

MEDIAWEEK

®

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April 10, 2000 \$3.50



Faint Signals

Major TV markets including Chicago, Denver and Minneapolis are scrambling to get digital towers built.

By Megan Larson and Katy Bachman Page 10

The WB Brews Friday-Night Magic page 6
Reed Hundt Blasts HDTV's Future page 7
Compensation Cuts Bleed Stations page 54

MARKET INDICATORS

National TV: Holding

Kids upfront dollars only a trickle. Fall prime-time budgets are being finalized as buyer/network upfront posturing begins.

Net Cable: Moderate

Buyers are striking small deals with kids networks. Most kids business is still a few weeks away, if Nick doesn't jump-start the market. Sales execs try to shake off stock-market scares.

Spot TV: Trucking

Second quarter is pacing ahead by double digits, spurred by financials and auto. New York is hot, with retail dollars coming from the emergence of Kohl's department store.

Radio: Dandy

April is sold out; double-digit rate increases are the norm. With TV's May sweeps just around the corner, tune-ins are filling up avails, tightening the market into June.

Magazines: Worried

Publishers report that advertisers are extremely slow in booking pages this year, waiting until the last minute. Commitments are being made on a per-quarter basis.

899310



ROGER RESSNEVE/CORBIS

Boy, oh boy,

Rick Boyko. Chief Creative Officer at Ogilvy & Mather North America. His track record spans large and small agencies in Chicago, LA and New York. Frank and focused, he brings his own style of creative direction to

On beginnings:

My father was my role model. He ran a small ad agency in San Bernardino, California. So I always knew advertising was what I wanted to do. By the time I graduated from high school, the Viet Nam war was at its height so I joined the Air Force as an illustrator. I eventually made it to Art Center in LA. I grew impatient after a few semesters and moved to Chicago to start my career with Leo Burnett. After stints with Tatham, Benton & Bowles, and Ayer, I was ready to come back to the West Coast. I got my chance with Chiat/Day.

On influences:

At every job, I sought a mentor, someone willing to share what they knew about our craft. Three people stand out. David Kennedy at Benton & Bowles taught me a lot about the principle of art direction. At Chiat/Day, I was teamed with Bill Hamilton, working with Lee Clow. I learned from them it takes a different set of skills to be a creative director.

On the role of creative director:

At Chiat/Day, Bill gave me a piece of advice that Hal Riney had given him—and which is still displayed on my door. It said, “A creative director can’t make everyone happy, so you have to make yourself happy. You must have a strong point of view, and believe in your intuition. And you must be able to not just lead people, but to inspire them to follow you.” Creative people want to work where they have an opportunity to do the best advertising possible. They want leaders who constantly challenge them to do better work—and who are willing to go to bat for them.

On the business:

Advertising should be fun. When you are having fun, you are more likely to do your best and boldest work. Conversely, if you are fearful, rigid or simply bored, that will show in your work. Just look at the best agencies. You’ll find cultures that encourage enthusiasm, free

thinking, risk-taking, lively debate and pure enjoyment of the business we’re in.

On brands:

Our job is not just to make brilliant ads, but to create advertising that sells within the character and context of the brand. That was David Ogilvy’s vision. It still holds true for clients the likes of which he never imagined, such as the internet-based companies. Many of those clients are gut-instinct entrepreneurs trying to define their brands for the first time in a totally new media environment. A creative approach that sizes up the whole brand helps us do more than make ads. It helps us to become complete marketing partners.

On the computer as a tool:

As a tool, the computer is liberating but also confining. Today’s computer-literate art directors sometimes find it hard to express an idea on a piece of paper. They have become slaves to the rituals of computer design, relying on scrap art, and spending too much time at the computer, laboring over the executional details of an idea that may be mediocre. We’re now getting young art directors to put ideas down on paper, to really focus on the idea, so they can get in the habit of visualizing and expressing multiple ideas simply and quickly—before going to the computer.

On the next generation:

David Ogilvy once said, “Our business needs massive infusions of talent.” He believed in nurturing young talent and was at the forefront of setting up training programs—which is why Ogilvy has always been known as a teaching agency. As talent becomes more precious and resources more scarce, this focus becomes more critical. In the past two years, we’ve expanded our internal creative training program. We’ve started a group called “Young Guns,” providing mentors to creative teams coming to us straight out of school. By helping young talent grow, we’re keeping our talent pool filled and our creative bar high.

oh Boyko!

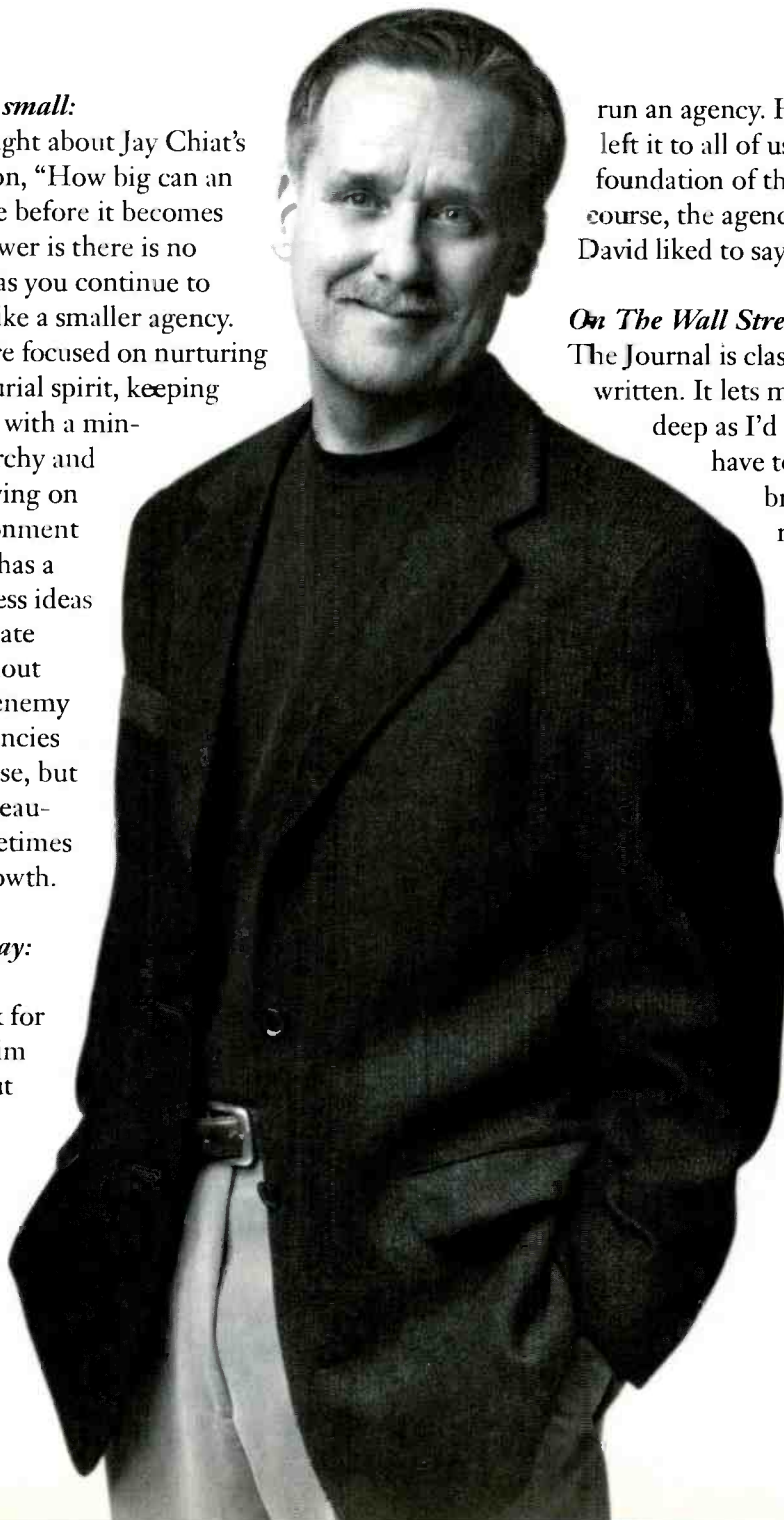
an agency with a worldwide reputation for smart, well-tailored work that builds strong brands. Here, from a recent interview, he talks about his path to leadership at Ogilvy & Mather.

On big versus small:

I've often thought about Jay Chiat's famous question, "How big can an agency become before it becomes bad?" The answer is there is no limit—so long as you continue to think and act like a smaller agency. At Ogilvy, we're focused on nurturing an entrepreneurial spirit, keeping a flat structure with a minimum of hierarchy and layers, and relying on an open environment where anyone has a chance to express ideas and communicate freely and without fear. The real enemy of growing agencies is not size, per se, but the stifling bureaucracy that sometimes comes with growth.

On Ogilvy today:

I never had a chance to work for David. I met him only briefly. But from him, I learned how to



run an agency. He put it all down in his books—and he left it to all of us. Ogilvy today is built on the solid foundation of the firm principles he put in place. Of course, the agency changes with the times, as it must. As David liked to say, "Change is our lifeblood."

On The Wall Street Journal:

The Journal is classically art directed and superbly well written. It lets me scan the day's news easily, then go as deep as I'd like. When you define a brand, you have to begin with the people who use the brand. In the case of the Journal, it reaches the most influential group of readers anywhere. The Wall Street Journal is a medium designed to surround our clients' brands with an environment of integrity, quality and endurance. And those are the same qualities we work to create in our own brand.

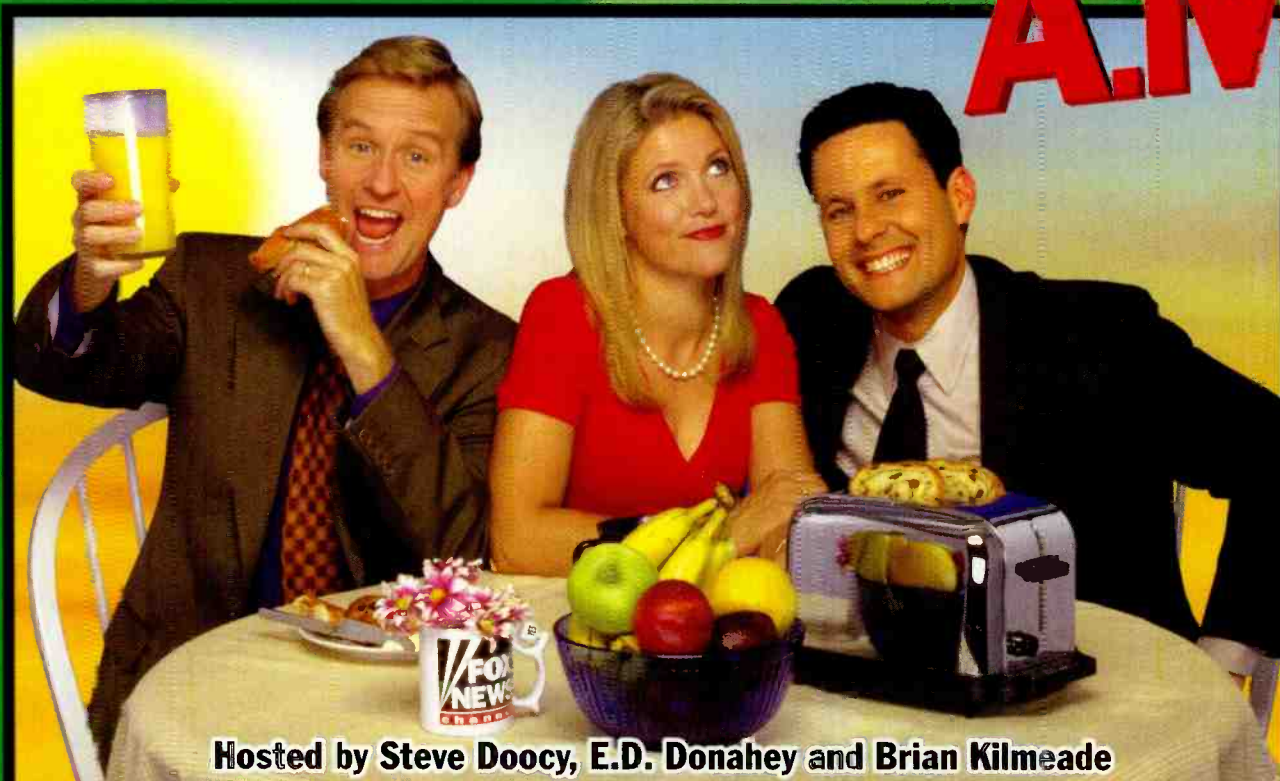
THE WALL STREET JOURNAL.

Adventures in Capitalism.

POWERFUL



A.M.



Hosted by Steve Doocy, E.D. Donahy and Brian Kilmeade

Young Viewers Wake-up to FOX & Friends!

44.4

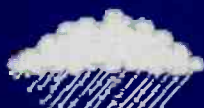
median viewer age

FOX & Friends



50.5

Today NBC



52.1

Good Morning America (ABC)



53.9

The Early Show (CBS)



We report. You decide.™

Source: Nielsen Media Research
Median age based on Persons 3+
1QC (12/27'99 - 3/26'00).

AT DEADLINE

NBC, CBS Renew Prime-Time Series

NBC and CBS last week re-upped several series for this fall. NBC renewed its hit comedy *Will & Grace* for two more seasons. CBS gave full-season renewals to eight series, including its hit freshman drama *Judging Amy*. The other renewals include: *JAG*; *Touched by an Angel*; *Nash Bridges*; *Walker, Texas Ranger*; *Everybody Loves Raymond*; *Becker* and *King of Queens*.

NPR Backs Anti-LPFM Bill

Federal Communications Commission chairman William Kennard is seeing his proposal to establish a low power FM radio service possibly slip away. Kennard said last Friday he was "surprised" that National Public Radio is backing a House bill that would severely limit LPFM. He also accused NPR of "walking away from the [discussion] table." The bill, passed by the House Commerce Committee two weeks ago, should hit the House floor soon. Kennard also wrote to House Speaker Rep. Dennis Hastert (R-Ill.) asking him to delay floor consideration of the bill, which counts 164 sponsors.

Optimedia Starts Interactive Unit

Optimedia, the media planning and buying agency which last month acquired DeWitt Media, is launching interactive@optimedia, which will help clients develop business plans using all interactive platforms. The unit will also help clients build online channels to the consumer and will assist in integrating all forms of interactive media to get maximum response for its clients. Optimedia worldwide already has some 40 dot.com clients. Optimedia also announced it is the first company to sign a worldwide access deal with Nielsen NetRatings.

TVB: Viewers Aren't Tuning Out

Broadcast TV viewership among households has steadily increased over the last two years, according to a new Television Bureau of Advertising analysis of Nielsen Media Research data. During the first two months of 2000, households watched television for an average 7 hours and 58 minutes per day, 9 minutes more than the same period last year. "The trend suggests, contrary to popular opinion, that the Internet is having little negative effect on American TV viewing patterns," said Harold Simpson, TVB vp of research & development.

Westwood One Sets Web Site for Stations

Westwood One is speeding up the affidavit process for its more than 7,500 affiliate radio stations. Instead of faxing hun-

dreds of pages of commercial schedules for more than 150 radio shows and seven news networks to stations, Westwood has created a Web site for them to query the schedules by hour, day, daypart, specific show or advertiser.

Magazine Spending Up 12.7 Percent in 1stQ

Total magazine advertising for the first quarter grew 12.7 percent to \$3.6 billion, according to the Publishers Information Bureau. Ad pages were up 8.4 percent, to 58,807. Of the 13 leading ad categories, only direct response and automotive declined from last year. March was a winning month for magazines, with revenue up 12.2 percent and pages up 9.7 percent.


Addenda: The FCC late last week proposed to continue indefinitely the requirement that TV broadcasters file once a year their four quarterly children's TV programming reports...

Bill Wackermann, associate publisher at Condé Nast *Traveler*, has been named publisher of sister publication *Details*. **Jeff Ahl**, former co-publisher of *U.S. News & World Report*, has joined Hearst's *Esquire* as associate publisher of advertising... **Ed Dandridge** has left his post as vp, network communications and public relations planning at ABC Television... **Sinclair Broadcast Group** reached an agreement with datacasting company WaveXpress to test delivery of data and entertainment services to PCs over digital bandwidth to select Sinclair stations... **Cole Campbell**, editor of the *St. Louis Post-Dispatch* since 1997, is leaving the Pulitzer flagship to become a fellow at the Poynter Institute for Media Studies in St. Petersburg, Fla. ... **Deborah Martin Armstrong** is leaving Alternate Marketing Network and News America Marketing as vp of sales and marketing to join Parade Publications as director of business development. Also, **Marny Gail Skinner**, former director of marketing and development for *The American Benefactor*, has been named director of brand development for *Parade*.

Corrections: The agency that worked on the Musicland Group's Frency '99 promotion, which won a Bronze Award in the Reggie Awards'

National Consumer Promo Under \$1 Million category (Special Section, April 3), was inadvertently omitted. The agency is Kobin Enterprises, New York. Also, a caption accompanying a photograph of *Mork & Mindy* on page 86 of this week's issue should read: "*Mork & Mindy*, which had been a smash for ABC, dropped to 27th place when it was moved to Sundays."

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Swed Stone Joins OMD; Vasey Heads Radio Edge

Natalie Swed Stone last week left the Media Edge to join the recently formed Optimum Media Direction as director of national radio services.

OMD last week also hired Andrew Green as director of strategic insights. Green comes from Zenith Media, where he was regional managing director overseeing operations in Thailand, India, and Indochina.

Launched in February, OMD has been building up its global media buying staff to handle billings of more than \$4 billion from clients including Wrigley and State Farm Insurance. "I'm pleased with our progress, but coordination is tough," says Steve Grubbs, CEO of OMD USA. "What we suffer from that our competitors don't is that we're not a spinoff of one agency. We're taking [the media services] of three separate entities [BBDO, DDB, and TBWA/Chiat Day] and combining the cultures."

With Swed Stone's departure, Media Edge broadcast division president Bob Igiel has reorganized the company's local and national radio operations into one division called the Radio Edge. To lead the unit, Igiel tapped Kim Vasey, Media Edge vp and associate director of local broadcast, and promoted her to senior vp. The Media Edge's clients include AT&T, Campbell Soup and Lincoln-Mercury.—*Katy Bachman*

Nielsen Close to Deal To Track Use of ReplayTV

Nielsen Media Research is finalizing an agreement with ReplayTV that would allow the ratings measurement service to track activity on the ReplayTV system. Mountain View, Calif.-based Replay is one of two personal-TV services that employ a digital set-top recorder enabling viewers to time-shift up to 20 hours of programming per week. So far, consumer penetration for both Replay and San Jose, Calif.-based TiVo is low—Replay has sold 6,000 of its boxes and TiVo has sold 26,000.

"We're also talking with TiVo, but we're not there yet," (continued on page 8)

The WB Stirs Up Friday Formula

Kellner sees 'Sabrina' as key to big night for young women

NETWORK TV / By John Consoli

The WB president Jamie Kellner expects last week's pickup of the veteran ABC sitcom *Sabrina, the Teenage Witch* to have an "enormous" impact on the network's fall development, scheduling and viewership. Kellner said he expects *Sabrina* to be "one of the highest-rated shows on the network next season," that the series can help the WB successfully launch a sitcom leading out of it and lead off a TGIF night for female teens and young women.

Media buyers see the addition of the Viacom Entertainment-produced *Sabrina* as a plus for the WB, which has struggled this season to overcome the loss of carriage on WGN, which is on many cable systems around the country. "It sounds like a good, sensible move," Ron Fredrick, national broadcast director for J. Walter Thompson, said of the *Sabrina* pickup.

The most likely scenario has *Sabrina* in the WB's 8 p.m. Friday-night slot this fall, playing a solid lead-in for a new comedy at 8:30. The WB's female-oriented *Popular*, which has struggled in its Thursday 8 p.m. slot but which has strong female teen numbers, may shift to Friday 9-10 p.m.

"*Popular* would work great with *Sabrina*," Kellner said. "It has a good chance of fitting there." A decision will not be made until all of the WB's pilots are viewed prior to next month's upfront.

But Kellner is clearly leaning toward a young-female-skewing Friday night. "TGIF has been a successful brand for a

long time at ABC," the WB chief said. "It would make sense for us. *Sabrina* will bring in a large number of teens and a large share of the show's 18-24 audience from ABC. That same audience would work for *Popular*."

A younger, female-skewing Friday-night schedule could also pick up viewers from the WB's new fall Friday-afternoon cartoon block, which will have three shows with strong female characters.

"We are trying to introduce more girl viewers to the Kids WB lineup," said Susanne Daniels, WB entertainment president. But Daniels added that the goal is to accomplish this without losing boy viewers. She noted that one of the new Friday-afternoon toons, *Cardcaptors*, has a female lead character but is popular in Japan among both girls and boys because of its action.

Both Kellner and Daniels concede that the WB also would like to add some male viewers in prime time, and they believe that adding several few new comedies next season could do that. But Kellner said the network's primary audience will continue to be 12-34 females. "Our ability to deliver that audience is what makes us interesting to advertisers," he said.

And attracting more 12-to-34-year old females does not necessarily mean putting more "teen angst dramas" on the air. Kellner points out that the network's top-rated family drama, *7th Heaven*, draws a strong female teen audience. One show being considered to follow *7th*



Sabrina's Melissa Joan Hart (left) gets a new address.

CARIN BAER/ABC

Kids Upfront on Hold

THE MARKETPLACE / By John Consoli

The waiting game in the kids TV upfront continues. Although a handful of small deals have gone down, broadcast and cable network sales executives say no substantial business is likely to be transacted for several weeks. One frustrated network sales exec last week challenged kids' media buyers to stop operating in the shadow of Jon Mandel of MediaCom and John Muszynski of Starcom and to lay down their dollars now in their clients' best interests.

MediaCom (whose clients include toy

giant Hasbro) and Starcom (McDonald's, Nintendo, Kellogg) control a major share of kids TV ad dollars, and Mandel and Muszynski appear to be in no rush to make their clients' spending commitments for this fall. Mandel and several other major buyers will be out of action this week, playing in the annual Don Menschel golf tournament in Scottsdale, Ariz. When the buyers get back, Passover and Easter could further delay the start of business.

Until three years ago, the kids upfront traditionally moved in February, but for the

past two years, it has been put off until April.

Mandel has said the budgets for many of his kids clients have not been finalized. Muszynski has said he believes the kids marketplace will be soft enough that there is no hurry to rush in this year.

The anxious network executive, who requested anonymity, said buyers who wait for MediaCom and Starcom could be doing their clients a disservice. "These other media buyers are supposed to be experts, and that's why their clients have entrusted them with their money," the executive said. "Why do they have to wait for Jon Mandel to tell them when to spend their money? Once Mandel and Muszynski come in, inventory will tighten up and make it more expensive to buy." ■

Heaven at 9 p.m. on Monday nights this fall, Kellner said, is the Aaron Spelling-produced *Finally Home*, which is more family drama than teen angst. The show stars Melissa Gilbert as a mother who loses twin daughters in an accident and adopts three teen children, whom she raises along with her teen son.

Looking elsewhere on the WB's schedule, Kellner admitted that moving *Felicity* to Sundays this season was a "mistake." He said he was pleased with the show's performance last week, when it aired on Wednesday at 9 p.m. behind *Dawson's Creek*. *Felicity* scored a 3.0/8 in women 18-34 and a 2.0/5 among women 18-49, the network's best ratings in the Wednesday 9 p.m. time period since the November sweeps.

Kellner said the WB's current black-oriented sitcoms, *The Steve Harvey Show* and *The Jamie Foxx Show*, which currently air on Friday night, have both been renewed for next season, but it has not been decided what new night they will air on.

The WB has no plans to add a seventh night, Saturday, to its programming schedule next season. Kellner said that move is a couple of years down the road.

The WB's new Friday cartoon block is being introduced as a synergistic tie-in to the network's Saturday-morning toon lineup, which will have four new series this fall, including *Jackie Chan*. The action hero will lend his voice to the strip and will appear in live-action segments in each episode.

Meanwhile, ABC said last week that it would not comment on its decision to not renew *Sabrina* for next season, or on its plans for Friday night this fall. ■

Hundt Hammers HDTV

Former FCC chairman says broadcasters are wasting their time

TELEVISION / By Alicia Mundy

As the National Association of Broadcasters opens its annual convention in Las Vegas today, former Federal Communications Commission chairman Reed Hundt has a message for its members: Go home. Broadcasting as you know it is dead.

"HDTV—it ain't gonna happen. Don't cry for me, HDTV," Hundt said in an interview last Friday. As for what the FCC should do about the ongoing battle between broadcasters over standards for high-definition television, Hundt advised the commission to "walk away. The FCC should not be regulating here. Let the market take over, and the market will show you what to do."

Hundt, who served as FCC commissioner from 1994-97, believes that the future of the broadcast spectrum—the way it will generate the most revenue and be most efficient—is to use it for data transmission. In Hundt's view, all television and video signals should in the long run be transmitted via satellite or streamed over the Internet.

"I'm not saying anyone should take the spectrum away from broadcasters—just don't cry over spilled milk," Hundt said. If broadcasters looked objectively at the direction of technology (and disregarded the millions they have already sunk into digital and HDTV), Hundt believes they would conclude their best option is to sell their spectrum for data services, and move on.

"Reed Hundt doesn't sound crazy—he is crazy," said Dick Wiley, the veteran Washington telecom lawyer and FCC chairman (1972-77) who is regarded as the godfather of HDTV. "DTV is like any other new technology—it's evolutionary, and there are still problems. But people aren't going to want to watch video-streamed programming on computer screens. They are going to want to watch high-definition, big-screen TV for their entertainment. The wireless Internet Reed's talking about isn't ready yet."

Wiley often locked horns with Hundt in his role as chairman of the Grand Alliance, a broadcast engineering and consumer electronics initiative that developed digital standards.

Hundt, now a Washington telecom and Internet lobbyist and investor, has just published a book, *You Say You Want a Revolution*, about his term at the FCC. An old friend of Al Gore who used to whisper technology tidbits in the vice president's ear, Hundt is also assisting Gore's campaign for president. Hundt's new book makes clear his ties to Gore and to the veep's Internet agenda. ■



Hundt (top) is "crazy," Wiley says.

said Jack Loftus, senior vp of communications for Nielsen. Loftus noted that neither of the systems have registered so far in any Nielsen samples.

While Nielsen is moving to stay ahead of the interactive TV curve, many media buyers are skeptical that such services will ever take hold. "People are already devoting 25 hours a week to TV viewing, and taping is a small portion of the TV experience," said David Marans, senior partner and media research director for J. Walter Thompson. —KB

Dunning Closes Ziff Deal; Sets eWeek, Other Launches

PC Week, the information technology newsweekly, will be renamed *eWeek* beginning with the May 8 issue. The renaming of the 404,000-circulation (primarily controlled) title and its redesign, done by Roger Black Consulting, mark the first of several changes in store for Ziff-Davis Media under chairman, president and CEO James Dunning Jr. Last week,



New on stands next week

Dunning's backer, the private equity firm Willis Stein & Partners, completed its \$780 million deal to acquire Ziff-Davis Publishing from the company's majority owner, Softbank.

Next up for Ziff-Davis will be the introduction next week of *Smart Business for the New Economy*, formerly *PC Computing*. The renaming caps a year-long repositioning of the title away from its technology roots to a primarily business focus. Also on the way from Ziff are *E-shopper*, a women-targeted title that will launch next month, and *Expedia*, a travel book set to bow this fall. —Lisa Granatstein

USA Today Tweaks Design, Changes Its Trim Size

The publication that changed the face of American newspapers nearly two decades ago with its lively colors, bite-sized stories and whiz-bang graphics is toning itself down. (continued on page 9)

A Bunch of Regular Joes

TBS will cater to the normal guy this fall; TNT sticks with movies

CABLE NETWORKS / By Megan Larson

After years of mass-reach programming, TBS Superstation is redefining itself as a "TV haven for the regular guy." Out at TBS are documentaries and ice-skating events, which are being replaced by a crop of off-net sitcoms that appeal to adult men.

Turner Entertainment executives made a concerted effort at an upfront presentation last week to differentiate the 25-year-old service from sibling TNT, which is adding to its slate of original films and

first-run theatrical acquisitions. But some media buyers wonder if TBS is going down the ill-fated road UPN took last season. President "Dean Valentine basically described the UPN audience as the UPS driver—just a regular guy—and it tanked," said one media buyer who requested anonymity.

"That was the humor of the locker room, which you don't necessarily want coming into your living room," responded Dennis

Quinn, TBS vp and general manager. Because the "regular guy" is often married to the soccer mom, Quinn said, TBS' format will be something his wife and kids can enjoy.

TBS' off-net acquisitions include *Everybody Loves Raymond* and *The Drew Carey Show*, but the network also renewed its original series *Ripley's Believe It or Not* for 22 episodes next year. The show has performed well with adult males, executives said, averaging a 2.7 universe rating.



Believe it or not, Ripley's averages a 2.7 for TBS.

TNT this June will launch *Bull*, its first weekly drama series, about young Wall Streeters. But buyers are more impressed with TNT's original movies. "They're very high-quality films that should do tremendous ratings" for cable, said Optimedia senior buyer Larry Alicia. Tom Selleck will star in *Running Mates*, a political comedy-drama, and the western *Crossfire Trail*. Alec Baldwin will headline *Nuremberg*, a miniseries about the Nazi war-crime trials. ■

ASME Censures Credits

Flap over anti-drug campaign triggers new guidelines on editorial

MAGAZINES / By Lisa Granatstein

The American Society of Magazine Editors this week will issue new guidelines that will discourage publications from receiving advertising credits in exchange for editorial content. The move follows recent reports that have expanded the controversy over the White House Office of National Drug Control Policy's anti-drug effort to include magazines.

In 1997, White House drug czar Gen. Barry McCaffrey was authorized to spend \$1 billion over five years on an anti-drug media blitz. Since then, the ONDCP has offered to buy ad time on broadcast TV networks on the basis that for each commercial purchased, the network would provide a free

public-service spot or receive credits for anti-drug messages appearing in shows. In a small number of cases, the ONDCP said it reviewed TV scripts prior to airing.

Reports surfaced last week that publishing-side executives at magazines including *The Sporting News* and *Seventeen* had submitted anti-drug articles to the ONDCP in exchange for ad credits after the stories had been published. Like the arrangement with the TV networks, for each ONDCP paid ad that runs in a magazine, the ONDCP also receives a free ad. Publishers can receive credit against those ads by submitting drug-prevention articles to the ONDCP.

ASME president Jacqueline Leo initially

supported editors whose magazines were involved. In early news reports last week, Leo was quoted as saying that editors were unaware of their publishers' actions, and she expressed concern over the perceived conflict. But some ASME members believed Leo's initial response was not strong enough.

Following a regularly scheduled board meeting last Thursday, ASME determined that even the appearance of a potential conflict of interest warranted new guidelines. "ASME is now recommending that no [advertising] waivers be accepted in exchange for past or future editorial coverage," said Leo, who is also editor in chief of Meredith Publishing Group's interactive media.

Editor John Rawlings of *The Sporting News* said he did not have a problem with swapping anti-drug editorial for ad credits.

Instead of having *TSN* publisher Fran Farrell run an anti-drug house ad, Rawlings ran columns by contributor Richard Lapchick, believing they would be more effective in the fight against drugs. "I did the right thing," Rawlings said. "My conscience is absolutely clear and I'll put my ethical standards up for review any time." Rawlings said he would wait until the ASME guidelines come out before commenting on them.

The Sunday newspaper magazines *Parade* and *USA Weekend* were also reported to have submitted stories to the ONDCP. "It's a terrible idea," said Chris Anderson, publisher/CEO of the *Orange County Register*, which carries *Parade*. "I regret that anyone in journalism did it." Anderson said he plans to "express my concern" this week to *Parade* Publications CEO Walter Anderson. ■

Avoiding the Olympics

Many program distributors will delay fall launches until October

SYNDICATION / By Daniel Frankel

The 2000 Summer Olympics on NBC, which have already pushed back the start of the network fall season to early October, may do the same for syndication. Unwilling to compete against 18 days of games coverage from Sydney, Australia from Sept. 15 to Oct. 1, some syndicators plan to launch new shows only during the first week of October.

Studios USA will debut its new reality strip *Arrest & Trial* Oct. 2, while Warner Bros. Domestic Television's new offerings—courtroom strip *Moral Court* and the game strip *Street Smarts*—will both start post-Olympics.

So will Paramount Domestic TV's new weekly action hour, *Queen of Swords*, and its off-network rollout of ABC sitcom *Spin City*.

Nielsen Media Research is currently polling syndicators to determine when the syndication season—used to tabulate season-to-date national ratings—should officially start. The current season ends Aug. 27.

"Because *Arrest & Trial* is an access strip, we felt it was best for stations to premiere the show after the Olympics," explained a

Studios USA representative. "We are still determining whether to delay the start of the new season for the rest of our product, but it's not as much of an issue for daytime."

Of course, syndication doesn't revolve around a season so much as 52-week cycles. Shows that start their 2000 cycle late will

push back next year's cycle, which also would leave open spaces in some station schedules. That's probably why most syndicators are opting for a September start on their returning programs.

But a few companies plan to roll out new fare in September. Twentieth Television is premiering its

new court strip *Power of Attorney* on Aug. 28. And Chuck Larsen, whose October Moon Productions sold MTV's *The Real World* into off-cable syndication for fall 2000, said the reality show might fare better against the Olympics rather than the network premieres, presidential debates and World Series games that will follow. "October is going to be a little bombarded," said Larsen. "I think we're better off if we get ahead of everybody else." ■



Street Smarts plans to sidestep the Games.

Gannett Co.'s flagship *USA Today* last week unveiled some of its most dramatic changes ever, moving to a narrower, easier-to-handle trim size, revamping its layout and updating its typeface. Although the paper remains color-splashed and full of photos and illustrations, the new design offers a somewhat more somber, cleaner look.

By reducing the width of each page by 1.25 inches and adding almost a half-inch to the length, *USA Today* will have a slightly larger newshole, even as it uses less newsprint.

Scores of other newspapers, including *The Washington Post* and *The Boston Globe*, similarly have trimmed down to save on costs for paper and ink.

In other changes, *USA Today* has expanded its distinctive weather report, adding cities to its weather map and introducing four-day national forecast maps. The paper also made its stock reports easier to read.

"I'm one of those people who is a creature of habit. But I like [the *USA Today* makeover]," said Roberta Garfinkle, senior vp/print director at McCann-Erickson. "It's a fresher, cleaner look." —Tony Case

Primedia, Sony Lather Up For a Soap Web Venture

Primedia and Sony Digital Entertainment last week agreed to combine their soap-opera enthusiast Web sites. Primedia is the publisher of *Soap Opera Digest* and *Soap Opera Weekly*; Sony Digital is a unit of Sony Pictures Entertainment, producer of the network TV soaps *The Young and Restless* and *Days of Our Lives*. The deal will Primedia's Soapdigest.com and Sony's SoapCity.com, creating a leading Web resource for soap fans.

The agreement is the print publishing giant's latest step toward becoming a major player in new media.

In late March, chairman/CEO Tom Rogers of Primedia inked a \$400 million deal with John Malone's Liberty Media Group and David Wetherell's CMGI, selling each company a 5 percent stake. —LG

Towers Still Face a Tough Climb

Battles over real estate and environmental issues and a hands-off FCC are holding up digital rollouts

TV STATIONS / By Megan Larson and Katy Bachman

When digital television made its first big splash at the National Association of Broadcasters conference in Las Vegas two years ago, station owners wondered how they would afford the millions of dollars required to rebuild antenna towers that could handle DTV transmission equipment. Their concerns were compounded soon after, when the Federal Communications Commission imposed deadlines for the rollout of digital in the top 30 TV markets, which took effect last November.

Today, though several stations in the 30 largest markets are broadcasting digitally, a few markets—notably New York, Chicago, Denver and Minneapolis—are significantly past deadline to erect towers mainly because finding suitable real estate has been a two-year headache.

"It's not a given that you can get tower space," said Andy Butler, president of the Society of Broadcast Engineers and director of engineering for the Public Broadcast Service. "Some stations are building full-power facilities. Others are settling for temporary facilities that may operate with less than full-market coverage until [TV] set sales are up to a significant level. It's almost impossible to figure out when DTV service will become dominant."

Approximately 62 percent of the U.S. would be covered by digital if one figures that at least one station in each top-30 market—and a few in smaller markets—are operating, said John Morgan, assistant chief for engineering in the FCC's video services division. Currently, 122 stations in 48 markets are broadcasting in DTV under full or temporary authority from the FCC.

Stations that have filed extensions on last November's deadline have been battling lease agreements and zoning laws. FCC commissioner Susan Ness' Tower Strike Force has done little to assist them in their negotiations. "The Commission is trying to be helpful, but it is letting the market play itself out," said Morgan. Only when a station pleads for a third extension does the FCC directly intervene. To date, no station has applied for a third extension. "In theory, the commission could turn it down," said Morgan. "There is no provision for those that can't get built. It

would be a precedent."

After drawn out negotiations over lease arrangements with the World Trade Center in New York and Chicago's Sears Towers, stations in those markets are finally on track with construction. They were due to begin broadcasting digitally last May. But some may have



New tower construction has been tough going in several markets.



AMERICAN TOWER CORP.



to file for a third extension. NBC-owned WMAQ-TV in Chicago hopes to be up this summer, while New York's WABC-TV and WNBC-TV are aiming for third quarter.

Stations in Denver are still at loggerheads with local municipalities over zoning laws that restrict the construction of new towers. The Lake Cedar Group, a consortium of four Denver TV stations, has battled the Jefferson County Commission for the right to build, but home owners and environmentalists near the current antenna farm fear cancerous signal emissions and an unattractive view of hardware on Lookout Mountain. The stations proposed to consolidate the four towers now sitting on the mountain into one new tower, reducing clutter and emissions, but the county turned it down. The group filed suit against the county for interfering with federal guidelines, which is currently pending.

The FCC finally intervened last week, after several requests to reverse the county's

decision, but only suggested that all the parties try to compromise. The county commissioners refuse to negotiate further. "We're in limbo," said James Morgese, general manager of the Rocky Mountain PBS outlets and representative for Lake Cedar. "We have already missed the November deadline and...I don't know what the resolution will be." The FCC has the authority to override local jurisdiction, but observers note it's politically sticky for a government body to oppose environmentalists. The group has evaluated other sites, which are unsuitable either because of conflict with Federal Aviation Association rules or signal overlap with neighboring markets.

Minneapolis stations suffered a similar predicament. Prevented by a local community to build a new tower at the current antenna farm, broadcasters are instead working to strengthen one of the original towers. They have reservations about that plan. "You can't overload these towers because of the wind. It's always been an issue of getting the tower strengthened," said Edward Piatt, vp/gm of Hubbard Broadcasting's ABC affiliate KSTP-TV, adding that it's about 30 percent completed.

One obstacle: some antennas will have to be side-mounted on the tower, limiting coverage strength. "It won't be a maximized situation," said Steve Spendlove, vp/gm of Clear Channel's Fox affiliate WFTC-TV. "We're going to have to live with that."

"The older towers were built to codes less stringent than today's and they simply can't handle the additional weight and wind load of the new [DTV] antennas," said Chip Morgan, president of CMBE, an engineering consultancy. "Radio stations and other communications systems often have to move to make space for DTV antennas, causing a rippling effect on all the local towers."

Considering the other obstacles to digital TV's rollout—questions over transmission standards, receiver standardization and cable interoperability—some broadcasters believe that tower problems are under control. "Most markets are on schedule, which is a lot when you think of the forces against us," said the FCC's Morgan. ■

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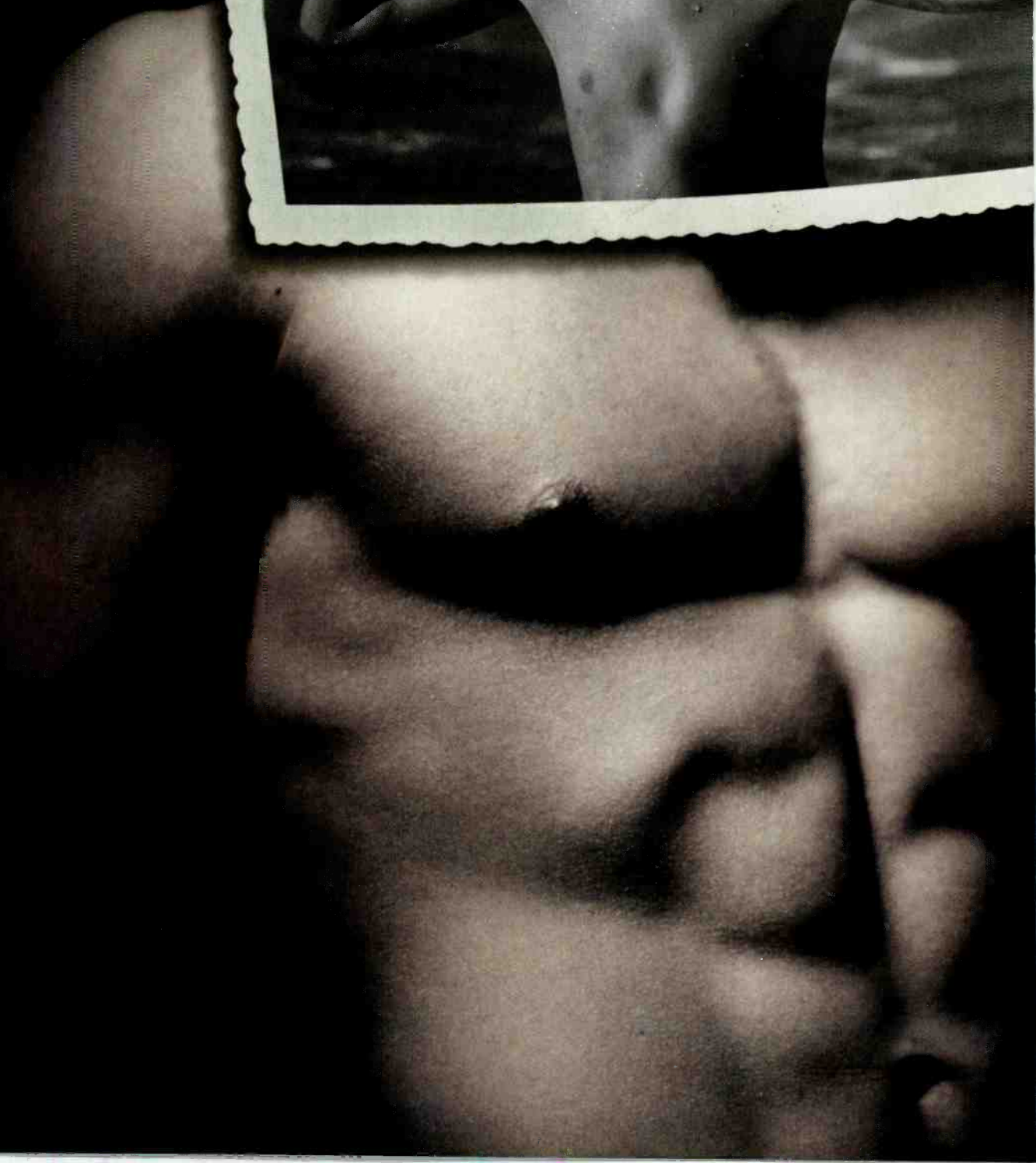
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Men's Journal
Boys grow up.

Paramount Domestic Television has enlisted the African Heritage Network to handle a portion of the barter advertising sales for *Moesha*, the UPN sitcom that will enter off-network syndication this fall. Under terms of the deal, AHN—the largest black-owned marketing, sales and distribution company—will handle six minutes per week of *Moesha*'s barter inventory. Paramount officials said they chose an organization outside the internal ad sales division to sell these national spots because of the audience needs of *Moesha*, a show that stars popular black singer Brandy. "With such a high-profile series, it made sense to hire an ad sales company with expertise in this niche-specific market," a Paramount statement said.

Twentieth Television, as expected, last week announced top market clearances for the off-network launch of the ABC sitcom *Dharma & Greg* in fall 2002. Except for Los Angeles' Fox O&O KTTV, the clearances defied the gravity of vertical integration, going to Tribune stations WPIX-TV in New York and WGN-TV in Chicago. It was the second major fall 2002 off-net purchase for those two Tribune stations in less than a month; last month, the outlets secured *Dharma & Greg*'s network rival, *Will & Grace*, from Warner Bros. Domestic Television. (Tribune's Los Angeles station, KTLA-TV, also purchased *Will & Grace*, as did San Francisco UPN affiliate KBHK-TV.) According to analysts, WPIX-TV is trying to maintain its comedy lineup because its workhorse off-net show, *Seinfeld*, will move to New York Fox flagship WNYW-TV when the show begins its second cycle in 2001. That same year, the entire Tribune Station Group will lose exclusivity to reruns of *Friends*, when that show will begin a run on cable network TBS.

Despite national ratings that have hovered below a 2.0 during its first season, Columbia TriStar's gladiator-sports hour *Battle Dome* may very well return this fall. Sources at the weekly show say production is set to resume in May, and promotional efforts continue—a *Howard Stern Show* appearance by cast members was scheduled last week. *Battle Dome* is also sold internationally. —Daniel Frankel

Assume the Position

Upfront posturing begins, as nets gauge strong and weak shows

NETWORK TV / By John Consoli

Posturing over the broadcast TV prime-time upfront is under way, as media buyers have begun preliminary talks with the network sales chiefs. According to participants on both sides, the "hot air" is starting to blow.

The network sales executives, to no one's surprise, are predicting another season of mid- to high-double-digit cost-per-thousand increases. While buyers concede it will be another seller's market, they are hoping that ratings declines by most network shows will bring some sanity to the negotiations, which will officially take place in late May.

"It's not really better for us when the networks' best shows decline in ratings, but it does put them in a less powerful position," said Tim Spengler, executive vp and director of national broadcast at Initiative Media North America.

As this TV season heads toward the May sweeps, marking the official end of the season, there are only a handful of series, excluding news magazines and game shows, that have a chance of finishing with higher ratings than last season. Among the veteran series, ABC's *The Practice* is this season's powerhouse, running 22 percent ahead of last season's final ratings in households and 23 percent up in the desirable adults 18-49 demographic. Other ABC series showing growth are *Dharma & Greg*, which is up 10 percent in both households and adults 18-49, and *NYPD Blue*, which is up 5 percent and 6 percent, respectively, according to Nielsen Media Research data.

For ABC, that's pretty much it for series showing decent growth. But the network does have its three hours of *Who Wants to Be a Millionaire*, which holds the top three spots in prime time in households and ranks third through fifth in adults 18-49. So despite ABC's poor overall series performance, buyers believe the network can cap-

ture the largest CPM increases for next season if it aggressively packages the highly desirable *Millionaire* with its other shows.

Some veteran NBC series have not fared very well this season—only *Law & Order* has registered double-digit increases in households and 18-49 viewers. NBC's Thursday block has taken a real hit, with *Friends* down 15 percent in the 18-49 demo, *Frasier* down 18 percent and *ER* down 8

percent. While buyers acknowledge that those shows still rank among the top in prime time, the network may have to scale back the weight it gives them in next fall's packages. But those declines will be offset by the decent ratings of



ABC's *The Practice* grew its ratings 23 percent in adults 18-49.

first-year shows like *The West Wing* and *Law & Order: Special Victims Unit*.

While Fox's programming problems this season have been readily documented, the network faces an even more difficult upfront because its flagship hour, *Ally McBeal*, is down double-digits in households and close to double-digits in 18-49.

And while CBS' Monday-night comedy block is up, as is *JAG* on Tuesdays, top-rated drama *Touched by an Angel* is down 13 percent among 18-49 viewers. Its Saturday staple, *Walker, Texas Ranger* is also down 13 percent in households. Again, CBS has the top two freshman dramas in ratings, *Judging Amy* and *Family Law*, which too could help offset some of the network's declines when packaging shows.

This is expected to be the final upfront negotiation for ABC sales president Marvin Goldsmith, who is scheduled to retire when his contract is up in August. Buyers expect he will make for an extra-tough negotiator, and they believe his ability to bring in hefty CPM increases will help the other networks, especially NBC.

Another influence over the swing range of CPMs in this year's market is the amount of dollars working the upfront. Buyers be-

Game Show Network's

viewers:

- A. Are **brand** loyal[†]
- B. Pay the most **attention** to ads^{††}
- C. Find TV ads **interesting**[†]
- D. All of the above

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Game Show Network has added an impressive **4.6 million subs*** since October '99 bringing the total number of households to 24.1 million.

* Source: Nielsen Media Research. Coverage Area HHLD Universe Estimates October 1999 vs April 2000. Qualifications furnished upon request.



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CNNfn in June will expand to 24-hour daily coverage of business news. The CNN offshoot, which has struggled to gain a significant distribution foothold since its 1995 launch, will convert most of its 13 million-plus subscribers to 24-hour coverage, replacing CNN International. CNNfn will remain part-time on Time Warner Cable's 1 million-sub cluster in New York City, pending negotiations (Time Warner Cable shares ownership with the channel). Representatives of CNNfn say the goal is to more effectively compete with CNBC, which counts 72 million subscribers. Speaking of CNBC, its new show, *Market Week With Maria Bartiromo*, which premiered March 31, doubled the network's year-ago 7-7:30 p.m. average rating with a universe rating of 0.4, delivering 269,000 homes.

A&E Networks last week promoted cable content veteran Allen Sabinson to the position of senior vp of programming. Sabinson had been consulting with A&E on its original movie projects for the last year, notably on the network's recent *Dash and Lilly* and *The Crossing*. Prior to joining A&E, Sabinson was president of production for Miramax Films. In the early and mid-1990s, he was executive vp of original programming for TNT. He has also worked at ABC, Showtime and as an agent at ICM.

Home & Garden TV last week unveiled a new lineup of programming, along with the pitch that "real people doing real things can be genuinely fascinating." The network plans to launch nine new shows and 70 specials this fall, including *Weekend Warriors*, chronicling ambitious do-it-yourselfers, and *Going Home*, an emotional journey with real people as they visit the homes and neighborhoods of their youth. HGTV is also renewing shows, including *Dream House*.

Addenda: Sci-Fi Channel has picked up rights to *Babylon 5* from Warner Bros. Domestic Pay-TV, Cable & Network Features. The series launches Sept. 25 on Sci-Fi and will run weekdays at 7 p.m.... The Game Show Network on April 11 will host its first upfront presentation to media buyers in New York. The net reaches 24 million subs. —Megan Larson

lieve the packaged-goods category will be soft, which could cause a slight vacuum. But Ron Fredrick, executive director of national broadcast at J. Walter Thompson, does not believe one category alone can affect the

market. "In the end, ratings won't matter, and no category by itself can sway things," Fredrick said. "It will depend on how much money advertisers overall will want to spend. And it's too early too tell." ■

Reality Ties Into Fall

Projects in development for nets call on non-scripted elements

TV PROGRAMMING / By Alan James Frutkin

As *Who Wants to Be a Millionaire* continues to score in the ratings, broadcasters are looking to expand their prime-time palettes beyond the traditional sitcom and drama formats next season. Ranging from CBS' summer series *Big Brother* to NBC's XFL pact, most of these shows share one common theme: They blend scripted and non-scripted elements.

One show that is already generating some buzz for the WB is its fall 2000 pilot *Doughboy*. Mixing comedy, reality, and fiction, the series owes as much to the success of ABC's *Millionaire* as it does to the classic 1950s series *The Millionaire*, in which the fictional (and offscreen) John Beresford Tip-ton doled out \$1 million per episode. The WB's fictional rich guy, however, will hand out real money to real people.

So what's the connection to ABC's series? Post-sweeps pragmatism. "We're a network that's been totally driven by scripted series programming," said Jordan Levin, the WB's executive vp of programming. "Like everyone else, we suffered from not having original, lower-cost episodes of reality programming to bolster our schedule."

Media buyers seem to support any attempt by the networks to lure more viewers. "It's great when someone tries something that appears to be different, because at least they're trying," said Ron Fredrick, executive director of national broadcast at J. Walter Thompson. "But as much as we all love to be experts in predicting what will succeed, in a way we're kidding ourselves, because nobody knows how to produce a hit."

The origin of these new programming hybrids can be traced back to NBC's *Real People* (1979-84), which successfully combined reality with tabloid sensationalism. Programs such as *America's Funniest Home Videos* and *America's Most Wanted* further expanded the

format. "Now the genre has come to include everything from comedy to game shows to sports," said United Talent Agency's Sherry Berman, who helped package *Doughboy* for the WB. "It's a much more modern approach to reality programming."

But Fox's recent misfire with *Who Wants to Marry a Multi-Millionaire?* suggests there are boundaries of good taste for this still-evolv-

ing genre. And most new programming in this field is staying close to the path that ABC's *Millionaire* forged throughout this season, specifically regarding its broad-based appeal. "A show like *Doughboy* is wholesome family programming," added Berman. "But it's not formulaic like a game show, and it's not predictable like a sitcom. So it offers viewers something different."

So different, in fact, that Levin says such programming will continue to encroach on TV's more traditional formats. "If these shows can succeed like *Millionaire*, it becomes difficult to schedule against them, and I think it certainly presents a threat to the current economic models for scripted programming," Levin said, citing the lower production costs for most reality/alternative fare. "It calls into question the ability of a 22-episode scripted series to compete effectively against an expandable and flexible programming piece that can run more than once a week." ■



Hopwood Dupree plays the WB's *Doughboy*.

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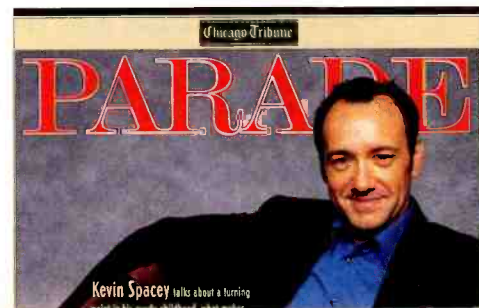
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Sunday Mags Come & Go

'Access Internet' expands, 'react' folds, Guccione plans to enter market

NEWSPAPERS / By Tony Case and Lisa Granatstein

As one Sunday newspaper magazine prepares to publish its last edition in June, another one is gaining ground. And Bob Guccione Sr. hopes to enter the market with a revival of the *Saturday Review*.

Advance Publications' *Parade* magazine said it will fold its youth-targeted *react* newspaper supplement on June 5, despite reaching an estimated 4.4 million teen boys and girls every week. Launched in 1995 in about 60 dailies, *react* expanded to 225 papers but failed to compete for ad business against such big consumer books as *Seventeen* and *YM* and emerging titles such as *Teen People*. In 1998, *react* scaled back from 51 to 39 issues a year due to summer distribution difficulties.

"We got a penetration that was reasonable, but at the end of the year, there were not enough [ad] pages to support the business. It was really an unsupportable business model, quite honestly," said John J. Beni, president of Parade Publications. Beni explained that the bulk of teen-magazine advertising comes from beauty/fashion, and as *react* aims for a dual-gender audience, "that was not a category that fit well in our positioning and execution." Beni said *react*'s 40 staffers will be let go.

"It never seemed to provide that much relevance to teenagers," said Dan Binder, vp/director of magazine investment at Starcom Media in Chicago, whose client Nintendo was a *react* advertiser. "It was being distributed in a vehicle that wasn't a great place to find teenagers, newspapers," he said.

"*Parade* is a huge reader draw, but we really didn't feel that *react* provided the same kind of cost benefit for a paper our size," said *Rocky Mountain News* vp/marketing Linda Sease. *RMN*, like other dailies, distributed *react* only to selected subscribers.

While *react* falters, another newspaper

magazine is catching fire. *Access Internet*, which started in late 1998 as a monthly in 15 Sunday papers, has expanded to weekly and is carried by 70 papers with a combined circ of 7.7 million. Advertisers include Microsoft, Lycos and AT&T WorldNet. Published by privately held Access Media and distributed in the *New York Post*, *Boston Herald*, *Miami Herald* and others, the magazine sports Web site and product reviews, how-to columns and feature stories.



Access has expanded its reach to 70 papers.

Senior vp/editor Stephanie Chang, a former editor at *react*, said *Access Internet* was designed to complement newspapers' increasing coverage of the Internet and technology. "We consider ourselves a technology publication, but we're also a lifestyles publication, because the Internet is part of everyday life," she said. "We want to humanize the Internet, to tell stories readers can relate to."

A new player on the market may come from *Penthouse* founder Bob Guccione Sr., who said last week he plans to revive the legendary *Saturday Review* as a newspaper supplement. Guccione's General Media acquired the 67-year-old literary journal's name a year after it stopped publishing in 1986.

A prototype will be sent to prospective newspaper publishers across the country in early May, after which publishers will be visited by General Media sales reps. One part of negotiations is deciding when the magazine will be carried in newspapers. Ads will be both national and regional, but editorial will be predominantly national in scope.

Guccione, who has long hoped to revive *SR*, said he hopes to reach 6-8 million circulation. Guccione declined to say which newspapers will be contacted. Like the 1.7 million-circ *New York Times Magazine*, *Saturday Review* will maintain "that level of story, with top writers," he said. "It will be a very cultured magazine." ■

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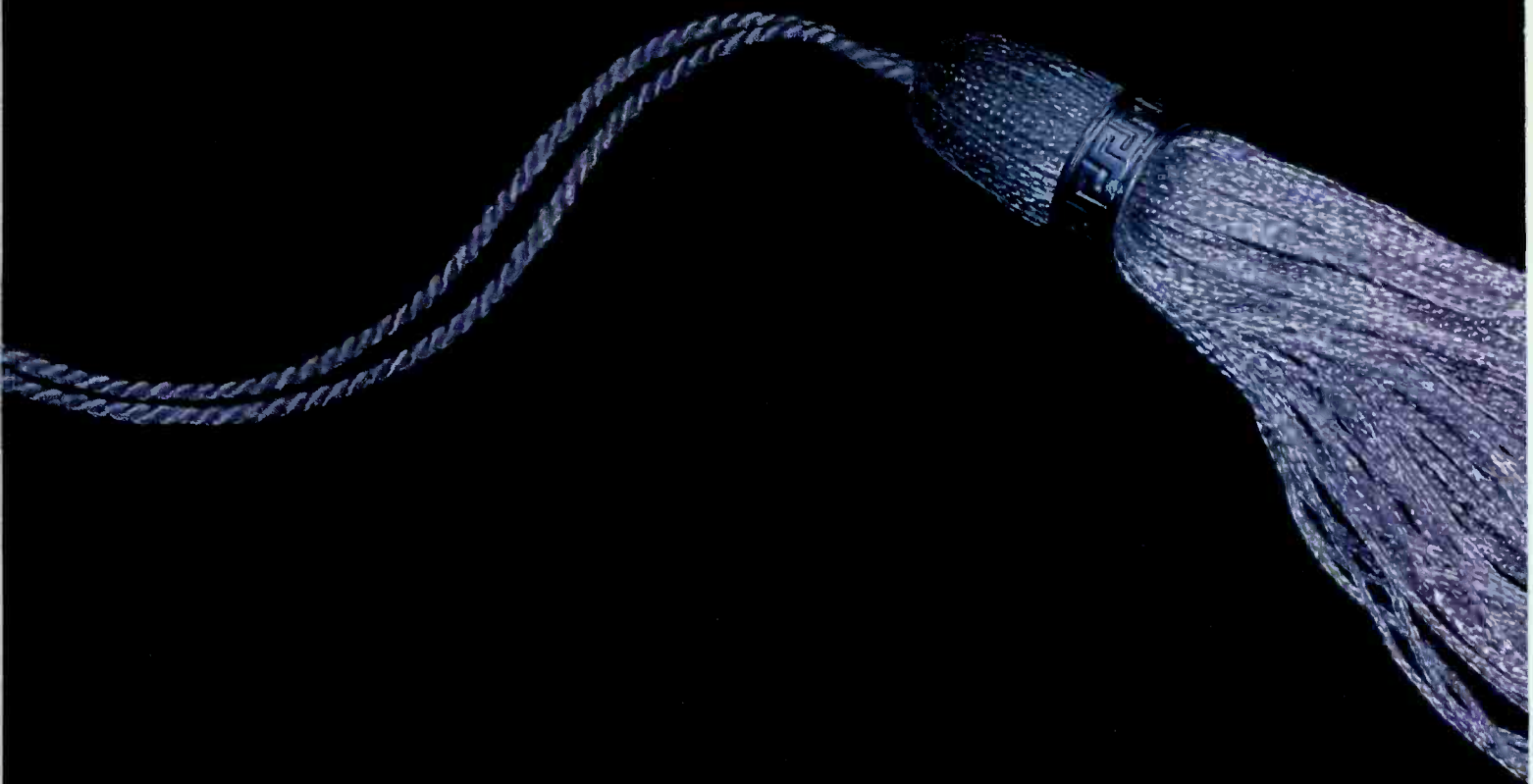


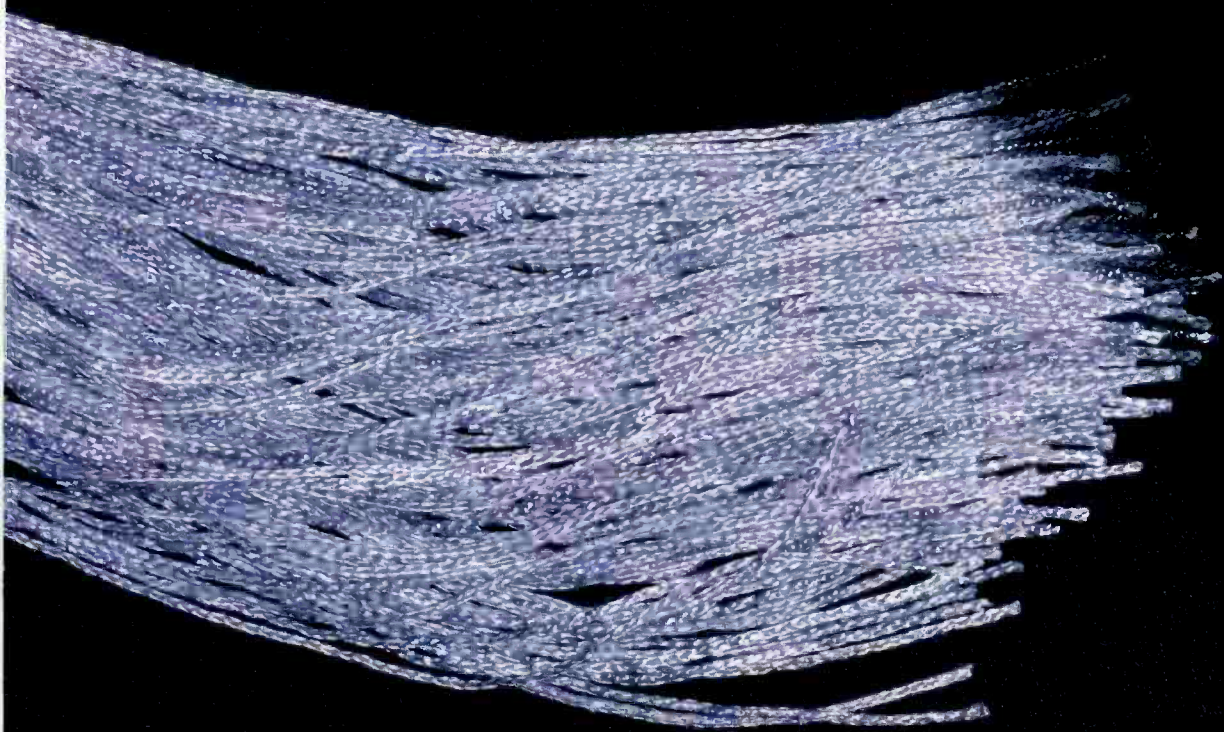
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NEW YORK MAGAZINES

Quest Seeks Out Readers on Holiday



Quest, a monthly luxury lifestyle magazine for metropolitan New Yorkers, is extending its gaze beyond Manhattan. After 14 years, the title, now published by Christopher Meigher's Quest Media, has expanded its editorial coverage to include places where its readers vacation.

"It's really marketing to the sensibility of New Yorkers, wherever they are," explained Meigher. "This is a mobile group that spends a lot of time in other territories."

While *Quest* has included limited coverage of luxury vacation spots in the past, the far-flung regions have now become a permanent feature of the magazine.

Special sections will cover vacation spots.

In its February and March issues, *Quest* devoted more than half of its editorial content to Palm Beach, Fla., looking at the local real estate scene, luxury goods and society events. Later this year, the focus will shift to the Hamptons in Long Island, N.Y., (June) and Aspen, Colo. (August). The editorial staff is currently pursuing the New England triangle of Nantucket, Martha's Vineyard and Newport, R.I., as well as the Beverly Hills and Bel Air suburbs of Los Angeles, as possible future locations.

When *Quest* publishes issues covering these other markets, the magazine will distribute 15,000 to 20,000 bonus copies on local newsstands in those areas—above its guaranteed 75,000 circulation rate base.

Quest has been in a transitional phase since Meigher and Douglas Peabody sold *Saveur* and *Garden Design* for \$15 million to World Publications in January. The dissolution of Meigher Communications

came as a result of serious cash-flow problems and the need to pay down debt. Last month, Meigher purchased the assets of *Quest* and formed Quest Media LLC.

Quest has tapped as its new editor Sean Murphy, formerly an assistant editor at Condé Nast's *Vanity Fair*. Murphy says he plans to expand the magazine's local coverage of New York to counter the impression that it serves only the Upper East Side. Murphy added that he will create several new departments in upcoming

months, including "On the Block," about auction houses; "Quest Destinations," on luxury travel; and "Uptown/Downtown," which focuses on businesses throughout New York City.

Quest Media also plans to launch a full-service Internet portal by the end of the year, targeting affluent New Yorkers.

High-end real estate and luxury-goods companies are among the advertisers signing up for the issues with the expanded vacation-spot coverage. Crissy Wade, media director at Heitner Weiss in New York, says the Palm Beach issue was "a natural fit" for her client, New York luxury jeweler Verdura, which recently opened a store in Palm Beach.

The designer Brioni, which is opening a store in Aspen this fall, has booked space for that issue. "It was very fortuitous for us," said Marci Sutin Levin, vp of marketing and public relations for Brioni. "We



RADIO

Bell Beams Out of Broadcast, Again

Art Bell's Web site said it all: "The end is near." No doubt the phrase refers to an imminent alien invasion, but it took on double meaning late last week when the overnight talk-show host shocked his audience by announcing his retirement. He said his last broadcast will be April 26.

It's the second time Bell has called it quits. The first time was Oct. 13, 1998. He returned to the airwaves a couple of weeks later but has rarely put in a full week since then. This time it's for good, he said. If so, replacing Bell won't be easy. Syndicated on more than 450 radio stations, Bell was part of Premiere Radio Networks' stable of talkers that includes Rush Limbaugh and Dr. Laura Schlessinger. Premiere CEO Kraig Kitchin and Bell will hand-pick the new host of *Coast to Coast AM* and *Dreamland*, Bell's weekly show on the paranormal. That announcement is expected April 13. Under consideration is Ian Punnett, who has filled in for Bell.

On his April Fool's Day show, Bell read a prepared statement that chronicled his troubles, which began May 16, 1997, when his son, Art Bell IV, was "kidnapped, transported across state lines and raped by a substitute teacher from his own high school." Later that year, matters got worse when retired FBI agent Ted Gunderson and an associate went on WWCR, a Nashville, Tenn.-based shortwave radio station, and accused Bell of child molestation. Bell called the fallout from that broadcast "unbelievable. No matter how hard I have tried to set the record straight, my torment and that of my family continues."

In addition to dealing with the psychological trauma of his son, Bell has brought suit against the two men and the radio station, alleging defamation of character, among other charges. Explained Bell: "It would be unfair to all of you not to give you my full-time best. I can no longer do that." —Katy Bachman



Bell: signing off

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FRESNO, CALIF. TV STATIONS

KFTV Employees, Univision Settle Suit



After 43 days of sustaining themselves on V-8 and orange juice, several employees and union sympathizers on a hunger strike against Univision-owned KFTV-TV in Fresno, Calif., enjoyed a bowl of fish soup with shrimp on the evening of March 31.

The modest feast was to celebrate union members' 13-3 ratification of the first contract between the station and the National Association of Broadcast Employees and Technicians, Local 51. "It was the high stakes that brought about a settlement that would not have been arrived at otherwise," said union negotiator Carrie Biggs-Adams. She said negotiators would probably still be talking if it had not been so apparent to viewers that on-camera personalities were losing dramatic amounts of weight on their liquid diets. The union has represented station employees since they voted to organize in May 1999. Bargaining began last July.

The sides began 36 hours of hectic negotiations on March 30 via fax and phone. The contract, retroactive to Dec. 1, 1999, raises annual salaries thus: news anchor Fermin Chavez to \$37,000 a year, from \$31,500; reporter Reina Cardenas to \$28,750, from \$25,300; and technician Martin Castellano to \$26,500, from \$21,500, after 10 years with station. Other raises were also implemented for other staffers, as were 10 holidays and overtime for master control operators.

Reporters, anchors and technicians at the market's top-rated station were earning about one-third less than employees at competing stations, the union said. Workers voted overwhelmingly to reject two earlier contract proposals.

Negotiations had been very public and contentious, with the union holding rallies in Fresno and Los Angeles and Univision filing suit against NABET for "bad faith negotiations" and interfering with the day-to-day business of KFTV. The network withdrew its complaints as part of the agreement, while NABET withdrew accusations of bad labor practices. Univision president Henry Cisneros had previously said it was not his place to get involved in the discussions. Biggs-Adams, a Univision

RADIO

Changed Tunes

Radio formats come and go, as listeners' tastes change. Country's audience share continues to slide, to a 9.2 in the Fall 1999 Arbitron ratings survey, released last week. It's the lowest share in 11 years for the Country format, which peaked in popularity in 1993. News/Talk and Adult Contemporary, while down slightly from Fall 1998, continued to hold the top two spots. On the rise: Contemporary Hit Radio, which is thriving with the popularity of acts such as N'Sync and Christina Aguilera; and Oldies, buoyed by the increase in stations programming Jammin' and Rhythmic Oldies, which are aimed at baby boomers. And it's no surprise that Spanish is up—as many as 40 additional stations are programming Spanish formats. —KB

Radio Formats: What's Hot and Cold

Format	'99 Avg. Qtr-Hr Share	'98 Avg. Share	% Change
Adult Contemporary	15.1	15.7	-4%
News/Talk	13.6	14.3	-5%
Contemporary			
Hit Radio	11.7	10.7	+9%
Country	9.2	9.5	-3%
Oldies	8.5	7.4	+15%
Urban	7.5	8.2	-9%
Spanish	7.2	6.7	+7%
Album-Oriented Rock	5.2	5.4	-4%
Alternative	4.3	4.2	+2%
Classic Rock	4.0	4.1	-2%
Adult Standards	3.3	3.7	-11%
Smooth Jazz	2.7	3.0	-10%
Religious	2.3	2.1	+10%
Sports	2.2	2.1	+5%
Classical	1.8	1.7	+6%
Adult Alternative	0.9	0.8	+13%
Children's Radio	0.1	0.0	n.a.
Remaining Formats	0.2	0.3	-33%

Average quarter-hour share among listeners 12-plus
Source: Arbitron Fall 1999 and 1998 Surveys, American Format Listening Trends

shareholder, will be at the shareholders meeting in May. "Now maybe [Cisneros] will tell me why he couldn't talk to me," said Biggs-Adams.

The vote came on what would have been the 73rd birthday of United Farm Worker founder Cesar Chavez, a coincidence that was not lost on the former strikers. —Megan Larson

NEW YORK TV STATIONS

WABC Shuffles A.M. Anchor Team



With a goal to capture a bigger share of the growing number of people watching news early in the mornings, WABC-TV in New York plans to tweak its a.m. newscast.

Beginning April 17, former MSNBC anchor Laurie Stokes and 5 p.m. news anchor Robb Hanrahan will host a revamped newscast that runs from 5-7 a.m. Former morning co-anchors David Ushery and Nancy Loo will continue to helm the noon newscast, while Ushery steps up political and other special reporting and Loo expands her parenting reports.

"We want to be the destination point in the morning and we are aggressively trying to achieve that," said news director Bart Feder. "We had to make sure we had the right people to execute the format."

The ABC-owned outlet was in first place in the time period a few years ago but slipped into second with 2.9 rating/13 share behind WNBC-TV during the February

2000 sweeps, according to Nielsen Media Research data. Feder declined to share specifics before the launch next week, but said he plans to adjust the format of what he considers a "traditional" newscast. He noted that *Good Morning America's* improved performance was another impetus behind the change. —ML

TV STATIONS


Ackerley Buys Two



The Ackerley Group continues to expand its regional clusters. The Seattle-based broadcast and outdoor company added another station to its expanding New York group with its purchase of Watertown, N.Y., ABC affiliate WWTI-TV from Smith Broadcasting. The company also added to its California station group with the acquisition of KKFX-TV, a Fox affiliate in Santa Barbara-San Luis Obispo, Calif., from independent owner William Reyner.

Ackerley entered into local marketing agreements with both stations to immediately begin providing programming and sales support. Ackerley has historically increased the hours of local news its stations produce, but it was not clear at press time whether it would do the same with the two new stations.

The acquisition of the Watertown property gives Ackerley a total of seven stations in New York. Four of them—WIXT-TV in Syracuse, WIVT-TV in Binghamton, WUTR-TV in Utica and WOKR-TV in Rochester—flipped the switch to



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Market Profile

BY EILEEN DAVIS HUDSON

digital last week. Ackerley's digital central-casting technology, designed for small to mid-market station groups, allows several stations to efficiently offer digital television to their communities via a programming hub that delivers the signals. With the purchase of KKFX-TV, Ackerley now owns four stations in California. —ML

NEW JERSEY RADIO

Nassau Adds Aurora



One of the first radio groups to pursue a regional strategy, Nassau Broadcasting Partners is adding six suburban radio stations in Fairfield, Conn., and three in Westchester County, N.Y., through an agreement to purchase the stock of Aurora Communications for \$185 million. As part of the deal, announced at the end of March, Aurora shareholders, led by Bank of America Capital Investors, will make a significant investment in the radio group.

The Princeton, N.J.-based company will have 32 radio stations in the Northeast corridor. The move nearly doubles Nassau's revenue to about \$60 million, moving it into the ranks of the top 20 radio groups, from 33rd, according to broadcast consultant BIA.

"Our strategy from day one has been to take markets that were overserved by Philadelphia and New York stations, but underserved locally," noted Joan Gerberding, president of Jersey Radio Network, the sales and operations arm for Nassau.

"The New York and Philly stations have high listenership, but they're not going to tell you that there's a traffic jam on Route 1 in West Windsor...or [that] Route 7 in Danbury has icy conditions," explained Nassau CEO Louis Mercatanti Jr.

Nassau has created its own markets, packaging the stations into three regional clusters under the Jersey Radio Network. "We have many New Jersey-based accounts split across seven Arbitron markets," said Mary Padula, vp and media director for the Cherry Hill, N.J.-based Star Group, which buys for New Jersey Transit. "We used to buy the stations individually. With JRN, we can buy the state effectively."

"We've created our own markets," echoed Gerberding. The nine new stations—WEBE-FM, WICC-AM, WRKI-FM, WAXB-FM, WINE-AM and WPUT-AM in Fairfield and WFAS-AM/FM and WFAF-FM in Westchester—make up JRN's fourth cluster. —KB



ALAN SCHEIN/THE STOCK MARKET

Austin, Texas

The Austin, Texas, market is growing at breakneck speed, buoyed by expansion among the many technology-focused companies located in the area. Dell Computer Corp., headquartered just outside the state capital's city limits in Round Rock, is the market's second-largest employer, with just

under 20,000 employees. Round Rock has sprouted so quickly that it now has its own minor-league baseball team, the Houston Astros' farm club the Express, which on April 16 will open its new stadium, the Dell Diamond.

The many venture capital-financed Internet startups in the Austin area have had a significant impact on the local advertising business, as they spend freely to build their brand identity and name recognition. Dot.com business was one of the top five advertising categories in the market in the fourth quarter of 1999.

"The dot.com ad business has exploded," says Melissa Black, a media planner

and buyer with Makos Advertising, Marketing & Design in Austin. "The market is extremely saturated."

The current squeeze on inventory, particularly in broadcast and cable TV and radio, means advertisers have to plan ahead and get in early, or risk getting left out in the cold. Buyers in Austin say that May is already sold out in many local media and June is filling up fast.

With high-tech businesses popping up left and right, Austin's infrastructure is starting to get a bit taxed. Construction crews are ubiquitous on major roadways in the area as engineers try to redesign them to better meet the region's increas-



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Scarborough Profile

Comparison of Austin To the Top 50 Market Average

	Top 50 Market Average %	Austin Composition %	Austin Composition Index
DEMOGRAPHICS			
Age 18-34	32.3	38.9	121
Age 35-54	40.0	39.3	98
Age 55+	27.7	21.7	78
HHI \$75,000+	22.2	20.3	92
College Graduate	12.3	14.1	115
Any Postgraduate Work	10.5	11.3	108
Professional/Managerial	21.9	25.7	117
African American	12.4	7.0	57
Hispanic	11.9	20.6	173
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	49.6	87
Read Any Sunday Newspaper	66.9	62.3	93
Total Radio Morning Drive M-F	24.5	22.8	93
Total Radio Evening Drive M-F	18.6	17.7	95
Total TV Early Evening M-F	29.3	26.7	91
Total TV Prime Time M-Sun	37.2	37.8	102
Total Cable Prime Time M-Sun	10.5	11.9	114
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	69.2	92
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	75.9	95
Total Radio Morning Drive M-F	79.7	78.0	98
Total Radio Evening Drive M-F	73.9	72.4	98
Total TV Early Evening M-F	67.6	66.8	99
Total TV Prime Time M-Sun	91.7	91.2	99
Total Cable Prime Time M-Sun	52.8	53.8	102
MEDIA USAGE-OTHER			
Accesses Internet/WWW	44.2	55.5	125
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	64.4	113
Shops Using Online Services/Internet	10.5	17.8	170
Connected to Cable	69.3	67.2	97
Connected to Satellite/Microwave Dish	11.3	11.7	104

*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)

ing traffic loads. Community leaders have been discussing the possibility of adding a light-rail system to ease the gridlock. The significant increase in business travel and tourism to the region triggered the building of a new airport last year on the east side of the city, with twice as many gates as the old terminal. Expansion plans for the new airport are already on the drawing board.

Austin boasted a low 2.6 percent unemployment rate in 1998. The city is also enjoying solid growth downtown, where many commercial buildings are being renovated and converted into upscale condos and townhouses. CSC Financial, a software company, is preparing to put up an office building spanning three city blocks—it will bring about 3,500 additional workers downtown. Intel plans to significantly expand its operations in Austin and will hire up to 2,000 new staffers. A new city hall, art museum and Texas State Historical Museum are also slated to be built downtown over the next few years.

Austin is a very youthful market and is home to seven universities, the largest of which is the University of Texas and its student body of approximately 50,000. UT is the area's largest employer, with about 20,277 workers.

Austin is also known as the "Live Music Capital of the World." The city has numerous music clubs, hosts concerts throughout the year and is the home of the annual South by Southwest festival of alternative music, multimedia and film.

The market is racially diverse, with a population that is about 7 percent African American and 20.6 percent Hispanic. Although the Hispanic population is significant, there are no Spanish-language stations on broadcast television; viewers must turn to cable for such programming.

Nielsen Media Research plans to introduce meters into the Austin market in April 2001. Tracy Arrington, a media buyer with ad agency GSD&M in Austin, says buyers are looking forward to the arrival of meters because diminishing response rates to Nielsen's diary system have made analyzing the market more difficult each year.

The country's 61st-ranked broadcast TV market has seen some changes over the last three years as two networks have entered the market as owners. In early 1997, Fox Television Stations acquired KTBC-TV and KVC-TV, the market's UPN affiliate. Fox was able to buy both

outlets without violating FCC duopoly regulations because KVC is a low-power station and therefore is not available throughout the market. Last September, CBS became the second network owner in Austin, acquiring CBS affiliate KEYE-TV from Granite Broadcasting.

KEYE, which has lagged as the No. 4 player in local news in recent years, has made several management changes under the CBS O&O banner. Ross Newsome, vp/general manager, took over the station last November, moving over from crosstown rival KVUE-TV, the ABC affiliate owned by Belo Corp. KEYE had been without a gm for about 10 months prior to Newsome's arrival. Making mat-

ters worse, the station's news director left last August. New news director Dave Overton signed on with KEYE in December, arriving from KXAS-TV, the NBC O&O in Dallas. Among other management changes, Newsome has brought over former colleague Claudia Montgomery from KVUE as general sales manager of KEYE. Montgomery had been local sales manager at KVUE, where Newsome served for eight years as general sales manager.

KEYE is still recovering from a July 1995 affiliation swap, when the station switched from Fox to CBS and KTBC flipped from CBS to Fox. "There's still a lot of confusion out there," Newsome says.



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Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
LBJ-S Broadcasting LP	1 AM, 4 FM	18.7	\$20.9	26.7%
AMFM Inc.	1 AM, 3 FM	17.9	\$20.9	26.7%
Infinity Broadcasting	1 AM, 3 FM	18.9	\$17.6	22.5%
Clear Channel	2 FM	7.5	\$8.9	11.4%

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

As a result, Newsome is taking a cautious approach in making changes to KEYE's news programming. "We're trying to do it slowly," he says. "We're concentrating on getting more competitive." One new initiative that launched at the start of this year is a segment of the news called "Home Town Heroes," a "good news" piece spotlighting individuals who have helped to bring about positive changes in Austin.

KVUE and NBC affiliate KXAN-TV, owned by Lin Television, have run neck and neck as the local news leaders for several years. In the February sweeps, KVUE came in No. 1 at 5, 5:30 and 10 p.m. and was second at 6 p.m., behind KXAN.

Belo acquired KVUE last June from Gannett Broadcasting, in exchange for \$55 million and Belo's ABC affiliate KXTV-TV in Sacramento, Calif. With the deal, Belo stations now reach 67 percent of households in Texas. Patti C. Smith arrived last June as vp/gm, coming over from Belo's KVEO-TV in Rio Grande, Texas. Smith currently has a major opening to fill—several weeks ago, KVUE news director Cathy McFeaters resigned suddenly.

KVUE has made significant changes in its news since Smith's arrival. The new gm has bulked up news programming by three hours on weekends. Two hours have been added on Saturday mornings from 7 to 9, replacing children's programming. On Sundays, KVUE has added an hour of news from 8 to 9 a.m., replacing a second run of *Entertainment Tonight Weekend*, which was dropped

from the schedule. Both changes were made at the start of the year. Kim Barnes is anchoring both the Saturday and Sunday-morning news shows. Smith says she is "very confident" that the weekend newscasts will catch on with viewers.

KVUE, which uses a single anchor for its news on Saturday night, recently added a second anchor, Erin Fletcher, to its evening and late newscasts on Sundays. The station also recently hired a new meteorologist, Elona Torak.

Not to be outdone, KXAN also hired a new president/gm last July, Gail Brekke. Brekke, previously vp/station manager for Lin's WBNE in New Haven, Conn., has retained her corporate title of vp/director of new station development. Since Brekke's arrival, KXAN has promoted morning anchor Leslie Cook to coanchor of its 6 and 10 p.m. newscasts, joining anchor Robert Hadlock.

Austin "has grown so much," Brekke says. "It's a high-tech, high-education, high-mobility market." While it ranks outside the top 50 TV markets in the U.S., "it acts much more like a 25-to-40 market," Brekke notes.

Unlike its competitors, KXAN does

not carry a 5 p.m. weekday newscast, and Brekke says there are no plans to start one. The station does plan to add some new shows later this year to its access lineup, including *To Tell the Truth* and the new *Family Feud*.

Lin also operates an LMA in the market—the locally owned KNVA-TV, a WB affiliate. While it does not carry local news programming, KNVA is a big draw for fans of *Friends* and of live sports; the station's roster includes the NBA champion San Antonio Spurs. KNVA, however, no longer carries Astros games, which are now on the UPN low-power outlet KVC.

KNVA will be making some changes to its late-fringe and afternoon programming in the fall, including the additions of the new syndicated half-hour drama *Arrest & Trial* and *Judgment Day*, a send-up of court shows.

Fox O&O KTBC has been running third in the local news race. The former CBS affiliate has seen its numbers improve since flipping over to Fox in '95. Buyers say the young population of Austin hurts the typically older-skewing CBS and KEYE.

The pending merger of Clear Channel Communications and AMFM is expected to bring changes to the Austin radio market, the country's 49th largest. Clear Channel is being forced to spin off many of its stations in various markets across the country to win the FCC's approval of the AMFM deal. In Austin, Clear Channel's all-sports KFON-AM was sold last month to Pecan Partners. Also in March, CC sold its KEYI-FM, an Oldies outlet, to Hispanic Broadcasting. Buyers expect Hispanic Broadcasting to change KEYI's format to Spanish-language.

Clear Channel is holding on to another Austin property, Country outlet KASE-FM, which has held the top spot in the ratings for years. AMFM purchased KASE last October from Capstar Broadcasting. The station earned a 7.7 share overall in Arbitron's Fall 1999 Radio Market Report.

Infinity Broadcasting's KQBT-FM

Nielsen Ratings/Austin

Evening and Late-News Dayparts, Weekdays

Early News Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KVUE	4	16
	CBS	KEYE	3	10
	Fox	KTBC	1	6
6-6:30 p.m.	NBC	KXAN	9	23
	ABC	KVUE	7	19
	CBS	KEYE	3	8
	Fox	KTBC	2	6
Late News 10-10:30 p.m.	ABC	KVUE	10	22
	NBC	KXAN	8	18
	CBS	KEYE	5	11
	Fox	KTBC	4	10

Includes local news programs only. Nielsen does not provide estimates for non-news programs in markets that are not metered. Source: Nielsen Media Research, February 2000



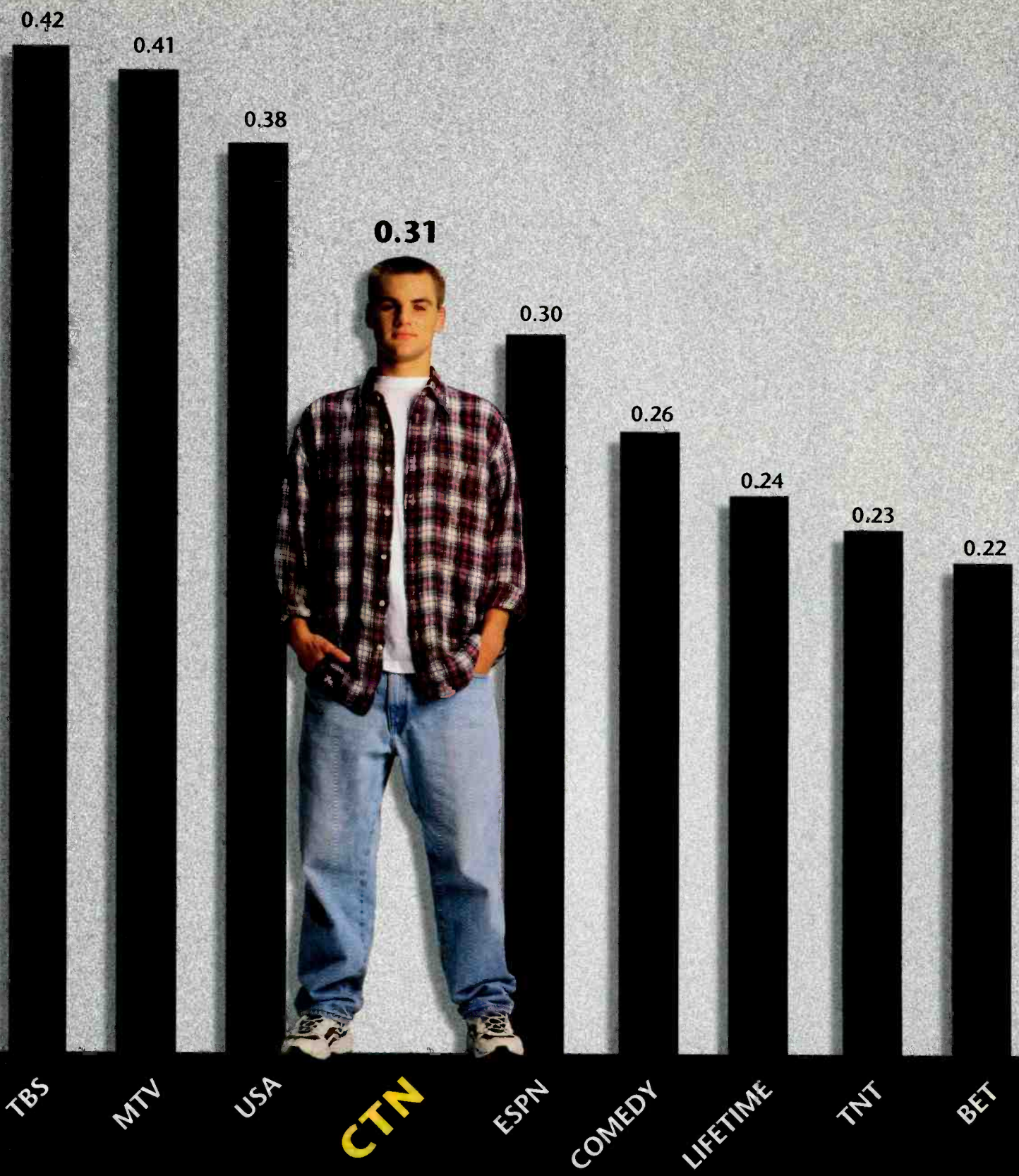
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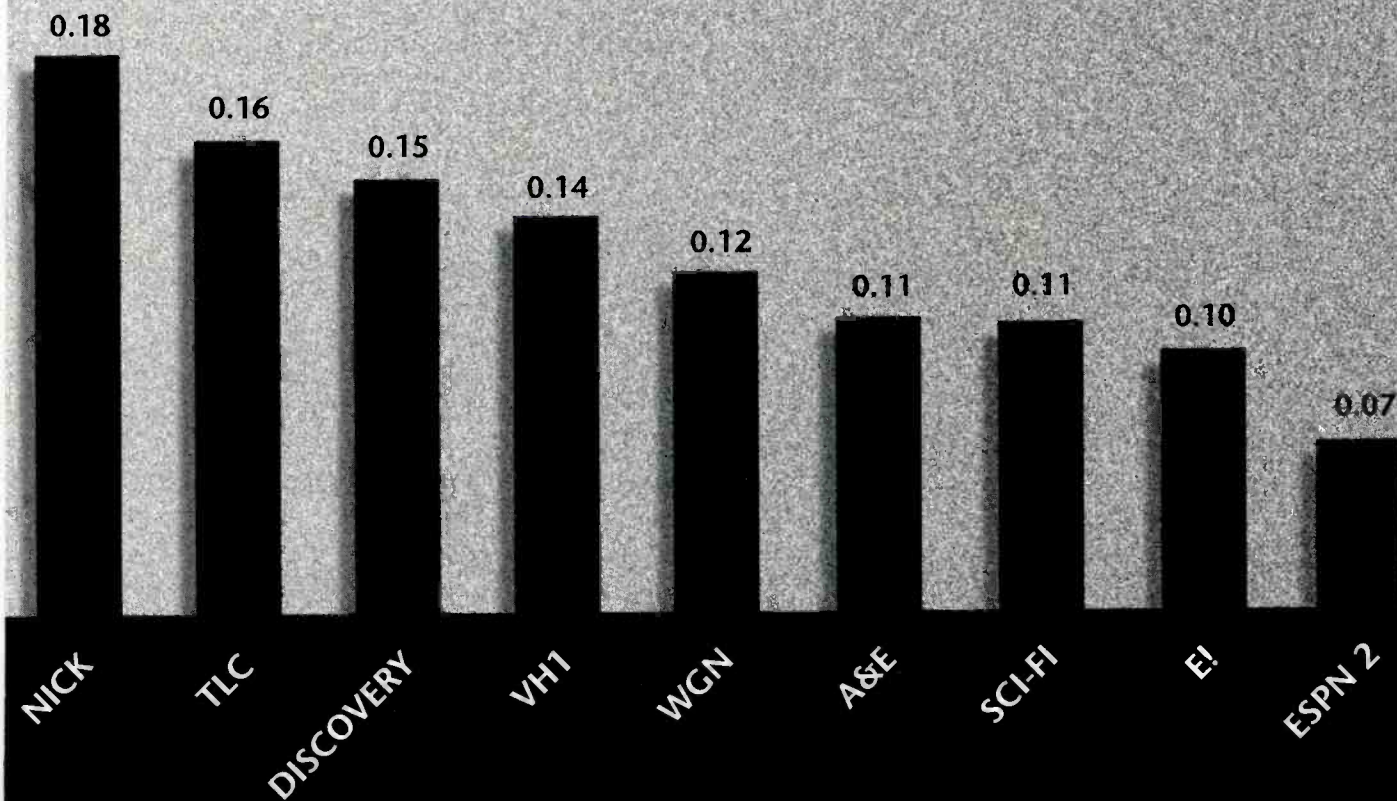


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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KASE-FM	Country	8.0	7.9
KVET-AM	All Sports	7.4	2.5
KAMX-FM	Modern Adult Contemporary	6.6	6.0
KLBJ-FM	Album-Oriented Rock	6.5	3.8
KQBT-FM	Contemporary Hit Radio	5.3	6.8
KKMJ-FM	Adult Contemporary	5.0	5.7
KLBJ-AM	News/Talk/Information	4.2	3.7
KHFI-FM	Contemporary Hit Radio	3.9	4.9
KEYI-FM	Oldies	3.9	4.2
KGSR-FM	Album Adult Alternative	3.7	5.2

Source: Arbitron Fall 1999 Radio Market Report

"The Beat," a Rhythmic Contemporary Hit Radio station, launched in Austin about two years ago and immediately shot to No. 1 in its key listener demo of women 18-34. KQBT has largely been able to hold on to that top spot ever since. Infinity decided to position its new outlet head-to-head against Clear Channel's KHFI-FM, a Top 40 station. "We went after their younger end, which was their [listener] base. It just took one [ratings] book to do it," says John Hiatt, market manager for Infinity's four stations in Austin. "[KHFI] had become very broad."

Earlier this year, KQBT introduced a new morning show with host Buzz Corona, who had worked in Denver. The station switched its the previous morning-show host, "Rick the Stick," to middays.

Cable television has been fairly stable in Austin. Time Warner Cable is the dominant operator in the DMA with about 288,000 subscribers, about 90 percent of the cable market. Cable penetration in Austin is 67.2 percent, slightly below the 69.3 percent average for the top 50 markets in the country. About 11.7 percent of the market has satellite/microwave dish TV service, higher than the 11.3 percent average for the top 50 markets (see *Scarborough chart on page 28*).

The market's only major daily newspaper is the *Austin American-Statesman* (circulation 184,825 daily, 241,984 Sunday). Because Austin is the state capital, the *American-Statesman* faces competition in covering the state house from all of the major papers in Texas. Among some of the *American-Statesman's* recent initiatives, the paper last year completely revamped its Tech Monday business section. The section, which had averaged 10 to 12 pages per week, is now averaging 16. New departments were added to the section, along with new features on topics includ-

ing start-ups, research and innovation.

The Cox Enterprises-owned *American-Statesman* also introduced a Friday tech section, *Technopolis*, which explores culture and lifestyle issues as they relate to area residents involved in the tech revolution Austin is experiencing. One recent story focused on the inventor of voice mail, an Austin native. *Technopolis*, which launched last October, averages about 10 pages.

The newspaper's push to bring more tech-focused news to its readers is key in a market where roughly 100,000 to 150,000 people work in the technology industry. In addition to Dell, other companies that have a presence in Austin include IBM, Motorola (its semiconductor unit) and Samsung, along with Internet companies Wingspan, Garden.com and DRKoop.com.

Kathy Warbelow, managing editor of the *American-Statesman*, says she has lost only one editorial staffer to a job at a dot.com company to date. Still, she says, the traditional media have to recognize the need to hire a mix of talent, including some with technology backgrounds, to

remain competitive with the tech companies that are going after some of the same people who would typically go into newspapers or broadcast media.

Among projects on the horizon for the *American-Statesman* is a modest redesign, which will focus on updating the look of the headlines and other ways "to give the paper a visual sense of place," Warbelow says. At the end of this month, the paper will launch a weekly section called *This Week in Williamson County*. Williamson, located immediately north of Austin and home to Dell, is the second-fastest-growing county in Texas.

"We don't do the level of zoning that many metro papers do because our readers have told us they want us to be a regional paper," Warbelow says. Still, with about 200,000 people living in Williamson County, the m.e. thinks there is a need to provide additional local coverage for that area.

Reagan Outdoor is the dominant out-of-home advertising concern in the Austin market, offering about 350 painted bulletins and about 650 30-sheet displays. Reagan focuses on three counties in the DMA: Williamson, Travis and Hays. Although Reagan is the largest, it is not the only outdoor player; others include Advantage Outdoor, which offers only painted bulletins; Eller Media; and OB Media, which does transit shelter ads. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Bastrop County: 17,900 Households				
<i>Austin American-Statesman</i>	5,183	7,257	29.0%	40.5%
<i>Dallas Morning News</i>	92	188	0.5%	1.1%
<i>Houston Chronicle</i>	55	185	0.3%	1.0%
Caldwell County: 10,600 Households				
<i>Austin American-Statesman</i>	2,323	3,023	21.9%	28.5%
<i>San Antonio Express-News</i>	103	157	1.0%	1.5%
Travis County: 293,600 Households				
<i>Austin American-Statesman</i>	120,211	154,827	40.9%	52.7%
<i>Dallas Morning News</i>	3,734	4,282	1.3%	1.5%
<i>Houston Chronicle</i>	2,332	2,968	0.8%	1.0%
Williamson County: 79,200 Households				
<i>Austin American-Statesman</i>	32,169	43,724	40.6%	55.2%
Hays County: 31,200 Households				
<i>Austin American Statesman</i>	7,667	10,278	24.6%	32.9%
<i>Houston Chronicle</i>	968	1,255	3.1%	4.0%
<i>San Antonio Express-News</i>	853	1,282	2.7%	4.1%

Source: Audit Bureau of Circulations

BOATING

The World's Largest Powerboat Magazine

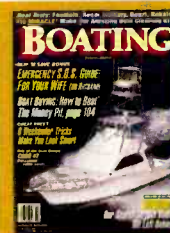
If this kid is anything like **BOATING Magazine's** 2.3 million readers, he grew up to earn an average household net worth of \$1.4 million, owns not one but two boats, and owns at least two vehicles.

BOATING delivers more – and younger – millionaire households than any other marine magazine, and more than many general interest publications. Our readers are passionate about the boating lifestyle... and lots of other things.

John V. - millionaire.



BOATING Magazine readers are your target audience. Call. We can prove it. (212) 455-1651.



<< The changing face of the millionaire >>



MOVERS

NETWORK TV

Josie Thomas, vp business affairs, CBS News, was named to the new post of senior vp, diversity for CBS Television and will report directly to CBS Television president Leslie Moonves. Also at CBS, **Bob Kaplan** has been promoted to executive vp of spot TV sales for CBS Television, while **Joe Oulvey** and **Lisa Gottesman** have each been named vp of CBS spot sales. Kaplan was previously in charge of the CBS spot sales regional offices and has held assorted sales-management positions at CBS and the former Group W (Westinghouse) sales force since 1986. Oulvey will now take on responsibility for the sales effort of the spot sales regional offices. He has been with CBS since 1993 and, most recently as manager of the CBS West sales team. Gottesman joined the Group W sales team as an account exec in 1989 and has been a sales manager at CBS since 1995.

RADIO

Shirley Maldonado was named program director for Greater Media's WBOS-FM in Boston. She was formerly program director of Greater Media's WSJZ-FM (now WTKK-FM), also in Beantown...**Wade Lott** was named managing director for the Philadelphia office of Chancellor Marketing Group, the promotions arm of AMFM. Lott previously held the same position with CMG in Orlando, Fla....**Jonathan Pinch** was named president of international radio for Clear Channel Communications. For the past two years, Pinch has directed Clear Channel's stations in New Zealand and Australia...**Abby McDorman** was named manager of affiliate sales and marketing for Westwood One. McDorman was previously director of MTV affiliate sales... Broadcast Architecture, a subsidiary of AMFM, announced two appointments. **Jason Muth** was promoted to senior research associate from director of project management/research associate. And **Erin Maxson** was named project manager from assistant...**Maarifa Roho** was promoted to sales manager of the northwest region from account executive for Westwood One...**Monica Lopez** was named account executive for Westwood One's talk and entertainment program sales in the Mid- (continued on page 38)

The Media Elite

Edited by Anne Torpey-Kemph

Burgess Holds Court

While the Michigan State Spartans decidedly dunked the Florida Gators for the NCAA men's hoops title last Monday night, Lori Burgess was pushing her own team to take their best shots.

For her first conference with the *Mademoiselle* sales staff, new publisher Burgess had told her 42-strong, mostly female crew to meet at the office at the end of the day and be ready to go for a ride—they didn't know where to.

The destination turned out to be the Continental Airlines Arena in the Meadowlands, home of the

New Jersey Nets NBA team, where Burgess suited up her "Dream Team" in personalized jerseys and sent them out onto the court to run drills and scrimmage.

"I have a pretty competitive staff," joked team captain Burgess about her crew's moves on the hardwood.

Later, they huddled in the arena's Players Club, where WNBA star Rebecca Lobo gave a pep talk about team work and dedication.

Burgess' postgame analysis: "We're suffi-

ciently charged up to get through the rest of the year." —Lori Lefevre



Mademoiselle "captain" Burgess (l.) and editor in chief Mandi Norwood

SPOTLIGHT ON...

Tina Curran

VP of Media Planning, NBC Agency

When Tina Curran earned her degree in industrial engineering and management science from Northwestern in Chicago in the mid-1980s, the last thing she expected was that she'd end up engineering the consumer advertising plan for all the NBC properties from an office in Burbank, Calif.

But then it seems that Curran was never fated to be an industrial engineer. Her first job post-college was in the media department at Leo Burnett, where she spent 13 years, rising to vp/assistant media director and handling clients like McDonald's, United Airlines, Kellogg and Dean Witter. In 1997, she left to join E! as vp of media and strategic research.

"I had three tours of duty on the McDonald's account and was looking to do something different," Curran says, adding that she has family in Los Angeles, where E! is based. With three years of media buying under her belt, she landed the post at the NBC Agency, which launched last November as the broadcast network's first in-house ad agency.

There Curran will be working closely with teams from Horizon Media and MediaVest; the former handles radio buying for NBC, the latter all other media buying. In her new role, Curran will be drawing not on her college knowledge but on an altogether different type of education. "You can take the girl out of Leo Burnett, but you can't take Leo Burnett out of the girl," says Curran, adding the agency was "my boot camp—and an excellent one." —John Consoli



To NBC's ad-vantage

From HEALTH's April issue. Photograph by Steven Lippman.
Quote: "Everything Starts From Prayer." White Cloud Press, Oregon, 1988

"Love is a
fruit in season
at all times, and within
reach of every hand."

Mother Teresa

Our thanks to all of you for making HEALTH sizzle this year! The fruits of our labor have paid off deliciously, as HEALTH hits home on Adweek's *10 Under 40* Hot List. We look forward to more good things to come, for us and for you, in the bountiful year ahead.

Join the Voice of a New Era in Women's Health. Call VP/Publisher, Mary Morgan, 212-522-9725.

HEALTH
MAGAZINE

MOVERS



Robertson to head Golf World Group



Browdy upped to vp at Lifetime

(continued from page 36) west. She was formerly a team supervisor at Petry Television...**Gordon Peil** was named director of new business development for Dame-Gallagher Networks. Peil comes to DGN from the Radio Voyager Network, where he was senior vp of sales.

MAGAZINES

Meredith Corp.'s **Lisa Anselmo** has been promoted from creative director of marketing for *Ladies' Home Journal* and *More* to marketing director of *LHJ*...The New York Times Co. Magazine Group has named **Peter Gross** vp of sales and marketing and **Dan Robertson** advertising director of the company's recently established Golf World Group, a combination of *Golf World* and *Golf World Business* (formerly *Golf Shop Operations*)...**Brian Klein**, director of advertising for Emap's *Sport*, has been promoted to publisher...**John Young**, publisher and vp of Times Mirror's *Today's Homeowner*, has been named president of the *Today's Homeowner* properties, including the magazine, a television program and a Web site...**E. Michelle Amlong**, former vp and associate publisher of Sesame Street Magazine Group, has joined Hachette Filipacchi's *Home* as publisher. Also at Hachette, **Wade Luce** has been promoted from advertising director to publisher of *Boating*...**Roy Johnson**, former editor at large at Time Inc.'s *Fortune*, has been named editorial director at Vanguard Media, Keith Clinkscales' new venture. Johnson will oversee *Honey*, *Impact*, *BET Weekend*, *Emerge* and *Heart & Soul*...**Kendall Crolius**, former group managing director at McCann-Erickson, has joined *Forbes* as vp of marketing.

CABLE TV

Alan Browdy has been named vp of primary research at Lifetime Television. In his new post, Browdy will conduct primary research for the cable network's program-

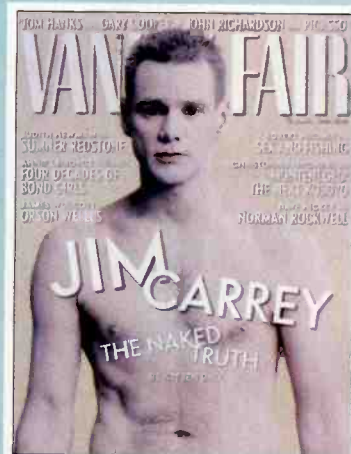
ming and marketing efforts. He was most recently vp/associate research director at Foote, Cone & Belding in New York.

TV STATIONS

Gary Zenobi was named vp/general manager of Tribune Broadcasting's Fox affiliate WTIC-TV in Hartford, Conn., replacing Jerome Martin, who was named vp/gm of the company's Washington, D.C., WB affiliate WBDC-TV. Previously, Zenobi was general sales manager of WBZL-TV, the WB affiliate in Miami...**Nicholas Gardner** was named local sales manager at Fox-owned WNYW-TV in New York. He joined the station last year as an account executive after a tour in the sales department of Blair Television Sales...**Lynette Samuelson** was named business manager for Catamount Broadcasting's CBS affiliate KXJB-TV in Fargo, N.D. Previously, she was accounting manager for Elder's Radio Communications in Fargo...**Sara Underwood** has joined CBS-owned WBZ-TV in Boston as a news reporter. She arrives at the station from Fox affiliate WTTG-TV in Washington, D.C.

INTERNET

Buying service Aduation.com made several management appointments. **Wade Layton**, formerly vp at Bank of New York, was named chief financial officer. Newly appointed senior vp of sales **Bruce Thomas** was most recently vp of national sales for AT&T media services. **Derek Mattson** was named senior vp of marketing; he was formerly COO for Vehix.com, an automotive Web site. **Jim O'Neill**, most recently program manager for Unison Systems, was named vp of information systems. **Connie Pettit**, senior vp of international, was most recently vp and managing director for the trade organization Multichannel Advertising Bureau International...Online media buying service BuyMedia.com announced several executive appointments. **Don Hansen** was named vp of corporate development. He joins BuyMedia from Hambrecht & Quist, where he worked on placement of debt and equity securities and mergers and acquisitions. **Subhash Tandon** was named chief technology officer. Tandon was formerly with American Reprographic Corp. **Keith Winter**, named chief operating officer, was most recently chief operating officer at Seattle-based Electronic Arts.



Annie Leibovitz's powdery image of Jim Carrey for the November '99 VF took the Cover of the Year prize at last week's Eisie awards by *Life* magazine, honoring excellence in magazine photography. The special Eisie issue featuring all the winners hits stands today.

List Links Lewis' Worth to Web

This year's "Worth 50" list of the business world's top CEOs expectedly includes several Web masters, but only one CEO of a traditional media company made the grade—primarily for his stewardship of the company's Internet ventures. Though New York Times Co. CEO Russell Lewis slipped a couple notches from last year to No. 46 on the mag's 2000 roster, *Worth* editors credit him with driving up NYT Co.'s stock price 40 percent in 1999.

"Russell Lewis has a clear vision for *The New York Times* in a time of incredible change in the media business," says *Worth* editor John Koten.

But Lewis can't even brag about his achievement. Since the company recently applied for an IPO for its Internet division (comprising nytimes.com, boston.com and NYToday.com), he can't say anything remotely promotional in order to comply with SEC rules during the "quiet period." —LL



Internet strategist

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

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

New psychological insights women can use to defend themselves against rapists?

The rap sheets for the players in Super Bowl XXXIV?

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

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

We deliver an audience that wants to get behind the headlines. Because APBnews.com, with its pro-social content and award-winning journalism, is *the* site for news and information on crime, justice and safety.

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

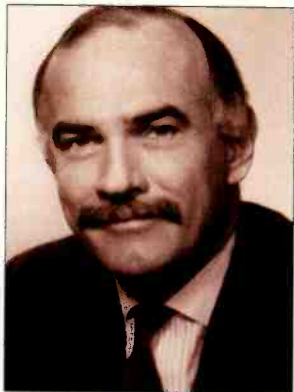
Contact Stephen Reisman at stephen.reisman@APBnews.com (212-430-5979) for a complete media kit and more information.

APBnews.com
YOU HAVE THE RIGHT TO KNOW

Hogan's Up for 'Net Game

As a 30-year veteran of the radio business, William Hogan has seen it all, from the rise of FM to stations delivering programming via satellite to the merger mania of the '90s. He's also worked with just about every big name in the business, including CBS CEO Mel Karmazin, United Stations Radio Networks CEO Nick Verbitsky, and Radio Advertising Bureau president Gary Fries. For the past five years, Hogan went global for Metromedia International, where he oversaw 19 radio stations in seven countries in Russia and Europe.

As the new president of BuySellBid.com, which provides classified ads for radio station Web sites, Hogan is once again at the forefront of



Invading newspapers' turf

what he thinks will be another sea change in the radio business. Hogan thinks the Net could represent about \$19 billion to the industry—if radio can wrestle classified dollars from newspapers, which have dominated the category for years. "The Internet gives radio stations a way to go after those dollars that they didn't have before. It could be as meteoric as anything we see on the Internet," says Hogan. Among the groups that see the big dollar signs: Clear Channel Communications, which has begun rolling out the service on its Web sites in Houston, Orlando and Jacksonville.

Best of all, Hogan says, he's having fun—"And my kids can now teach *me* something." —*Katy Bachman*

Ted's Not Singin' News Blues Now

When top honoree Ted Turner took the mike at the recent First Amendment Awards event presented by the Radio-Television News Directors Association in Washington, D.C., he harked back to his humble beginnings, when he was operating an independent UHF station in Atlanta and doing fairly well running *Andy Griffith* and *Gomer Pyle* episodes, though he couldn't afford to do news.

"I remember going to a cocktail party for the local broadcast club," Turner said, "And a guy named Van Camper, who was general manager of WSV, said, 'Turner, you may have money...but you ain't got no news!' So I went home that night and I cried in my pillow and I kept hitting the pillow...and I said, 'Some day I'm going to have news...Some day I'm going to be the News King.' Now he's crying all the way to the bank."

Try explaining to your boss
how you missed a captive audience
of 38 million.

Try explaining how you missed an advertising opportunity that can reach your target market on a one-on-one basis. Utilizing media that incorporates full-color video, screen messaging, even an imprint of your message with which the consumer can walk away. We're CashPoint, and we're taking ATM advertising to a place it has never been before. A viable, professional and efficient communications vehicle. Your boss would be impressed.

CashPoint[™]

We Supply Demand

425-672-0400

THERE'S REACH, then there's reaching the
PASSIONATE.



People don't hang around portals. People don't get turned on by portals. Portals just get people to the websites with the specialty content they care about. The sites that make up the BURST! advertising network. From finances to fishing, home decorating to homeopathy, and, yes, even topiary, we represent thousands of the most exciting, fascinating, and loved sites on the web. Which must be why 1 out of 4 people on the Internet visit a BURST! site. Want people to be passionate about your brand? Advertise on a place they're passionate about.



Advertise with BURST!.

WHAT DO YOU
REALLY CARE ABOUT?

BURSTMEDIA.COM

800-876-4352

MEDIA DISH



In New York for the announcement of a multiyear agreement under which Westwood One will market Webradio.com to radio stations in exchange for a 6 percent stake in the Internet venture, (l. to r.) Peter Kosann, senior vp of affiliate sales and new media, Westwood One; Hamid Kohan, president of Webradio.com; Westwood president/CEO Joel Hollander; and Webradio.com CFO Joseph Budenholzer



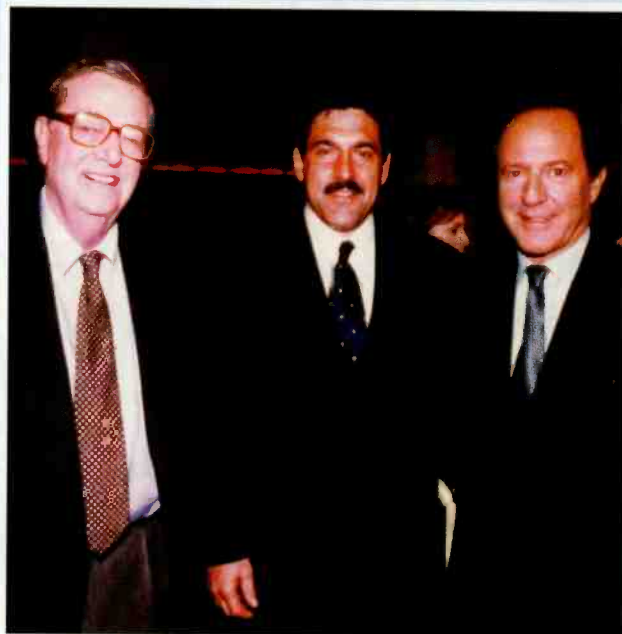
In Style magazine sponsored the recent Elton John AIDS Foundation party, held at 8800 Melrose in West Hollywood. Joining the headliner were Lou Cona, publisher, *In Style* (l.), and Greg Kitzens, corporate marketing manager for Lexus, which donated a \$35,000 IS 300 raffled off at the event, which raised more than \$45,000 for the AIDS charity.



On hand at the Time & Life Building when the Fortune Group of Time Inc. recently announced its partnership with Operation Hope, a project promoting literacy in urban areas as a means of economic empowerment, (l. to r.) Jack Kemp, former U.S. Secretary of Housing and Urban Development; John Bryant, chairman/CEO, Operation Hope; Jack Haire, president, the Fortune Group; and Edwin Moses, Olympic gold medalist and Operation Hope board member



Attendees at the recent panel discussion on the new \$195 million anti-drug campaign by the Office of National Drug Control Policy, presented by Advertising Women of New York at the New York Hilton, included (l. to r.) Marvin Goldsmith, president of ABC Television Sales; Christy Ezelle, account executive, eTour.com and AWNY board member; Cokie Roberts, co-host of ABC's *This Week* and panel moderator; and Donna Kavanagh, account executive, Media Networks.



In New York for the recent taping of *World at Large*, the forthcoming monthly public television series co-produced by *U.S. News & World Report* and the Newseum/NY, (l. to r.) John Leo, guest panelist; Bill Holiber, publisher of *USN&WR*; and Mort Zuckerman, *USN&WR* chairman and editor in chief

During last night's playoff game, he worked.

Your \$320,000 commercial didn't.

Reach businesspeople where they live. At work. Advertise on Office.com where businesspeople go for in-depth, industry-specific news and analysis, tools and links to the people and services they need most. For advertising or sponsorship information, contact advertising@office.com. For e-commerce and business partnership opportunities, contact bizdev@office.com. Or call (212) 995-7700.

office.com
a service from winstar

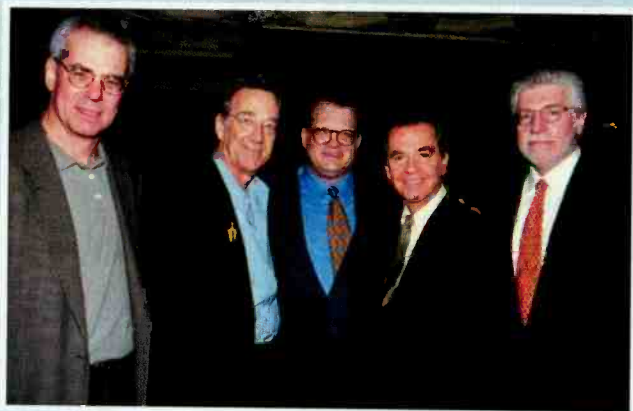
MEDIA DISH



At New York's True, TV actors Tate Donovan (left) and Bobby Cannavale toasted *Playboy* contributor Amanda Green and her article on Tantric sex, which appears in the magazine's May issue.



Entertainment Weekly marked its 10th anniversary with a party at a Santa Monica Airport hangar, following the Independent Spirit Awards. Chris Isaak (second from right), who performed at the awards show, struck a pose with (l. to r.) musician Kenny Johnson; John Squires, president of *EW*; and *EW* publisher David Morris.



Comedian Drew Carey (center) was on the West Coast to celebrate the debut of his new music-driven radio show *Drew Carey's Hi-Fi Club* on United Stations Radio Networks, along with (l. to r.) series co-creator Ben Manilla, musician Ray Manzarek, and United Stations chairman Dick Clark and president and CEO Nick Verbitsky.



Midwest Living is touting its tagline, "The Power Within," at "Power Bar" bashes at the major ad agencies. On hand for the Mediacom/Grey party were (l. to r.) Mike Speciale, vp/group head; Sharon Sennfelder, print media manager; Gay McLeod, print supervisor; America Calderon-Heyen, print supervisor; and *ML* publisher Steven Grune.



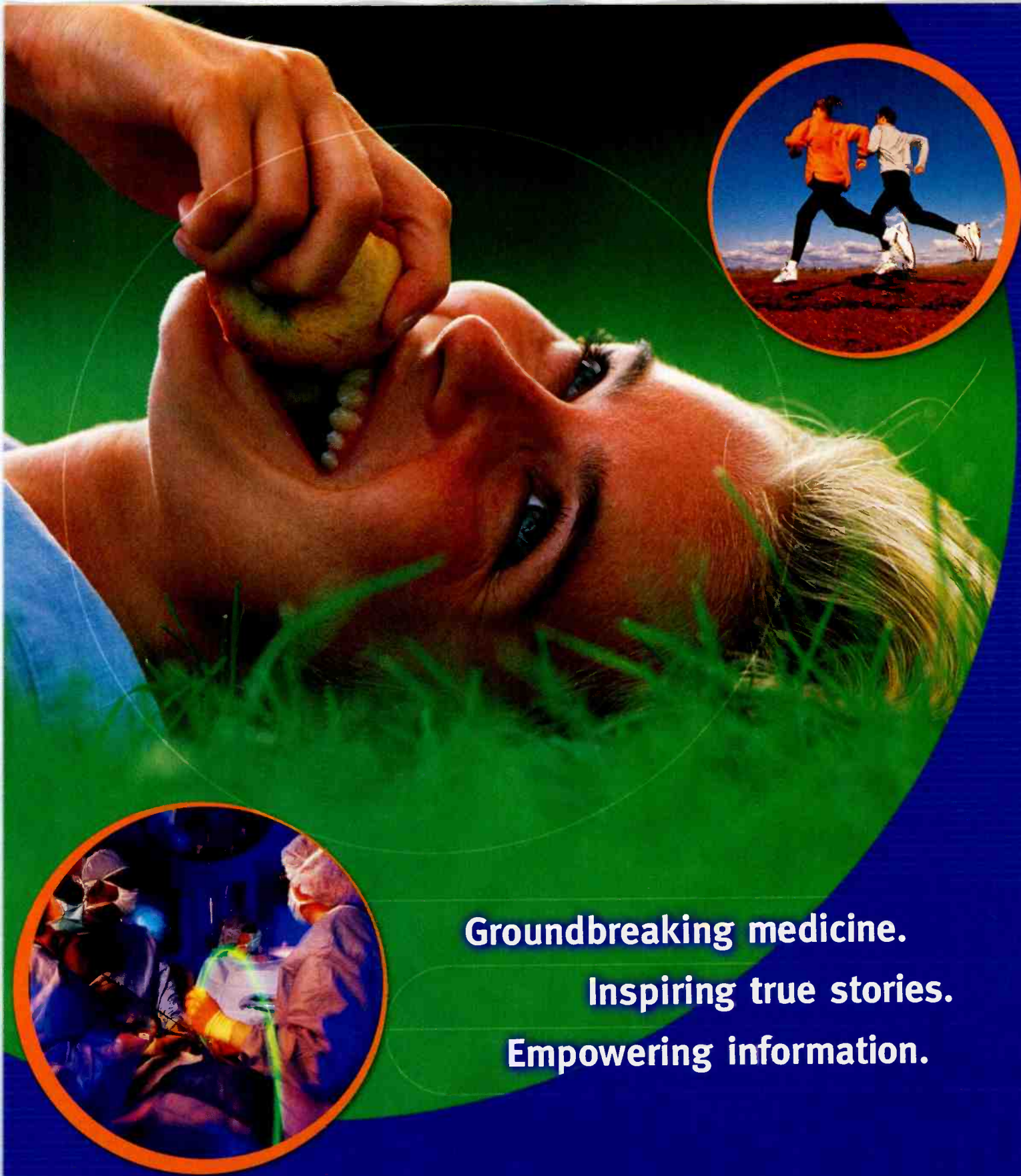
The New Yorker hosted a premiere party, attended by (l. to r.) editor David Remnick, actor Stanley Tucci, USA Films chairman Scott Greenstein and actor Ian Holm, for the movie *Joe Gould's Secret* at Gallagher's Steak House in New York.



On hand for a *Men's Journal* private screening of the IMAX feature *Extreme* were (l. to r.) Kevin O'Malley, the magazine's vp/publisher; Thomas A. Weber, senior vp/operations, gearunlimited.com; associate publisher John Boland; and Chris Cook, CEO, president and director of gearunlimited.com.

STAR TRACS

DOLIC GOODMAN



**Groundbreaking medicine.
Inspiring true stories.
Empowering information.**

Discovery Health Channel and online at discovery.com are the upscale consumer's partners in the ever-changing world of health, fitness and medicine. 24 hours a day, these

dynamic platforms from a proven industry leader offer a friendly pathway to wellness and an outstanding vehicle for extending your brand. **On TV and online, we're making it all better.**

Discovery
 **Health**
CHANNEL
and online at discovery.com

The Source and the Strategic Research Institute will present "Welcome to the Hip-Hop Generation," a marketing conference focusing on how to reach the \$700 billion hip-hop market, April 27-28 at the Loews Santa Monica Beach Resort in Calif. Participants will include top-level execs from HBO, Turner Sports, UPN and Fox Sports Interactive. Contact: 212-967-0095.

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

"How to Sell Print and Broadcast Advertising to E-Brands," a one-day training seminar presented by Adweek Conferences and Laredo Group, will be held April 24 at the Marriott Marquis in New York. Keynote speaker will be Scott Kurnit, CEO of about.com. Contact: 888-536-8536.

The American Society of Magazine Editors will present the **National Magazine Awards** for editorial excellence May 3 at the Waldorf-Astoria in New York. Contact Deirdre Pannazzo at 212-872-3700 or visit asme.magazine.org.

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

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

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Broadcasters Generous With PSA Efforts

Local radio and TV stations' public-service contributions added up to \$8.1 billion last year, \$1.3 billion more than the previous year, according to survey results released by the National Association of Broadcasters last week. Radio stations continued to lead the way, donating \$3.8 billion of PSA air time and \$1.4 billion in charity fundraising. TV PSAs totaled \$1.8 billion, with \$934 million in charity fundraising. Both media accounted for \$187 million in disaster relief. The survey, which covered local broadcast public-interest efforts from Aug. 1, 1998, to July 31, 1999, was conducted by Alexandria, Va.-based Public Opinion Strategies. It included responses from 897 TV stations and 4,780 radio stations.

Gaines to Wing It After T&LG

Jim Gaines, editor in chief of 400,000-circ *Travel & Leisure Golf* for the past two years, will leave the magazine July 1. Gaines, founding editor of *T&LG* and a former managing editor of Time Inc.'s *People* and *Time*, decided to leave to complete his book, *The Flying Lessons*, and to fly around the world. He will consult for the magazine. In mid-June, the Boulder,

Colo.-based bimonthly will move to New York, where parent company American Express Publishing is based. Nancy Novogrod, editor in chief of *Travel & Leisure*, will become editorial director of the T&L Group, overseeing *T&L Golf* and *T&L Family*.

Rizzuto Tapped as Marie Claire Publisher

Katherine Rizzuto, formerly associate publisher of Condé Nast's *Bride's*, has been named publisher of Hearst Magazines' *Marie Claire*. Prior to *Bride's*, Rizzuto was associate publisher of Gruner + Jahr's *Fitness*. Rizzuto succeeds MC publisher Cynthia Lewis, who was recently named vp/publisher of Hearst's *Harper's Bazaar*.

Velocity Goes National With Maxim Spoof

Velocity magazine, a 4-year-old monthly Chicago lifestyle title for twenty- and thirtysomethings, has expanded nationally. Starting with its special April Fools issue, which spoofs men's magazine *Maxim*, *Velocity* will have a national newsstand distribution of 100,000; its rate base is 50,000. In addition, publisher T-Square Publishing plans a May launch for spinoff *Velocity Español*.

Hearings Set on TV's Bad Influences

Sen. Sam Brownback (R-Kan.) announced at a recent press conference held by the Parents Television Council that the Senate Commerce Committee will hold hearings on April 25 on the public interest obligation of broadcasters. The hearings have been scheduled in response to results of a PTC study that compared the sex, language and violence content in four weeks of prime-time shows in fall 1989 vs. fall 1999. According to the study, sexual content, coarse language and violence tripled from '89 to '99. UPN was singled out as airing the most objectionable content, with *WWF Smackdown!* responsible for 11 percent of the combined sex, cursing and violence in 1999. Said Sen. Brownback: "The bankrupt argument that what we watch on television has no impact on our thinking breaks down when we look at how much advertisers will pay—\$47.5 billion in 1998 alone to advertise on



Labeled a prime offender in prime time: *WWF Smackdown!*

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

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

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



**ENTERTAINMENT
TELEVISION.**

Our connections can be bought.





THE X-FILES



NYPD BLUE



THE PRETENDER



COSBY



COPS

**A HISTORY
OF
HITS.
A FUTURE
OF
OPPORTUNITY.**



POWER OF ATTORNEY



DIVORCE COURT



FOX FEATURES



NFL EUROPE

TWENTIETH TELEVISION
MARKETING OPPORTUNITY FOR THE NEXT MILLENNIUM.



Inside Media

CONTINUED

Int'l Herald Tribune Signs Ignatius

David Ignatius, an op-ed columnist and associate editor at *The Washington Post*, will replace Michael Getler as executive editor of the *International Herald Tribune*, effective in September. Getler has spent four years at the Paris-based daily newspaper, which is a joint venture between *The New York Times* and the *Post*. Ignatius has held several positions at the *Post*, including foreign editor, assistant managing editor in charge of business news, and editor of the Outlook section.

NBC Signs Cantor for Games

Andres Cantor, the voice of soccer telecasts on Univision for 13 years, has been signed to call soccer coverage on NBC during the 2000 Olympic Games. Cantor won an Emmy for individual achievement for his play-by-play of the 1994 World Cup. He also hosts the syndicated radio show *Futbol de Primera*, which is broadcast in 40 markets in the U.S. and Latin America.

Radio Unica Scores Soccer Rights

Billing itself as "the network first in sports," Radio Unica has secured the Spanish-language radio broadcast rights to premier soccer events Copa America 2003 and Gold Cup 2004 and 2006 from Inter/Forever Sports. Radio Unica broadcasts a total of 64 soccer matches across the country each year.

Starcom, MediaVest Merge in Mexico

Operating under the Starcom banner, media planning and buying services Starcom and MediaVest have merged operations in Mexico. The new organization has annual billings there of \$350 million for clients including Procter & Gamble, Philips, Kellogg, Avon and Coca-Cola. Nancy Mullahy, most recently president of MediaVest's Latin America region, will head the Mexico operation as senior vp/managing director.

Primaries Paid Off for Local TV

The four-way presidential primary battle earlier this year yielded a financial windfall for local television stations. Political ad spending on TV stations doubled in January this year versus January 1996, according to the Television Bureau of Advertising's analysis of data by Competitive Media Reporting's MediaWatch.

Stations posted a total gain of \$12.8 million in political money, compared to \$6.4 million in January '96.

Chicago's WGBO to Do Hispanic Newscast

Responding to significant growth in Hispanic populations in the market, Univision-owned WGBO-TV will produce Chicago's first weekend Spanish-language newscast. At 5 p.m. and 10 p.m., starting April 29, Anna Maria Belaval and Rafael Romo will deliver the news every Saturday and Sunday. Separately, the station's weekday news at 10 p.m. grew 63 percent among adults 18-49 from November 1998 to '99, according to WGBO general manager Burt Medina.

Viewers to Decide Where Lauer Will Land

NBC will let viewers decide where to send *Today* show host Matt Lauer for the fifth and final day of his "Where in the World Is Matt Lauer" segments, to air May 1-5 at the start of the May sweeps. The ports of call for Lauer's annual 'round-the-world journey are usually selected by producers and kept secret until the segments air each day from a different locale. Casting their votes on Web site www.today.msnbc.com or at the NBC Experience store in New York from now through April 14, viewers can choose from 10 locations: Stonehenge, Rio de Janeiro, Iceland, Prague, Hong Kong, Jordan, Niagara Falls, United Arab Emirates, Berlin and John Pennekamp Coral Reef State Park in the Florida Keys. Past stops have included

the Pyramids in Egypt, the Taj Mahal and the Great Wall of China.

Urban Radio, TV to Be Linked on Web

BroadcastURBAN.com, a joint venture of BroadcastAmerica and the Urban Broadcast Network, and BroadcastAmerica.com have committed up to \$25 million to connect hundreds of Urban-formatted radio and TV stations on the Web. The capital will provide 125 National Association of Black-Owned Broadcasters member stations with technology, licenses, fees, equipment and technical support to make the connections. In exchange, the stations will promote their Web sites and BroadcastURBAN on the air. BroadcastURBAN will pre-launch today with seven stations and selected syndicated programming such as Radio One's *The Russ Parr Morning Show*.

One-on-One Changes Lineup

Sports talk net One-on-One last week made two changes to its lineup. Nestor Aparicio moved into afternoon drive (2-6 p.m. ET) as host of *Nasty Nationwide*. He replaces Peter Brown, who is moving to weekends 9 a.m. to 1 p.m. Aparicio, formerly a fill-in for the network, started covering sports as a teenager as a reporter for *The Baltimore Evening Sun*. He also hosted a number of local sports call-in shows and eventually ran his own radio station, WNST-AM, Baltimore's first sports talk station. As for the Brown move, Mark Gentzkow, vp of programming for One-on-One, says it allows the network to take better advantage of Brown's game-analysis skills. One-on-One counts more than 425 affiliates and owns stations in New York, Boston and Chicago.

Stars to Turn Out for Nick's Kids' Picks

Nickelodeon will present the 13th annual Kids' Choice Awards on Saturday, April 15, honoring kids' top picks in film, sports, television and music. Handling hosting duties at the Hollywood Bowl for the fourth year in a row will be Rosie O'Donnell, with co-hosts including Frankie Muniz, star of the WB's *Malcolm in the Middle*. Among the presenters will be TV stars Melissa Joan Hart from *Sabrina, the Teenage Witch*; and Seth Green from *Buffy the Vampire Slayer*. In the television category, Jamie Foxx and Drew Carey are nominated in the best actor category, while Hart and *Mo'Nisha*'s Brandy Norwood received nods for best actress. Nominees for favorite TV program include *7th Heaven* and *All That*.



Rosie keeps coming back to host the Kids' Choice Awards.

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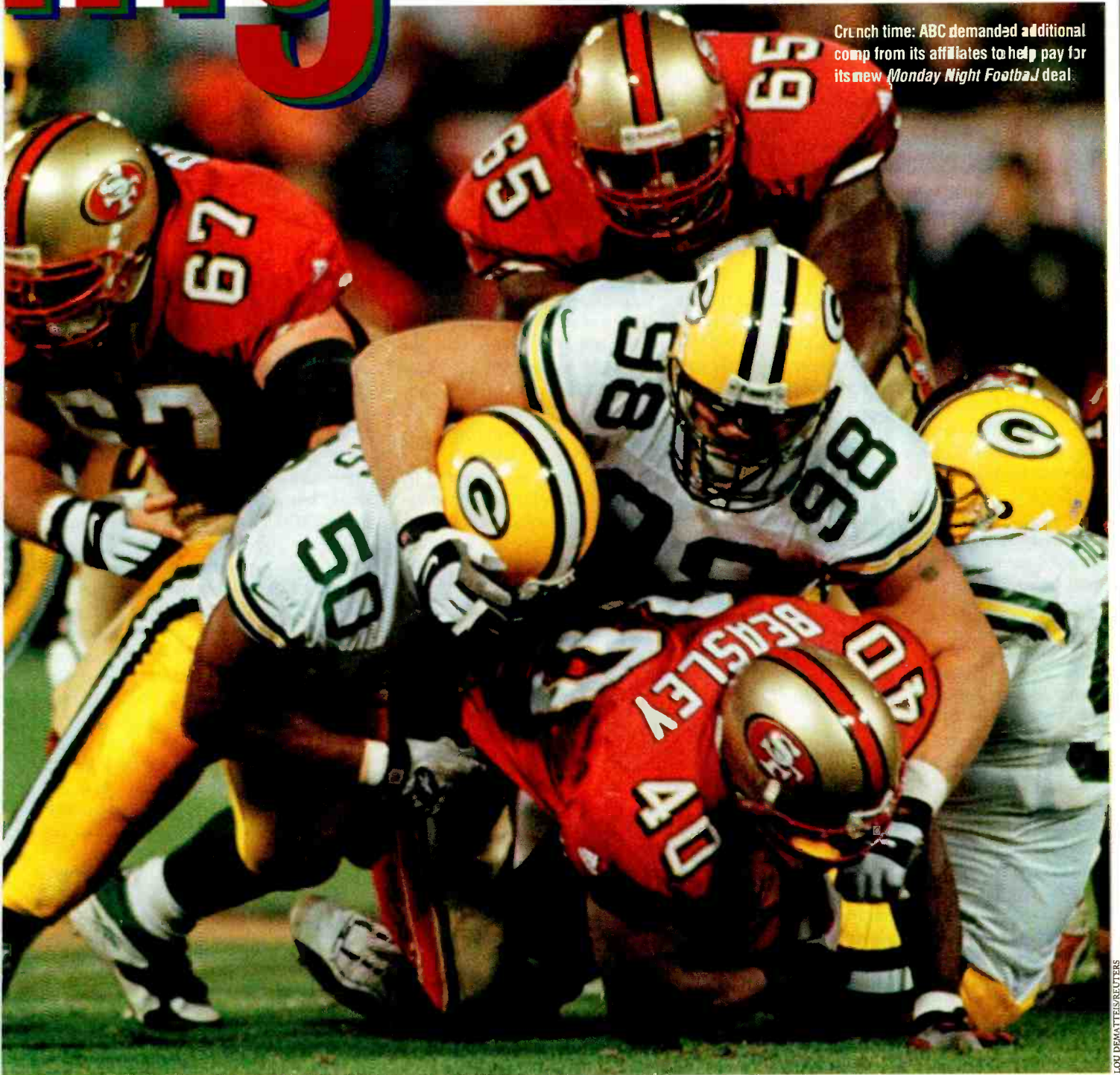
As the networks siphon millions from their affiliates' coffers, small station groups are feeling increasingly vulnerable

By Megan Larson

In the epic struggle between the television networks and their affiliates over the issue of compensation, the recent experience of KRON-TV hangs over every negotiation, like a warning. When Young Broadcasting refused to pay NBC \$10 million per year to carry the network's programming, NBC, rather than continuing to bargain, struck back quickly by cutting a \$362 million deal with Granite Broadcasting for a tiny station in nearby San José. The pact immediately devalued KRON, creating an example of what happens when you dare to cross the giant.

ing

Crunch time: ABC demanded additional comp from its affiliates to help pay for its new *Monday Night Football* deal.



LOU DEMATTEI/REUTERS

Alan Bell, president of eight-station group Freedom Broadcasting, compares the situation to the recent saber-rattling by the Chinese toward Taiwan. Like the Chinese, the networks want to bully station groups into granting concessions, he says. Or else. "It serves the network to say, 'This is the beginning of the end,'" Bell says, "but I don't believe it."

Every group owner suffered in the aftermath of the NBC-Granite deal: stockholders bailed for fear that the TV station business was crumbling, driving prices down, and group owners developed insomnia, wondering, Is this my future? The answer is yes—and no.

The Bay Area deal is unique, most observers agree. It's one of those situations in which every element had to be present for it to work. That mix of players and circumstances won't likely come together again, but every commercial TV station is going to lose money at the network's hand. This much seems clear.

For decades, the networks have paid stations to carry their programming. This year, ABC, CBS and NBC will dole out more than \$500 million in compensation. But at some point within the next 10 years, most industry observers believe, the tap will run dry, fundamentally altering the economics of station ownership.

For a station owned by a sizable media company in a top-50 market, the loss is seen as a nominal dink in the bottom line that can easily be replaced. For the small group operator with a station in a market ranked over 100, the loss of compensation may be a sign that it's time to get out of the business.

Faced with rising costs and weak revenue streams, several small-market operators have already sold out to bigger companies. If the price is right, several others say they'll think about it.

"I have been generally surprised at the networks' willingness to tell the small guy to go screw himself," said the president of a major broadcast group.

Citing the excessive cost of programming and increasing competition for advertising dollars, networks want to change the paradigm and, in many cases,

be compensated by the stations. In addition, networks have recently taken back ad inventory from stations in key dayparts. After ABC signed an eight-year, \$4.4 billion extension for *Monday Night Football* last year, it demanded and won compensation concessions from affiliates to help pay for the deal. Although affiliates received eight additional prime-time spots, sources said that 14 of the network's 210 affiliates actually paid ABC reverse compensation dollars for the privilege of running the high-rated NFL games. NBC, struggling to justify the increased cost of *ER*, last summer took back a 30-second spot at the end of the top-rated prime-time drama, pushing affiliates' late newscasts back 20 seconds.

"We are not trying to kill anybody, but we are trying to be as rigorous as we can about managing costs," said Alex Wallau, vp of administration and operations for ABC. "Anybody who thinks we are going to fix our economic model by eliminating comp is crazy, but anybody who thinks we shouldn't manage all of our costs, including comp, as rigorously as we can, is also crazy."

In the handful of affiliation agreements that have been renewed by the networks, an estimated aggregate sum of \$60 million has been cut from compensation expenditures, but several groups have a few more years left on current contracts. "I'll replace it, but it won't go out the way everybody thinks it is going to go out," said one small-market station owner with mostly high-rated CBS outlets. Though he hasn't renewed affiliation agreements for his stations, he expects to lose about 25 to 30 percent over a four-year period. "The networks still want you bound to them in some contractual manner, or they're just another vendor."

"From the station side, we have to understand the dynamics and the costs as it relates to the network, but in the same vein you have to realize the value that the sta-

tion brings to the equation," said Jack Sander, Belo Corp.'s president of broadcast.

Most TV stations are still negotiating for—and receiving—compensation in their affiliation deals, but the percentage that is cut is often weighted by how "big" the station is. The checklist goes like this: How high are the ratings? How large is the market? How large is the parent company that owns it? In other

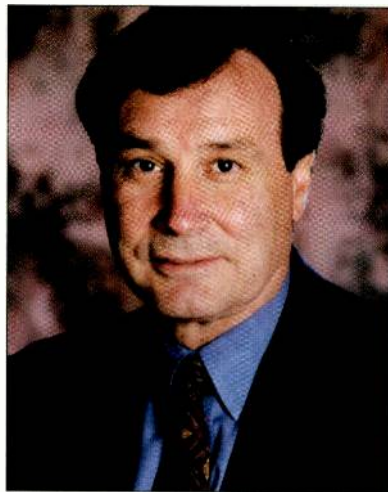
words, how great an impact does the station have on the network's national footprint?

The runts of the litter will likely be snuffed out first. "The bottom line in our industry is leverage," said one California-based general manager. "If you've got it, you'll use it. If you don't, you're screwed."

According to station sources, for a small-market affiliate, network compensation can equal up to 20 percent of revenue, but typically the numbers hover around 10-15 percent for a station ranked in DMAs 100-200. For example, a second-place station located in a market between 120-150 that generates about \$5 million in revenue probably receives about \$350,000 in compensation annually, whereas a high-rated station in a top-20 market generating in excess of \$70 million in revenue could receive \$2 million to \$3 million in compensation.

"We'll still be a very effective company without network compensation, but we will have to totally rearrange our way of thinking," said one broadcast group president with strong small-market NBC affiliates. "We'll no longer look at our network as our number one business partner for all ventures, such as the [digital] spectrum."

One example that illustrates how much size matters is Lee Enterprises—which owns 16 stations, including several poorly ranked CBS stations in midsize markets. Lee, which generated \$122.5 million in broadcast revenue last year, recently put its TV group up for sale. Last year, according to its fourth-quarter report filed



Gannett's Cecil Walker cut a pivotal deal.



Granite's Don Cornwell: a San Fran quake



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with the Securities and Exchange Commission, CBS reduced its compensation by \$511,000. According to sources, under the terms of a recently negotiated contract, the network no longer pays any compensation to Lee.

"Strong stations obviously have more leverage than a weaker station, regardless of market size, but it is also true that a large-market station has more leverage than a small-market station," said a network executive, who requested anonymity. "The impact of losing distribution in a small market is not as great, so you can contemplate the possibility of an alternate scenario—like cable."

Lee executives declined comment on whether the reduction in compensation led to the decision to sell the stations, but acknowledged that its small-market status was a hindrance. "I think there is a small-market strategy yet to be hatched," said broadcast president Colleen Brown. "The cost of digital is huge and how it will exactly be a working model for TV stations has yet to be resolved. There is an advantage to being with a larger group because there are economies of scale."

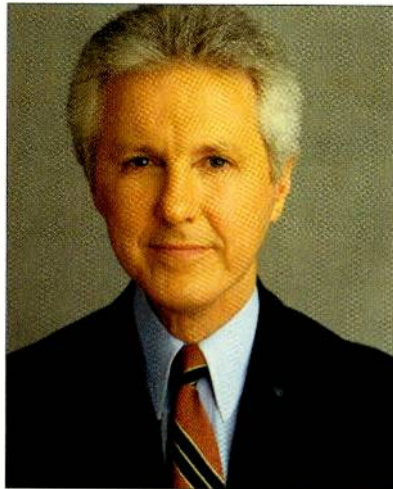
"This is not a time for the timid," said another broadcast group president. "You have got to be a real hard-nosed player if you are going to be a long-term player. You have got to get bigger."

Faced with declining compensation and the potential threat of having to pay for programming, some stations contemplate switching affiliations. In response, the network execs say cable and satellite is always an option. This is a weapon NBC used before it struck the Granite deal. "That may be OK for UPN and WB, but do you think that NBC or CBS is not going to want local association in that market? Will that help the *Today* show or Dan Rather?" asked Belo's Sander.

"We are not thumping our chests, saying that this is a battle to the death. The affiliates are our distribution system," said ABC's Wallau. "We are not going to neglect small stations because you cannot be in the business of not being affiliated in the 100-plus markets...we are going to try and maintain the best possible distribution sys-

tem at the lowest cost."

The price of compensation soared in 1995 when Rupert Murdoch bought the New World stations and switched the affiliations to Fox, leaving the previous



ABC's Wallau: "Not trying to kill anybody."

network parents—especially hard-hit CBS—to scramble for new distributors in several major markets. In Milwaukee, for example, CBS moved from Channel 6 to channel 58, and ratings plummeted.

In response, the networks scrambled to secure the remainder of their distribution platform, agreeing to pay the stations much higher compensation fees. "When Rupert made the entry into

the equation, the leverage swung significantly in the direction of the affiliates," said Wallau. "The next time around, it is possible that it will swing back the other way significantly."

"NBC is most likely to make an example of someone in the near term, but it will be someone with a single-market station or just a few stations," said one broadcast-group president. "[NBC CEO] Bob Wright is gonna play hardball. NBC has staked out a much more public position than either CBS or ABC, but [the network] will use all its tools—and that's a lot of arm-twisting—to get what they want." NBC declined to comment.

Gannett Broadcasting, with 12 NBC affiliates, renewed its affiliation in a much-reported deal in February that shaved an estimated 50 percent to 60 percent off the \$25 million it receives annually from the network over the next five years.

In a deal said to be similar to Gannett's, one broadcast president who owns outlets in midsize and large markets said NBC cut his compensation by approximately 50 percent through 2006. After that, compensa-

tion will be phased out.

"I am still taking a haircut, but it is not as bad as I thought it was going to be," he said.

Hearst-Argyle also negotiated a 25 percent reduction in compensation for one of its ABC affiliates.

Total compensation paid to a group such as Hearst-Argyle, Gannett Co., Cox Broadcasting or Belo equals about 4 percent of the company's total revenue. "The amount of money here is inconsequential to us, even for the smaller stations," said the general manager at a Gannett-owned station of the agreement many broadcast executives say is a bellwether of future affiliation deals with NBC.

Many believe Gannett gave in without putting up much of a fight, and that smaller owners will pay the real price. "Everybody's afraid," said one small-market station owner. "In the same way that stations caved to cable operators during retransmission negotiations, big groups are caving to nets during affiliate negotiations."

"Gannett was quoted as saying the cuts were immaterial to them, but they can say that because they've got who-knows-how-many stations in large markets. Such cuts would be material to small groups like Lee or Gray or Cosmos," said one owner of small-market outlets. "If we are going to stay in the business, we are going to have

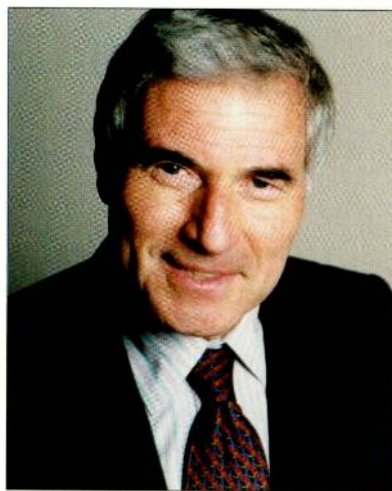
to find a way to offset those costs through alternative revenue streams—whether it's an Internet or digital business—and a fundamental restructuring of how we do business within the station. That's a tall order."

Many within the industry believe the compensation issue will prove to be the final nail in the coffin of small ownership.

"Littleness as part of American biz life is quaint. You get all

teary-eyed at the thought of the general store, but that isn't the way it works anymore," said Bell. "It's not possible to be much in the U.S. in the small scale unless you are starting something that is very novel. In a mature business, the way of life is to roll up, consolidate or muscle up." ■

Megan Larson covers television from Mediaweek's New York office.



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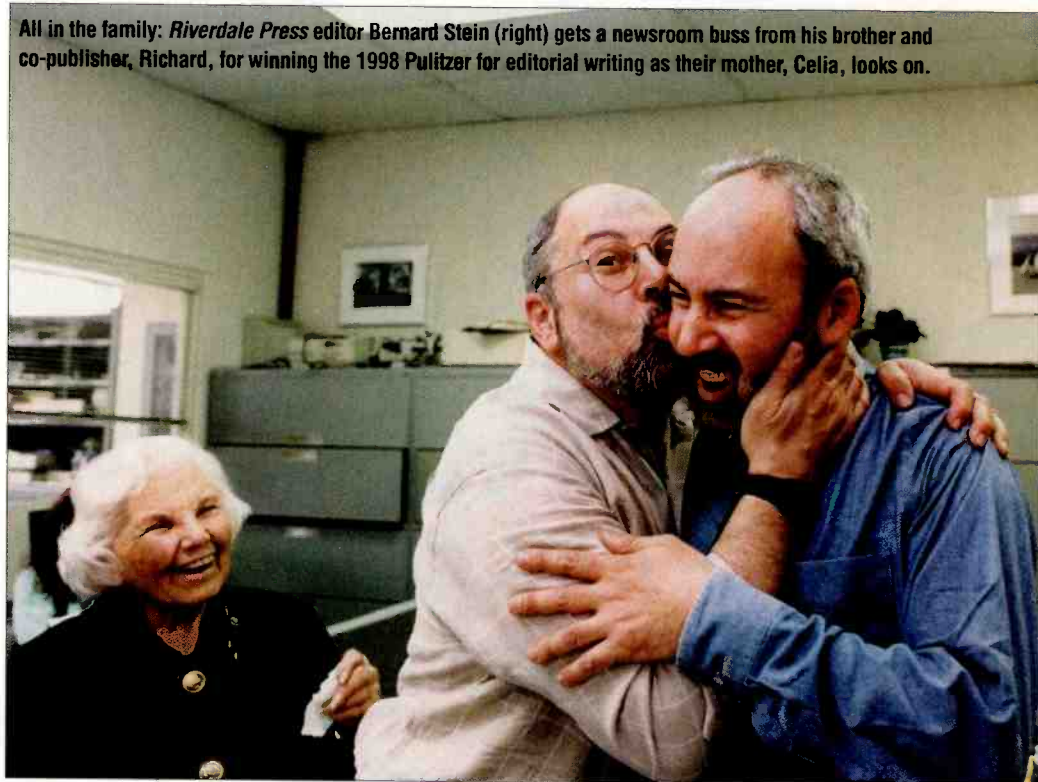
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Life After the Pulitzer Prize

By Joanna Wolper, Special From *Editor & Publisher*

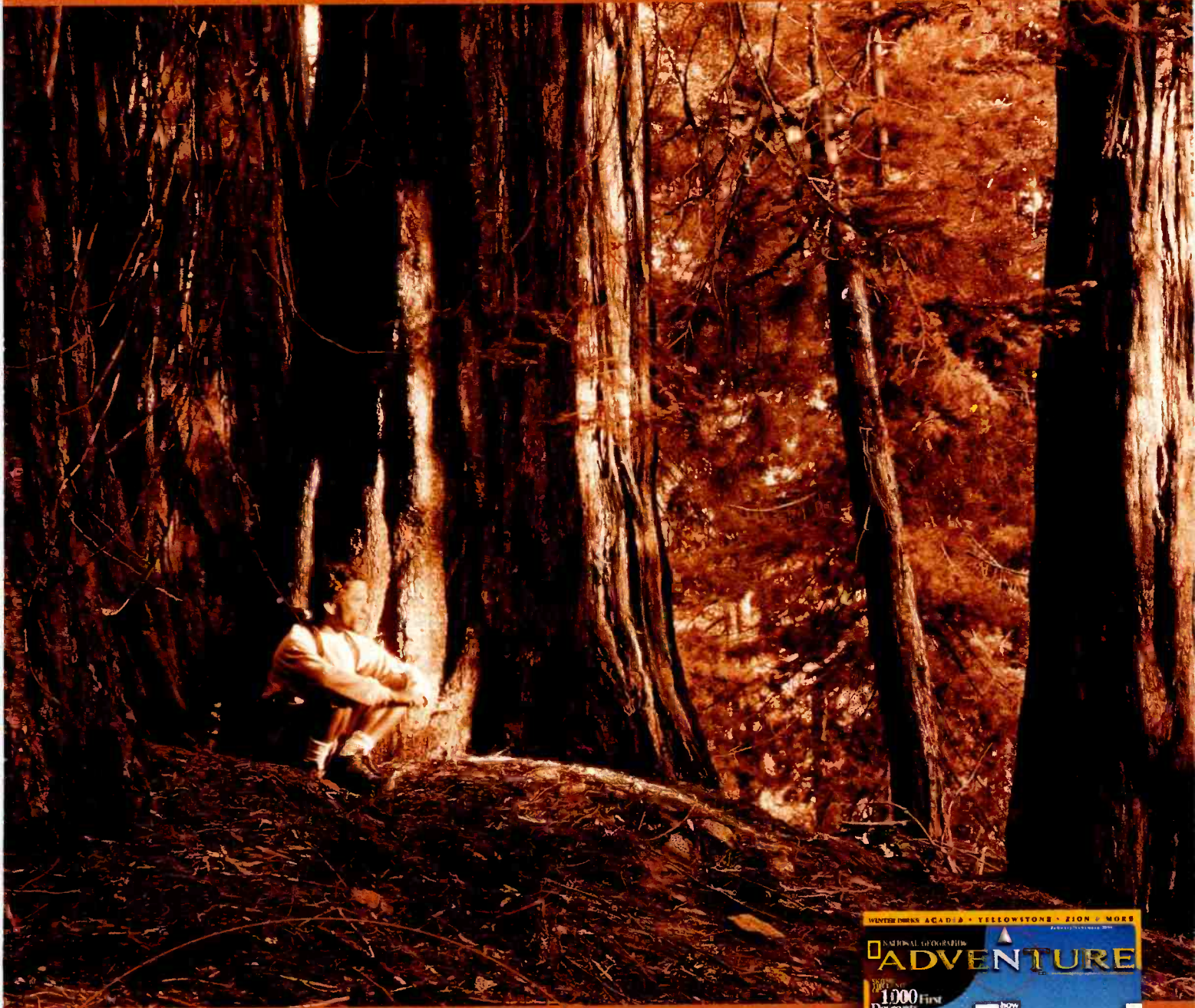
All in the family: *Riverdale Press* editor Bernard Stein (right) gets a newsroom buss from his brother and co-publisher, Richard, for winning the 1998 Pulitzer for editorial writing as their mother, Celia, looks on.



SUSAN B. MARKISZ/THE RIVERDALE PRESS

Winning journalism's highest honor brings with it all kinds of rewards—and often, a few risks

After he won the Pulitzer Prize last year, Angelo Henderson disappeared from *The Wall Street Journal*. He had ducked into a New York hotel room to figure out how to deal with the hundreds of phone calls, e-mail messages and requests that were pouring in. But once Henderson sorted things out, it didn't take long for him to enjoy the ride. ♦ "I feel like the reigning Miss America!" the 37-year-old *Wall Street Journal* reporter says exuberantly. "My college honored me for three days. The *Louisville [Ky.] Defender*, my hometown African-American paper, ran a full-page picture of me. I've been



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speaking all over the country. Even my mother is a celebrity.”

What journalist hasn't imagined what it would be like to wear Henderson's Pulitzer slipper? Suddenly you're at the top of the heap. It's one of the three honors the public recognizes most, along with the Academy Award and the Nobel Prize.

But what happens when the dream comes true? Does it bring fame and fortune, or writer's block? Do you continue to strive for excellence, or coast on your laurels until the prize becomes merely the first line of your obituary?

This year's winners of the Pulitzer Prize will be announced today at Columbia University in New York. To find out what life after the Pulitzer is like, *Editor & Publisher* asked six recent prize winners at different stages of their careers, from large and small newspapers, about the award's impact. They talked of book contracts, job offers, speaking engagements, TV appearances and monetary rewards—although they said their raises would hardly impress contestants on *Who Wants to Be a Millionaire?*

But career opportunities and celebrity were merely fringe benefits. The winners speak of the deep sense of duty that accompanies getting journalism's top award, and how they tried to manage their time so they could still write, shoot photos or draw cartoons that were worthy of the award. But, most of all, they talk about doing work that would make a difference.

Angelo Henderson

The Wall Street Journal's Detroit Bureau Feature, 1999

“I couldn't have predicted how my life would change,” Angelo Henderson says, reflecting on the past year. “Suddenly, you're thrust into the limelight and what you do has value. Winning the Pulitzer is a gift from God, and with it comes responsibility.”

Henderson believes he has a mission to share what he's learned and to motivate young people to aspire and achieve. “I think I'm in greater demand because I am an African American and the African-American people are searching for voices to reach young people,” he observes. “I'd never met



“I'm still Angelo”: the *Journal's* Henderson

anyone who had won a Pulitzer before. So I try to accept all the requests in my community because I know how much it would have meant to me when I was a journalism student to have met someone who had won one.”

African-American youngsters often tell Henderson that if he can do it, so can they. But he warns them that if success comes their way, they shouldn't lose their sense of self. “I've grown a lot,” he explains. “I know more about the good parts of me and the bad. But I'm still Angelo. I still wear my earring. I hope people will say, ‘Wow! He's still himself. He's not caught up

in the hype.”

For Henderson, the most symbolic stops on his Pulitzer tour were at the two educational institutions that shaped his journalism career—Northwestern University, where he once attended the National High School Institute in Journalism, and a three-day visit to his college alma mater. “I'll remember the trip to the University of Kentucky forever and ever,” he says wistfully. “I gave all-day workshops to the journalism department, I had a visit with the *Kentucky Kernel*, my college newspaper, and the African-American students roasted me at a banquet. They even brought people from my graduating class back for a reunion.”

But of all the kudoses Henderson received, the one that touched him the most was the congratulatory message that the National Association of Black Journalists posted on its Web site. “We're proud of Angelo Henderson...Angelo Henderson is the best of NABJ, and the best of journalism,” he says, proudly reading parts of it aloud.

“Now that's awesome!” Henderson adds. “Just awesome!”

Eric Nalder

**The Seattle Times
National Reporting 1990,
Investigative Reporting 1997**

Eric Nalder calls himself “a country bumpkin kind of reporter toiling in the upper left-hand corner of the country.” For almost three decades, the 54-year-old Nalder has been so busy breaking stories about oil tankers, the sex life of U.S. Sen. Brock Adams, and corruption in Native American housing that he hasn't bothered to count the awards piling up in his basement.

“I think there are 70 now,” the self-effacing chief investigative reporter of *The Seattle Times* says. “I keep them in plastic tubs.” Are his Pulitzers worth more than a spot in the tub? “Our forefathers banned titles, yet the journalists were able to slip one in,” the two-time winner says. “Getting a Pulitzer is an odd way of becoming titled. People attach it to your work and figure you must be good. There are marvelous journalists all over the country, and most of them will never get that recognition.”

And, he admits, “every day I'm as anxiety-ridden about doing good work as I was when I started in 1970 at the *Whidbey [Wash.] News-Times*.”

Nalder, who gives speeches and workshops around the country on investigative reporting, has a Pulitzer record that is extraordinary. In 1990, he shared an award in national reporting for a series on oil tankers and also was a finalist in explanatory writing. In 1993, he was a finalist in public affairs. In 1997, he won again for investigative reporting for stories on tribal housing (along with his teammates Deborah Nelson and Alex Tizon). But Nalder, who once worked as a pig farmer in Norway between journalism jobs, remains nonplussed about the Pulitzer and its rewards.

“My pay went up after I won, but it was for some other story,” he says. “I got lots of job offers, but I was recruited not because I won a Pulitzer but because of the kind of work I do. Newspapers are always looking for reporters who break stories.” An agent



Public investigator: Nalder of the *Times*

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By Night: Never misses Raw Is War™



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By Night: Stuck to wwf.com




Persons 12-24: Syndication

Persons 12-24

Program

Rating

 Entertainment, Inc.	17.1
Friends	5.5
WCW Wrestling	4.9
Drew Carey	3.3
Frasier	2.7
X-Files	2.5

Source: Nielsen Media Research Syndication GAA Ranker, 9/27/99 — 3/19/00


Male Teens 12-17: Network

Male Teens

Program

Network

Duration Share

 SmackDown! UPN 8 pm	120	27
Millionaire	ABC 9 pm	60 18
Who's Line Anyway	ABC 8:30 pm	30 16
ER	NBC 10 pm	60 15
Who's Line Anyway	ABC 8 pm	30 13
Friends	NBC 8 pm	30 11

Source: Nielsen Media Research Regularly Scheduled Thursday Primetime, 9/27/99 — 3/05/00



Male 18-34: Cable

Male 18-34

Program

Network

Duration Share

 War Zone	USA 10 pm	60	21
 Raw	USA 9 pm	60	17
NFL Regular Season	ESPN 8:15 pm	180	16
WCW Wrestling	TNT 8 pm	60	10
South Park	COM 10 pm	30	7

Source: Nielsen Media Research Regularly Scheduled Cable Programs, 9/27/99 — 3/05/00

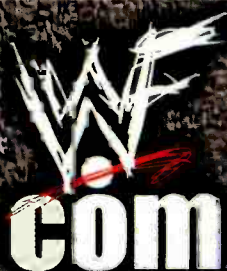
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called him, and he wrote a book called *Tankers Full of Trouble*, which won an Investigative Reporters and Editors award.

"I think the Pulitzer must be different for you if you're [already] famous," Nalder muses. "In 1991, I was invited to the 75th anniversary of the Pulitzer. I talked to Toni Morrison, and that was pretty cool. I saw John Updike. Then Norman Mailer walked by. Now that was a thrill!"

April Saul

Photographer, *The Philadelphia Inquirer*
Explanatory Journalism, 1997

"Some things don't always happen when you want them the most," photographer April Saul says, recalling what it was like when she heard that she had finally won a Pulitzer. The two-time Pulitzer finalist from *The Philadelphia Inquirer* hadn't expected to win in 1997 for her photos in a series about death with dignity. She had worked with reporter Michael Vitez and photographer Ron Cortes, and they had asked the paper to nominate them as a package. Instead, the *Inquirer* separated the reporter from the photographers and entered them in separate categories.

Several months before the Pulitzers were announced, rumors surfaced that the series was going to win but the award would go only to Vitez. "By the time it came over the wires, I was so depressed, I stayed home and sulked," Saul laughs wryly. "First I got a call that said my name was on the award, but my editor said it had to be a mistake because I hadn't been nominated in that category. Then he called back and said I should come in for champagne. The jurors had decided that the story couldn't win without the photos."

When Saul realized she had really won, her emotions were even more conflicted.

"I had been a finalist twice before, and on both projects I'd been the writer and photographer," she explains. "They had been all mine with a capital 'M,' and I'd poured my heart into them. I don't want to sound like I wasn't thrilled with winning. I was. I enjoyed working with the team, but I'm not sure I won for my best work. I guess I'm still trying to set my standard."



Surprised winner: photographer Saul



Death with dignity: The *Inquirer* series featured a wife and son comforting a man in his final moments.

Saul, a single mom, is the only woman to have her name hanging on the *Inquirer's* Pulitzer Prize wall. Has her plaque changed life at the office? "I once asked my boss, 'If I won a Pulitzer, could I get off Saturdays?' He agreed, until I won. Then he said, 'Lots of our winners work weekends, so it might cause resentment.' I did get a raise," she adds, "but it's the one all Pulitzer winners at the *Inquirer* get, to the dollar."

At least Saul's mother, Louise, who was a New Jersey columnist for 25 years, is impressed with her daughter's achievements. But Saul's kids, Nick and Amy, couldn't care less that their mom won journalism's highest award. "They play a board game called *The Game of Life*, which has a card that says, 'You've won the Pulitzer Prize and get \$150,000,'" she reveals. "Whichever kid gets that card always screams, 'NO, YOU DON'T!'"

Bernard L. Stein

Editor, *The Riverdale Press*, Bronx, N.Y.
Editorial Writing, 1998

Bernard Stein has gotten used to people reacting to his editorials. His paper was firebombed after he defended the public's right to read Salmon Rushdie's controversial novel, *The Satanic Verses*. The bomb, allegedly planted by Muslim

terrorists (according to the FBI), destroyed *The Riverdale Press'* Bronx office, along with many of the awards the paper had won.

Stein's 14,000-circulation paper had been named the best weekly in New York state eight times, and under his editorship the publication had won 300 state and national awards. But the Pulitzer Prize kept eluding him. He was a finalist for his editorials in 1987 and again in 1988. Then at age 56, after nearly 20 years of editing the family paper founded in 1950 by his father, David, the Pulitzer was his. When he got the news, his joy was enjoying it with his brother Richard (the paper's co-publisher) and their readers.

The people of their community reacted with a tremendous outpouring of affection. There were hundreds of calls and letters. The readers of *The Riverdale Press* felt like they had won a piece of the prize. "It was the kind of feeling that no metro journalist can have, because he doesn't have the intimate connection with his readers that we have," Stein explains. "Our readers feel there is a mutual interplay with the paper and how they are living their lives."

Stein believes he owes it to the profession to inform people that community papers are not the minor leagues of journalism, and he travels around the country speaking on that theme. When Max Frankel suggested in his *New York Times Magazine* column that the Pulitzers' administrators create a separate category for small papers, Stein wrote to the magazine saying that was a terrible idea. "We can

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compete with anybody," he says. "There are very talented people working for community papers, and many don't enter the Pulitzers because they don't feel it's for them.

"One reason I enter contests is to get our name known in the profession. Our reporters are young, and we pay them miserable salaries. We know they're going to move on. When we win an award like the Pulitzer, we hope editors out there are going to say, 'Hey, they must have had good training.'"

Steve Breen

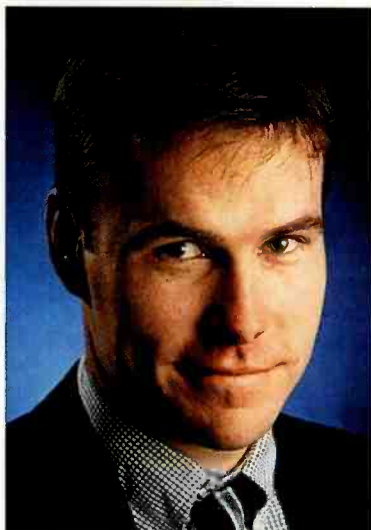
Asbury Park Press, Neptune, N.J.
Editorial Cartooning, 1998

Steve Breen won the Pulitzer when he was 27 years old, and there were older cartoonists who resented it. "They were quoted in newspapers saying, 'Steve Breen didn't deserve to win,'" the *Asbury Park Press* political cartoonist says quietly. "But most of the cartoonists were encouraging," he adds quickly. "And Tony Auth of *The Philadelphia Inquirer*, who's one of my heroes [and a former Pulitzer winner], took me to lunch."

After graduating from the University of California at Riverside, Breen moved to New Jersey to take a job as a paginator at the *Asbury Park Press* because the paper agreed to let him draw a political cartoon once a week. Just a year after he became the *Press*' full-time cartoonist, he won the prize. "Winning so young makes you realize that you're getting some serious attention," he explains. "You don't want to disappoint. My goal as soon as I won was to forget it, put my nose to the grindstone, and work harder.

"My profile level did go up a notch. I got offers to speak at Rotary Clubs, senior citizen centers, and every school in the area. People in the building from other departments, like circulation and marketing, all knew my name. It's nice, but you have to keep a sense of perspective. I do good work, but I know full well I'm no Jeff MacNelly," he adds, never mentioning that he beat out his idol and three-time Pulitzer winner for the 1997 prize.

Breen's work, syndicated by Copley



A drawing card for the *Press*: Breen

News Service, also includes *Grand Avenue*, a five-day-a-week cartoon strip distributed by United Feature Syndicate. With a 13-month-old baby in his house, Breen laughs about having no life besides his family and work, but he loves what he does and remains fiercely loyal to his first and only employer. "When I won the Pulitzer, it was a very big deal for the paper," he explains. "It was the

first the *Press* had ever won, and the first in New Jersey in 24 years.

"They gave me a raise. They built me a new office. I asked for a new, expensive art table. They didn't even blink. No problem. Boom! I got it the next day. I asked for cable in my office. Boom! I asked for more vacation time. Boom!" In summation, Breen tries to phrase it just right. "The *Press*," he concludes, "has been very good to me."

Blair Kamin

Architectural critic, *Chicago Tribune*
Criticism, 1999

After Blair Kamin won the Pulitzer for criticism, the most important words in the *Chicago Tribune*'s architectural critic's vocabulary became, "Thank you very much, I would love to do it, but I don't have the time." Kamin found himself inundated with calls "because you've been given this stamp of approval," he explains. "People want to be part of the award, which is fabulous, but it's hard to accommodate everyone."

Kamin's speaking engagements, which he stresses he did for free, took him around the Chicago area and offered him some interesting opportunities—such as when a museum associates group on the tony North Shore asked him where he might want to give a lecture.

"There had been a Frank Lloyd Wright house in Highland Park

that I'd always seen but never been in," he recalls. "So I said, 'How about the Willit's House?' and the door opened."

As Kamin's speaking requests tripled, he worried whether he would have time left to focus on his work. Along with his newspaper job, the architectural critic also was completing a collection of his work to be published in 2001 by the University of Chicago Press and writing commentaries for a Tribune Co. guidebook called *Tribune Tower: American Landmark*. So the 42-year-old Kamin studied award-winners in other professions to see how they did it. He developed an enormous admiration for the Chicago Bulls, who won six National Basketball Association championships. And he took the advice of Frank Gehry, the world-renowned architect and 1989 Pritzker Architecture Prize-winner.

"Gehry said winning enabled him to do better work," Kamin recalls. "I tried to remember that this year. Luckily, I didn't have much time to sit back and celebrate. There was a building boom in Chicago, and I had to make sure the mayor and the developers were doing the right thing."

Kamin, who won the Pulitzer for a body of work including his six-part series on how to reinvent the Chicago lakefront, was delighted to discover his ideas merited more than an award. In 1999 and again in 2000, the city of Chicago came out with plans for the lakefront that took suggestions from his series. "In some ways, seeing those plans was more satisfying than winning the Pulitzer," Kamin says. "Because that's what journalism is all about—making a difference in the lives of people who live in your city and being able to shape events in a positive way." ■



His kind of town: *Tribune* critic Kamin is helping to change Chicago's look.

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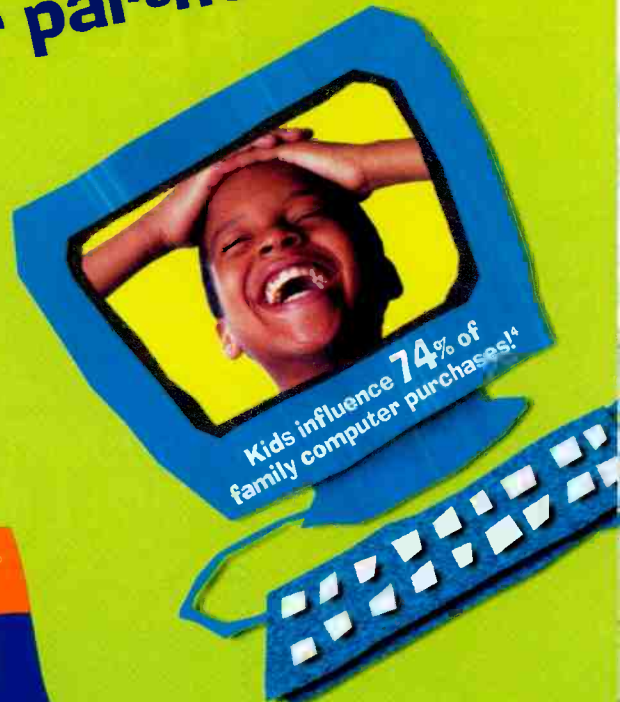
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Family Friendly Programming Forum

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M E S S A G E

Robin Webster

Executive VP, Association of National Advertisers, Inc.



In the past, the TV programming environment has been like the weather: Lots of people talk about it, but no one seems to be able to influence it. That has changed. The members of the Family Friendly Programming Forum have both the resources and the dedication to positively influence the programming environment.

In this section you will meet several members of the Forum, including the people who first conceived of, and took the initiative to found it. While each company has different goals and objectives and many undertake additional family friendly initiatives beyond those of the Forum, they are united by a common concern about the dwindling availability of family friendly television programs during prime viewing hours.

During 1999, the first full year of operation, the Forum made amazing strides forward. In January, the Association of National Advertisers (ANA) sent a letter about the Forum to its membership. By the end of the year, 36 of the country's leading companies had joined. Last April, an awards program honoring outstanding achievements in family friendly programming was announced and launched. By September 22, enough momentum had been generated that a rare resolution endorsing the Family Friendly Programming Forum was passed by unanimous votes in both the House of Representatives and The Senate.

The First Annual Family Program Awards Luncheon, held on September 9, 1999, at the Beverly Hilton in Los Angeles, and attracted more than 550 people (see pages 18-19 for highlights).

Several other initiatives that were launched in 1999 are likely to bear fruit in the near future. Twelve companies who are members of the Forum have funded an ambitious script development initiative that will finance a number of family friendly scripts. The WB Network is managing the project pro bono and gets first crack at all the scripts. The combination of funding and entrée to a production powerhouse like The WB Network will be extremely motivating.

The Forum also launched initiatives with two of the most important academic institutions in the entertainment world. We are funding five scholarships for students pursuing their Certificate in Screenwriting at New York University, as well as a series of prizes

for family friendly screenplays submitted to NYU's Michelle Cousin Screenwriting Contest. At the University of Southern California we have established two undergraduate scholarships and one fellowship for an MBA student at USC's Marshall School of Business. The undergraduates have the option to either write a family friendly script for television or complete an internship focused on family friendly programming with a university partner company in the entertainment industry. The MBA fellowship will enable the recipient to experience an extensive internship directly related to quality, family television programming.

These programs are just the start. We have grown to 40 members and we plan to increase the momentum. It is a great cause. I encourage you to do what you can to support family friendly programming, and I invite all members of the ANA to join.

For more information and a complete list of Forum members please go to The Family Friendly Programming Forum's website located at www.ana.net



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Executive VP, Association of National Advertisers, Inc.

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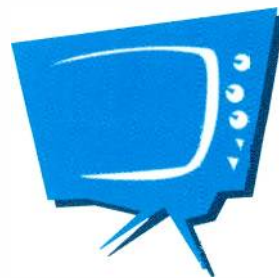
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Interview with Bob Wehling **page 8**

Global Marketing Officer, The Procter & Gamble Company



Message from Peggy Conlon

President/CEO, The Advertising Council

Public service messages take on many forms in today's media market. The most successful campaigns combine both advertising and programming. For years The Advertising Council has recognized that this type of partnership is a major supporting factor in our mission to effect positive social change. Public service advertising delivers the call to action, and programming reinforces the message.

Our "Friends Don't Let Friends Drive Drunk" campaign, along with the entertainment industry's realistic portrayal of the destruction and aftermath of such a tragedy, were both instrumental in the public's change in attitude about drinking and driving. Twenty years ago, did anyone know what a designated driver was?

The Family Friendly Program Forum is not about censorship or dictating programming to the networks or media. It's about working together to make a difference in the lives of families and communities.

For more than 55 years, the Advertising Council has used its resources and energy to stimulate action through communications programs that make a measurable difference in our society. Family friendly programs provide a great environment for our public ser-

vice messages and are an excellent vehicle to deliver important messages within the program.

I encourage the Hollywood community to view The Ad Council's roster as a resource for background information, up-to-date research or personal stories of achievement and triumph. We have more than 45 blue-chip nonprofit organizations supporting campaigns on everything from mentoring to organ donation, from crime prevention to gun safety.

The Advertising Council is a proud supporter of the Family Friendly Programming Forum. Television trends come and go. Sitcoms, prime-time soap operas, the miniseries and reality-based shows have all had their moment in the sun. But I believe that family friendly programming will always be in style.

Sincerely,



O F F I C E C O N T E N T S

- | | | | |
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VP of Advertising and Brand Management, Nationwide | page 14 | Interview with David W. Selby
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I N T E R V I E W

Andrea Alstrup

VP of Advertising, Johnson & Johnson

ADWEEK: Your speech at an Advertising Women of New York function on June 10, 1998, is recognized as being the initial spark that led to the formation of the Family Friendly Programming Forum. What did you say?

Andrea Alstrup: I was pretty direct. First, I described the kind of programming that kids had access to when channel-surfing and asked the audience to think about the kind of stress that exposure to sex and violence could represent for kids. Then I said that as a mother myself, I am embarrassed and outraged by a lot of what I see in the media; and as the head of corporate advertising at Johnson & Johnson, one of the world's most trusted family product companies, I am challenged. I pointed out that the environment in which a message runs is part of the message.

Next, I extended the challenge to the people in the audience—I knew there were lots of media planners in the room—asking if we really needed to continue to support with our advertising a constant barrage of media that appeals to the lowest common denominators of values. Finally, I took action, announcing that Johnson & Johnson would underwrite the creation of a Forum, and I even set a first meeting date.

ADWEEK: What made you take such a strong public stand?

Alstrup: When I believe in something, I can put a lot of energy into it. Besides, it wasn't a rash move. By the time I spoke, I already knew that other advertisers, including Procter & Gamble, Coca-Cola, Ford Motor Company and Sears were interested in supporting an effort in the interests of more family friendly media.

ADWEEK: Was it hard to convince Johnson & Johnson to take the first step and underwrite the Forum?

Alstrup: Not in the least. Johnson & Johnson lives by a credo that was established long ago. That credo starts, "We believe our first responsibility is to the doctors, nurses and patients, to mothers and fathers and all others who use our products and services. In meeting their needs, everything we do must be of high quality." The credo also says, "We are responsible to the communities in which we live and work and to the world community as well. We must be good citizens." It's easy to see how choosing family friendly programming is part of the "Everything we do must be of high quality" thought, and how supporting the creation of more choice in this area is part of being a good citizen.

ADWEEK: Could being a good citizen in this area limit your business options?

Alstrup: We don't look at it that way. The credo basically says that we are responsible first to the people who use our products, second to our employees, third to our communities and fourth to our stockholders. It is our company belief, and our experience, that if you take care of the first three, the fourth will follow.



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• FAMILY FRIENDLY NETWORK TELEVISION •



Andrea Alstrup (right) with her daughter Megan and her mother, Joan Horvath

ADWEEK: Did you have a clear direction of where the Forum would go?

Alstrup: Not at all. People asked me, "What are you going to do?" I told them, "I don't know. We'll have a meeting and decide." The first sessions of the group were focused on establishing that direction. We had to come up with the right name. I had used "Forum For Responsible Advertisers" as a working title.

We also had to agree on our mission. That took a bit of work because companies had different definitions of the word "family." We also wanted to be sure that we were issuing a positive message. We knew we wanted more choices, and we were determined to find positive ways to make it happen. We were careful to define ourselves as open and encompassing, rather than an exclusive membership. We agreed that the Forum would do what it could do best, but that we would always stress individual company advocacy.

ADWEEK: Has the Forum changed how you choose programming?

Alstrup: No. We follow guidelines that Johnson & Johnson has had in place since 1976, and we continue our screening process for prime-time programming that appears on networks, cable and in syndication. We do advertise in shows with controversial themes that meet our guidelines even as we search for more family options. Our hope is simply that the Forum helps see that we have more to choose from.

ADWEEK: You've made it clear why Johnson & Johnson would be willing to take action. What was your personal connection to the idea of family friendly programming?

Alstrup: Television had gone to a place I didn't like. I want to sit down with my daughter and my mother and watch something we all can enjoy. Too often, one of us would be uncomfortable because the shows were trying to top each other with which one could be the most outrageous. I could either sit there passively or act. I chose to act.

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• FAMILY FRIENDLY MOTION PICTURES •

I N T E R V I E W

Bob Wehling

Global Marketing Officer, The Procter & Gamble Company

ADWEEK: Along with Johnson & Johnson, Procter & Gamble was one of the first members of the Family Friendly Programming Forum. How did it start?

Bob Wehling: I heard Andrea Alstrup of Johnson & Johnson give a speech about the need for more family friendly programming, and this is something that had been on our minds at P&G for a long time. So I talked to her right after her speech and we agreed to start rounding up other like-minded marketers.

ADWEEK: Why are you concerned about family friendly programming?

Wehling: P&G has over a couple of hundred brands, a number of which I would call "family brands," brands like Tide and Crest that have become a part of American households. We want to put

commercials for those brands in a positive environment, to the degree that's possible, and we have always wanted to have at least a portion of our commercials in programming that the entire family, or multigenerational household, can watch together.

ADWEEK: Was this difficult to do?

Wehling: It has become increasingly difficult. It used to be that in the '60s, '70s and even early '80s, you could find a good supply of programs appropriate for multigenerational viewing. The 8 p.m. time period, in particular, was generally a no-brainer... You could feel good about commercials across the 8 o'clock time period and most of the 9 o'clock time period.

As time went on, we were finding that every year the supply of programs that we didn't have to think twice about from the standpoint of being consistent with our guidelines and being a positive environment for our brands got less and less and less. First, the 9 o'clock time period virtually vanished as something that was really good for a multigenerational group to watch together. Next, we started to see erosion in the 8 o'clock time period.

In addition to the problem we think this erosion represents to the consumer, it's an administrative burden for advertisers like us and our advertising agencies. It requires us to screen every episode of a lot of programs to make sure that each episode is acceptable in terms of our guidelines and, ideally, represents a positive, uplifting environment.

ADWEEK: What were you doing about this before you helped start the Forum?

Wehling: We have always made our own efforts to see if we could do something to help increase the supply, and we are still doing them. The first step is maintaining a healthy dialog. We have always had pretty good relations with networks and studios. We have had a lot of conversations with network management in which we let them know that we are interested in seeing more family friendly programming added to the dwindling supply. Some groups say that advertisers aren't willing to support family friendly programming, but we are, and we might even pay a modest



Procter & Gamble



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Additionally, Rosie has initiated internet auctions with proceeds benefiting charities, been a champion of mammogram screenings, and created "Rosie's Chub Club," encouraging women to eat less and move more. No wonder, Emmy Award-winning Rosie has been dubbed "The Queen of Nice."

Warner Bros. Domestic Television Distribution is proud to list The Rosie O'Donnell Show as one in our family of great television entertainment.



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• FAMILY FRIENDLY SYNDICATED TELEVISION •



(Left to right) Linda Grace Wehling Freeman, Jenny Wehling Deiter, Mary Wehling Cann, Carolyn Wehling (wife), Bob Wehling, Susan Wehling Hassouna, Sandy Wehling Tedrick, and Karen Wehling Swolsky.

premium for it. Of course, now that the Forum exists, it's harder for anyone to claim that advertisers aren't interested in this kind of programming.

In addition, we produce or co-produce two to three television movies a year, to help demonstrate that there is an audience for family friendly programming. A recent one, starring Mary Steenburgen as a young lady with a handicap, did quite well and received lots of awards, too.

ADWEEK: Why do you think studios and networks aren't eager to create family friendly programs?

Wehling: Some of them are, but it is much easier to write programming for a narrow audience as opposed to the whole family. There are clearly parts of audiences that are attracted to violence and sex. It's much harder to write for multigenerational audiences.

And, I must say, we have been positively impressed with the reaction we are getting recently. I think the entertainment community is ready to take on this challenge.

ADWEEK: When you think of family viewing, who do you think of viewing with?

Wehling: Personally, I think in terms of my own family—my wife, our six girls and our soon-to-be-17 grandchildren. Our company definition is a multigenerational group, perhaps a grandmother, a son and a granddaughter. The goal is for them to be able to watch a program they can all be interested in, and perhaps even find relevant, moving, fun and inspiring, and for the person not to be embarrassed by what the younger or older ones see.

ADWEEK: Has the quality of programming declined since you were young?

Wehling: That's hard to say. When I was young, TV was just coming into being. It was such a novelty that we would even stare at the test pattern together. I thought *I Love Lucy*, *Milton Berle* and *Ed Sullivan* were all great, but I imagine today's kids will look back on *7th Heaven* and *Touched by an Angel* just as fondly.

ADWEEK: What specific changes would you like to see in the programming environment?

Wehling: I'd love to recapture the 8 p.m. time period so we can buy programming that airs when families can watch together, before the kids go to bed, without thinking twice about it.

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• FAMILY FRIENDLY HOME ENTERTAINMENT •

Interview

David Byers

Senior VP, Chief Marketing Officer, H&R Block, Inc.

ADWEEK: What led to H&R Block's recent decision to join the Family Friendly Programming Forum?

David Byers: Two things, really. First, we are as an organization going through a tremendous amount of change right now, an evolution to being a much broader company than we've been historically. That makes it increasingly important that we have options to effectively communicate our identity and services in appropriate environments.

In addition, consumer feedback has told us that programming selection is a real issue in the marketplace. We get a lot of e-mail these days from consumers commenting, either positively or negatively, about our company's advertising and programming choices.

The time was right to take some clear steps to help address concerns that are out there.

ADWEEK: What makes family programming so central an issue?

Byers: It's a challenge that families have to face. Regardless of whether you have a 3-year-old or a 13-year-old, or an 18-year-old, you have to look for quality programming. Being responsive to consumers, H&R Block looks for programming that is compelling for the family audience, and at the same time responsible and productive.

My personal perspective is that there has been an absolutely dramatic shift in the number and quality of family programs. The area has diminished over time. Enormous societal changes have occurred over the past several decades, and television has not only reflected them, it has also played a part in shaping them.

The entertainment industry as a whole largely wants to be on the cutting edge of what's next. In many cases, this pushes the industry to be more edgy, perhaps, than the American population might be. This translates into a kind of a snowball effect—the edgier they are, the more boundaries they continue to break and push.

ADWEEK: Is television substantially different today than it was when you were growing up?

Byers: Absolutely. I can remember spending quite a bit of time in the evenings watching television with the family. And it occurs to me that it was just a lot more inherently family friendly programming at that time that didn't make you feel uncomfortable. That's the key thing, you know. You didn't feel that there were things that were inappropriate, either as a child or as an adult.

We have three children at home. So this is an issue I face personally on a daily basis.

ADWEEK: Is H&R Block's commitment to family programming a matter of values, or is there a business case for it?

Byers: Both. If there isn't a good enough supply of positive programming, it imposes a burden on our company. We're obviously forced to choose from what's out there. Having better-



H&R BLOCK®



Ross, Katie, Grant, Laura and David Byers

quality programming across the board allows us more flexibility to pick and choose among the very best.

H&R Block is one of the biggest mass-market brands. We have over 20 million customers, between software, Internet, and bricks and mortar. If all we are interested in is reach, we've obviously got enormous choices to do that. But we are taking a longer, value-building perspective. As a leading mass-market, mainstream American brand, we want to be associated with programming that is supportive of families. So we are beginning to be much more selective about the programming that we purchase.

We may be losing the opportunity to speak potentially to a few customers, but we're gaining, over time, the credibility of being associated with programming that consumers deem appropriate and engaging and relevant.

ADWEEK: What's the role of the Forum?

Byers: What the Forum does is point to the entertainment industry and says that there are a whole lot of consumers, and a whole

lot of big, mainstream companies, who are very interested in pursuing programming that we all believe is appropriate for our families.

I hope it convinces the entertainment community that there is a significant and lucrative market, from a marketing perspective, and from an advertiser perspective, for family friendly programming.

ADWEEK: What's an example of a program you like right now?

Byers: *Who Wants to Be a Millionaire*. We sponsored the very first night that it aired this year. Our hundred-million-dollar advertising campaign broke on *Who Wants to Be a Millionaire*. We chose that program specifically to make our introduction of what we call "The New Block" this year. Clearly, the program's theme provides good linkage for H&R Block, and it has tremendous reach, which obviously is important from a business perspective. But we also liked the fact that it's one of those programs that has the ability to draw families together in a positive, productive, educational, inspirational kind of way.

I N T E R V I E W

R. Steven Johnston

VP of Advertising and Brand Management, Nationwide

ADWEEK: Why is Nationwide a member of the Family Friendly Programming Forum?

R. Steven Johnston: It makes sense for us. We are a family friendly company. It's not just a matter of how we choose programming for our advertising. It pervades our whole company. For example, families are invited to our sales meetings.

Last year, we announced a new direction, a more national focus, and joining the Forum seemed like a logical step.

ADWEEK: Where does Nationwide's family friendly attitude come from?

Johnston: It comes straight out of our history; it's part of our roots. Nationwide grew out of the Farm Bureau. The Farm Bureau wanted to improve the lot of farmers, and they saw that farmers were paying the same rates as city people, but they were driving fewer miles and doing their own repairs.

The Farm Bureau is essentially a cooperative, and Nationwide is a mutual insurance company, owned by its policy holders. The ideas of accountability and acting for mutual benefit are part of who we are. Our heritage accounts for the way we act.

ADWEEK: How does being a member of the Forum affect the way you do business?

Johnston: We have actively embraced the idea of family friendly programming.

We have directed our agency, Timmerlin-McClain in Dallas, to follow specific guidelines. They know we support family friendly programming. In fact, when we are negotiating and reviewing our national buys, we attach a guideline sentence saying that they are to adhere to the spirit of the Forum. The agency also screens programming for us on an episode-by-episode basis.

As a result, from 8-10 p.m., we are only on shows that you would not be embarrassed to watch with kids. No wrestling, no cop shows. And after 10 p.m. we mainly buy sports and news.

ADWEEK: Doesn't this limit your buys?

Johnston: Not really. There are plenty of options, such as Discovery, History, A&E and Lifetime. I don't see a downside to this policy.

What's more, thanks to the Forum's script development efforts, I'm convinced there will be even more family friendly programming going forward that we can buy with confidence. We've seen some terrific outlines for great programming ideas that The WB Network has under consideration.

ADWEEK: Is there an upside for your company?

can Mr. 11/11/12
 The writer applauds Nationwide Insurance Enterprise for agreeing to join with other companies to pay for "family-friendly" programs to be aired on the WB television network. There seems to be a big appetite, among the American people, for TV shows that contain less sex, violence and profanity.





(Left to right) Nancy, Ellen, Steve, Joy and Allison Johnston

Johnston: We've received 5,500 to 6,000 postcards, addressed to our chairman, thanking us for supporting family friendly programming. We've also received hundreds of handwritten notes expressing heartfelt thanks. Some consumers even call. That's a nice side-benefit to something we would be doing anyway.

ADWEEK: How do you personally feel about the issue of family friendly programming?

Johnston: I am the father of three daughters who are now teenagers. We have always watched what they watch very carefully and we monitor what they do on the Web. I think it has paid off. They have grown up to be pretty cool, pretty well-based people.

ADWEEK: Was watching TV together part of your family life as you grew up?

Johnston: Family-viewing time was part of our lifestyle. We watched *Howdy Doody*, *Spin & Marty* and *Ed Sullivan* as a family.

ADWEEK: Has TV declined since then?

Johnston: I think there have always been some wonderful options. *Father Knows Best* and *Ozzie & Harriet* were great. In the '80s, *Cosby* was a landmark. It was the best-known, highest-rated show. It ran for a long time and it was consistently wonderful, loving, witty and intelligent. Now you have outstanding programs such as *7th Heaven* and *Touched by an Angel*.

ADWEEK: Does family friendly programming reflect the real world?

Johnston: It certainly reflects the life I lead. With a few minor teenage exceptions, the movie of my life could be shown from 8-10 p.m. and no one in the Forum would have a complaint.

I N T E R V I E W

Anne Fox

VP of Advertising and Media, Nestlé USA

ADWEEK: Was joining the Family Friendly Programming Forum a hard decision for Nestlé?

Anne Fox: No. In fact, joining was a no-brainer for us. We set high standards for our products, and we set equally high standards for how we do business. It's almost like we didn't have to check with upper management — being family friendly is second nature to our company.

ADWEEK: How are Nestlé's family friendly policies articulated?

Fox: They are articulated throughout our whole way of doing business, and 100 percent supported by our CEO, Joe Weller. He is a man of great principles and is a firm supporter of what we're doing and how we purchase our media.

ADWEEK: Are all of your brands and all your marketing programs family friendly, or does that vary from brand to brand?

Fox: They are all family friendly. The demographics vary, which makes the type of programs we target a little different from brand to brand. And there are other factors. The brand strategies and the creative executions are always different. We might look for more humor for our confection brands, and more "warm-and-fuzzy" for some of our frozen food brands. But we keep to our guidelines of being on suitable programs.

ADWEEK: How important is the program environment to you?

Fox: It's very important to us. We try to match programming to our brand target audiences for the 50 to 60 brands that advertise. And we're very careful.

This is where McCann helps us a great deal — matching programming with brand profile. We purchase all of our broadcast media through McCann-Erickson in New York. They've been purchasing for us since 1991, so they are really part of our team. They know our philosophy and can pick shows even without us there. They know us very, very well and adhere to everything that we believe in.

ADWEEK: Do you look at programming by series or by show?

Fox: By show, because shows can vary within series. We screen everything. In fact, we don't just pick by show, we pick by scene. A show might have a disaster scene at the beginning that we don't want to be near, but we love the resolution of the program.

ADWEEK: Is it sometimes hard to place your whole buy when you use these standards?

Fox: There's enough programming out there that you can be on. There's a lot of variety. Sometimes the programs that get the most press are the most sensational. But those are not necessarily the ones that we need our brands to be on.

That's part of what we like about the Forum: its focus on choice. Different people have different choices. Just because I like





Anne Fox with her husband, Stuart

one kind of program doesn't mean that one of the other Forum members has to like it along with me. I think that's the beauty of choice. We want to place our media dollars on family friendly television programs. That's what's right for us as a company. And again, what we might think is right can be different from P&G or Johnson & Johnson or General Motors.

ADWEEK: Does Nestlé's position about family friendly media go beyond broadcast and across all media?

Fox: All media. Print, radio, out of home, you name it. It's part of everything that we do.

ADWEEK: Do you think your customers are aware of Nestlé's family friendly programming stance?

Fox: We get good, positive mail about the programming we choose. Very positive feedback from our consumers, and very limited negative mail. So we must be doing something right.

ADWEEK: Is Nestlé's family friendly programming stance good for company morale?

Fox: Absolutely. It's a part of our culture as a company. We have a great sense of pride in the kind of company that we have and the leadership of our company. I think one of the key things of being with this company is that we have a CEO that really sets high standards for what we do. If we set high standards for our products, we really should set high standards in the way we communicate with our consumers. He supports this, and that makes my job a lot easier.

ADWEEK: Do you think the role that TV plays in home life has changed?

Fox: I think there is more "appointment" television. There are a lot of other things going on out there. People are online. People are working different flex hours.

But television still has the power to unite families, or even the country, because it's ubiquitous. You see that, unfortunately, when tragedy happens. It happened during the Persian Gulf war. People tune in because they want to be in the know. If it's good programming that people will watch and it starts a dialogue, it can cross a lot of barriers.

Awards

The Family Program Awards



Martha Williamson, executive producer/writer of CBS drama *Touched by an Angel*, which won an award, buddies up to Marion Ross of *Happy Days* and *Brooklyn Bridge* fame. Ross, nominated for an Emmy for her guest appearance on *Angel* in 1999, was a presenter at the gala awards event.



Andrea Alstrup, VP of Advertising at Johnson & Johnson and co-chair of the Family Friendly Programming Forum, talks with Rob Reiner, Emmy Award-winning television and film actor, writer, director and producer, who presented the Family Program Lifetime Achievement Award.



Melissa Joan Hart, star of *Sabrina, the Teenage Witch*, presented a Family Program Award to ABC's TGIF lineup.

The Family Friendly Programming Forum took another major step last fall to promote its cause by launching the Family Program Awards, an annual event to honor the most outstanding examples of family friendly programming on television. The inaugural winners came from both broadcast and cable networks and included individual shows as well as programming concepts. Cited for their excellence in meeting the family friendly challenge were:

- *7th Heaven*, the WB Network hit created by Brenda Hampton and produced by Spelling Productions. The one-hour drama about a family headed by a minister, now in its fourth season, has struck a chord with teens and consistently presents storylines that parents can comfortably watch with their children.
- ABC's Friday-night TGIF prime-time programming block. For 10 years the network has kicked off its weekend schedule with a lineup that kids, teens and parents enjoy viewing together. The current TGIF shows include *Sabrina, the Teenage Witch* and *Boy Meets World*.
- *Touched by an Angel*, the popular CBS drama about angels returning to earth to counsel troubled souls. Producer Martha Williamson has demonstrated that religious themes can be handled in a sensitive and entertaining way to attract large audiences.
- The Discovery Channel, a cable network with a 15-year track record of delivering high-quality nonfiction programming with a great sense of storytelling, such as *New Detectives* and *Wild Discovery*.
- *The Cosby Show*, recipient of the Forum's Lifetime Achievement Award, profiled a close-knit family with strong, loving parents who disciplined their children. Produced by Carsey Werner, the series ran for 198 episodes and was number one in the prime-time Nielsen ratings for five consecutive seasons.

"These shows are excellent examples of what creative people can do with unusual themes to attract a broad audience," said Andrea Alstrup, co-chair of the Forum and vice president of advertising at Johnson & Johnson. "It's a testament to the ingenuity of the creators and producers, and the foresight of network executives that they are on the air."



At the first Family Program Awards luncheon held last September at the Beverly Hilton Hotel in Los Angeles (left to right): Irwin Gottlieb, Chairman and CEO of MindShare; Robin Webster, Executive VP, Association of National Advertisers; Bob Wehling, Global Marketing Officer at Procter & Gamble and Forum Co-Chair; Andrea Alstrup, Vice President of Advertising at Johnson & Johnson and Forum Co-Chair; and Bill Cella, Executive VP of Broadcast & Programming at McCann-Erickson Worldwide/NY. The Family Program Awards, an initiative of the Family Friendly Programming Forum, comprised of 40 major advertisers, were created to recognize outstanding family friendly TV programming.



Mike Quattrone, Executive VP, General Manager of the Discovery Channel, accepted a Family Program Award for the cable network, noted for its high-quality, nonfiction programming enjoyed by large family audiences.



Tom Werner, co-founder of the Carsey Werner company, accepted a Family Program Award for *The Cosby Show*, recognized for Lifetime Achievement. *The Cosby Show* was produced by Carsey Werner.



Brenda Hampton, creator and executive producer of *7th Heaven*, accepted an award for her show.

Marianne Caponnetto

VP of Worldwide Media/Digital Media, IBM

ADWEEK: Why is it important for IBM, a business-to-business company, to be a member of the family friendly Programming Forum?

Marianne Caponnetto: While we are basically a business-to-business company, many of the “decision makers” we market to have families. When we advertise to business decision makers, we’re not just thinking of them as poring over technology specs, or thinking specifically about a product or service or an offering within that limited context. We also want to make sure that we reach them in other environments that reflect their interests.

That’s why we’re in a broad range of media, to reach these audiences in a variety of environments. We use television, we use radio, we use print, we use the Internet. All of these environments, however, have to meet a very important criterion, which is quality. We want to be in quality environments because we want to make sure that the environment reflects the quality of our brand.

Our television programming profile allows us to invest heavily in sports and news and, very selectively in prime. If we were to end up with too limited a roster to choose from, it could make things difficult in terms of achieving our coverage goals. And having limited show options could impact pricing. There are a

number of important factors as to why IBM is interested in a healthy supply of good quality programming and, specifically, family friendly programming.

It’s a matter of choice. It’s not an issue of censorship or dictating decisions. It’s really a matter of asking for more choice.

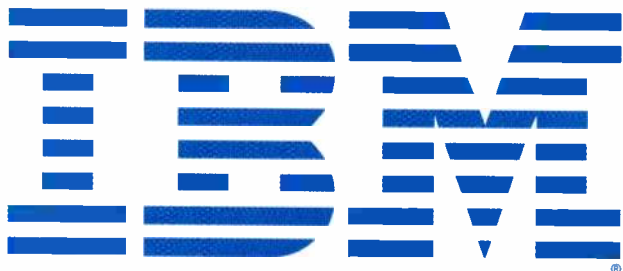
ADWEEK: Do you view the young people of today as the businesspeople of tomorrow?

Caponnetto: Absolutely. We’re certainly looking at the next generation of decision makers. Our brand should resonate beyond the current generation of decision makers. Most of the programming that we advertise in will be reaching today’s decision maker. But today’s decision maker may very well be sitting there in the same household next to tomorrow’s decision maker—and yesterday’s decision maker, for that matter. They all have some kind of influence, often times on one another.

In addition, technology is having a great impact on personal life as well as business life. IBM, as a brand, probably resonates with more people than in the past.

ADWEEK: Do you equate family friendly with quality?

Caponnetto: Not necessarily. What we look for, particularly in television programming, is intelligently scripted, quality programming. We look for programming that can inspire, that can change, and, in many cases, that can educate. But a program could meet those criteria and not be family friendly. There might be instances where there’s very good programming, but you wouldn’t necessarily want your whole family watching it. We support and use a broad range of programming, and we could be in some programs that don’t meet a definition of family friendly.





We're trying to reach our customers and our prospects in a variety of different environments. In addition to business communications, we reach them during leisure time, when they're watching television individually and with their families.

ADWEEK: Do you apply your content standards worldwide?

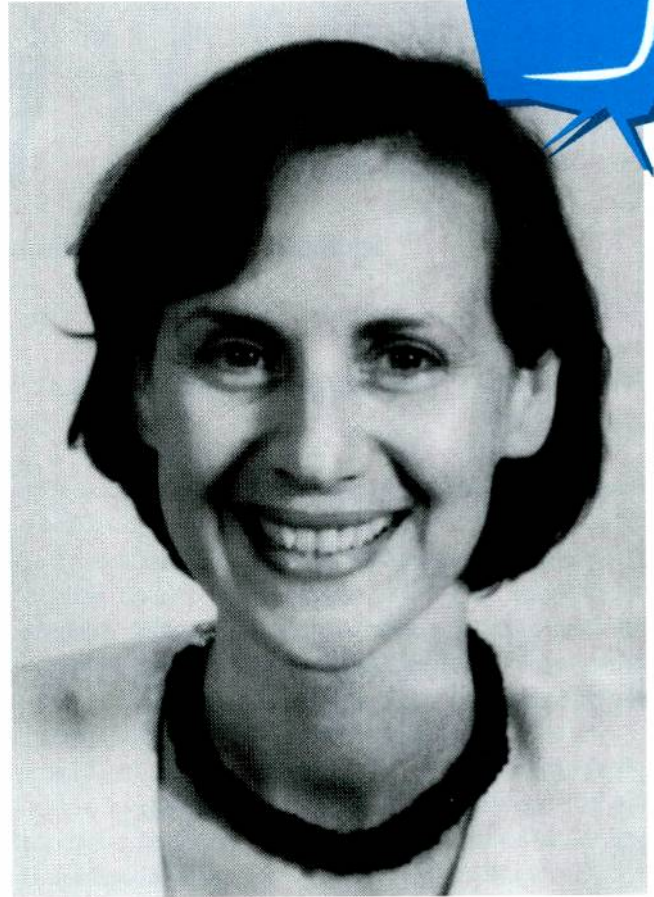
Caponnetto: Our insistence on quality programming is global. The idea of family friendly is, at the moment, a U.S. concept. There are different interpretations of family from country to country and culture to culture. There can be vast differences as to what may be acceptable in one culture versus another. But essentially the criterion of quality is consistent.

ADWEEK: Is IBM's emphasis on quality programming a response to changes in the programming environment?

Caponnetto: IBM has always had a respect for quality programming. Historically, you know, we've sponsored and been behind a number of specials, such as *A Christmas Carol* and *The Shape of the World* series on exploration. We have a strong focus on intelligently scripted, quality programming. In all media, we look for quality environments to enhance our brand.

ADWEEK: What kind of response have you gotten to being part of the Family Friendly Programming Forum?

Caponnetto: We have received an enormous amount of public and internal response. The last time I counted, we had received 10,000-plus e-mails and letters and correspondence, all very supportive.



Marianne Caponnetto

ADWEEK: Has IBM launched any family friendly initiatives on its own?

Caponnetto: We do a lot of corporate giving aimed at what we call "reinventing education." We've given grants around the world to communities for their schools. Our chairman has also pulled together two summits of the governors around the United States who are focusing on education and the tremendous need to improve student performance on standardized tests.

We do this for the same reason we support family friendly programming. It's something that's very important to our audiences.

I N T E R V I E W

David W. Selby

Senior VP of Retail Marketing, Sears, Roebuck and Company

ADWEEK: Why is Sears part of the Family Friendly Programming Forum?

David Selby: Sears has been a part of American lives since 1886, and we have served the American family for our entire existence. As the fifth-largest advertiser in America, we think that it's our obligation, as well as an opportunity, to connect with the American consumer as relevantly and as powerfully as possible by placing our messages in environments which they find engaging and responsible.

The charter of the Forum is very consistent with the principles of this company, so being a member of the Forum is very compatible with our view and our sense of responsibility to our customers. At the end of the day, what this is all about is improved relevance and an improved environment in which to communicate with the American family.

ADWEEK: What has being family friendly done for Sears?

Selby: It has struck a real chord with our customers. Our customers are very savvy, very engaged human beings and con-

sumers. They're very much in tune with what we're doing and they're quick to let us know when they disagree with something we've done. They're also quick to let us know when they feel we've done something particularly admirable. In the case of our public endorsement of the Family Friendly Programming Forum and the fact that we're a charter member of it, they let us know that they thought that was a very good thing, and a very responsible thing for a company of our size and stature.

I'm looking at one of the many letters we have received. This one was sent to our chairman, Arthur Martinez. It thanks us for pushing for family friendly television shows and describes which shows the couple watches with their two daughters, ages 11 and 12. The letter is signed "God bless you and with deep gratitude."

While it's gratifying to get that kind of resonance and reinforcement, that's not why we joined the Forum. We didn't do it for a PR ploy. It was done because we think it's the responsible and right thing to do on behalf of ourselves, our shareholders and our customers.

ADWEEK: If Sears was already inclined toward family friendly media, what do you gain by being a member of the Forum?

Selby: In addition to respect, stature and relevance, we gain perspective. Working to think through these issues and opportunities, not just independently but also collectively with some great partners is very powerful from the standpoint of the perspective that it gives you.

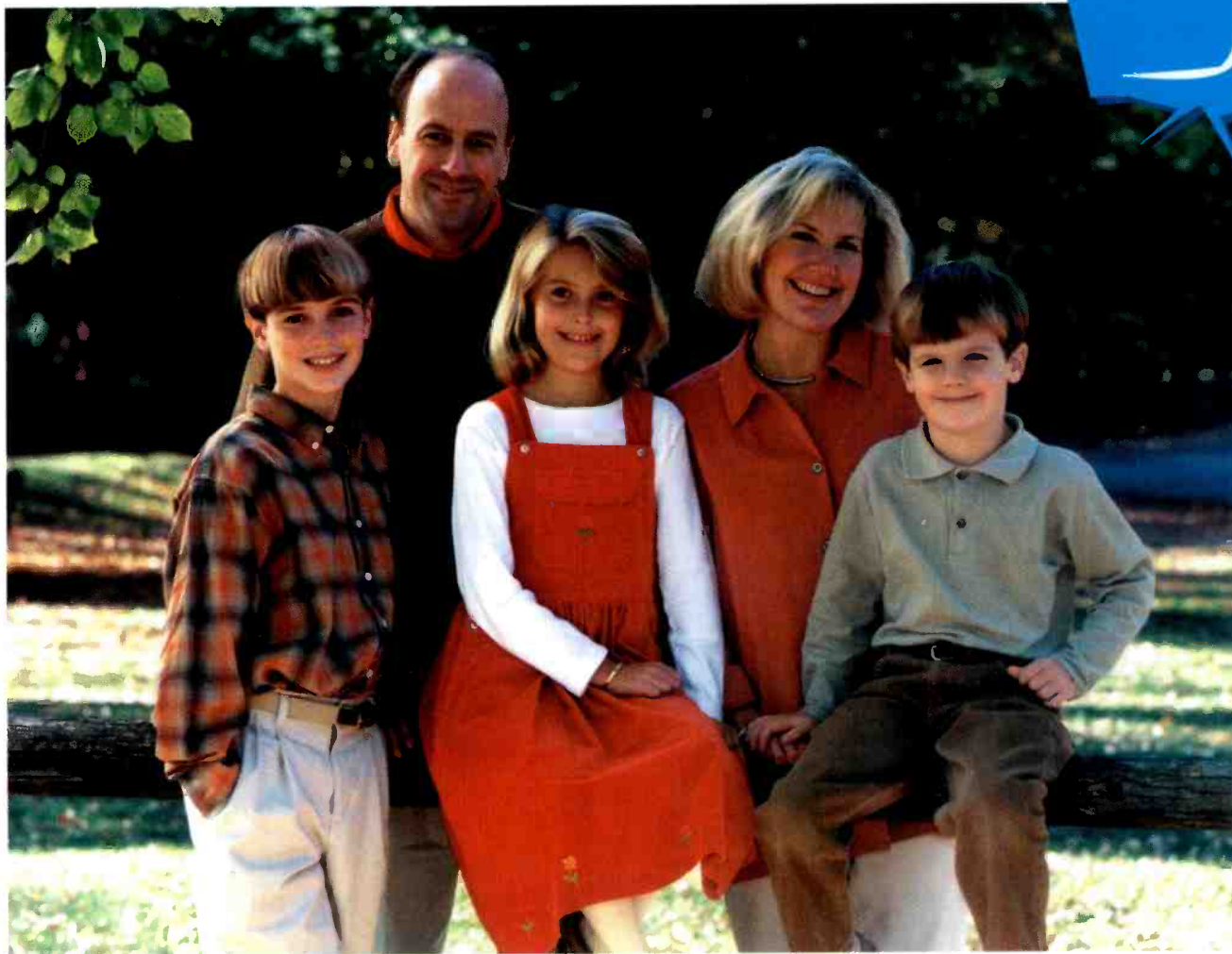
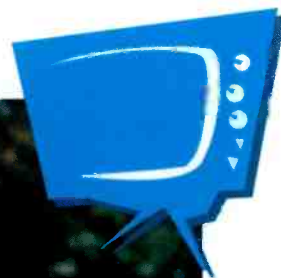
There are also likely to be some tangible benefits. For example, the Forum's script development project with The WB Network may yield an interesting paradigm for how we as advertisers can work in partnership with our colleagues in the production and broadcast arena to develop more opportunities for choice.

ADWEEK: Has your relationship with the people who create programming been less than satisfying?

Selby: I wouldn't say that. We at Sears have great admiration for and belief in, our partners at the broadcast networks and at the production studios that support them. There are plenty of examples of programming on the air today that is really bringing the



SEARS



PHOTOGRAPHER: KATE OELERICH

David and Laura Selby with their children

family together, but perhaps not enough of it on at the most important times.

There has been a shift in the content of programming within the so-called "family hour" over the last several decades. There isn't as much to choose from that one would categorize as family friendly as maybe there once had been.

ADWEEK: Do you think the Forum will change that?

Selby: I think most of the change will come from individual company efforts, and that's good. Each company has its own view on things. Each company has its own relationships with the media, its own relationships with the production world, its own conversations and linkages and connections. It's up to each to pursue discussions that are appropriate for them.

The Forum is not about some sort of joint policy; it's not about censorship. It has never been about anything other than a shared view that is expressed individually.

ADWEEK: What does Sears' membership in the Forum mean to you personally?

Selby: I'm a father of three. Married fifteen years and I have an 11-year-old, a 9-year-old and a 5-year-old. So certainly the issue of appropriate television programming is a very real issue to me. I don't understand it solely on business or professional terms.

ADWEEK: Was family viewing part of your life when you were a child?

Selby: I have very fond memories of sitting in a cramped den and eating with my parents while watching *Ed Sullivan* and *Bonanza*. I also remember quite clearly seeing the moon landing that late July night with my parents. The television was in some ways kind of a galvanizing appliance in our home.

ODYSSEY

ADVERTISEMENT



NETWORK

ODYSSEY ON COURSE FOR TODAY'S FAMILY

In his venerable dictionary, Noah Webster defines "odyssey" as "1. A long wandering or voyage usually marked by many changes of fortune. 2. An intellectual or spiritual wandering or quest."

Nowadays there is a new definition. Quite simply, Odyssey now means family programming at its finest. Odyssey Network, the burgeoning cable program service, ambitiously but rightly bills itself as the "First Network for Today's Family." And it's not a hollow claim.

Margaret Loesch, the network's president and chief executive officer, was the principal architect in building Fox Kids Network into the most successful children's programming service in the history of broadcast television. "After so many years in children's programming," she says, "this was a natural evolution for me. I saw a need for family programming that America wasn't getting and I wanted to help fill that need."

With another Fox Kids alumnus, Susan Frank, Executive Vice President and General Manager of Odyssey Entertainment, Loesch forged a new vision for what the network could and should be. With a wry smile, Frank recalls the early stages of the network. "To appreciate the challenge we've faced, you have to go back to the beginning. Almost two years ago, the phrase "family programming" was a virtual taboo in the TV industry. We were determined to change that, and it's amazing how far we've come and how successful we've been. Just over a year ago, we didn't have a "branded" look. But what we did have was very, very special – something that would give us a huge advantage with advertisers, system operators and viewers."



"I saw a need for family programming that America wasn't getting and I wanted to help fill that need."
—Margaret Loesch

Strong Global Brands

She's referring, of course, to the formidable, world-renowned brands of **Hallmark Entertainment** and **The Jim Henson Company**, the new partners of Odyssey (joining Liberty Media and the National Interfaith Cable Coalition) and two of the most prestigious producers of entertainment programming in the industry. In addition to the value of the brands, Odyssey gained access to the companies' vast and acclaimed programming libraries. The network is now the exclusive U.S. cable home to some of the most distinguished and honored television programming of all time, including programming from the Hallmark Hall of Fame library of outstanding movies, "The Muppet Show" and "Fraggle Rock."

Odyssey also benefits enormously as the home of quality *original* programming from the creative auspices of its partners. The telecast this past fall of its first exclusive original movie, "The Legend of Sleepy Hollow," gave the network record ratings.

Says Loesch, "I've always believed that we solidify the future of the channel and position ourselves with much more strength with original programming. We have many, many shows in development ... concepts with solid adult appeal, but also appropriate for younger viewers. This is truly an exciting time for us."

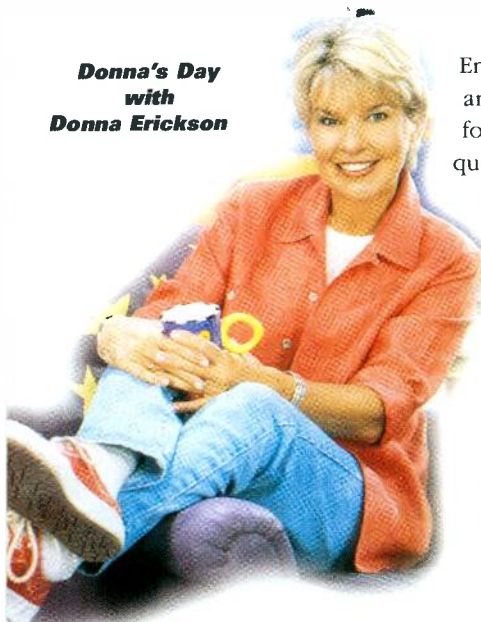
Odyssey recently announced some of the original programs in its aggressive development slate, including its first drama series (based on H.G. Wells' acclaimed collection of short stories), its first-ever miniseries ("The Voyage of the Bassett"), and its second original movie ("The Prince and the Pauper"), all from Hallmark

The Muppet Show



RSE AS FIRST NETWORK DAY'S FAMILY

**Donna's Day
with
Donna Erickson**



"Quiet Triumphs" with Mary Alice Williams and the news-magazine "Odyssey Weekly" (both from Odyssey Productions), and the award-winning series "Donna's Day" starring Donna Erickson (from Jim Henson Television). "Donna's Day" was recently named by the Associated Press as "one



Quiet Triumphs

of the top 10 television programs of 1999," in the company of "Ally McBeal," "The Practice," "The Sopranos" and "The West Wing."

All told, an extremely ambitious programming slate for a network that completely reformatted its lineup less than one year ago. And, a testament to the advantages of having big, brand-name partners with a singular vision for their network and a solid commitment of support.

Entertainment. More announcements are forthcoming as Odyssey quickly ramps up to a planned annual production output of 24 hours of original movies, 3-4 new original series and 10 hours of specials programming.

Also on the schedule: original episodes of series currently on Odyssey, including



The Piano Lesson

From day one, Frank believes Odyssey has been in the right place at the right time with the right programs. "The whole concept of family programming is incredibly hot right now. Our research said people want quality, entertaining TV programs presented in an environment they can trust to be appropriate for everyone watching. They want TV that they – as adults – can enjoy. And they want TV that their children can watch and enjoy with *them*. That became our mantra."

Loesch insists that maintaining the integrity of the Odyssey brand is a top priority. "Too much of family TV in the past has been as bland as oatmeal," she contends. "No wonder it had a bad rap. Most of the so-called family programming currently on other networks doesn't interest me as an adult. We're creating and putting on shows that are going to have a wide appeal for everyone in a family."

Even the traditional notion of "family" is something that Odyssey is trying to shake up. Recent studies have identified nearly 200 different kinds of structures in "today's families." Further, viewers watch for different reasons at different times in different ways.

But Loesch points out that the key to popular and enduring programming is good storytelling, something that Hallmark Entertainment and Henson know a little something about.

Odyssey's lineup of original programs, acclaimed library product, and quality acquisitions is proof positive that good storytelling does not have to be Snoresville. Evidence that Odyssey is striking a chord with audiences is in its improved ratings. Record numbers were generated by "The Legend of Sleepy Hollow" and the network is delivering significantly higher ratings in all dayparts and showing dramatic growth among total households and in virtually all key demographics that advertisers crave.

Further, with its new program format Odyssey has successfully reshaped the demographic composition of its audience,

with significantly more concentration among its targeted viewers.

"Conventional wisdom is that any significant programming change – and ours was a very significant change – will provoke a sizable drop in viewership among the existing audience base," said Loesch. "But we made a concerted



Avonlea

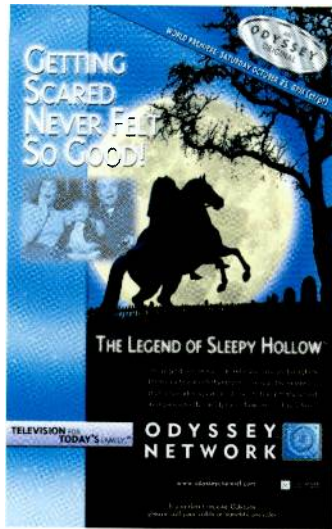


Snowy River: The McGregor Saga

Redefining Family Television

"We started with a position paper detailing what Odyssey should be and shouldn't be," says Frank. "Our first goal was to establish a new standard of family entertainment on television. Our second was to become the channel that viewers turned to first for family fare." Frank believes strongly in the brand and the message. "It's our promise to the audience."

effort to reach out to those existing viewers and to include them in our planned broader audience base. As a result, and because of the broad appeal of our product, we successfully avoided the drastic declines that have paralyzed some other networks."



The Legend of Sleepy Hollow

Marketing the "Brand"

Nowhere was Odyssey's overarching strategy of broad and aggressive marketing more evident than in its promotion for "The Legend of Sleepy Hollow." It was a textbook example of a solid marriage between marketing and programming.

"A successful marketing campaign goes well beyond just building awareness at the consumer level," says Frank. "We fully integrate our partners into our campaigns, and look for new ideas and strategies that will best

showcase the various projects and the overall Odyssey brand. At all times we leverage the value of our brands. It's vital to our success that advertisers, system operators and viewers recognize that we are the only network for today's family. It's exciting to see that awareness growing so dramatically."

"The Legend of Sleepy Hollow," for example, was featured in a virtual tour on the Odyssey Web site: www.odysseychannel.com, a TV and radio ad blitz, a sweepstakes for multiple system operators and consumers, and even prize incentives that involved Odyssey employees in the campaign. In addition, in association with KidsNet, study guides were prepared and distributed to more than 70,000 schools. Roy Cowan is Odyssey's Vice President of Marketing and Madeline Di Nonno is the Vice President of Marketing Alliances. Together, they crafted the "Sleepy Hollow" marketing campaign.

"This was our first original production, and we created as many marketing opportunities as possible," says Cowan. "The movie allowed us to use all our departments and all our disciplines."

Adds an amused Di Nonno, "Our campaign was unfolding when many of our competitors were spending millions of dollars on their respective Halloween campaigns. By focusing on the message and marshalling our resources, dollar for dollar we outpaced, outperformed and outdelivered the more established networks."

In addition to the traditional avenues of marketing, the two executives were determined from the start to take full advantage of the marketing potential of the Internet, building word of mouth and awareness through Odyssey's own Web site.

"It's all about building brand awareness and stretching our dollars as much as possible. Advertisers liked the way we involved them in our campaign," says Di Nonno. "We knew from the moment we relaunched Odyssey that we were going to play in

the Internet in a major way. So that was also part of the business strategy: make a site that complements what we're doing."

Cowan says the Odyssey brand is one that media buyers are coveting more and more. "It's smart buying to be on the bandwagon of something that's on the move; something that has the pedigree that this network has. The caliber of advertisers we have says a lot about us. They know what we're trying to accomplish."



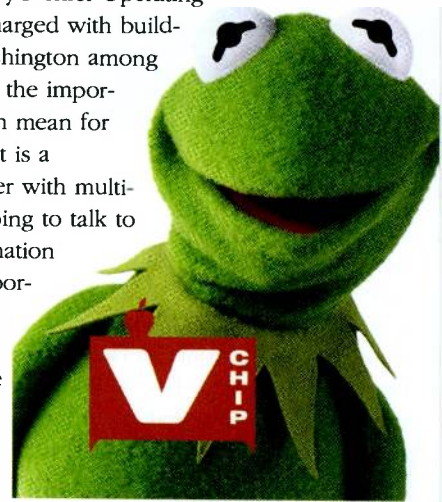
Lana Corbi

Adding Brand Value

Other important elements of Odyssey's aggressive and broad branding effort are its interstitials campaign (see separate story) and its commitment to public service, typified by its ambitious V-chip education campaign.

In cooperation with The Jim Henson Company, Odyssey is preparing to launch a public service campaign to inform and educate parents about the V-chip technology now available to them. One element of the far-reaching campaign is a series of public service announcements prepared by the network that feature Kermit the Frog as "spokes-frog."

Lana Corbi, Odyssey's Chief Operating Officer and the executive charged with building Odyssey's profile in Washington among the nation's leaders, stresses the importance of what the V-chip can mean for family programming. "Kermit is a beloved and trusted character with multi-generational appeal. He's going to talk to the entire family with information about why the V-chip is important; how to use the V-chip; and what the benefits are. We're going to empower the audience and show them how to make more and better-informed choices."

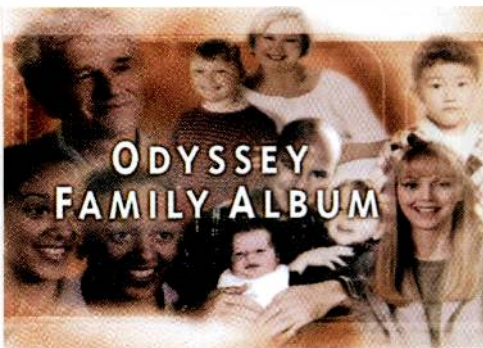


FFPF Calls for family friendly Programming

The current spate of television offerings has sent many people in search of quality, meaningful television that embodies values. "Shock TV" and reality TV, for example, have seen a backlash from viewers... and advertisers.

The Family Friendly Programming Forum was founded by numerous blue-chip advertisers who actively promote and support the creation of family friendly programming. Many of those heavyweights are now advertising on Odyssey, whose overall roster of leading advertisers has grown to more than 70 since its relaunch. That is especially significant because prior to relaunch, Odyssey had exactly zero traditional advertisers.

Bill Abbott, Odyssey's Executive Vice President of Advertising Sales and a longtime cable executive, says selling the network's brand of quality, family-appeal programming is, well, no hard sell. "We're targeting the entire family. Our concept of



Odyssey Family Album

mean irregular television-viewing habits. People watch at different times. They watch individually as well as with other family members. To serve that need, and to provide an opportunity for families to spend time together, Odyssey has designated and branded the 5:30-9 p.m. time period as its "Prime Family Time." During that period, the network schedules high-quality programming with broad appeal; programming that creates an ideal environment in which families can come together.

Also attractive to advertisers is that there are no content issues with Odyssey. "No one is going to get embarrassed watching Odyssey," says Abbott. "The bottom line is that selling on the good names of Hallmark and Henson is a clear advantage. You can put those two names up against anyone in any genre and the names just say 'quality.' Advertisers love to be attached to something they know well in advance will be first-rate. The association places their brands in a better light."

family is any combination of people living together under one roof, including the traditional family of parents with children, single-parent households, room-mates and extended families, among others."

Still, the lifestyles of people today

Support is Growing

Significant support for Odyssey is also evident in other key areas. In cable television the mantra is "Distribution. Distribution. Distribution." and Odyssey is increasingly becoming the network of choice for cable operators looking to provide the value of a quality, true family program service to their subscribers.

As COO, Corbi knows the challenges of increasing distribution in a crowded television environment, and she knows what is important to the people making carriage decisions. Odyssey is one of the fastest-growing networks in cable, and Corbi has guided the re-vamped network through a series of significant distribution agreements with some of cable's dominant players including Time Warner Cable and AT&T Broadband & Internet Services (formerly TCI).

"There were a handful of operators early on who had some doubts, but far and away, when the operators learned what we're all about, they have been very supportive," says Corbi. "One cable operator told me that before Odyssey was available he had to cut-and-paste-together a family line-up from a half a dozen other services."

Odyssey has a commitment to family programming that is second to none. It has a mission to provide a viewing environment that enriches people's lives by imparting better quality and better values through its programming. For many advertisers, system operators and viewers Odyssey is the piece of programming in the television landscape puzzle that has been missing for too long.



Susan Frank

Let's Be Frank

As EVP and General Manager of Odyssey Entertainment, Susan Frank oversees the cable network's creative side, including

programming, marketing, creative services and public relations. She has had top marketing positions at The Jim Henson Company, Fox Kids Network, Hanna-Barbera and the McDonald's Corporation, where she was responsible for national and global promotions.

One of her favorite types of programming – because it defines and confirms the brand – is Odyssey's interstitial programming, the short-form vignettes that appear between the programs.

Q: Why are the interstitials important?

SF: We wanted to create something that spoke directly to the many families out there. The idea was to drive home the

point that whatever your family is like, we're all pretty universal. We have a lot of things in common.

Q: And you got a lot of celebrity participation in these?

SF: It wasn't hard to get people. Everyone loves talking about their family and what their family means to them. Deborah Norville talked about her mother and how she taught her so much and how she was passing on all the info to her kids. Wilford Brimley talked about his kids and his grandkids. Joe Piscopo talked about what it was like to go from being married to being a single parent to being a new father with his new wife. It was quite moving.

Q: This helps define today's family?

SF: Absolutely. You might not be a single parent, or a parent, but everyone has a parent and most are part of an extended family. The people in the interstitials do a good job of relating to everyone. What better

way to define "today's family"?

Q: Are they all sensitive and moving?

SF: Gosh, no. Some are very funny. We have a series of interstitials we call Muppetisms, with advice from the Muppets. They're largely for adults but children can relate to them. The interstitials can also be relevant to your life. Donna Erickson (host of "Donna's Day") gives tips to parents on how to fill the void that many of today's parents are feeling about relationship-building and parenting. That's not just relevant, that's important.

Q: So the interstitials not only educate and entertain, they help subtly drive the point home about the brand?

SF: Exactly. And that's the most important thing. To stress the importance of our brand and our position. We're appealing to today's family, and we're addressing precisely what viewers are telling us are their wants and needs in today's world.

Kaki Hinton

Senior Director of Advertising Services, Warner-Lambert Company

ADWEEK: Why is Warner-Lambert a member of the Family Friendly Programming Forum?

Kaki Hinton: Warner-Lambert wants to put its advertising in environments and programming that responsibly informs and entertains. We are naturally interested in encouraging the creation of more programming that we can support. That's why we have been part of the Forum since it started.

ADWEEK: Where does Warner-Lambert's content policy come from?

Hinton: The content policy itself comes from my department as well as from the public affairs department. But the commitment to families comes from the nature of our company. Warner-Lambert is not just a large packaged-goods company. We are also a large pharmaceutical company. This creates a double sense of responsibility. Certainly, we are accountable to our shareholders, but we

also answer to regulatory bodies and to the medical community. Our trademarked tagline is "We're making the world feel better." We are in the business of enabling wellness.

ADWEEK: How carefully do you choose programming?

Hinton: We have clear content guidelines and we screen shows program by program.

We are persistent and committed to putting our money where our mouth is. We have our own dealings with shows, and if we feel that they are pushing things too far, we talk to them. We are not shy about telling them what Warner-Lambert is trying to promote.

As persistent as we are, we are careful to stay positive. We're not out to censor anything, and we try not to dwell on negative aspects. Our focus is on the future and increasing the number of shows that meet our family friendly criteria.

ADWEEK: Does setting such high standards impact your ability to place your advertising?

Hinton: Not really. We have different targets. In addition to Certs, Trident, Dentyne, Sudafed, Neosporin, which are largely targeted at moms with kids, we have Xantac, Roloids, Lubriderm, a cholesterol lowering prescription drug, and more.

When we are aiming at moms, we have options like Rugrats, Disney and ABC's TGIF block. And don't overlook the Pax network, which is now cleared in 70 percent of the country and is rerunning some great programs.

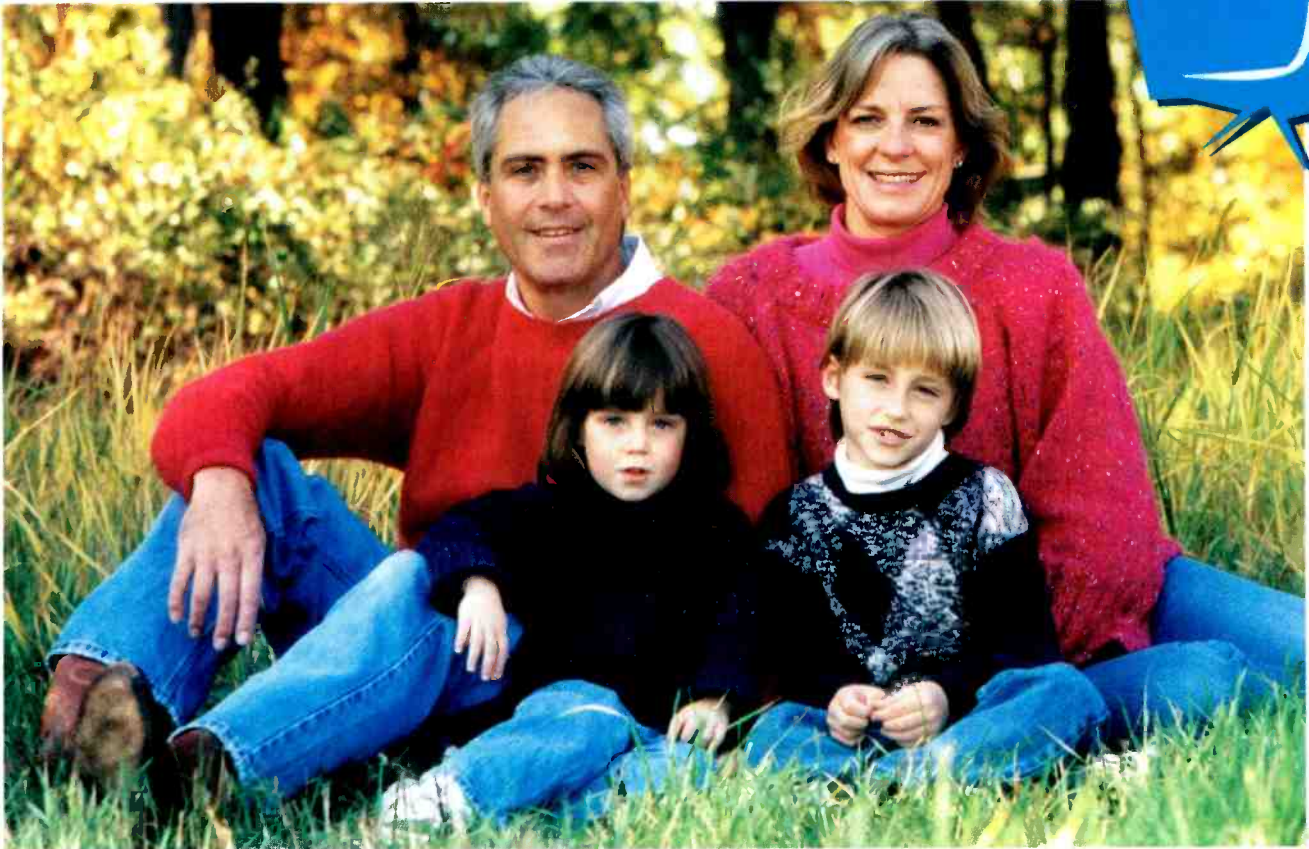
Besides, we are not passive in this equation; we are taking action. Warner-Lambert is one of the underwriters of the Forum's script development fund that's being managed by The WB Network. We are working with their executives and writers. It's very promising. If, over the next couple of years, that project produces a new high-quality series or two, we will have more to choose from. And we are likely to extend that model to include other networks and other advertisers as we move forward. In addition, we are part of private programming initiatives.

CONSUMER HEALTHCARE



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Steven, Kaki, Alexandra and Cory Hinton

ADWEEK: Such as?

Hinton: Warner-Lambert is joining with three other advertisers—Johnson & Johnson, Sears and Kodak—to sponsor a special produced in association with *Teen People*. It's from Judy Leonard, who previously created *Fathers & Sons* and *Mothers & Daughters*. It will definitely be family friendly.

ADWEEK: Does your family friendly policy extend beyond TV?

Hinton: Our content policy is worldwide, transcending all media—TV, Internet, print, radio. We look for environments that responsibly inform and entertain. You will not see us in certain magazines or hear our commercials on certain less restrained radio talk shows.

But television is the medium where we have the strongest focus on a particular time slot. It's important for there to be programming that's educational and entertaining in its own right from 8-10 p.m. so the whole family can sit and have fun while someone entertains them.

The Practice is a very good 10 p.m. show. *Law and Order* is a great 10 p.m. show. *Special Victims Unit* is good, too. But if a network tried to put one of these relatively violent shows on at 8 p.m., we'd have a problem and talk to them.

ADWEEK: Are consumers aware of your family friendly policy?

Hinton: We certainly get a lot of e-mail and letters. Some of them are very moving. We pay attention to them and try to respond.

ADWEEK: Are people within your company aware of your family friendly policy?

Hinton: Definitely. We've featured it in our internal newsletter. It also helps that this policy is very important to our chairman. He is very aware of and sensitive to our programming choices.

ADWEEK: Was family viewing part of your childhood?

Hinton: Yes. I'm from a family of eight children. *Mitch Miller* and *Ed Sullivan* were two family favorites. A little later, I remember *Ozzie & Harriet* and *Leave It to Beaver*, and movies with Gene Kelly and Fred Astaire.

ADWEEK: Is family viewing part of your life now?

Hinton: I watch with my 8-year-old and 10-year-old. There's nothing better than getting to learn and enjoy together, at the same time.

I N T E R V I E W

Don Calhoon

Senior VP, Corporate Marketing, Wendy's International, Inc.

ADWEEK: Dave Thomas, the founder of Wendy's, is an outspoken guy. What was his reaction when you told him about the Family Friendly Programming Forum?

Don Calhoon: When I told him about the Forum, he was thrilled, because he believes very strongly in the importance of family. His first question was, "How can I help you?"

Now, in Dave's speeches, and he does a lot of speeches around the country, he is sure to include a message about the Forum's values. He may not use the words "The Family Friendly Programming Forum"; that would be a mouthful for Dave. He has an unbelievable ability to cut to the bottom line, in as simple a statement as can be said, in order to make certain that everybody understands.

ADWEEK: Why is the Forum important?

Calhoon: I think one of the most important things about the Forum is that it actually is making an impact. Many industry endeavors fizzle out somewhere along the line. This one has grown, it has picked up steam. What felt like the right thing to do is now taking shape. Reality is setting in, and the reality is very positive.

ADWEEK: Does Wendy's have a history of being family friendly?

Calhoon: Absolutely. Dave and I have been meeting with the networks and other media companies for years asking for more family friendly programming. Not "instead of" other programs, just additional programs. It's an important distinction here. Other advertisers probably did the same thing with their own individual agendas.

The difference now is that the Family Friendly Programming Forum has identified a lot of common ground among some very prominent companies in this country. We have been brought together under one umbrella, and we are getting results.

ADWEEK: What other kinds of initiatives has Wendy's undertaken?

Calhoon: When an issue touched Dave, he puts the power of our company behind it.

When Dave got his GED, his high school equivalency degree, he and his wife Lorraine went to the prom and he received two awards. First, he became the King and Lorraine was the Queen of the prom, and he was voted by that high school class as most likely to succeed. The next thing you know, Wendy's was creating a Public Service Announcement about the GED.

After Dave recovered from his heart attack a few years ago, we ended up doing a PSA for 911 Emergency Medical Services, putting the real people that came to his home that evening into the spot.

And because Dave Thomas was adopted as a child, we formed the Dave Thomas Foundation for Adoption in 1992 to create a heightened awareness about adoption and all the children in the country that are waiting to be adopted. We've initiated a number of things for this cause, including sponsoring appropriate programming.





The Calhoon Family on vacation at their favorite place—Hilton Head Island. (Standing, left to right) Don, Katie and wife Joanne. (Sitting, left to right) Brian and Christie.

ADWEEK: What kind of programming?

Calhoon: First we created the Wendy's Three Tour Challenge, a made-for-television golf event, in partnership with ABC. It took the cause of adoption and put it on national television. We gave up some of our advertising time and ran PSAs about adoption. Wonderful things happened in terms of response and phone calls, and children being adopted.

Another example of our creating family friendly programming is a prime time made-for-television film called *Derby*, created with ABC in 1996. We were involved in script development and script writing, which is a little out of the ordinary for our company. This is a wonderful family story about a young lady who decides she's going to race a colt from the family horse farm in the Kentucky Derby.

More recently, we were involved with the CBS special on adoption, *A Home for the Holidays*, which ran December 23 of this past year. The cast involved with this show was amazing. Steven Spielberg, Kate Capshaw, Morgan Freeman, Andy Garcia, Ray Liotta, Rene Russo and on and on and on. Candice Bergman hosted the show. N'Sync, Leanne Rimes, and Stevie Wonder performed.

During the taping of the show, in the green room tent, Steven Spielberg and Dave Thomas got into a great conversation about family meals, the importance of occasions for family dinners, and the impact of a show like this. At the end of the evening, Spielberg asked Dave, "What else can we do, how can we help you with more things like this?"

ADWEEK: Are consumers aware of your family friendly commitment?

Calhoon: To start with, we have received over 6,000 postcards and letters supporting what we are doing. Those are letters from our customers. We didn't ask for the letters, we didn't create postcards. Those were done because people read about it in news articles or trade magazines, or however they found out about it, and took the time to tell us that they support that kind of an effort. That means a great deal to a consumer-driven company. And they just keep coming in. I don't see any reason that they're going to stop.

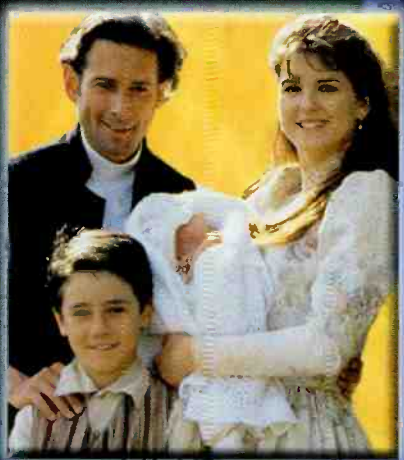
I can't imagine why any company would not be a part of the Family Friendly Programming Forum.



The Muppet Show™



The Piano Lesson™



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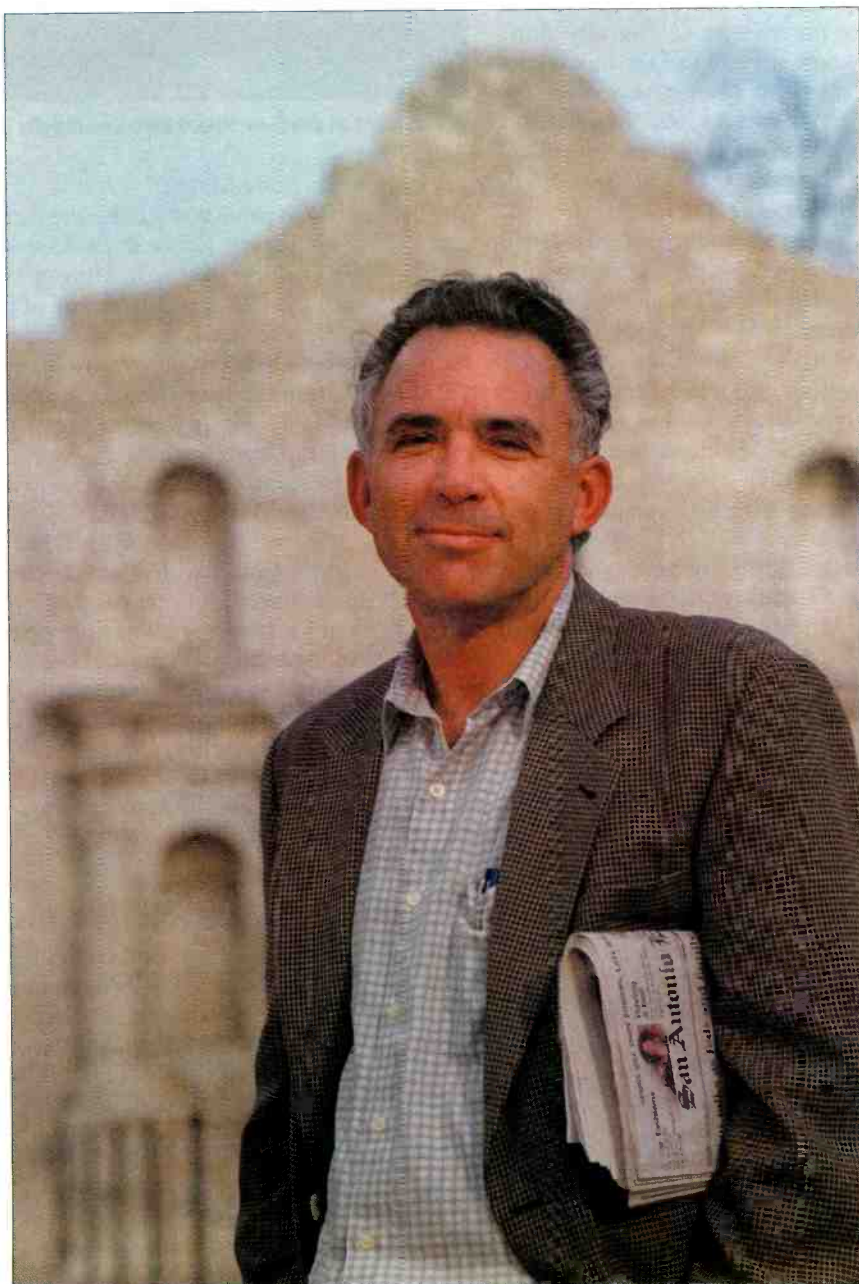
Tuned In to Texas

San Antonio Express-News editor Robert Rivard's passion about community issues has become a key to the city

By Joe Strupp

Special From *Editor & Publisher*

Robert Rivard nurses a glass of wine and nibbles on some salmon during a recent warm evening as the nightly festival along San Antonio's famed Riverwalk begins. The waterway's popular sightseeing barges float past carrying romantic couples, families on vacation, and conventioners seeking a restful evening. Bright lights from nearby watering holes reflect off the river, while music ranging from loud Latin salsa to tinkling piano swirls through the air. ♦ The bustling crowd that's made the riverside area a prime tourist attraction is in fine form. Locals stopping by for an after-work beer mix with



visitors sampling some Tex-Mex cuisine along the San Antonio River, which snakes through downtown, flanked by restaurants, bars and other night spots.

At Boudro's, one of the River-walk's more relaxed eateries, Rivard is loose and talkative, discussing everything from the future of the newspaper industry to the history of the Alamo. Commenting that the same river dividing the evening's crowd was used by Texas volunteers to defend the Alamo 164 years earlier, the editor of the *San Antonio Express-News* is a little miffed that some visitors to the city don't know the story of the fortress located just a stone's throw away.

"It amazes me," he observes, "when people come here and say, 'I love the Alamo, but why did they put it downtown? There's no parking!'" Rivard laughs as he dunks a tortilla chip into a bowl of freshly made guacamole.

Rivard, 47, is clearly in his element. After nearly 10 years at newspapers in San Antonio, the Michigan native—whose roots tap French Canadian and Irish ancestry—has forged links to the city's Hispanic community that would rival that of any local Latino leader. Along with his expansive knowledge of the area and its history, Rivard has earned the respect and attention of numerous residents and business leaders. During dinner, no fewer than half a dozen restaurant workers stop to say hello, along with others from merchant and civic groups who have come to know the editor.

"He is [part of the] real fabric of the community," says Steve Moore, executive director of the San Antonio Convention and Visitors Bureau, which credits Rivard and the newspaper with helping to boost the city's image. "He is comfortable in both a boardroom and a barrio." Andy Sarabia of San Antonio Communities Organized for Public Service agrees. "He is very accessible," Sarabia says. "The paper hasn't agreed with us on all issues, but when we call to meet with him, he is always available."

Rivard says newspaper editors must be involved in a city's life if they are going to cover it. "I consider myself to be a known person in the community," Rivard says matter-of-factly. "I take



Ambassador on deadline: Rivard describes big-city U.S. newspapering for a group of visiting Guatemalan journalists.

great pride in that."

That pride was among the factors that made Rivard *Editor & Publisher's* choice for Editor of the Year. During 1999, Rivard traveled a roller coaster of personal and professional emotions, from his efforts to bring to justice two men accused of killing *Express-News* Mexico City Bureau Chief Philip True to the paper's part in jump-starting the 5-year-old missing-person case of the widely known atheist Madalyn Murray O'Hair.

At the same time, Rivard has continued to gain a wider prominence as an Inter American Press Association (IAPA) board member, while gaining popularity among local residents and business leaders. Add to that a tug of war for his services between Knight Ridder's *The Miami Herald* and the *Express-News'* owner, the Hearst Corp., and the past 12 months have been eventful, to say the least, for Robert Rivard.

Texas Won, Florida Nothing

Popularity in the community, and pride in seeing a job through to its completion, were among the factors that steered Rivard through the most important career decision in his life last year, and one that surprised many.

In late September, when Knight Ridder was seeking a new editor for *The Miami Herald*, Rivard became the paper's top choice. For two days, executives of the *Herald* courted the veteran newsroom chief with a first-class tour of

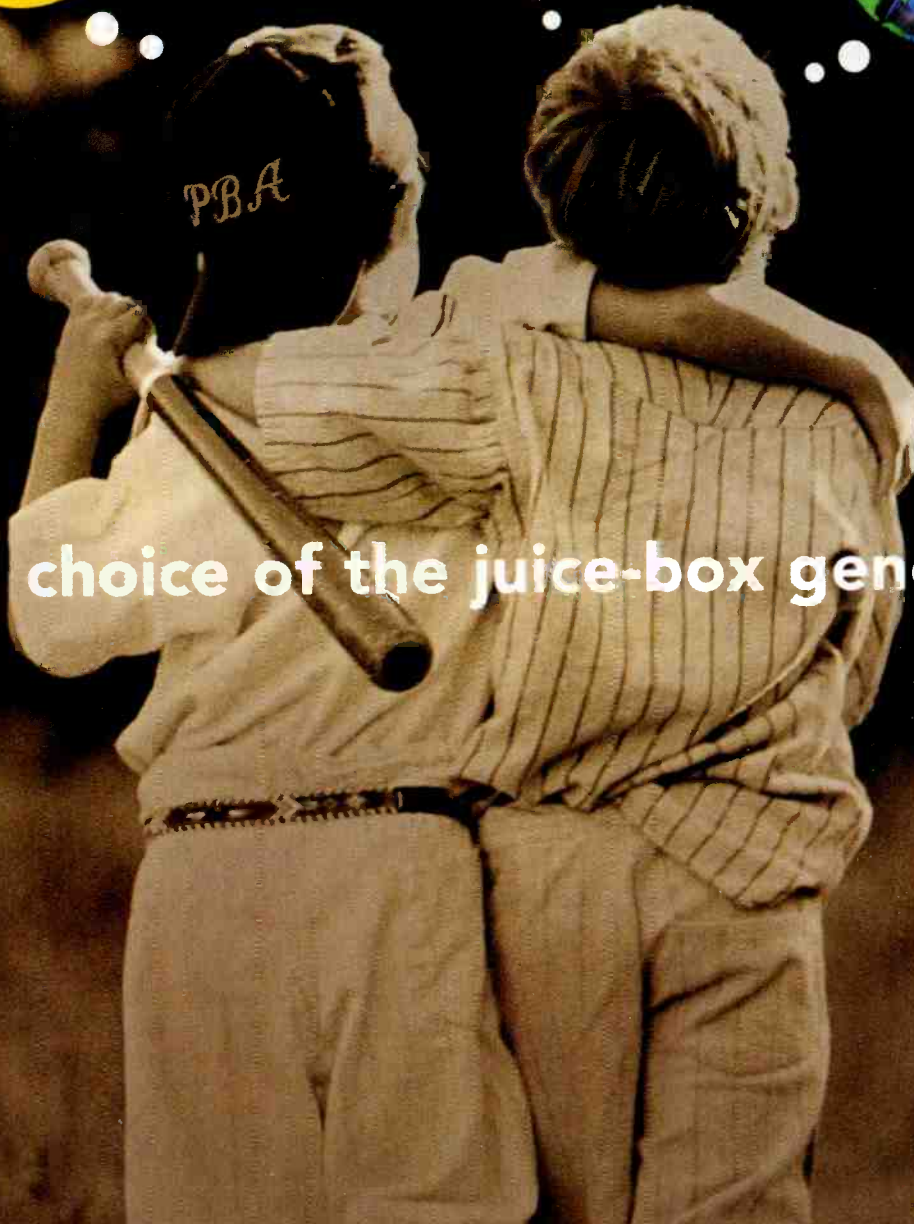
southern Florida, dinner at *Herald* president Joseph Natoli's home, and offers of a large salary and staff if he came to their newspaper. Sources at the *Herald* say the paper needed someone with strong Hispanic connections and experience in Latin American issues to replace former editor Doug Clifton, who had departed for *The Plain Dealer* in Cleveland.

With several stints in Central American bureaus, strong ties to IAPA and a fluency in Spanish, Rivard was a most attractive candidate. By the time he left the Sunshine State with his wife, Monika, and their two sons, the job of overseeing one of the nation's biggest papers was his for the taking.

But before Rivard could begin scouting a beachfront home or put in his order for Dolphins season tickets, the Hearst Corp. intervened to keep him in southern Texas. Within hours of returning from Florida, Rivard found himself in a conference call with Hearst CEO Frank Benack and Hearst Newspapers president George Irish, who had known about the *Herald's* interest in Rivard and were quick to do everything to have him remain in the Alamo City.

"*The Miami Herald* was looking for a world-class editor, and we understand his being very enamored with that," Irish recalls. "But we were committed to making the *Express-News* a world-class newspaper, and making him part of that."

What followed was almost unheard of in today's newspaper climate. At a time



The choice of the juice-box generation.

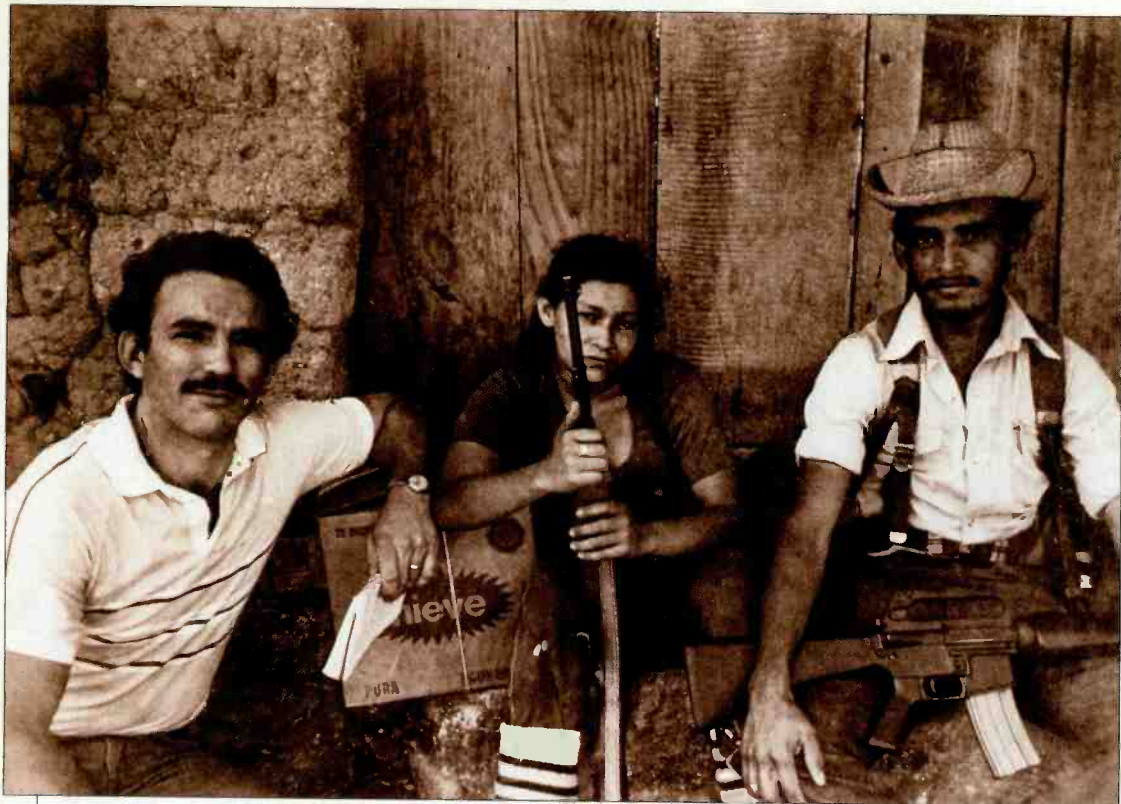
The choice among children for generations now has the three highest-rated programs among pre-schoolers.¹ PBS. Moms put their trust in PBS, and even tune in with their kids. Indeed, 40% of our children's programming audience is adults.² So it's no surprise that more and more brands, from dot-coms to breakfast cereal, are sponsoring PBS KIDS programs. Why? PBS KIDS programming covers 99% of TV households and draws millions of loyal family viewers every day. Top-rated shows. Quality programming. Less clutter. For more information on why PBS KIDS should be on the top of your list, call Mike Diefenbach at 703.739.5130. Or check out <http://sponsorship.pbs.org>.



¹ For PBS, NTI Pocketpieces for July, August, and September. For broadcast, cable and syndication Nielsen Galaxy Explorer July 1-September 30, 1999.

² NTI/Cumulative audience estimates, average of one week per month (Oct-Nov, Jan-Feb, Apr-May, Jul-Aug), 1998-99 season average. Children's programs include those with 70%+ coverage that ran in daytime.

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On the front lines: Rivard, as a *Newsweek* correspondent in the early 1980s, with guerrillas in El Salvador.

JAY DICKMAN/DALLAS TIMES HERALD

would do it.”

Rivard quickly took the first step in late 1999 by hiring 10 new staffers, including a string of top reporters from larger papers, including *The Dallas Morning News* and the *Fort Worth (Texas) Star-Telegram*. Many say they were lured to the smaller shop in large part because of Rivard’s reputation for good news judgment, appetite for tackling major projects and loyalty to workers. Others say the Hearst Corp. investment allowed them to see some large dollar signs.

“He is very interested in hard news and investigative news,” says Bill Pack, who spent 13 years with the *Houston Post* before it closed in the early 1990s and joined the *Express-News* two months ago. “He has an extremely sharp mind.”

Jim Dent, a former *Dallas Times-Herald* sports writer who covered the Dallas Cowboys for 20 years, says he came to San Antonio for the opportunity to be a sports columnist after hearing about the new drive for better coverage. “The money was good, and the paper has really become the paper of south Texas,” says Dent, who also has four books to his credit. “Bob has been an aggressive mover and shaker.”

The *Express-News* has also expanded, with two more business pages each day, more room in the weekly entertainment tab and more flexibility to increase the front news section when needed.

Rivard admits the bulk of improvement lies ahead. He says he will judge success through several methods: newspaper awards, growing circulation (he hopes to take the paper to the 250,000 mark) and what he considers to be the most important yardstick, community respect.

“When you are hearing from the community, that is a good sign of your relevance,” says Rivard, who pens an ombudsman-like column each week that addresses newspaper issues. “My effort is less prize-driven than it is to see the paper gain a level of credibility where we are essential reading.” That approach has already brought results with a handful of probing stories, according to observers, due in large part to the expanded staff. Since November, investigations ranging

when papers are being forced to cut costs in the face of declining readership and strong competition, Hearst was about to make a major investment in their 219,000-daily-circulation San Antonio product to keep Rivard at the helm. As the conference call proceeded, Rivard made it clear that his decision to stay would be based on one thing: more money—but not just for himself. Rivard was talking about cash for staff raises, new hires and more news space. “They said they wanted to keep me, and we got into a discussion about what would be available,” says Rivard. “It was a real vote of confidence.”

As the conversation continued, Irish and Bennack quickly put together an offer that included a reported \$1.5 million for a 10 percent newsroom-wide raise, \$3 million to expand the editorial staff from 250 to 275, a larger news hole and a planned redesign later this year. (Rivard will not say what kind of salary increase he received.)

By the end of the call, Rivard had made up his mind to stay. Although the decision was tough, he says his final goal had been to take on the challenge of making a good paper excellent rather than go to another paper that had already achieved excellence.

“It was an emotional day, a real roller coaster,” Rivard recalls, leaning back in his chair and glancing out the window of

his second-floor office that overlooks downtown San Antonio. “If the decision had been between going to Miami or staying at the *Express-News* without being given any new resources, I probably would have gone to Miami. But [Hearst] made me feel like I would have an ideal situation.”

A Texas-Size Gamble

Now that Rivard has received more staff, raises and expanded news space, he has to show his corporate bosses that they have invested wisely. He says that will mean transforming the *Express-News* from a decent local paper to a major regional force.

“He is really going to have to prove himself quickly after spending the money to bring people here,” says David Bennett, editor of the alternative *San Antonio Current*, a former *Express-News* reporter and an outspoken Rivard critic. “He really has to prove himself to the Hearst bosses.” Others, such as *Express-News* managing editor Carolina Garcia, say they were surprised not only that Rivard would turn down Miami but also that Hearst would make such a commitment to San Antonio. “People here honestly thought he would leave because Miami is such a resource-rich and profitable paper,” says Garcia. “He took a real gamble, and I didn’t think Hearst

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from the underreporting of accidents at local amusement parks to a contractor's failure to pay for its Riverwalk boat-ride concession have appeared.

"Bob likes that kind of story," says Nora Lopez, a former *Dallas Morning News* reporter who left Dallas to join the *Express-News* two months ago and uncovered the riverboat scandal. "He has offered me the chance to step back from the daily grind."

Another major story broke in early 1999, when reporter John MacCormack dug into the missing-person case of atheist Madalyn Murray O'Hair, who had not been seen since 1995. MacCormack helped police identify a headless corpse found just two days after O'Hair and her two children were last seen in San Antonio. Police investigators eventually linked the dead man, Danny Fry, to a group of three allegedly involved in the O'Hairs' disappearance. One of those men, Gary Paul Karr, was indicted on kidnapping and extortion charges in 1999, and faces trial later this year.

Too Close for Comfort?

Critics contend that Rivard's efforts to be part of the community have gone too far on occasion. Some claim the *Express-News* was overly boosterish during last year's championship run by the NBA's San Antonio Spurs and in covering a Novem-

ber ballot measure seeking voter approval for a new Spurs' arena. "They are hypersensitive to the power of the Spurs," says Robert Huesca, who teaches journalism at nearby Trinity University. "They do not cover it as a business—more as an extension of their marketing."

Huesca cites a decision by Rivard to kill three local columns on the arena initiative that were set to run just days before the vote. Two of the columns opposed the arena plan, while the third supported it. "It made me concerned that in a one-newspaper town, there cannot be scrutiny," Huesca says. "I interpreted it as a small-town mentality."

Rivard, who later admitted he made a mistake with the timing of that decision, says he believed the paper had done enough coverage of the arena vote and decided to avoid overplaying the issue. "Our combined columnists wrote about 120 columns on the arena, and it got to be terrible overkill," he says.

The Pride and the Passion

Visitors to the mammoth *Express-News* building on the corner of Third Street and Avenue E in downtown San Antonio might have a hard time believing it houses a newspaper. The daunting, stone structure—which opened the same day as the 1929 stock market crash—resembles that of a bank or fed-

eral government office more than a newspaper. The only hints of journalism to outsiders peeking into the giant, block-long building are the murals of printing presses and delivery boys painted inside the lobby.

At 3:30 p.m. on a recent Monday, the second-floor conference room is packed. Editors, photographers and graphic artists surround the table for the daily dance that all newspapers undertake before deadline. Entering last, Rivard takes the head seat and opens by complimenting the weekend coverage of Pope John Paul II in the Middle East and the shooting death of a police officer.

Sporting gray slacks, a pressed blue shirt and red designer tie, Rivard is all smiles as he alternately passes out kudos and critiques. Well-groomed black hair with flecks of gray covers his head. His focused eyes jump from person to person as he speaks. In an authoritative tone, but without damning criticism, Rivard goes from praising the weekend coverage to ordering a correction of a recent graphic that offered incorrect statistics. "This should have been caught before," he says sternly.

Turning to the next day's issue, which will include coverage of the slain police officer's funeral, the photo department asks Rivard how to play a dramatic shot of the officer's 3-year-old daughter wiping away a tear as she views his grave. While

Rivard offers his opinion, he also solicits comment from others in the room. The final decision: Play the photo on the jump page, with a shot of the police officer's distraught wife on page one. "I think it tells a pretty powerful story," Rivard tells the staff about the child's photo. "We need to have it in there."

Shortly after the meeting ends, Rivard welcomes a group of five visiting Guatemalan journalists who are touring newsrooms throughout the U.S. to learn about news techniques. Although the group brings with it two translators, neither is needed, as Rivard converses fluently in Spanish for nearly an hour, discussing issues ranging from the recent sale of the Times Mirror Co. to coverage of the 2000 presidential campaign.

Afterward, Rivard meets and



Last year, Rivard took this picture as Mexican officials searched for the body of *Express-News* staffer Philip True.



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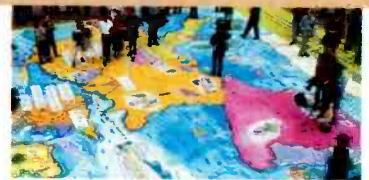
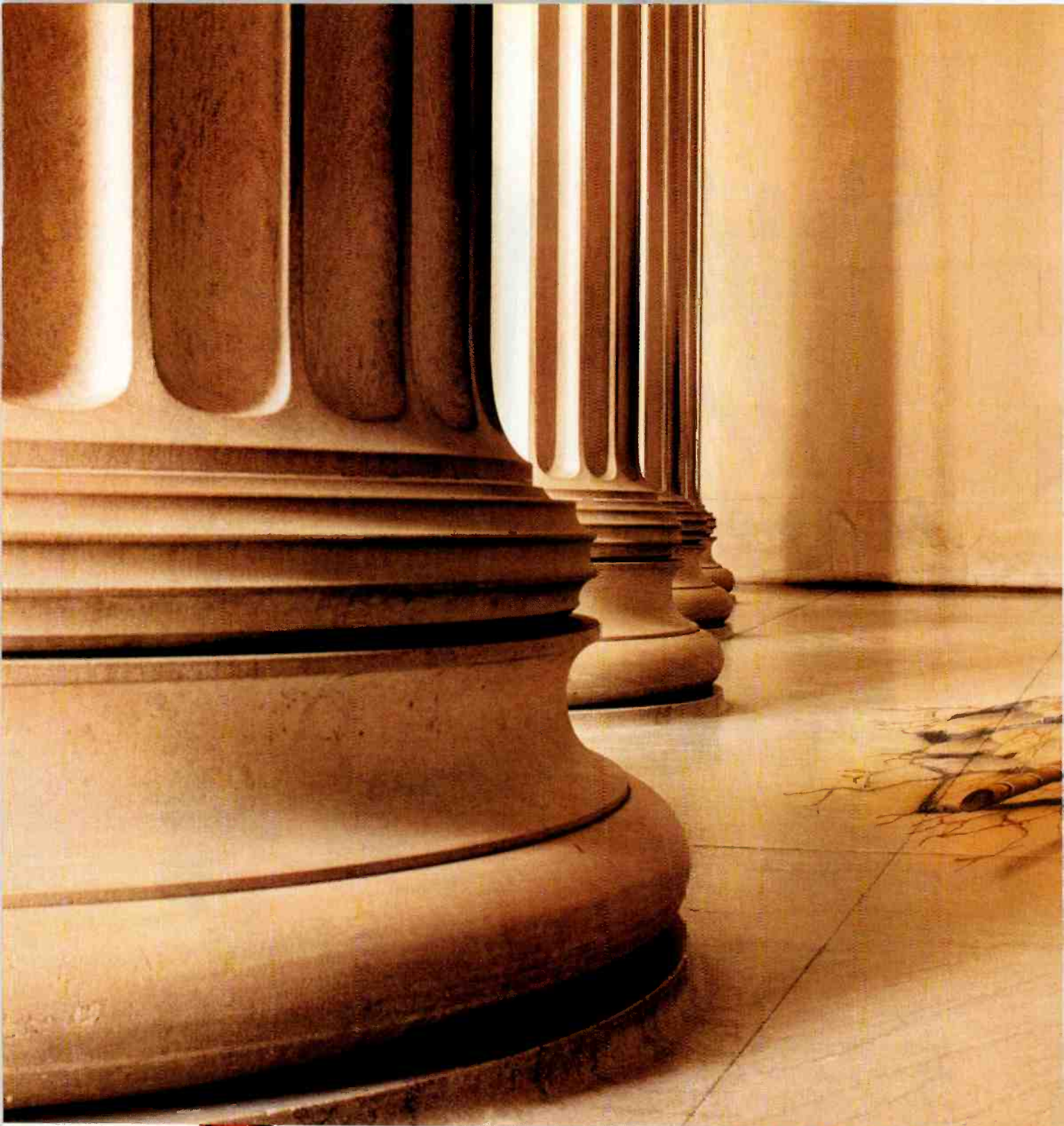
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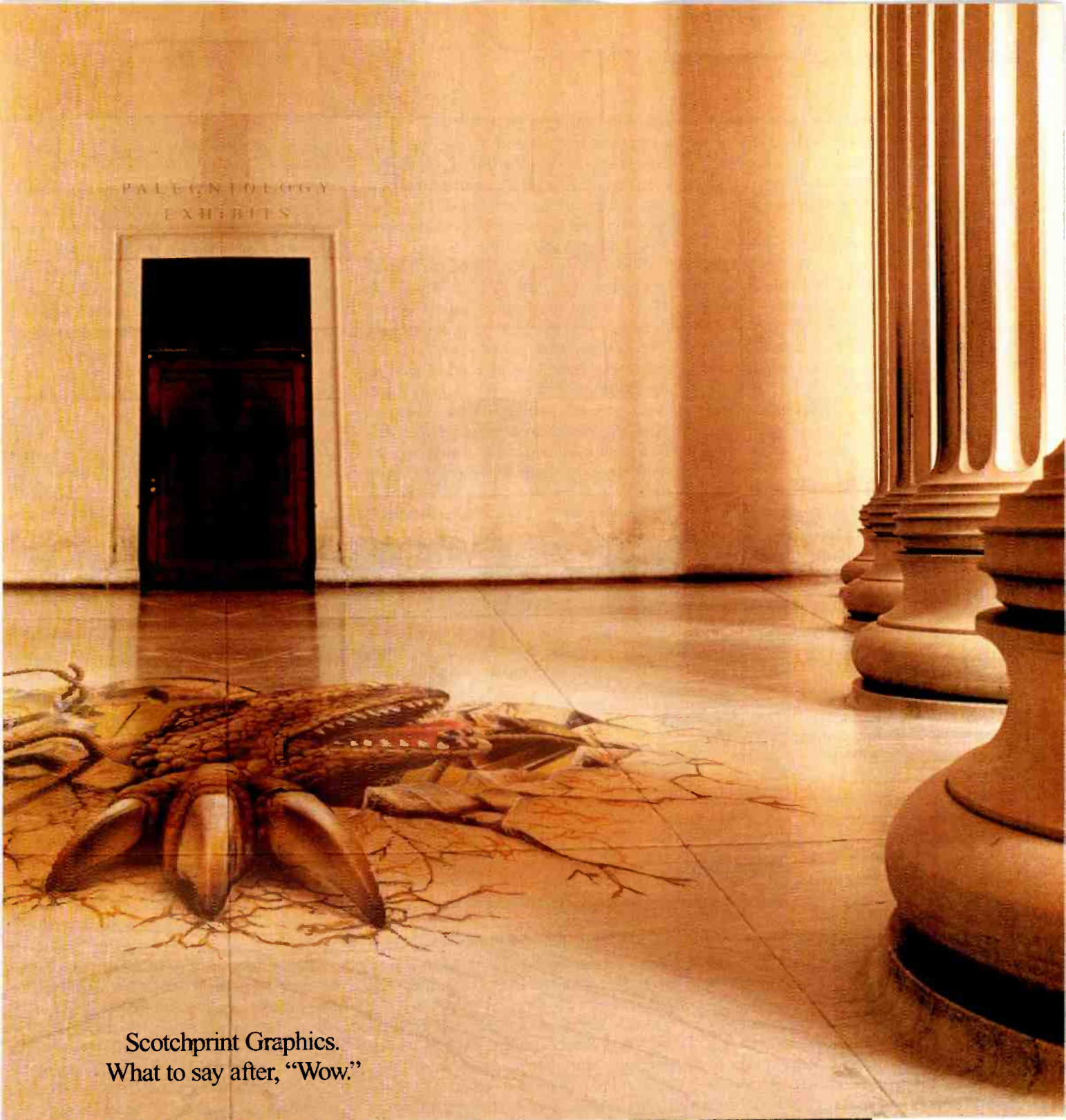
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interviews one of the hundreds of applicants who have shown an interest in the paper since his recent expansion effort began. This candidate is a veteran small-town newspaper editor seeking a jump to a bigger newsroom.

Allowing the applicant to present his plans, views and experience, Rivard listens intently, placing his chin on his hand and wearing a light smile. Rivard tells the interviewee that competition is stiff and that he will keep him in mind. "I look for a passion in their interest and someone who sees journalism as a calling, not just a job," Rivard explains afterward.

Ink in the Veins

Rivard traces his newspaper addiction to his days as a 9-year-old in Kalamazoo, Mich. Together with his older brother, Ken, he ran a Sunday-newspaper distribution service that provided weekend editions of 12 different papers to about 80 customers. With Sunday copies of papers from as far away as St. Louis and Kansas City, the Rivard brothers made the most of a business that no youngster would likely be allowed to handle today.

After high school, Rivard attended the College of Emporia in Emporia, Kan., but never graduated.

He took short-term jobs that included house painting, Volkswagen repair and slaughterhouse work. "My family life as a teenager was not a happy one," Rivard recalls during a conversation in his office, which boasts decorations ranging from awards to Texas history books to Mexican art posters. "I was estranged from my parents from high school until about age 30. We have since reconciled, but I didn't have a good situation for a long time. I think that helped drive me to succeed later."

In 1974, Rivard followed his girlfriend to the Mexican border town of Brownsville, Texas, where she took a teaching job and he worked as a mechanic and vacuum-cleaner salesman. But the news bug would bite again, and Rivard eventually found himself at *The Brownsville Herald* in 1977, covering sports for \$3 an

hour. Six months later, he was on the news side and, within a year, had parlayed that into a job at the larger *Corpus Christi Caller*, where he earned his first journalism prize—a Texas Headliner Award for his coverage of vandalism at a local Catholic cathedral.

Still without a college diploma, Rivard jumped to the *Dallas Times-Herald* in 1979, and to the larger *Dallas Morning News* in 1981, the same year he married. The *Morning News* put Rivard's Spanish-speaking abilities to work quickly, sending the 28-year-old to open the paper's Costa Rican bureau. Two years later, *Newsweek* hired Rivard to launch the magazine's first El Salvador bureau, from which he covered most of Central America during some of the fiercest fighting ever in that region. Among the casualties he witnessed



Rivard and *Express-News* managing editor Carolina Garcia size up the day's news stories.

was the 1983 shooting death of *Newsweek* photographer John Hoagland, whose body Rivard helped return to the U.S. after he was cut down in a crossfire. "It was devastating, and it affected me profoundly," Rivard recalls. "When you're that age, you have a feeling of vulnerability. This shakes you out of it."

Jim Pinkerton, a *Houston Chronicle* reporter who covered some El Salvador stories for the *Fort Worth Star-Telegram* in the early 1980s, says Rivard was an aggressive reporter who left no stone unturned. "I remember one time he snuck into a San Salvador prison posing as a relative of one of the rebels who was there and had been tortured," Pinkerton says. "It was a pretty gutsy thing to do."

In 1985, Rivard moved up to chief of correspondents for *Newsweek*, a promotion that took him to New York and put

him in charge of the magazine's 25 foreign and domestic bureaus. He says the five-year stint taught him the ups and downs of management. But by 1990, he and his wife wanted to return to Texas, seeking the calmness of a smaller city and, for him, a return to daily news excitement. That led to his first San Antonio job, deputy managing editor of the *San Antonio Light*, the now-defunct Hearst paper that was battling head-to-head with the *Express-News*, then owned by Rupert Murdoch. "I really wanted to get back on the newspaper track," Rivard says.

After the Light Went Out

When Rivard joined the *San Antonio Light* in 1990, the Alamo city was in the middle of a major circulation war. Eventually, the warfare ended in 1993 when Hearst bought the *Express-News* and closed the *Light*. Although Rivard and others retained jobs, the shutdown was devastating to many, resulting in dozens of layoffs and consolidation of coverage. Rivard survived as *Express-News* assistant managing editor for Sunday. He became managing editor in 1994, then editor in 1997. During that time, he also managed to get his college diploma—a political science degree from the University of Texas, San Antonio—in 1996.

Rivard says the *Express-News* had long been trying to recover from the Murdoch days, when a rush to be first and sensational often overshadowed in-depth, analytical news. But now the push for more staff and better coverage can finally begin.

"The hallmark of our change has been more metro reporters, a statewide presence and more on the Texas-Mexico border," says Rivard, who recently added new bureaus in Corpus Christi and the Rio Grande Valley, bringing the paper's total to six.

When asked about how he will approach news coverage as the staff and paper continue to grow, Rivard vows to maintain a healthy appetite for inside news and broad coverage. "There is a fine line between being a skeptic and a cynic," he says. "Cynics don't lead." ■

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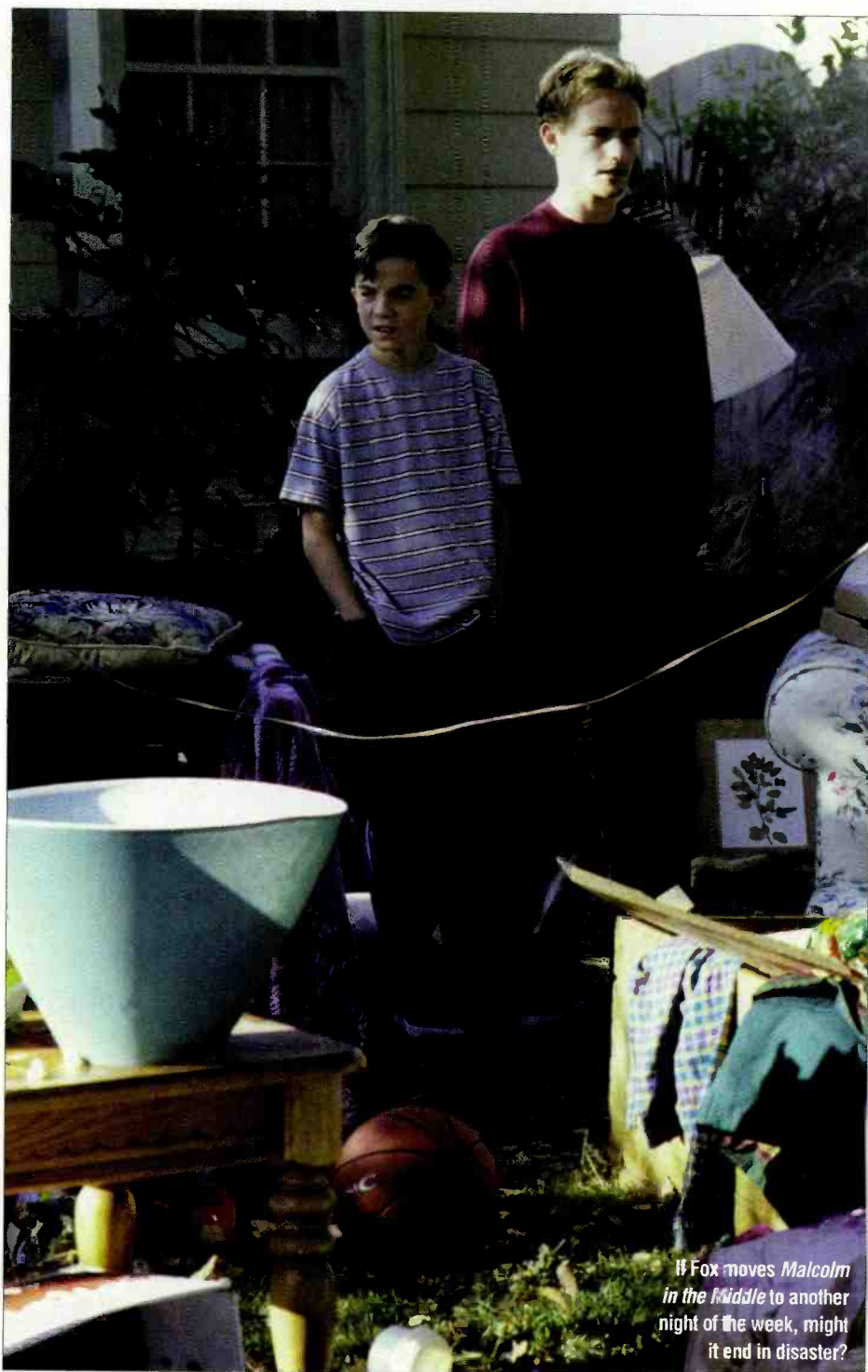
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Time Shift

It's risky to switch a hit show to another night, but sometimes it can pay off big

By Marc Berman

With the network programming architects hard at work putting together their fall 2000 program lineups for presentation in May, there's no doubt that the blueprints will include the common practice—or annoying habit, depending on one's viewpoint—of shifting existing shows to new time periods. Chances are good that many of this season's established series—Fox's *Malcolm in the Middle* and *That '70s Show*, CBS' *Becker* and *Judging Amy*, NBC's *3rd Rock From the Sun*, UPN's *The Parkers*, *Angel* on the WB and ABC's

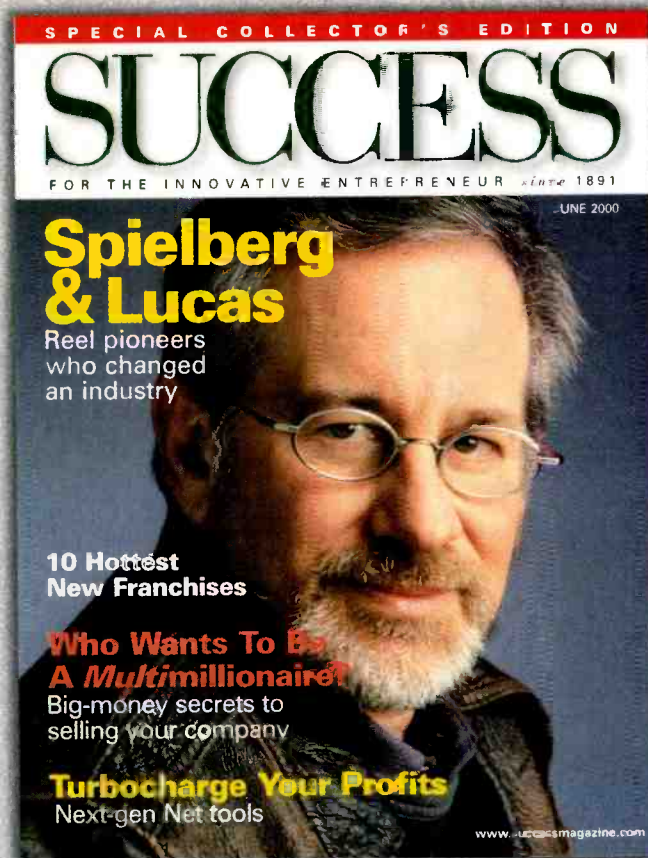


If Fox moves *Malcolm in the Middle* to another night of the week, might it end in disaster?

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Spin City—could end up on a different night and/or time. Ditto for ABC's *Who Wants to Be a Millionaire*, which has the unique gift of igniting ratings anywhere it lands, and *Once and Again*, which will lose its Monday 10 p.m. berth to *Monday Night Football*.

The reasons include the need to shore up a lackluster time period or the desire to give more exposure to a series worth nurturing. After all, had it not been for the sometimes crafty hands of network programmers, current hits such as CBS' *Everybody Loves Raymond* or *Touched by an Angel* and NBC's *Law & Order: Special Victims Unit*, along with past favorites including *Seinfeld*, *M*A*S*H*, *Family Ties*, *Dallas* or *Hill Street Blues*, may never have found their niches.

It's a tried-and-true practice, but it doesn't always work. CBS can be applauded for moving *Raymond* from Fridays to Monday in March 1997, where the show has flourished, but there are dozens of shows that moved and failed or were moved so many times, it's hard to remember where they started. For every successful move, in fact, there are more failed time-period changes. This coming season, it's safe to say, will be no



CBS' *Becker*, which has worked well with *Raymond* on Monday, could get held up in the ratings if it moves.

scorecard to keep track. Considering that *3rd Rock* has been unable to anchor Tuesday nights for NBC and ABC's *Spin City* is not necessarily compatible with *Drew Carey* on Wednesday, chances are these comedies will be moved...again.

"Despite continued movement, relocating established shows to new time periods is more of a predicament for network programmers than ever before," said Perry Simon, president of Viacom Productions and a former NBC programming executive. "As more channels and programming options proliferate, the ability to find established programs in new time periods is becoming more of a gamble. What it all comes down to is doing what's best for both the program and the time period without alienating the audience. And while, for example, making a move to Sunday in 1996 was a positive for the then-young *3rd Rock*,

moving it one year later was not, and the series has never rebounded. It's all about rolling the dice and building the programming blocks of the future."

What switches will this fall bring? Fox's *Malcolm in the Middle* provides a solid example of both the high risk and potential reward of shifting a young show that holds promise. On the one

hand, Fox will have to rebuild Tuesday and Wednesday nights, with *Beverly Hills, 90210* and *Party of Five* ending their long runs next month, and *Malcolm's* strength so far indicates anchor potential. It's just as possible that Fox could tap *That '70s Show* or the recently introduced *Titus* to help fill the void.

The downside is that one of the last times Fox moved a Sunday show to a weeknight, the results were far from encouraging. "While *Malcolm in the Middle* could successfully anchor Tuesday or Wednesday, it could also fall flat on its face like former *Simpsons* lead-out *King of the Hill*, which unsuccessfully moved to Tuesday in 1998," said Mike Greco, manager of broadcast research at BBDO. "While returning to Sunday was a positive, 7:30 p.m. is no 8:30 p.m., and the animated series has suffered. The same holds true to some extent for *That '70s Show*, which has also lost steam from Fox's protected *Simpsons* lead-out spot and is now finally rebounding on Monday."

For CBS, which has had little success building several comedy nights, moving *Everybody Loves Raymond* lead-out *Becker* is a risky option. Although the temptation is there to spread the wealth to other nights, separating *Raymond* and *Becker* could be as detrimental as when ABC broke up *Happy Days* and *Laverne & Shirley* or *The Love Boat* and *Fantasy Island* in 1979. Even though ABC quickly moved the blue-collar bottle-cappers back to Thursday (after short stints on Monday and Thursday), and Mr. Roarke

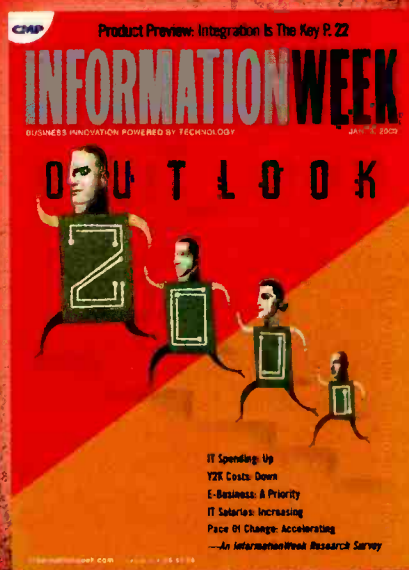


PHOTOBEST

It took *M*A*S*H* five time-period shifts before it found its home.

exception.

Last fall, one out of five established programs moved into new time periods, and of those 25 shows in total, 13 have already switched time periods again. In extreme cases, sitcoms like *3rd Rock From the Sun* (10 time periods in four and a half seasons) and *Spin City* (five time periods in four seasons) almost require a



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and *Tattoo* from Friday back to Saturday, neither show recovered its momentum.

Ditto for *Mork & Mindy* that same year, which fell from the cushy No. 3 ranking in prime time on Thursday to a distant 27th finish opposite CBS' *Archie Bunker's Place* on Sunday in season two. "Moving a series is often risky business, and the networks must face the

consequences of a fatal move," said David Poltrack, executive vp of planning and research at CBS. "The goal is to keep as many established series as possible intact while peppering the remainder of the schedule with new and innovative programming. More often than not that goal is not reached."

NBC's coveted Thursday 8:30 and 9:30 hammocks have created shows that deliver strong ratings. But what works on NBC Thursday does not necessarily click elsewhere, as *Caroline in the City*, *Suddenly Susan* and *Veronica's Closet* can attest. This season is really not much different—for the quality-challenged *Jesse* or *Stark Raving Mad*, a top-10 spot in the rankings on Thursday will not equal much elsewhere.

As with every rule, however, there is an exception. Not all series lose steam on a new, and often more difficult, night. One classic example is NBC's *Frasier*, which was given the challenging (and surprising) chore of anchoring Tuesday at 9 p.m. in 1994 after one season in the cushy *Seinfeld* lead-out spot. The move created so much of a stir that ABC replaced the potent *Roseanne* with its most successful sitcom, *Home Improvement*, on Tuesday.

"Not only did *Frasier* do wonders for the time period, it ignited NBC's entire Tuesday lineup while increasing its value in syndication," said Bill Carroll, vp and director of programming at Katz Television. "When *Seinfeld* called it quits in 1998, the first and really only option for the Thursday 9 p.m. time period was *Frasier*, and stations knew they had a time-period leader when they acquired the sitcom."

Another move that worked to great success is Fox's *The Simpsons*, which did



Dude, the question is, like, can *That '70s Show* stay cool if it changes nights?

the unthinkable when it dethroned NBC's *Cosby Show* as the No. 1 show in 1990 after less than one season on the air. "That move was the talk of the industry, and Fox's bold yet risky decision paid off nicely," said Viacom's Simon. As the series that took some wind out of the unstoppable *Cosby Show*, Fox moved *The Simpsons* back to Sunday in 1994 when it needed an 8 p.m. anchor. Six years later, the animated series is still one of Fox's more potent vehicles. "It's the show network programmers dream of developing," noted Simon.

Then there's the self-proclaimed show about nothing, *Seinfeld*, which NBC hammocked on two separate occasions between *Cheers* and *L.A. Law* before

assigning it the plum Thursday 9 p.m. spot in August 1993. The rest, of course, is history.

Moving to a new time period on the network can also have an effect on the program's syndication sales. "Many stations that bought *King of the Hill* did so with the intention of pairing it with *The Simpsons*, so its non-success on Tuesday night was no cause for concern," said Katz TV's Carroll. "But for Twentieth Television it was fortunate the series was snatched up in the marketplace before Fox moved it. After the relocation to Tuesday, *King of the Hill's* perceived value in syndication declined considerably."

On the flip side, the current heated battle between Twentieth Television's *Dharma & Greg* and Warner Bros.' *Will & Grace* for syndication clearances in 2002 has only intensified because of the successful ratings results both sitcoms have experienced since moving (more than once) to new time periods.

So now, as the networks prepare to rearrange the prime-time programming deck chairs, new shows and an undetermined number of established series will set sail in the sometimes rough waters of unproven time periods. And while the results will vary, any combination of promotion, patience and luck will have a hand in the outcome. ■

Marc Berman covers the television business for *Mediaweek Online*. He is based in New York.



Mark & Mindy, which had been a smash for ABC, dropped to 27th place when it was moved to Thursdays.

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mediaroundtable

Tools of the Trade

A quartet of media veterans discuss the technologies, trends and challenges of the new century



Crystal-balling the future:
(Clockwise from top) Doner's
Fred Sattler; KSL Media's
Kal Liebowitz; Zenith
Media's Helen Katz;
Initiative Media's Cheryl Idell

Last month, the nation's media elite gathered at the Disney Contemporary Resort in Orlando to attend the American Association of Advertising Agencies' annual Media Conference. The focus was on the future. Underneath the bright Florida sun, the assembled media executives, bundled and unbundled, wrestled with the remarkable changes transforming the industry. Old media, new media, bold innovations and conventional concerns were just some of the issues preoccupying the executives. *Adweek* media editor Jack Feuer sat down with four of the best and brightest to talk about their craft and some of the most impactful trends and issues affecting it. The panel represented the spectrum of the media business today: an agency head, strategic leaders and the media director of a \$1 billion agency. Together, they talked about the tools of their trade, today's and tomorrow's. The panel included Cheryl Idell, executive vp/director of Initiative Media Technologies for Initiative Media North America; Helen Katz, senior vp/director of strategic resources at Zenith Media Services; Kal Liebowitz, president of KSL Media; and Fred Sattler, executive media director at Doner Advertising.

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ADWEEK: Let's play a phrase association to start, to get a sense of some general perspectives. What's the first thing the four of you think of when you hear the question, "What are the most dramatic changes in your business?"

SATTLER: I'll say dot.coms.

ADWEEK: Maybe I should have excluded dot.coms. Anything else?

LIEBOWITZ: It's not only the dot.coms. It's the Internet. It's current clients trying to

expand their capabilities or their product. They want to expand their horizons. Everybody wants to take advantage of the opportunities to expand the marketplace and the efficiencies of doing business on the Web. I mean all of the car businesses that have sprung up, or all the health businesses. These guys live in an Internet world on Internet time, and they put tremendous pressure on us from a planning, buying and implementing standpoint.

KATZ: For me, it's what used to be the media buying shops turning into full-service media agencies and coming up more [in media-only reviews] against the full-service agencies. That seems to be one of the biggest changes.

IDELL: How can you expand the definition of media to really [mean] total communication at any time with a customer? Anytime a consumer interacts with a brand message in any way, it's now considered media, which expands our role much more strategically [in general], and it expands our role with clients.

SATTLER: I guess I might be the contrarian in that as traditional ad agencies and media departments trip over themselves to unbundle and silo their operations, it's one of the biggest exercises I've seen in a long time. At Doner, I work in an environment where I share the same roof with the people

who write the ads, and that is the way we define total communications planning.

ADWEEK: What about changes in your staffs? How are you coping with the steady exodus of people to the dot.coms?

IDELL: We're not just looking for people who were planners at agencies. We're looking for people who were econometricians, who were anthropologists.

ADWEEK: Do you have an anthropologist on staff?

IDELL: No, but I'm looking for one. We want people [at Initiative] who understand consumers, we want people who

understand marketing, we don't want people who just understand media. We really need people from a wide, wide range of backgrounds. The other challenge in staffing right now is keeping junior people excited and motivated and trained.

ADWEEK: When you started talking, Cheryl, the other three immediately started nodding their heads. So this is a button for everyone. Another topic is interactivity. It's been talked about in media agencies for a long time. Now it appears to be almost here. How will it change media planning, strategizing and buying?

SATTLER: As digital delivery of cable signals and digital delivery of advertising messages progress, it will allow us to have true one-to-one communication. The possibilities on the Internet are certainly here, and they're expanding beyond banners to rich media. But frankly, I'm more excited about us being able to do something more quickly with television.

KATZ: I'm excited too, but I don't think we're quite there yet. I think it's going to depend on digital cable rolling out and getting into more homes. Right now, it's really baby steps with a few tests.

IDELL: There are exciting parts, and then there are parts that are going to be very, very challenging and scary to our business. The exciting parts are being able to address targeted ads, being able to get consumers to respond directly to ads, which we've always had with direct-response television, but now we can do it in a bigger way. When we get interactive television in a bigger way, the scary part will be that people who interact with ads are not there for the next ad [that appears]. And it will be a whole new set of challenges to get people to stay around for the ad that isn't interactive or for the ad [that runs] after the ad they choose to interact with.

ADWEEK: Speaking of next steps, let's talk about optimizers, the computerized media planning systems that originally came from Europe. Now that optimizers have invaded and conquered, does everybody use optimizers all of the time now, and when can we expect all-media optimization?

KATZ: We're using them for national television, not all the time, but where it makes sense. It's become another tool that we use—it's not the be-all and end-all.

ADWEEK: Where does it make sense?

KATZ: It makes sense when you want to verify or validate what you're doing and see if the optimizers give you similar results or something completely different. It makes



KEN HAYDEN

Liebowitz (above) is concerned about the concentration of ownership among media companies. Idell points out that the same concentration is taking place within agencies.





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sense if you've been using a certain number of dayparts, for example, or program types for a long time and you want to see what other options are out there.

IDELL: Really, what optimizers have done...is to help us understand how to analyze television better than before, because now we have access to data in different ways. You can't continually use optimizers and see huge advantages year after year. You go through a first initial pass, you can see a big change that you can make, and then, after that, it's fine-tuning.

LIEBOWITZ: The problem with optimizers is strictly numbers. We place a lot of value on attentiveness. Like early morning, which was an efficient daypart until recently, but no longer. It's [become] background music. That's why shows like the Super Bowl, which may be at a premium price, could command it, because there's so much attention [paid] to the product. So a lot of our clients don't care for optimizers. They have to make a splash, they've got to get attention. They need an event that's going to rub off positively on their products.

ADWEEK: Let's talk a bit about recency, the philosophy that how much you advertise isn't as important as how close your ad gets to the moment a consumer actually purchases something. It has become a part of the advertising lexicon. What do you think about this theory? Is it in widespread use at your shops?

KATZ: I think it's been proven more with packaged goods. I think it's made a lot of other clients in other categories think more about the process. They've been kind of forced to go back and look at it again.

LIEBOWITZ: The guy who wrote the book on recency, Walter Reichel, has just joined us. He's committed to it. He believes that he is instilling [the theory] into our whole planning group. But it's just one element. We've become much less tactical and much more strategic in media departments and media services. Recency is just another tool.

KATZ: I think [recency] indirectly pushed the print industry into reevaluating [the way they report circulation] because it forced them to consider weekly rather than monthly audit measurement, statistics, etc.

LIEBOWITZ: Recency also controlled television [through] more use of [15-second spots]. You have to be on the air more times during the week, more weeks. We've got one agency—we call it Frank's Famous Fifteens. He only creates :15s because he be-

lieves in recency.

SATTLER: Recency has gotten us all to talk about scheduling objectives in a fashion we never did before. So, certainly it's raised the level of, and the sophistication of, the dialogue we have with clients. Actually, retailers have been buying into recency forever with weekend sales. On the other hand, if you're an automotive advertiser and you're in the most cluttered category, recency by itself isn't going to be enough, because you have to pay attention to the amount of category noise and step up to that.

ADWEEK: Another phrase association, if you will: changes in the media?

IDELL: Digital. We're seeing media brands that, where their content is digital, it can be easily distributed by a wide, wide range of platforms. It's digital technology that's made that happen, and it changes the way we look at, plan, buy, sell and think about media brands.

ADWEEK: Convergence, in other words?

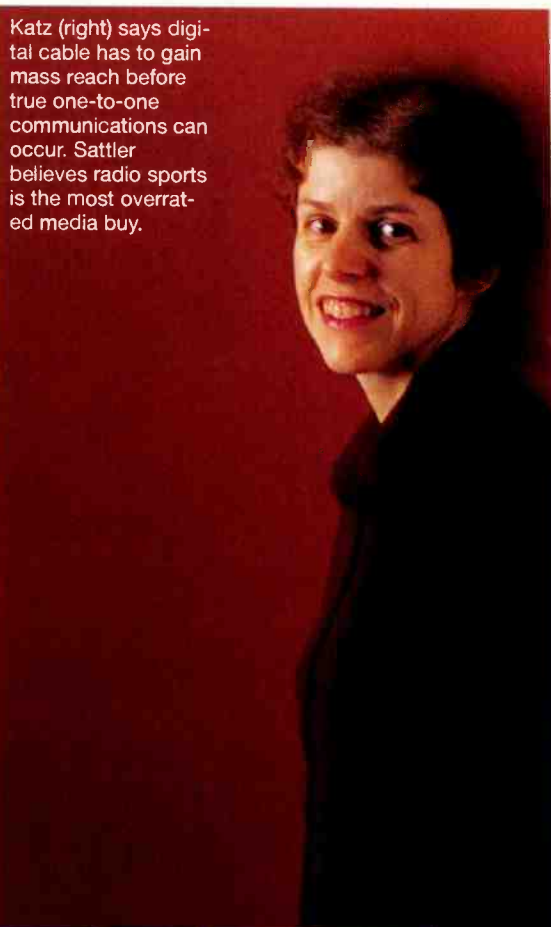
KATZ: It's consolidation of ownership. Now you have to think about what other properties a media company owns in terms of possibly negotiating a buy that crosses multi-media.

LIEBOWITZ: I would say [it's] scary. Take a look at CBS. That's going to be an empire. With his radio, with his television, with his cable, [CBS head Mel Karmazin] has distribution now, and he's got product. [CBS] is a scary player in this environment over the next few years.

ADWEEK: Do you think media consolidation, like the CBS/Viacom merger, is scary because they will be able to dictate to you?

IDELL: Mel's argument, and I think he said it last year at this conference, is [the buyer side] is the same thing. You used to be KSL sitting independently over here, and now you're part of True North. We're part of Interpublic. We've got the same thing going on in our end of the business, which is five or six major hold-

Katz (right) says digital cable has to gain mass reach before true one-to-one communications can occur. Sattler believes radio sports is the most overrated media buy.



ing companies that are going to be in control on the buying end and five or six major media companies in control on the selling end.

SATTLER: Well, my unattached take on all of this, if you want me to speak to all of the consolidation of media companies, is that the conflicts and the antitrust issues are happening at a lower profile. I don't think CBS is restricting advertisers for being on [competitors] because CBS owns Marketwatch per se. You do have the Discovery Channel and [its other] networks keeping health sites off their air because they have a health site themselves. And we had the recent episode



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with Univision where they did not want to allow any Spanish-language or Hispanic-targeted dot.coms to advertise on their air because they had an Internet strategy and they wanted to be the exclusive conduit. So as these issues start to rise to a higher and higher profile, it's going to be a real problem. And we don't even know where we're going to hit some of these speed bumps or potholes ahead.

ADWEEK: Would that have been your answer to the question about changes in media?

SATTLER: I think we're going to get nostalgic for mass media. I think that outdoor [advertising] is going to look very attractive to a lot of advertisers who want to talk to everybody at once. I think that medium has a good future and maybe some less glamorous media like Sunday newspaper supplements, something that gets out there in large numbers and talks to a lot of consumers simultaneously.

ADWEEK: Sunday supplements?

IDELL: You heard it here first.

ADWEEK: That's right, Sunday. Fred says you'll read it on Sunday.

SATTLER: No, but certainly I'd like to underscore the point about outdoor. I think that medium is undergoing a renaissance, and as a result, the selling community is trying to sharpen its sophistication.

ADWEEK: How about new media options? Not with a capital "N" and "M," as in advertising on the Internet, but with new ways of getting your communication to your consumer? What's your prognosis for some of the more promising?

KATZ: I think one—it's not really new, but certainly growing—is sponsorship. I think you're going to see more brand names appearing as sponsor properties. In fact, I was just reading that a theater in Chicago is being renamed for American Airlines. It's out of the sports category and moving into others.

ADWEEK: That's a great example because not too many years ago that might have been considered event marketing.

LIEBOWITZ: We handle a lot of dot.coms that deal in the financial community. And so we're deluged with ideas on golf. The latest idea is at the driving range, the separators [that separate the individual golfers]—they're out there selling now. There are thousands of them that have most of the traffic. They sell you the boards that separate one mat from another. And the way they monitor it is by how many balls are bought.

ADWEEK: Cost per ball.

LIEBOWITZ: Cost per ball. So, it's wild out

there with all the ideas.

KATZ: I was in the airport coming here and I was looking around in the gate area to see how many people were watching the CNN monitor, and it was zero. I mean, it's just background noise. And they sell you on the basis of traffic, but no one's watching.

LIEBOWITZ: Another one is advertising on [baggage] carousels.

IDELL: And there's no time when you're more annoyed.

LIEBOWITZ: They say the average customer [waits] 20 minutes and sees the ad 20 times—it's a 10-foot ad.

IDELL: And you get progressively angrier each time you see it.

SATTLER: I think a medium to watch, if it is a medium yet, is the multiple forms of digital audio. Whether it's Web-based or direct transmission of digital radio, we have those two competing formats now. I think that could be interesting, you know. Advertisers sponsoring an entire channel and customizing program offerings.

IDELL: I think the other interesting thing is, I think it's the Princeton Graphics people...

SATTLER: The burn-ins.

IDELL: Yeah, where the people in a stadium are seeing the actual backboard, or whatever it might be, and if you're watching at home, they're virtually inserting [another ad].

LIEBOWITZ: The syndicators are doing it now.

IDELL: Yes, you can get it on *Baywatch*.

LIEBOWITZ: But it's tough to price. I mean, we're negotiating right now for some burn-ins for a product placement, but how do you price a burn-in? You know, Meow Mix on a table? It's just sitting there. Is that [priced like] a :10, a :15, what?

SATTLER: I have an admission to make. I'm not really here. I've been burned in.

ADWEEK: Which medium is the most overrated buy? Helen is sighing deeply.

KATZ: I've been thinking about this since I got the questions [via e-mail].

SATTLER: Oh, that's easy. Radio sports. Absolutely. I mean, it's intuitive. You don't even have to measure it. As increased television coverage of sports events has occurred, radio audiences are halved when

the same game is also telecast. So radio audience has been declining over the last 10 years, and television has been going the other way. In their desperation, we're finding radio wanting to have their sports audiences measured by political pollsters—anybody but the media experts.

KATZ: I guess I have to go with the Internet at this point. I think everyone's rush to the Internet to advertise is, again, dependent on the circumstances, questionable in terms of being able to reach the people you want to reach and have them look at the ad. It's sort of like cutting it into wallpaper. I know when I'm on the Internet, I'm not clicking on banner ads. I'm trying to get my information.

SATTLER: That's what I do. I think a lot of clients and agency folks sometimes confuse the fact that the Internet is a great marketing medium, but it hasn't blossomed as an advertising medium. The fact that it can operate as an

electronic storefront and extend the opportunities for commerce is a wonderful advancement. But trying to persuade on something the size of a stick of Dentyne is a formidable task, and I challenge the Internet to give us more opportunities, because what we're paid to do is persuade.

KATZ: The other issue I have with the Internet is that the measurement leaves a lot to be desired. I think we're all fumbling in the dark in terms of understanding who is seeing our ads, how they're using them and how are they understanding them.

ADWEEK: What about the upfront [television negotiating and selling season]? What do you think is going to happen in the upfront this year?

LIEBOWITZ: Nothing good.

KATZ: We really can't say. You can't say it's going to be booming because then you can't get good deals.

LIEBOWITZ: We'd be feeding our friends over in the media [with upfront predictions], but I think they see it. With the election, the Olympics, the booming economy, the dot-com business... You know, we're nervous about it. They see the same things we see. They see the economic forecasts. They see all the economic indicators.

SATTLER: It's like General Schwarzkopf telling Saddam what beach he's going to hit. ■

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has raised
the level
of dialogue we
have with clients.
—Sattler**

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Last week's roller coaster rides on both the Dow and Nasdaq markets not only highlighted the fact that the over-inflated dot.com bubble could burst at any moment, it also proved that people are basically lemmings when it comes to stock market panicking. There may be good reasons to buy and then dump stocks, as so many day traders did in their weird, mad scramble to keep ahead of the curve. But all of the topsy-turvy shenanigans are enough to give most of us a terrible case of vertigo.—Kipp Cheng

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SpotOn Demos at NAB

New York-based **Digital ADCO**, a subsidiary of TV and Web convergence company **ACTV** in a partnership with **Motorola's Broadband Communications Sector**, today introduced SpotOn, a proprietary technology that facilitates targeted interactive advertising via digital cable, digital satellite and digital broadcast television. **GSD&M** of Austin, Texas, and **Cobalt Design** of Atlanta will collaborate on branding the new service, which will be demonstrated at the **National Association of Broadcasters** convention in Las Vegas this week.

Bigfoot Launches 3.0

E-marketing services company **Bigfoot Interactive**, New York, this week will launch Interactive Relationship Manager 3.0 upgrade, a technology which delivers personalized communications to today's online consumer. Interactive Relationship Manager 3.0 will enable marketers to create multimedia content, provide database management, and enhance query and reporting functions and response and survey management.

An Amazing Grocer

Louisville, Ky.-based **emazing.com**, a provider of free, e-mailed content to Internet users, has announced that the company will take the Internet into the grocery store. The program with Louisville Kroger and Winn-Dixie stores will bring emazing's online Recipe Tip of the Day to store shoppers at the point of in-store check-out through the backs of store grocery receipts. The online and offline promotion will award one weekly \$500 shopping spree for 12 weeks, from April 21 through July 7, 2000.

RealNetworks Unveils Live Ad Insertion Service

By Kipp Cheng

RealNetworks, a pioneer in delivering streaming audio and video content across the Web, today introduced its new live ad insertion capabilities at the National Association of Broadcasters confab in Las Vegas.

The Seattle-based media company also announced that radio and TV partners on its Real Broadcast Network, including Rochester, N.Y.-based WOKR-TV—a part of the Ackerley Group of local radio and TV stations—and Atlanta-based radio station WKHX and Grand Falls, Mont.-based KAAK radio—both part of the ABC Radio Network—would deploy the live ad insertion technology beginning today.

According to Kristi Larsen, product manager of Internet products at RealNetworks, the company's ad insertion capability gives traditional broadcasters the opportunity to easily and seamlessly substitute ads into the cybercasted versions of their programming when they use the Real Player format. Inserting different ads into a live audio or video stream allows broadcasters to increase their ad inventory, said Larsen, as well as lets them deliver messages that are either nationally oriented—which would help when a local radio station sends its program online—or are tailored to a more targeted audience.

The roll out of RealNetwork's new serv-

ice follows last week's launch of the company's ad extension for the Real Ad Server, which lets advertisers target both banner ads and streaming media ads into the Real Player window.

"People who are broadcasting in our format can now send targeted ads to people as they watch content in the Real Player," said

Larsen. "Just like [DoubleClick's] DART or Engage can deliver targeted banners into a browser window, now advertisers can send them directly to the Real Player."

Larsen added that the ad extension could be integrated into existing ad serving networks such as AdForce, Avenue A, DoubleClick, Engage, Real Media and 24/7 Media. It would not require an overhaul of infrastructure and provides a single set of reports and analyses.

"[The server] counts clicks-throughs and impressions just

like it would in a browser," claimed Larsen.

Shelley Morrison, vice president, media and distribution sales at RealNetworks, said that the process of educating broadcasters and advertisers on the benefits of advertising through streaming media has been ongoing. "A lot of advertisers don't realize the assets they already have," said Morrison. "Many people have a good grasp of the HTML world, but when it comes to understanding streaming media, there's a way to go." ■



WOKR-TV will deploy live ad insertions from RealNetworks.

New Sponsorship Model, Ad Strategy for CDnow

BY ANN M. MACK—As part of a new advertising strategy, online music retailer CDnow will launch a “Websessions” event this week starring 14-year-old blues sensation Shannon Curfman. The behind-the-scenes peek, sponsored by sportswear e-tailer boo.com and teen site bolt.com, both in New York, will feature a mix of performances, interviews and clips, and can be accessed at www.cdnow.com/websessions.

“[In the Websession], you get a picture of this person as a human being and as an artist,” said Harold Blumenthal, senior vice president of media at Fort Washington, Pa.-based CDnow. “Here is an opportunity for a sponsor to play a role.”

With an emphasis on sponsorship of events, CDnow’s new ad model resembles that of a traditional television network, with the company providing the programming and advertisers supplying dollars to sponsor that content.

By shifting some of its focus from e-commerce to content, the five-year-old CDnow seeks to attract consumers, as well as spon-

sors, to its now content-heavy site. A long time in the making, the sponsorship strategy is not an alternative to the recent aborted merger with Columbia House record club, a Time Warner-Sony Music joint venture, and its search for a new partner, the company said.

“Around the middle of last year, we started looking at the landscape of product sales and tried to discover how to monetize the eyeballs that were coming to our site. [Consumers] were downloading music clips and looking at content,” said Christopher Maccara, CDnow director of corporate sales and development. “Advertising was the next logical step.”

With close to 3.5 million registered users, CDnow offered advertisers an audience who already had a propensity to buy, he added.

While many sites start as a content site, later adding an e-commerce element, CDnow established itself in reverse—first as an e-retailer and then as a content site. The content, generated by the media arm of CDnow, offers news, reviews and artist



CDnow’s new advertising strategy and event sponsorship model resembles programming that airs on traditional broadcast TV.

interviews from a wide range of music genres, from rock and hip-hop to country and gospel.

“CDnow is unique in that it is a major-league retail site that is becoming a major-league advertising site,” said Blumenthal. “People come to our site to read reviews, download content and stay for 15 and 20 minutes. They use it as an alternative to TV.” ■

GetConnected Names Beyond AOR

BY ANN M. MACK—GetConnected.com, a portal site offering comparison shopping for connectivity services, today announced the selection of Beyond Interactive as its interactive agency of record. The Boston-based startup will use Beyond Interactive, an independent subsidiary of Grey Advertising, to maximize its customer acquisition and retention efforts on the Web.

“As of late, consumer dot.coms have really been hammered,” said GetConnected.com cofounder and president Sasha Novakovich. “We want to establish our brand, establish credibility and acquire customers at an effective cost per acquisition.”

GetConnected.com, an unbiased resource that now serves 20 metropolitan areas, allows consumers to research, select and purchase connectivity services, including Internet access, wireless telephony, local and long-distance telephone and cable and satellite television. The 10-month-old company receives a fee from the service provider for every customer who purchases services through the site.

Ann Arbor, Mich.-based Beyond Inter-

active plans a mix of rich media, banners, partnerships and other strategies to showcase the connectivity comparison service. For instance, a rich media ad may allow users to input their state, city and ZIP code and view the results within the window, said John Behrman, Beyond Interactive founder and CEO.

“We want to turn someone from ‘I don’t know who [GetConnected.com] is’ to ‘Wow, I think this is a great product and I’m going to tell all my friends about it,’” said Behrman. “This is an opportunity to build a category killer.”

Using a revenue-sharing model, GetConnected.com also intends to partner with compatible dot.coms to build its presence on the Web, said Novakovich. For instance, a housewares site may offer GetConnected.com as a value-added service to its consumers. People looking for household products may have recently purchased a new home. Therefore, they may need to shop for a long-distance carrier as well, explained Novakovich.

With its wired approach, GetConnect-



GetConnected.com taps Beyond Interactive to develop its presence on the Web and beyond.

ed.com seeks to attract Internet-savvy urbanites between the ages of 18 and 35—another reason the company chose Beyond.

“The [Beyond team] is young and connected,” said Novakovich. “They are our target users. They get it.”

In addition to landing the new business, five-year-old Beyond will open offices in China and Mexico later this month, looking to capitalize on an open field.

“We are making a substantial leap,” said Behrman. “We’re moving into these markets very aggressively because we have the opportunity to entrench ourselves in these areas.” ■



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Ubrandit.com Delivers Low-Cost ISP Services

BY JANIS MARA—Ubrandit.com today rolled out UbranditISP.com, a product which will enable online businesses to offer consumers low-cost Internet access, with the companies' homepages appearing as mandatory start-up screens.

The San Diego, Calif. Ubrandit.com built its business around providing Internet companies with the technology and content to offer branded online shopping and stock management, and currently has 5,000 customers. UbranditISP.com is its latest vehicle for businesses to offer branded services to users.

"We'd like to empower the Mom and Pop sites of the world to offer the same things AOL and Yahoo! do," said Jeff Phillips, Ubrandit's CEO.

When users log on using the branded ISP service, the company's homepage appears as the startup screen. The users' e-mail addresses can reflect the companies' domain names if they choose.

The cost of the ISP service to businesses is \$14 a month, which goes to Ubrandit. Companies then decide how much to charge above this base fee and keep the income.

The advantage to customers over the many free ISP services now available,

Phillips said, is "you have to subject yourself to a huge amount of advertising from a free ISP, and that's not the case here."

Ubrandit's core business is enabling companies to offer branded online shopping served and administered by Ubrandit. The process is transparent to the user, who clicks on a link on the host site and is transported to a shopping site bearing the original site's branding. The site was created by Ubrandit and resides on Ubrandit's server, but appears to be part of the original site.

Ubrandit has three sources of revenue. The chief revenue stream comes from the products sold on the shop-

ping site, which include books, videos, music and DVDs. The company also receives part of the monthly ISP fee in its UbranditISP.com product.

Finally, Ubrandit controls the advertising space on their shopping and stock services. Phillips' long-term model is to get as many partners as possible to link to these services. "The more branding and traffic we have, the more ads we can sell," Phillips says.

According to Phillips, "Our model is to lock up as many branding partners as possible, then tie up the network in a package." ■



EntertainmentStudios Launches

BY ERIK GRUENWEDEL—Looking to become the one-stop superstore for entertainment, CF Entertainment, a Los Angeles-based distributor of syndicated TV programming, is expected to launch EntertainmentStudios.com, a business-to-business and consumer destination, on April 22.

EntertainmentStudios.com will sell tickets, videos, CDs, DVDs, books, art, licensed merchandise, sports memorabilia, and other related products and services, said Byron Allen, chairman and CEO.

As producer of seven independently syndicated TV shows across the country, including *Entertainers*, *The American Athlete* and *Destination Stardom*, Allen, a former stand-up comedian and TV show host, envisions the site as both a consumer destination and e-commerce portal linking TV stations' Web sites to an alternative revenue source.

"Finally, television broadcasters have a way to start making money on the Inter-

net," said Allen. "[The site] gives station owners a way to participate in e-commerce without making a substantial investment."

In addition to commerce opportunities, chat rooms and an auction channel, EntertainmentStudios will offer entertainment news, sports, and other information from Associated Press and Reuters, among other sources.

Unlike traditional dot.com business models dependent upon extensive media campaigns to generate traffic and commerce, Allen is using his seven hours of programming each week as a marketing tool to drive viewers to his site.

Not by coincidence, the EntertainmentStudios.com TV set will be used in altering formats for the other shows.

Allen claims a TV viewership of 100 million per month, but according to a March 28 Nielsen ranking of syndicated programming, three of his shows generated a combined audience of 1.5 million. ■

bits

IFILM, Los Angeles, the Internet resource for film fans, filmmakers and film industry



professionals, announced today the acquisition of **ScriptShark.com**,

Hollywood, Calif., an online service that enables writers to have their scripts evaluated by professional entertainment industry readers.

Brilliant Digital Entertainment, Los Angeles, and **360HIPHOP.com**, New York, the hip-hop Internet destination, announced a joint venture studio in Los Angeles for the creation of Internet content. Together the companies will produce and distribute full-screen 3-D and 2-D hip-hop content for deployment on the Web.

Event planner **thePlunge.com**, Gaithersburg, Md., has announced the availability of host and guest features, using telephone and wireless devices. Application service provider **Everypath**, Santa Clara, Calif., will translate the online experience offline to telephones and small screens. The new features enable consumers to manage their special events or RSVP to other events, even when they are on the road, traveling and far away from a desktop PC.

New York-based **Insound**, a vertical portal for independent "indie" culture, and **iTurf**, also New York, an online proprietary teen network,



announced a content and commerce partnership for iTurf.com, the network's flagship site. Insound will become the exclusive provider of retail music offerings and music content on the flagship site.

L90, a Los Angeles-based online provider of interactive advertising, has partnered with RadicalMail, a Marina Del Rey, Calif.-based provider of streaming multimedia e-mail technology, to bring audio, video and animated graphics to its viral marketing services.



Flush with a second round of funding, Los Angeles-

based **TokyoPop.com**, an Asian entertainment network, has acquired **GoldenSilk.com**, a Los Angeles-based site specializing in import cars, fashion and pretty girls.

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



▼ PLAN B



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CinemaNow Forms Pact With Homepage, Loudeye

BY ERIK GRUENWEDEL—With a scheduled May 9 launch date, CinemaNow.com, a Marina Del Rey, Calif.-based online community linking indie film watchers and indie filmmakers, has formed strategic partnerships with HomePage.com, Los Angeles, and Seattle-based Loudeye Technologies.

Backed by Trimark Pictures, a Los Angeles-based independent film studio, CinemaNow allows registered members to set up individual homepages on the "Make CinemaNow" page for free, using a series of five customized templates.

Created by HomePage, the page allows filmmakers, composers, actors and aspiring talent to showcase their work on the CinemaNow site.

It also gives users a platform for self-promotion as well as access to an interactive database of film talent, according to Curt Marvis, CEO of CinemaNow.

"Anybody can put a film up ranging from one minute to two hours," said Marvis. "There are no restrictions. We don't own anything."

Loudeye enables users to either upload their material directly to the site or send in a videocassette to be digitally encoded.

Finally, wannabe Fellinis also have

access to 10MB of Web space and 120 minutes of free streaming content on the site.

"We want to establish a community where people are able to show off their work," said Marvis.

In addition to Trimark's film archive, CinemaNow acquired a library of 400 Hong Kong action films for streaming content.

CinemaNow's target audience includes young, independent filmmakers and other creative types.

"We'll start out with several hundred [members], which will grow to thousands and more," Marvis said. "The time frame to make that happen is unknown."

Films receiving high viewer traffic or catching the eye of CinemaNow management will be offered space on "Watch CinemaNow," a premium channel Marvis likens to a pay-per-view talent competition.

"There is definitely a *Star Search* element to this whole thing," he said.

Content in this space is generally contracted to CinemaNow for future online and offline distribution, including DVDs, videos and theatrical releases, said Marvis. "The filmmaker has complete [control] until his or her film reaches this section," Marvis said.



CINEMA NOW

CinemaNow.com, an online community aimed at both novice and expert filmmakers, plans to showcase new films exclusively online.

Contractual arrangements between CinemaNow and filmmakers will vary depending on the film, said Marvis.

In addition, revenue will be driven by online advertisers and merchandising, such as digital video and software, according to Marvis.

"We've tried to create a completely automated process," he said. "We've spent most of our time making it as user friendly as possible."

Additional partnerships for the nine-employee company include CollegeBroadcast.com, Los Angeles, and entertainment portal Vidnet, Los Angeles. ■

About.com Unveils Sponsored Links on Vertical Sites

BY ANN M. MACK—New York-based About.com, a network of vertical sites managed by professional guides, today introduced Sprinks—sponsored contextual links, which are advertiser initiated, sold online and dynamically priced.

Intended to attract a qualified audience, the links will appear within a box on the pages of About.com's 700 separate sites that carry content on subjects as specific as fly fishing and alternative medicine. The new advertising vehicle provides targeting opportunities for advertisers, as well as a way for visitors to connect with merchants that serve their interests.

"Sprinks are the shortest distance between advertiser and consumer," said Scott Kurnit, chairman and CEO of About.com. "With Sprinks, advertisers can make a targeted buy on any of over 700 sites, set their own price and offer our users

merchandise and services perfectly tailored to their interests."

For instance, a fishing pole outfitter could sponsor a link promoting new gear on the About.com's fly fishing site.

Advertisers competitively bid for the most valuable position within the five-tier Sprinks section of each About.com site and

only pay per customer they acquire. The sponsored link then appears in order of the cost-per-click bid amount from highest to lowest, with the assumption that a top position will generate more clicks than a lower one. For example, an

advertiser may pay 48 cents per click to earn the top spot in the Sprinks section, while another advertiser could acquire the fifth and final auctioned listing with a bid of 40 cents per click.

Bids could range from 2 cents to \$5 or more depending on the site. A high-traffic

site, such as the MP3 destination, could incite more bidding compared to a less popular site.

Advertisers must only make a minimum aggregate purchase of \$25, giving small and midsized businesses the opportunity to advertise on a targeted site without busting their budget with a big banner buy. "Some of these small shops don't have the money to advertise [in the traditional sense]," said John Caplan, general manager and chief marketing officer of About.com. However, the Sprinks program allows the small merchant to purchase only as much advertising as it can afford, he explained.

After a company's Sprinks budget is depleted, About.com removes its sponsored link from the section.

Advertisers can use a credit card to purchase the sponsored link online, without having to interact with a sales staff. All links are screened by About.com's editorial staff for relevancy and appropriateness, since they reside on the guide sites. ■



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Firm Offers User Data To E-commerce Sites

BY JANIS MARA—Angara, an Internet marketing company based in Mountain View, Calif., today opened for business with its first offering, Angara's E-Commerce Targeting Service, which provides anonymous consumer profiles to e-commerce sites.

When a user visits a site, E-Commerce Targeting Service scans its database for demographic information on that visitor such as age, gender, income and geographic area. Promotions for specific products, special offers and other product information can then be targeted to the user based on these demographics.

When a user visits a site utilizing Angara's software, "the request [for the page] is intercepted by our service, we see if the user has been to any of our data providers before and, if so, match him or her up with the consumer marketers' segmentation model," said Rich Clayton, vice president of marketing at Angara.

Angara's data providers, which include Naviant of Newtown Square, Pa., initially supply the company with the user demographics. This information is collected when users register at various sites online, such as portal sites or free ISPs, or when they make purchases on the Net.

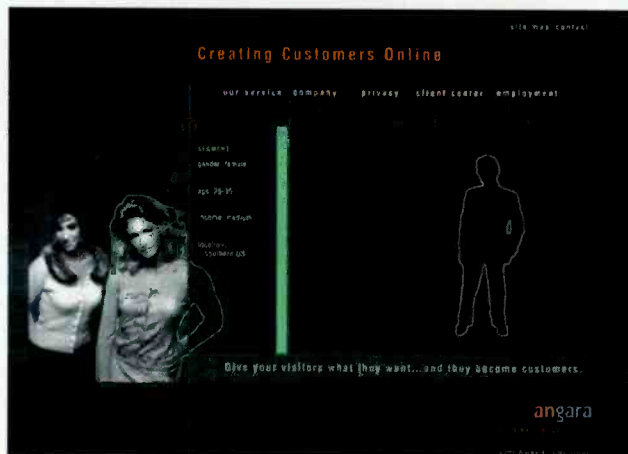
"The data is stripped of identifiers such as name and Social Security number and

sent to us," Clayton said. When users register, they are not aware that their information will be used to target them when they visit other sites. This is generally the case and is accepted practice, according to Seamus McAteer, a senior analyst with Jupiter Communications, a New York-based research firm.

If the Angara data providers have information on a visitor, this information is used to determine which promotional material will appear to the user.

"We did a test run on one of our customers' sites, greatcoffee.com, and doubled its conversion rate," said Clayton. In one of the tests, 70 percent more visitors living in the Northeast bought coffee when targeted with Vermont-made Northeast Green Mountain coffee.

"What distinguishes us from competitors like Net Perceptions or Personify is that they require a previous history of Net behavior," said Clayton. "We use the information from our database." Clayton said Cogit.com, a profiling company based in San Francisco, is "the only pure play" company that does what Angara does.



Angara's E-commerce Targeting Service helps Web sites direct promotional offers and banner ads to the right audience.

Hollis Chin, Cogit.com's vice president of marketing, agreed, adding, "Our advantages are the richness of our data, encompassing 100 million U.S. households and covering over 500 demographic attributes including age, gender, hobbies and type of car, and our ability to send predictors based on what customers buy on a company's site." Polk Company of Southfield, Mich., supplies Cogit.com's data.

Angara worked with McKinsey & Company of New York researching "how to turn visitors into customers," Clayton said. "McKinsey's research showed that Web firms are spending an average of \$250 per person to acquire new customers. We're hoping to make it a little less costly." ■

MediaOne Launches Shopping Site

BY ERIK GRUENWEDEL—MediaOne, an Englewood, Colo.-based broadband provider with more than 5 million subscribers in 17 states, is expected to launch Fresno, Calif.-based e-commerce site Shopinthevalley.com on April 18. The regional e-shopping portal is the second of nine virtual electronic malls scheduled for release this year by MediaOne.

Each site will feature local merchants placed on a home page and in the portal's search engine, which were developed by Long Beach, Calif.-based Internet services firm Netgateway.

Visitors to the site can search by a number of criteria including store name, keywords, categories and ZIP code. Search results may be viewed by merchant billboard, store title, coupons, products, events and the number of miles from the visitor to the merchant's store location, according to Mark Winkler, vice president of sales for the western region.

In addition, special areas on the portal allow merchants to post electronic coupons, link to other sites and list upcoming events, including sales, seminars and workshops.

"We're already selling [the merchants'] business on TV," Winkler said. "[They, in turn,] use the site for added awareness, e-commerce and niche advertising."

While access to and browsing through the site is free, merchants wanting to advertise or be listed must pay an undisclosed fee. MediaOne will work with a client's own site or establish one from scratch, according to Winkler.

"Selling online can be complicated and confusing," he said. "We do need assessments by finding out what direction [the merchant] wants to grow [his or her] business."

The inaugural site, Shopstockton.com, went live last month. The remaining locations within the state are yet to be determined, according to Winkler. ■

movers

Rick Jaffe was named executive producer of FOXSports.com, a division of News Corp.'s News Digital Media in New York. Prior to the new post, Jaffe was the executive sports editor at *The Los Angeles Times* ... Planet Intra, a Mountain View, Calif.-based company offering an Intranet application that delivers office productivity tools, has announced that cofounder **Suresh Mathai** will join the company full time as director and vice president of worldwide marketing. Mathai was president of Asian operations for Rapp Collins Worldwide, based in Hong Kong ... New York-based Spafinder.com, a spa lifestyle, travel and marketing company, has appointed **Brooke Adkins** as chief marketing officer and **John Signorello** as chief technology officer. Adkins was vice president of marketing at FAO Schwarz, New York; Signorello developed strategic and tactical plans for the launch of Cybershop.com's e-commerce platform.

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Internet Services Firm Opens for Business

BY ERIK GRUENWEDEL—With \$2.5 million in first-round venture funding and following the acquisition of five independent Internet specialty firms in the past six months, Emeryville, Calif.-based Internet services firm Wirestone today opened for business.

Firms involved in the merger to create Wirestone include Priscomm, Costa Mesa, Calif.; LiveWire Interactive, Seattle; Boise, Idaho-based Digital Effects and Mediaphex; and Talaria Research, Sacramento, Calif. Together, the five companies generated \$20 million in revenue last year, effectively ranking Wirestone among the top 40 interactive marketers in the U.S., according to *Adweek*.

"We'll leverage the expertise and creativity of numerous professionals who are passionate about catering to mid-market companies," said Chris Running, president and CEO of Wirestone. Each of the merged companies will operate as a division within Wirestone. The former CEOs will function as vice presidents.

"Each of these companies has one or more core competencies," said Running. "Typically, they had a tendency to focus on one of them."

The company, which employs 74 and intends to acquire another 10 to 13 agencies with \$50 million in revenue by the end of

the year, will brand itself as a one-stop shop for e-business strategy, marketing, technology and creative design solutions.

"Clients who wish to pursue an Internet initiative soon realize that they need more than a Web site," said Running. "They need a strategy and they need a front-end design. They also need brochures, PR and collateral to bring projects together."

Running said Wirestone has a mandate to grow quickly in order to capture market share in an expanding, yet volatile business.

Target clients include dot.com startups, the business-to-business market and traditional bricks-and-mortar companies seeking an Internet strategy. "Much of our growth is going to come from acquiring people," he said. "But we want to balance our client base so we're not too heavily swayed on the dot.com side."

With no plans for a centralized control process or layoffs, Running said Wirestone intends to let the entrepreneurial spirit that guided many smaller companies continue.

In addition to establishing offices in major metropolitan areas and abroad, Wire-



The team at Emeryville, Calif.-based Wirestone opened its doors for business today.

stone will pursue bricks-and-mortar establishments in secondary markets that are looking for an Internet initiative, including Phoenix, Salt Lake City and Denver. "We don't want to get caught with our pants down," he said.

Although Wirestone's current roster of clients include brand names such as Adobe, Fujitsu Interactive, Hewlett-Packard, Intel, Microsoft, Sony, TEAC America and The Nature Conservancy, among others, Running said the company will target small- to mid-sized companies.

"We intend to focus on [the] type of client that is sort of below the radar screen [in terms of size of campaigns]," said Running. "Most these projects are under \$2 million, which is [less than] most of the major players want to deal with." ■



Pogo Inks IWon Distribution Deal

BY JANIS MARA—Online gaming destination pogo.com bounced into the spotlight today, announcing that its card, word, trivia and other games are now available on search engine iWon's featured game area.

Users who click on pogo.com's games on the Irvington, N.Y.-based iWon's site will get credit toward iWon's sweepstakes, which award \$10,000 daily, \$30,000 weekly, \$1 million monthly and \$10 million on April 15. Visiting the site awards users five points, and playing at pogo.com nets four.

The partnership with iWon broadens the reach of pogo.com's network, bringing it up to 4.5 million unique visitors per month. The network has 17 distribution partners, which include Excite, Netscape, Snap and most recently, iWon.

Erik Lundberg, vice president of sales at pogo.com, said that the site inks the majority of the advertising and sponsorship deals for its distribution partners. Advertisers include Pepsi One and Toyota.

Not your average shoot-'em-up gaming site, pogo.com features games such as the ever-popular Solitaire. Perhaps for this reason, half of pogo.com's users are female, and 75 percent are between the age of 18 and 49.

Advertising includes traditional banners and some creative alternatives, including placing company logos on the backs of cards in games such as Hearts, Spades and Euchre.

Lundberg says of the partnership: "We've seen a lot of traffic from their site just during the soft launch. A lot of our games offer prizes to winners, so we think it's a great psychographic fit."

Jonas Steinman, co-CEO of iWon.com, said, "So far the feedback on the pogo.com games has been very positive. Games are an important element of our site. We're obviously a full service portal, and games are always an important element for portals. We have a mainstream audience and pogo.com's games have a mainstream appeal." ■



movers

Rebecca Lieb was appointed to director of corporate communications at Rare Medium Group Inc. in New York. She will be responsible for corporate communications for the venture capital group at their incubator and investment companies. Lieb will also oversee media and investor relations for the company. Previously, Lieb was vice president of corporate communications at Siegelgale, a strategic branding and e-services consultancy, also New York ... Mondo Media, a San Francisco-based new media company that creates and syndicates digital animation for television and the Web, named **Robin Harper** as the new senior vice president of marketing. Harper was the former vice president of marketing for Ninth House Network, an online media network targeting Fortune 1000 companies, also based in San Francisco.

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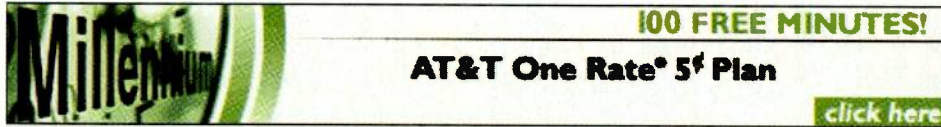
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Banner appeared on: Yahoo!



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Banner appeared on: HotBot, CBS SportsLine and Tripod.



Company: NPD Online Research, www.npd.com. Industry segment: B2B.
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As clickthrough rates on plain-vanilla banner ads continue to slide, online incentive banner advertising—offering Web surfers everything from discounts at e-commerce sites to the opportunity of winning a trip to an exotic locale—is on the rise. “[Businesses are] using this technology to get people’s attention,” said Marc Ryan, director of research at AdRelevance, a marketing information company based in Seattle. “They’re taking [banner ads] to the next level.” Ryan said banner advertising generated around \$4.5 billion to \$5 billion in revenue last year. Promotional banners often are the sway point for consumers who are choosing where to shop. They like the idea of getting a free \$25 gift set, for instance, from drugstore.com. Contests are also a popular incentive to get people clicking, such as the trip to London that was offered to promote the James Bond movie *The World Is Not Enough*.—Christine Sparta



Drugstore.com’s incentive banner ad offered Web surfers \$25 toward their purchases.



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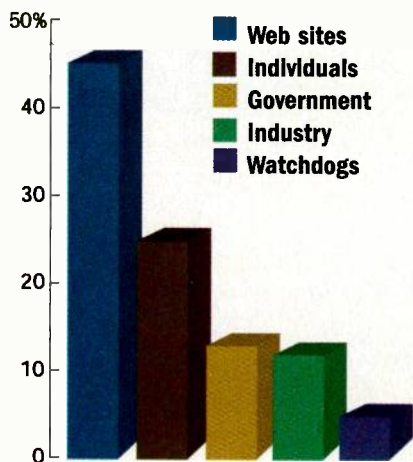
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Net Privacy Taps Consumer Hot Button

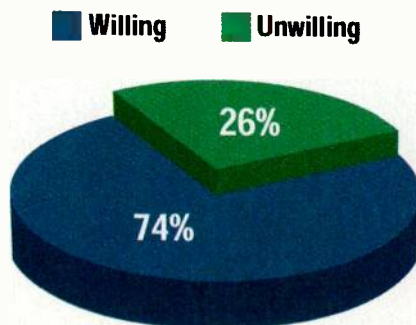
Since DoubleClick's retreat from its plans to marry offline and online data, Internet privacy has become the current hot-button topic. A survey issued this week by Active Research, a Burlingame, Calif.-based online market research firm, reported that 52 percent of the 922 people surveyed said they trusted e-tailers with their personal information compared to 31 percent of respondents trusting search engines. "I was a little bit surprised [that consumers] trusted retailers more than publishers and review

sites," said Active Research CEO Tom DuBois. "I thought they would trust the media more." Among the report's other findings: Men, by a 2 to 1 margin, felt government should be involved as a watchdog on Internet privacy; the top three pieces of information people didn't want to reveal online were their social security numbers, telephone numbers and their names; and 18-24 year olds were more trusting with their personal information than older adults. "When you get over 45, trust starts to drop off," said DuBois.—Christine Sparta

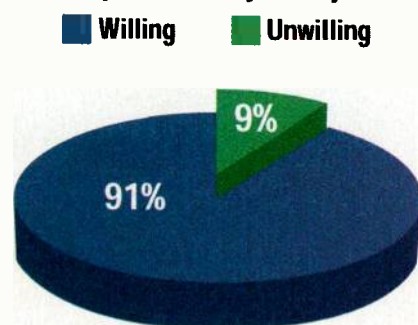
Who's responsible for protecting privacy?



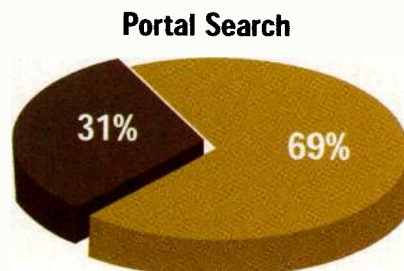
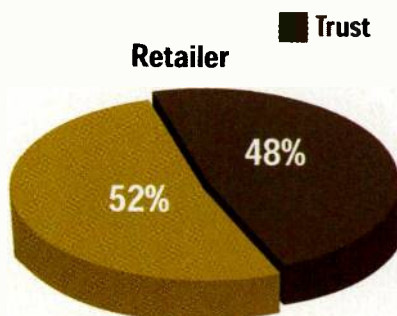
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Affiliate Nation

Commission Junction steps away from the ad network pack. By Eileen McCoey

Affiliate marketing can be a win-win proposition for online retailers seeking to build their exposure, customer base and sales, and for Web sites hoping to capitalize on their traffic and monetize their content. But finding the right partners, managing the relationships and getting the desired response can be tricky and time-consuming—especially when dealing with numerous partners.

Commission Junction, a Santa Barbara, Calif., company founded in November 1998, has set up an ad network to streamline the process. Lex Sisney, Commission Junction president, says his frustrations as a one-time affiliate dealing with multiple merchants' differing systems and random payments prompted him "to build a better mousetrap" that frees members from the hassles typically involved in affiliate marketing. "The buck stops here," Sisney says.

The company creates marketing partnerships between Web merchants and content sites, serving as the single point of contact

Calif.; and PC Flowers & Gifts, Stamford, Conn.; as well as 120,000 affiliate sites, among them Ask Jeeves, Emeryville, Calif., and Infospace, Redmond, Wash.

COMPETITIVE EDGE

Commission Junction claims its "one-stop shop" approach sets it apart from rivals such as Be Free, Marlborough, Mass., and LinkShare, New York and San Francisco. Among other things, it aggregates commissions for affiliates—which deal with an average of seven merchants—and pays them directly in one monthly check. It also claims to be the only network with a totally Web-based solution for both merchants and affiliates, meaning they don't have to buy or install any software.

The network points to its pay-for-performance approach as another departure from the norm. Rather than being paid simply for delivering eyeballs on a CPM basis, affiliates earn a commission on purchases, a flat rate per click or per lead, or a combina-

tion of both. Commission Junction receives 2 percent of any fees paid. If a merchant pays a 10 percent commission to an affiliate, the network receives an additional 2 percent,

which comes directly from the merchant and not from the affiliate's commission.

Affiliates, which can join the network at no cost, can earn substantial revenues, according to the company. Last year, Commission Junction paid out over half a million dollars in commissions; it has already paid out more than that in the first two months of this year, says Scott Horst, vice president of marketing.

CollegeRecruiter.com, a Minneapolis-based job site for college students and recent graduates and one of the network's first affiliates, generates about one-third of its revenue from commissions earned through affiliate programs—the vast majority of that from Commission Junction. The site works with about two dozen advertisers that offer complementary services, such as résumé preparation or seminars.

Steven Rothberg, president at CollegeRecruiter.com, calls Commission Junction's "100 percent devotion to customer service" extraordinary. "They are customer service freaks," he says.

Retailers, who pay a one-time fee of \$795 to sign up, typically see sales increase between 15 percent and 40 percent thanks to affiliate referrals, according to Horst. Dash.com, a New York-based online shopping service, is working with about 4,000 affiliates in the Commission Junction network to promote downloads of its free toolbar. The site has seen a 1,000 percent increase in downloads since joining the network last November.

"The ROI is explosive," says Keith Kochberg, director of affiliate services for Dash.com. "The improvement was almost instantaneous, and it paid for itself in a mat-



Commission Junction's affiliate network tracks transactions and manages revenue sharing between partner sites.

“Why bother trying to predict ... behavior through profiling when you can count on human nature.”

—Scott Horst, Commission Junction

for tracking online transactions and managing revenue sharing. The network currently comprises 600 retailers, including: Tower Records, Sacramento; Patagonia, Ventura,

tion of both. Commission Junction receives 2 percent of any fees paid. If a merchant pays a 10 percent commission to an affiliate, the network receives an additional 2 percent,

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3	eBay	3,358
4	Time Warner Online	1,721
5	AT&T Web Sites	1,239
6	IWON.COM	1,020
7	Microsoft Sites	669
8	Yahoo Sites	581
9	CitySearch-TicketMaster Online	480
10	EARTHLINK.NET	302
11	FREELOTTO.COM	251
12	Excite@Home	240
13	Go Network	192
14	Quicken.com Sites	183
15	NBC Internet	153
16	Uproar Network, The	139
17	MarketWatch.com Sites	137
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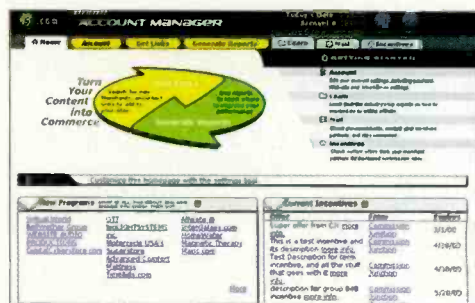
ter of days. This is by far the most cost-effective tool we've used."

CONTEXT IS EVERYTHING

To improve response and the advertiser's return on investment, Commission Junction eschews "out-of-context" banner advertising and profiling for what it calls EnContext advertising, a form of contextual advertising that integrates ad messages into related content. "EnContext lets consumers make a

decision at the point of interest," Horst explains. "Why bother trying to predict someone's behavior through profiling when you can count on human nature?"

When viewers click on a text or graphical link—say an artist's name or an image of an album cover within a record review—a window pops up, enabling them to get more information or actually make a purchase without leaving the site. The resulting stickiness is a big draw for affiliates. "Most



Commission Junction's home member page lets affiliates manage their online revenue.

affiliates fought very hard to get people to their site, so they don't want to lose them just to get a commission," observes CollegeRecruiter.com's Rothberg. "This lets them kill two birds with one stone—they get a commission for generating leads or sales, yet they keep viewers at their site."

Results illustrate the effectiveness of this approach, Horst says, pointing to click-through rates of 6 percent and a conversion ratio of 4 percent for EnContext ads—many times the average of banner ads.

Rothberg believes this form of advertising will rapidly gain favor. "Within a year or so, I think the EnContext way of doing things will take over from banners, where visitors click and go away," he predicts.

NEW AND IMPROVED

This month, Commission Junction is launching a "complete revamp of its site and functionality" that will further streamline the process of selecting and placing ads on affiliate sites, Horst says. "It will save 75 percent of the work. The level of automation and intelligence is going through the roof."

The basic process will remain the same: Merchants upload their banners, images and other links to the Commission Junction site. Affiliates can view the ads and select those they want to place on their site. The network's Web-based, real-time tracking system tracks and reports on commissions and sales. It can report up to 50 billion ads per month over the network, with a choice of over 100 customized real-time reports. Horst says the network is generating 14 million impressions per day.

Not surprisingly, Sisney believes affiliate marketing is one of the most effective ways for merchants to build business, and he expects "a quiet groundswell" as more online companies perceive its benefits.

"Not everyone has millions of dollars for offline campaigns," Sisney says. "They're struggling to run profitable online businesses. We can give retailers of all sizes increased shelf space at the point of interest where users are congregating." ■

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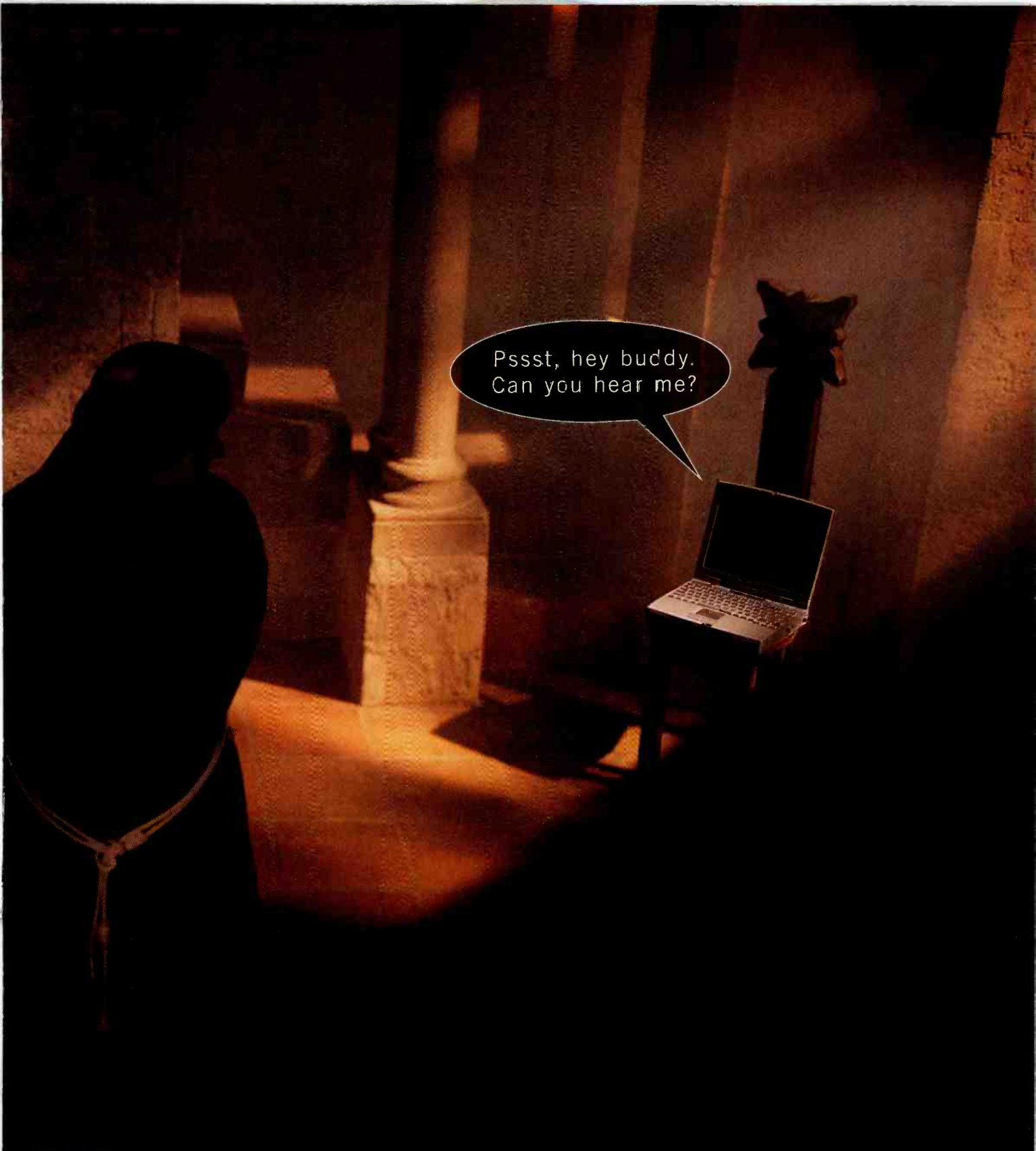
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Choose Me

iChoose alerts e-shoppers to better offers.

By Ann M. Mack

It's a game of one-upmanship as merchants try yet another tactic to win buyers, not browsers. The object of the game: to lure shoppers from rival e-tailers at the point of purchase.

Armed with iChoose technology, merchants deliver better offers directly to online shoppers the instant they commit to a purchase on a comparable site by clicking the "buy" button. The software from Dallas-based iChoose, Inc. searches its database of coupons and exclusive deals and delivers savings on the exact items the customer puts in his shopping cart.

"We're permission-based marketing on steroids," says iChoose president Kevin Dahlstrom. "It's all real time. It's all at the instant it's needed."

Call it cunning, call it sneaky—but it works. Fickle shoppers are being swept away at the promise of a 10 percent discount or cheaper shipping fee.

To sign up for the instant buying advisor, shoppers download the free software at www.ichoose.com or at one of this firm's distribution partner sites, such as Freeinternet.com, McAfee.com and US West.

"We're permission-based marketing on steroids. It's all real time. It's all at the instant it's needed."—Kevin Dahlstrom, iChoose

Once the software is installed, shoppers proceed with their regular shopping behavior and wait for the deals to come to them. Working with the Web browser, explains Dahlstrom, the software "offers visibility into the product [the shopper] is viewing and buying, sites visited and search queries."

Unobtrusive, the iChoose savings alert stays behind the scenes and monitors the shopper's browsing behavior, appearing only at the point of purchase if a deal is to be had. "We're only there if we have something of value to say," assures Dahlstrom.

When customers are finished browsing and indicate that they're ready to buy, an iChoose window appears on their screens. For instance, if an iChoose shopper browses the Stephen King library on a given book e-tailer's site, drops *Misery* in his shopping cart and clicks the buy button, an iChoose window may pop up alerting the shopper to a bargain basement deal at one of the vendor's competitors. The window compares the total price, including shipping and handling, of the current shopping cart to the same basket of goods from the competitor.

In addition, the iChoose software includes consumer ratings provided by BizRate.com, an independent Web site ratings service, for the merchants being compared.

The customer then accepts the competitor's offer or continues with the original transaction. If the customer accepts the counter offer, the iChoose saving alert transfers the shopping cart items to the

competitor's order page, along with the customer's information such as name, address and credit card information. iChoose then collects between 3 to 30 percent of the sale generated from the savings alert.

"[iChoose] provides consumers with a choice. They can take it or leave it," says Dahlstrom, adding that in beta testing, con-



The iChoose client pops up at the moment of an e-purchase, letting consumers know that cheaper prices are a mouse click away.

sumers accepted the counter offers more than 50 percent of the time.

So far, dozens of merchants peddling books, music, DVDs, toys, consumer electronics, and computer hardware and software have signed on to try to one-up their competition, says Dahlstrom. The company declines to name any, however, saying the merchants wish to remain anonymous in order to keep their competitive edge.

As the service evolves, iChoose will add new elements, starting with dynamic pricing, or what the company calls "fries with a shake." This feature enables the iChoose merchant partner to make offers that complement the consumer's purchase. For instance, if a shopper buys a DVD player, the merchant may offer them a deal on eight DVDs.

Also, iChoose plans to connect consumers to offline merchants, as well. For example, someone shopping for flowers on the Web could receive a better offer from a small corner florist three blocks away. If the consumer accepts the deal, the offline shop could then place a phone call to discuss details with the consumer.

Now in its soft launch with version 1.1 and close to 100,000 consumers, iChoose hopes to unveil version 2.0 in Q3. To encourage shoppers to sign up for the service, iChoose has launched a campaign that consists of online and offline advertising, promotions, viral marketing, public relations and a distribution program.

In addition to distributing the iChoose savings alert on its own and partner Web sites, the company says it has secured deals with three computer manufacturers to load the software on their new machines. However, the service will continue to remain an opt-in one controlled by the consumer.

"You tell us what you want us to track and not track and what kind of offer you want to receive," explains Dahlstrom. "It's all about choice." ■



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- Direct response copywriters
- Editors
- Employee communications writers
- Proofreaders
- Retail copywriters
- Sales promotion copywriters
- Speech writers
- Technical writers
- Web/new media content development
- Web designers
- Content developers

Web & New Media

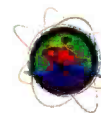


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E-mail Direct

Advertisers have found that e-mail lists are ideal vehicles to deliver their ad messages. But is anyone reading? By Janis Mara

With banner ads getting ever-lower clickthroughs, rich media still too rich for most low-speed users' blood and interstitials a little too in-your-face, e-mail list advertising presents a promising alternative.

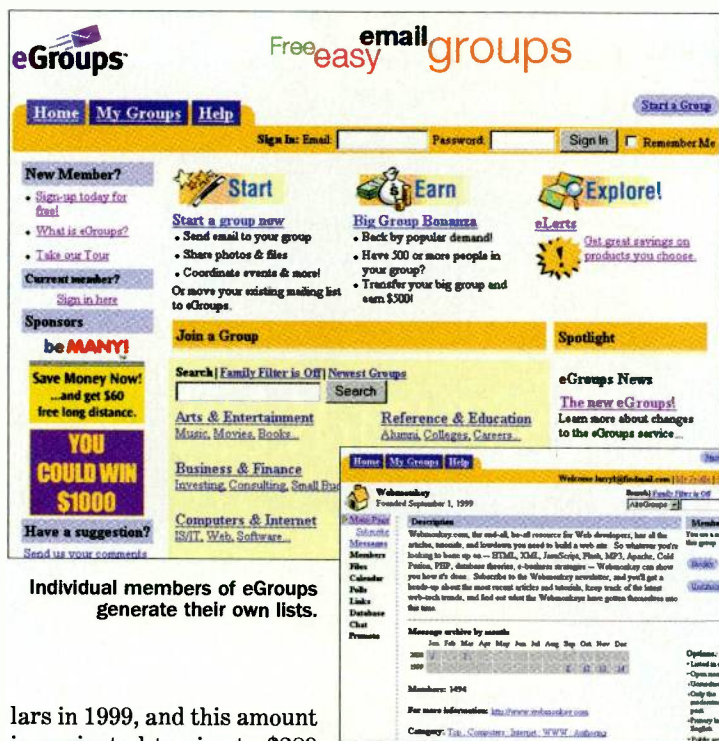
"There's going to be a lot of growth in the next few years, a lot of people jumping in," says Kathleen Santosus, a senior analyst at eMarketer, a New York-based research firm. "The dollars spent on e-mail advertising will explode," though she cautions that as the novelty wears off, response rates will probably decline.

E-mail lists are like newsletters or mailing lists, only virtual. An e-mail list sponsored by a comedy site might send out jokes once a day. Or, a group of people with herpes, for example, might form a list to share support or treatment tips. Obviously, the potential for targeted advertising is great with such narrowly defined interest groups.

"Some list members get 50 or more e-mails per week," says Ariel Poler, CEO of Topica, a San Francisco-based network of e-mail lists with 5 million users. "If you are willing to get that much e-mail related to a topic, you're probably willing to look at or click on an ad related to that topic."

Companies such as Topica offer free hosting and administration in exchange for putting ads in the group's messages. Different e-mail list companies have different features, such as Topica's Yahoo!-style directory of lists and Chicago-based Penmedia's emphasis on content rather than discussion.

Analysts predict growth in e-mail advertising will continue. E-mail ads accounted for \$97 million worth of advertisers' dol-



Individual members of eGroups generate their own lists.

lars in 1999, and this amount is projected to rise to \$289 million by the end of 2000, according to eMarketer. The field comprised 1 percent of Web advertising dollars in 1998, 3 percent in 1999 and is expected to rise to 15 percent by 2003.

"Member-defined targeting, in which we can reach people at their highest level of passion," is what attracts advertisers to e-mail groups, according to Jacqueline Maartense, vice president of marketing at San Francisco-based free e-mail group service eGroups, which has 15 million members.

After acquiring former rival Onelist in November 1999, eGroups launched a Web site incorporating "the best features of both companies" on April 10. "We used member feedback to guide the engineers on how to retool, and added 100 usability improvements including new categories and increased storage space," says Maartense. Staying true to its own model, the company used an e-mail group for members to send feedback to engineers creating the new site.

EGroups focuses on discussion and community, and many of the e-mail lists are generated by individuals in the groups. The advertising appears at the bottom or on the side of the messages.

ROPING IN READERS

EGroups' ads appear in HTML or text depending on the individual subscriber's capabilities. If the subscriber's e-mail application can read HTML, banner ads appear at the bottom of the message; otherwise, the ad appears in text format. Some e-mail list companies also offer the option of putting the ads at the top or within the text of the message. EGroups, like most companies, allows its publishers to opt out of the ads, "though only about 1 percent do so," Maartense claims.

EGroups' advertisers, which include Pets.com and DLJdirect, are charged by CPM, with rates varying depending on the degree to which the category is targeted. This is generally the case with other e-mail list companies.

Unlike eGroups, New York's Infobeat provides users with messages compiled by teams of experts in each topic. "We deliver customized news to be delivered to users' inboxes so they don't have



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to go surfing all over the Web for it," says Jim Smith, vice president of advertising and marketing partnerships for Sony Online Entertainment, which acquired Infobeat last year. Users can elect to receive e-mail bulletins on subjects ranging from stocks to weather to sports and more.

"People in general are not sports fans as a whole. They tend to be New York Knicks fans," says Smith. "Same with finance. Most people are not interested in how the stock market as a whole does. They are interested in how their stock does. We supply that information, selected by an editorial team that separates the chaff from the wheat on the Net."

In addition to Infobeat, Sony has an e-mail presence for each one of its entertainment sites. An example is sonymusic.com, which has e-mail lists for "everything from a genre of music to almost every single artist site," Smith says. The company carries ads from companies including Coca-Cola, AT&T and Microsoft.

"The ads range from plain text to dynamic rich media, and we charge in various ways, including CPM and performance," Smith says. "Targeting costs more—for teenagers 18–34 in three specific states, for example, we'll charge a premium."

REACH USERS WHERE THEY LIVE

Topica, another major contender in the field, features a directory of e-mail lists and offers free hosting services for lists. It has been around for about a year, currently boasting 5 million unique users. In March, Topica acquired TipWorld, a former IDG property that sends newsletters and tips to subscribers, broadening its reach.

"The core of our business is useful information on topics people are interested in," Poler says. "The beauty of this approach is that users want this content and are getting what they're used to seeing on the Web: banner ads at the top or bottom of the message."

Though list group moderators do not have to accept advertising to be hosted by Topica, most of the groups hosted by the

"E-mail subscribers are 'e-responsive,' meaning that they already responded via e-mail for something and once they do they self-select."

—Jaffer Ali, Pennmedia

company do run advertising. On HTML-enabled mailing lists, the company runs conventional banner ads with links at the top or bottom of the page. On text lists a line of text with a link appears at the top or bottom.

The image shows a screenshot of the Topica website and an email newsletter. The website header features the Topica logo and navigation links: "Take a tour", "sign up - free!", "member login", and "what's new". Below the header is a search bar and a "Find" section with categories like "Arts", "Books", "Career", "Cosplay", "Daily Items", "Education", "Games", "Health", "Humor", "International", "Internet", "Investing", "Travel", "Tech", and "Your Categories...". There are sections for "Lively Discussions", "Informative Newsletters", "Hot Topics", and "Opinions & Advice".

The email newsletter preview shows a subject line: "The COMPLETE OSCAR PICKS VIDEO LIST... only at Home". The body of the email contains text about Oscar picks and a link to a video list. The email footer includes a "Sponsor's Message" and a "Shipping Address" for John Hallerick.

Topica's got a newsletter for almost every interest, including useless sexual trivia.

Poler says the response to text ads is surprisingly good. For one thing, unlike most Web sites, text is relatively uncluttered. There aren't a lot of elements fighting for the user's attention.

"And it's clear what the ad is about," he adds.

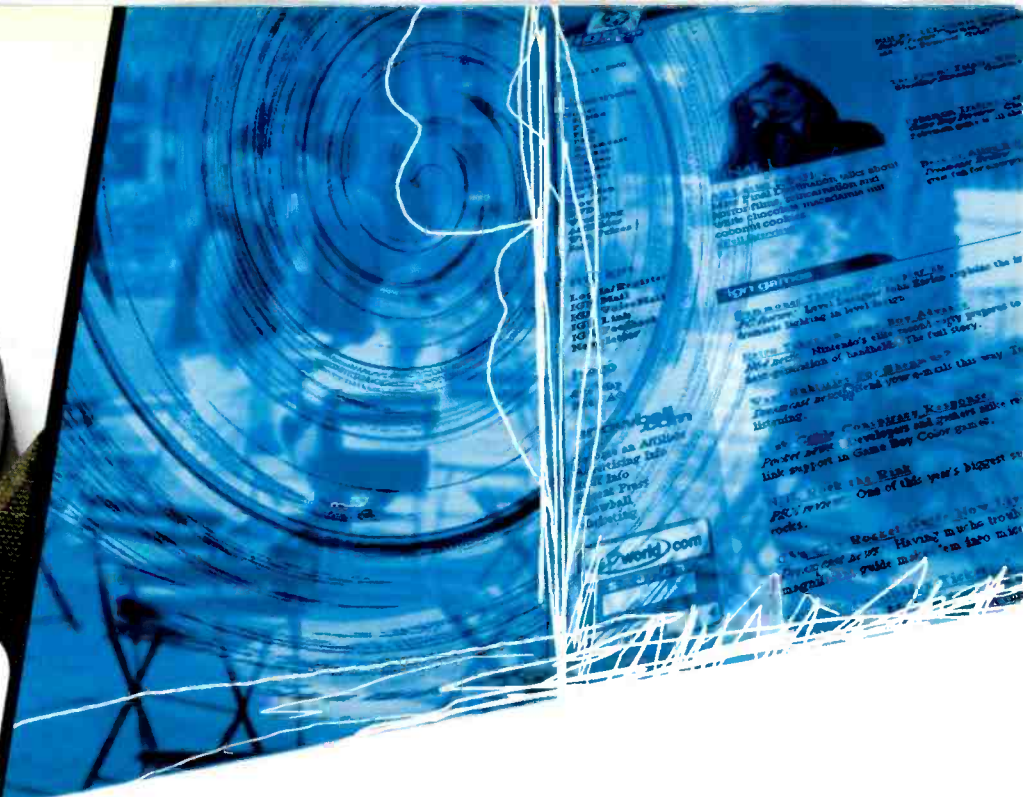
Santosus agrees. "There are reports that you get better responses from HTML in e-mail, but text ads hold their own. If it's in the context of the newsletter, and if the ad is well-targeted, it should be of interest."

Poler feels that "if you have a few lines of text that clearly describe an item, those who do click on it are likely to be seriously interested in the product." He points out that users often click on ads because they are attracted by graphics or catchy text and don't realize what the product is. For instance, with the MCI "shop naked" ads, says Poler, "Most people clicked on that ad because they thought it was porn, but when they found out what it was, they left."

Though there are ads on the Topica Web site, the bulk of the ad activity is in e-mail. Advertisers, which include Providian Financial and Kmart's Bluelight.com, are charged by CPM.

Because e-mail is more personal, people are apt to be more receptive to it, Poler says. He also says that "people have more time to pay attention to their e-mail. Not everybody has two phone lines, so people may not want to spend as much time on the Net. But they can read e-mail at [their] leisure."

Jaffer Ali, CEO of Chicago-based Pennmedia, agrees, adding, "E-mail subscribers are 'e-responsive,' meaning that they have



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InfoBeat separates Internet chaff from the wheat for e-mail list members.

already responded via e-mail for something and once they do that they self-select.”

Penmedia is a network of sites carrying e-mail advertising. “We estimate that Penmedia has 20 million users,” says Ali. The company launched its services in January 1999.

The e-mail advertising model relies on a self-selecting population that opts to receive daily or weekly updates such as horoscopes, jokes or inspiring quotes. The text-based, 50-word ads include a link to the commerce site and appear within the content. “For example, in one of the joke newsletters in our network, an ad for zing.com, a greeting card site with many humorous cards, appears between two jokes,” says Ali.

Penmedia’s advertisers include zing.com, Intel, Columbia House and Smarterkids.com. There are 480 mailing lists in the network.

According to Ali, there are several advantages to e-mail advertising. “With e-mail you read your content when you want to, when you have time. The ad stays with you. Commercials on TV are fleeting, banner ads are fleeting. But the e-mail, it’s there.”

VIRAL E-MAIL

There’s also a strong viral aspect to e-mail advertising. “Let’s say you subscribe to an inspirational quote of the day, and a quote hits a chord with you, so you send it to a family member. When they get the e-mail your return address is on it and they’re going to open it because it’s from you,” Ali says.

Unlike other e-mail list companies, Penmedia relies completely on text ads “because many mail programs cannot read HTML,” he adds.

According to Ali, the average clickthrough for stand-alone e-mail ads is 11.5 percent. The clickthrough for e-mail newsletters is 1.5 percent, Ali says, compared to a little more than one-half of 1 percent for banners, “though this varies widely and some e-mail ad clickthroughs are as low as 1 percent.

Ali claims that the conversion rate for the ads purveyed by his company is 6 to 20 times better than banner ads. “That’s the actual conversion rate converting to an order, a download, a registration. People are reading something and clicking on it,” he says.

Santosus says that the conversion rate for e-mail yields a better return on investment. “The cost of banner ads is low compared to e-mail ads, but the clickthrough for e-mail ads is better.”

Though e-mail advertising is touted by many for its targeting opportunities, Ali downplays this aspect. “It’s not so much that e-mail advertising is targeted. You can target banners, too. You can also do ROS, run of the system, advertising. If somebody wants to hit 5 million people in one day they can do that with us.”

Ali says he believes that people spend more time reading e-mail than surfing online. EMarketer’s Santosus says, “It’s true that people read their e-mail every time they go online, and it’s estimated that something in the neighborhood of 45 percent of online time is spent reading e-mail.”

Ali, who claims that e-mail is the future of online advertising, says, “Whoever controls the e-mail box is the person who controls the advertising dollars for the industry.”

While Santosus agrees that e-mail advertising will continue to grow, she cautions that “at the same time, we expect the response rates to decline, just as with banner ads. There’s only so much time in the day for people to respond to these things, so as e-mail messages fill peoples’ mailboxes, they’re going to have to be selective.”

With banners, once the novelty wore off, people got in the habit of filtering them out, Santosus says. “A lot of this will also happen with e-mail ads. The trick will be not so much using e-mail ads to acquire new customers, but creating and maintaining relationships with existing customers.”

“The cost of banner ads is low compared to e-mail ads, but the clickthrough for e-mail ads is better.”

—Kathleen Santosus, eMarketer

If marketers abuse the privilege of being invited into peoples’ inboxes, sending too much mail or material that’s off-topic, there will be a backlash, Santosus says. “Even if it doesn’t start as spam, it could turn into that if you send more than the recipient wants. This is a private space—like a cell phone—and you would not tolerate marketing calls on a cell phone.”

If advertisers can avoid this mistake, Santosus says she believes they will fare well. “If it is used wisely, e-mail advertising can avoid the fate of the banner ad.” ■

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 4/3/00

Artist/Group: **Pink**
Song/Video: **"There U Go"**
Director: **David Myers**

This fuchsia bombshell is about to blow the spot up. Sending the warning that she is not one to be messed with in her debut video "There U Go", Pink is LaFaces latest rising star. Her self-titled album, due out in March, contains a medley of musical influences - from Mary J. Blige to Fleetwood, as witnessed on the possible second single, "Players".

Artist/Group: **Incubus**
Song/Video: **"Pardon Me"**
Director: **Steven Murashige**

This five-member band from Calabasas, California has finally made a mark with this video off their recently released album, Make Yourself. Not new to the music scene, Incubus started out as a garage band back in 1991, and moved up through the ranks to eventually release their first full-length record, S.C.I.E.N.C.E. in 1997. Their newest offering blends funk and alternative metal, with a little rap/rock thrown in for good measure.

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The Hollywood Reporter's Box Office

For weekend ending April 3, 2000

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	1	Erin Brockovich	13,798,460	17	75,811,060
2	New	The Road to El Dorado	12,846,652	3	12,846,652
3	New	The Skulls	11,034,885	3	11,034,885
4	2	Romeo Must Die	9,378,376	12	38,884,556
5	New	High Fidelity	6,429,107	3	6,429,107
6	7	American Beauty	5,407,279	201	116,658,175
7	3	Final Destination	5,355,284	17	28,344,513
8	4	Mission to Mars	3,324,853	24	54,459,333
9	5	Here on Earth	2,262,462	10	7,978,813
10	6	Whatever it Takes	2,237,341	10	7,377,558
11	9	The Cider House Rules	2,051,924	115	52,984,775
12	8	My Dog Skip	1,747,722	82	29,050,659
13	New	Price of Glory	1,611,833	3	1,611,833
14	12	Fantasia 2000	1,257,778	93	38,131,912
15	10	The Whole Nine Yards	1,065,025	45	55,851,307

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CULTURE TRENDS

MTV Around the World

Week of 4/3/00

MTV U.S.

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

MTV Europe

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

MTV Russia

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

MTV Australia

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

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The Billboard 200

The top-selling albums compiled from a national sample of retail store sales.

This Week	Last Week	Wks on Chart	Artist	Album
1	-	1	'N Sync	No Strings Attached
2	1	41	Santana	Supernatural
3	-	1	Ice Cube	War & Peace, Vol. 2
4	-	1	Pantera	Reinventing the Steel
5	2	17	Sisqo	Unleash the Dragon
6	3	19	Dr. Dre	Dr. Dre - 2001
7	4	35	Macy Gray	On How Life Is
8	-	1	Various Artists	WWF
9	7	35	Destiny's Child	Writing's on the Wall
10	16	33	Kid Rock	Devil Without a Cause

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The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail store sales.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	9	Maria Maria	Santana f/The Product
2	1	1	16	Say My Name	Destiny's Child
3	3	3	23	Amazed	Lonestar
4	4	1	36	Breathe	Faith Hill
5	5	5	11	Bye Bye Bye	N'Sync
6	10	6	11	The Thong Song	Sisqo
7	11	7	6	There You Go	Pink
8	6	6	15	Show Me the Meaning...	Backstreet Boys
9	7	4	25	Get It On Tonight	Montell Jordan
10	9	6	22	That's the Way It Is	Celine Dion

©2000 Billboard/Soundscan

CULTURE TRENDS

MTV Around the World

Week of 4/3/00

MTV Brazil

Artist	Title
1. Backstreet Boys	Show Me the Meaning
2. Melanie C	Northern Star
3. Britney Spears	From the Bottom
4. Savage Garden	I Knew I Loved You
5. N'Sync	Bye Bye Bye

MTV Latin America (North Feed)

Artist	Title
1. Oasis	Go Let it Out
2. La Ley	Aqui
3. Backstreet Boys	Show Me the Meaning
4. Aqua	Cartoon Heroes
5. Madonna	American Pie

MTV Latin America (South Feed)

Artist	Title
1. RHCP	Otherside
2. Fito Paez	Dos En La Ciudad
3. Blink 182	All the Small Things
4. Oasis	Go Let it Out
5. Christina Aguilera	What a Girl Wants

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Billboard Modern Rock Tracks

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	15	Otherside	Red Hot Chili Peppers
2	4	2	7	Stand Inside Your Love	Smashing Pumpkins
3	2	2	10	Ex-Girlfriend	No Doubt
4	3	3	17	Miserable	Lit
5	6	5	22	Pardon Me	Incubus
6	8	6	6	The Bad Touch	Bloodhound Gang
7	5	5	19	Everything You Want	Vertical Horizon
8	7	4	12	Let the Cables Sleep	Bush
9	12	9	7	Sleep Now (In the Fire)	Rage Against Machine
10	9	1	26	All the Small Things	Blink-182

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College TV Network Video Playlist

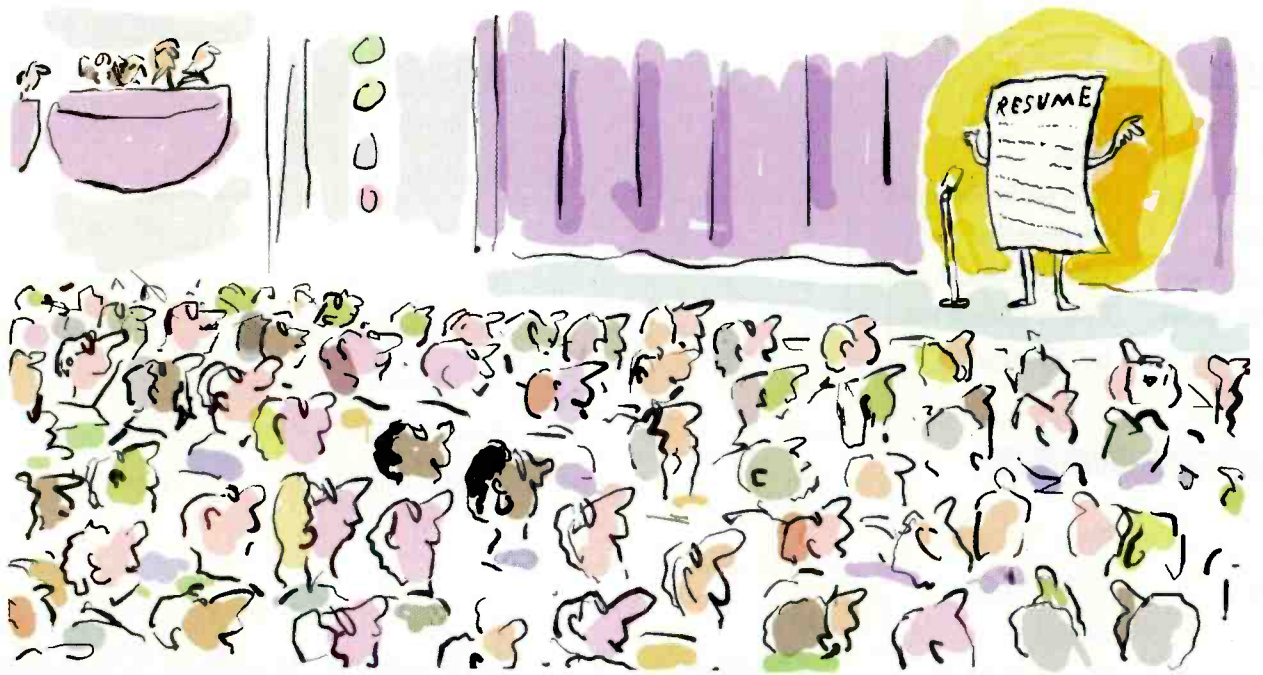
Submitted by College Television Network for week ending April 3, 2000

Artist	Title	Rotation
Aaliyah	Try Again	Heavy
Blink-182	Adam's Song	Heavy
Destiny's Child	Say My Name	Heavy
Stroke 9	Little Black Backpack	Heavy
Supergrass	Pumping on Your Stereo	Heavy
Air	Playground Love	Medium
Chevelle	Point #1	Medium
Dixie Chicks	Goodbye Earl	Medium
Incubus	Pardon Me	Medium
Live	Run to the Water	Medium
Stir	New Beginnings	Medium
The Charlatans UK	My Beautiful Friend	Medium
The Hippos	Wasting My Life	Medium
The Wiseguys	Start the Commotion	Medium

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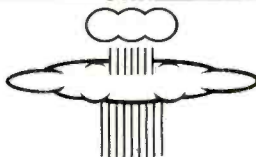
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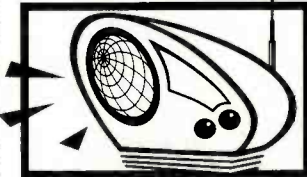


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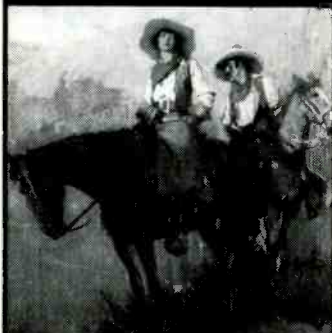
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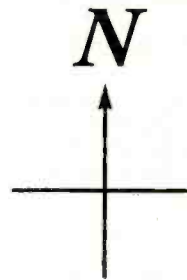
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YOU ARE: A highly motivated and well-organized individual, dynamic and street-smart, with minimum 5 years experience in the field of Sales promotion for foods products, preferably gourmet food. Outgoing personality. Ability to work with minimal supervision. Knowledge of French a plus. Excellent computer, written and verbal skills.

WE OFFER: Good growth potential. Superior benefit package. Salary commensurate with experience.

Fax resume to: Mktg. Dept (212) 758-8184. No phone calls please. EOE

**CONTRARY TO COMMON WISDOM,
IN ORDER FOR DIRECT MARKETING
TO SELL EFFECTIVELY,
IT DOES NOT HAVE TO SUCK.**

Insightful, strategic thinking. Award winning creative. Doesn't sound like any direct agency you've ever heard of? We're not. At Direct Partners, we've reinvented direct marketing. It's working so well, we now need people in each of our offices around the country. So we can grow even faster. And run more ads like this.

directpartners

If you are an experienced, brilliant account person, strategic wizard, data genius, interactive guru, or demanding, pain-in-the-ass creative type, we need you. Now. Right now. Like, today. So fax your resume to (310) 395-2553, or visit us at www.directpartners.com/join.

And do direct with uncommon wisdom.

HELP WANTED

MEDIA PLANNER/DIRECTOR

Newly formed in-house ad agency seeks passionate media person—we KNOW this is not an oxymoron. Here, you will play a crucial role in initial brainstorming of the creative strategy for each project. You must have strong points of view on not just how to reach our target, but WHO our target should be. And don't forget the math. You must be ruthless in your analysis and efficiency. You will also work very closely with our media buying agency. Minimum 5 years agency media planning experience required. Send resume and persuasive letter to: **USA Networks, 1230 Avenue of the Americas, HR Dept AD, New York, NY 10020, or e-mail zraboy@usanetworks.com**



SWB

Successful new business programs and expanded assignments have created the following Account Supervisor opportunity:

We are looking for a seasoned Account Supervisor based in Lancaster to manage our newest account, DEWALT, the leading industrial tool brand. Will need to travel to Towson, MD frequently and occasionally travel to our Bethlehem headquarters. Candidates must be high energy, have 5-7 years of agency experience, and be able to smoothly manage multiple projects while working with numerous client contacts.

SWB is a fast growing, \$40 million, 4A's advertising agency. Our clients are national and international and mostly business-to-business. We offer excellent salaries and comprehensive benefits. If SWB interests you, send resume and salary history to:

SWB
Manager, Office Services
P.O. Box 25187
Lehigh Valley, PA 18002-5187
Or e-mail darrue@swb.com
www.swb.com

We appreciate your interest in SWB and will contact only those applicants who meet our requirements.

CITRON HALIGMAN BEDECARRÉ

We have great jobs open in
ACCOUNT MANAGEMENT
CREATIVE
MEDIA
ACCOUNT PLANNING and
INTERACTIVE

with some terrific dot-com clients. Check out our website at chbnet.com. Must have at least one year of agency experience. Please send resumé and cover letter to greatjobs@chbnet.com, fax 240.526.7564 or snail mail to 1160 Battery Street, San Francisco, CA 94111. Attn: Denise Duvall-Neid. No phone calls, please.

**INDEPENDENT MEDIA SERVICES
SEEKS PLANNING WIZ FOR LEADING ROLE**

If you've put 5-7 years into strategic media planning and can write and present your ideas well, here's the chance to become a major player. Work on cable networks, other entertainment accounts and hot dot-com sites. This could be the next smart move for someone smart about all media including Internet who can think outside-the-box. This job is big and so is the potential.

If you would like to go and grow with our company, fax your resume and salary history to Mr. Maxwell at (212)593-3806. Do it today!

Art Director and Copywriter Needed

Underpaid, underappreciated, or just bored? Small, hot Dallas agency will pay top dollar for a talented art director, or even better, an art director/writer team. Great ad and collateral design skills a must. Direct response and online a plus. Please e-mail guy@rizzuti.com

Rizzuti.com

Advertising Director

PAISANO PUBLICATIONS, INC. is currently seeking a dynamic professional to head up an advertising department with 8 employees, of a 500,000+ monthly paid circulation company. A 30 year old consumer magazine publisher with 12 titles (2 category leaders and companion titles in the motorcycle and tattoo markets). Also, to include a new launch in June into the Truck Market. We offer a fast pace, team oriented environment, competitive salary and benefits and 401K. Send/fax resume w/salary history to:

PAISANO PUBLICATIONS, INC.
Attn: H.R. P.O. Box 200,
Agoura Hills, CA 91301
Fax (818) 735-6535
Equal Opportunity Employer

CATCH A CREATIVE GENIUS

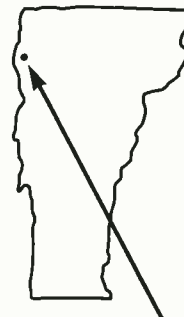
AD SPACE SALES

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

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

ADVERTISING SALES

SALES PRO - Brcdst, Outdr, or Non-Trad. with excellent client contacts. Sal w/ grt. commiss.
Fax cover letter and resume 201 503-0947



A GREAT COPY POINT.

Send Resumé and 3 copywriting samples to CD at:
KELLIHER SAMETS VOLK
212 Battery Street, Burlington, VT 05401
Email: ysamets@ksvc.com

OUR TALENTED DESIGNERS NEED SOME HELP — COULD YOU TELL JUST BY LOOKING AT THIS AD?

Production Artist needed to support our award-winning designers in creating pre-press files, using QuarkXPress, Illustrator, and Photoshop on Macintosh computers. You should have 2-3 years of experience in electronic mechanical production, and strong typographical skills. Knowledge of print production is a plus. You should also be comfortable working under tight deadlines and be extremely detail-oriented.

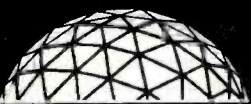


Send your resume and cover letter to:
Cipriani Kremer Design
Attention: MP
101 Huntington Ave.
Boston, MA 02199
Fax 617-587-8855

No phone calls, please.

HELP WANTED

ACTIVE INTERNATIONAL



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

MEDIA BUYER

Must be a strong media negotiator to work on blue chip accounts. Experience a plus, but willing to train a strong spot TV buyer in all aspects of Canadian Media.

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

ASSISTANT MEDIA BUYERS

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

MEDIA BUYERS(2) (SPOT RADIO/TV)

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

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

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

www.activeinternational.com

Advertising

PROFESSIONAL SALESPeOPLE WANTED!

The New York, Detroit, Chicago and Los Angeles offices of **Landon Media Group** are looking for people who like to sell and know how to close business. We are a sales and marketing firm that represents the **largest list of Newspaper clients in America** with 15 offices nationwide. We represent all product lines for our clients including their websites and inserts.

We are **seeking candidates** who know how to generate new business and establish strong ties with our advertisers. We want closers who know how to get out in front of their business and gather information for national advertisers.

We have a marketing team to help you create professional presentations and can offer you the research you need to **accomplish your goals**.

We offer a lucrative commission plan, a host of benefits and a **competitive salary** which will be commensurate with your experience. To **join our team**, e-mail your resume to Nick Romano, Northeast Vice President of Sales at nromano@landonmedia.com or mail your resume to:



805 Third Avenue, New York, New York 10022

All considerations will be strictly confidential. No phone calls please.

SALES SERVICE EXECUTIVE

Comedy Central, the only all comedy network, has an excellent opportunity for an energetic individual with a strong work ethic to support the Ad Sales Account Executive Staff. In exchange for your drive and dedication, we offer an exciting and challenging work environment that emphasizes creativity, diversity, hard work, and an entrepreneurial spirit.

The ideal candidate will be responsible for administrative tasks such as daily and quarterly account maintenance/stewarding (i.e. letters of agreement, monitoring schedules) and serves as team back up for coordinators. SSE will be trained on all Comedy Central systems. Additional responsibilities include supporting AE's with presell (i.e. presentation materials) and post sales functions (i.e. post analyses, marketing wrap ups).

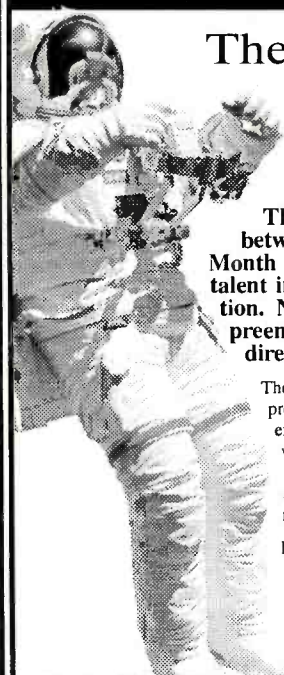
The ideal candidate will possess a working knowledge of Microsoft Word, Excel and PowerPoint, be able to work well in a team environment, and to juggle several projects simultaneously. BA/BS and a minimum of one and a half years' experience in ad sales or ad agency preferred. *Please forward resume and salary requirements.*

COMEDY CENTRAL
1775 Broadway
New York, New York 10019
Attn: HR Department/SSE
www.comedycentral.com
FAX: (212) 767-4257
(No Phone Calls Please)

Equal Opportunity Employer

COPY PROS

The WRITE Stuff!



The exciting partnership formed between Doubleday Direct and Book of the Month Club creates the need for even more talent in our Garden City, Long Island location. Now called **BOOKSPAN**, we are the preeminent marketer of book clubs via direct mail and e-commerce.

These positions involve writing for monthly book club promotional catalogs. Candidates will have 1-5 years experience with direct marketing, and the ability to write solid advertising copy. All positions require a degree, Mac and Mac Word proficiency, and the ability to thrive in a fast-paced, high volume environment.

If you have the write stuff, we'll welcome to our growing team with a competitive salary, excellent benefits and career opportunity with our progressive company. Please send resume with salary history/requirements to: **BOOKSPAN**, Attn: Anne Marie Fernandez, Job Code: CP, 401 Franklin Avenue, Garden City, NY 11530, Fax# 516-873-4856, E-mail: ddl.resumes@doubledaydirect.com
Equal Opportunity Employer M/F/D/V.

BOOKSPAN

HELP WANTED

DIRECT MARKETING OPPORTUNITIES IN LOS ANGELES AND DALLAS

If you have experience in Direct Marketing, and are looking for an exciting, challenging opportunity in Account Management, we may have an immediate opening for you at one of the fastest-growing agencies in the country. The clients being supported by these positions in our **Los Angeles** and **Dallas** offices are exciting new dot.com companies with lots of future growth potential. We offer a fast-paced and dynamic environment and are looking for experienced leaders who can excel at the "white hot" speed of the Internet.

MANAGEMENT SUPERVISOR

Minimum 8 years' experience.

SENIOR ACCOUNT EXECUTIVE

Minimum 3 years' experience.

We offer competitive wages and benefits. Interested candidates should submit their resumes, including city of interest, in complete confidence, to:

Brierley & Partners—Attention: Human Resources
1201 Main St., Suite 2500, Dallas, TX 75202
Fax: 214-747-1830 or e-mail: careers@brierley.com

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& PARTNERS**

THE RELATIONSHIP MANAGEMENT AGENCY®

www.brierley.com

EOE

ADVERTISING SALES NEW YORK

The James G. Elliott Company, a leading national media/marketing/sales firm seeks an experienced magazine advertising salesperson in our New York office. Min. 3 to 5 years experience, college degree, personal & industry integrity. Experience in Consumer Goods and Services preferred. Team player with good follow through and communication skills. Computer/internet literacy, oral presentation skills required. Base + commission, solid benefits. Fax resume:

Attn: Jonathan Stone
(212) 588-9201
Or e-mail

j.stone@jamesgelliott.com

CLIENT FINANCE ANALYST

Prestigious management consulting firm is looking for people with agency finance and client-related accounting background. Multi-year agency experience preferred. Full-time, part-time or freelance. Great place to work where you can leverage your experience. Fax resume (with email address) to: HR Dept. 212/807-0044. We will respond via email.

Who wants to do great work?

We do. Mid-sized New England agency looking for Copywriters and Art Directors who are passionate about advertising, and about doing great work. Send an informal letter of interest and three non-returnable samples to:

Box 854 ADWEEK
100 Boylston St., Ste. 210
Boston, MA 02116

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

Art Director

for Chinese Market wanted by Ad Agency in New York, NY. Must have Bach in Communications Arts, Illustration Graphic Arts or related major & 2 yrs exp formulating layout & design concepts for advertising in Chinese language media & publications. Respond to: Dept. 700, Kang & Lee Advertising, 315 5th Ave, New York, NY 10016.

You Have The Talent - We Have The Momentum.

Join the innovative team at Foot Locker Worldwide. We currently have the following exceptional opportunities available:

DIRECTOR OF PROMOTIONS

We are seeking a dynamic marketing professional to lead and drive our extensive promotion efforts. In this high-level role, you'll increase brand awareness/incremental sales by leveraging the Foot Locker brand equity with third-party partners. This involves negotiating with cross brand promotions and interfacing with external/internal parties. Additional responsibilities will include maximizing credit card partner relationships, managing corporate Gift Certificate programs, developing future POS capabilities, tracking and measuring responses, and developing new programs.

The qualified candidate will have 5-10 years of experience developing co-branded promotions within a sports marketing environment or a promotional/marketing agency. A retail promotions background will also be considered. Strong organizational, communication, and multi-tasking skills are essential.

ADVERTISING MANAGER

As a fast-growing division, Lady Foot Locker knows what it takes to further successful careers. Working in concert with ad agencies and vendors, you will manage and execute advertising projects from conception through completion. You'll also interface with our public relations, promotional, VM and research departments.

To qualify, you must have 3+ years of related account management experience in retail or with an ad agency. Solid background in co-op TV, print and radio advertising is essential as is experience with integrated market collateral and advertising budgets.

We offer highly competitive salaries, generous benefits and an innovative environment that supports you every step of the way. For consideration, fax resumes with position desired, to: 212-720-4465.

An Equal Opportunity Employer

ACCOUNT SUPERVISOR

Immediate positions available in Reston, VA for organized, detail and deadline oriented professionals. Must have 3+ years agency account experience; automotive and/or retail a big plus. Perfect job for self motivated and self directed person that enjoys challenges and possesses excellent communication and advertising skills. Be a key player in independent and dynamic environment with progressive growth-oriented team. Competitive compensation and benefit package including auto allowance. Fax resume to 703-904-0612.

Zimmerman & Partners Advertising, Inc.

An Omnicom Agency

Associate Marketing Director-New York, NY

Develop creative marketing strategy and advertising campaigns, specifically direct marketing campaigns, for products & services targeted for the U.S. Hispanic community. Responsibilities include meeting with clients, development of creative concepts based on client marketing objectives, writing copy, producing & coordination of TV & Radio commercials. B.A. in Advertising or Marketing. Must speak Spanish 4 yrs, exp., 40 hrs/wk, basic, Mon-Fri 9am-5pm.

Send ltr & resume to
RK Hispanica
45 East 30 St., NY, NY 10036
Attn: Pamela Kimmerling
www.rkad.com,
e-mail p_kimhov@rkadv.com

Miller Freeman, worldwide magazine publisher and tradeshow producer, seeks the following:

SALES REPRESENTATIVE

Seeking a high-energy Sales Rep with 3+ years of outside sales experience for leading real estate publication. Solid presentation and phone skills required. Finance or real estate experience a plus.

Please send resume, WHICH MUST INCLUDE SALARY REQUIREMENTS, COVER LETTER AND CODE MHN to:

MILLER FREEMAN

E-mail: Pwatson@mfi.com
FAX: 212-643-5612 EOE

No phone calls, please.
Visit us online at: www.mfi.com

ExecutiveStaffers.com

Acct. Planners Acct. Supervisors
Creative Directors Media Directors
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Openings in CA, MA, KY & TX.
FAX 972.448.8731 Apply online.
e-mail: adjobs@executivestaffers.com
www.executivestaffers.com

Reach your ad community in
ADWEEK CLASSIFIED

HELP WANTED

Payless ShoeSource

Marketing Brand Manager
Payless ShoeSource - Topeka, KS
Salary: \$75,000

Find the perfect fit for your future at Payless ShoeSource, North America's leading family footwear retailer. At Payless ShoeSource you can make an impact at the nation's leading footwear retailer while building a rewarding career. Payless ShoeSource operates over 4,600 stores worldwide with annual sales of \$2.7 billion.

The Marketing Brand Manager's overall responsibility is to serve as brand manager of women's and children's divisions. This includes new product development, packaging, consumer promotion, and in-store collateral development and promo planning.

- Serve on special products task forces to provide brand and marketing expertise for new ventures
- Serve as liaison with buying teams to help them screen new product concepts and champion those ideas that represent strong volume drivers
- Conduct appropriate consumer research, category analysis, business analysis to determine the size of new opportunities
- Responsible for development and execution of all consumer promotional activities
- Develop and execute annual promotion plan
- Work with outside agencies to develop new ideas to strengthen awareness of key brands
- Develop package objectives and new packaging executions for new products
- Develop objectives and key copy points for in-store collateral
- Develop and continuously refresh differentiating, meaningful features of key product lines

Requires MBA with minimum 3 years' experience in consumer packaged goods environment. Prefer experience in developing new products, consumer promotion strategic development and market research techniques. Requires significant managerial skills, attention to detail in executing high profile projects, strong oral and written communication/presentation skills, and accomplished at presenting to senior managers. Requires ability to manage complex projects on time and on budget and experience managing outside agencies.

Payless offers extremely competitive salaries, benefits and relocation assistance. If you would like more information on Payless ShoeSource please visit our website www.payless.com. Submit resume to: **Payless ShoeSource; Attn: Executive Recruiting (JK); P.O. Box 1189; Topeka, KS 66601; Fax: 785-295-2028; Email: shoefits@paylessshoesource.com**

EOE

eLogo

eLogo, the leading provider of custom-designed enterprise technology that enables companies to manage their corporate identity assets – their logos, trademarks and service marks – and procure promotional products more effectively, is growing rapidly and looking for smart, talented, dynamic and entrepreneurial people with marketing experience to join our Dallas based team.

Our generous employment packages include base salary, stock options, benefits and a fun, casual, fast-paced environment.

Director of Corporate Marketing
Director of Product Marketing
Director of Interactive Services

All positions require five to eight years of marketing experience.

To apply, please send a cover letter and resume to jobs@elogo.com or (972) 383-7500 (fax). No phone calls please.

eLogo, Inc. is an equal opportunity employer.

SALES

Webcraft, Inc., a leader in the specialty printing and direct marketing industry, has the following excellent opportunities available at our North Brunswick, NJ & New York Sales offices:

ACCOUNT EXECUTIVES - You will be our primary contacts with accounts and prospects in a specific market and/or region. 3-5 years experience in direct selling in the marketing/graphic arts industry required along with ability to work with significant customer base.

SENIOR SALES ASSISTANTS - You will assist our sales reps in planning and executing client presentations and meetings as well as developing account strategies and profiles for sales reps. College degree & 3-5 years experience in direct marketing or graphic arts with proficiency in MS Office 97 applications required.

SALES ASSISTANT - You will support sales acquisition and sales staff at our North Brunswick, NJ facility. BS in Graphic Arts/Business Administration and 2 years experience in Customer Service with excellent PC skills required.

Webcraft offers competitive salary and the opportunity for personal and professional growth. **For immediate consideration, forward your resume TODAY to: Human Resources, Sales/AL, Webcraft Inc., Princeton Pike Corporate Ctr., 1009 Lenox Dr., Bldg. 4, Ste. 201, Lawrenceville, NJ 08648. Fax: 609-219-6435. E-mail: alacher@webcraft.com. Visit our website at www.webcraft.com. Only resumes containing salary requirements will be considered. Only candidates being considered will be contacted.**

We are an equal opportunity employer committed to providing a culturally diverse workplace.



REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

Junior Account Executive - Food Logistics

Leading b-2-b publication seeks junior account exec. with 2-3 years experience to manage territory. The ideal candidate will be a highly motivated self-starter with excellent organization, verbal and written communication skills. Willingness to travel (20%).

Interested candidates should send their resume and salary requirements to:

Director, Human Resources (JAE)

Bill Communications

355 Park Avenue South, New York, NY 10010
 or FAX (212) 592-6209 or email HR@billcom.com

CREATIVE DIRECTOR

You're a seasoned, hard-working, creatively focused professional. You've worked in enough shops to know when you finally land in a great one. We're **The Halo Group**: bright, hot, progressive and looking for a "strategically aware" creative director with strong conceptual sense. You'll be part of a team of advertising and marketing pros who abandoned long commutes to be happy. You'll develop print, radio, TV, and direct mail work as well as advertising in new media.

The Halo Group

Fax your resume to 631-543-0027. We know you're out there - find us.

HELP WANTED

TRAFFIC POSITIONS

Our SF Ad Agency has two slots open in the Traffic Department for enthusiastic, well-organized team players.

If you have 1-2 years ad agency experience in Traffic and like working with great people, please fax your resume to:

(415) 421-7944

Louise Miller
ZUCKERMAN FERNANDES
& PARTNERS

or email:
lmiller@zfparters.com

Group Product Manager

DBT Online, Inc., a publicly traded on-line information service corporation, located in Boca Raton, FL, is currently in search of a Group Product Manager to lead a team of Product Managers. Responsibilities will include: overall product strategy for "batch" products and developing and managing budgets for product(s).

The qualified person will have a Bachelors degrees, MBA preferred, 8-10 years experience in marketing/product management, knowledge of MS Office Products, excellent verbal, written, and interpersonal skills, management experience.

DBT offers a competitive compensation package and a great working environment. Please send resumes and salary requirements to: (fax) 561-982-5846 or email to hr@dbt.net.

DBT Online, Inc.

**SALES
ATTN: MEDIA REPS**

Tired of being one of the "have-nots"? Do your skills and talent outweigh your account list? Become one of the "haves" on our select, highly entrepreneurial sales team. Sell premium ethnic and general market outdoor advertising in the New York metro market. College degree, bilingual (Eng/SP) preferred.

Fax resume to:
VISTA MEDIA
Attn: VP/GM
(718) 784-3977

**SAN DIEGO
ACCT SUP. & SR. AE**

Agency names "Best in the West" (under \$60 million) by AAF is looking for two account superstars. Send resumes to 858.755.8944 or agnes@searchpartners.net.

CATCH A CREATIVE GENIUS

NOTHING BUT NET, BABY.

*W*ell, actually, we do a smattering of print, radio and outdoor work. But the Web is our one true love. So the question is, do you swoon at the thought of broadband? Does the mention of "convergence" make you giddy as a schoolgirl? Then maybe you belong at SF Interactive.

We're a fast-growing, award-winning Internet marketing agency with offices in New York City, DC and San Francisco. We offer generous leave time, medical and dental insurance, health club subsidies, as well as 401k and stock option programs for qualified employees.

We have openings at all levels:

- Account Management
- Creative
- Engineering
- Online Media Planning
- Web Design Production
- Finance

Check us out at www.sfinteractive.com. Account group and online media applicants, email your resume and cover letter to jobs@sfinteractive.com. Creative applicants, email us at creativejobs@sfinteractive.com. EOE.

sfinter@ctive™

Publishing - Telemarketing Sales Rep

Retail Tech and *Eretailing World* seek telemarketing sales rep to handle classified and on-line supplements. This self-starter must have excellent verbal and written communication skills. Classified sales experience a plus.

Interested candidates should send their resume and salary requirements to:

Director, Human Resources (TSR)

Bill Communications

355 Park Avenue South, New York, NY 10010
or FAX (212) 592-6209 or email HR@billcom.com.

**ADWEEK MAGAZINES
Needs a Promotion Art Director**

Duties include creating ads for many different media properties, events and services. Also responsible for presentation materials, ad sections, sales literature. 2-3 years experience ideal.

Send three non-returnable samples (photocopies ok) to:

Wally Lawrence
ADWEEK Magazines
1515 Broadway, 12th Floor
New York, NY 10036

PUBLISHING**Research Manager**

General Media Int'l., publisher of Penthouse & Mind and Muscle Power has an opening for a Research manager. Responsibilities include working with Advertising in developing sales presentations and promotional support in our New York offices. 1-3 yrs exp needed working with MRI & PIB a must. Fax resume & salary history to M. Reid at 212-702-6262.

ACCOUNT ASSISTANT

Manhattan-based advertising agency specializing in live entertainment seeks individual to fill entry level position. Provide assistance to 6 person account staff working on a diverse range of theatre, dance and classical music accounts. Must be organized, thorough, detail-oriented, and work well under tight deadlines. Proficiency in MS Word, Excel a must. Knowledge of Quark, Photoshop a plus. Salary is low to mid-20s.

Fax: 212-391-6480
or Email: mail@emg-ltd.com

**WANTED: ALIVE
MAC PRO'S!**

If you are a Mac wiz...

Then give us a call. Looking for people who have 2-6 yrs agency experience. Ongoing projects for freelance or perm...all shifts Please e-mail your resume to Norton: grafx@cti-group.com or fax 212.286.9066
CTI GRAPHICS

ADWEEK DIRECTORIES

Order Your 2000 Edition of the MEDIAWEEK Directory today!

Where can you find the up-to-date information you need on the most powerful segments of the media instantly? Turn to the **2000 MEDIAWEEK Directory** — your best source for media data, backed by the worldwide resources of MEDIAWEEK Magazine.

Other reference gives you key contact and rate information on Radio, TV, Cable, Out-of-home, Magazines and Newspapers in **one book**. You'll find over 9,000 individual listings and 40,000 personnel for the Top 100 Local Media Markets, the Top 300 Consumer Magazines, the Top 150 Trade Magazines, plus National Networks, Syndicators and Sales. Organized by media type, each section provides detailed information on format, demographics, daypart availabilities, affiliation, representation, circulation, ownership and much more.

2000 MEDIAWEEK Directory is also on CD-ROM and on the Web...with powerful software that lets you search and retrieve information in seconds and export data for mail merge with no restrictions!

THE MEDIAWEEK DIRECTORY IS AVAILABLE IN PRINT, CD-ROM AND ON THE WEB. For faster service or more information, call 1-800-468-2395.

 Recycled Paper

ADWEEK DIRECTORIES

YES! Please rush my order of
the **2000 MEDIAWEEK Directory**
in the format I have chosen.

Name _____

Title _____

Company _____

Address _____

City/State/Zip _____

Phone _____ e-mail _____

PRINT EDITION \$340

CD-ROM EDITION \$480

CD-ROM & PRINT COMBINED \$750

Standing Order Option. (Check this box and your order will be automatically renewed for you next year at this year's prices.)

Check enclosed for \$ _____

Bill Me (Directories shipped upon payment.)

Charge my: Visa MC AMEX

Account # _____ Exp. Date _____

Signature _____

**To order ADWEEK DIRECTORIES Online,
go to www.adweek.com/directories**

& Canadian residents, please add \$12 for shipping & handling. All other non-U.S., add \$45. Add applicable sales tax in CA, FL, GA, IL, MD, MA, NJ, NY, OH, TX & Canada.

IFM9MWDI0400

ADWEEK DIRECTORIES

YES! Please rush my order of
the **2000 MEDIAWEEK Directory**
in the format I have chosen.

Name _____

Title _____

Company _____

Address _____

City/State/Zip _____

Phone _____ e-mail _____

PRINT EDITION \$340

CD-ROM EDITION \$480

CD-ROM & PRINT COMBINED \$750

Standing Order Option. (Check this box and your order will be automatically renewed for you next year at this year's prices.)

Check enclosed for \$ _____

Bill Me (Directories shipped upon payment.)

Charge my: Visa MC AMEX

Account # _____ Exp. Date _____

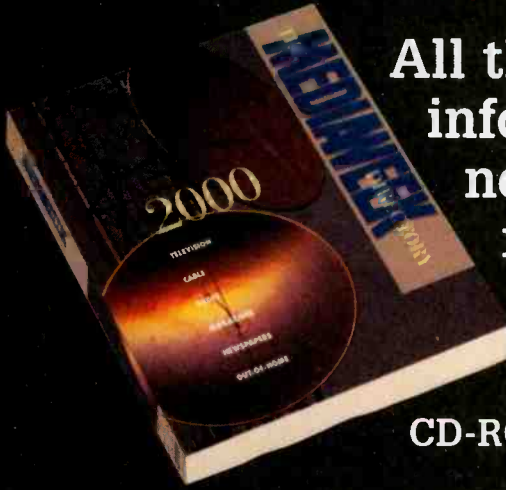
Signature _____

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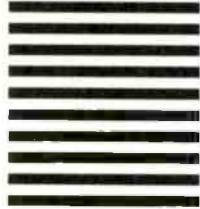
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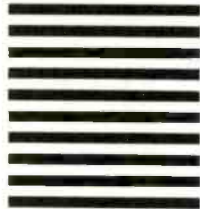
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Magazines

BY LISA GRANATSTEIN

A Touch-Up for *Glamour*

Fuller adds departments and tweaks design to keep fashion/beauty title in step

A little over a year after *Glamour* editor in chief Bonnie Fuller retooled the Condé Nast monthly, she's at it again. Since February, Fuller has introduced a number of departments and typeface tweaks, and more design refinements are on the way. *Glamour's* boldest change will be on its May cover, which will sport a redesigned logo.

"When we first came on board, we did a fairly major redesign," says Fuller, who left Hearst Magazines' *Cosmopolitan* to join archrival *Glamour* in September 1998. "After a while, you see what you think is working and what is not...we're trying to be very active with the pages and not just do the same thing month after month."

While it largely ignored the Internet's formative years, *Glamour* has been warming up to the Web of late. The April issue included a piece about kids easy access to pharmaceutical drugs online. In the February issue, a regular E-Things department was introduced "to help our reader use the [Web] and help her tell us about what she finds in the dot.com world," Fuller says. August is scheduled to be *Glamour's* first Web-themed issue, applying the title's popular Do's and Don'ts franchise to everything from online shopping and finance to careers.

In addition to a new book reviews department added in March, and the April launch of the Soul-Searching section, *Glamour* will introduce three new departments in the May edition, on newsstands this week: the Inner You (a look into what drives women), The Glam Happenings (entertainment previews and mini-profiles) and the Dating Department (male editors un-



Getting straight: The new logo (right) creates space for a cover line on top.

der the pseudonym "Jake" answer readers pressing queries). "We'd love to find somebody who would be Jake all the time—an eternal Jake," Fuller says with a laugh.

Glamour's new leaner, more vertical logo allows for cover lines to run above the logo, to better promote Do's and Don'ts.

Since succeeding the late, legendary *Glamour* editor Ruth Whitney, Fuller has deemphasized the magazine's travel and food coverage—neither generated much reader interest, she says. Discontinued columns include Bridges (personal essays) and Hers (women's issues). Fuller drew criticism early on for eliminating the book's Washington column, but she says that *Glamour's* political coverage has actually increased, with coverage of Elizabeth

Dole's presidential campaign, February's piece on Al Gore and his daughter Karenna, and an interview with George W. Bush, to run in either June or July.

While media buyers initially expressed concern over Fuller "sexing up" *Glamour*, most say her changes have hardly been radical. "Beyond updated images and words, I'm not sure in the final analysis it's different," says Roberta Garfinkle, Universal McCann senior vp/print media director.

"There's maybe a little bit more of a sensationalism aspect to it," Ellen Oppenheim, media director of Foote, Cone & Belding, says of Fuller's *Glamour*. "But that's an approach a lot of [editors] are using these days."

Glamour's ad pages are down 10.1 percent this year through April, to 526. In the second half of last year, *Glamour's* paid circulation increased 1.7 percent to 2.2 million, and newsstand sales were up 8.8 percent, according to the Audit Bureau of Circulations.

Glamour still trails *Cosmo*, whose paid circ grew 3.1 percent, to 2.85 million.

Shelter Chic

'nest' celebrates offbeat design

Nest, a quarterly aimed at readers with a serious passion for interior design, has enjoyed a cult-like following since its fall 1997 launch. Founded and funded by Joseph Holzman, an interior designer-turned-editor-and-art-director, the 75,000-circulation magazine has become an industry darling, racking up several design prizes and recently scoring its first National Magazine Awards nominations, for General Excellence and Design.

"I always loved shelter magazines—they were practically a correspondence course

when I was growing up," says Holzman, 43, a Baltimore native who read staples such as *Architectural Digest* and *House & Garden*. "I didn't want to stray too far from the [shel-

ter book] formula. I just wanted to do it smarter."

New York-based *nest* explores the sociological aspects of interior design. The magazine has featured black-and-white spreads of Unabomber Ted Kaz-

czynski's Montana shack and beehive-shaped mud houses in Syria. *Nest* also indulges fans of the wealthy; one recent spread looked back at the opulent Park Avenue apartment Diana Vreeland lived in when she was editor of *Vogue*.

While *nest's* design content is what draws in readers, it is also becoming a literary magazine. Seattle-based novelist Matthew Stadler is the literary editor. The Winter edition included a piece by rocker/poet Patti Smith, who mused about ateliers, and featured photos of Smith's workshop.

Every copy is both perfect-bound and smyth-sewn, because "the first issue was glued and fell apart," says Holzman. "We're giving our readers a real object for their money's worth."

And readers do pay a steep price: \$12.50 per issue (*Arch Digest's* cover price is \$5). The high ticket helps pay for *nest's* 80-pound-stock pages and complicated covers. The magazine is printed by Milanese book printer Amilcare Pizzi, known for its photo and architectural coffee-table books.

To help keep costs down, all *nesters* besides Holzman and one assistant work on a freelance basis, and outside ad sales reps work on commission-only.

With a four-color page rate of \$9,680, *nest* has a gamut of advertisers, including Louis Vuitton, DKNY, Guess Jeans and Absolut. No ads are permitted on the back cover, or in the feature well. Fractionals are also verboten. *nest* has 43 pages of ads, mostly fashion, in its Spring issue.

"We find their approach to shelter and design quite different. They don't always go for the conventional beautiful interiors that other shelter magazines offer," says Miki Hidas, a spokeswoman for the fashion firm Comme des Garçons, a *nest* advertiser. ■



Surprises on every cover

Mediaweek Magazine Monitor

Weeklies

April 10, 2000

People's decision to elevate its Oscar Beauty coverage from a regular issue to a special this year paid off. The April 10 edition was sold with a guaranteed rate base of 3.6 million, 350,000 above *People's* usual. It managed to outpace the corresponding issue last year by 27.23 percent in ad pages. "Advertisers love [special] issues because they get huge press and they are home-runs on the newsstand," says *People* publisher Peter Bauer. The fashion focus of the Oscars edition helped *People* land commitments from beauty and fashion advertisers, including four pages from L'Oreal and Givenchy. *People* moved up its publication cycle 24 hours to get the issue on newsstands on Wednesday. The entire staff was enlisted for what managing editor Carol Wallace calls *People's* own version of "the World Series." —Lori Lefevre



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	10-Apr	150.21	12-Apr	77.33	94.25%	1,459.49	1,011.34	44.31%
The Economist	1-Apr	52.00	3-Apr	43.83	18.64%	826.00	795.12	3.88%
The Industry Standard	10-Apr	211.59	12-Apr	25.17	740.64%	2,083.31	335.67	520.64%
Newsweek	10-Apr	51.80	12-Apr	44.50	16.40%	566.11	617.94	-8.39%
People	10-Apr	103.63	12-Apr	81.45	27.23%	1,031.01	1,019.27	1.15%
Sporting News	10-Apr	16.75	13-Apr	23.50	-28.72%	222.04	229.75	-3.36%
Sports Illustrated	8-Apr	60.62	10-Apr	50.94	19.00%	732.95	741.09	-1.10%
Time ^E	10-Apr	87.32	5-Apr	43.90	98.91%	834.59	690.29	20.90%
US News & World Report	10-Apr	47.90	12-Apr	32.85	45.81%	431.54	528.16	-18.29%
Category Total		781.82		423.47	84.62%	8,187.04	5,968.63	37.17%
ENTERTAINMENT/LEISURE								
AutoWeek	10-Apr	35.05	12-Apr	29.18	20.12%	449.43	419.98	7.01%
Entertainment Weekly	7-Apr	47.97	9-Apr	31.16	53.95%	454.33	439.76	3.31%
Golf World	7-Apr	25.17	9-Apr	23.97	5.01%	405.61	352.33	15.12%
New York	10-Apr	49.60	12-Apr	44.60	11.21%	621.10	617.80	0.53%
New Yorker	10-Apr	32.46	12-Apr	40.48	-19.81%	583.50	433.84	34.50%
Time Out New York	5-Apr	82.50	7-Apr	70.30	17.35%	971.00	850.95	14.11%
TV Guide	8-Apr	47.97	10-Apr	74.19	-35.34%	988.94	1,019.12	-2.96%
Category Total		320.72		313.88	2.18%	4,473.91	4,133.78	8.23%
SUNDAY MAGAZINES								
Parade	9-Apr	10.52	11-Apr	11.53	-8.78%	172.67	188.29	-8.30%
USA Weekend	9-Apr	9.67	11-Apr	18.96	-49.00%	164.69	187.39	-12.11%
Category Total		20.19		30.49	-33.79%	337.36	375.68	-10.20%
TOTALS		1,122.72		767.84	46.22%	12,998.31	10,478.09	24.05%

E=ESTIMATED PAGE COUNTS; P=15-MAR 99 WAS 25TH-ANNIVERSARY DOUBLE-ISSUE

Mediaweek Magazine Monitor

Biweeklies

April 10, 2000

With record clubs like Columbia House and BMG seeing profits shrink due to the multitude of Web music offerings, print spending by these advertisers has declined, says *Rolling Stone* publisher Terry Hummel. The pop-culture biweekly has suffered a 7.72 percent page deficit year-to-date, largely due to music-club cutbacks. Tobacco advertiser R.J. Reynolds also slashed many of its inserts. On the plus side, *Rolling Stone* so far this year has welcomed several new advertisers to its pages, including Best Buy and eCampus. *Rolling Stone* also has won an increased page commitment from Philips, Hummel says. —LL



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^{B/20}			NO ISSUE			872.62	210.49	314.57%
ESPN The Magazine	3-Apr	69.00	5-Apr	61.25	12.65%	391.24	385.46	1.50%
Forbes (total)	17-Apr	337.30	17-Apr	256.10	31.71%	1,558.90	1,144.40	36.22%
Fortune	17-Apr	374.13	12-Apr	114.01	228.16%	1,686.73	1,130.13	49.25%
Inc. ^F			NO ISSUE			431.30	371.60	16.07%
National Review	17-Apr	14.66	19-Apr	29.37	-50.08%	138.93	151.22	-8.13%
Rolling Stone	13-Apr	91.66	15-Apr	97.12	-5.62%	456.94	495.16	-7.72%
CATEGORY TOTAL		886.75		557.85	58.96%	5536.66	3888.46	42.39%

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

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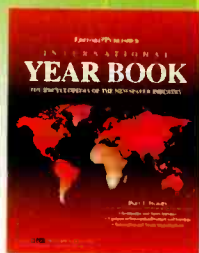
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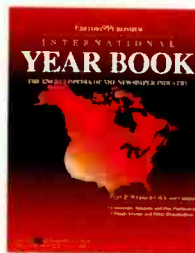
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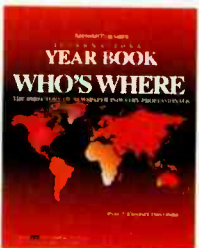
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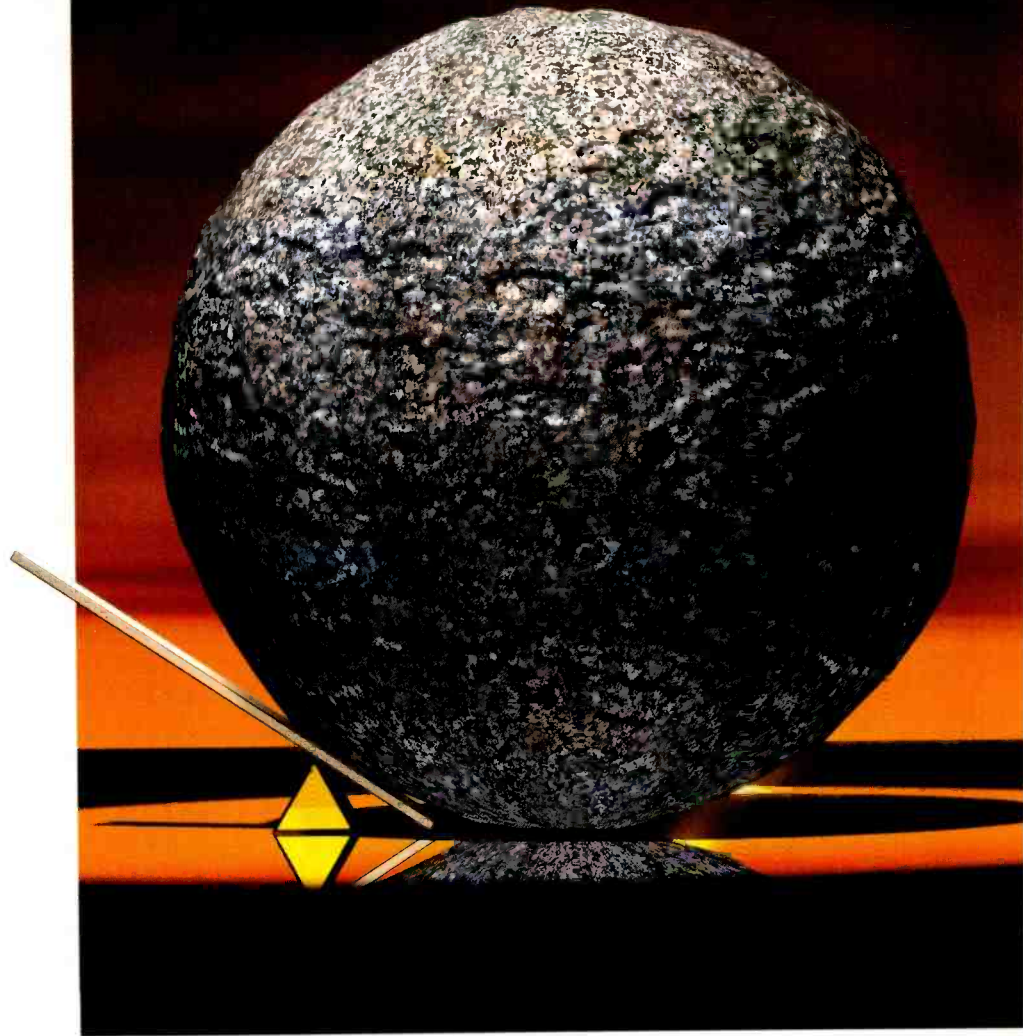
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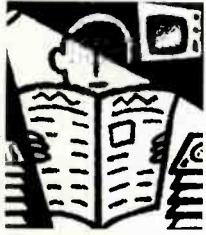


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Media Person

BY LEWIS GROSSBERGER



Another Mob Hit

THE CRITICS SAID THE NEW CBS mob series

Falcone was a rip-off of *The Sopranos*, but, you know, Media Person watched it, and they were wrong. It was actually a rip-off of *I Led Three Lives*, a half-hour drama series from the '50s that only three of all the people now reading this sentence can remember. *I Led Three Lives* was about a guy named Herbert Philbrick, who seemed on the outside to be a typical dull, boring white-collar suburban fam-

ily man but secretly was a dull, boring Commie spy and even more secretly was a dull, boring undercover FBI infiltrator of Commie spy rings. As any student of the '50s knows, Commie spy rings were active all over America trying to steal our country's top secrets, such as the plans for the Edsel. If only the Edsel hadn't been fatally flawed by a terrible grille design that inspired jokes about female genitalia, it could have won the cold war 40 years earlier and spared us Vietnam, Watergate, Monica Lewinsky and last week's crash of the NASDAQ.

Reds and speeders were the big law-enforcement problems of the day, and there was no such thing as organized crime. A man named J. Edgar Hoover said so, and Americans accepted his word on all important matters. They had to because he had something on everybody in the country in his filing cabinet and wouldn't hesitate to use it. There is no one quite like J. Edgar Hoover around today, although Rudolph Giuliani has a lot of potential.

At any rate, the drama of our era is far superior to that of Hoover's because as soon as he died, the mob sprang into existence, and the average mobster is much more entertaining than the average Red counterspy. He eats better. He dresses more colorfully. He curses (though

only on cable, not network). He can be spectacularly ethnic. He can have sex, even if married. He doesn't have to worry about fitting into a nerdy, white-bread, conformist society, so he is free to develop a hostile, sociopathic personality and beat up or kill numerous people without anyone suspecting there is something wrong with him.

Soon he will be starring on every TV drama in prime time. Or she. Why can't

There is no one quite like J. Edgar Hoover around today, although Rudolph Giuliani has a lot of potential.

we have a series about a woman mob chief? (That would probably be titled *The Baritones*.) Or a malevolent child-genius mobster who inherits a vocation when his pop is popped? (*Doogie Howzerri?*) Why can't we have a show about a hospital run by the mob? Gangsters incur so many casualties, surely they could fill an emergency room with interesting trauma for an hour a week.

And the mobsters don't have to belong to that same old clichéd pasta-loving ethnic group, either. Face it, the Mafia is on its way out. But the Mafiya—the Russian mob—is fabulous. There was a piece in last week's *New Yorker* about a Russian Jew called Tarzan (nee Ludwig Fainberg) who ended up in Miami brokering deals

for Colombian drug lords looking to buy helicopters and submarines from the Russian military to run their cocaine in. "I love this country!" says Tarzan, who wears shoulder-length hair and has huge muscles. (Or did, before he landed in jail.) "It's so easy to steal here."

If the CBS decision people had had even a minimal quantity of guts, they would've gone Russian. Or even more cutting-edge, Chinese. Now there's an exotic milieu just begging to be exploited in a sensational and unfair manner. Of course, if a network did do the Chinese mob, they'd cast non-Asians. In *The Sopranos*, the mobsters look like mobsters. In *Falcone*, they look like actors. The lead guy is pretty. Tony Soprano ain't pretty.

Also, Tony gets to say fuck—oops, sorry, MP meant "the F-word"—which really makes a surprisingly big difference, though no one is sure why.

But even Tony has shortcomings. Everyone knows that this year *The Sopranos* isn't quite what it was in its first season. The reason is that last year pretty much told the whole story. When Tony finally figured out that his magnificently nasty mother was his worst enemy, the dramatic arc of the show (they love talking about arcs in Hollywood) had culminated. It was climax time. Now there's no place left to go. The

writers don't know what to do with Tony's shrink anymore because her arc has also arced. Her favorite patient is bad for her. We know it; she knows it, but she can't refer Tony to Peter Bogdanovich or shoot him because then she has no function on the show, and she's one of the stars.

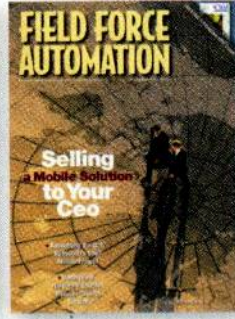
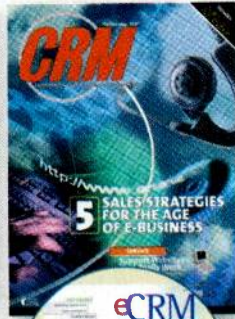
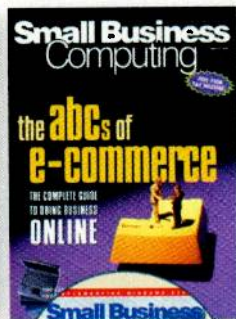
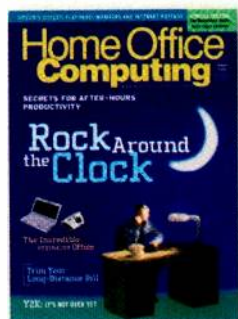
This is a built-in flaw of the series form. A commercial success has to go stumbling on even though dramatically speaking, it needs to be put out of its misery. An ensemble show like *ER* can refresh itself by changing the cast, but you can't can Tony and Carmela.

On the other hand, we love them so much, we're willing to keep watching even in their arcless state. They're family. ■

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