion

THE MARKETPLACE / By John Consoli

**H**efty first-quarter ad spending in broadcast and cable TV and radio has led Universal McCann forecasting director Robert Coen to hike his overall U.S. ad-growth projections for the year 2000.

Coen predicted last December that ad spending this year would be up 8.3 percent and is now projecting it will increase by 9.4 percent, reaching \$235.6 billion. That figure is up from the \$232 billion he projected for the year last December.

"In the first three months of this new century, the U.S. economy and advertising grew at an exceptional pace," Coen said. And despite heavy demand leading to higher ad pricing, advertisers have continued to spend, he said.

First-quarter ad spending in cable TV was up 28.5 percent, and spending on the Big Four broadcast TV networks was up 18 percent. Spending on national spot TV rose by 19.1 percent, while national spending on spot radio was up a whopping 35 percent.

Coen said the hefty first-quarter increase in spot TV was a result of extra demand for political advertisements, which slowed in second quarter but which will pick up in September and be strongest in October. The abundance of political ads will also tighten avails in spot TV and cause prices for other advertisers to rise, Coen said.

The strong increase in cable TV in the first quarter came as marketers took "advantage of the sharply targeted audiences and lower commercial costs to divert money from broadcast TV to cable TV," Coen said.

While Coen did not specifically address the reason for the strong gains in radio, Leland Westerfeld of PaineWebber said, "Over the last 12 months,

groups have been building stronger in-market clusters, and that is changing how advertisers access radio." He said beer, auto, telecom and movies are driving the increase in radio ad dollars. And Procter & Gamble has increased the number of brands it advertises on radio.

Among the "top product categories," Coen said spending was the strongest across all media on drugs/remedies advertising in the first quarter. The category

was up 20 percent overall (25 percent in national spot TV, 20 percent in national TV, which includes the Big Four broadcast networks, cable and national syndication, and 17 percent in

Ad Spending Changes by Category  
(1st-Quarter 2000 vs. 1st-Quarter 1999)

	National TV Networks*	Spot TV	Magazines	Total
Auto	+2%	+20%	-10%	+7%
Food	-11	+6	+8	-5
Movies	+8	flat	-17	+4
Toiletries/Cosmetics	+1	+22	+10	+4
Drugs/Remedies	+20	+25	+17	+20
Beverages/Snacks	+4	-12	+35	+4
Restaurants	+10	+12	+67	+11

\*ABC, CBS, NBC, Fox, UPN, WB, cable networks and national syndication  
Source: Robert Coen/Universal McCann

magazines).

Coen added automotive continues to be the largest dollar category, while the food category's outlays continue to dip as marketers cut back significantly on the number of commercials purchased in higher-priced programs.

Among the "secondary product categories," computers showed the largest amount of ad spending, up 66 percent, with sizable boosts of 114 percent and 224 percent, respectively, in national TV and spot TV. "Now that Y2K concerns have dissipated, this category is really booming," Coen said.

Among the "smaller categories," brokers/mutual funds recorded the biggest first-quarter increase, up 79 percent (113 percent in national TV, 7 percent in national spot TV and 34 percent in magazines).

For 2001, Coen preliminarily predicts that ad spending in the U.S. will increase by 6.5 percent, to \$251 billion.

"We continue to expect above-average momentum in the expansion of ad usage, with advertising continuing to outpace the economy," said Coen. ■

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 ZIFF DAVIS MEDIA



# Making Leisure Work

MTV-sponsored panel ponders the business of free time

**RESEARCH** / By Megan Larson

Not only are U.S. consumers walking and chewing gum at the same time, they are also checking e-mail, reading news headlines and talking on the phone while trying to hail a cab. The image is ridiculous, but a study commissioned by MTV Networks on individuals' use of leisure time revealed what most are already painfully aware of: People aim to accomplish more in a day by cramming more activities into the hour. For example, 20 percent of people surveyed watch TV and work on the computer at the same time, while 3 percent of people said they talked on the phone while on the computer.

The study, based on a survey of 4,000 people, ages 4 to 70, did not actually address the retention of information while multitasking. But since results showed that consumer focus is split five ways during a given time, the message was clear: Entertainment companies and agencies need to utilize various media platforms—new and old—in order to reach the target audience. "For this to work, cross-channel sales are important [for networks]," said Patrick Keane, director and senior analyst for Jupiter Communications.

As convergence—the buzzword du jour—continues to grow in esteem among media industry folks, broadcast and cable networks, as well as TV stations, have embraced alternative media platforms such as the Web in an attempt to build up their audience base. (This past upfront season marked the first time cable networks, such as Discovery, pitched convergence packages to advertisers.) "I hope agencies believe that multitasking is real," said Tom Freston, chairman and CEO of MTV, during a

special briefing hosted by MTV and Inside.com, during which he asked, "If the purpose is to place advertising with a certain brand," why not seek out both TV and the Internet?

"Agency culture is a big issue because different divisions are handling different media," said Jupiter's Keane, adding that advertising houses could make the transition to the converged world by partnering or consolidating with the competition, bringing together disparate departments.

"I don't know if agencies are the problem," said Larry Blasius, senior vp and director of national broadcast for TN Media. "It's an evolutionary thing... We are trying to get our feet as wet as possible."

"It isn't an argument you have to make to me," said Bob Igiel, president of broadcast for The Media Edge, when told that the MTV study pointed to an increase in multitasking among consumers. "It is why we formed the Digital Edge [a unit of the agency]... Convergence appliances and the Internet have to be a part of the choices you look at when you build a plan. There is no question about it."

The primary objective in carrying out the study, said Betsy Frank, executive vp of research for MTV, was to determine whether computer usage was eating into time spent watching television. The answer, based on her team's analysis of the results, is no. In fact, consumers were watching 0.2 more hours of television per day in 1999 than in 1998. "There is no evidence that time spent with a computer is a one-to-one trade-off with the TV," said Frank. "Their relationship has evolved into one of co-existence, not cannibalization." ■



Inside.com co-chairman Kurt Andersen (left) and MTV Networks CEO Freston discuss viewer distraction.

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# Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

## INDIANAPOLIS TV STATIONS

# WTHR Keeps Hold On Top News Slot



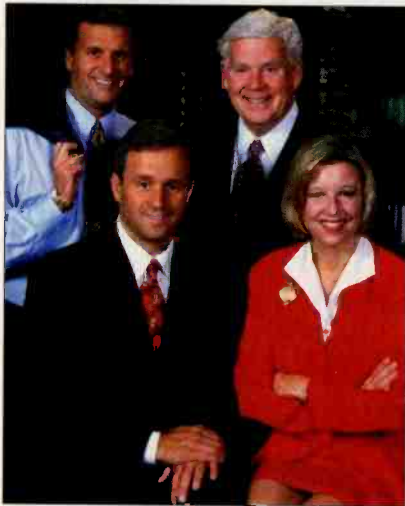
By the time the Indiana Pacers finally reached prime time for the NBA playoffs on NBC, it was too late to help NBC's Indianapolis affiliate in the May sweeps. But WTHR-TV prospered without an assist from basketball.

NBC deemed the Indiana Pacers, hailing from the 26th-largest TV market, according to Nielsen Media Research, unattractive material for the first two rounds of the playoffs in May. So WTHR, owned by Dispatch Broadcast Group, focused on its commitment to local news, while Sinclair Broadcast Group-owned WB affiliate and Pacers flagship WTTV-TV carried all but two of the Pacers games in May. "I think we really fought the Pacers during the book," said WTHR program director Rod Porter.

Make that fought and won. WTHR won in all local news time slots except for 10 p.m., when its news runs on UPN affiliate WNDY-TV. The NBC outlet improved its ratings from a year ago in all of its five newscasts—from early morning through late night—among the core news demographic, adults 25-54, according to Nielsen. WTHR attracted a 6.7 rating among adults 25-54 weeknights at 11, up nearly a point from May 1999. ABC affiliate WRTV, which suffered an otherwise lackluster May book, added nearly a full point at 11 to essentially tie with CBS affiliate WISH-

TV for second place with a 3.5 rating. WISH, which WTHR supplanted a few years ago as local news leader, improved its ratings in three local news shows and declined in two.

"WTHR has come a long way from years ago, when it was No. 3, to become a major news contender," said Jay Schemanske, senior media planner at Perkins Nichols Media in Indianapolis.



WTHR's news team: (clockwise from top left) Dave Calabro (sports); Bob Gregory (weather); anchors Anne Ryder and John Stehr.

reports, and management meets weekly with community groups in a project called "13 Listens."

WISH general sales manager Jeff White said the LIN TV station has shown a ratings resurgence in the past year. He said the station's news reaches more viewers ages 18-plus than the competition.

WRTV management was excited about tying for second in late news considering the McGraw-Hill station finished third for the past decade or more, said research director Brad Wood, who credited *Who Wants to Be a Millionaire*.

Fox affiliate WXIN, owned by Tri-

bune Broadcasting, showed growth in its fourth-place early-morning news, which launched in April 1999, and maintained its news lead at 10 p.m., despite a nearly one-point ratings drop in adults 25-54.

At 10, WXIN faces WTHR's newscast, which, in an unusual setup, runs on WNDY. WTHR buys the half-hour time slot on WNDY at 10 p.m. to run its news and so that WTHR can run its prime-time programming. WNDY sells its own ad time during the broadcast. —Rich Kirchen

## ST. LOUIS NEWSPAPERS

# Pulitzer Snatches Chain of Weeklies



Pulitzer Inc.'s already strong presence in its hometown of St. Louis got stronger last week.

The publisher of the *St. Louis Post-Dispatch* agreed to buy Suburban Journals of Greater St. Louis, a chain of 38 nondaily papers, from Trenton, N.J.-based Journal Register Co. for \$165 million. The weeklies, which publish two or three days a week, took in about \$51 million in revenue last year.

The move "returns the Suburban Journals to local ownership," said Pulitzer president/CEO Robert C. Woodworth, who added that the *Post-Dispatch* and the weeklies would continue to operate separately. He said the company hopes to save on real estate, newsprint and other costs with the addition of the weeklies but added there will probably be some layoffs.

Woodworth also said Pulitzer plans to invest in the weeklies, to make them "more useful and attractive" to readers and "more effective" for advertisers. Pulitzer already spent \$471 million in the market in the last two months. Last month, the company bought out its longtime joint operating agreement partner, Advance Publications' Herald Co., for \$306 million. Herald had published the *St. Louis Globe Democrat*, which folded in 1986.

Pulitzer, which also owns the *Arizona Daily Star* of Tucson and a dozen other dailies, two years ago said it was dumping its broadcast properties to focus on newspaper publishing. —Tony Case

(continued on page 18)



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DALLAS NEWSPAPERS

# Belo Dumps Dailies, Mavericks Stake



Dallas Morning News publisher A.H. Belo Corp. is shedding three smaller daily papers and its minority investment in the Dallas Mavericks basketball team. The company, which also operates such major-market TV stations as ABC affiliate WFAA-TV in Dallas-Fort Worth and Seattle's NBC station KING, wants to raise money for a stock repurchase and boost its sagging share price.

Belo president/CEO Robert Decherd told investors in New York last week that the company hopes to generate at least \$110 million after tax by unloading the Messenger-Inquirer in Owensboro, Ky.; the Gleaner of Henderson, Ky.; and the Eagle of Bryan-College Station, Texas. The deals are expected to close by fourth quarter.

The company said it had reached "an oral agreement" with the Mavericks' majority owner to buy the publisher's share for about \$34.5 million.

Decherd said other assets might be going on the block. The company also publishes the Providence Journal-Bulletin and the Press-Enterprise of Riverside, Calif.

Separately, Belo said it planned to invest up to \$200 million in its Internet division over the next four years and as much as \$100 million in cable news channels and Spanish-language media. —TC

SAN FRANCISCO TV STATIONS

# Dino to Helm KRON



Young Broadcasting got its KRON-TV house in order last week, announcing that it had closed on the acquisition of the San Francisco station and cable channel BayTV. The company also named longtime Hearst executive Paul "Dino" Dinovitz vp and general manager of both. Currently an NBC affiliate, KRON is slated to go independent Jan. 1, 2002.

Dinovitz is currently president/gm of Hearst's Sacramento duopoly, NBC affiliate KCRA and WB affiliate KQCA. He replaces Amy McCombs, who retired last week when Young finalized its acquisition of KRON from Chronicle Publishing Co. for \$725 million. Until Dinovitz makes the move, Young executives will manage the station.

The closing of the KRON deal had been dragging on for seven months, held up by the sale of the San Francisco Chronicle to the Hearst Corp. In mid-June, Chronicle Publishing and Young restructured the deal, paving the way for it to close last week. —Katy Bachman

RADIO STATIONS

# H-A Sells Two to Truth



Just weeks after it agreed to swap three Phoenix radio stations to Emmis Communications for a yet-to-be purchased TV station valued at \$160 million, Hearst-Argyle Television has agreed to sell WXII-AM in Greensboro, N.C., and WLKY-AM in Louisville, Ky., both news outlets, to Truth Broadcasting

Corp. Terms were not disclosed. The deal gives privately held Truth, based in Salem, N.C., three stations in Greensboro and its first station in Louisville. —KB

ST. CLOUD, MINN RADIO STATIONS

# Regent Bulks Up



Regent Communications will have six stations in the St. Cloud, Minn., market (ranked 212), thanks to a deal to purchase Classic Rock KLZZ-FM, Lite Adult Contemporary KKSR-FM and Nostalgia KXSS-AM from StarCom for \$5 million in cash. Regent already had the top-rated station in the market with Country WWJO-FM, and through the deal it will now also have No. 2-ranked Classic Rocker KLZZ-FM. —KB

NEW YORK TV STATIONS/THE INTERNET

# WNBC Offers Ringside Seats on PCs

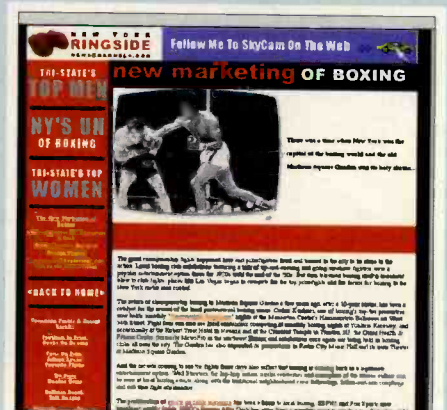
A recent surge in boxing in the tristate area has spurred demand for additional coverage. WNBC-TV stepped into the ring in May with New York Ringside, a Web site dedicated to local and general boxing news. The site is different from other local news-channel Web sites in that it generates its own news, and interactive producers pitch stories to WNBC's news directors for potential TV broadcast. On Ringside's first day, the station reported on local boxing during its Live at Five broadcast.

Diane Lewis, New York Ringside's producer, says the purpose of the site is not only to better integrate WNBC's TV broadcasts with the Internet but, more important, to also use it to generate stories.

"News stories and ideas are coming from the Web over to TV, rather than from TV back to [the Web site creators]," Lewis said. "If TV always dictates what our Web site is doing, the Web site becomes clean-up work. It doesn't necessarily involve a new audience. This way, there are things you'll be seeing on the site that you won't be seeing at all on TV."

Lewis says the station's site is an anomaly even among other Internet boxing sites because only New York Ringside carries local boxing news. "New York's always been a boxing town, but it's on a comeback. It's a new night out," she said.

The site received 12,000 page views between May 19 and June 13, said Tina Sylvestri, WNBC research analyst. According to the station's MediaAudit, the site's visitors are affluent and well-educated and are, on average, 40.6 years old, Sylvestri said. The WNBC Web site also has seen growth in ad sales the past year, and executives say it may soon account for 2 percent of the station's revenue. The station is presently seeking a sponsor associated with boxing, having pitched Everlast, Anheuser-Busch and Coors. —Aimee Deeken



Visitors to New York Ringside are affluent and are, on average, about 40 years old, WNBC says.



**If I Ran Napster**

Making Money the  
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**Hello, and Welcome  
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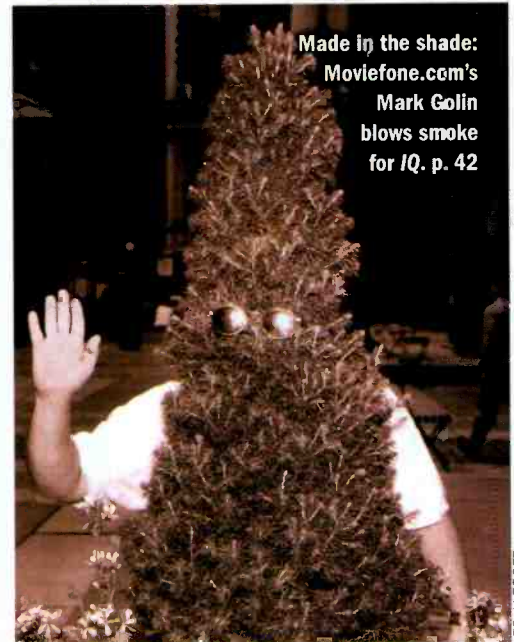
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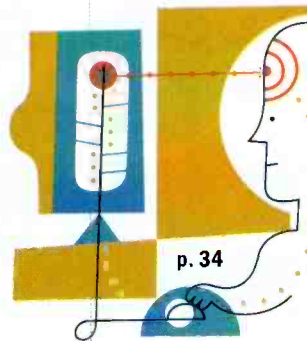
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TIM STRANTON/RETNA

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# Bullet•Points

SHOTS FROM AROUND THE WEB



## DO YOU MOO-HOO?

Moo-ve over Bessie—there's a new cow in town! As a part of Cow Parade New York 2000, nearly 500 life-size, fiberglass cows have invaded the city, grazing streets, sidewalks, parks and piers. Among the bovine bunch, two "udderly" unique animals—ready and wired for the dot-com revolution—stand out from the rest of the herd. The bright purple duo, created by Santa Clara, Calif.-based Yahoo!, represent the first-ever Internet-connected cows.

Visitors to Manhattan's South Street Seaport Pier 17 can surf the Net and check and send e-mail from the cows' Web kiosks. With trendy shops and restaurants, the lower Manhattan pier presents the perfect pasture for the purple pair, says Cindy Bishop, senior brand manager for Yahoo! The guerrilla marketing effort by Yahoo! hopes to capitalize on the traffic generated by the tourist trap. "The destination appeals to people from New York, as well as tourists," she says. "When people travel, they really need to access their e-mail and the Internet." Cupertino, Calif.-based Telocity, a provider of



integrated broadband services to the residential market, is providing the "electronic milk" for the kiosks that will be powered by digital subscriber line technology (DSL).

Yahoo! always looks for unexpected marketing opportunities, such as the connected cows, to build its brand,

says Bishop. "Yahoo! is known to be fun loving and carefree," she explains. "We go out of our way to get into people's lives in a tangible way outside the virtual world."

Right now, Cow Parade, which runs through Labor Day, is the talk of the five boroughs of "Moo York City." Decorated by an eclectic group ranging from world-renowned artists to school children, the 500-cow showcase is expected to be seen by more than 25 million people. After the exhibit's 10-week run, the cows will be put up for auction with proceeds benefiting New York charities.

—Ann M. Mack



## RIFFAGE.COM ON!

If you're having trouble shaking your booty in cyberspace or just find it lonely, take heart. Riffage.com, a Palo Alto, Calif.-based music site, has purchased the legendary (at least in San Francisco) Great American Music Hall. The 5,000-square-foot music and comedy venue, which has hosted performances by The Grateful Dead, Duke Ellington and Johnny Cash, is said to be profitable and has plenty of room for concert goers, be they Netheads or metal-heads.—Janis Mara



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# Bullet•Points

## VIRTUAL WORKOUT

Start fat, get thin. Eat 100 eclairs for breakfast and run 100 miles on a treadmill before lunch without having a coronary. Then participate in up to five Olympic-class events this summer without breaking a sweat.

London-based Bits Studios' Virtual Athlete (VA) program lets average Joes compete in Virtual Games. The first starts Sept. 15 and features 40 different collectible jocks a la Pokémon and training/feeding games, all downloadable free from [www.vathlete.com](http://www.vathlete.com).

Feed them, train them, overfeed and overtrain them and, like those Tamogotchi pets, they'll let you know when they've had too little or too much, um, attention. And since, in VA time, a day equals a week, if they aren't working out they get corpulent quick.

Bits Studios director of marketing Al Rothman says the company will monetize the product with sponsored athletes (with branded tanktops and clothing), games and banner ads. —Karl Greenberg



## ONLINE MUSIC, OFFLINE

Roll out the red carpet and dial up the modem as the 3rd Annual Yahoo! Internet Life Online Music Awards returns to

Studio 54 in New York on July 24 to honor those who might be giants online. Hosted this year by actor and comedian John Leguizamo, the awards feature 11 categories, including best overall music site, best new site and best label site. Netizens choose the nominees, while a 43-member "academy," consisting of such industry heavyweights as Recording Industry Association of America head Hilary Rosen, VH1 president John Sykes and soul singer Isaac Hayes, chooses the winners. The event itself will be Webcast, natch, beginning at 8 p.m.

Can you dig it?

Andrew Kramer, Yahoo! Internet Life publisher and the award show's executive producer, spoke with *IQ* about this year's event. —JO

**IQ:** How is this year's event different than the previous ones?

Andrew Kramer: Last year, the transformation was that technology was sort of center stage and it came around to be focused on the artist and what they're doing. Now this year, it's that the climate continues to heat up in the online music space with both parties trying to represent themselves as best as they can.

What is the academy looking for in a music site?

We look at it from the perspective of the consumer, and it's a matter of what is available, how easy it is to get at what you want. When it comes to best Internet-only album or single, it's the best album or single that was released online first. It's just artists that see where the future is going and understand it.

Have you talked to Isaac Hayes about his votes?

Suffice it to say, we're very excited about our involvement with Isaac, which began last year. With *Shaft* and everything that's going on, I think people will be pleasantly surprised when they dial into the Webcast or attend the event, for those who are lucky enough to be invited to see what Isaac (who will be performing) will be doing.

Do you have a favorite music site?

(Laughs) I have to remain agnostic. As publisher and executive producer, I have to say I like all of the nominees, and I like all of our sponsors.



Scene and heard: Prince at last year's Yahoo! Internet Life awards.

## TOO FAST

Just what the volatile dot-com world needed—a new Web site that has turned tracking the deaths of such former VC-favorites as Boo.com and Digital Entertainment Network into a game, similar to a celebrity dead pool. Called Fucked-Company.com, the site's name and logo spoof that of *Fast Company*, which bills itself as a magazine of the "new economy." It just seemed natural, somehow, to compare the two. —Jennifer Owens



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It's a dirty job, but someone has to do it," is the phrase that springs to mind with regard to Tim Quirk, managing editor of Listen.com, a directory of legally downloadable music on the Internet. Quirk is constantly on the lookout for new music to tickle listeners' fancy. He, along with Listen.com's 50 reviewers, spends most of his working day plugged into headphones at Listen.com's San Francisco headquarters, scouting out and reviewing songs that will then be listed in the site's 18 top-level channels and 800-odd subcategories.

The affable Quirk is thoroughly aware of his good luck. "I never had a real job in my life before I came here," he says bemusedly. Since 1987, Quirk has been a vocalist with Too Much Joy, which he describes as a "happy little punk/pop band." The group, which is still together and performing, has so far recorded five albums, including *Green Eggs & Crack*. Around 1992, Quirk segued into freelance rock criticism, writing for such publications as *Sassy* and *The San Francisco Chronicle*.

"In 1999, I told my wife, 'If I could find the perfect job, I would certainly take it.'" Three days later, the universe called him on it: Quirk got a press release from Listen.com, which had just launched. "I clicked on the jobs link and saw they were hiring." He applied and was hired almost immediately.

Most of Quirk's staff either have their own bands, own their own indie record labels, or have some other hands-on music experience. "It almost is a mark against you if you actually have experience writing about music," says Quirk. "I don't know how I managed to get in." The reason, he says, is that it's critical for the reviewers to know their stuff. "You can't bullshit on the Net," he explains. "The people who are fanatically into it will call you on every single thing you do."

Unlike sites like Napster or MP3.com, Listen.com has focused solely on legally downloadable music from the start. Quirk emphasizes that, "Listen.com is a directory but a directory that has been built by human hands. Every song has been listened to, analyzed, classified and categorized by a human being." The site is basically a directory along the lines of Yahoo!, leading the listener to music on sites such as MP3.com, eMusic, VH1.com and RollingStone.com "among 1,100 others," Quirk claims. Listen.com has links to more than a half-million tracks, about 60 percent of which are free; it has information

on close to 150,000 artists. The company reviews and updates existing links daily.

Using Listen.com is easy: When a user hits the site, the 18 top-level categories—including alternative/punk, country, classical and spoken word—are immediately visible. Drilling deeper into the channels, users can access short descriptions of each band or artist and links to sites where songs are available (sometimes for a fee), and links to music by similar artists. The site also offers features such as "Listen Picks," a CD compilation of some of the staff's favorite downloadable songs, as well as a tour date search to help fans keep abreast of their favorite artists' appearances.

Like many music sites on the Web, Listen.com, while a commercial entity, has not lost its edge. An internal ad on the site says, "Meet the Listen.com editors! Marvel at their arrogance!" Perhaps because of this, the company is flourishing. Key investors include Sony Music and four other major record labels.

"The Listen.com database and content are syndicated to some of the most highly trafficked sites on the Net," Quirk says. These sites include Yahoo!, AOL's Spinner and WinAmp, RealNetworks, Alta Vista, Snap, ZDNet and Excite@Home. And the company has business partnerships with major music sites such as MP3.com, eMusic, Liquid Audio and Riffage.com. The revenue model is based on advertising and sponsorships and referral fees paid by partner music sites.

Quirk's plans for Listen.com's future include homepages for the various music genres. The first areas to be covered will be alternative punk, rap/hip-hop, electronica, country and jazz. "We'll have one new piece in each section each week—news, analysis, perhaps a record pre-

view," says Quirk. Another plan is to expand the site's current capacity for feedback. Presently, it's possible for users to write their own reviews and post them in a given artist or group's area. Quirk plans to put up bulletin boards to facilitate and expand discussions.

Quirk says of the music that comes in for review, "About 98 percent of it is crap, but it's crap in a different way from the stuff from mainstream recording studios you're exposed to as a freelancer. Even if it's terrible—like the young Christian ska bands and a cappella Toto songs—it's sincere. Working here has made me excited about music again."—Janis Mara

SHOCK TROOPS/THE MEDIA

## Listen Up

Tim Quirk of Listen.com just may have found the perfect job.





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**K**im Vasey, senior vice president for The Radio Edge, a recently created division of The Media Edge, New York, is not your typical media buyer. Truth be told, she's not your typical anything. Forget that the 20-odd-year advertising veteran lives two-and-a-half hours from her New York City office on an upstate farm, and that even after her morning commute she often, unbidden, as one would imagine, breaks out into Broadway show tunes in her office. And forget that, at one time, she and her husband owned 26 goats, and that Vasey quit her full-time job—freelancing on the side—to run the dairy farm. And let's not even mention that the part-time religious school teacher originally aspired to be a nurse.

Instead, what sets Vasey truly apart is that, unlike most of her colleagues, she is jumping feet first into the streaming-audio ad waters. She's been pounding the pavement at every important Internet radio convention held over the past 12 months, gathering information, asking questions and examining the myriad, and seemingly endless, new technologies that have the potential to change the way she and her clients, including AT&T, Sony, Dannon and Lincoln Mercury Dealers, do business.

"Around the world there are 13,000 streaming signals, in the U.S. alone about 3,500," says Vasey. "There are so many Internet-only channels that it's impossible to keep up with all the properties. And just about everybody is taking a look at streaming signals as having real potential—not just the streaming media companies. A lot of the networks, syndication companies are, too, [including] Premiere Radio, United Station, Media America—just about everybody is taking a look."

Perhaps the biggest boost to these companies, she adds, is the ability to make a stronger connection with their audiences. "People can go to a Web site, pull up information on artists, on-air personalities. There's e-commerce [and interactive] components. It's enhanced radio."

The ability to insert ads into streaming-audio content has yet to even reach the one-year mark. Late last fall, as reported in *Adweek IQ* (May 29, "The New Frontier"), Chicago-based RadioWave and Seattle-based RealNetworks launched audio ad-insertion products; and, in June, HiWire, Los Angeles, added an audio ad-delivery service. More companies are following suit this month.

Given its nascent status, it's not surprising that the biggest obstacle thus far is the lack of a standardized measurement tool—a key reason actual selling is yet to come.

"My next point of interest is learning how to educate buyers in how to evaluate these streaming properties that come to the table," Vasey says. "We're not jumping in without solid numbers." By early fourth quarter, she predicts, streaming audio will be "something we can sink our teeth into."

Currently, some 30 percent of Vasey's day is given over to streaming media. In her role at the new division, formed to integrate all aspects of radio, she also is responsible for overseeing spot and network radio buys.

According to Bob Igiel, president of The Media Edge's broadcast division, The Radio Edge was formed in order "to maximize our leverage on behalf of our clients." And Vasey, he adds, was chosen to lead it for several reasons: "Number one, she has a unique group of experiences. Kim also handles people beautifully and is very service oriented. But I think the most important trait she has is she's the most intellectually curious person around, and always using that curiosity on behalf of our clients."

Vasey joined The Media Edge, which is wholly owned by Young & Rubicam, in 1998 as vice president, associate director of local broadcast. Prior to The Media Edge, she had been vp of spot and network radio for New York-based Horizon Media, a company she was with for eight years. She has always been focused on radio, and says that "from an early age" she was being promoted to supervisory-level positions.

"I love dealing with people," she explains, "and I guess I have a very nurturing instinct. I like to help them learn new things, solve new problems, and people tell me I have a laid-back personality. There have been very few times in my career that I've flown off the handle."

Another trait is an ability to maintain a measured approach despite a gung-ho enthusiasm for new technologies. "I think there will be many opportunities for a client with a minimal budget to take a look at a streaming opportunity only," she says. "But do I think it will take over FM/AM traditional radio media buying? No, I see it more as an enhancement to an existing schedule." —*Roberta Bernstein*

**SHOCK TROOPS/THE AGENCY**

# Cutting Edge

**Radio Edge's Kim Vasey brings fresh ideas to the streaming-audio ad table.**



# e = mc<sup>10\*</sup>

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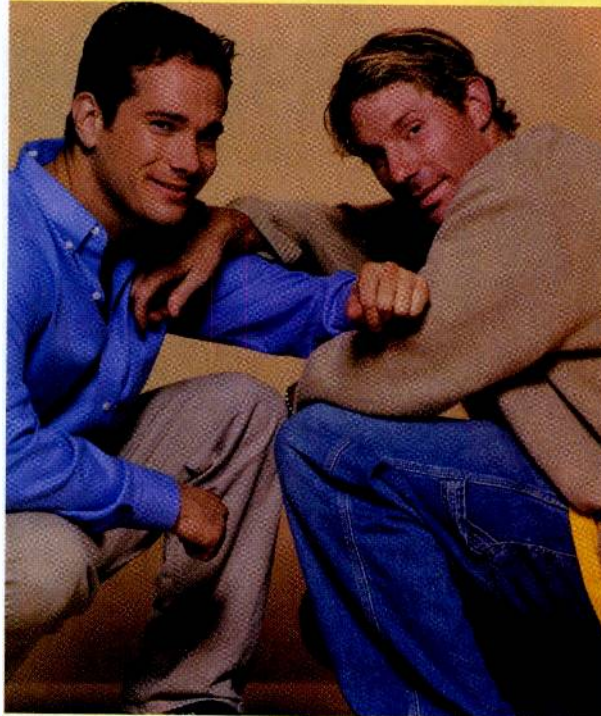
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E-CONTENT

# Romp 'n Roll

Eric Eisner and Bruce Forman bring their raucous point of view to the Web.



In an age in which interactive visionaries have turned “thinking outside the box” into personal mission statements, Eric Eisner and Bruce Forman, co-founders of Los Angeles-based The Romp (romp.com), a self-described “freewheeling entertainment destination cut from the unruliness and irreverence of the Internet,” seem to have a different—if equally ambitious—agenda in mind. Let’s call it “trawling in the sewer.”

Then again, the two surprisingly reticent twentysomethings, whose Flash 4-, Shockwave 8- or QuickTime 4-dependent URL launched in April and went live in May, might just represent a new generation of artists both inside and outside Hollywood who, perhaps for good reason, see no holds barred animation, videos and games on the Internet as The Next Big Thing.

The Romp represents a high-speed pursuit with Beavis & Butt-head at the wheel and Limp Bizkit on the CD. And while a plethora of online competitors offer animated Webisodes brimming with attitude, “Girl of the Week” pictorials and pages of testosterone-driven content to satisfy even the most suppressed wannabe Fred Durst, few do it with such aplomb.

“It beats doing a B2B commerce site and it’s a lot more fun,” says Eisner, whose father is indeed Michael Eisner, chairman and CEO of that bastion of family values, The Walt Disney Co. According to Eric, both Eisner senior and Forman’s dad check up on the site regularly (hence, the site’s detailed and legalese “Terms of Use”) and usually walk away amused.

“My father thinks it’s a successful business venture,” Eisner recently told *The Hollywood Reporter*.

The Disney top gun might be right. At least, The Romp’s 16-to-25-year-old male target demographic might agree with him. What pubescent boy/man wouldn’t get a rise from *Booty Call*, an animated series that goofs with *Animal House* humor and guarantees “there’s a piece of ass in every adventure?” And what malcontent worker wouldn’t like *Tardz*, another original animated series in which visitors “enter the world of the mentally challenged white-collar professional?”

“We are trying to reach a market that has kind of an elusive but loyal fan base,” says Forman, alluding to some hybrid creature that appreciates *South Park* and reads *Maxim*. “We wanted to create content they would find compelling.”

While one person’s compelling entertainment is another’s

sleaze, one thing is clear to all: The site must prove that it can turn a profit and, in the meantime, keep cutting paychecks for the 30-plus employees on staff—a third of whom create the material. With nary a banner ad, button or sponsor to be found on the site, how long can this romp last?

“We want to license our content online and leverage it to emerging new media platforms,” explains Eisner, who together with Forman put up the initial seed money. A private round of financing followed shortly thereafter, generating a reported \$15 million. “Anyone can be a distributor; it’s much more difficult to be a content creator and owner,” Eisner adds.

Neither Forman nor Eisner are adverse to syndicating material to other sites or charging users a fee—realizing, of course, that the pornography industry’s online success in charging for its material is due to its hardcore nature. While Romp once featured videos of animals having sex, romping elephants have since been replaced with videos of scantily

clad women, who besides telling the camera how much fun they’re having posing, remain scantily clad.

Other Romp material includes the recurring series, *Getting What You Want with Bill Bilkman*, about a stereotypical sleazy salesman who in a recent episode explained the finer points of making money on the Internet, and *Open Mike*, an animated series featuring actual up-and-coming comedians who compete against one another. Viewers are allowed to heckle or applaud each comedian.

Not willing to devote the site’s entire future on broadband, Eisner and Forman believe the emerging wireless market and its requisite demand for diverse material will provide revenue and partnership opportunities.

“We think wireless is a huge market and one that has different content requirements than traditional media,” says Forman, who declined to elaborate. Suffice it to say, the number of teens armed with wireless devices is expected to skyrocket within the next five years, according to published reports. “We think the Internet is a good testing ground for those concepts.”

Despite zero advertising or marketing, The Romp attracted nearly 200,000 registered users during its first six weeks, a response rate Forman attributes both to word-of-mouth and the site’s endearing qualities. “Obviously,” says Forman, “we struck a chord.”—Erik Gruenwedel

**e** = **cm**<sup>1\*</sup>

**\*CIRCULATION EXCELLENCE GOLD**

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# Music for the



**EMP, Seattle's new rock museum, is a little wacky, a little wild and very interactive.**

**By Janis Mara**

This page: EMP's design has drawn years and nays. Next page: Chuck Berry's guitar and Janis Joplin's pants are on display.



# e-Masses



**T**he Experience Music Project, or EMP, is an interactive rock 'n' roll museum, a lightning rod of controversy, an addition to the Seattle skyline and above all a branding statement, both for its creator and its sponsors.

The building, which officially opened June 23, is huge—140,000 square feet—and it looks the way Microsoft co-founder Paul Allen and his sister Jody Patton, owners of the museum, commissioned architect Frank Gehry to make it: “swoopy.” The \$240 million edifice, which has drawn raves from some sources, has met with ridicule from others. Descriptions of the gold, silver, red, purple and blue building vary from “the wreckage of the Partridge Family bus” to “melted plastic” to the oft-repeated “a smashed guitar.”

For Allen, it's inspirational. Or, as he told the *Seattle Post-Intelligencer* this May, “the architecture is a very exuberant expression of what is going on inside the museum.”

Kathy Scanlan, EMP's deputy director of museum services, says that the unorthodox design “embodies the spirit of music, especially rock and roll—unfettered and perhaps a bit rebellious.” She likens the controversy over its design to one that developed over Seattle's Bagley Wright Theater in the mid-'80s, when it was decorated in modulated colors of green topped with red. “People thought it was terrible,” she explains. “And people thought it was great. Now they don't think about it at all. They just go to the plays and enjoy them.”

And there's plenty to enjoy inside the EMP. Directly above the front desk hovers a glittering intrusion from the building's outside, shaped like the nose of an airplane and covered with shiny silver metal plates. Upon paying the rather steep \$19.95 adult admission fee, visitors are issued a strap-on belt-top wireless computer museum exhibit guide (dubbed the MEG by the staff), one of the museum's key interactive elements.

For example, kinetic sculptor Trimpin's creation, “Roots and Branches,” a spiral of keyboards, guitars and other instruments reaching dizzily toward the 85-foot ceiling, is completely wired. As with all the exhibits, when the visitor enters the room, “the MEG knows where you are,” says Chris Bruce,

director of curatorial and collections, EMP. “You can touch one of the guitars on the screen, and you'll get a prompt, ‘This is a Fender Stratocaster. Do you want to hear it play? Learn more about it?’”

Bruce was in on the building's conception and development from the start, eight years ago. He says Allen originally intended to create a Jimi Hendrix museum, but had received so many suggestions about broadening the museum's scope that he eventually decided to do so. As for the choosing of the architect, Bruce explains that Allen “wanted something that would make an impression, and when Paul saw

Frank Gehry's design of a conference room shaped like a horse's head for DG Bank in Berlin, he said, ‘I like that one.’” (Gehry, reknowned for his radical designs, also designed the high-profile Guggenheim Museum in Bilbao, Spain.)

Allen, who has been putting his own special brand on Seattle for years now, already owns its football team, the Seattle Seahawks, as well as tons of local real estate, including 505 Union Station, a new building that reportedly will anchor more than a million square feet of space. EMP is but another, if more visual, statement for the Internet executive.

The museum is also a way for a variety of big-name sponsors to attach their names to a glitzy project—not to mention staff up. Microsoft, for instance, is sponsoring the Electric Bus, a highly visible exhibit or “icon,” as the staff describes the museum's components. The company kicked in close to \$1 million to get the mobile arm of EMP rolling—an arm that will include Microsoft's recruiting department, which will be “on the bus,” as Donna Gilliam, EMP development manager, put it, “with information for the passive job seeker.”

JBL, which provided speakers for the building, many of them custom made, has had the facility's 200-seat theater, The JBL Theater, named after it. And the Compaq Digital Lab, for which Compaq provided





Left: The Jimi Hendrix display leaves fans in a purple haze, while others can interact with an electric guitar (below).

RICHARD BROWN

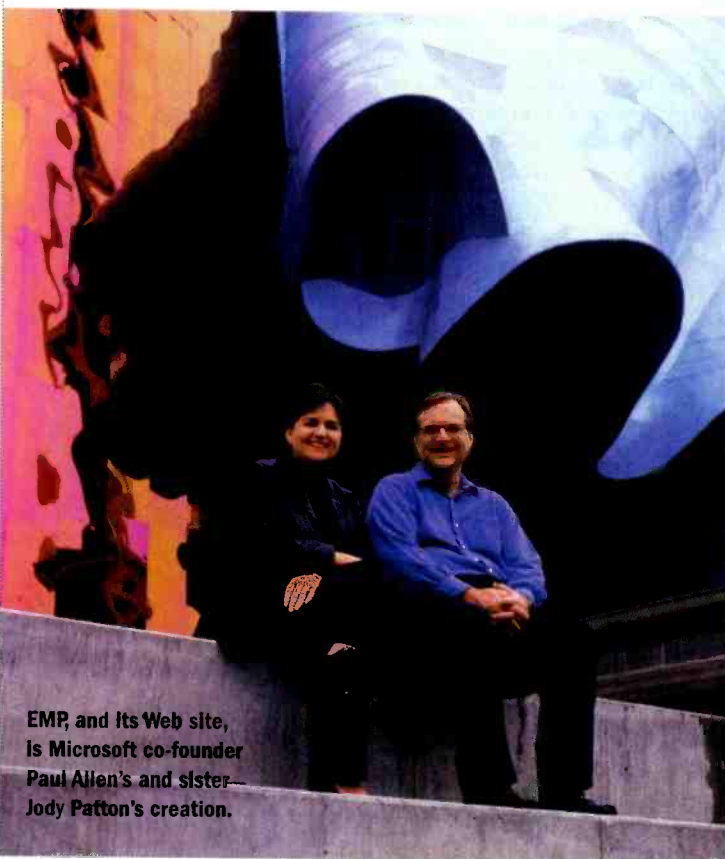
computer equipment, including the lab's computers and 21-inch flat monitors, is another sponsorship model.

"The sign on the door says 'Compaq Digital Lab,' but it's not plastered all over our facility," says Gilliam. "EMP is a cultural institution, not a commercial institution. We're not putting logos of our sponsors [which also include Lucent, AT&T and Pepsi] all over the place."

In addition to its role as a museum, EMP will be an ongoing resource for Seattle, according to deputy director Scanlan. The



EMP



TIM STREETPORTER / WEBSITE: EMP

EMP, and its Web site, is Microsoft co-founder Paul Allen's and sister Jody Patton's creation.

performing areas will host a series of music shows for the public and \$100 yearly family memberships are available to keep costs down for local residents.

EMP also offers the Experience Arts Camp, an off-site summer day-camp program providing mentoring for young people ages seven to 15, which has been in existence for three years now. For two weeks, youngsters work with artists such as Ann and Nancy Wilson of the '70s band Heart, hip-hop star Sir Mix-A-Lot and actor Tom Skerritt of *Picket Fences*.

Says Allen, "If people remembered me as someone who had fun working with people to develop new technologies, who tried to do positive things for the community, I would be satisfied." ■





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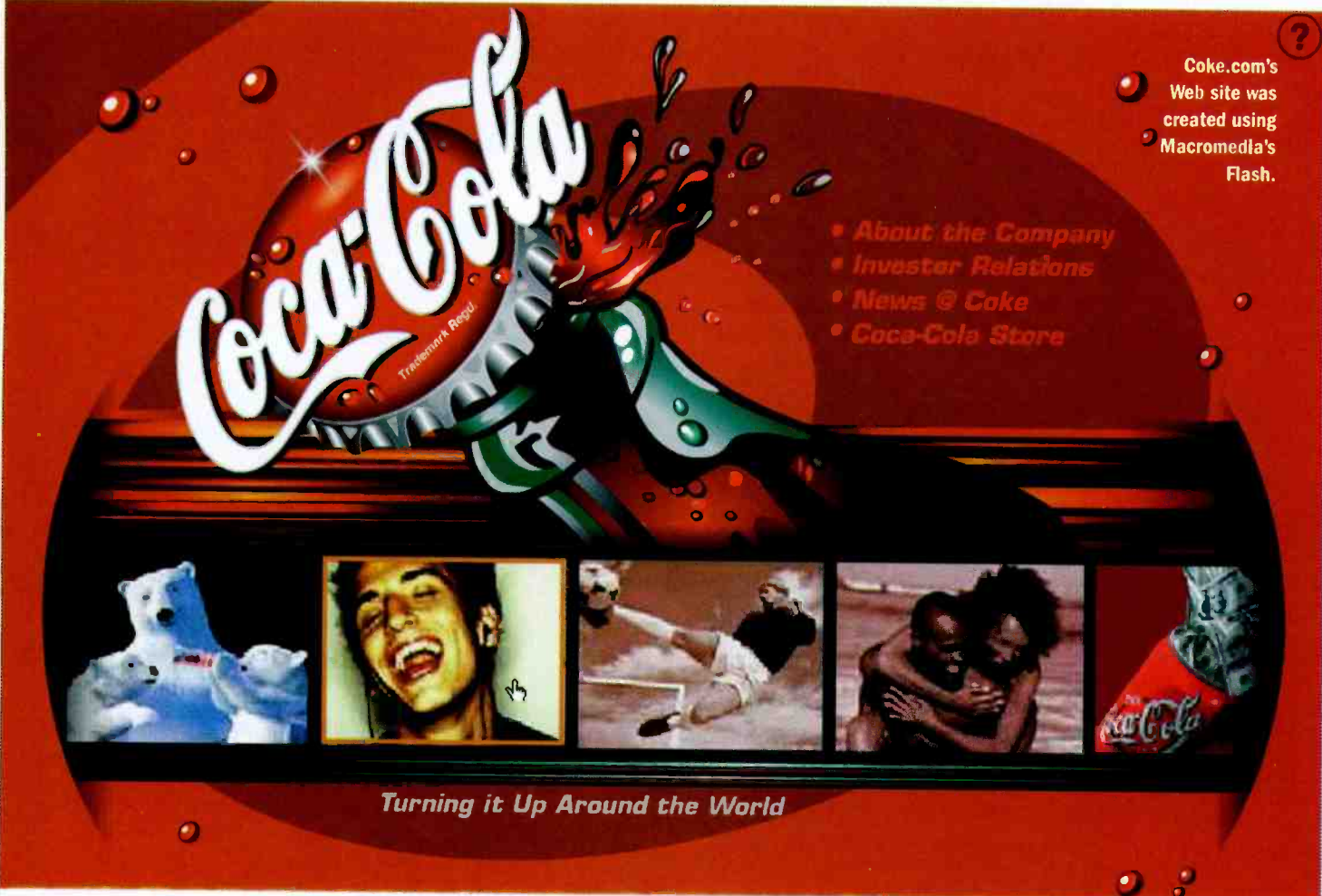
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# Flash Forward

If Macromedia Flash were a human rather than a virtual celebrity, it might be a good subject for a biopic. The animation and rich-media content software has risen from inauspicious beginnings in 1995 as the little-known FutureSplash to its acquisition in 1997 by San Francisco-based Macromedia. Its developer tools repackaged as Macromedia Flash, it has been a driving force behind the Web's shift from a text-based medium comprising "pages" to an increasingly animated medium whose content—whether text or images—moves, transforms and interacts with the user.

The Flash plug-in (which Macromedia calls a "player") has become the most downloaded application on the Web, according to analysts, and the implications for advertisers are great.

For interactive agencies and site developers, Macromedia Flash is the rich-media tool of choice because it can play on nearly any device, and the incredible popularity of the Flash

**For many advertisers and content creators, Macromedia's Flash has brought rich media to a narrowband world.**

**By Karl Greenberg**

player means most end-users can view Flash content. Also, since Flash content is vector-based, it doesn't require broadband connectivity to work.

"It's our opinion that Flash is not just another Web development tool but, as of now, has become a new standard for online content," says Eric Kavanagh, senior vice president of New York-based KMGL.com, an interactive production studio specializing in rich-media content. Allie Shaw, vice president of global marketing for San Francisco-based Unicast, says that at least 90 percent of Superstitials contain Flash content. Superstitials, developed

by Unicast, are a "souped-up" class of interstitial that downloads content in the background and launches immediately.

"We have benefitted from the growth of Flash, but, in many ways, we have helped agency penetration and end-user experience of Flash," says Shaw.

Judging from free Flash-player downloads over the past year



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and a half, most end-users are equipped to have that experience. A graph of month-to-month free Flash player downloads since January 1999 might look like a hockey stick built for Wilt Chamberlain. Statistics culled by Macromedia indicate that monthly Flash player downloads nearly tripled from 11.8 million in January 1999 to over 30 million downloads by January 2000. Flash player downloads shot over 50 million in May.

"We are the most distributed piece of software on the Web," claims Eric Wittman, senior product manager for Flash. "We get, on average, 1.7 million downloads of the Macromedia Flash player per day."

In March 2000, Port Washington, N.Y.-based consultancy NPD's New Media Services relaunched an online market research study to determine what percentage of the Internet population could see various graphic and animation formats on the Web. Results of the study indicated that 90 percent—or 222 million users—could view Flash media. By contrast, 85.2 percent could view Java; 55.8 percent, PDF; about 53 percent Real Player; 52 percent, Shockwave; and 32.5 percent, QuickTime.

With the release of Flash 4 in June last year, Macromedia expanded Flash's purview to include site development. Flash 4, says Wittman, gives developers the capabilities to build not only animation on a site, but build the entire site itself, since it allows developers to create navigational menu systems and database-driven applications and to import graphics built with Java, Perl or other authoring languages. "Now the experience is way more compelling," he says. "Instead of just being broadcast to a user, a user is interacting with Flash."

Version 4's authoring tool also allows developers to use MP3 format to compress Flash audio and add an interface layer to QuickTime 4 movies.

"Flash 4 is an entire authoring environment," notes KMGi.com's Kavanagh, pointing to the ability to import other graphics. "They almost should have changed the name. It sounds like an upgrade, but it's really a whole new ball of wax."

KMGi.com relies heavily on Flash 3 and 4 for its Webmercials—the online counterpart to TV commercials—which present full-screen, high-impact animation and graphics combined with professional audio effects and interactivity. KMGi has made Webmercials for such companies as DuPont and CyBuy, and has also done full-blown rich-media Web sites in Flash 4 for companies such as Best Western and Macromedia itself, according to Kavanagh.

He explains that after KMGi.com was founded in June, 1998, the company stumbled on Flash late that year, and spent several months of research and development to master the software and find a way to deliver full-screen animation complete with voice over and sound with no download time. "That was our prime directive," he says. "Web surfers don't wait."

The company's homepage is created exclusively in Flash with no HTML pages whatsoever and showcases KMGi's products, such as its Webmercial and Web Presentation format. According to a company rep, KMGi uses Flash for

approximately 75 percent of its interactive production.

Megan Kirkwood, PR manager for Macromedia Director and Freehand, tools for creating rich-media content within Web sites, points out that the agencies that created sites for Coke (coke.com), Tiffany (tiffany.com) and Volkswagen (newbeetle.co.uk) designed the sites entirely in Flash 4. Other Flash 4-based Web sites include Citibank (citibank.com) and Lexus (lexus.com). "Most entertainment companies build their sites in Flash now, as well," she claims. As part of its online campaign to showcase the new Lexus IS 300 automobile, Lexus features a Shockwave-based interactive event called "The Sufficiently Radical" contest, at radicalcontest.com. The contest allows site visitors to create a 30-second Lexus commercial by turning their Web browsers into a fully operational edit bay, where users can assemble a Lexus commercial by selecting from 67 video clips, stills and musical soundtracks.

Advertisers vying for novel ways to generate customer interest and clickthroughs via banners may be heartened by astonishing clickthrough rates claimed by advertisers using Flash-powered banners. A rich-media study conducted by Wired Digital in partnership with Chicago-based Millward Brown Interactive and released in January 1999 revealed that Novell's Flash-enabled banner ad for Netware 5 experienced a 32 percent increase in brand perception and a 430 percent increase in user clickthrough.

Eric Schmitt, an analyst with Cambridge, Mass.-based consultancy Forrester Research predicts that two years from now more than 95 percent of Web surfers will be able to view Flash, and fully half of the top tier e-commerce sites will use the technology as well. He also predicts that, as companies' dependence on Flash grows, Macromedia will feel pressured to replace its scalable vector graphics format as an open standard.

"The company will accede to this pressure," Schmitt says, "submit the standard to the W3C [World Wide Web Consortium], and focus on maintaining its lead in vector-graphics authoring tools."

Wittman says Flash's narrow-band capability will allow Macromedia to benefit from the enormous market growth predicted for wireless devices, which, according to Framingham, Mass.-based IDC, will outsell desktop PCs by 2005. "The whole Web appliance and wireless space is a very exciting landscape right now, and two things give us an edge," he says. "First, Flash player is small and lightweight, about 200k compressed. No other player comes close to that. For hand-held devices portability is critical.

"Secondly, Flash content on the Web is fine tuned for the slow modem speeds because the technology is highly efficient and optimized for low bandwidth, so the experience for consumers will be exceptional."

It may be a testament to the company's success that Macromedia makes money the old-fashioned (some would say obsolete), shrink-wrapped way: The Flash authoring tool goes for about \$299; it's \$120 to upgrade to version 4. ■



**Automaker Lexus' Flash-enabled Web site turns users' browsers into operational "edit bays."**

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# Strauss Zelnick

**The real threat to music companies isn't piracy, it's ignoring the technologies that make it possible.**

**By Michael Schrage Photography by Chris Casaburi**

**T**he cynical might describe Bertelsmann Music Group CEO Strauss Zelnick's glittering résumé as a chronology of relentlessly upward opportunism. The more upbeat interpretation would cast him as the profitable embodiment of digital convergence. His wunderkind career has been an unusually broad blend of managing operations, exploiting technologies and building brand. Thanks to the Internet, Zelnick has an even more intense blend of opportunities and threats to manage. Before being recruited in 1994 to run Bertelsmann's Music Group—whose labels include Arista and RCA with talent ranging from Annie Lennox to Sean “Puffy” Combs to The Backstreet Boys—Zelnick had run Crystal Dynamics, a video game company that he successfully sold to Time Warner, and had also been president and COO of 20th Century Fox. Prior to that, he had been president/COO of Vestron—a one-time leader in the home video business—and Columbia Pictures' vice president of international television. Zelnick is not yet 44.





The Internet may be changing the music business, says Zelnick, but it's not going to eliminate it.



In fact, Zelnick's versatility, flexibility and discipline as a multimedia executive gives him a perspective on the business of new media innovation that seems refreshingly contrarian for a suit: Yes, the Internet is a revolutionary medium; but no, it will neither annihilate nor eradicate existing media industries. Business will still be business, whether the dominant medium is atoms, bits or some unanticipated hybrid. Napster is not an inherently evil innovation and the record industry would be wise to pay attention to how its best customers want to use new technology to acquire new music.

While these are hardly heretical notions, Zelnick's pragmatism lends them a heft that the shrill prognostications of Net visionaries simply lack. Zelnick runs a global \$4.6 billion business that he acknowledges is being redefined by digital technologies. However, he dismisses the notion that the MP3.coms and Napsters of the world can't be co-opted, competed or collaborated with in ways that leave companies like BMG in even more profitable shape than before. A smooth, self-aware communicator, there is nothing of the knee-jerk, shoot-from-the-lip media mogul machismo in Zelnick's style. He understands business and he has no illusions—fanciful or fatalist—about what technology will mean to music in the coming years. Indeed, he sees what's going on in the music industry as a precursor to what will happen to *all* creative content businesses this decade.

**When did you understand that new Internet technologies would affect what it means to be a label?**

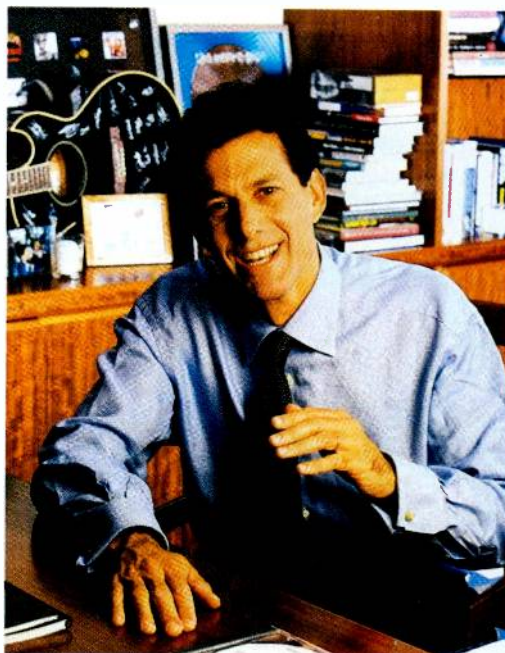
I worked in Silicon Valley for a couple of years, so I arrived at BMG with a certain amount of religion about the Internet and the importance it would have for our business. Kevin Conroy—who's our chief marketing officer—and I started talking about what BMG would do in the Internet almost five years ago. That was well in advance of the MP3 format, well in advance of MP3.com, well in advance of Napster.

**How concerned are you with piracy issues?**

People have spent too much time focusing on piracy and not enough on the fact that piracy is a normal part of new entertainment businesses. While I don't in any way mean to be cavalier about people stealing things—not the least our copyrights—I do think piracy is controllable through four means: strong legislation, which we have worldwide; enforcement, which we're getting better at; encryption, not because encryption can stop professional piracy but because it can dissuade casual piracy; and, most importantly, the creation of legitimate alternatives. In the absence of a legitimate alternative, people will do what they have to do to get a hold of your music.

**Will there be a consensus in regards to how the record industry will respond to the Napsters and the MP3s of the world?**

In the early days of new formats there are always disagree-



ments about how stuff is going to be developed. In the case of video, for example, there was beta versus VHS. We're willing to work with a number of different people, and we are working with a number of different technologies. However, will both a standardized format and a standardized way of doing business emerge? Absolutely. It always does. We don't have much of a stake in what that is. We do have a stake in standardization, though, because consumers never really show meaningful adoption of new technology and media until it's standardized.

**Are you concerned that there may not be a standard business model?**

People don't adopt best practices immediately, but they do over time. With minor modifications, businesses always settle down to a basic way of doing business. I do think we are going to have a number of opportunities to make money that didn't exist previously. For example, content syndication, where previously we made promotional material and convinced other people to use it, or maybe even paid them to use it. Now people want our content and they're paying us to use it. In that way I suppose you could argue it's a new business model, but eventually everyone will do it the same way. Are there little changes around the edges? Yes. Just enough to keep lawyers in business, but the basic model stays the same.

**Basically, your premise is that ultimately once the technical standards shake out, business processes degenerate to a commodity as well.**

Within specific businesses. So in terms of the way music will be sold, there will be 10 new ways, versus the way business is transacted today. And not everyone will do it in the same way. In fact, everyone will probably do it slightly differently. But when you go buy a record online, you, as a consumer, should be indifferent as to the business models among the distributors—and you will be.

**Let's talk about MP3.com versus Napster.com versus a big store.**

Let me give you an analogy. There are many different record retailers, but when you go into a record retailer you pretty much transact business the same way at all of them. They didn't collude with each other to do that. They didn't even think about best practices. But at the end of the day, an approach evolves in the market and you're going in and buying a record. You don't walk into a record store and someone says, "Well, to buy a record here first you need to register and fill out this card and then you need to take it to that counter and then we give you a point and then you gather up 10 of those points..."

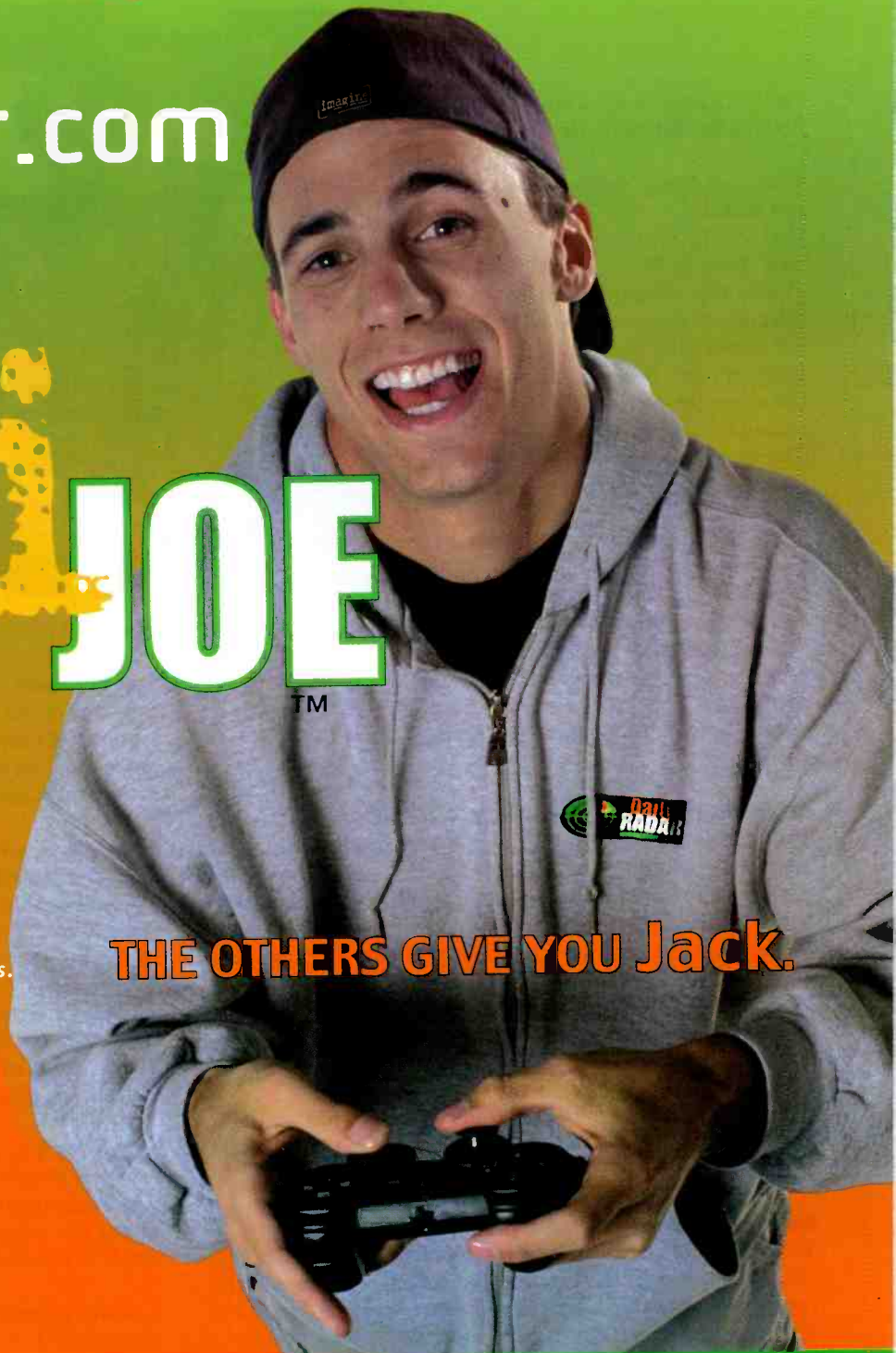
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**What does brand building mean to this new market?**

Historically, entertainment companies don't built their own brands. People buy entertainment based on the piece of music or the movie or the TV show or the star. The brands typically are the product or the artist, the actor, the actress. No one buys a record because it's put out by BMG. There are exceptions, of course. Parents buy Disney material because it's brand-name Disney, adults buy Windham Hill Music because it's Windham Hill—and that's one of our labels. Typically, exceptions occur when you're packaging material consumed in a packaged way. So, for example, ESPN is a brand because it means sporting events on television; it's a packaged group of shows. MTV is a brand—you turn on MTV because you know what you're going to get when you get there. It's all about music.

**Well, MTV has non-music shows like *The Real World*.**

They have, but now it's a lifestyle brand. We are doing that and we were the first company to launch genre-based Web sites, which are branded places to get music and information in the particular genres. We did this five years ago because we felt that it's very hard to develop brands and that label Web sites were not the way to get consumers. So we built Peeps Republic, which is a strong brand, and Twangthis, BUGJuice, and now GetMusic and click2music.

**What kind of hits do you get?**

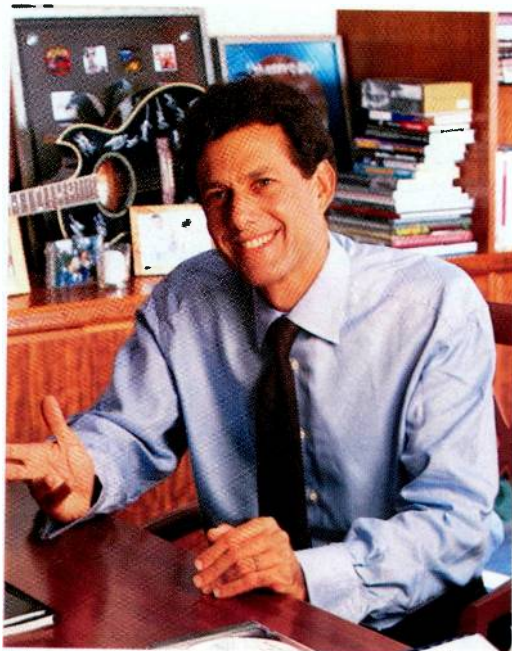
We're one of the top music sites and GetMusic has well over a million unique visitors a month. We don't really talk about hits.

**How important is cross-marketing?**

Very important. The combination of online and offline is crucial. I think one of the mistakes that people have made building online businesses is believing that there's some distinction in having an Internet front end to a business that makes it a business unto itself.

**Your bet is that the click-and-mortar will beat the pure plays?**

I think it's unquestionably true. The closest analogy you can find to the Internet before the Internet became a business tool was mail order. What we found out is that ultimately mail order is really viewed as a tool that is a piece of a retailer. The Internet isn't a business, it isn't a business model, it isn't even a business proposition. It's a tool. We have to use new media as a tool to build our businesses. Most businesses will have significant Internet pieces in the next 10 years, if not sooner. Figuring out how to do that is a real issue. The reason there's so much buzz around entertainment is since the Internet is an



audio, visual and interactive medium, entertainment companies are best positioned to exploit it.

If you're Ford Motors you can afford to wait a little bit. Eventually, when a Ford goes there, it needs to learn about entertainment. Ten years ago, what was the extent of Ford's involvement in audio-visual content? It hired an ad agency to make TV commercials and to do print ads. Now if you're Ford and you have a Web site and you want to sell cars on the site, you're in the audio-visual entertainment business if you want to attract customers to that site.

**When you talk to people, traditionalists, do they understand that?**

More and more do.

**Does that create interesting opportunities and alliances for BMG?**

Yes. One of the things we're finding is people need access to the kind of content we have to build up their unrelated businesses, and we can syndicate our content and get paid and get some equity, and can promote our artists more.

**Could you be a resource for the content, the infrastructure and the interactional?**

Unquestionably. We made a deal with egreetings.com where you can create electronic greeting cards using our music and our stars. Are we in the greeting cards business? Of course not. Previously, what did greeting cards use? They used animations or cartoons or photographs. Now they need audio-visual content. Do they know how to make that? No. Do we? Yes. Is this a win-win situation? Sure. We syndicate our content and we promote our artists.

**Is that going to be an ancillary business or is it going to be a pillar?**

I suspect it's going to become a core business. One of the reasons I'm so optimistic about the music business going forward is that the actual promotional cost center becomes a profit center in and of itself.

**Is Napster a threat? Are the people using Napster thieves?**

Absolutely. Let me give you an analogy. I've got a very nice library at home. Say I install a Xerox machine in the library and I put a note on the front door of my home saying the door's open, come on in, anything you like in my library you can copy it, then just put it back. That's Napster. Is that fair use? That is absolutely not fair use. It's fair use if a friend comes over, but if every time someone stops by I make complete copies of hundreds of books, that is simply not fair use. The only purpose of Napster is to promote that activity. That makes Napster a copyright violation and it makes people who use Napster pirates.

**How do you think Napster-type services will evolve?**

Among other things, in its current configuration Napster has a



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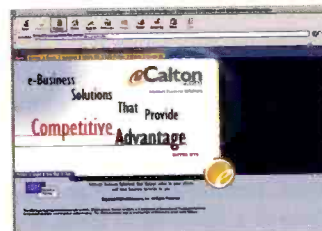
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bigger problem than [copyright] infringement. The bigger problem is how it makes money. So Napster needs to figure out a business model.

**The new CEO [of Napster] calls you up and says, "We'd like to be partners. We're prepared to do things with registration and tracking so that you can, maybe, see who some of the unexpected successes are." Would you become partners?**

It's already happening. Especially since we won summary judgment in the MP3.com case, I think people realize that it's all about legitimate alternatives. In its early days, HBO was heavily pirated, too. It encrypted, it enforced, it created legitimate alternatives. I don't have any problem saying [our first job is the] creation of a legitimate alternative. Then we can scream and yell about piracy. Having said that, infringement is infringement; it is important to defend against it.

**Earlier you said that things that were once cost centers have become profit centers, but it may well be that the behavioral profiles you are able to build about the people who listen to music, etc., become more valuable than selling the music. That is the back end.**

You're arguing a free television or a radio argument, and it's a good argument. The problem is, if we don't get paid, we can't create.

**To a certain extent, between MP3.com and Napster, digital music has become the canary in a coal mine in terms of privacy issues and business models. Do you feel your company's other divisions are taking their cues from what BMG is learning?**

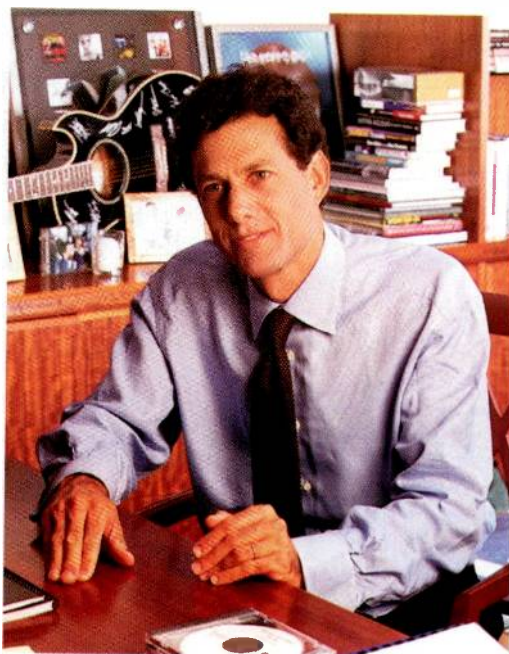
Bertelsmann has a pretty savvy collection of people. I wouldn't necessarily say that the folks at other divisions are specifically learning anything from BMG. The book guys have been way ahead of the curve at this company.

**So you've learned from them?**

Absolutely. Hopefully we all learn from each other. I think we all understand several things. First, that there's an enormous opportunity to expand our business through the use of new media. Secondly, we understand the power of our consumer relationships. Thirdly, we understand the migration of our business processes from offline to online. We certainly all understand how our club businesses are evolving. For example, BMGmusicservice.com is the seventh- or eighth-largest e-commerce site in the world in terms of unique visitors. Did we get [to the clubs] quicker than the folks in Silicon Valley? No. But did we get there quicker than all the other media companies? Unquestionably. Take a look at the assets we have.

**What do you think of the Time Warner/AOL deal?**

I think it should be a win-win. It will come down to the execution. AOL has a superb brand and wonderful customer relationships, and has always managed to reinvent itself in time



to continue to be a business leader. Time Warner has the best collection of media properties in the world. Put the two together and link up the content with the distribution in new media and do it effectively and there should be an enormous win. However, culturally those kinds of mergers are difficult to carry off, and I think many people would say that the actual Time Warner merger didn't yield a great deal of intra-divisional cooperation. They will need to create a new culture where intra-divisional cooperation is completely internalized. That's something AOL is good at. That's something that Time Warner is not very good at.

**In what ways are new Internet technologies going to be vehicles for finding talent?**

Probably in ways we haven't figured out yet. But we don't have a bottleneck in terms of finding new talent or music. We release more than 1,000 record albums a year. We have a roster of hundreds of artists. But 95 percent of what people do in the record business fails, about 5 percent works, and only about 1 percent works in a big way. What we need to do better is take some of that great music and make more of it into hits than we do now, and I think that the biggest application for new media will be for us to do just that, and to help our competitors do the same thing.

**How so?**

For example, database marketing is very expensive to do in the offline world. It's almost impossible to do direct marketing in an offline world to launch a new artist, but you can do it very cheaply in an online world. So, we now have a significant database of people: We know what kind of music they like because they told us, and we can market new artists to them.

**Is branding going to become more or less important to the labels in the future?**

Less, as things grow and diversify. Arista stands for country music, it stands for black music, it stands for pop music. How can it be a brand?

**What kind of ideas do you get to play with now because of the Internet?**

Before [the Internet], you couldn't play with direct response database marketing, because it cost too much. Let's say 20 years ago I had your name on a database because you signed up for a fan club. The problem was, while I had your name and knew you liked the Rolling Stones and I had a new act out called Lit and I thought you might like it, if I had wanted to put together a postcard with a little sample it would have cost me \$1 or \$1.50 to market to you. If I got a 2 percent response rate, it cost me between \$50 and \$75 to grab you as a customer, and as a customer you bought something that I sold at \$10 wholesale. I had a problem.

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Now, we can send it in e-mail, it's targeted to a certain demographic, it's stratified with a sample built in, with a hypertext link to a genre-based Web site and we can do it for six cents or less per e-mail. And you can probably expect not a 2 percent conversion rate, but, because you're so targeted, maybe you can expect a 3 percent response rate. Suddenly, now you're looking at \$1.80 to grab the customer [who will spend \$10 bucks. This is a nice piece of change.

**Right. And it becomes a virtuous cycle because you're creating communities of interest within that.**

Well, yes, because then you send people to your Web sites and, most important, you're giving people what they want. And any time you can figure out a way to market what they want, you create a positive customer experience. When you hit an array of people with something they don't want, you create a negative experience.

When they see e-mails that come from us or our labels or our artists we want them to open the e-mail and be interested in what's inside, we want them to click through and convert. There are elements of customer management that come into being in this new world that entertainment companies typically have not had to deal with.

**By way of context, how many e-mails does BMG send out now versus a year ago?**

It's a huge number. Again, back to your point, even though we innovated in this area, everyone else is doing it, too. Why? Because we help break a new artist this way, such as an artist like Pink. Our competitors look at it and say, "Geez, how were they able to break Pink so effectively?" There was a significant online component to that plan.

**What's the difference going to be in building brands in the next five years as opposed to what it meant in the past?**

The more things change, the more they stay the same. What will stay the same is you better have an incredibly creative culture, talented executives, great artists and the ability to market them and bring them to consumers. What will change is the underlying internal business processes, because the entire business backbone is going to become much more systems driven than ever before. It will infuse everything that we do going forward. The infrastructure becomes the business process. That is a huge change. Back office becomes the office; for example, all transactions are done on my computer. I still talk on the phone, I still meet with people in person, but I send 100 e-mails a day. It speeds things up.

**How do you think pop culture as a business is going to evolve in the next few years?**

Movies aren't going away, TV shows aren't going away, recorded music isn't going away.

**But the way they're promoted, cross-promoted, integrated, the way you allocate costs, that all changes.**

You're still going to go to a movie theater to watch a movie—that's not going to stop. Just the same way you're still going to go to retail stores to buy clothing and cars even though you can buy them online. People like to leave their homes and do stuff they've always done. The fact that you can buy frozen vegetables doesn't mean you stop eating fresh vegetables.

**Is there a revolution?**

Yes. The biggest revolution will be more at the business-process level than the consumer level. But even at the consumer level, entertainment will change markedly. There will be new kinds of entertainment that we haven't contemplated yet that will have strong interactive components, and there will be new distribution vehicles that we haven't contemplated before. When you listened to radio 10 years ago, you had one way to do it—over-the-air broadcast, government issue monopolies. Today there are three ways:

Internet radio, via streaming mechanisms; cable radio; and broadcast radio. Tomorrow there will be even more robust Internet opportunities. Eventually we get to a world where the whole notion of channels completely goes away for both television and radio.

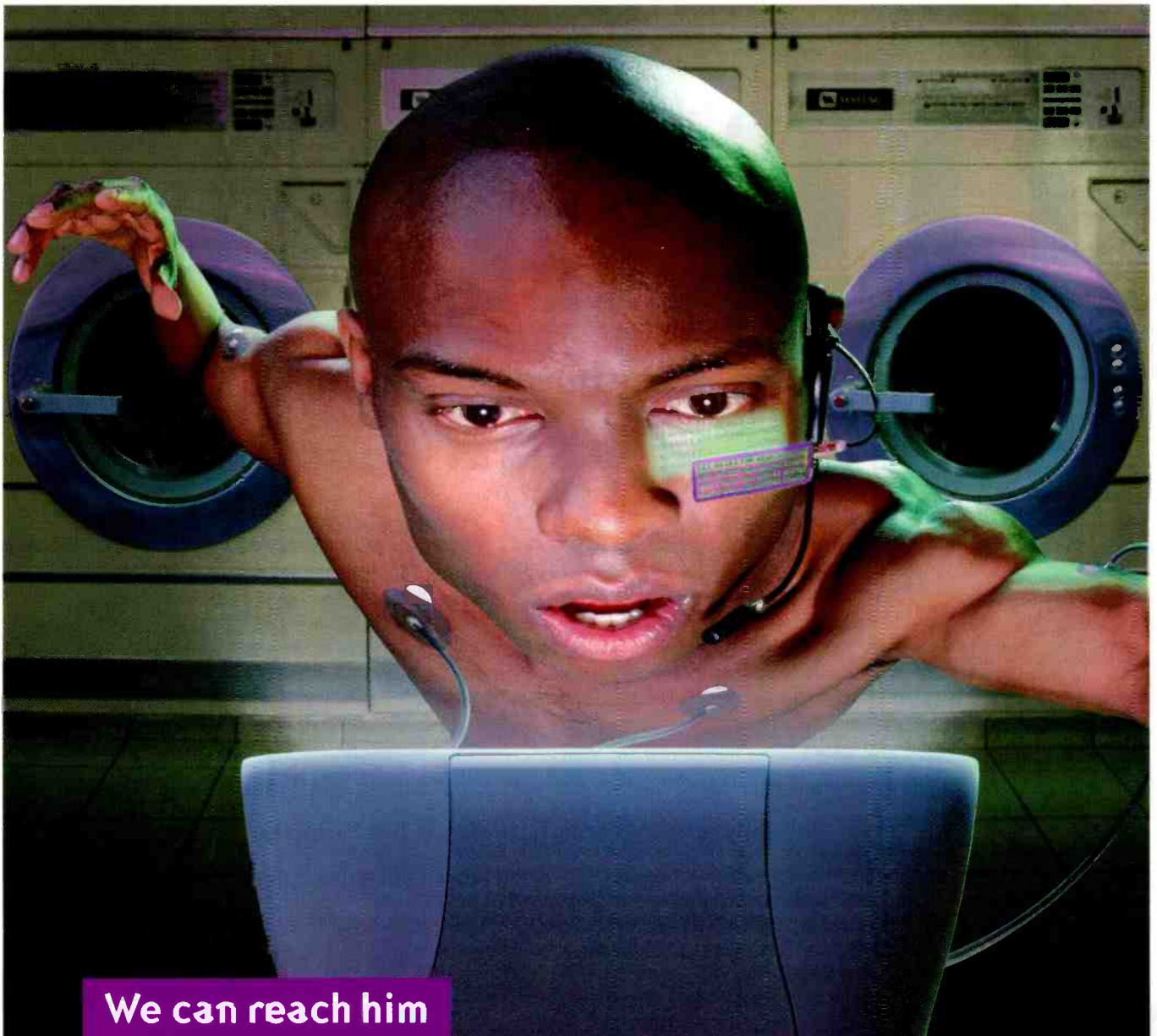
On the content side we're going to see probably less a revolution and more an evolution. [On television], you'll see new shows that maybe aren't a half an hour, maybe they're six minutes, maybe they're 37 minutes. They're not traditional over-the-air broadcast and they have interactive elements as well as narrative elements. The people who figure it out and do it in an entertaining way are going to have huge economic and creative opportunities.

**"People spend too much time focusing on piracy and not enough on the fact that piracy is a normal part of new entertainment businesses."**

**Do you think that it's marginal or significant for top executives in pop culture companies to be exposed to the diversity of new media?**

If you are not out in the community, if you're not out in Silicon Valley, if you're not reading trades, if you're not online, if you're not talking to people who are half your age who know twice as much as you do about new media, then you're way behind the times. I spend virtually all of my waking hours thinking about the conjunction of traditional entertainment and new technology, and I still feel woefully undereducated because the world is changing so quickly.

There are a lot of people in entertainment who do live in the past and certain elements of the past will never change. The creation of entertainment really hasn't changed in the last 100 years in many meaningful ways. However, if you're able to preserve a creative approach that's rooted in history and apply to it a knowledge of and acceptance of new media and new technology, then I think you have the best opportunity to succeed in a highly competitive environment. ■



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# If I Ran Napster

Hey, Napster, when you decide to go legit, we've got some ideas for you.

By Ann M. Mack and  
Jennifer Owens

Illustrations by Doug Ross

**S**o your monthly unique audience has more than quadrupled since January to 2.8 million, and you just received \$15 million in funding—OK, Napster, what do you do now? Well, since we asked, we'll attempt to answer. The following are three takes on how you might just make money, Napster, once your legal battles are settled, of course. E-commerce, portal, content—they're all possibilities for your San Mateo, Calif.-based filesharing site. Yes, we know it's all about the music, man, but at some point your VCs will want their money back and more. So take off the earphones for a minute and concentrate—these guys have some ideas that they'd like to share.

## Napster as e-tailer

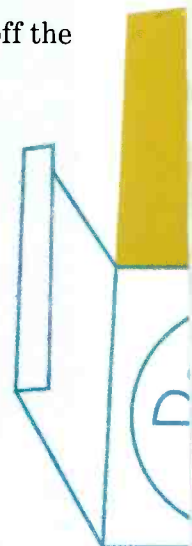
**Suggesting e-commerce for a multimillion visitor site like Napster is a "no-brainer," says Aaron Cohen, CEO of dot-com builder Concrete Media. His New York-based company helps clients build and deploy Internet businesses from the ground up based on the experience and intellectual capital it has gained developing its own proprietary companies, such as teen destination Bolt.com. Give Cohen free reign to convert Napster from a music site with no money-making model to one that rakes in the revenue with an e-commerce offering, and this is what he would do:**

As a music/community site, Napster could prove to be a breeding ground for online commerce. Best known for its digitally transferrable music, Napster could bank on its Net following, generated by freebie funk, punk and rock, to purchase music-related memorabilia or merchandise, such as tickets, T-shirts and programs. For instance, Dr. Dre can auction off 1,000 first-time releases of CDs. Further, by virtue of visitors' download selections, the site can segment its audience to

deliver targeted, personalized offers to its member base—tapping into the hip-hop crowd to market Mariah Carey merch or enticing rap addicts with Will Smith stuff.

Will Napster's current legal issues impede merchants from striking deals with the music giant? They shouldn't present a hurdle. Napster could position itself as a David taking on Goliath, a.k.a. the music industry, or as Robin Hood taking on the Time Warners of the world. Some say it's this "little guy versus the establishment" mentality that bonds the hard-core community. Originally, sharing music files forged online relationships between Napster members. Then, common music interests further fueled their Net affair. And now, the plight of the underdog may solidify Napster's community, helping to build its longevity.

Since this community unites on so many levels, adding e-commerce [shouldn't] alienate the typical Napster consumer. At first, Yahoo! didn't offer shopping on its site; but once it did, the masses didn't flee. Instead, the portal's established consumer base accepted the megamall-like atmosphere, and even welcomed it. This example demonstrates that engendering community doesn't mean that a





site can't sell merchandise. Actually, e-commerce flows quite naturally from the site's sharing aspect.

Because of its loyal consumer base, Napster also could endeavor upon advertising. The site could carry lifestyle-specific ads associated with music, such as ones for automobiles, liquor and clothing, and sign sponsors, such as Gap, Bolt.com and concert tours.

Napster not only could generate dollars through e-commerce and advertising means, but also from its back-end technology. The company boasts killer software that it could sell

to a number of vertical markets. Since the Napster name does not limit the company from branching into other domains—after all, it's not called "Music-ster"—the site could even enter into these vertical markets itself.

By creating these e-commerce capabilities, Napster eventually could steal a slice of the Internet auction pie. Music is a huge collectibles industry. Eventually, members could swipe vinyls or bid on limited-edition or one-of-a-kind music memorabilia.

No matter what Napster decides to do, it must use original tactics. It can't stick with the traditional, the boring or the blah. For instance, there shouldn't be a Napster store. Instead, Napster should blend content and commerce, and should emulate such sites as Internet shopping behemoth Amazon by creating an environment ripe for browsing, not exclusively for buying. Just as the Internet deviant used innovative methods to capture Netizens' attention in the first place, it must employ similar ground-breaking tactics to make money.

## Napster as portal

**"What is the ultimate objective of a destination site?" asks Scott Kurnit, CEO of New York-based About.com. "Targeted and direct advertising." About.com's vertical site network, which covers subjects ranging from gardens to game shows, follows this philosophy to the nth degree. Manned by experts or "guides" who provide original content, related links and interaction, its 700 topic sites give advertisers the ability to reach a specific demographic and serve relevant ads. In turn, the portal can ask a premium for advertising space.**

**To make money, Kurnit says, Napster can do this, too. In addition, Napster could migrate from a non-paid model to a paid one. Here, the About.com CEO explains how the online music giant can turn eyeballs into earnings:**

To participate in Napster, consumers would have to offer information about themselves. Much like BargainDog, an online resource which directs shoppers to sales and discounts at dot-com merchants, Napster would ask users a series of questions during the registration process. [In other words], in order to benefit from a free service like Napster, consumers are presented with the burden of having to say, "Here's who I am, here's how old I am, here's what my interests are."

Napster would use this aggregated data to attract advertisers interested in targeting each demographic or psychographic. Compared to a general site or portal that tries to be all things to all people, the site could charge a higher fee for ad space based on its unique user base. Napster could use the personal information coupled with a matching engine to pair one subscriber's information to similar member profiles. It could then make complementary or cross-promotional pushes. For instance, a person who downloads a Carly Simon tune might be matched to other fans. If the matching tool finds that a majority of this group also enjoys Natalie Imbruglia, it would then suggest the consumer check out the Australian singer by serving ads, offers or messages to this effect.

While Napster could remain free with ad support, it could also evolve into a pay-per-use or subscription-based model. (Editor's note: Surveys reveal that many of Napster's constituents would be willing to pay for the service.) In doing this, Napster could alleviate some of its legal problems by sharing the revenue from sales with the copyright holders and record companies.

[It's unlikely that] this approach would annoy or alienate consumers. If a company such as HotMail or eFax, however, decided to change their model from free to pay-a-fee, consumers might become disillusioned or outraged. HotMail offers consumers free e-mail accounts, while eFax gives out free eFax numbers from which consumers can receive faxes via their e-mail account. Altering the dynamics of these services most likely would cost users, even if they chose not to participate once the modification took place. For instance, HotMail or eFax users may have printed their information on business cards or circulated it to colleagues and contacts. In that case, they would have to reprint their cards or keep the cards and pay for the service.

On the flip side, Napster-ites lose nothing from the proposition; if Napster were to switch to a paid service,

consumers could opt out without forfeiting anything. In general, visitors to the site, so far, have only gained. If they've downloaded six to a dozen MP3s, they've already received compensation for the perceived value of the time it took to complete the exercise. Bottom line: Napster can survive this change, especially if it is presented to the Napster population through creative marketing. For instance, the music site could say, "We've tried to do it this way, but the courts shut us down; or [from a business standpoint], we can't go on this way."

User backlash shouldn't be Napster's only concern, however. If the music site switched to a for-fee offering, record companies could emerge as their chief competitor.

By eliminating the "free" factor, Napster loses the component that differentiated it from the pack in the first place. What's to stop record companies from adopting similar models? Further, what's to stop consumers from drifting to these other sites? Consumers would expect a flawless distribution flow from an established record company, whereas, with Napster, consumers have grown accustomed to quirks found in a shared file system. Right now, Napster consumers are forgiving because service is free. But, would they be as laid back if money were involved?







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And don't worry about Hank. Pretty soon he'll be hooked, too.

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## Napster as content site

**When Slate launched in 1996, it followed a basic rule of consumer print magazines: Sell what you publish. But like most content sites, Slate eventually found that online rules are different: There's money to be made, just not through subscription copy. Since becoming a free site in February 1999, Slate has seen its monthly unique viewers rise to 1.9 million from 222,000. Slate publisher Scott Moore shares some lessons learned in creating a revenue-generating content site:**

If I was in their shoes, my goal would be to create the next MTV. If you think about how MTV came about, it took advantage of the community, if you will, of teenagers' interest in music, and then extended that interest into a new technology—music videos. They then built an enormous media brand.

I think you could try to do a similar thing [online] with Napster. And I don't necessarily mean with music videos, although that certainly could be one component. I mean conceptually: Take advantage of this community of interest and this new technology and try to build a massive media brand off of them.

Getting [users] to look at ads is relatively easy, and that would certainly be, from my point of view, a major revenue source. But I think you also need to put some things on the site to make it sticky.

Build the community. Instead of just being a directory that sends you off to other places to download music, start offering music downloads on Napster itself, for example. Hire some good writers to produce really high-quality music reviews—think *Rolling Stone* magazine. Let users share their own original music. Napster could even program some radio stations themselves and stream music via the Internet, [and it] could also let users create their own radio.

Another thing Napster could do is let users post their comments to BBSs. That's been something that's proven extremely effective for us. We have a bulletin board [called The Fray] where, after you read an article, you can then post your comments. We've started taking the best comments and attaching

them to the bottom of the articles themselves. We're thinking now that we'll hand out merit badges, if you will, to the best posters. So if you're in The Fray and you make some intelligent posts, we're going to identify you [by putting] a little icon by your name. If someone is glancing through The Fray, they might think, "Oh, this person has a merit badge, he must say some smart things. I'll read their post." I think that particular sort of user involvement will make [Napster] very sticky. Technologically savvy young people are using the site. To give them a chance to see their name in lights and to get their 15 seconds of fame is attractive.

Now, [Napster] would have to spend some money to do what I'm describing here, but they've already raised what, \$15 million in venture capital funding? And getting a critical mass of users to a site for any media property is like 75 percent of the battle. If you can do that, if you can put out a magazine that people are interested enough in to read or develop a

television show that

people are interested in watching, you have

a valuable commodity that is certainly monetizable. It

seems to me

that Napster

has fallen into that [category].

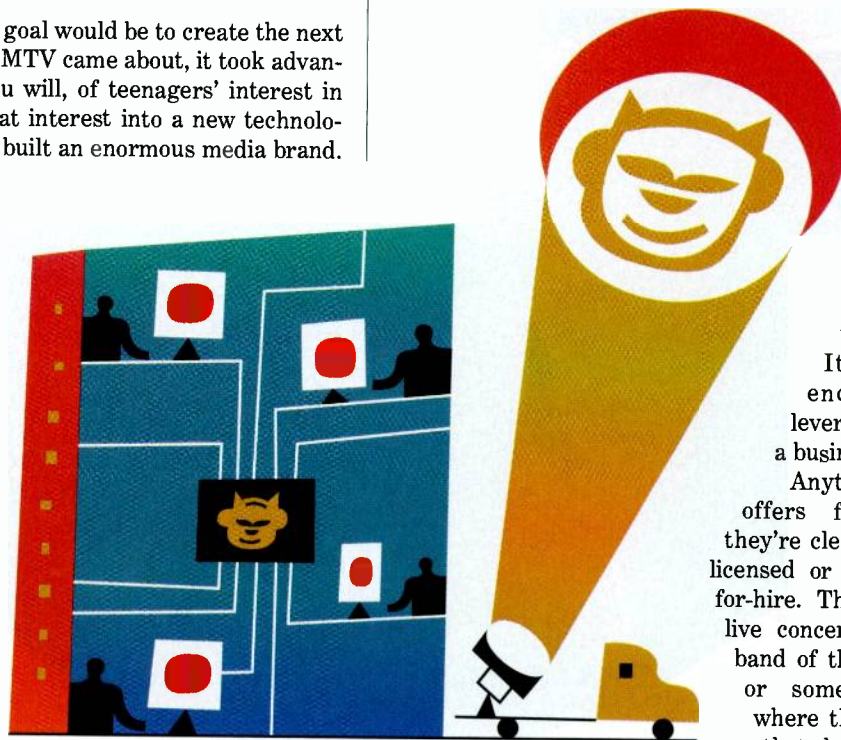
It's got that audience. Now it can leverage that and build a business around it.

Anything that Napster offers from their site, they're clearly going to have licensed or created as work-for-hire. They could also do live concerts, the upcoming band of the month or week or something like that where they feature bands that haven't signed yet with a record label.

Napster could get them

to commit to a live concert that users stream from Napster.com and then Napster could promote those concerts through viral marketing and notices on the site. And maybe the band says, "Take this single and let anyone who wants it have it."

The people behind MTV built it into a brand that's arguably one of the most powerful media brands in the world. This is where Napster has similar potential, although, let's face it, they also have some challenges. The intellectual property rights issues with the music industry are things that they're going to have to grapple with and work through. They also have to figure out how to monetize and take advantage of its shared community. ■



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**THE EXPERTS**  
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**Moviefone remakes its Web site into more than simply online movie listings.**

**By Erik Gruenwedel**

# Sneak Previews

It's 1995 and the information superhighway is opening its lanes for e-commerce and e-content. Early interactive innovator Moviefone—the seven-year-old, telephone-based movie ticketing and information line based in New York that services about 1 million callers a week—is suddenly a consumer brand saddled with an ancient delivery platform.

The company responds to the brave new world of the Web by launching MovieLink.com to coincide with Los Angeles-based Columbia Pictures' summer debut of *The Net*, Sandra Bullock's follow-up to *Speed*, which features the Internet as a key element in a major Hollywood studio film for the first time.

Fast-forward five years and MovieLink.com has transformed into Moviefone.com. In addition, America Online, the Dulles, Va.-based mega-ISP with 22 million registered users, has added its initials as a prefix following a \$388 million stock purchase of Moviefone in 1999. Suddenly, the online market for movie tickets has become a coveted space.

Despite some analysts' predictions that an oversupply of movie tickets on the Web could inhibit growth in the market, companies such as Pasadena, Calif.-based Ticketmaster Online, New York-based MovieTickets.com, Dallas-based eNowShowing.com and a yet-to-be-named online ticketing venture spearheaded by Columbus, Ga.-based Carmike Cinemas and six other national theater chains, are positioning themselves to compete against AOL Moviefone for a share of a market that is expected to reach \$54 million in revenue by 2003, according to New York-based Jupiter Communications. This amount, per Jupiter, represents a mere 2 percent of the total projected \$2.7 billion event-ticket market.

## MOVIE MAKEOVER

In an attempt to distinguish itself from the competition, Moviefone.com, which together with the offline Moviefone

employs more than 250 people, is spending millions to redesign its site with an entertainment component, according to Andrew Jarecki, co-founder and CEO at Moviefone.

To aid its efforts, Jarecki recently hired Mark Golin (see sidebar), formerly the editor of *Maxim* and *Details* magazines, to help develop editorial content and reinforce the brand identity on- and offline. In addition, Jarecki hired Alex Weil, president of Charlex, a 20-year-old New York-based digital production and design company, to enliven the site.

Jarecki says he'd been particularly impressed by Golin's ability to boost *Maxim's* circulation from 175,000 to 1.3 million during his one-year tenure. "He did it through humor," says Jarecki, "and figuring out how to do very simple, quick-read features that give readers an instant fix and quick chuckle."

Jarecki cites the recent release of Jim Carrey's new film, *Me, Myself & Irene*, in which there was some controversy regarding the treatment of mental disease, as an example of Golin's comedic approach.

"Mark saw that and thought we should have a list on the homepage with upcoming films and who's going to protest each one," says Jarecki. "There's a movie coming out called *Numbers*, well, that will be protested by the alphabet. Golin knows that on the Internet you only have people's attention for a second. His goal is to get them to smile and realize that this is a site with some attitude."

## AVOIDING E-FAILURE

Cognizant of the fact that numerous entertainment dot-coms touting original content and alternative delivery channels have failed, Jarecki claims Moviefone.com knows its limitations.

"I think we're realists about what you can expect people to do on the Web," says Jarecki, who together with Adam Slutsky,

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CFO/COO, Moviefone, Russ Leatherman (the voice of Mr. Moviefone, and also its president) and Rob Gukeisen, vp, new technology, Moviefone, brainstormed the concept for the national ad-supported movie info line more than 12 years ago. "We don't have a fantasy that people are coming to Moviefone with a large series of unfulfilled entertainment needs. We know that it's a crowded market and that people get most of what they need from magazines and TV everyday. As a result, we want [the site] to do a little very well," Jarecki adds.

Offline, Moviefone condenses local newspapers' entertainment sections, extracting pertinent information, including new movie releases, cast of actors, nearest locations, play times, cost, running times and trailers. Online, additional services include customized e-mails, frequent-buyer programs, voice-recognition commands and print-at-home ticketing—the latter to include "quick facts" printed on the back for the upcoming Pokémon 2000 feature.

Mindful that a slew of entertainment sites feature such things as fashion shows, Jarecki says Moviefone.com isn't going to show Gwyneth Paltrow in the latest Vera Wang dress. Instead, it will be what she wore when she went to the movies last weekend. "We're always going to focus everything on the process of going to the movies," he says. "That's where our brand lives."

For instance, according to Jarecki research indicates that in addition to buying tickets in advance, moviegoers are interested in hearing what others are saying about current releases. As a result, Moviefone.com sends videographers to film premieres in key markets who poll viewers as they leave the theater. "Now you can go to Moviefone.com and find out if a particular movie is any good before committing to see it," says Jarecki. "[Which means] we have another piece of content that enhances the utility experience."

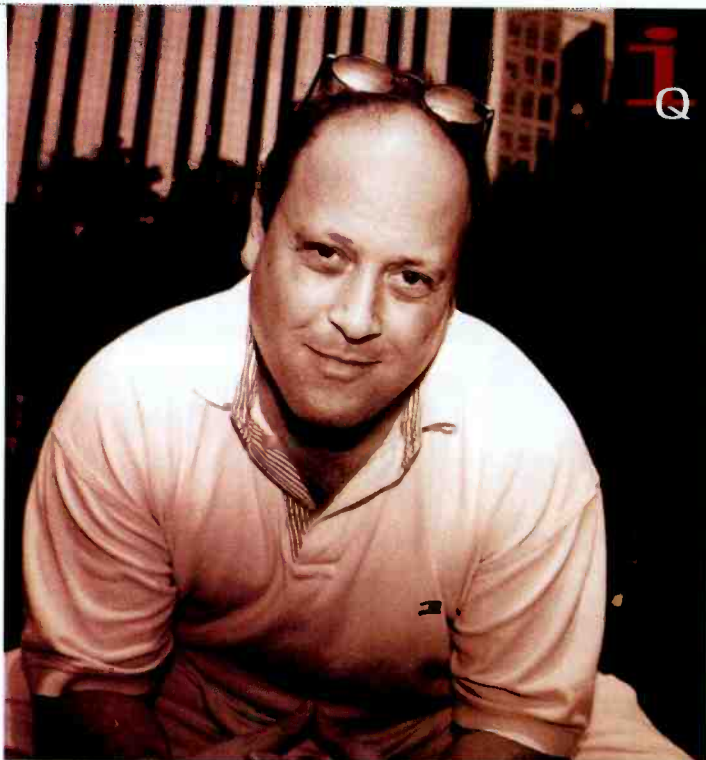
Jarecki admits that there's always the risk the site could pan a film that turns into a blockbuster.

"In our case, it's a little difficult to shoot the messenger," he says. "You could argue that maybe [former *New York Times* film critic] Janet Maslin has a very specific, singular opinion that's not representative of the entire population or that a certain newspaper is trying to bury a movie. In our case, we use a statistically significant sample of moviegoers and expedite the same word-of-mouth they may have had to wait a week to get. By making that process electronic, we're making that decision process that much better."

## AOL FACTOR

Although AOL's purchase of Moviefone last year surprised some industry experts, others felt it was strategically wise for an entertainment company to align itself with an Internet juggernaut due to the enhanced communication opportunities.

"We at the studios are still in the Dark Ages about how we do ads and collect data [online]," Marc Shmuger, head of marketing at Los Angeles-based Universal Pictures, told *The Los Angeles Times* on June 25. "We only talk in one direction to the consumer. But on the Internet you have an interactive conversation with your customer, which is how you find out what a customer values and engage in a sustained relationship with your fan base. That's why the AOL/Time Warner merger is so incredibly significant, because AOL is so much more sophisticated than movie studios in how they communicate with their customers."



TOM LEGOFF

## Two cigarettes with Mark Golin

By Jennifer Owens

**D**ressed in black from his cap to his shoes, Mark Golin strides purposefully through Moviefone's reception area and announces, "C'mon, we're going downstairs." Why?

"I need a cigarette," he says with a raspy laugh before launching into his plans for world domination. It seems that his new job as AOL Moviefone's senior vp and creative director is only the first step. But one suspects that to tell any more would only play into his plans somehow. In the time it takes to reveal his plans, Golin has already smoked his cigarette down to the butt, so it's time to go back upstairs to his new Internet office.

"This is my Internet desk," he says. "See? It has no drawers. And this computer? I hear it can connect to the Internet."

When Mark Golin was shown the door at *Details* last March, few figured that he'd end up at Moviefone.com, the movie ticket seller now owned by America Online. In only three years in New York, Golin had made a name for himself editing the wildly successful British import *Maxim* before jumping to Condé Nast Publications to save the now-on-hiatus *Details*. Few remember, however, that Golin's first year in New York—after 10 years at Emmaus, Pa.-based Rodale—was spent as editor of *Cosmopolitan's* Web site.

Besides, his new job is less of tech and more of quirk. Golin has been hired to translate the infamous, officious voice of Mr. Moviefone to not only the Web, but possibly radio and television as well.

"Could we do a Mr. Moviefone radio show? Could we have Mr. Moviefone TV specials?" he asks rhetorically. "We're looking into all of those things and what their tone would be. It's an interesting challenge because with a magazine—*Maxim* when I left was at 1.3 million, which is pretty good for a magazine, and *Details* was around 550,000—

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## FROM CARS TO TICKETS

In 1983, pop music group The Cars hired Weil to create a music video for "You Might Think." The result was a mix of multiple elements shot separately and then layered into a single scene that helped change the visual vocabulary for film and TV directors. The video won the first MTV Music Video Award.

Nearly 20 years later, Weil finds himself immersed in a technological medium searching for clarity and simplicity.

"The Cars video was all about using technology to create visuals and have fun," says Weil. "I think the breakthrough with Moviefone was almost in the opposite direction. This site is about not letting technology get in the way of having fun and communicating with people."

To accomplish this, Weil stood back and realized that Moviefone and its signature voice (the subject of a *Seinfeld* episode and a Motorola pager TV commercial) had become a cross between a normal product and an entertainment entity.

"Some brands rely on their advertising to create humor and its place in the culture," says Weil. "But this brand already has that."

To reinforce the site's interactivity, Weil came up with "Ask Mr. Moviefone," which displays prominently across the homepage and attempts to reflect the same persona as the phone service. In addition, the site uses actual quotes from the phone menu to drive the Web site. For example, when you open the site, it says, "Hello, and welcome to Mr. Moviefone." Prompts on the homepage are based on things heard on the phone, such as: "If you see the name of the movie you'd like to watch, click here."

"In some ways we were inspired by Ask Jeeves, [the San Francisco-based interactive resource]," says Weil. "We also hired Modern Humorist [a New York-based online media company] to come up with funny ideas."

Could Moviefone.com get too creative for its own good? Weil doesn't think so.

"I don't think that the entertainment sites we've heard about [failing] were all that creative," he says. "If they had been, I would have watched [them] longer, I would have told my friends, and other people would have watched them. And you know what? They wouldn't be bankrupt." ■



**Moviefone.com redesigned its Web site, offering users more than just movie listings and info.**

well, Moviefone gets between 150 and 300 million visitors a year. It makes the magazines seem like you were talking to a classroom."

Yeah, but people will sit down and commit to a magazine in ways that they probably won't with a Web site.

"Well, that's true, but can we get them to commit for a little while longer? Mind you, I look at lots of sites that have tons and tons of content, and I look at their stats and their page views are going down.

"Nobody seems to be putting a price on appropriate content, [as in] is this what you want right now? Now I know that the people who are coming to Moviefone.com are coming to buy tickets. Do I expect them to start going to the site when they don't need tickets just to see what we're doing? I would love that, but I'm not expecting it. What I'm more concerned with is that when they come for tickets, if I can get that 150 to 300 million people to click another three or four times while they're on the site, then that's 4.2 billion additional clicks."

So you're not out to be everything entertainment?

"You see sites that have, like, 15 different reviewers doing a movie," he says with an air of annoyance. "If you want information about the stars, you can get that in the *Post*, on CNN, on every Web site. We'll have a little bit of that so if you want it, it's there. We've also got the synopsis of the film. And if you want to see every film with the key grip from *Gladiator*, we've got that on a database, too. But my whole thing is that you come to the site and it feels lively. We don't have a million things; we have a couple of great things that you have a look at while you're getting your tickets.

"Take *Gone in Sixty Seconds*. Angelina Jolie is in it. 'In the time, it takes you to...'" he says in a mock movie voice. "Rrrr!" Golin explains Moviefone.com's approach to the movie: "Someone's like, hey Angelina's got a new tattoo, so we've got this little line on the home page that changes. They were going to put, 'What is Angelina Jolie's new tattoo?' I said, no, no, no the question is, 'Where is Angelina Jolie's new tattoo?' Now, if you see that on the homepage and you know it's only going to take you a few seconds, you're going to click on it."

OK, I'll click. Where is it?

"You find out it's on her shoulder. So we've yanked you. But we also talk about how she's vying with the Metropolitan Museum of Art for 'Most Images Displayed.' We've always got some fun little thing there. But you get a general feel that we like movies."

Golin signals that it's time to go downstairs again since he's not allowed to smoke in his office.

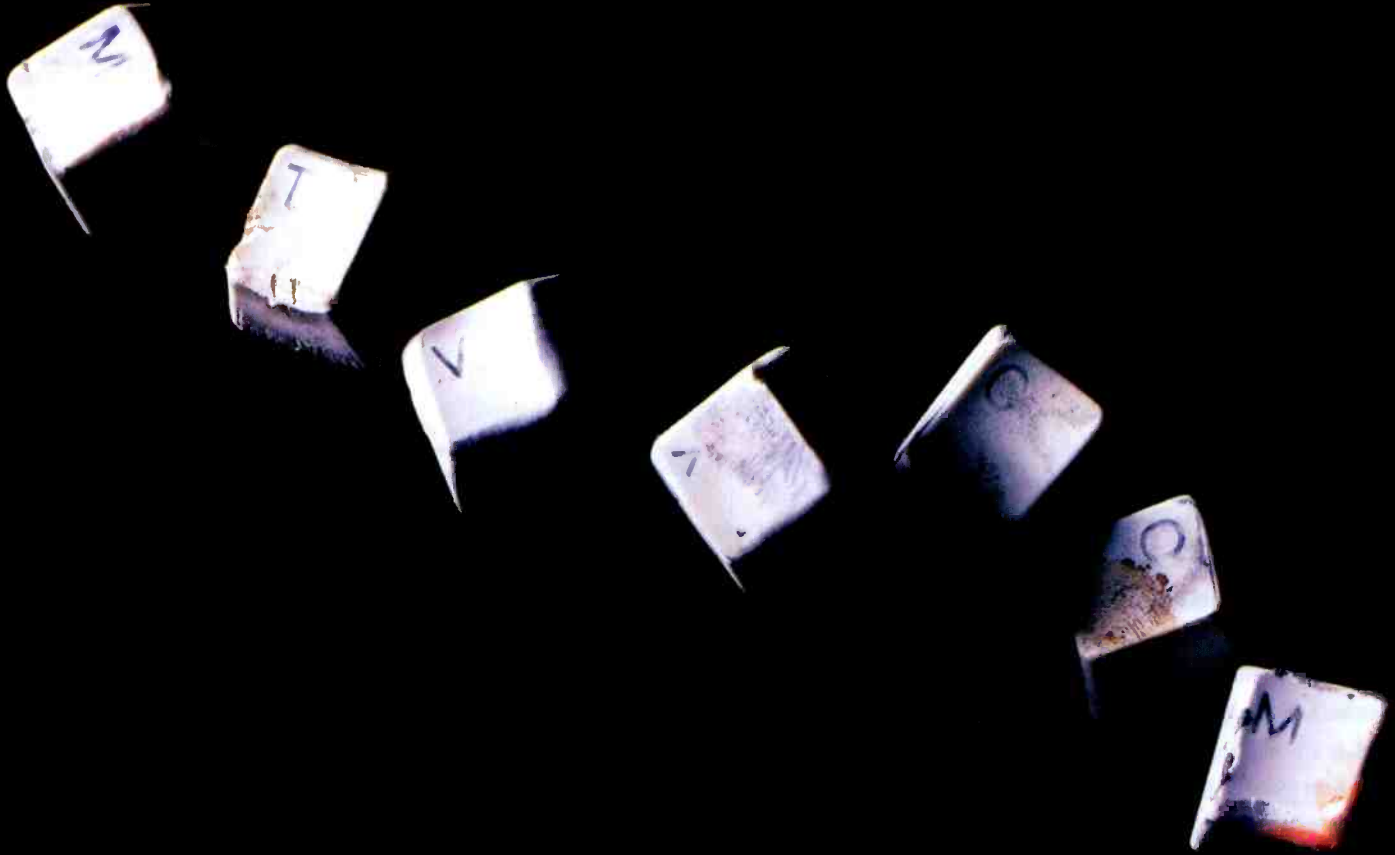
"The whole thing is yes, [Moviefone] started the online ticketing early and they have the best and most extensive service by far," he says, walking to the elevator. "But I think one has to assume that others will try to do the same thing.

"I think if you have services of equal quality and everything is equidistant on the Web, then the advantage goes to the one where people say, 'You know what? I like Moviefone. I go to the site and they have a clever take on something. They did something real funny.' That's where I come in."

So you're funny?

"Maybe," he grins. "Or at least I know funny people." ■





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# Livin' e-Vida



**Spanish-language Web sites are coming on strong, offering their own brand of content, services and most importantly, community. But as the list of sites continues to grow, a few stand out for their uniquely personal approaches. By Hassan Fattah**

**W**hat's the secret to reaching the Spanish- and Portuguese-speaking, mostly Latin American Internet audience? Don't think of it as "the" audience. That's the lesson several Web portals and media companies are teaching as they take this very market by storm. Latin America, after all, isn't a single nation of common interests. Clearly, Mexicans have different norms and interests than Ecuadorians or Argentinians. And research indicates that many U.S. Latinos from those countries gravitate to material from their motherland when looking for Spanish content. With this in mind, Net leaders are reaching out to audiences of each nation, culture and/or ethnic group on their own terms.

Over the past three years, all manner of Spanish- and Portuguese-language Web sites have jostled for a share of the potentially explosive market stretching from Mexico and the Caribbean to Brazil. By year's end, analysts estimate, the market will amount to some 34 million Hispanic and Brazilian users, 90 percent of whom come from the middle- and upper-class brackets. And just wait until Internet penetration, now about 2 to 3 percent, rises in five years, as analysts predict. It's a market made of gold for any advertiser or business, as long as you know where to say *Hola* and where to say *Oy*.

These sites—ranging from the gargantuan Starmedia to the edgy Loquesea—represent the honchos of the pack. Almost all offer localized content and, in some cases, local Web brands for each country they serve. And almost all are working to build a position both in Latin American and Latino circles in the United States, combining rich content with interactive community features built around chat and ICQ. While design varies considerably and navigation isn't always easy, all offer the Latin American audience something a little different from your average English-language portal.

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

## STARMEDIA.COM

★★★★

**The Point:** The mother of all Latino portals, offering a central community for intra- and cross-cultural dialogue for Spanish and Portuguese speakers in Latin America and the United States.

**Statistics:** Launched in 1997. Owned by Starmedia Inc., New York.

**Target demo:** Spanish and Portuguese speakers under 35 in major population capitals in Latin America and the United States.

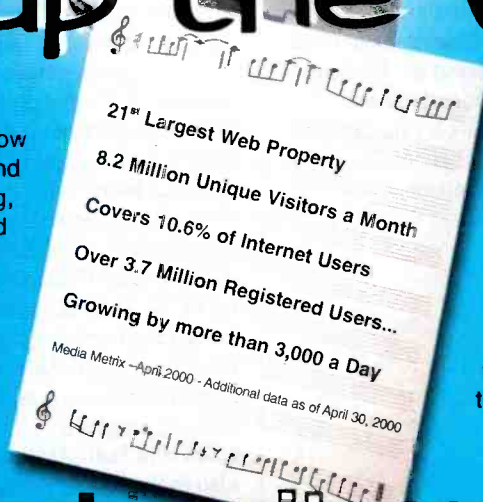
**Traffic:** 1.7 billion page views (Q4 of '99).

**Content:** This portal may be the most comprehensive of its type, but the sheer breadth of information can be both con-

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fusing and daunting. And don't expect too much heavy-hitting journalism. Most content is targeted to a young, hip audience more interested in rock stars than rock slides. The main URL directs you to the U.S. site, with all other Starmedia country sites accessible through links at the bottom of the page. Content, updated daily and/or weekly, varies widely from country page to country page. On the Argentina page late in June, for instance, lead stories dealt with local politics and the arts, while the Brazilian site featured more profile-oriented articles on Brazilian politicians and musicians. At the top of each country page, links take you to the meat of the portal: in-language e-mail; chat; personal pages; shopping; and search. The body carries Starmedia-generated content, including briefings and links to the latest news stories (found in the left column); "Hoy in Starmedia," (Destaques de Hoje for Brazil, middle column) provides feature stories from around the world, some produced in-house and many written by Reuters and other wires; "Copado!" for Argentina, "Cool" for the United States, or Chécalo for the Mexican site (right column) is dedicated to games, celebrity chats and more. Weather for the chosen country is prominently displayed in the lower-half of the page, as are links to Starmedia's shopping partners and to various search topics.

**Look and feel:** Consistency is the name of the game, and all country site layouts are basically identical; you'll know where you are by the country name listed in the top right-hand corner, or by the language. There's a good bit of white space, yet it still feels like you're being presented with lots of information.

Starmedia also has several other media properties, either acquired or built in conjunction with a partner, and these sites have a completely different look and feel from the Starmedia country sites. Pidemasonline.com, launched in conjunction with Pepsi-Cola last May, is targeted at teens, for instance, and combines many of Starmedia's features with a younger look and feel. Other brands include Cade, AdNet, LatinRed, Zeek!, Guia SP, OpenChile and Paisas.com.

**Usability:** Navigation is easy for newbies and experienced users alike.

**Advertising opportunities:** Sponsorships, banners, sweepstakes and co-branded sites are available. Strategic partners include Netscape Communications, RealNetworks, Billboard, Dell, Reuters, eBay, Hearst Communications and Fininvest. Starmedia takes pride in being a pure-play media company (it did, however, buy an ISP in Brazil recently), with advertising accounting for the bulk of its revenues.

**Bottom line:** A good start page onto the Net.



## EL SITIO

★★

**The Point:** As they put it, "Your Place on the Net" for Spanish and Portuguese speakers looking for community and cool content.

**Statistics:** Launched in July 1997. Listed on the Nasdaq and headquartered in Buenos Aires, Argentina.

**Target demo:** Spanish- and Portuguese-speakers under 30.

**Traffic:** 300 million page views (Q4 of '99).

**Content:** Whether it's news, community or commerce, this site delivers a slew of content. Unfortunately, it's a mishmash that at first glance seems difficult to navigate. Still, hang around and it grows on you after repeated use. Don't expect much investigative reporting here—site developers are more interested in the interactive and community aspects than anything else. A pop-up window on the homepage asks you to choose the country you live in, offering up Brazil, Argentina, Colombia, Mexico, Uruguay or "other," and automatically sets the content accordingly. The home page is sectioned into four big-picture topics: Actualidad or Actualidade for Brazil (topic of the day); Entretenimiento or Entertentimento for Brazil (entertainment); Tecnologia (technology); Relaciones (courtship). Two other sections, both unnamed, discuss sex and sports and appear to be regularly updated. A right-hand column offers links to more-selective sections, including: Mulher mulher (women); Relations y Pareja (love life); MP3; and Traducter (translation). The homepage also has links to features that include: Bla! Chat; Cupido (personals); E-mail gratis (free e-mail); El Sitio 3D (a 3D surfing environment); Batalla cybernaval (a cyber-war game); Negocios (a Web auction); Compras (shopping); and Astrologia (horoscope). A partner site called Sammysossa.com targeted at U.S. audiences offers sports news in English.

**Look and feel:** Attempts to make the site look cool and edgy also make it look messy.

**Usability:** If the design were more intuitive, navigation would be easier. That said, the depth of content makes up for at least part of the problem, as do the bylines some of the editors get—

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discovery.com



a rarity in many portal sites—which include their e-mail addresses, encouraging interaction.

**Bottom line:** A good source for community and content.

**TERRA.COM**

★★★★

**The Point:** Wants to combine content and connectivity to become the leading portal for the Spanish- and Portuguese-speaking world.

**Target demo:** Adults in countries including Spain and Latin America.

**Vital statistics:** Launched 1997; 67 percent owned by Telefonica of Madrid, Spain, remainder publicly held.

**Traffic:** 1.2 billion page views (Q4 of '99).

**Content:** If the other sites are the punk music of the Latino Web, Terra would be its classical jazz. The site speaks to a more staid crowd with its sophisticated look and content that tends to be less shrill. On the homepage, content is relatively generic and tailored to an international audience. At the bottom of the page, links to each country and region site open a new browser window with more specific content. As with most of the sites, community comes before content in a series of links on homepage and country page along the left hand column, which tie to chat, voice chat, forums and classifieds. A series of alphabetically organized channels include: Cine (movies); Deportes (sports, including soccer and basketball); Economica (business and finance); and Immigration (all translated in Portuguese on the Brazil site). There are even some English language channels including immigration, Net2Dine (a dining service) and coverage of Hurricane season 2000, complete with survival tips.



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With its \$ 12.5 billion acquisition of Lycos in May, Terra.com may see some significant changes in content and services.

**Look and feel:** A clean, refined design that's intuitive and crisp. Photos are often black-and-white for a high-art look.

**Usability:** A total breeze to use. There aren't any bells and whistles here, which could make the site boring for some.

## YUPI.COM

★★

**The Point:** Search, community and some content.

**Statistics:** Launched October 1997. Privately held, Miami Beach, Fla.

**Target demo:** Spanish speakers 35 and under.

**Traffic:** 143 million page views in February.

**Content:** The first thing you'll think when you see Yupi is "search engine" not "portal." Yupi is clean and intuitive, but decidedly not informative. The homepage is a well-organized series of links to other content. Key sections that link from the homepage are: Noticias (news); Yupi Mail (free e-mail); Chat; Traductor (translation); and Ayuda (help). A series of channels, Canales de Navegacion Yupi, have links to various sections with aggregated content, including news, travel, sports, religion and more, from various sources. Special partner sites include: Ciudad Futura (future health); Yupinitos (Yupi for kids); Yupitelefono (Internet phone); Mundo Pepsi; Mujer-Futura (future woman); and Amarillas.com (B2B auctions).



Ashley said that Erin told Jennifer that Austin talked to Kaitlyn who heard Sean say that teens spent \$141 billion last year.

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**Look and feel:** The look is clean, with intuitive links and navigation. Content, however, tends to be thin and unoriginal.

**Usability:** If you can use Yahoo! or some of the other search engines, you can use Yupi.

**Bottom line:** If you speak Spanish, this could be an ideal search engine. But if it's content you're looking for, some of the other sites have more to offer.



## QUEPASA.COM

★★★

**The Point:** Wants to be the Internet portal for the 29.6 million Hispanic Americans in the United States.

**Target demo:** American Hispanics under 30.

**Vital statistics:** Launched in November 1998. Publicly owned by Quepasa.com, Phoenix, Ariz.

**Traffic:** 30 million pageviews (Q4 of '99).

**Content:** Quepasa is focused exclusively on reaching Hispanics in the United States. You can view the site either in English or Spanish, and most of the content is related to Latino happenings in the United States or as they pertain to the United States. Unlike the other sites, Quepasa may seem more like an editorial than a community one. News and editorial content receive decidedly more play than chats and forums, and are accessible through links on the homepage. News coverage runs the gamut from Latino news in the United States and news from Latin America to world news. Like the other sites, Quepasa also offers such topical channels as health, business, shopping, entertainment and sports.

**Look and feel:** In comparison to the others, the site has a decidedly American feel, even in its Spanish-language incarnation. Site design is very clean with well thought-out placement of links and content. The bright yellow throughout the site, however, can get a bit loud.

**Usability:** Quepasa is a site in need of some spice.

**Bottom line:** While decidedly not tailored to an international audience, it doesn't appear to offer much more than what mainstream American sites can offer Latinos. Save for the chats and forums, there's not much there.

## LOQUESEA.COM

★★★★

**The point:** Wants to be *the* portal for young Spanish- and Portuguese-speakers.

**Target demo:** 20-somethings throughout Latin America.

**Vital Statistics:** Established 1998. Privately owned and based in Miami, Fla.

**Traffic:** Not available.

**Content:** Loquesea is hip, young, quirky and noisy. It makes its competitors look staid, with Power Puff-like illustrations and unique, no holds-barred topics. Upon entering the site, users dial-in what country they're from using pull-down menus rather than follow a link. (There's even an Espanglish section for half Spanish-half English speakers.) Content is served up accordingly, complete with regional accents and colloquialisms. The site's content is all about community, and what content it is. Consider: A section entitled "Instant Cama Sutra" presents the steps that will make you better in bed; Chicas Cam broadcasts the lives of Eve and Melic18, a "pair of chicas in Miami"; and Ganarama is an online trivial pursuit game that leaves little for the imagination.

**Look and feel:** It's somewhere between a rave and a rock concert. Site design exudes a frenetic feel that could be objectionable to some, but its energy is refreshing and dynamic.

**Usability:** If you're still there after the first click, you'll understand how to use it.

**Bottom line:** It's not for the staid at heart, but Loquesea offers a uniquely differentiated, well-marketed site with a flavor all its own. ■



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## IQ DATA



# Click Time

## Online music and Latin portals top the charts.

**W**ith all of the hoopla surrounding Napster, it's no surprise that the Web site for the online music community breaks into the No. 3 position of the top 10 music sites for the month of May, according to Nielsen/NetRatings. In fact, the emergence of the top 3 Web sites for online music—Real.com, WindowsMedia.com and Napster.com—highlight the proliferation of downloading online media players in general.

Meanwhile, despite the enormous growth of Spanish- and Portuguese-language portals on the Web, these sites continue to represent a mere fraction of the total Web universe. Starmedia.com leads the pack, but when it comes to stickiness, Quepasa.com, the hip, youth-oriented Latin portal, easily beats its competition.

### Top 10 Music Sites, based on Unique Audience for May 2000 / Home

SITE	UNIQUE AUD.	AVG. TIME SPENT PER PERSON
Real.com	6,413,921	0:04:27
WindowsMedia.com	3,449,328	0:04:09
Napster.com	2,836,064	0:08:21
PlanetofMusic.com	2,541,726	0:02:40
mtv.com	2,418,531	0:07:50
MP3.com	1,844,457	0:05:49
SonicNet.com	1,425,634	0:05:34
Launch.com	1,105,815	0:13:14
RollingStone.com	1,091,962	0:04:37
WinAmp.com	903,800	0:08:05

This data is based on a 250,000 Unique Audience minimum in May.

### Top 10 Music Sites, based on Time Spent per Person for May 2000 / Home

SITE	TIME SPENT	UNIQUE AUDIENCE
Scour.com	0:19:23	301,255
Launch.com	0:13:14	1,105,815
Nsync.com	0:09:50	562,903
myplay.com	0:09:37	165,470
Billboard.com	0:08:40	278,350
Napster.com	0:08:21	2,836,064
WinAmp.com	0:08:05	903,800
mtv.com	0:07:50	2,418,531
Allmusic.com	0:07:26	169,669
MusicMatch.com	0:06:51	404,846

### Top 10 Fastest-Growing Sites for May 2000 / Home

SITE	MAR UNIQUE VIS.	APR UNIQUE VIS.	%GROWTH
cs.com	208,922	1,109,045	430.8
PlanetofMusic.com	577,908	2,541,726	339.8
ebayMotors.com	240,026	820,966	242.0
SMARTpages.com	190,918	640,863	235.7
Register-Once.com	274,847	909,202	230.8
StartSampling.com	229,212	689,973	201.0
NetBroadcaster.com	271,735	811,319	198.6
SendaFriend.com	176,741	519,942	194.2
Eminem.com	156,724	442,313	182.2
NextCard.com	1,459,728	4,056,306	177.9

This data is based on a 250,000 Unique Audience minimum in May.

### Top Latin Sites for December 1999 / Home

SITE	UNIQUE AUD.	TIME SPENT PER PERSON
starmedia.com	205,529	0:05:40
elsitio.com*	64,142	0:03:35

\* This site falls below normal reporting levels, and therefore may have a higher probability of error.

### Top Latin Sites for May 2000 / Home

SITE	UNIQUE AUD.	TIME SPENT PER PERSON
starmedia.com	282,292	0:20:13
elsitio.com	112,054	0:01:53
quepasa.com*	60,121	1:07:28

\* This site falls below normal reporting levels, and therefore may have a higher probability of error.

### Male/Female Audience Composition % December 1999 - May 2000 / Home

	Dec '99	Jan '00	Feb '00	Mar '00	Apr '00	May '00
Male	50.3%	50.2%	50.2%	50.2%	49.7%	49.3%
Female	49.7%	49.7%	49.7%	49.7%	50.3%	50.8%

This data is based on audience measurement of more than 56,000 U.S. panelists who have home Internet access.

# UGO.com > 16th Annual UNDERGROUND presents:

# OPENING

## ATAARI PADDLE

**Profession:** Hardcore conduit for kicking ass at Atari 2600 Warlords  
 Once upon a time, in the year 2000, the Atari Paddle was a combination of chess, especially when spawning off Breakout or Kaboom! style.

**Number of Atari 2600 games that use it:** 22

## SNAKE EYES

**Profession:** ex-U.S. Army Sergeant  
 One of the first team members of the original G.I. Joe team, Snake Eyes is said to have had his own comic messages with Snake Eyes unless they want to be shut down hard-style.  
**Special talent:** Hunts rabbits - bare handed!

## BREAST IMPLANTS

**Profession:** Ugly face enhancer  
 It's not your looks, it's your personality we're attracted to, and the ladies who are gobbling these up at an average cost of \$4,300 a pop.

**First noted use of implants:** 1946 by Japanese prosthetics

## AMY SMART

**Profession:** Fire Candy in Movies  
 When it comes to fire, Amy Smart delivers. A 26-year-old Californian, Smart has been in some real smokers... but we'll forgive her for being so damn cute, she can act later.

**Best character name:** Lt. Stark Lumberreezer from Starship Troopers

## MAHIR CAGRI

**Profession:** Volunteer for kids, animals and the environment  
 After some back and forth, Mahir decided to go himself famous. Now with thousands of fans flocking to his site, Mahir tries to spread peace, friendship, humanity, and love even chance big girls. We kiss you!

**Number of sites dedicated to Mahir:** 44

## SHAWN FANNING

**Profession:** Creator of Napster  
 With Napster, he helped start the music recording industry on its death spiral. We love it for the community it inspires, even if we can't turn it on our own office.

**Number of lawsuits against Napster:** 4

## MORE TROUBLE THAN LAS VEGAS. MORE INTELLIGENT THAN LOS ANGELES. MORE ACTIVE THAN LOS ALAMOS.

16/2000

**Greg Martini**  
 Advertising Sales Director - East Coast  
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## BENDER

**Profession:** Gridler Bender  
 It's the evil that makes us like Bender. Evil with just a modicum of good for when he's not looting stores or stealing jewelry from robotic countesses. He's a scolding soliloquy on the extravagance of the human race. God bless the metal man!

**Key traits:** Drinks alcohol for fuel, belches fire and jacks on a LOT

## AN 8-TRACK

**Profession:** Portable and car audio format in the 1970s  
 The 8-track, a shell-encased continuous loop audiotape system, was the best way for people to groove and get busy in the day which is why we'll love it forever...for it probably got us all conceived

**Number of feature-length documentaries made about the 8-track format:** 1 - "50 Wrong They're Right"

## GODZILLA

**Profession:** Monster by night, Parent by day  
 The quintessential King of All Monsters has been killed, cloned and made into a robotic version of itself, fully-loaded with rocket-flopper fingers and crazy electric eye beams. Yea, as Hollywood learned, nothing beats the original and we'll hell to the king as long as 1000 keeps making him

## ANDRE THE GIANT

**Profession:** Wrestler and Theagan  
 He had enormous hands, a towering hulking mass and a heart twice the size of the average wrestler, which is why we'll never forget the power that was Andre the Giant. When he stepped into the ring, as a bad or good guy, he had our full attention.

**Height:** 7'4" **Weight:** 320 lbs. **Current Pose Members:** 77

## SHAFT

**Profession:** Detective  
 He was the black private dick that's a sex machine to all the chicks. Richard Roundtree's John Shaft led a revolution to black actors with his super, cat-eye, jawbreaker, and a whole lotta Isaac Hayes helped make him a classic. We dig it!

**Number of episodes in Shaft TV series:** 7



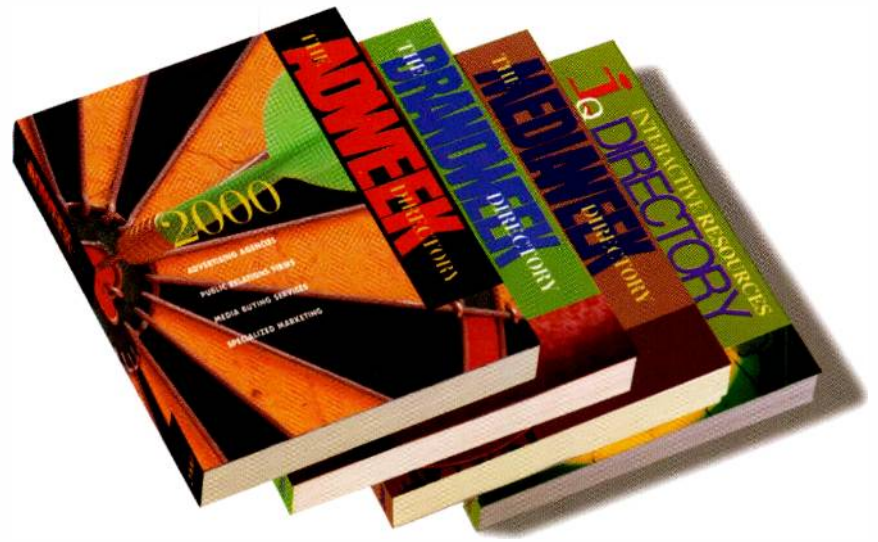
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# Market Profile

BY EILEEN DAVIS HUDSON

## Seattle

A long way from its humble beginnings as a timber and fishing community, Seattle has shot to international prominence in the past two decades as the hub of the high-technology business, led by Bill Gates' Microsoft empire in Redmond, a suburb on the east side of Lake Washington. "Seattle has become

a lot more visible because of the high-tech industry and the wealth around here," says John Eastham, chairman and CEO of EMB Partners, a Seattle ad agency. Even discounting Gates' personal fortune, the cumulative net worth of Seattle residents is estimated at about \$300 billion, matching that of Manhattan.

The dot-com advertising wave hit Seattle media in a big way in last year's fourth quarter, pumping millions of dollars into local broadcast, print and outdoor outlets and pushing ad rates sky-high. Local media buyers say that while the dot-com business has fallen off a bit this year, active spending by retail, auto dealers and other segments of the local economy have helped keep inventory tight and prices on the rise. "We're still going to see pricing pressure," says Sheryl Hudson, vp and media director at McCann-Erickson/Seattle.

The Seattle-Tacoma broadcast television market ranks 12th in the U.S. with 1.6 million TV households, according to Nielsen Media Research. Competition is keen, with the local-news race led by A.H. Belo Corp.'s NBC affiliate KING-TV and Seattle-based Fisher Broadcasting's ABC affiliate, KOMO-TV.

KOMO, whose executives could not be reached for comment, is the only station left in the market with local, private ownership. Fisher has just completed a new multimillion-dollar, state-of-the-art broadcast facility for KOMO across the street from Seattle's famous Space Needle. The facility opened on June 16, giving a new, updated look to KOMO's newscasts.

In the May sweeps, KING won the evening and late-news competition in household ratings, handily beating KOMO at 5, 6:30 and 11 p.m. "They're doing

well—they are definitely a well-regarded news leader in the market," Steve Klein, local broadcast buyer at McCann-Erickson, says of KING.

Belo also owns KONG-TV, an independent station based in Everett, about 30 miles north of Seattle. KONG rebroadcasts some KING programming, including the syndicated *Oprah Winfrey Show* and *Martha Stewart Living*, along with some of KING's newscasts. In February 1999, KONG launched its own live newscast at 10 p.m.; the program is hosted by several former KING anchors.

Cox Broadcasting CBS affiliate KIRO-TV has been quietly making some gains on KING and KOMO. Cox acquired KIRO, then a UPN affiliate, in 1997. Michael Kinzer, KIRO director of creative services, says the improving quality of the station's newscasts has helped fuel its ratings improvement. "Breaking news is our signature," Kinzer says. The station's 5 p.m. news recently won an Emmy award for outstanding newscast

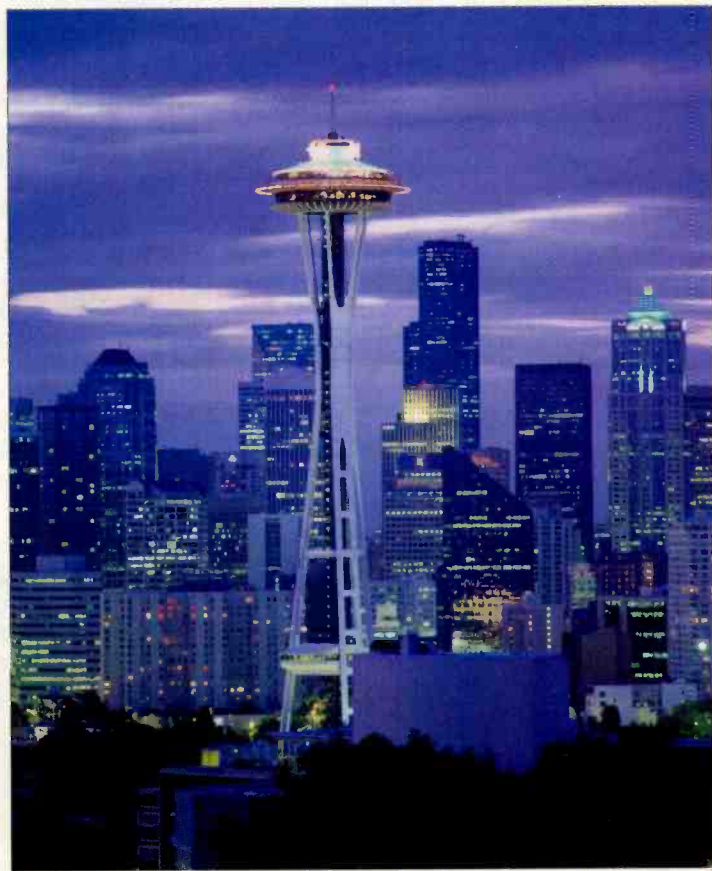
in the region. In the May sweeps, KIRO's 5 p.m. news earned a 4.5 rating/11 share in households, behind KOMO's 5.1/13 and KING's 7.4/19.

"We're seeing an increase in audience for all of our newscasts, and for the competition we're seeing an erosion in audience [in households]," Kinzer says. "So we're encouraged by that. We're in a growth spurt, there's no question."

KIRO has enjoyed a huge ratings boost recently from CBS' new prime-time hit *Survivor*, which has helped lift the outlet to its best numbers in a decade. The station is also hoping for big returns from CBS' newest reality entry, *Big Brother*, which launches this week.

KIRO last year hired Brad Goode, formerly of Fox Sports, to co-anchor its morning-news block with Joyce Taylor.

When Cox acquired KIRO three years ago and changed the station's affiliation from UPN to CBS, Viacom's Paramount Stations Group acquired then-CBS affiliate KSTW-TV in a swap with Cox and made the outlet a UPN affiliate. KSTW



WALTER BIBIKOW/PICTUREQUEST

produced a late newscast for 26 years until December 1998, when Paramount shuttered the station's 10 p.m. news after a year-long, losing battle against Tribune Broadcasting Fox affiliate KCPQ-TV, which launched a 10 p.m. news in January 1998.

KSTW, which recently hired a new general manager in Kathy Sparks, currently carries no local-news programming. The outlet carries several strong syndicated shows. *Seinfeld*, which airs at 7:30 p.m., finished in second place in households in the May sweeps with a 5.1 rating and 10 share, behind *Jeopardy!* on KOMO (10.7/20) and ahead of *The Simpsons* on KCPQ (4.6/9). This fall, KSTW hopes to build its syndication momentum with the addition of the off-network premiere of *Spin City*.

Taking advantage of the federal government's new duopoly rules, Tribune also owns WB affiliate KTWB-TV, acquired from Dudley Communications. The stations recently were consolidated at KTWB's much larger facility in Seattle. The duopoly has helped Tribune on several occasions this year, when Fox network prime-time pre-emptions have spilled over into KCPQ's 10 p.m. newscast. Tribune has flipped the newscast over to KTWB, bumping the first half of the station's 10-11 p.m. double-run of the syndicated game show *Change of Heart*. (The newscast was repeated on KCPQ at 11 p.m.) KTWB and KCPQ also share some syndicated programming.

Paxson Communications also operates Pax TV outlet KWPX-TV in Seattle.

On the local radio scene, the impact of the dot-com explosion has been significant. "Seattle radio costs have gone through the roof," says Sue Ferguson, media planner and buyer with Hadley Green Advertising. "The cost-per-point is becoming about the same in radio as it is for television," adds EMB Partners' Eastham.

Seattle, the birthplace of grunge, continues to mine offbeat musical genres. Sev-

## Scarborough Profile

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

	Top 50 Market Average %	Seattle Composition %	Seattle Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32.3	31.7	98
Age 35-54	40.0	42.3	106
Age 55+	27.7	26.0	94
HHI \$75,000+	22.2	20.9	94
College Graduate	12.3	14.0	113
Any Postgraduate Work	10.5	12.1	115
Professional/Managerial	21.9	24.4	111
African American	12.4	3.9	31
Hispanic	11.9	4.6	38
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	56.9	58.7	103
Read Any Sunday Newspaper	66.9	64.3	96
Total Radio Morning Drive M-F	24.5	22.3	91
Total Radio Evening Drive M-F	18.6	17.6	95
Total TV Early Evening M-F	29.3	29.9	102
Total TV Prime Time M-Sun	37.2	33.1	89
Total Cable Prime Time M-Sun	10.5	9.7	93
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75.4	76.8	102
Read Any Sunday Newspaper	80.3	78.5	98
Total Radio Morning Drive M-F	79.7	78.7	99
Total Radio Evening Drive M-F	73.9	72.6	98
Total TV Early Evening M-F	67.6	71.7	106
Total TV Prime Time M-Sun	91.7	89.2	97
Total Cable Prime Time M-Sun	52.8	52.6	100
<b>MEDIA USAGE - OTHER</b>			
Access Internet/WWW	44.2	53.3	121
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	56.8	65.0	114
Shop Using Online Services/Internet	10.5	12.6	121
Connected to Cable	69.3	71.9	104
Connected to Satellite/Microwave Dish	11.3	10.1	90

\*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)

eral new formats are trying to find an audience among young listeners in the market, including the "Funky Monkey" on KF-NK-FM. The station, based in suburban

Eatonville, is operated by New Century Media (part of the Seattle-based Ackerley Group) and plays music from artists including Korn and Limp Bizkit. Since introducing its new format last year, KF-NK went from a 0.9 share overall among listeners 12-plus in Arbitron's summer 1999 report to a 1.7 share in the winter 2000 book.

In another format change, Infinity Broadcasting's KYCW-FM last year flipped from Country to '80s Hits and changed its call letters to KYPT-FM "The Point." In the winter 2000 book, the first ratings period since the switch, the station jumped from 20th place in the market with a 1.9 overall share to eighth place with a

## Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Entercom	3 AM, 5 FM	24.4	\$83.6	38.6%
Infinity Broadcasting	1 AM, 4 FM	16.9	\$43.0	19.9%
Sandusky Radio	1 AM, 3 FM	15.6	\$31.8	14.7%
New Century Media	1 AM, 2 FM	9.9	\$24.1	11.1%
Fisher Broadcasting	2 AM, 1 FM	10.1	\$23.3	10.8%
Beethoven	1 FM	4.2	\$4.9	2.3%

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

## Ad Spending by Media/Seattle all dollars are in thousands (000)

	January–December 1999	Jan.–Dec. 1998
Spot TV	\$304,121.8	\$300,055.7
Newspapers	\$204,325.2	\$182,174.9
National Spot Radio	\$57,996.6	\$45,413.4
Outdoor	\$21,209.9	\$11,257.0
<b>Total</b>	<b>\$587,653.6</b>	<b>\$538,901.0</b>

Source: Competitive Media Reporting

3.9 share. As a Country station, KYCW had been going head-to-head with sister Infinity Country stick KMPS-FM, the top-ranked Country outlet in the market. Infinity's other Country station is Classic Country property KYCW-AM (previously KMPS-AM).

New Century Media also owns KUBE-FM, a Contemporary Hit Radio stick that is one of the leading stations in Seattle. KUBE's shock jock-style morning host, the T Man, has a strong following; in the winter Arbitron book, his show finished second only to KIRO-AM, Entercom's powerhouse News/Talk/Sports outlet.

KUBE made headlines this year by becoming the first radio station in the market to launch an outdoor advertising campaign outside its home market, to lure listeners to its streaming-audio Web site (kub93.com). KUBE purchased space on two billboards located on Interstates heading into Portland, Ore., from AK Media/Northwest, a sister Ackerley company. The station reports the outdoor effort is expected to generate 200,000 additional impressions on its Web site.

Competition among Seattle's more than half-dozen Talk radio stations is at its peak. The battle includes Entercom's top-rated KIRO-AM and sister station KQBZ-FM; Fisher Broadcasting's News/Talk KOMO-AM and its Talk stick KVI-AM; and New Century Media's Sports Talk property KJR-AM, which is simulcast on KHHO-AM. (New Century parent Ackerley also owns the NBA's Seattle Super-sonics, whose games are carried on KJR.)

KQBZ, formerly KIRO-FM, has undergone the most radical changes of the Talk competitors, including the call-letter change to go with its new moniker, "The Buzz." KQBZ has overhauled almost its entire schedule, featuring more in-your-face hosts. In March, the station replaced its popular morning-show host Pat Cashman with Mark and Brian, the brash duo syndicated out of Los Angeles—despite an outcry from Cashman fans.

In other recent developments in the Talk

wars, KVI afternoon host Peter Weissbach last month began a new daily late-night show on sister stick KOMO and on KXLY-AM, a locally owned outlet in Spokane, Wash. The 8-10 p.m. *The Quest* targets baby boomers and explores the meaning of life. Seattle-based Broadcast Programming syndicates the program.

Cable television has about a 72 percent penetration among television households in Seattle. AT&T is the dominant operator in the region by virtue of its ownership of the systems formally controlled by Tele-Communications Inc.

Two popular regional cable news chan-

nels are Northwest Cable News, which is programmed by Belo, and Fox News Northwest. Both services cover a wide swath of territory from Seattle south to Portland and east to Boise, Idaho. Fox News Northwest is viewed by buyers as being more hard-news-driven.

March 6 this year marked a major turning point for the Seattle newspaper business. That was the day the *Seattle Times* (average circulation 218,032 daily, 500,916 Sunday in the six months ended March 31), owned by Seattle's Blethen family, switched from afternoon to morning publication. The move put the *Times* in direct competition with the Hearst Corp.'s longtime a.m. entry the *Post-Intelligencer* (circulation 185,888 daily).

"It's a little too early to tell [if both papers can survive the head-to-head competition]. We're waiting to see what the shakeout is," says Pam King, partner and

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

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	KING	7.4	19
	ABC	KOMO	5.1	13
	CBS	KIRO	4.5	11
	UPN	KSTW*	2.4	6
	Fox	KCPQ*	2.1	5
	WB	KTWB*	0.9	2
	Pax	KWPX*	0.5	1
5:30-6 p.m.	NBC	KING	7.4	19
	ABC	KOMO	5.1	13
	CBS	KIRO	4.5	11
	UPN	KSTW*	2.9	7
	Fox	KCPQ*	2.5	6
	WB	KTWB*	1.0	2
	Pax	KWPX*	0.4	1
6:30-7 p.m.	NBC	KING	7.3	15
	ABC	KOMO	6.1	13
	UPN	KSTW*	4.4	9
	Fox	KCPQ*	3.8	8
	CBS	KIRO	3.3	7
	WB	KTWB*	1.2	3
	Pax	KWPX*	0.5	1

### Late News

10-10:30 p.m.	Fox	KCPQ	4.8	9
	UPN	KSTW*	2.1	4
	WB	KTWB*	1.0	2
11-11:30 p.m.	NBC	KING	8.1	23
	ABC	KOMO	5.7	16
	CBS	KIRO	4.6	13
	UPN	KSTW*	2.3	6
	Fox	KCPQ*	2.0	7
	WB	KTWB*	0.5	1
	Pax	KWPX*	0.4	1

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

## MOVERS

### CABLE TV

**John Civiletto** was promoted to director of operations/advertising sales for Cox Communications, where he will be responsible for technical operations of the central region for the CableRep division. He will be based in College Station, Texas. Previously, Civiletto was manager of operations for CableRep advertising.

### PRODUCTION

**Lisa Gregorisch-Dempsey** has been named senior executive producer/reality programming for Telepictures Productions, where she will oversee the creation, development and current programming activities of the syndicated newsmagazine strip *Extra* as well as all other reality-based product from the Warner Bros. syndication division. She comes from Fox Television Stations Group, where she was an in-house consultant.

### MAGAZINES

**Sylvia Martinez**, acting editor in chief of *Latina* since last fall, was named to the position permanently...**Anne Murray Fallon**, former marketing director of Hearst Magazines' *Country Living* and *Country Living Gardener*, has assumed the same role at *Forbes' American Heritage*...**Gregg Lubba**, former advertising director for Weider Publications' *Men's Fitness*, has been tapped for the same post at Time Inc.'s *Sports Illustrated for Women*... At Weider, **Carolyn Bekkedahl** has been promoted from vp and publishing director of *Shape* to senior vp and publishing director; **Kevin Walsh** was upped from advertising director of *Fit Pregnancy* to publishing director; and *Jump* advertising director **Susann Tapper** has been promoted to publishing director...Upside Media publisher **Gini Talmadge** has been promoted to group publisher. Also, **Elaine Ebner**, former national associate publisher of Ziff Davis' *PC Week/eWeek*, has joined Upside as publisher of its various tech/business ventures...**Holly Craig**, former ad director of *The Washington Post*, has joined The Hearst Group as national automotive ad rep.

# The Media Elite

Edited by Anne Torpey-Kemph

## Drive Is Music to Sykes' Ears

**W**HEN president John Sykes deserves to toot his own horn after wrapping up a weeklong musical-instrument drive conducted on-air via

including Fender, Steinway and Yamaha. President Clinton, also known to toot a horn now and then, came out to support the award-winning program. —*ATK*

NBC's *Today* show to benefit the Save the Music Foundation Sykes founded a few years ago. The drive, aimed at building music-education programs in public schools across the country, drew donations of some 3,500 instruments

from individuals



At New York's P.S. 96, (l. to r.) singers Billy Joel and Brian McKnight, President Clinton, Sykes, Viacom chair Sumner Redstone, and P.S. 96 principal Victor Lopez

## SPOTLIGHT ON...

### Robert DeBitetto

President of Original Programming, TNT

**R**obert DeBitetto sees the future of TNT, and it holds a slate of original series. Since DeBitetto assumed his new post at TNT in February, he has helped the cable net reach its short-term goal of launching two original one-hour dramas: *Bull*, about Wall Streeters, will premiere next month, and *Breaking News*, set in a 24-hour newsroom, in early 2001.

"The landscape has grown more competitive, and when we look at what we have to do to stay fresh, I think the unescapable conclusion is to have a handful of series or branded shows," DeBitetto says, adding that there are another dozen projects on the sidelines for possible production.

DeBitetto is no stranger to "original" thinking: He previously served Turner Broadcasting System as executive vp of TNT Originals, which has knocked out epic hit films such as *Pirates of Silicon Valley* and *Don Quixote*. Jumping from films to series is a natural evolution for TNT, says DeBitetto. "Our miniseries have a very finite beginning and end—nobody comes back [afterwards]—but a successful series can bring them back every week," he says. "Series can be an important part of our branding structure as we try to hone our personalities on a consumer and trade level," he added, citing *South Park's* role in redefining Comedy Central.

Though DeBitetto has been tapped to supervise development of this new programming frontier, he stresses that he's just one of many who make it all happen. "All of these major decisions are team decisions," DeBitetto contends, "and we make them as a team." —*Megan Larson*



Original thinker

# MEDIA DISH



At New York's Sheraton Russell Hotel for the "Open Book" debate hosted by A&E and featuring writers of different ages discussing their generation's contributions to society, (l. to r.) Anthony Tiano, exec producer, A&E's *Open Book* series; Perri Peltz, event host and host of the A&E series; and Stan Moger, producer, SFM Entertainment



For *Time* magazine's recent day of community service, staffers turned out to renovate Camp Minisink in Dover Plains, N.Y., serving children from Harlem and the South Bronx. (L. to r.) Jim Quinn and Maria Orenge, of NYC Mission Society, the camp's founding organization; and *Time* president Bruce Hallett



Comedian Jay Leno headlined a recent *Vanity Fair*-hosted dinner for jewelry and watch-industry clients at The Joint in the Hard Rock Hotel in Las Vegas. (L. to r.) VF president Peter Hunsinger; Ray Stuart, Bailey, Banks & Biddle; Beryl Raff, CEO, Zales Corp.; and Leno.



On hand at New York's Waldorf-Astoria Hotel recently to fete the winners of this year's Radio-Mercury Awards, honoring the creative talent behind radio commercials, Bill Burton, president, Detroit Radio Advertising Group (l.); and Sandy Josephson, executive director, New York Market Radio



At *Newsweek*'s New York offices to celebrate the launch of the co-branded Newsweek.MSNBC.com Web site, (l. to r.) *Washington Post* executive editor Len Downie; NBC News president Andrew Lack; *Newsweek* publisher Carolyn Wall; and MSNBC.com editor in chief Merrill Brown

**Adweek Magazines** will present a forum about buying and selling advertising and branding on the Web as part of Summer Internet World Conference July 11 at the Hyatt Regency in Chicago. Contact Cathryn Weber at 646-654-5165.

**Cable & Telecommunications Association for Marketing** will hold its annual summit July 16-19 at the Hynes Convention Center in Boston. Contact Seth Morrison at 703-837-6546.

**National Association of Broadcasters** will present an executive development seminar for radio broadcasters July 22-25 at Georgetown University in Washington, D.C. Contact Chris Suever at 202-775-3511 or e-mail csuever@nab.org.

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

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

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

**Radio-Television News Directors Association** will hold its annual conference and exhibition Sept. 13-16 at the Minneapolis Convention Center. Contact Rick Osmanski at 202-467-5200.

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

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

**Scripps Plans Fine Living Channel**  
Scripps Networks, creator of Food Network, DIY and HGTV, plans a late-2001 launch for a new cable channel focused on the good life, called Fine Living. Scripps will seek analog, digital and satellite distribution for the 24-hour network offering original programming in five categories: the good life, focusing on dining, cuisine and wine; personal transportation/technology, with reviews of luxury cars, motorcycles and boats; beautiful homes/real estate; exotic travel; and personal finance. A companion Web site will also be launched. Fine Living will target "adventurous, active and tech-savvy" professionals with a combined family income of \$75,000 or more.

**Fox News Hits Sub Milestone**  
Fox News Channel surpassed the 50 million-subscriber mark last week, reaching 50.8 million homes, according to Nielsen Media Research. The milestone marks 23 percent growth over last year at this time, making the network available in almost 65 percent of all cable television homes.

**Curtis to Roam Over Time Inc. Titles**  
Former *Texas Monthly* editor Gregory Curtis will join Time Inc. as editor at

large, effective Aug. 1. Curtis, who headed the Emmis Communications-owned monthly for 19 years, will remain in Austin, Texas. He will serve in an expansive and flexible role, editing and writing for all of the company's magazines. The *TM* veteran had been with the title since it launched in 1973 and was named one of the country's 10 best editors by the *Columbia Journalism Review* in 2000. Curtis says he was attracted to the post because it offers the opportunity to work on a variety of titles and to travel.

**Time Takes Stake in Synapse**  
Time Inc. has acquired approximately 20 percent of the outstanding equity in Stamford, Conn.-based Synapse Group, a magazine subscriptions marketing company. As part of the deal, Synapse will sell Time Inc.'s magazines through in-bound telemarketing programs offered by catalog companies. It will represent Time Inc. exclusively.

**Vance Tapped to Helm *Boating Life***  
World Publications has named Randy Vance editor of *Boating Life* magazine. Vance, most recently public relations manager at Outboard Marine Corp., has 15 years of freelance writing and editing

## Initiative Builds Management Team

Attempting to manage its growth into a \$12 billion company, Initiative Media North America has announced several significant additions to senior management. Former *USA Today* associate publisher Carolyn Bivens has been tapped as managing director of the company's Western region, overseeing 12 regional offices, as well as the Promotion House, Motivational Incentive Group, Casablanca and Yellow Pages internal departments. Lou Schultz, CEO and chairman of Initiative Media North America, cited Bivens' "business-building background," noting that she helped launch *USA Today*. Bruce Silverman will continue as Western regional director, client services and executive vp/director of the Southern California region, reporting to Bivens. Schultz also promoted Jim Bell to managing director of the company's Eastern Region, overseeing offices in New York, Chicago, Atlanta, Boston, Cleveland, Dallas, Detroit, Miami, Minneapolis and Toronto. Also in the Eastern Region, Lawrence Orell has been tapped as executive vp/general manager of Initiative's New York office, reporting to Bell.



Bivens heads Western wing.

# Inside Media

CONTINUED

experience. Vance replaces Pierce Hoover, who had been overseeing *Boating Life* and *Sport Diver*; he will now concentrate on the latter. In other World appointments, Paul Tzimoulis has moved over from *Skin Diver* publisher and editor to publisher of *Sport Diver*. He has more than 40 years of experience in the diving industry.

## BIA Sets Up Spectrum Rep Firm

BIA Financial Network's SpectraRep, which brings together broadcasters with Internet and data companies, has inked a deal with Spaceconnection, which provides satellite communications services to broadcasters. The deal allows BIA to aggregate broadcasters' excess data capacity and resell it to companies that need to disseminate digital information. With Spaceconnection, "We will have the flexibility to use the right satellite and transponder for each customer's needs," said Mark O'Brien, SpectraRep executive vp.

## Tribune Re-ups With CMR

Tribune Broadcasting, owner of 22 TV stations, recently renewed its contract with Competitive Media Reporting for another five years. CMR, which provides ad-expenditure information across 15 media in 75 markets, was recently acquired by Taylor Nelson Sofres.

## Big Apple to Land on NBC

NBC will telecast the final two rounds of the Japan Airlines Big Apple Classic on July 15 and 16 live from Wykagyl Country Club in New Rochelle, N.Y. The tournament will feature many top players on the Ladies Professional Golf Association Tour, including world No. 1 Karrie Webb, Julie Inkster, Laura Davies and the event's defending champion, Sherri Steinhauer. Times Mirror Magazines' *Golf* is a presenting sponsor of the tournament.

## Ex-Y&R Exec Sets Up Media Consult

Scott Marticke, former general manager of Young & Rubicam's Atlanta office, has opened the Marticke Group in Atlanta. The consulting firm will devise promotions and marketing strategies to help media companies respond to the changing dynamics of the advertising business. Marticke said the commission-driven

media budget is no longer a critical profit center for agencies. Direct marketing, public relations and the Internet are siphoning off revenue from traditional media companies. Says Marticke, "The first step is to stop selling media like it was still 1970."

## Odyssey Plans Baskervilles Original

The Odyssey Network has begun production on its latest original film, *The Hound of the Baskervilles*. Matt Frewer (of *Max Headroom* fame) will star. It is the third original production this year for the network, which was purchased and transformed from a religious channel into a family-focused entertainment network by Hallmark and Jim Henson Productions last year. Earlier this year, Odyssey announced plans to produce *Hamlet* and *Voyage of the Unicorn*, both scheduled to air this fall.

## JRN to Take Hollywood National

Jones Radio Network has struck a deal to syndicate *The Hollywood Stock Exchange Radio Show* nationwide. The weekly program, originating from Los Angeles Talk station KLSX-FM, covers breaking news in the entertainment industry, including analysis of upcoming films and interviews with celebrities and filmmakers. Hosts are Max Keiser and editor Michael O'Rourke,

co-founders of Web site Hollywood Stock Exchange ([www.hsx.com](http://www.hsx.com)), which also produced the radio show. With guests including John Travolta and Alec Baldwin, *Hollywood Radio Show* became the highest-rated talk show in its time slot within months of its July 1999 launch, according to Ron Hartenbaum, president of JRN.

## Tribune, SSE Working on Love Strip

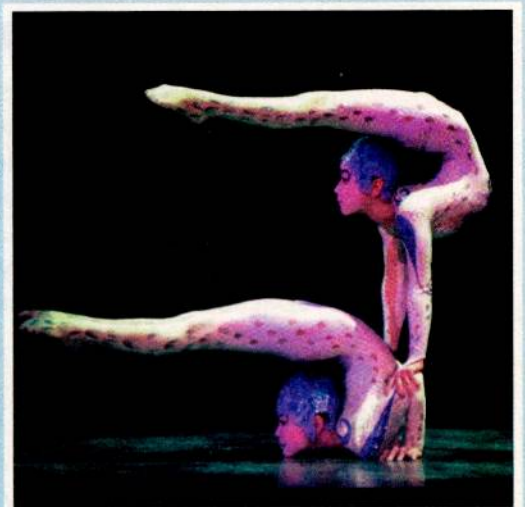
Tribune Entertainment is working with independent producer Stone Stanley Entertainment (credits include *Lovelace* for MTV) on a pilot for a syndicated reality relationship strip called *All You Need Is Love*. The show is based on a Dutch TV format developed by Endemol, the same company that created the concept for CBS' new reality series *Big Brother*. Jim Davidson, former star of cable action series *Pacific Blue*, has been signed to host.

## Panshel's Set for Production

Bradford Licensing Associates has signed a deal with Mike Young Productions for 26 episodes of *Panshel's World*, a new children's animated TV show based on characters originally created in Japan. Bradford, which holds the U.S. licensing rights to *Panshel's World*, expects to complete a pilot for the show in October and lock up domestic and foreign TV distribution deals to get the show on the air by fall 2001. Los Angeles-based Mike Young Productions has produced kids shows including *Clifford, the Big Red Dog* and *Voltron, the Third Dimension*.

## Bravo Plans Cirque Series

As part of a three-year programming deal with French Canadian theatrical-circus troupe Cirque du Soleil, Bravo will launch a 13-part weekly variety series early next year, produced by Cirque du Soleil Images. Bravo is the first network to carry a series devoted to the renowned acrobatic troupe. The cable network also plans three related specials, including a 90-minute presentation on the making of Cirque du Soleil's latest production, *Dralion*, which will debut in December of this year, and a documentary feature.

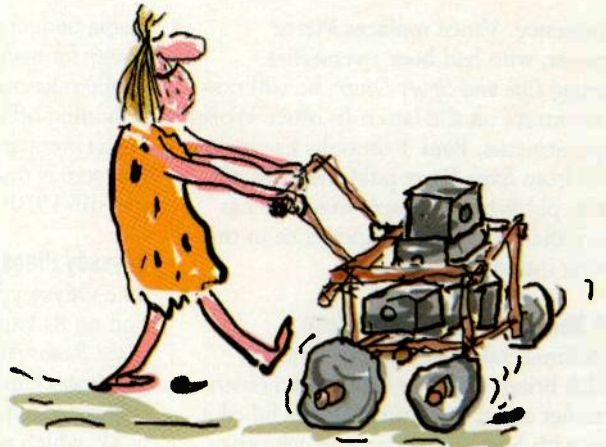


Bent on a TV series: Soleil players

EXPRESS NEWS/ARCHIVE PHOTOS



Before



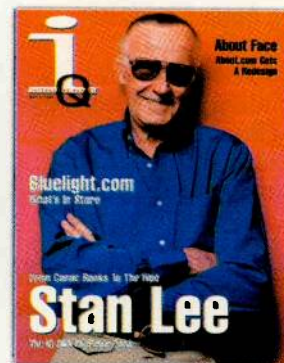
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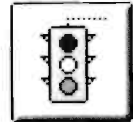
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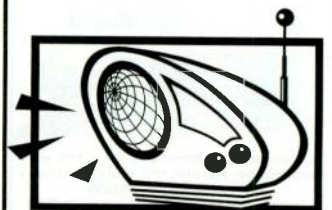
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Creative OnLine & Traditional Promotions  
Go to [www.cfacomp.com](http://www.cfacomp.com) or Eric 888-371-3742

**TV PRODUCTION**

Phenomenal Film And Video Productions  
For Limited Budgets. 212-582-9600 or  
visit us at [www.richmanfilms.com](http://www.richmanfilms.com)

**THREE AUDIENCES FOR THE PRICE OF ONE**

For one low price, your Classified ad appears in three different magazines:

**ADWEEK Classified,  
BRANDWEEK Classified,  
and MEDIAWEEK  
Classified.**

THREE FOR ONE . . . not a bad idea.

Call M. Morris  
1-800-7-ADWEEK  
or just Fax it to:  
(212) 536-5315

**ONE IN FIVE PEOPLE CAN'T READ.**

[ Which makes our ads at least 20% more effective than print. ]



RADIO WRITING & PRODUCTION  
206.624.9700 [www.outerplanetradio.com](http://www.outerplanetradio.com)

RADIO MERCURY GOLD AWARD WINNER

**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:

- **Instant e-mail responses.** Just by clicking on an email link that appears in many online ads, you can send your resume, cover letter, and other material in seconds to a prospective employer. And this means no confidential ads, too!
- **Visit an employer's web page.** Many online ads have a direct link to the company's website, so you can learn more about them fast.
- **Direct links to the ADWEEK MAGAZINES Archives.** Just by clicking on the company's name, subscribers to ADWEEK Online's premium services can search the *Adweek*, *Brandweek*, *Mediaweek*, and *MC Archive* for news and features about an employer. The more you know, the smarter you'll search.

**VISIT ADWEEK.COM**

In print and online, ADWEEK MAGAZINES Classified is  
**THE HIRE AUTHORITY**

**EMPLOYMENT**

**PUBLIC RELATIONS ACCOUNT EXECUTIVES**

Real opportunity and challenging work wrapped in a fun, sometimes wacky environment. Growing PR division of action-packed ad agency needs Account Executives for consumer electronics, luxury goods and other accounts. Minimum 3 years PR agency experience.

Fax resume with salary req to  
(212) 683-7183  
Or email  
[kklein@msanewyork.com](mailto:kklein@msanewyork.com)

**ACCOUNT EXECUTIVE**

Major advertising industry trade magazine seeks a seasoned account executive for its New York based account assignment. The ideal candidate has 3+ years experience, plus the proven ability to work at client and agency levels. An outstanding growth opportunity for an ambitious sales professional with excellent communication, negotiation and organizational skills.

For consideration please fax resume and salary history to:

Gina 212-536-5353 or email: [gmele@adweek.com](mailto:gmele@adweek.com)

No calls.

**ACCOUNT DIRECTOR WESTCHESTER, NY**

Full service advertising agency with blue chip clients, seeking entrepreneurial account manager with general, B2B and direct advertising experience. The position offers good hours, great financial upside and full benefits.

Please fax resume to:  
212-675-6965  
Attn: Lara K.  
or e-mail to [lsk@gpllc.com](mailto:lsk@gpllc.com)

## HELP WANTED



US Concepts, one of the nation's top event marketing firms, has the following positions available at its New York Headquarters:

## MANAGING DIRECTOR

Candidates for the position of Managing Director are required to have a minimum of 5 years senior client management experience and a proven track record in event, entertainment, brand and promotion marketing.

Ideal candidates are highly creative, strategic, organized and detail oriented.

The selected candidate will lead a group of US Concepts business from conception to overseeing execution, will be accountable for client satisfaction and P&L responsibility. This position reports directly to the Group VP.

## PROJECT MANAGER

Candidates for the position of Project Manager are required to have a minimum of 2 years experience in event marketing and promotions. Prior experience in entertainment and/or retail a plus.

Ideal candidates are creative, organized, able to handle multiple assignments and experts in implementing events on a local or national scale. This position reports directly to the Managing Director.

US Concepts offers a competitive salary and an entrepreneurial environment for self-motivated, aggressive, out-of-the box thinkers. US Concepts is an equal opportunity employer.

Candidates should fax resumes including salary history/requirements to:  
**Maria Cordero at 212-206-8901**

Resumes without salary history/requirements will not be considered.

## Ready for your Dream Job? So are we.

We're B-12, a dynamic, interactive agency that's prepared to offer you the job of your life! That's because we know how important it is to have smart, driven professionals who "get it", working on our team.

We offer competitive salary/benefits packages, an incredible work environment and unlimited growth potential. AND WE HAVE FUN!

B-12, a 1999 PROMO Magazine "Hot Shop" is looking for qualified individuals for the following positions:

### VP Business Development

8+ years new business development exp., a huge Rolodex and proven track record are a must. Candidate will develop relationships, execute lead-generation programs and pitch potential clients.

### VP Strategic Planning

6+ years related experience and a solid understanding of the e-business environment are required. Candidates must also be able to effectively conduct & evaluate research and should possess strong oral/written communication skills.

### Media Manager

5+ years media planning & buying experience and in-depth knowledge of print & broadcast industries required. On-line media experience a great plus.

### Account Supervisor

5+ years advertising/promotion agency account management. Must be detail-oriented, computer literate and a self-starter. Background in e-commerce a plus.

### Public Relations

PR guru to manage in-house effort of publicizing B-12. 4+ years experience and solid media contacts a must. Candidate should also have solid writing, phone, pitching and follow-up skills.

### HR Manager

Please run our department! 6+ years experience needed. Candidate should be familiar with all human resources functions, including recruitment, employee compensation & benefits, and professional standards & practices.

### Interested?

Please fax resumes & salary requirements to  
(212)791-0693 or e-mail to [smcnamara@B-12.com](mailto:smcnamara@B-12.com).  
(Please specify which position you are applying for.) EOE



your daily marketing supplement

## Imagine...Advertising and Quality of Life, All in One Location!

DavisElen Advertising is looking for account managers in our Portland office:

### Account Supervisor

An Account Supervisor is needed to work on a busy fast food account. We are looking for 4-5 years of agency or related marketing experience. Fast food/QSR experience is a definite plus and knowledge of co-op/franchise business preferred. This position requires strong management, presentation and budgeting skills. The ideal candidate should have the ability to establish excellent client rapport and have experience with promotion development and analysis.

### Account Executive

This position will assist the Account Supervisor in the development, implementation and monitoring of all co-op marketing. Candidates should possess at least 2 or 3 years of account service experience in fast food or retail, as well as a knowledge of basic broadcast media, promotion planning and analysis. Excellent organization and presentation skills are also important.

Fax your resume in confidence to: DavisElen Advertising  
Attn: Pam McCarthy  
Director of Human Resources  
(213) 688 - 7106



EOE

## Catch A Creative Genius With Adweek Classified

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**GROW**  
With Us!

Join a team aggressively striving to maintain our

position as the nation's leading direct check printer! Checks Unlimited, located in Colorado Springs, is a progressive provider of quality, value-priced direct mail checks and accessories focused on building customer loyalty and trust.

### MANAGER, CHECKS MERCHANDISING AND ADVERTISING - S019AW

Responsible for directing all operations in advertising design and copy, product planning, as well as design and development for personal and business check lines, including accessories. Primary contact for licensing issues, including contract negotiations and compliance.

### PROMOTIONAL PLANNING MANAGER - S017AW

Develops direction and manages the development and implementation of all personal check and check accessory strategies necessary to obtain market goals. Responsible for the annual development of all print advertising and telemarketing sales offers. Accountable for all promotional activity to maximize new customer response rates.

For more on these and other opportunities, visit  
<http://www.checksunlimited.com/employment.asp>



### RATES for Employment and Offers & Opportunities

**MINIMUM:** 1 Column x 1 inch for 1 week: \$184.00, 1/2 inch increments: \$92.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

### 1-800-7-ADWEEK Classified Manager: M. Morris

### Classified Asst: Michele Golden

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 770 Broadway, 7th fl. New York, NY 10003.** 1-800-723-9335 Fax: 646-654-5313.

**HELP WANTED**

**ASSISTANT MEDIA PLANNER**

**GIORGIO ARMANI**

a name synonymous with exclusive designer apparel, has an excellent full time opportunity for a highly motivated professional to join our Advertising Department.

Selected individual will be responsible for all aspects of local & national planning, proposal evaluations, negotiating & recommending positioning for all publications and maintaining agreements, and overseeing local billing.

Qualified candidate will preferably be degreed, have 1-2 years experience, good analytical ability, computer proficiency, excellent communication & organizational skills, and interpersonal talent.

Enhance your career with our dynamic organization and receive a highly competitive salary, a comprehensive benefits package, and potential for advancement.

Please forward or Fax: 212-366-9668 resume including salary history, in strict confidence, to: Human Resources-Dept MPA, Giorgio Armani Corporation, 114 Fifth Avenue, New York, NY 10011.

An Equal Opportunity Employer

**SALES/MARKETING PERSON WANTED**

Creative production/post facility seeks marketing genius. Show us a successful track record and great personality and we'll show you our stunning talents. We're looking for the makings of successful combo formula. We're savvy and inventive, but need sales reinforcement. You must have experience developing and implementing sales/marketing plans, a thorough knowledge of production and post-production and a good grasp of commercial and corporate markets. Send resume and salary requirements to:

sales@whoafilms.com or fax to: 404.371.0711 ATTN: SALES.

**Whoa! Films Inc.**

**PRODUCTION**

Small Soho ad agency seeks creative, assertive individual to coordinate all aspects of ad production, inc estimating, budgeting & scheduling. Previous exp in 4 color print production a must.

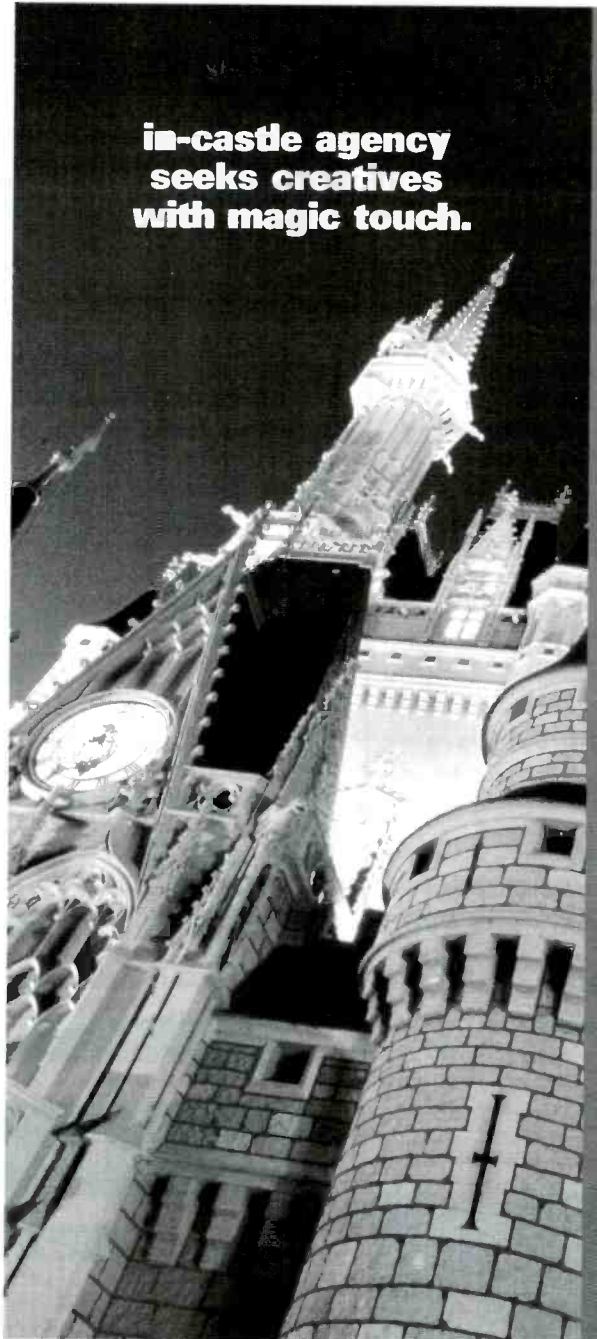
Fax res & salary req to Ashley Z at (212) 771-1771

e-mail: azriny@jeffmckay.com

**We need some help down on the farm.**

Ad Agency needs print production pro. Resume to paul@fairbrother.com or

**Fairbrother and Company**  
116 Route 21B  
Valatie, NY 12184



**in-castle agency seeks creatives with magic touch.**

Walt Disney World Advertising is looking for two heavy-hitting creatives to join our 120-person shop made up of pros from every corner of the ad industry. With a World of entertainment twice the size of Manhattan, and a client roster that reads like the Who's Who of Neverland, just imagine the projects you'll get your hands on. Either of these your dream job?

**INTERNET ACD** We need a techno Picasso.

A web genius with an awesome visual eye to spearhead and inspire our new Internet Group. You'll be leading the creative team responsible for the *Walt Disney World* site, in addition to other event and promotional sites for our parks and properties. If you knew the exponential growth planned for our Internet Division, you wouldn't sleep until we had your resume in our hands. This is a once-in-a-career Web opportunity with global exposure. Now, *The Must-Haves*: Strong conceptual Web development skills. Must know information architecture, interface and visual design and programming better than...everyone else who applies. Gotta understand how marketing strategies relate to your craft. Previous leadership experience required. And you'll need to be able to work with large groups inside and outside our castle walls.

**COPYWRITER** You like to write copy? Not just headlines, but all that important grey stuff on the page that brings concepts to life? Well, we've got a job for you. We need a proven writer to give our long-form projects some character. In any given day you may get to work your magic on the Walt Disney World web site, vacation videos, in-room television networks and direct mail. As for how we work, plan on spending several lunch hours doing the kind of research most consider a dream vacation. Love for sun, roller coasters and 4'-tall mice a plus.

Send your resume, and non-returnable disks and samples to:

**DISNEY WORLDWIDE SERVICES, INC.**  
Professional Recruitment XADSAW040  
P.O. Box 10,090 Lake Buena Vista, FL 32830-0090  
or e-mail to [wdw.prof.mrecruiter@disney.com](mailto:wdw.prof.mrecruiter@disney.com)



EOE Drawing Creativity from Diversity ©Disney K4398197

**MOTHER EARTH NEWS**

**The Authentic Country Lifestyle Magazine Seeks Sales People**

Mother Earth News – a leading national (375,000 circulation) magazine dedicated to country living is looking to fill the following positions:

- NEW YORK ADVERTISING MANAGER
- NEW YORK ACCOUNT MANAGER

Candidates must possess strong writing skills and be well organized. Sales experience a natural plus. EOE

Please fax your resume with cover letter and salary requirements to:

**Lawrence Rose**  
212-260-7566

**ADVERTISING ACCOUNT EXECUTIVE**

Ad Agency in Northern Virginia seeks AE with 3-5 years account service experience for regional fast food account. Responsibilities include budget management, direct mail and POP placement, implementing local marketing programs and franchisee relations. Must have: strong interpersonal skills, proficiency in Excel and Word and be extremely organized. Print and broadcast production background a plus. Fast food or restaurant account experience preferred.

Fax resume and salary requirements to "Attn: HR" at (703) 922-7234.

**HELP WANTED**

**ex-cite-ment n.**

**1. To rise to a higher energy level.**

**Excitement.** It's how we define the Cendant experience. Bring your talent to our Stamford, CT location, where you'll have the opportunity to work on an entirely different level-one that fosters advancement, learning, and reward. Become an integral part of our Lifestyle Product team, which markets membership products targeted to demographic and psychographic market segments. We are currently marketing memberships that focus on delivering valuable benefits and services to homeowners, women, and people interested in health-related products and services.

**Director, Product Development and Delivery**

As Director of Product Development and Delivery, you will use your education and product development related experience to launch and transition new product-driven clubs. The challenging nature of this position requires a college degree, but an MBA is preferred.

**Senior Product Manager**

As Senior Product Manager, you will be a key player in developing, implementing and reporting marketing and testing initiatives. This is an excellent opportunity to utilize your creative, entrepreneurial and analytical talents. These positions also require: management experience partnership marketing preferred. We offer excellent compensation and a full range of benefits.

Please submit your resume, including cover letter and salary history, to: **Cendant, HR Dept. Fax: 203-674-1005 or e-mail: jobs@cms.cendant.com Reference in subject line: /1052JS, for Director, Product Development and Delivery /1040JS, for Senior Product Manager**

Resumes without salary requirements will not be considered.

Visit us on the Web at: [www.jobs.cendant.com](http://www.jobs.cendant.com)

**CENDANT**

An equal opportunity employer

GoCollect.com, the Internet's category leader in Collectibles and Gifts, offering the world's largest selection is seeking a key internet professional to spearhead it's online marketing department in New York City.

**DIRECTOR OF ONLINE DIRECT MARKETING**

Enormous opportunity and great compensation, equity and benefits package for the best-of-breed candidate looking for strong pre-IPO company. Ranked in the top 500 websites by Media Matrix, GoCollect.com in its 5th month commanded 1.2 million unique visitors and has acquired over 115,000 members enjoying 400% growth from Q1. Very strong financial status and strategic partners.

We're looking for an online leader to join our world-class management team that has achieved top industry, business, finance, marketing and Internet leadership success. We have our finger on the pulse of the industry, we move at blinding speeds and we have lots of fun every step of the way.

Qualified candidate must be an Online Direct Marketing pro with 1-2 years solid online experience. You are a highly analytical individual with knowledge of database management. Proven track record in customer acquisition, conversion, retention and revenues. Ability to implement, track, measure and direct all online efforts. Must have personalization and customization experience to up-sell and cross-sell member base. Data-mining experience for the development of personalized offers via major email campaigns a must. Experience and working knowledge with loyalty programs preferred. Knowledge of HTML or technology background helpful.

Only qualified candidates send your resume with salary requirements to: [sam@gocollect.com](mailto:sam@gocollect.com) GoCollect.com is an Equal Opportunity Employer

*GoCollect.com is the biggest thing to happen to the collecting marketplace in years. Leading the new age of e-commerce and the category, GoCollect.com emerges with an unparalleled business model, offering the widest selection of gifts & collectibles on the Web. With a distinctive blend of community, content and commerce, GoCollect.com has experienced rapid and robust growth. We are seeking 2 highly qualified individuals to hit the ground running and join our dynamic team of professionals as Strategic Alliance Professionals.*

**STRATEGIC ALLIANCE PROFESSIONALS**

The Strategic Alliance Professional is a degreed individual with at least 2 years of professional marketing experience drafting, negotiating and closing deals on the Internet and/or mass media. The entrepreneur will possess keen business development acumen and a successful, track record of obtaining tangible results.

The ideal candidate will have an instinct for prospecting profitable business relationships, a drive to succeed and a 'thrill of the kill' closing attitude. Will develop targeted and cutting-edge presentations for potential business partners, both online and offline. Experience with affinity organizations, affiliate marketing and strategic distribution partners is highly desired.

**Responsibilities:**

- Development of marketing and promotional collateral for Tier 1-4 level relationships.
- Support the overall client services team in various marketing initiatives.
- Work closely with both marketing department strategy and senior management.

**Required Skills:**

- Ability to work independently, handle the fast paced environment in the new age of Internet marketing.
- Demonstrate aptitude for high quality work is strongly desired.
- Maintain detailed organizational skills, work exceptionally well in a team environment and enjoy solving challenging problems.
- Ability to demonstrate clear presentation skills and command attention when communicating.

Overall, the Strategic Alliance Professional will play an integral role in the rapid growth of a new age E-commerce company, currently the 10th fastest growing website (PcDataOnline).

**\*E-Commerce and Internet experience a must!!!\***

In return, GoCollect.com offers an excellent compensation and benefits package, including equity, full medical, life, vision, dental, 401K, vacation and paid Holidays. GoCollect.com is a well funded company that hosts a casual dress environment in the heart of 'Silicon Alley'. You will work with a world-class management team in an environment that supports and rewards creativity, performance, professional development and team involvement.

Qualified candidates may forward their resume and salary requirements to: **Email: [brian@gocollect.com](mailto:brian@gocollect.com) or visit our website at [www.gocollect.com](http://www.gocollect.com).**  
No phone calls please.

EOE

**WE'RE A LITTLE DIFFERENT. ARE YOU?**

**ACCOUNT SUPERVISOR**

**AUSTIN:** Five plus years of agency account management experience with field service background (at least one year at a supervisory level and at least one year on a field account). This person will lead a large agency team in the planning and implementation of all field marketing efforts for a fast-paced, national client with programs in over 125 markets. A solid media background is a must, as well as excellent written and oral communications skills. Some travel required.

**ACCOUNT SUPERVISOR**

National Automotive Account

**AUSTIN:** Five plus years of agency account management experience or requisite automotive (factory) marketing background (with at least one year at a supervisory level on a national automotive account). Candidate will provide strategic and day-to-day direction on a fast-paced and dynamic national automotive account. Supervisor must be a proven leader, with great communication and organizational skills and a good sense of humor.



Please mail or fax résumé & cover letter, attn: Acct. Sup. 828 West 6th St. • Austin, TX 78703 • Fax: 512-427-4845

**HELP WANTED**

**Entrepreneur.com**

The #1 small business resource on the Internet is looking for some seasoned sales professionals!

**Regional Sales Managers**

Senior sales positions available for East (NY) & West (Irvine) coast territories. Min. of 3-4 years of media experience required, Internet preferred.

Qualified candidates, please send your resume with salary history to:

E-mail: [hotline@entrepreneur.com](mailto:hotline@entrepreneur.com)

Fax to: (949) 261-0222

**AD AGENCY JOBS. CLICK & PICK.**

[www.AAAA.org](http://www.AAAA.org)

Job postings from AAAA-member agencies are on our jobs Web site, updated regularly. A wide variety of positions—the right job could be waiting for you. Move fast and pick it.



**ACCOUNT EXECUTIVES**

Established publishing company has unique and exciting opportunities for ideal candidates. We're looking for A/E's to manage existing accounts while looking at ways to develop new ones. Must be able to work w/multiple products in a fast paced environment. Outside sales experience required. Must have excellent communication skills. We offer a competitive salary & benefits package. *Fun, team-environment with cutting-edge products & lots of opportunity to grow.*

Fax resume to 212-481-8074

Attn: DBAW

**REGIONAL SALES MANAGER**

Trade Publisher within highly competitive industry seeks dynamic self-motivated team player as regional sales manager. Must be willing to travel, have excellent communication skills, knowledge of internet sales a plus, and experience a must. Competitive salary and commissions.

Fax cover letter & resume to:

JJ-212-633-1165

Or email: [thilger@sbspub.com](mailto:thilger@sbspub.com)

**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.

**Marketing and Promotions Manager**

Tribune Interactive is seeking a marketing and promotions manager for its Hampton Roads, Va., operations. We need someone with broad knowledge of the media landscape to help us promote our existing products and roll out new ones. You'll also work closely with a central marketing staff that is leveraging Tribune Co. assets in 18 of the Top 30 U.S. markets. *Interested? See: [www.dailypress.com/marketing](http://www.dailypress.com/marketing)*

**Tribune Interactive**

**ADVERTISING SALES REPRESENTATIVE**

Bi-coastal entertainment/fashion publication seeks advertising sales representation in NY marketplace. Self motivated team players with prior experience in entertainment, fashion, fragrance and accessories categories preferred. Salary commensurate with experience. Fax resume to:

323-939-9824

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MAIL TO : ADWEEK CLASSIFIED 7TH FL.

770 Broadway, New York, NY 10003-9595

PHONE: 1(800) 7-ADWEEK OR FAX (646) 654-5313

REGION: East \_\_\_ New England \_\_\_ Southeast \_\_\_

Midwest \_\_\_ Southwest \_\_\_ West \_\_\_ All \_\_\_

CATEGORY \_\_\_\_\_

\*FREQUENCY: 1x \_\_\_ 2x \_\_\_ 4x \_\_\_

MORE: (Specify) \_\_\_\_\_

\*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) \_\_\_\_\_

NAME \_\_\_\_\_

PHONE \_\_\_\_\_

ADDRESS \_\_\_\_\_

FAX \_\_\_\_\_

**PAYMENT**

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Signature \_\_\_\_\_

Cardholder's Name \_\_\_\_\_

Card # \_\_\_\_\_ Expires \_\_\_\_\_

# 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 6/26/00*

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.

©2000 MTV

## The Hollywood Reporter's Box Office

For weekend ending July 3, 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	Me, Myself & Irene	24,209,385	3	24,209,385
2	New	Chicken Run	17,506,162	5	17,602,088
3	1	Shaft	12,707,835	10	42,350,334
4	2	Gone In 60 Seconds	9,452,195	17	68,858,636
5	3	Big Momma's House	8,548,299	24	85,225,503
6	4	M:I 2	7,588,416	33	188,889,787
7	8	Gladiator	3,851,924	52	165,436,188
8	5	Titan A.E.	3,735,300	10	16,892,249
9	7	Dinosaur	3,258,118	38	126,817,484
10	6	Boys and Girls	3,230,493	10	14,193,273
11	9	Shanghai Noon	2,012,696	31	51,743,113
12	10	Road Trip	1,528,133	38	63,580,117
13	11	Fantasia 2000	1,477,958	177	55,592,861
14	12	Small Time Crooks	556,705	38	15,718,730
15	13	Frequency	519,947	59	42,662,407
16	14	U-571	503,190	66	74,962,935
17	15	Michael Jordan to the Max	408,392	52	5,670,358
18	40	Sunshine	349,531	17	602,539
19	16	Flintstones in Viva Rock Vegas	316,235	59	33,311,555
20	22	The Croupier	312,888	70	1,527,703
21	17	Erin Brockovich	269,205	101	124,305,290
22	29	Keeping the Faith	253,728	73	36,222,680
23	18	Where the Heart Is	231,925	59	32,467,405
24	21	Cirque du Soleil	181,303	52	2,283,671
25	27	Mysteries of Egypt	171,411	755	35,463,418
26	19	Mission to Mars	154,918	108	60,578,048
27	23	East is East	141,370	73	3,160,321
28	24	Return to Me	140,530	80	31,751,529
29	25	T-Rex: Back to the Cretaceous	133,840	612	30,883,837
30	26	American Psycho	130,162	73	14,690,784
31	38	Hamlet	118,257	45	1,047,436
32	33	Galapagos	115,812	248	4,860,228
33	30	High Fidelity	114,297	87	26,166,930
34	31	Up at the Villa	104,939	52	2,460,975
35	28	The Virgin Suicides	104,697	66	4,199,457

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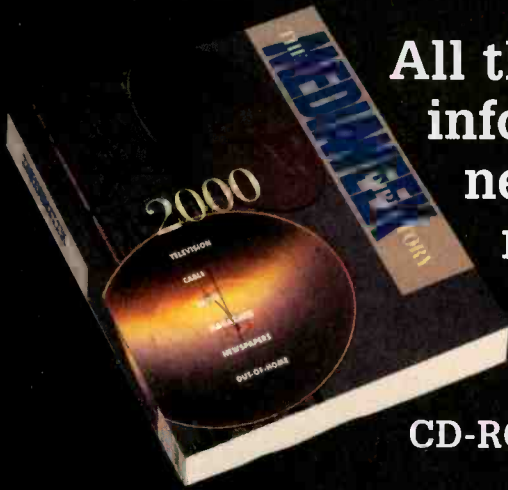
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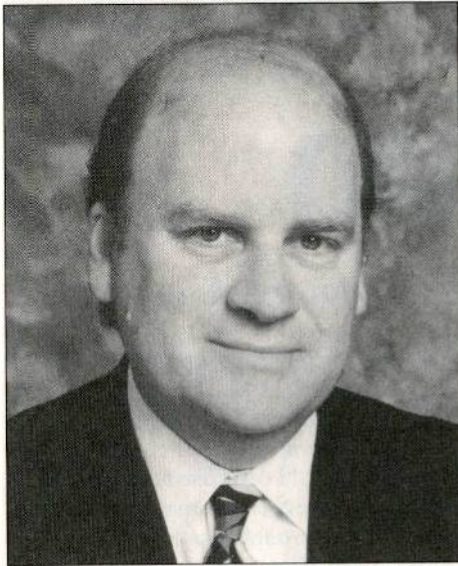
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| <input type="checkbox"/> NEW YORK, JUNE 7, 8              | <input type="checkbox"/> ATLANTA, OCTOBER 5, 6                 |
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| <input type="checkbox"/> ORLANDO, JUNE 22, 23             | <input type="checkbox"/> NEW YORK, OCTOBER 18, 19              |
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| <input type="checkbox"/> PHILADELPHIA, JULY 13, 14        | <input type="checkbox"/> NEW YORK, NOVEMBER 9*                 |
| <input type="checkbox"/> CHARLOTTE, JULY 19, 20           | <input type="checkbox"/> SAN FRANCISCO, NOVEMBER 9, 10         |
| <input type="checkbox"/> DETROIT, JULY 27, 28             | <input type="checkbox"/> ST. LOUIS, NOVEMBER 13, 14            |
| <input type="checkbox"/> SAN FRANCISCO, JULY 27, 28       | <input type="checkbox"/> BOSTON, NOVEMBER 16, 17               |
| <input type="checkbox"/> WASHINGTON D.C.,<br>AUGUST 7, 8  | <input type="checkbox"/> SAN DIEGO SAN DIEGO,<br>DECEMBER 4, 5 |
| <input type="checkbox"/> NEW YORK, AUGUST 9, 10           | <input type="checkbox"/> NEW YORK, DECEMBER 6, 7               |
| <input type="checkbox"/> MINNEAPOLIS, AUGUST 17, 18       | <input type="checkbox"/> CHICAGO, DECEMBER 7, 8                |
| <input type="checkbox"/> NASHVILLE,<br>SEPTEMBER 14, 15   |  |
| <input type="checkbox"/> LOS ANGELES,<br>SEPTEMBER 19, 20 |  |
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# Magazines

BY LISA GRANATSTEIN

## Game Over for Two

*Tobacco ad decline dealt 'Sport' mortal blow; 'WS&F' never found its audience*

**T**he sports category received two knockout blows last week, with the suspension of 54-year-old *Sport*, published by Emap, and the demise of *Condé Nast Women's Sports & Fitness*, which launched only three years ago. Their final issues will be August and September, respectively. "Both companies made

similar good business decisions," says magazine consultant Polly Perkins, former publisher of *Sport* and founder of the defunct *Sport Traveler*, which in 1996 tried to compete against *WS&F*. "They were probably thinking, 'We've got a lot of great magazines, and let's invest where we can grow.' Publishers are taking a closer look at their businesses and emphasizing the strong and weeding themselves of the weak."

Though both magazines lost buckets of money, each suffered from unique problems. After years of battling Time Inc.'s 3.3 million-circ *Sports Illustrated* and more recently *ESPN The Magazine* (which will increase its rate base to 1.15 million July 10) for readers and advertisers, *Sport's* final undoing was Philip Morris' decision to pull tobacco ads because of the magazine's heavy teen readership (*SI* and *ESPN* also lost ads). *Sport's* tobacco ads in '99 accounted for more than \$1.7 million in revenue, according to Competitive Media Reporting.



PATRIC SHAW

Garrett says prototypes are in the works for a possible spring relaunch of *Sport*.

"It was just pushing water up a hill," says Tom Moloney, Emap USA's president/COO, of the loss. The 1 million-circ *Sport's* ads through July fell 17.9 percent, to 167 pages, over '99, reports *Mediaweek Magazine Monitor*.

For *Women's Sports & Fitness*, which launched as a participatory sports title but later added fitness, the disruption from editorial confusion, frequency changes—from monthly, to bimonthly and back to monthly—along

with a name change, ultimately slowed the circ's growth. Paid circulation increased 9.9 percent, to 550,232, in last year's second half over 1998; single-copy sales skidded 3.9 percent, according to the Audit Bureau of Circulations. "We just didn't find our audience fast enough or develop fast enough," notes Danziger, who will leave the company. Former *Allure* publisher Alexandra "Sandy" Golinkin, who returned to CN in May as *WS&F* publisher, moves to *Lucky*. The 50 staffers will either be absorbed by the company or leave. "Condé

Nast likes to publish magazines that reach 850,000 people," adds Danziger.

In the women's field, only *Sports Illustrated for Women*, a 300,000-circ bimonthly, is left standing. "I don't like to see venerable magazines [like *Sport*] or magazines in [my] category have trouble," says Mike Klingensmith, *Sports Illustrated's* president. "Particularly *Women's Sports & Fitness*, because we believe a lot in that editorial area."

Though niche sports titles like *The Source Sports* and Emap's *NFL Insider* appear to be thriving, mass-spectator books are another story. Unless there are synergistic TV ties—like those *ESPN* has with its cable network—it's tough to appear on readers' and advertisers' radars. This spring, Times Mirror Corp. sold *The Sporting News* to Vulcan Ventures because it lacked ties to television. With *Sport*, Moloney notes Emap was looking for a Web partner, but "nobody was in a position to do a deal. The forces conspired to bring [the suspension] to fruition now."

While Condé Nast threw in the towel, Moloney says there's a 50/50 chance *Sport* will be revived. "We can look at the baby boomers who grew up with *Sport* in its glory years," says Norb Garrett, creative director for Emap's metro sports group and former *Sport* editor in chief. "Then there's the demographic that's made *FHM* and *Maxim* such runaway successes. Give those guys the old sports, sex, fun aspect, and that's something we're going to look at."

Already, prototypes are in the works, and if a new and improved *Sport* materializes, says Garrett, it could relaunch as early as next spring.



Frequency shifts and a name change left some readers confused.

## O Adds Zeros To Rate Base

80 percent rise over launch

Come September, *O, The Oprah Magazine*, a bimonthly co-venture between Harpo Entertainment and Hearst Magazines, will nearly double its 500,000 rate base, rocketing to 900,000 and a monthly frequency. The increase marks an 80 percent rise since the women's general-interest magazine launched in April.

Oprah Winfrey's transition from talk-show queen to magazine diva so far seems to be a hit with readers and advertisers. The inaugural May/June issue, which boasted a 1.6 million distribution, quickly sold out on newsstands. Subscriptions through blow-in cards and the Web site oprah.com to date have totalled more than 550,000, says publisher Alyce Alston.

In January, *O* is expected to hit between a 1.2 million and 1.5 million rate base, says one media buyer. "I'm not surprised," notes Roberta Garfinkle, McCann-Erickson Worldwide senior vp and director of print media. "I've said it before: Put her face on the cover, put blank pages inside and you'll sell through 100 percent at newsstand."

At some point, there could be blank pages if Hearst Magazines president Cathie Black doesn't name a new editor in chief to replace Ellen Kunes, who submitted her resignation earlier this month over "work-family issues." Kunes, however, has promised to stay on until a new editor is found. Possible replacements include Women.com's Judy Coyne, briefly editor in chief of *New Women* until Rodale shut it down in December, and dark-horse contender *O* deputy editor Michelle Burford.

Meanwhile, ad pages sold in an upfront buy will make for a solid first year. May/June carried 169 pages, July/August boasted 123 pages and September promises to be "about as strong as the launch issue," says Alston. New advertisers in the September issue, on stands Aug. 22, include Mazda, Maytag and Discover Card. Rates for a color page in September will jump 57 percent, to \$58,500 from \$37,375.

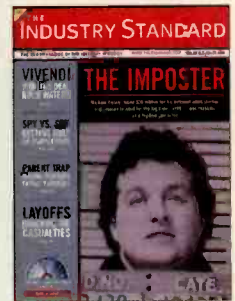
"Always, when you raise your rate base, even though your CPM stays the same, it's an out-of-pocket issue," says Alston. "It will make it more of a challenge, but we have [many] of the big brands that are used to paying large out-of-pocket." ■

## Mediaweek Magazine Monitor

### Weeklies

July 3, 2000

In the first half of 2000, *The Industry Standard* expanded from its endemic base of Internet consumer and business-to-business advertising to include a wider mix of advertisers, among them automotive, airlines, cameras, liquor and telecommunications, says Jonathan Chalton, associate publisher, east. New advertisers, including Mercedes, American Airlines, Canon, Maker's Mark and Ericsson, have helped the *Standard* grow pages 416.76 percent, to 4,191.85 to date. The IDG title leads weeklies in ad pages by more than 1,000 pages. The *Standard* has seen some fallout in dot-coms, but Chalton says an influx of new ones is making up for the churn. —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	3-Jul	96.13	5-Jul	49.78	93.11%	3,077.28	2,185.20	40.82%
The Economist	24-Jun	89.00	26-Jun	97.00	-8.25%	1,605.00	1,622.57	-1.08%
The Industry Standard <sup>DD</sup>	3-Jul	446.33	5-Jul	46.50	214.69%	4,191.85	811.18	416.76%
Newsweek	3-Jul	28.57	5-Jul	39.59	-27.83%	1,160.76	1,212.75	-4.29%
People	3-Jul	60.82	5-Jul	69.35	-12.30%	1,998.38	2,000.31	-0.10%
Sporting News	3-Jul	10.66	5-Jul	13.46	-20.80%	393.97	447.10	-11.88%
Sports Illustrated	3-Jul	38.19	5-Jul	45.09	-15.30%	1,339.59	1,429.72	-6.30%
Time <sup>E</sup>	3-Jul	36.32	5-Jul	52.67	-31.04%	1,533.71	1,383.76	10.84%
US News & World Report	3-Jul	17.38	5-Jul	23.90	-27.28%	809.22	968.45	-16.44%
<b>Category Total</b>		<b>523.40</b>		<b>437.34</b>	<b>19.68%</b>	<b>16,109.78</b>	<b>12,061.04</b>	<b>33.57%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	3-Jul	27.80	5-Jul	26.75	3.93%	796.14	802.87	-0.84%
Entertainment Weekly	30-Jun	52.96	9-Jul	36.00	47.11%	975.19	977.16	-0.20%
Golf World	30-Jun	26.33	2-Jul	18.83	39.83%	851.48	761.70	11.79%
New York			NO ISSUE			1287.70	1205.80	6.79%
The New Yorker	3-Jul	19.37	5-Jul	17.90	8.21%	1,173.54	887.26	32.27%
Time Out New York	28-Jun	61.25	30-Jun	49.30	24.24%	1,875.31	1,735.55	8.05%
TV Guide	1-Jul	27.18	3-Jul	29.84	-8.91%	1,695.16	1,709.10	-0.82%
<b>Category Total</b>		<b>214.89</b>		<b>178.62</b>	<b>20.31%</b>	<b>8,654.52</b>	<b>8,079.44</b>	<b>7.12%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	2-Jul	9.78	4-Jul	6.50	50.43%	324.41	324.52	-0.03%
USA Weekend	2-Jul	7.67	4-Jul	6.97	10.04%	299.10	339.00	-11.77%
<b>Category Total</b>		<b>17.45</b>		<b>13.47</b>	<b>29.53%</b>	<b>623.51</b>	<b>663.52</b>	<b>-6.03%</b>
<b>TOTALS</b>		<b>755.74</b>		<b>629.43</b>	<b>20.07%</b>	<b>25,387.79</b>	<b>20,804.00</b>	<b>22.03%</b>

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

### Biweeklies

July 3, 2000

A recent downturn in dot-coms may have created speculation about the long-term health of the "new economy." But *Fortune* publisher Mike Federle still believes that the category will continue to drive the ad pages of *Fortune* and other business publications. To date, the Time Inc. business title has increased pages by 46.76 percent, to 3,302.40. Federle argues that the recent growth reaches beyond dot-coms and technology companies. "Companies across the board—this year, especially the Fortune 500s—are truly spending a lot of money transforming themselves to make sure that they are in place to do business in this new economy," Federle says. "All of that is being marketed—they want the world to know." Most of *Fortune's* new ads are positioning companies as "solution providers," he adds. —LL



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
Business 2.0 <sup>B/20</sup>	11-Jul	200.21	1-Jul	90.48	121.28%	1841.90	466.46	294.87%
ESPN The Magazine	26-Jun	63.00	28-Jun	84.50	-25.44%	765.92	750.78	2.02%
Forbes <sup>B</sup>	17-Jul	109.93		NO ISSUE		2,874.90	2,184.73	31.59%
Fortune	10-Jul	194.27	19-Jul	99.38	95.48%	3,302.40	2,250.13	46.76%
Inc. <sup>F</sup>	1-Jul	81.20	1-Jul	60.70	33.77%	941.60	774.50	21.58%
National Review	17-Jul	17.67	12-Jul	18.83	-6.18%	259.31	277.06	-6.41%
Rolling Stone	6-Jul	96.17	8-Jul	120.05	-19.89%	950.34	943.67	0.71%
<b>CATEGORY TOTAL</b>		<b>762.45</b>		<b>473.94</b>	<b>60.87%</b>	<b>10936.37</b>	<b>7647.33</b>	<b>43.01%</b>

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



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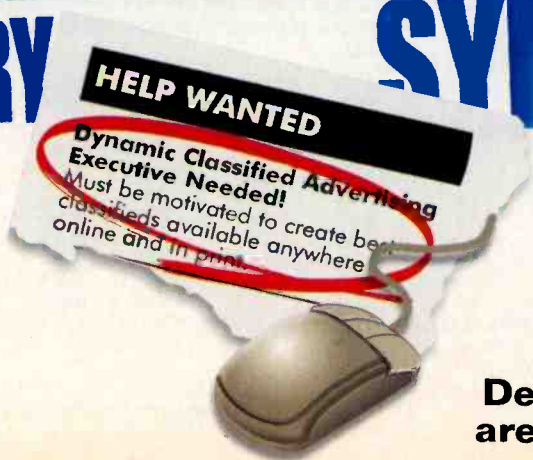
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DAILY NEWS ON THE NET.

# Media Person

BY LEWIS GROSSBERGER



## Life on the No. 7

YES, GRATEFUL READERS, ONCE AGAIN IT'S time for America's oldest and most beloved interactive feature, "Ask Media Person." This week's procedure is a bit different than the usual, though. We picked a dozen ordinary strangers at random, locked them into a sealed house, fed them nothing but rat frittatas for six weeks and let them out one by one, only when they came up with an interesting question for Media Person. The last remaining survivor then became Media Person, and the original Media Person retired to a tropical island in the South China Sea,

where he will spend the rest of his life, which, fortunately, probably won't last too much longer. And now the questions...

*Mike Tyson has been convicted of rape, bitten one opponent and knocked down the ref in his haste to bludgeon another and also is alleged to have punched out his promoter. Should Mike be permanently banned from boxing?*

Don't be ridiculous. Mike Tyson is perfectly matched with his vocation. What do people think a dangerously hyperaggressive ultraviolent psychopath is better suited for, marriage counseling? Would you rather have Mike Tyson a construction worker and trust him with hammers and sharp metal implements? He loves hurting people, and that's exactly what boxers are supposed to do!

*Dennis Miller has been chosen as color commentator for Monday Night Football. Do you think it's proper to entrust a post this important to a comedian?*

It could have been worse. ABC's first choice was Marcel Marceau.

*Atlanta Braves pitcher John Rocker is supposed to ride the No. 7 subway line to Flushing, which he previously insulted, along with its passengers. Will there be any damage to property or human life?*

No. Transit Authority security officials have come up with a clever damage-control plan that will minimize any potential

problems. It consists of strapping the excitable Rocker to the roof of the car to forestall actual contact between him and New Yorkers.

*I keep hearing about that Mapping the Human Genome thing. But the more I read about it, the less I understand. Can you explain its significance in one clear, concise paragraph?*

Glad to. There are 6.3 billion human beings, and each one of us has thousands of genes. That means there are 27 thou-

## Now they can isolate the gene that makes people watch *Touched by an Angel* and remove it from the body.

sand million quadrillion genes on the planet, but they are so small that there is still no chance of overcrowding, even if they all get on the No. 7 line to Flushing at once. The reason scientists are very excited is that now that they know where all the genes are located—in a small, pineapple-shaped gland called the prostate and the cervix—they can isolate the gene that makes people watch *Touched by an Angel* and remove it from the body.

*Who's this Napster I keep hearing about? A guy who's won some kind of sleeping championship?*

Napster is not a person but a Web site that enables individuals to share music files on their computers. What this means

to the average person is that a typical office worker who wants to play Led Zeppelin's "Stairway to Heaven" on his computer instead of using it for some boring work assignment will become so enraged by hearing the strains of Billy Ray Cyrus' "Achy Breaky Heart" seeping into his cubicle from a colleague's computer that he will grab a firearm and begin shooting people at random.

*I see where the tribal council voted Bible guy off the island. How come God didn't look after young Dirk if he's so devoted to Him?*

Ah, but God did look after young Dirk. The Big Kahuna realized that if Dirk spent one more day on the island yammering about how God wanted him to do this and that, the other people would have turned him into a human luau.

*I went to see The Patriot, and I've got to say, I wasn't previously aware how much white and black South Carolinians loved each other in the 18th century, when most of the blacks were slaves. Is that historically accurate?*

Not exactly, but most of what the film depicted was completely faithful to the facts. For instance, historians do agree that the three main reasons the 13 colonies rebelled against King George III were 1) taxation without representation, 2) colonists forced to quarter British troops in their homes and 3) the shooting of Mel Gibson's son by a snotty Redcoat officer.

*White rapper Eminem—is he really misogynistic, homophobic, misanthropic, violent, profane and self-loathing, or is he just being ironic?*

The talented artist who calls himself Eminem is actually a sensitive aesthete whose real name is Ignace Paderewski. A graduate of Oxford with a doctorate from Harvard Divinity School, he lives quietly in Princeton, N.J., with his wife, Maya Angelou. His favorite way of unwinding after a strenuous recording session is riding the No. 7 line to Flushing, where he discusses philosophy with fellow passengers and voices soft encouragement to John Rocker, still strapped to the top of that subway car and now very thirsty. ■



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\* ABC Audited Paid Circulation, 1999

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