

MEDIA WEEK

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THE NEWS MAGAZINE OF THE MEDIA

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1999 National Magazine Awards

How three winners made it happen
Page 12

● Syndie upfront
in full swing
PAGE 4

● Paramount eyes
buy of Rysher
PAGE 4

● Affils near dead-
line on Fox plan
PAGE 5

MARKET INDICATORS

National TV: Active
Syndie upfront is finishing up, with top-tier shows getting double-digit price increases, lower-tier shows flat. With MCI pulling \$100 million out of the equation, networks are trying to lure those dollars into off-peak time.

Net Cable: On Deck
Clorox could close some upfront deals this week. Signs point toward a Memorial Day market kickoff. Nets generally are not rushing to sign early business.

Spot TV: Mixed
Second-quarter avails are almost gone. Mid-market reps expect 1-2% increases over '98. West and Midwest are sound, South & Northeast sluggish.

Radio: Filling Up
May is a goner; June is tight, but rates are climbing. Summer promotions are starting to kick in.

Magazines: Quiet
With the *Star Wars* prequel looming, many studios are delaying release dates until late summer, slowing movie spending.

CLOCKWISE FROM TOP LEFT: JIM LEVINSKY/SABA; PETER MURPHY; NAJAH PEANNY/SABA; (2); MURPHY (2)





Zack watched 1,826 hours of music television last year hoping to discover new music

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Laura K. Jones MAY 04 1999

AT DEADLINE

Newspaper Circ Still Trending Downward

Daily newspaper circulation continues its decade-long slide, losing 0.5 percent weekdays and 1 percent Sunday for the six months ended March 31 compared with the previous year, according to Audit Bureau of Circulations numbers to be released today. Meanwhile, ABC reports that 60 percent of the country's largest newspapers—those with a reach of more than 500,000—sold more copies during the period. Gainers included *USA Today*, *The New York Times*, *New York Daily News*, *Los Angeles Times*, *Washington Post*, *Chicago Tribune* and *Long Island's Newsday*. The Newspaper Association of America announced a major readership drive to be headed by Coca-Cola's former marketing chief (see story on page 8).

British Media Giant Buys CMP

United News and Media, a British trade show, publishing and broadcasting company, agreed last week to buy CMP Media for \$920 million. The deal calls for United News and Media to pay \$39 per share for CMP, which publishes a number of tech-oriented magazines including *Information Week* and *Computer Reseller News*, operates several Internet services and runs conferences and trade shows. CMP's magazines and conferences will be combined with those of United subsidiary Miller Freeman, one of the world's largest trade-show organizers. Miller Freeman also will develop new shows based on CMP magazine titles and the customer databases of both companies.

CBS Closes Deal for Austin Station

CBS Corp. added another TV station to its roster of media properties last week with the \$160 million purchase of KEYE-TV, the CBS affiliate in Austin, Texas. Pending completion of all transactions, CBS's group of 16 stations will reach 34 percent of the country, one percentage point shy of the federal limit. KEYE, ranked No. 3 in sign-on/sign-off ratings in Austin, recorded \$20.2 in 1998 revenue, according to BIA Research.

D.C. Station Demonstrates Digital

WETA-TV, the PBS affiliate in Washington, D.C., broadcast the first public demonstration of digital multicasting over the weekend. Individuals passing through the Myer-Emco store on Saturday afternoon had the opportunity to watch four different streams of programming on WETA's digital channel 27: WETA Prime (a sampling of regularly scheduled prime-time programs); WETA Kids (all kids shows all the time); WETA+, (educational programming and specials); and the Forum Network (news and public affairs).

Online Ads Surpassed Billboards in '98

Online ad revenue reached nearly \$2 billion in 1998, according to the IAB Ad Revenue Report by the Internet Advertising Bureau and PriceWaterhouseCoopers. The \$1.920 billion total was up 112 percent over the previous year. The figure means online surpassed outdoor (\$1.58 billion) in revenue for the first time. Seventy-one percent of the revenue in the fourth quarter was spread among the top 10 online media companies. The top 50 media companies accounted for 92 percent of all revenue.

Addenda: Ad revenue from the July issue of *Harper's Bazaar* will be donated to the Ovarian Cancer Research Fund in honor of **Elizabeth Tilberis**, the former editor in chief of the Hearst

title, who passed away from ovarian cancer last month... **CNBC's Squawk Box** morning show will expand from two to three hours, from 7 to 10 a.m.ET... The FCC approved the \$3.8 billion merger between **Jacor** and **Clear Channel**, a week after the Department of Justice gave the deal its green light... **Deborah Patton** was appointed director of corporate marketing and communications and vp/marketing for the Design Group division of BPI Communications, the parent of *Mediaweek*... **Rod Perth**, former president/entertainment at USA Networks, was named president of Jim Henson Television Group Worldwide... **Chancellor Media** is pursuing a deal with prominent Internet players, but won't confirm reports that the player might be America Online... With KAPX-TV in Albuquerque, N.M., hitting the air last week, **PaxNet** now has 71 stations nationwide... **Tribune Entertainment Co.** has been retained to handle the national barter advertising sales for PolyGram Television's syndicated series *Blind Date*, *Total Recall 2070* and *The Crow: Stairway to Heaven*.

Corrections: On page 28 in this issue, ("Nirvana" on a Budget), the author's name is misspelled. The article was written by Sasha Abramsky... The subhead in last week's lead news story ("Ethnic Expansion," page 4) incorrectly characterized the role of the American Advertising Federation in a new media unit created by True North's TN Media. The AAF has

no active role in the unit... *Automobile* has revised the ad-page totals it originally reported for the April 19 edition of the *Mediaweek Magazine Monitor*. The monthly reports it ran 87.09 pages in its May issue (down 5.69 percent from May 1998). *Automobile* said it ran 371.94 ad pages this year through May (down 3.38 percent).

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N.Y. Times Stops Blowing Smoke, Joining Other Papers

The *New York Times* last week became the largest U.S. newspaper to ban tobacco advertising, joining *The Seattle Times*, *The Christian Science Monitor* and several other dailies. Beginning May 1, the paper stopped carrying ads for cigarettes, cigars and other tobacco products.

"We don't want to expose our readers to advertising that may be dangerous to their health or safety," said Lisa Carparelli, a *Times* representative.

The paper derived less than 1 percent of its annual \$1 billion in ad revenue from tobacco ads. Carparelli said the ban was not "a snap decision," noting that the paper stopped soliciting tobacco advertising two years ago.

The policy does not apply to other New York Times Co.-owned properties, including *The Boston Globe*.

Besides tobacco, the *Times* also refuses to advertise handguns and Mace.

Tobacco is no longer a major source of ad revenue for newspapers; the category has been dwindling for years. Cigarette ads brought newspapers just \$11.3 million last year, compared with \$30 million in 1990, according to Competitive Media Reporting. The three nationally distributed newspapers—the *Times*, Dow Jones & Co.'s *The Wall Street Journal* and Gannett Co.'s *USA Today*—earned a total of \$1.6 million last year, up from \$891,000 in 1990, according to CMR. Overall, newspapers reaped \$44 billion in advertising in 1998, according to the Newspaper Association of America. —Tony Case

NBC Leading Networks Into Era of Increasing Clutter

Commercial clutter at the Big Four TV networks continued to rise during the first quarter of this year compared to last year's fourth quarter, with NBC posting the biggest increases, according to the J. Walter Thompson/Ogilvy & Mather Alliance Prime Time Clutter Watch, based on data from Nielsen Media Research's Monitor Plus.

In January, NBC aired 10:02 commercial minutes per hour, up 14 percent over the same month in 1998, and in February, the Peacock network aired 9:28, up 13 percent. Both (continued on page 6)

Pop Goes Syndication

Agencies snap up 70-80% of syndie inventory

THE UPFRONT / By Michael Freeman

The syndication upfront market opened with a flourish last week as ad buyers seemed intent to blunt the broadcast networks posturing for large double-digit rate increases later this month. The market is between 70 percent and 80 percent done, according to buyers and sellers.

Several major media agencies—including Leo Burnett Co.'s Starcom Media, Grey Advertising's MediaCom, MacManus Group's MediaVest registered budgets early and plunked down serious money on syndication's upper-tier daytime, early-fringe and prime-access strips. The increasing role of Optimizer software and the spectre of an early cable upfront played roles in spurring agencies to grab syndie inventory as a safety net against the broadcast networks' bold posturing.

"Absolutely, we shifted a good deal of money away from the networks [to syndication], because we're not going to be held up when the network [upfront] stuff opens later this month," said John Musynski, chief broadcast investment officer at Starcom, which represents such daytime and prime-time heavies as Kelloggs and Sara Lee. "All of the [network] players need to understand that if they try to get greedy, money can be shifted away faster than when it comes in."

Network sales executives have confirmed that it is their intention to seek mid-teen and higher price hikes despite eroding prime-time ratings and little evidence of recent breakout hit series. "The agencies are not blinking and neither are we," said one network exec, who said if the advertisers balk at the high increases, it could drag out the upfront buying period.

If the agencies come ready to deal, the prime-time upfront could be done in three days, said the exec, who would not speak for attribution.

In the syndication upfront, ad sales executives were thrilled with what they said was increased volume. Still, CPM increases were pretty much in the 6 percent to 10 percent range, though some upper tier shows commanded increases in the high teens, according to estimates from both sides. Syndicators expect to write close to \$2 billion in the 1999-2000 upfront, up roughly 11 percent from last year's \$1.8 bil-

lion. A total of \$2.2 billion was written for the entire 1998-99 season, according to Tim Duncan, an analyst and owner of Boston Media



Agencies bought packages like WB's *Drew Carey and Friends*.

Paramount Said to B

STUDIOS / By Michael Freeman

Paramount Television Group is said by several sources to be coming to terms for the acquisition of Rysher Entertainment from Cox Enterprises. The move comes just as the company is working to acquire the 20 percent of Spelling Entertainment Group and its Worldvision Enterprises unit that is not already owned by Paramount's corporate parent, Viacom.

The acquisitions of Rysher, Spelling and Worldvision, coming on the heels of CBS's buyout of King World Productions, effectively would reduce the TV syndication business to less than a handful of major

Nets, Affiliates Face Off

NBC seeks staff reductions; Fox stands firm on reclaiming ad time

LOCAL TV / By Megan Larson and John Consoli

Network TV affiliates continued to absorb body blows last week, as NBC offered its 20 affiliate-relations executives staffers buyouts and Fox executives refused to budge on the network's recent

decision to take back commercial time from its local stations.

"The affiliate relations people [have] made sure the relationship between the network and the stations is collegial," said an executive at a competing network. "What NBC is telling its affiliates is that anyone who was helpful to you at the network is being eliminated."

NBC officials scoffed at that portrayal, saying the buyouts are voluntary and that those who choose not to accept them will continue in their current positions. The network did not say how many jobs it hopes to eliminate via the buyouts.

While NBC was seeking staff reductions, Fox execs were in New York last week meeting with their affiliates, to little avail. "We were hoping that Fox would have some sort of a different proposal to put forth—they did not," said Murray Green, vp of Raycom Media and Fox affiliate board chairman, who attended meetings with Fox TV chairman and CEO Chase Carey and president Larry Jacobson.

Yet despite widespread negative reaction among affiliates to Fox's commercial take-back plan, few, if any, stations have held serious discussions with other networks. Fox affiliate "people have talked with us," a WB executive said last week. "But we have no real expectations that we will lure anyone away from Fox. The stations want to try to show Fox that they have an alternative, so they have met with us. Maybe down the road, some will decide to affiliate with us. But that's a long process."

"If I had an option [to switch to] another network, I'd do it," said a top executive of a group with several Fox affiliates. "We don't get any compensation to begin with. We paid for football. We do the kids deal. And now this. It never ends with these people."

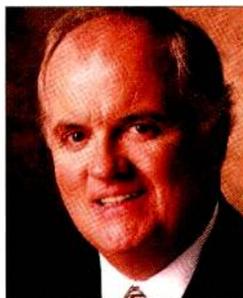
Fox stations have until May 6 to decide whether to (1) let the network take back 20 prime-time commercials per week; or, (2) buy the spots back from Fox at below-market rates and receive 15 additional spots per week from the network (with Fox getting 25 percent of the revenue from the sale of those spots).

"We haven't closed the doors yet," Green said. "We're still hopeful that there is a way to arrive at something that will benefit them [Fox] and will not be detrimental to the affiliates."

Kevin O'Brien, vp/general manager of KT-VU-TV, Cox Independent Television's Fox affiliate in San Francisco, said: "I still haven't come to any conclusion about what I'm going to do." Cox, which owns three Fox affiliates, was not invited to last week's meetings with the network.

Sinclair Broadcasting, Fox's largest affiliate group with 20 stations, is said to be leaning toward accepting Fox's buyback option. "Sinclair is still evaluating all of the options," was all Robert Quicksilver, Sinclair vp/general counsel, would say late last week.

While some affiliates have talked about taking legal action against Fox, network officials believe language in their contracts authorizes the takeback of ad time if stations representing 70 percent of the network's U.S. broadcast coverage accept the proposal. If Sinclair joins with the Fox owned-and-operated stations to go with the buyback option, that would account for 55 percent of the 70 percent threshold. The plan is take effect July 1. ■



On the fence: KTVU vp/gm Kevin O'Brien

Consulting. Duncan, who was formerly president of the defunct Advertiser Syndicated Television Association (now the Syndicated Network Television Association), projects syndication will tally \$2.4 billion for 1999-2000, up roughly 9 percent over last year.

"A-tier" off-network sitcoms, such as Columbia TriStar's *Seinfeld* and Warner Bros. *Friends*, were at the top end of the scale in commanding \$150,000 to \$200,000 per :30-second commercial unit. Several buyers also noted that Warner Bros. packaged its incoming *Drew Carey* sitcom with sales of *Friends* in a number of negotiations. Established first-run strips like King World Productions' *Wheel of Fortune* and *Jeopardy!* and *The Oprah Winfrey Show* similarly fell in the \$120,000 to \$150,000 per unit range. However, Worldvision Enterprises' ever-growing *Judge Judy* courtroom strip was said by one buyer to reached the \$16-18 CPM range, putting her "in the same neighborhood as *Oprah*."

Grey's MediaCom was active with Smith Kline Beecham, Conagra (Hunt's Ketchup, Orville Redenbacher), Block Drugs and Slimfast in the daytime talk and courtroom shows. Meanwhile, package goods giants Procter & Gamble (represented by MediaVest) and Unilever (The Botway Group) also registered broad daytime buys.

Last year, SFM Media triggered the syndie upfront with up to \$100 million in buys for MCI/Worldcom. This year, both were relatively quiet, leading to speculation that SFM is holding more of that money for network. A national buyer for SFM, who asked for anonymity, insisted that MCI was again "active" in syndication.

—with John Consoli and Jim Cooper

lose to Rysher Deal

independent distributors. It would also give Paramount, a long-time force in syndication, three of the four top-rated courtroom strips in syndication; Worldvision's top-rated *Judge Judy* and *Judge Joe Brown* and Rysher's *Judge Mills Lane*.

"Without a doubt, these two deals [for Rysher and Worldvision] would give Paramount a dominant, overnight presence in the courtroom genre," noted Chuck Larsen, a long-time syndication veteran and owner of consulting firm, October Moon Television. Larsen and other syndication watchers estimate the courtroom shows would add

another \$200-300 million in annual license fee and advertising revenue to the mountain.

Rysher's parent company, Cox Enterprises, had been seeking \$400-500 million for the six-year-old distribution company. When Cox acquired Rysher in 1993, it folded operations of Television Program Enterprises (TPE), and placed station rep firm TeleRep under its auspices. (TeleRep is not expected to be part of the Rysher sale and would remain with Cox.) Although Cox officials declined comment on the negotiations, one senior executive confirmed that a "different buyout structure" is being worked out with Paramount.

A major component of the transaction for Paramount is regaining the rights to national barter advertising sales of *Entertainment Tonight*, which Rysher and TPE had handled since the show began airing in 1981. ■

MEDIA WIRE

ABC and CBS also showed more commercial minutes in January, with ABC up 9 percent (to 10:32) and CBS up 6 percent (10:07). Fox was down 11 percent (8:10). In February, ABC's commercial minutes were up 1 percent over the same period last year, while CBS and Fox were down 3 percent and 2 percent, respectively.

Debbie Solomon, group research director for JWT in Chicago, said the alliance has taken note of the various clutter studies. "We're not trying to tell the networks that they shouldn't make money," she said, "but they should be conscientious about how they treat the TV environment." —*John Consoli*

Fritts Trying to Slow Down Low-Power FM Proposal

Just in case FCC chairman Bill Kennard had any doubts that radio broadcasters think his proposal to establish lower power FM (LPFM) radio is ill-advised, National Association of Broadcasters president Eddie Fritts let him know again in a letter last week. Broadcasters fear that the FCC has put LPFM on the fast track. A month ago, the FCC granted an extension to its reply and comments period for the proposal, but it was only half the time that broadcasters requested.

In addition to reminding Kennard of his pledge to "preserve the technical integrity of FM radio," Fritts' letter focused on slowing down the process. "Under the Commission's present schedule, it will not be possible to replace rhetoric with facts by the current comment deadline since the facts cannot be fully developed in that time," Fritts wrote. The NAB, noted Fritts, is using the Commission's computer program to determine if existing FM signals would experience interference. The three companies developing digital systems won't have test results completed until Dec. 15, months after the FCC's July 1 deadline for comments. "Take a breather," advised Fritts. —*Katy Bachman*

Advertisers Pulling Money From Stern's Denver Affil

Howard Stern's loose lips in the wake of the Colorado school shootings may have lost some ad (continued on page 8)

Original Proliferation

Five networks announce schedules laden with self-made fare

CABLE TV / By Jim Cooper

Several cable networks are rolling out original programming in even greater quantity going into the 1999-2000 season. The latest to announce series, movies and specials include USA Nets, MTV, Lifetime, Fox Family and Court TV.

USA Networks will launch a third all-original prime-time block, as well as eight original movies for the 1999-2000 season. The two-hour block is slated for Tuesdays and will include an hourlong drama produced by Shaun Cassidy. The centerpiece of USA's original film slate will be a four-hour miniseries on the life of Attila the Hun.

Sister network Sci-Fi Channel has given the greenlight to two original series and two movies for 2000.

Lifetime will premiere two original, reality-based series and 12 original movies for the 1999-2000 season. Hosted by Grammy Award winner Melissa Etheridge, *How Could It Happen* features true stories about women who have encountered twists of fate. *The Ruby Wax Show* is a talk show import

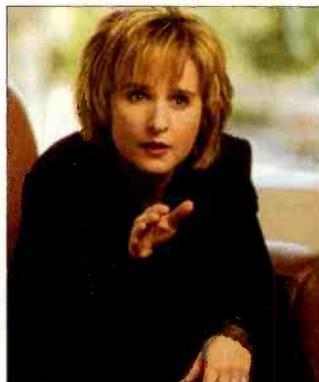
from Great Britain. Both programs will run in prime time.

MTV heads for the boudoir starting July 19 with a new daily show *Undressed* that focuses on three fictional couples as they are getting ready for bed. MTV is also adding to its 10 Spot program block: *Making the Video* is a weekly behind-the-scenes look at music videos; *Downtown* is an animated series about twentysomethings living on New York's Lower East Side.

Fox Family Channel is changing its prime-time schedule to focus more on adult audiences. The network will introduce eight new series, seven specials and seven original films. A new weeknight Fox Family Showcase block from 10-11 p.m. includes *Famous Families*, *Magic Tonight*, *Real*

Heroes and *World Gone Wild*.

Court TV will spend \$100 million on original and acquired programming over the next two years, snapping up three new shows: *Lords of the Mafia*, *Anatomy of a Crime* and *Fatal Attractions*, an hour strip on how common sins have led to sensational crimes. ■



Come to her program: Etheridge is a Lifetime host.

Hike! ESPN Sub Fees to Rise 20 Percent

ESPN is notifying affiliates of a 20 percent rate hike that will help cover higher programming costs driven by the net's 1998 \$4.8-billion purchase of National Football League rights.

Cable operators had been expecting the rate increase, which brings their average per-subscriber fee for ESPN's primary channel to just under \$1 for 1999. But operators complained that the bump comes as regulators are keeping tabs on rate hikes for consumers.

"It's alarming that this trend continues," said an AT&T Broadband representative.

Another cable operator was more fatalistic. "This is a big addi-

tional cost to us, but how do you say no to these guys? How do we not have [ESPN] and keep customers, and how do we raise rates to afford them?"

ESPN execs countered that operators overall will generate about \$400 million from their local ad time on ESPN alone this year. Taking the local ad sales and other factors into account, the rate hike adds up to only 10 cents per sub.

"ESPN provides more value than any other basic cable network and is a powerful brand that our affiliates can use to market their other products," said Ed Durso, ESPN executive vp of administration. —*Jim Cooper*

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dollars for syndicator Westwood One and KXPK-FM, one of Chancellor's Denver stations and a Stern affiliate. Local brewery Coors, which has not advertised on Stern's show for several years, felt strongly enough to pull all its ads from the station (known as "The Peak") indefinitely, said a Coors representative. A local jeweler, the Shane Co., has also pulled ads from the station. Both withdrew their spending in response to Stern's remarks about the massacre at Columbine High.

KXPK vp/general manager Bob Visotcky issued a statement saying the station was "offended," and added that Stern was "distressed" that his flip comments about the motives of the shooters at the high school were taken out of context. But Visotcky and Chancellor stopped short of taking Stern's show off the air.

Separately, CBS-owned KCNC-TV in Denver pre-empted its broadcast of *The Howard Stern Radio Show* last Saturday night to air a special on the tragedy. —KB

Big Week for DBS Includes Progress on Local-to-Local

The Direct Broadcasting Satellite industry passed two milestones last week, as the House of Representatives overwhelmingly approved the local-to-local bill that would allow satellites to carry local signals, and DirecTV completed its acquisition of Primestar's medium-powered service.

The local-to-local bill (HR-1554) now goes to the Senate, which is expected to vote on the measure sometime this summer. If voted into law, the bill would give DirecTV and EchoStar the right to deliver local signals in direct competition with cable. EchoStar says it can deliver local signals in 40 to 60 markets and DirecTV is considering various delivery scenarios.

The 422-1 House vote sent a clear signal that lawmakers want a competitive DBS industry to cable to keep rates in check. But the key provisions of the bill have both parties grumbling. Local broadcasters are unhappy about handing over their signals without compensation, and DBS carriers railed against a provision that requires them to provide a free antenna to some customers. —Jim Cooper

Good News on Paper Only

Readership, circ and diversity remain tough issues despite profits

NEWSPAPERS / By Tony Case

At first glance, it would appear publishers at last week's Newspaper Association of America convention in San Diego would have much to celebrate. Continued economic good times have spelled strong advertising revenues, solid profits for the industry. Last year advertisers spent nearly \$44 billion on newspapers, a 6.3 percent increase over 1997.

But the publishers were in defensive mode. While profits are up, newspapers continue to lose their audience in a slow but regular stream.

The just-released Competitive Media Index shows that daily newspaper readership in the country's top 50 markets dipped slightly since last fall—to about 58 percent of the adult population in those markets weekdays and 68 percent Sundays. The index—based on findings from Scarborough Research—has recorded small but steady declines in newspaper usage for the last four years. Publishers are quick to point out that prime-time network TV has lost even more audience share over the same time frame.

In terms of circulation, the numbers are far worse. Newspapers sold 56.7 million weekday copies and 60.5 million Sunday copies in 1997, according to NAA materials—down dramatically from 62.3 million weekday and 62.6 million Sunday in 1990.

"The newspaper business can stand up very tall and say we are doing well financially," said Richard D. Gottlieb, president/CEO of Davenport, Iowa-based Lee Enterprises and NAA's former chairman. "But we do not have as many readers as we would like to have. We are losing circulation ... and as far as I'm concerned that is a crisis."

The publishers are so desperate to stop the reader retreat that they have hired a former soda-pop pitchman to advise them on selling newspapers and attracting more advertising.

Sergio Zyman, former chief marketing

officer of the Coca-Cola Co. and now head of the consulting firm the Z Group in Atlanta, a "positioning strategy" for NAA members to be tailored to local markets. The marketing effort includes circulation marketing, branding, advertiser and agency relations, and reader relations, it was announced at the convention. NAA and publishers are expected to initially invest \$11.5 million in the Zyman project, with NAA kicking in \$3 million.



New guru: Former Coke exec Zyman will consult for publishers.

Zyman, who is credited with masterminding such promotions as "Coke Is It!" and "Always Coca-Cola," said this will not be another ad campaign, but rather an effort to "get into the molecules of the newspaper brand." The newly formed Newspaper Readership Project at Northwestern University's Newspaper Management Center will

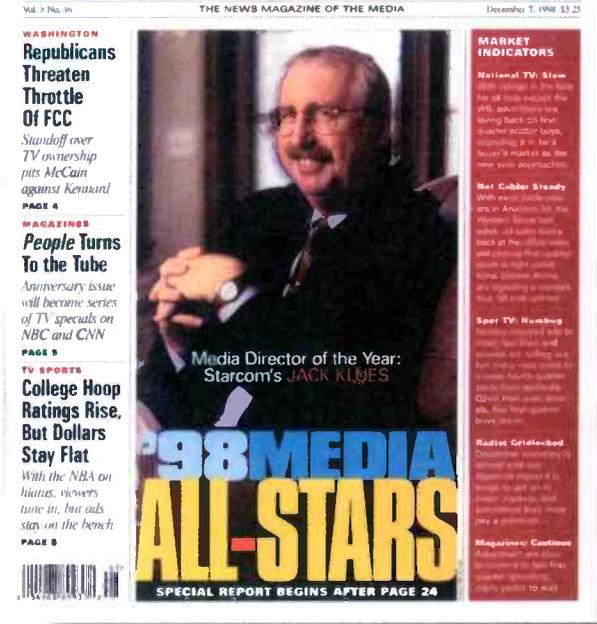
conduct research to be shared with publishers around the country. "People are using the newspaper, and you've got to get them to use it more often," Zyman added. "We need to sell newspapers anew every single day."

Another everyday concern to the newspaper industry is diversity in the workforce, and the news from the convention floor wasn't particularly upbeat on the issue. NAA released its first-ever statement on diversity, urging newspapers to do more to mirror their constituencies. NAA estimates that among full-time newspaper employees, 18 percent are racial or ethnic minorities and 43 percent are women. Minorities constitute 24 percent of the general U.S. workforce and women make up 46 percent.

Toni Laws, NAA senior vp/diversity, called for "a renewed sense of commitment" to diversity.

Looking around a room of mostly older white males, Dorothy Bland of the *Fort Collins Coloradoan*—one of the few African American, female publishers—said, "I hope we will look a lot different a decade from now." ■

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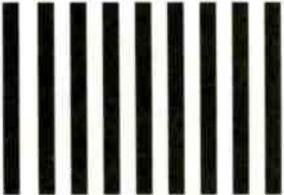
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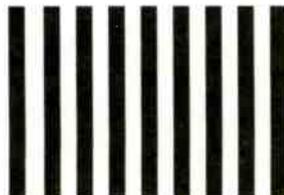
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AMs Hold in Winter Book

Arbitron ratings report shows News/Talk still hot in largest markets

RADIO / By Katy Bachman

The Arbitron Winter ratings survey, which began rolling out last week and continues through mid-May, shows that the business is hardly standing still as major radio groups maneuver to gain audience share and revenue.

Among the top 10 markets—the first released by Arbitron—no single format dominated the top spot. But, as KGO-AM in San

Francisco, WBZ-AM in Boston, and Philadelphia's KYW-AM prove, the AM band isn't dead by any means. The three stations continue survey after survey to have the largest share of the listeners in each of the local markets.

Much of the ratings action took place among the AM News/Talk stations. Infinity-owned New York news station WINS-AM moved up from 10th place to sixth with a 4.1 share. So did Detroit sibling station WWJ-AM, which rose to fourth place with a 6.0 share from 4.7. WWJ beat out ABC's news/talker WJR-AM, which dropped from second to fifth. In Chicago, ABC's WLS-AM gained a full share point to 5.0, landing it in fourth place.

If there were any doubts about the competition between the major radio groups, the Winter report shows a healthy horse race between Chancellor and Infinity. Chancellor took the top spot in five of the 10 markets and second in four, while Infinity was ranked first in four markets and second in five. Both groups aggressively pursued the strategy of buying "beachfront property"—the most desirable stations in the most desirable markets—espoused by CBS CEO Mel Karmazin since passage of the Telecom Act of 1996.

In New York and Chicago, Chancellor Media's Jammin' Oldies format zoomed up the ranks at the expense of the Oldies stations. In New York, Jammin' 105 (WTJM-FM, formerly WBIX-FM) moved from 19th

place to ninth, with a 3.5 overall audience share. Infinity-owned Heritage Oldies WCBS-FM dropped to ninth from fourth, tying it with WTJM. In Chicago, Infinity's Oldies station, WJMK-FM slid from ninth place to 12th, while Chancellor's Jammin' Oldies station, with new call letters WUBT-FM jumped from 17th to ninth with a 3.6.

But Oldies aren't dead yet. In Los Angeles, Infinity's KRTH-FM gained two-tenths of a share point, enough to move it up to 10th, while Chancellor's Jammin's Oldies KCMG-FM maintained its 2.8 share, but slid from 12th to 13th. Even Chancellor's own Oldies station in Houston, KLDE-FM gained share from 3.4 to 3.9, rising from 11th to eighth place.

Hispanic formats continue to hold strong positions in the race for audience share. In Los Angeles, Hispanic Broadcasting's (formerly Heftel) two stations, KSCA-FM and KLVE-FM, again ranked first and second, while Emmis' KPWR-FM, with a strong ethnic audience, came in third. SBS-owned WSKQ-FM in New York held to the number three spot.

The Urban category is also thriving. In Washington, D.C., four Urban stations took the top four spots, led by Howard University's WHUR-FM, which ranked first with a 6.2 share. Minority-owned Radio One, which just went public had a combined audience share of 11.7, putting it third behind Chancellor and Infinity, respectively. Stations programming targeted Urban formats were number one in four of the top 10 markets.

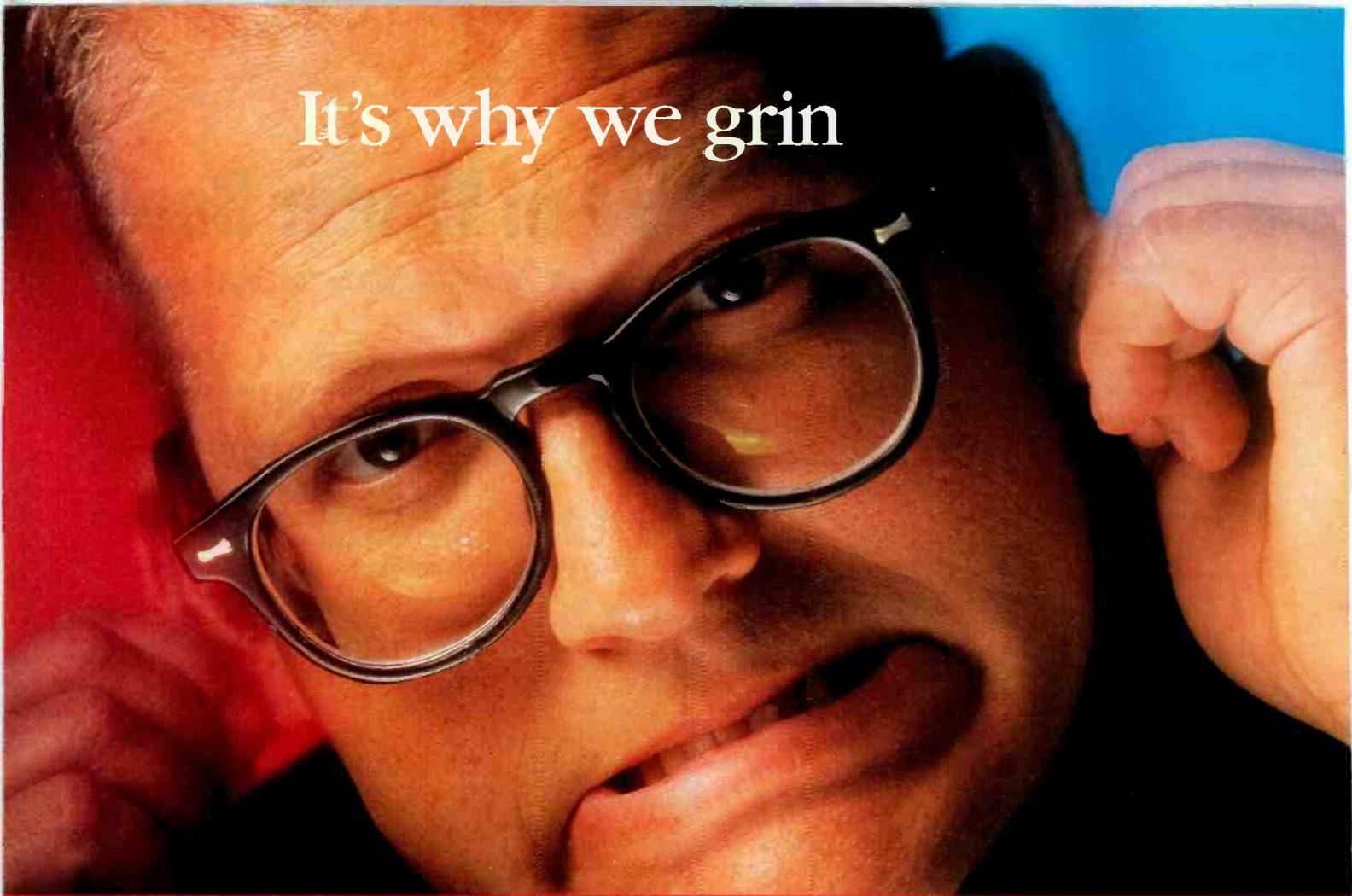
Other highlights: Jacor's contemporary hits station in L.A., KIIS-FM, grew its share from 3.6 to 4.3, landing it in fourth place. Infinity-owned Howard Stern flagship WXRK-FM in New York jumped to a fourth place tie (with Chancellor's WHTZ-FM), increasing its share to 4.4 from 3.6. ■

Winter Ratings Scorecard for Top 10 Radio Markets

Top Station (format)	Owner	Top owner in market (number of stations)	Total Share
New York			
WLTW-FM (soft adult cont.)	Chancellor	Infinity (6)	18.7
Los Angeles			
KSCA-FM (regional Mexican)	Heftel	Infinity (8)	20.3
Chicago			
WGCI-FM (urban)	Chancellor	Chancellor (6)	23.4
San Francisco			
KGO-AM (news/talk)	ABC	Chancellor (7)	20.1
Philadelphia			
KYW-AM (news)	Infinity	Chancellor (6)	23.6
Detroit			
WJMK-FM (adult contemporary)	Chancellor	Chancellor (7)	27.3
Dallas			
KKDA-FM (urban)	Service Broadcasting	Infinity (8)	20.8
Boston			
WBZ-AM (news/talk)	Infinity	Infinity (5)	23.7
Washington, D.C.			
WHUR-FM (urban adult cont.)	Howard U.	Chancellor (8)	18.2
Houston			
KBXX-FM (urban cont. hits)	Clear Channel*	Clear Channel (8)	27.5

Source: Arbitron Winter 1999, Duncan's
*Pro forma Clear Channel's merger with Jacor Communications

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As seen in PEOPLE: 8/31/98, 9/7/98, 11/2/98.

People weekly

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(And who we've been for 25 years)

Scrambled Eggs

Small-fry, independent publishers of titles for the highbrow set, such as 'The American Scholar' and 'The Oxford American', stole the show from big commercial magazines at the Ellies.

By Lisa Granatstein

Photography by Peter Murphy

WERE IT NOT FOR *NEWS-week's* dramatic victory in the Reporting category for its coverage of the president and the intern, it would have been easy to dub 1999 the "Year of the Egg" in magazinedom. The egghead books reigned: *The American Scholar*, a quirky intellectual magazine, beat out *Esquire*, *GQ* and *The New Yorker* in Feature Writing. *The Oxford American*, a Southern cultural magazine owned by novelist John Grisham, won in the category of Single-Topic Issue, knocking out *Business Week*, *Saveur* and, again, *The New Yorker*. Add to that wins by *The Atlantic Monthly* and *Harper's* and a victory in photography by *Martha Stewart Living* (which often runs photos of eggs). ♦ The whispers around the ballroom at New York's Waldorf-Astoria during last week's National



Winners: *Atlantic's* William Whitworth, *Time's* Walter Isaacson, *Harper's's* Lewis Lapham



**'Newsweek'
is the first
newsweekly to
win an award in
the Reporting
category.**

Ellen Levine of *Good Housekeeping* with Hall of Famer Stephen Shepard of *Business Week*

Magazine Awards focused mostly on the magazines that were heavily nominated but not awarded. Though Condé Nast boasted two big wins, with *Vanity Fair* and *Condé Nast Traveler* each scoring General Excellence awards in their respective categories, the combined brainpower of editor David Remnick and former editor Tina Brown was not enough to win even one sculpted elephant—or “Ellie”—for *The New Yorker*, despite the magazine’s record-breaking eight nominations. Also shut out were *Savateur* and *Esquire*, both nominated in three categories.

But as you read this, somewhere, Mortimer Zuckerman, chairman of U.S. News & World Report Inc., is smiling: Zuckerman’s *Fast Company* scored a General Excellence award, and his *Atlantic Monthly* grabbed an Ellie for Essays & Criticism. Other big winners included *Newsweek* (which strangely enough became

the first newsweekly ever to win in the Reporting category), for being the first to break the Monica Lewinsky story. *Good Housekeeping*, with Ellen Levine at the helm, earned its third award in the Personal Service category for its special package last October on colon cancer.

The 1999 inductees into ASME’s Hall of Fame were Dennis Flanagan, who was editor of *The Scientific American* for 37 years before retiring in 1984, and Stephen Shepard, editor in chief of *Business Week* for the past 15 years.

By category, the winners are: General Excellence: Under 100,000 circulation, *I.D.* magazine; 100,000 to 400,000 circ, *Fast Company*; 400,000 to 1 million, *Condé Nast Traveler*; Over 1 million, *Vanity Fair*. Personal Service: *Good Housekeeping*. Special Interests: *PC Computing* for November’s “Undocumented Internet Secrets.” Reporting: *Newsweek*, for Feb. 2’s “Clin-

ton and the Intern,” Feb. 9’s “The Secret War” and July 13’s “The Tripp Trap?,” all by Michael Isikoff and Evan Thomas. Feature Writing: *The American Scholar* for “Exiting Nirvana,” by Clara Claiborne Park, Spring. Public Interest: *Time* for Donald Barlett and James B. Steele’s three-part corporate welfare series last November. Design: *ESPN The Magazine*. Photography: *Martha Stewart Living*. Fiction: *Harper’s* for “A Tortoise for the Queen of Tonga,” by Julia Whitty, June; “The Woods at the Back of Our Houses,” by Dale Ray Phillips, July; and “The Piano Tuner,” by Tim Gautreaux, September. Essays & Criticism: *The Atlantic Monthly* for July’s “Hymn,” by Emily Hiestand. Single-Topic Issue: *The Oxford American* for March/May’s “Second Annual Double Issue on Southern Music.” General Excellence in New Media: M. Shanken’s *Cigar Aficionado Online*.

In the 'Company' of Ellie

Preaching its philosophy on how to become a winner to its loyal flock, 'Fast Company' has fast-tracked its way to editorial excellence in three years. Here's 'how smart business works.'

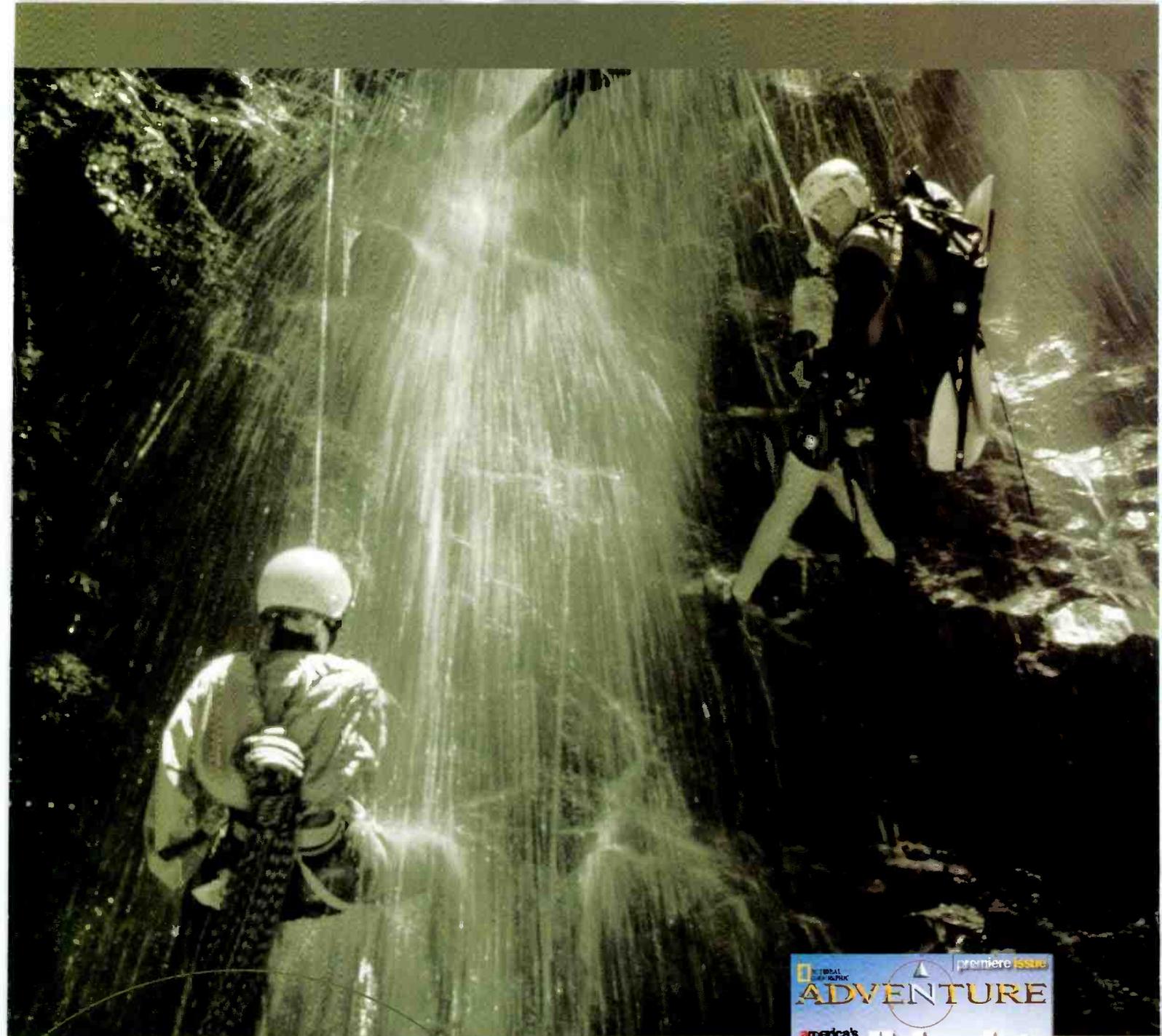
By Lisa Granatstein

Photography by Peter Murphy

IN AN AGE THAT DEMANDS HARD-er work, done faster and better, *Fast Company* has fashioned a new model for the business magazine. It is the Susan Powter of the genre: its messianic zeal and pragmatic "workstyle" tools, all seamlessly blended in an eye-catching package, have the effect of making you jump out of your chair and scream "Yes, I can!" And like Powter, the three-year-old startup, founded by former *Harvard Business Review* editors Alan Webber and William Taylor and published by U.S. News & World Report, has developed a cult-like following. ♦ You can now count the jurors for the National Magazine Awards among that cult. Last week, Boston-based *Fast Company* took home the prize for General Excellence for a magazine with a circula-

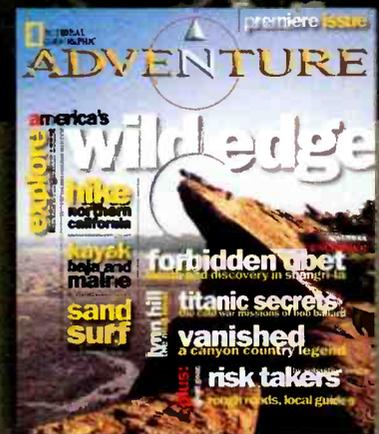


Flush with victory, Webber, left, and Taylor grapple over who's really earned the Ellie.



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National Magazine Awards

tion of 100,000 to 400,000, beating out *American Heritage*, *Saveur*, *Teacher Magazine* and *Technology Review*. This was the business title's first Ellie award; last year, *FC* was nominated for excellence in design.

It was a dizzying day for Webber, Taylor and some dozen staffers who breezed in for the day, all surely compounded by a few celebratory champagne toasts at a nearby hotel.

"Of all the acceptance speeches today, we were the only ones that talked about the readers, and our relationship to our readers," said Webber, praising the staff circled around him in lounge chairs after the awards ceremony. "*Fast Company* does it with integrity, humanity and emotions that you don't normally attribute to a business magazine."

Clearly, *Fast Company* is not your parents' business magazine. This is for managers who push PalmPilot styli, not pencils. In the new world order in which E-mail and voicemail blur the lines between work and home, where conventional management rules no longer apply, *Fast Company* provides readers with a resource, a lifeline of sorts.

Back in 1993, after raising money and developing a prototype, Taylor and Webber shopped the *Fast Company* idea around to a number of publishers. It was Mortimer Zuckerman and Fred Drasner, publishers of *USN&WR*, *The Atlantic Monthly* and New York tabloid *The Daily News*, who wrote the check and now own a majority stake.

"It's a brilliant, brilliant product, on every level—on the design level, on the selection of stories, the presentation," says Zuckerman. "It's just astonishing that they have this consistent ability to translate this [New Economy] world into human terms, and you don't have to be a nerd to understand what they're about...As I said to [Webber and Taylor], I'm inclined to believe that the entire success of the magazine is due the fact that I had nothing to do with it!"

Launched two years later in November 1995 as a bimonthly with a 100,000 circulation, the magazine has since ramped up to 10 times-a-year frequency with consistent double-digit gains. Paid circulation increased by a whopping 37.9 percent to 256,348 in the second half of '98 over the prior year, according to the Audit Bureau of Circulations. The 1999 rate base grew 50 percent to 305,000 and "we

think we'll be closer to half a million by the beginning of next year," says *FC* publisher Julian Lowin. Ads through May nearly doubled, climbing an impressive 89.1 percent to 503 pages, according to the *Mediaweek Magazine Monitor*. Though far from the lofty heights of

Forbes' 785,000-circ or *Fortune's* 782,000 circulation, its rate of growth, much of it through word of mouth, is still impressive.

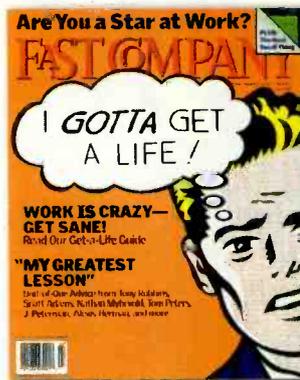
"It's the kind of business magazine that most people can personally identify with," explains *FC* associate publisher Linda Sepp, who began selling the magazine back when it was just a concept. "Most of the other business magazines are more observational, and with *Fast Company*, it's about real people and real ideas that they can use in their own world."

"We understood when we created this magazine there was a community of people that just needed to be introduced to each other," Webber explains. "We gave them a badge of belonging, an identifier." The bulk of those readers are men between the ages of 35 and 44, but the magazine does have a healthy 30 percent female readership. About 13,000 *FC* readers have even signed on to its Company of Friends Web site, a worldwide network that spans 100 cities, from Auckland, New Zealand to Boston.

"People come to us not only to learn about what's going on today, but what could be going on tomorrow," says Taylor. "They want us to help them set some goals and paint a picture of what business could be like if we all made it that way."

That approach is exemplified in the three issues awarded for General Excellence. In June/July's "I Gotta Get a Life" issue, featuring a campy orange Roy Lichtenstein cover, *Fast Company* bares its soul, speaks of emotions and values, and then drives it home with "Work is Crazy—Get Sane!" A boomer business book if there ever were one.

The November issue holds forth with "The Company of the Future," written by former U.S. Labor Secretary Robert Reich, which, explains Taylor, sets the magazine's tone, and helps shape the conversation of what kind of companies we want to work for." Stressing a



series of "social-glue" attributes—meaningfulness, pride and yes, stock options—Reich shows how companies can be both profitable and humane. And December's issue winds up the year with "Who's Fast 99," a special report on 16 unsung heroes, leaders, dreamers and

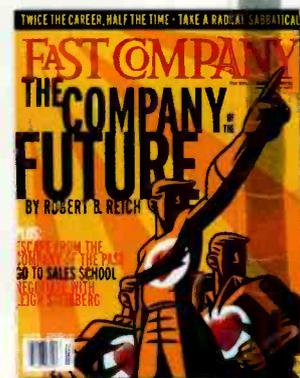
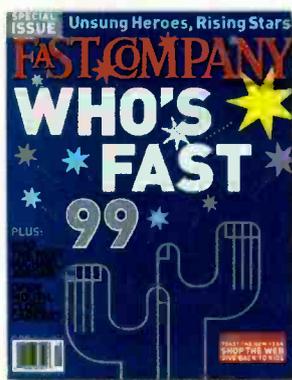
"change agents" who have made a difference in the New Economy through their ideas and practices. Together, these issues are "three very nice slices of what we do," says Taylor. "We deal with emotions, set the agenda and give people new role models."

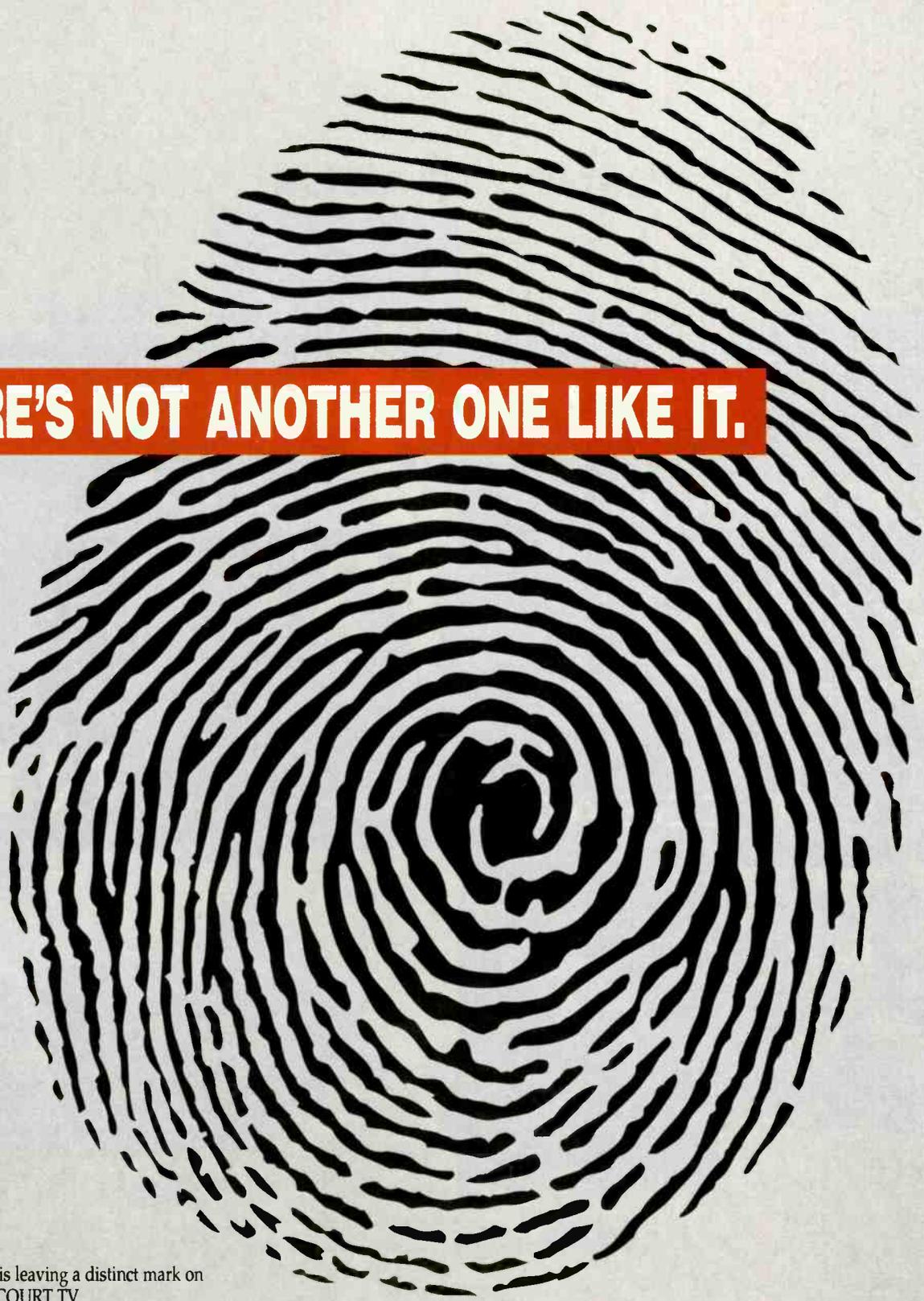
In addition to the empowering articles, it's *FC's* compelling design that sets it apart from the rest of the pack. The "intellectual seed" initially planted in art director Patrick Mitchell's head was that the magazine would be a cross between *Rolling Stone* and *Fortune*. *Fast Company* was first designed by creative guru Roger Black, but, says Mitchell (with all due respect), "it was completely overdesigned." Within a year or so of coming to terms with what exactly the New Economy is, Mitchell found *The Look*. Gone from the covers were pictures of cool hipsters. By the sixth issue, photos were removed from the cover altogether. Instead, Mitchell has come to rely on simple images and snappy covers lines like "QUIT your job. WORK your butt off. SCREW up. Have the Time of your Life!"

Inside, Mitchell and his crew pry CEOs away from their desks, and have them pose. "We go in with a stylist," he explains. "These are people who are not used to having their pictures taken, and we're telling them to set aside a few hours...But it's gotten much easier. Now they get the idea we'll make rock stars out of them."

Taylor attributes part of the magazine's success to being based in Boston, where "people aren't playing the magazine musical chairs game," he says. "People are committed to this enterprise, as opposed to this just being a notch on a career belt."

But a notch as prestigious as an Ellie award certainly can't hurt.





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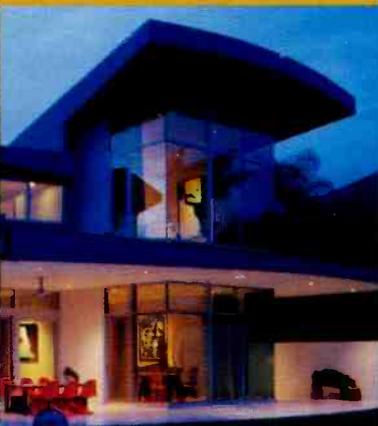
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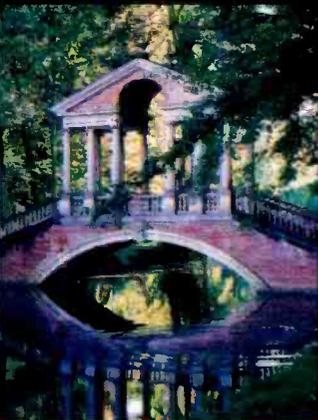


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Internal Affairs

While 'Newsweek' staffers reported, wrote and edited the Clinton-Lewinsky articles that won an ASME award, they struggled to cope with the illness of their respected editor, Maynard Parker.

By Noreen O'Leary

Photography by Najlah Feanny/SABA

It was the biggest story of the year in one of the most difficult years for the team of editors and writers at the top of *Newsweek*. As the group toasted their victory in the Reporting category of the 1999 National Magazine Awards, high above a spring-flushed Central Park, it was a bittersweet moment of remembrance for a colleague who had little direct management of the Monica Lewinsky story but had a huge influence on those who did: Maynard Parker, the magazine's editor, who died last October after being diagnosed with leukemia the previous November. ♦ "I kept thinking yesterday how proud and happy Maynard would have been. He cared so deeply about reporting," Ann McDaniel, a *Newsweek* managing editor and Washington bureau chief, mused the day after landing the ASME award. "Maynard's illness forced us as editors to join together

as a new team and take on the responsibilities and roles he had assumed. There's nothing like being in the trenches working on a very difficult story to see how talented your colleagues are and how lucky you are to work with them."

It was hard-won recognition in a reporting category newswEEKIES have never won before. The magazine, of course, was scooped on its own scoop last January, when Matt Drudge broke the story that *Newsweek* was running Michael Isikoff's piece about the president's affair with White House intern Monica Lewinsky. The dailies and TV reporters were in swift

pursuit of new developments while *Newsweek* had to wait days to roll out a stunning 10,000 words, shaped with the insight and scope of the only reporters who had heard—at that point—the now-infamous Linda Tripp tapes.

"The credit for breaking the Monica Lewinsky story goes to Mike Isikoff. Even if we at *Newsweek* knew that, it wasn't always clear that was the case," editor Mark Whitaker beamed, lifting the Ellie award statue in the direction of his star investigative reporter. "This goes a long way in acknowledging us as being first."

Newsweek was often first and fast in break-



Team players: (from left) managing editor Ann McDaniel, editor-in-chief Rick Smith, writer Michael Isikoff and editor Mark Whitaker celebrate their victory at *Newsweek's* offices.

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National Magazine Awards

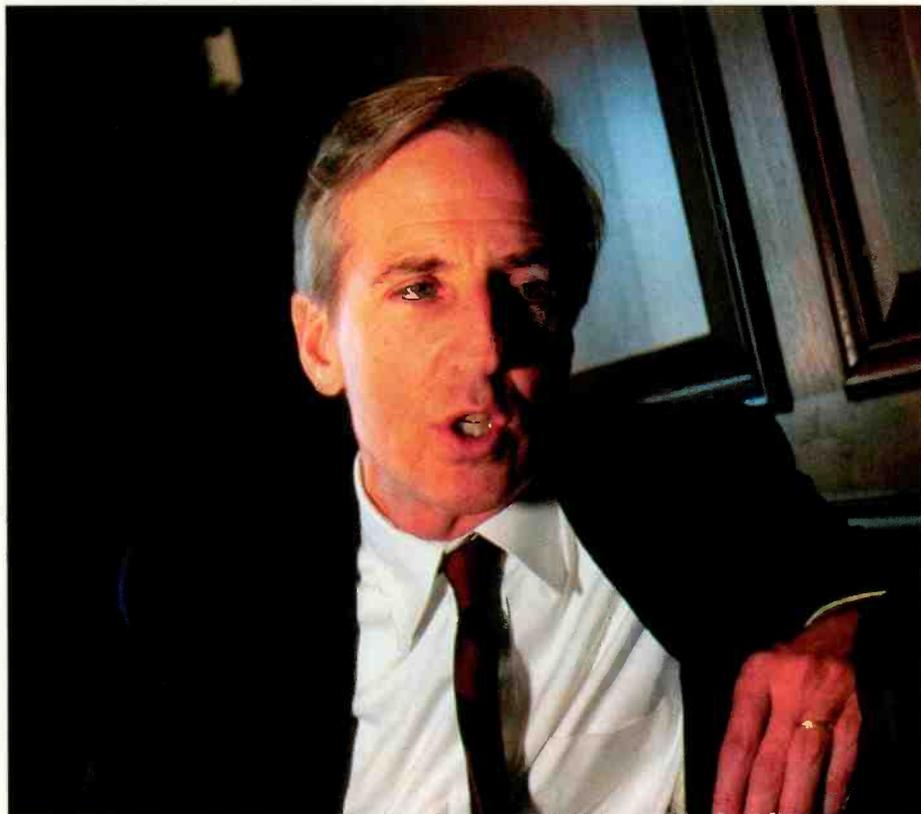
ing news—no easy feat considering the Lewinsky story ushered in a new journalistic era of Internet and cable flogging of hot topics. And the magazine avoided mistakes other high-profile publications made in the rush to break the next sensational detail in the development of the story. After *Newsweek* put Paula Jones on the cover January 13, 1997, Isikoff contends that presidential spokesman Mike McCurry began a low-level whispering campaign against him, suggesting the reporter got into trouble at *The Washington Post* because of his Jones reporting. In further retaliation, McCurry let then-new *Newsweek* White House correspondent Karen Breslau know she shouldn't expect exclusives from the White House staff.

"What makes me most proud about this coverage is you have to be right. On issues of this magnitude, you have to be right. On smaller issues, you have to be right," said *Newsweek* editor in chief Rick Smith in his congratulatory remarks to the staff. "That's the attitude, the approach, the way of life around here."

During the past year, that may have been one of the few familiar aspects about "the way of life around here." Parker was in and out of the hospital for chemotherapy during much of the time. So while he was supportive of *Newsweek's* reporting and clearly excited by the magazine's leadership on the story, it was up to his lieutenants—who had never worked so much together as they did directly with their top editor—to find consensus on tough news calls even as they figured out the basics of working together as a team. The magazine was swamped with interview requests from print, TV and radio news organizations around the world who were anxious to get to staffers. Scrambling to keep up with breaking news in the weekly publishing cycle while trying to accommodate certain media requests created a pace akin to changing a tire on a speeding car.

"It was a wild ride, sort of like strap on your seat belts and hold on tight," says Isikoff. "I eventually didn't become tired of this story so much as feeling queasy and uncomfortable in becoming part of this story."

Unlike many of those associated with the Lewinsky scandal, Isikoff shirks off his new celebrity and is refreshingly affable and unself-conscious. At the ASME awards lunch in a Waldorf-Astoria ballroom filled with pampered, primed magazine types, he is an unmade bed. Isikoff is a reporter's reporter—more typical of a roll-up-your-sleeves newspaperman, which he formerly was at *The Washington Post*—than a member of Manhattan's effete packagers of magazine copy. Even after the rigors of the recent non-stop media



Assistant M.E. Evan Thomas: "If we got it wrong, we'd be out selling insurance."

tour promoting Isikoff's new book, *Uncovering Clinton: A Reporter's Story*, he is a gracious, accessible interviewee. Still, he can't help but display the reportorial reflexes that made him one of the most credible sources on a story that raised almost as many questions about the standards of the press as it did Washington ethics. He clarifies an interviewer's assumptions, adding perspective to the obvious. He shies from absolutes, seemingly more comfortable with shades of grey—the kind of thinking you'd expect from a journalist who is as uneasy with some of Clinton's accusers as he is about aspects of the president's behavior. He's not willing to offer an opinion about what lessons the media learned from L'Affaire Lewinsky—"It's hard to generalize, hard to draw lessons from this *suigeneris* story"—but his Clinton page-turner provides an insider's view of Isikoff's investigation, which began with his look into Paula Jones' sexual harassment allegations.

Evan Thomas, *Newsweek's* assistant managing editor, was an important partner to Isikoff. He wrote the magazine's initial long piece with clarity and grace even as he fretted over the "enormity" of what they were publishing. "It was scary," Thomas says. "There was a breathtaking quality to the president's recklessness. If we got it wrong, we'd be out selling insurance. You have to remember, we were out there alone with a lot of this stuff while the president kept denying everything."

Not surprisingly, a major moment for

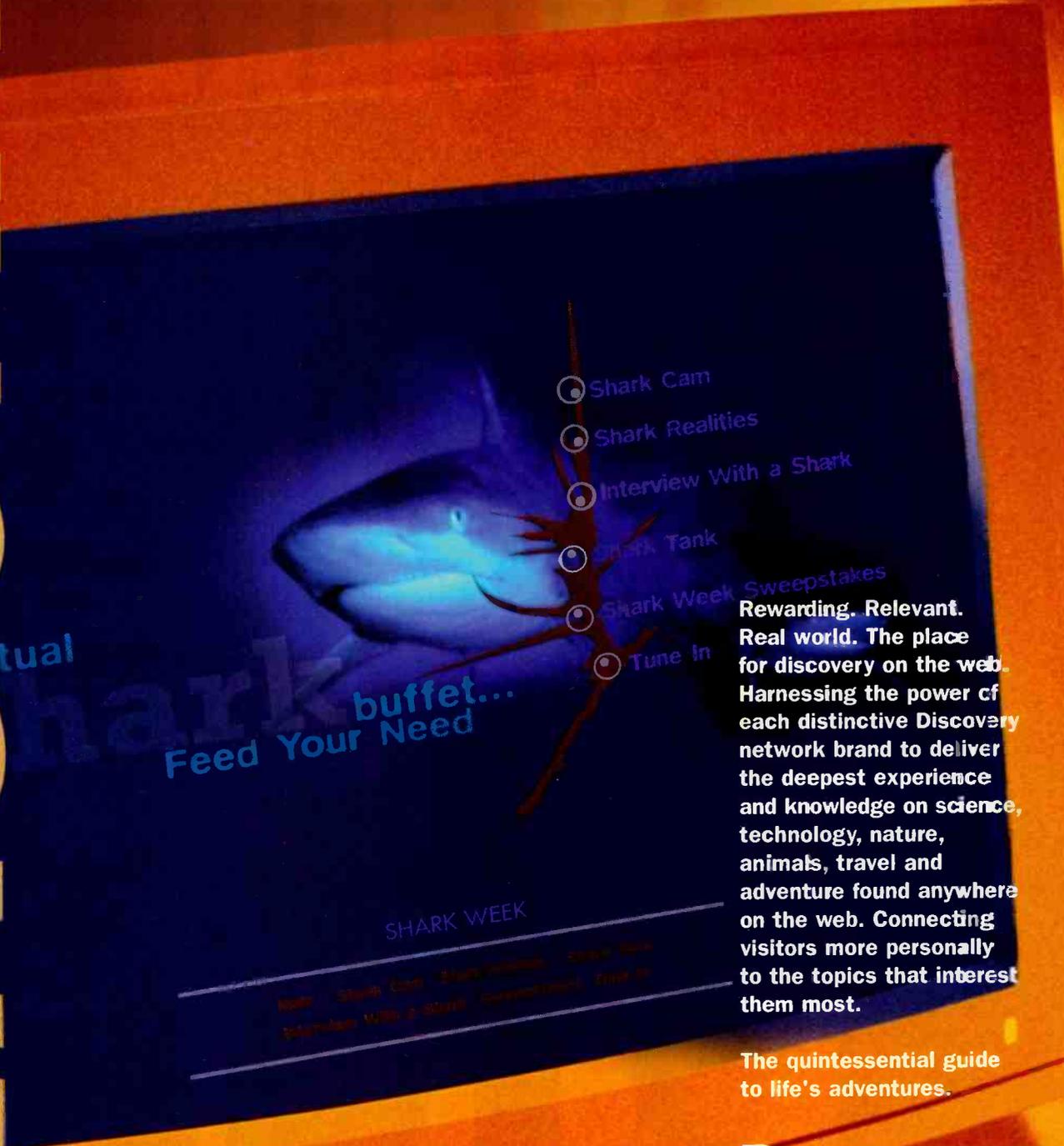
Thomas came when the DNA test results from Lewinsky's blue Gap dress were made public and there was irrefutable evidence. A lesser event was the impeachment vote in December, which he did not consider much of a big deal. "It had a certain element of Kabuki to it. There was not the same sense of drama for us as the dress," Thomas recalls. "By then we all knew he wasn't going to be convicted, and impeachment was really a story everyone had."

Other Washington *Newsweek* staffers who played a role in the magazine's award-winning coverage were investigative correspondent Mark Hosenball, Washington correspondent Dan Klaidman and chief political correspondent Howard Fineman. In New York, correspondent Wes Kosova contributed reporting and Jonathan Alter provided commentary on the media's coverage of the unraveling scandal. One of the magazine's managing editors, Jon Meacham, edited the Lewinsky/Clinton packages.

At week's end, Isikoff was widely regarded to be in line for more praise for his *Newsweek* reporting. The White House Correspondents Association's Web site announced Isikoff would receive its Edgar A. Poe award at the group's annual dinner on Saturday, May 1. The president customarily shakes hands and poses with the evening's big winners.

Asked what he would say in that awkward moment to the president, Isikoff replied: "Thank you." Then he quickly corrected himself: "Thank you, Mr. President."

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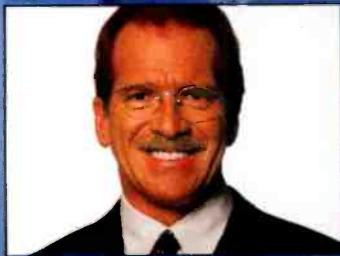


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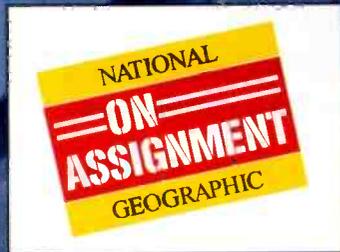
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'Nirvana' on a Budget

The *American Scholar*, a tiny, black-and-white quarterly with few resources, beat out three of the industry's heavyweights with a moving story written by a mother about her son.

By **Sasha Ambramsky**

Photography by **Jim Leynse/SABA**

The people at the *Sports Illustrated* table had finished their salmon dishes. Now they were placing bets as to who would win this year's various National Magazine Awards. Four publications were up for Feature Writing: *Esquire*, *GQ*, *The New Yorker* and a tiny publication nobody had heard of. The wagers were somewhat divided among the big three.

And then the big award was announced, and the giants were humbled. The best feature, the judges had decided, was "Exiting Nirvana," a story about the highly acclaimed autistic artist, *Jessy Park*, written by her 75-year-old mother, *Clara Claiborne Park*, for *The American Scholar*. Amid all the expensive suits and industry schmoozing, the ultimate outsider—a white-haired grandmother in a purple-and-black-patterned cotton dress, glasses



Editor Anne Fadiman (left) shares a toast with winning author Clara Claiborne Park.

and a silver-bead necklace—had pulled off one of ASME's great coups.

"Exiting Nirvana" is an honest, non-sentimental account of adult autism, detailing the ways in which *Jessy* was coaxed out of what her mother terms "nirvana," her detachment from the rest of the world. And it's also about the limits to it, the ways in which *Jessy* will never be "normal," the "cerie banshee shrieks and wails" that she emits when upset, her strained ability to

socialize with other people, to interact emotionally. It is about how Clara and her husband taught their autistic daughter to function in a non-autistic world, channeling her deeply obsessive behavior into art. "*Jessy*," Clara says, "has given people a sense of what autism is." But "she isn't aware of this. She hasn't got that kind of awareness. She's a very simple person, and there are many things she doesn't understand."

Jessy's art, mainly startlingly accurate still-

life paintings of buildings—they're easier for an autistic to draw than anything animated—is frequently exhibited. She has appeared on psychologist Oliver Sacks' TV documentary on the workings of the human mind, and a miniature reproduction of one of her brilliantly colored paintings was chosen to represent Massachusetts on the 1993 White House Christmas tree.

Clara Park's 5,000-word essay detailing Jessy's life is a tour de force. It explores theories about autism's causes, the emotions experienced by a parent trying to touch the soul of an autistic child and the unique mind-set and thought processes of those suffering from autism.

The American Scholar is a little-known, black-and-white journal named after the title of an 1837 speech by Ralph Waldo Emerson, in which the poet argued for a raw, homebred, American scholarship, guided by the motto "life is our dictionary." It is published by the Phi Beta Kappa Society in Washington D.C., with a circulation that has risen fifteen percent in the past year to a staggering 29,000.

The American Scholar is, perhaps, the kind of creature you might get if you combined *Granta* with *DoubleTake* and took out the color printing. Other articles in the spring 1998 issue included a piece titled "The Talmud and the Internet," an essay on the philosopher Isaiah Berlin and a think piece by Alfred Kazin on New York's cultural legacy. The journal has an annual editorial budget of only \$300,000, and a full-time staff of three. And where the glossies sell millions of dollars of advertising pages, the quarterly is limited to a clutch of university press advertisements crammed between the hefty pages of prose and poetry. Its highest ambition, says managing editor Jean Stipicevic, "is to break even." But, even with a cover price of \$6.95, that isn't likely to happen any time soon.

Forty-five-year-old editor Anne Fadiman went onstage to accept the sculpted elephant. And then she gave the elephant, traditionally kept by winning editors, to her star author. It was, for Fadiman, a particularly joyous moment: In 1987, while working for *Life*, Fadiman won an ASME award for reporting. Her winning story, on the right to die, focused on an elderly couple, both terminally ill, who had committed suicide together. Then, in the early '90s, while working at *Civilization*, Fadiman was again nominated for an award, this time as an essayist. She was beaten by *The New Yorker's* Adam Gopnik.

Not long before, that magazine's then-new editor, Tina Brown, had killed a 35,000 word

three-part article by Fadiman on Laotian Hmong refugees struggling with the American medical bureaucracy. It wasn't topical enough for the newly hip *New Yorker*. Fadiman got the last laugh, however, when she used the material to write a book, *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures*, which won the National Book Critics Circle Award for nonfiction in 1998. Now Clara Claiborne Park had fully evened the score, by nudging out—who else?—Adam Gopnik.

Fadiman is youngish-looking, with shoulder-length brown hair. She has a B.A. in history and literature from Harvard and an honorary Phi Beta Kappa awarded her after she was named editor of *The American Scholar*. She lives in New York's SoHo district and works out of a small, spare room in her neighbor's apartment, "power-dressing in summer in bare feet, cut-off jeans and a T-shirt." She "commutes to work by telephone," phoning the D.C. office as often as 10 times a day.

Fadiman hadn't dreamed of winning the award. "This is my first year as editor," she says with excitement. (The previous editor of 23 years, Jo Epstein, was removed in a 1996 putsch by Phi Beta Kappa Society executives because of declining circulation and an unease at his perceived conservative leanings.)

"I had done three issues. You had to turn in three issues [to be considered for an award]. I had to submit 100 percent of my work up to that point! The notion of *The American Scholar* on the same list as *The New Yorker*. I just laughed. It was like seeing a kindergartner among a group of Nobel prize winners," she says.

But Clara Claiborne Park is no kindergartner. She is a retired teacher of English at Williams College, in the small Massachusetts community of Williams Town. Nearly half a century ago, she began writing a column for the local paper, the *Berkshire Eagle*, and started contributing articles to *Ladies' Home Journal*.

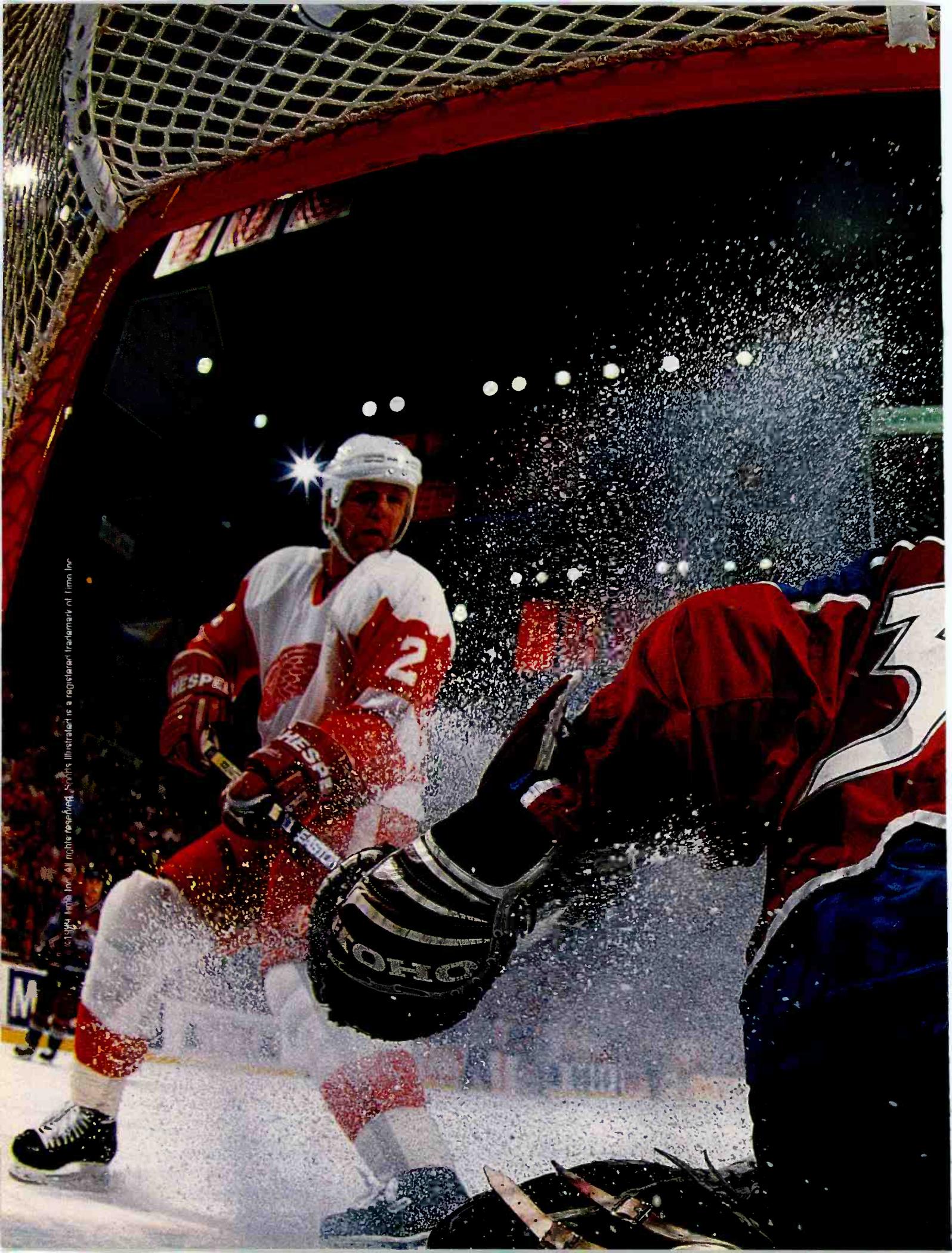


Jessy Park's art was chosen to represent the state of Massachusetts on the White House Christmas tree in '93.

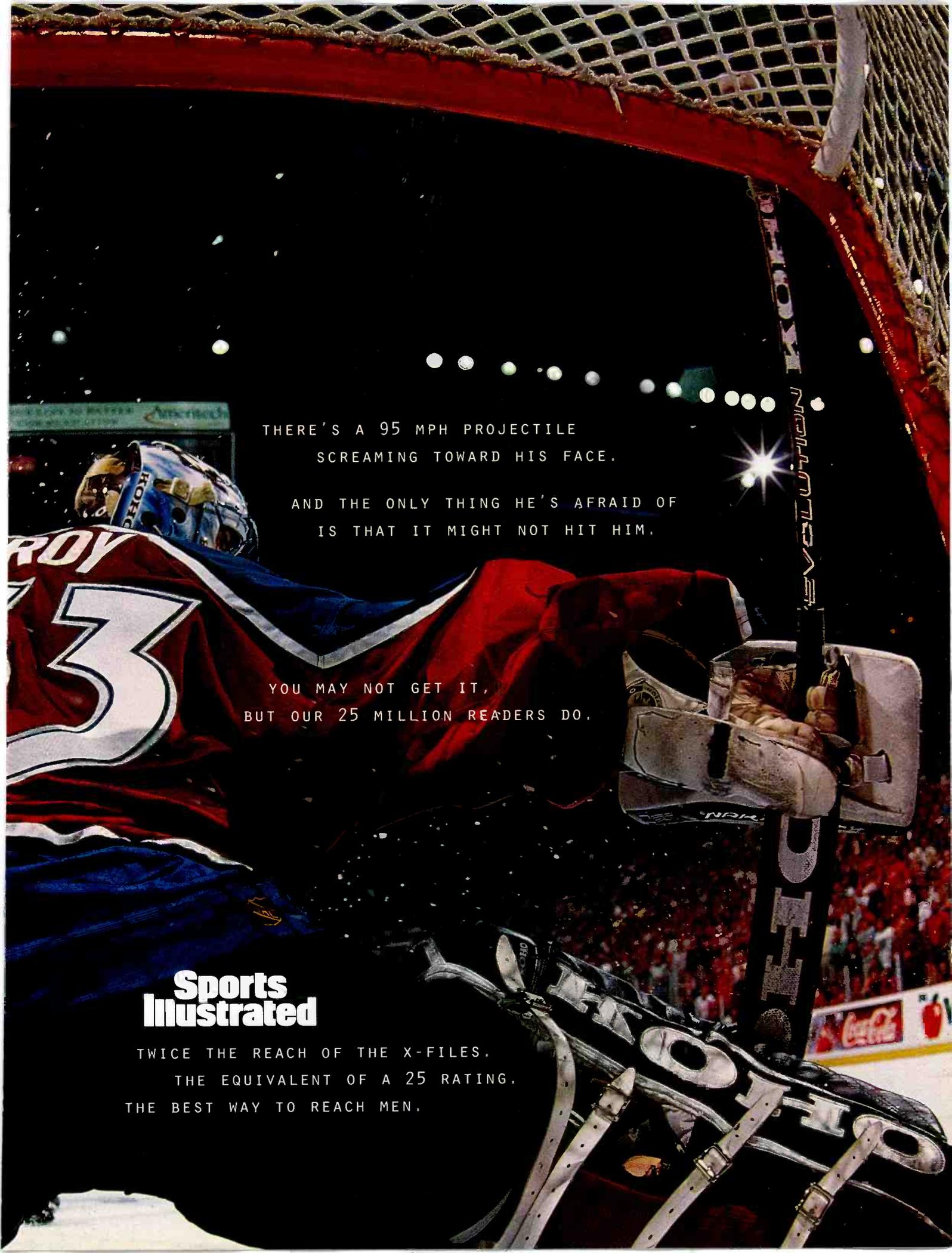
In 1967, she published *The Siege*, a book on her experiences with then 8-year-old Jessy. She has also published a book of literary criticism, *Rejoining The Common Reader*. Her husband of 54 years, David Park, who has a shock of white hair hanging from the back of his otherwise bald pate, is a theoretical physicist, once a junior colleague of Albert Einstein's (who also contributed to *The American Scholar*) at Princeton's Institute for Advanced Study in the early 1950s.

Sitting next to Cole Porter's exquisite grand piano in the Waldorf's bar, the editors and the Parks sipped on New Mexico sparkling wine—their expense account wouldn't stretch to real champagne—and munched on salted nuts. A short time later, the Parks had to make a 5:15 bus back to Williams Town, where they live with Jessy. The associate editor and managing editor had to catch a train back to D.C.

And how was Anne Fadiman going to celebrate this award? Was she going to hit the Big Apple in a big way? "Heavens, no!" she blurts. "I'll have dinner with my husband and two kids. We might order pizza or a Chinese take-out." ■



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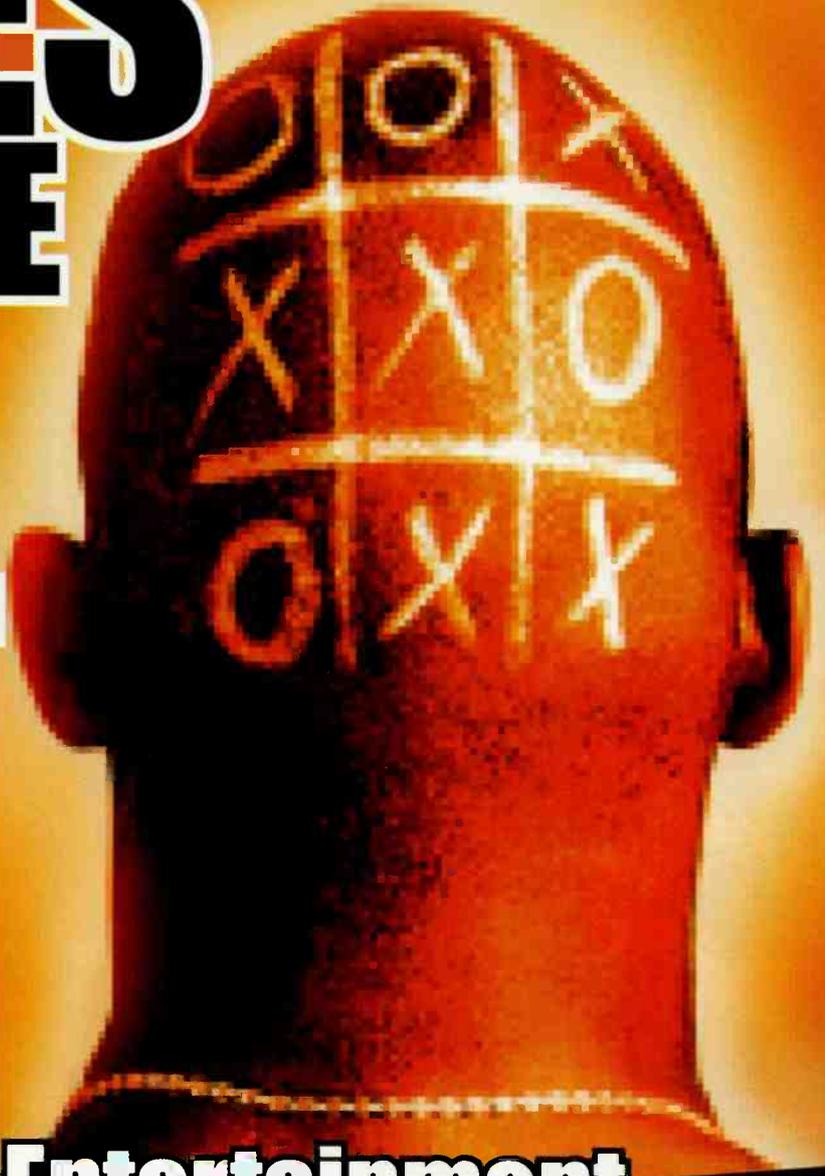
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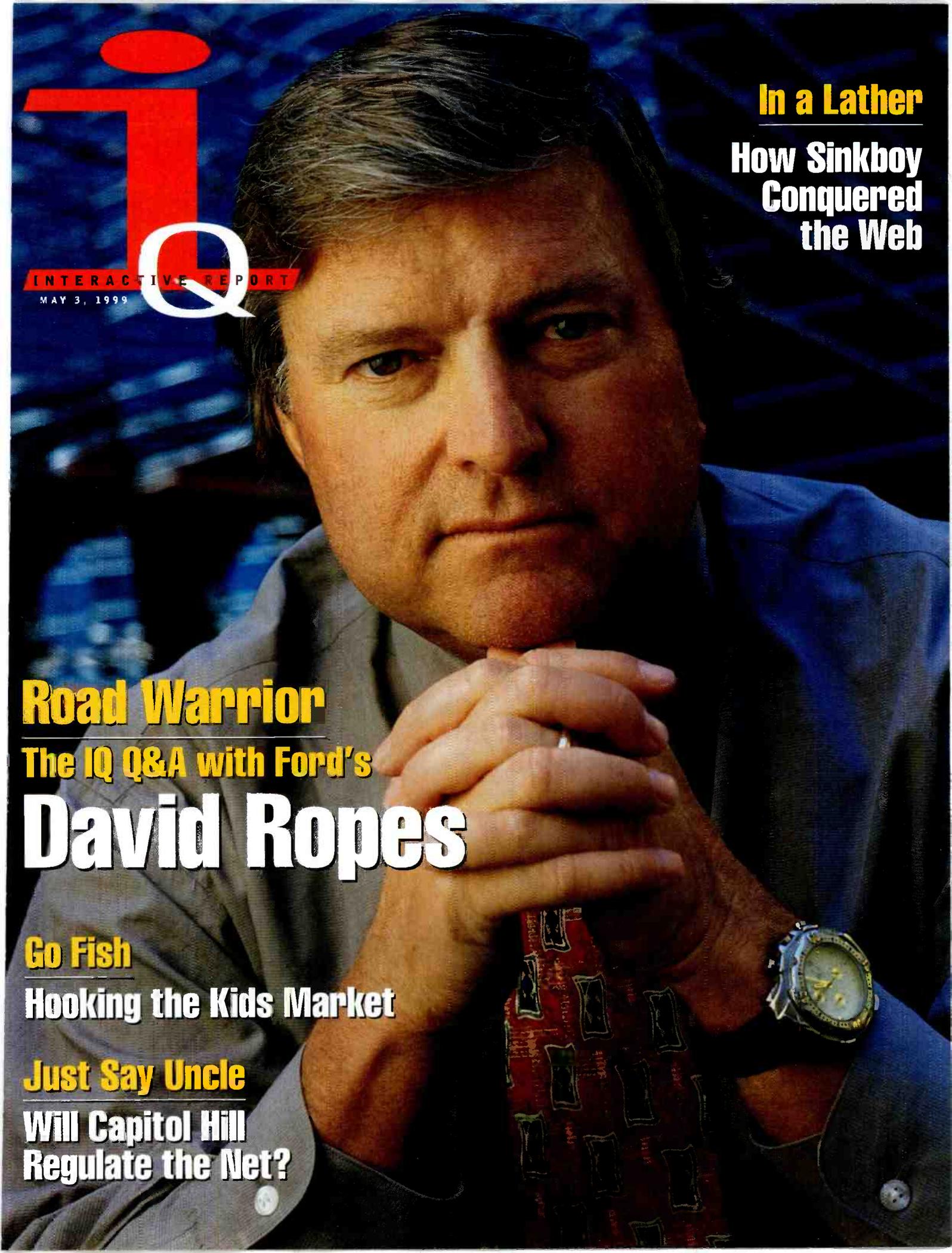
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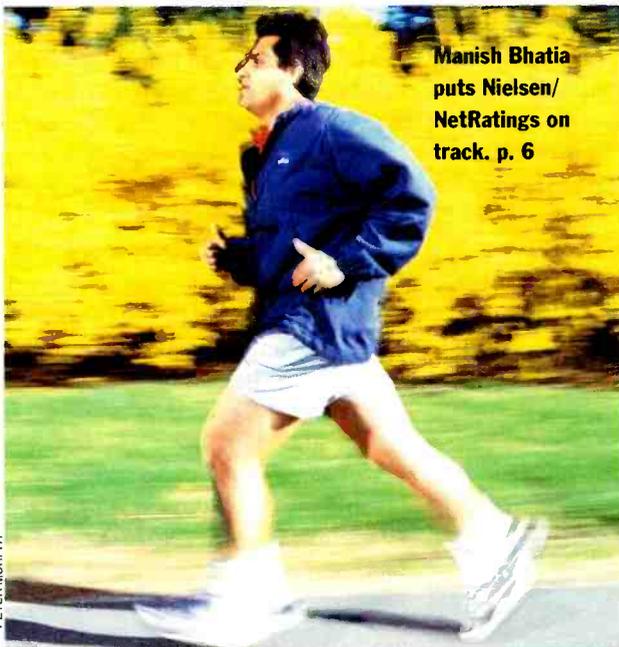
After letting the Internet industry plow along with little regulation for years, lawmakers are introducing a number of bills that aim to pull the reins in on issues such as privacy. Are the Net's days as a blissfully self-regulating medium coming to an end? *By Wendy Melillo*

WEE WEB 16

In Web-loving kids, online publishers and advertisers smell a ripe target market. As a number of children-focused services compete for e-kids' eyeballs, no clear content formula has emerged. *By Kipp Cheng*

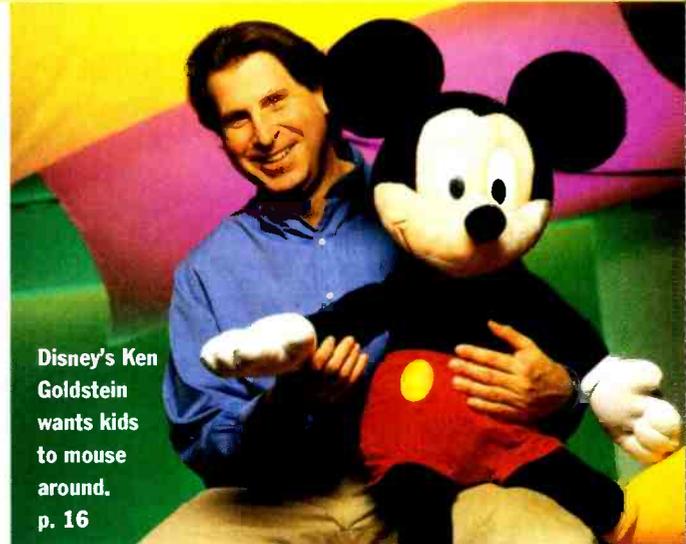
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The Future of Advertising Stakeholders committee, better known as FAST, has been busy crafting a number of online advertising standards since its creation in August. An update on how it's doing. *By Adrienne Mand*



Manish Bhatia puts Nielsen/NetRatings on track. p. 6

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Disney's Ken Goldstein wants kids to mouse around. p. 16

ALAN LEVENSON

THE IQ Q&A: DAVID ROPES 30

Ford's David Ropes is pushing the massive automaker to use the Internet to transform the company from a manufacturing-driven concern to a consumer-driven one. In the process, he is helping alter how big advertisers reach their markets. *Interview by Catharine P. Taylor*

ANATOMY OF A WEB SITE 38

Sinkboy, Pert Plus' hair-washing TV spokesperson, broadens his influence and his appeal in a new Web site from Leo Burnett unit Giant Step. Sinkboy.com shows the possibilities for branding, and sampling, on the Web. *By Sloane Lucas*

IF/THEN 46

Much is at stake in the trademark infringement suit Estée Lauder is pursuing against Excite, a suit that calls into question the common practice among search engines of selling search terms to advertisers. But the real question is, what exactly did Excite sell? *By Catharine P. Taylor*

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COVER PHOTOGRAPH BY JON MURESAN

Bullet • Points

S H O T S F R O M A R O U N D T H E W E B



Web of Fools

Online hoaxes can spread faster than, say, the Melissa e-mail virus, especially when timed with Web pranksters' favorite holiday, April Fool's Day. Here are a few of this year's entries:

- Due to the overwhelming popularity of its Sin section, readers of extreme lifestyle e-zine Charged.com got even more sin (and skin) when editor in chief Alice Bradley announced on April 1 that the site would change formats, exchanging the tagline "Extreme Leisure" for "Extreme Porn." The redesigned site was replete with sexy banners, naughty pix of staffers and racy *Penthouse Forum*-type letters.

Were readers duped? "I was amazed," says Bradley. "A lot of readers were horrified and wanted to be removed from the newsletter list." For research, the staff viewed porn sites "all day long" to get a feel for style and, ahem, content. For Bradley, the temporary foray into hardcore was too easy. "I was kind of spooked how easily the sex stuff came to me," she says.

- Continuing an April Fool's tradition, entertainment news site Mr. Showbiz and music news site Wall of Sound, both part of ABC/Disney's GO Network, ran gag news items that got picked up by traditional media outlets as real news. Mr. Showbiz reported that directors Steven Spielberg and George Lucas planned to remake Stanley Kubrick's *A Clockwork Orange* with Ewan



McGregor in the lead role, while Wall of Sound reported that teen popster Britney Spears was actually 28 years old. Readers and media took the bait: some got the joke, others were miffed. "The desire [of readers] to believe is what fascinated me," says Erik Flannigan, managing editor at Mr. Showbiz and Wall of Sound. "We fact-check our stories, but on April Fool's Day all bets are off."

SWM Seeks VC

When New York-based Web entrepreneur Lewis Schiff wanted to attract West Coast investors to his new personal finance site, Invest-O-Rama, he thought big, buying a 14' X 48' billboard space on the Bay Area's heavily trafficked Highway 101, in the heart of Silicon Valley.

Why the blatant, public appeal for funds? "I couldn't meet all those great people simply by calling them up or going door-to-door," said Schiff. "This is one way for me to get the word out to a larger group of people." So how much does a media buy like Schiff's billboard stunt set a guy back? According to Schiff, the ad, which went up on April 15, cost \$20,000 for 20 days. "I realize it has a stunt-like quality to it; I'm aware that it's an out-there idea," he says. "But I truly hope ... a person I wouldn't normally have contact with through my normal course of walking around town, gets exposure to it."—KC



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McGregor in the lead role, while Wall of Sound reported that teen popster Britney Spears was actually 28 years old. Readers and media took the bait: some got the joke, others were miffed. "The desire [of readers] to believe is what fascinated me," says Erik Flannigan, managing editor at Mr. Showbiz and Wall of Sound. "We fact-check our stories, but on April Fool's Day all bets are off."

- Entertainment supersite E! Online reported in April that pneumatic babe Pamela Anderson Lee decided to downsize her bodacious bustline by having her breast implants removed, and while most readers immediately spotted the item as a hoax ... Oh wait, this one turned out to be true.—Kipp Cheng

Netting a Bad Grade

Have portals become so generic that they're indistinguishable? A recent quiz

created by Alan Siegel, a partner in New York agency Siegel & Gale, seems to indicate so. The quiz asks participants to identify the main page of six portals—NBC, Disney, Excite, Netscape, Lycos and Yahoo!—minus their brand names and logos.

Each has neatly-divided categories including news, sports and stocks. They all are decked in hues of blue and turquoise. There are places to enter search words right at the top.

Even still, as someone who spends an inordinate amount of time at these sites, this reporter expected to ace the quiz. The results: only two out of six correct.

—Adrienne Mand

Pathfinder—R.I.P.

Pathfinder.com, the online aggregator of Web properties owned by media giant Time Warner, died April 26 of unnatural causes at an undisclosed location in cyberspace. The service was 4 1/2 years old, and lived a long, if beleaguered, life on the Internet. Born October 1994, Pathfinder—known to friends as "Pathy" and to detractors as "that money-sucking black hole"—entered the then-burgeoning online world as a pioneer, but eventually fell into obscurity as

Buzz Cut

To demonstrate once again that the Internet is profoundly—but not positively—altering the English language, *IQ* wishes to bring to your attention the newest online marketing buzz phrase: "Opt-in." Meaning, as far as we can tell, a marketing effort that lets users decide whether or not they want to participate.

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upstarts such as Yahoo! and Excite horned in on Web space, redefining the role and meaning of "Web site" and "portal."

Pathfinder is survived by Time executives Walter Isaacson and Daniel Okrent, along with sister online brands Ask Dr. Weil, Entertainment Weekly Online and Time Online. Services will be held this summer, following coding and rescripting of partner Web sites.—KC

Baked Mouse Potatoes

Hey, dude ... If you want to partake of some herb while Web surfing, check out HighOnTheAir.com, a new Internet radio channel from the publishers of High Times, the notorious New York-based magazine that promotes a "pot-smoking" lifestyle.

According to Mike Edison, the mag's publisher and executive producer of companion Web site, www.hightimes.com, the streaming audio HighOnTheAir.com program will sell sponsorship tags and banner ads to High Times advertisers, with links to and from the High Times Web site and print ads in the magazine. The "pot-saturated" comedy of HighOnTheAir.com's programming, a spin-off of High Times' 2-year-old syndicated radio show, will include listener call-ins, celebrity interviews and editorials from the show's acerbic host, Calem Francis, a self-described "stoner Don Imus."

"We're not doing anything that's pornographic," says Francis. "It's entertainment, it's educational and there's something for everyone. And you do not need to be stoned to listen to it." Although sources say listeners may get a case of the munchies.—KC

iPlac

Twins separated at birth? An homage? Or just two similar spurts from the zeitgeist?

We're not sure, but the

Mentadent ProCare toothbrush has the same cool styling as Apple's iMac. We predict the toothbrush will find the same place of honor in design studio washrooms as the iMac has in their reception areas. Will the toothbrush's maker, Unilever, now produce it in the iMac's tutti fruttu colors? Or in Gateway beige? There are bundling possibilities here.—Susan Kuchinskas

To Me, With Love

Did you obey a memo telling you to celebrate (the somewhat politically incorrectly named) Secretary's Day? If so, you may have been the victim of a mischievous Web surfing assistant.

1-800-Flowers recently served up a humorous banner ad that offered a faux clip-and-fax company memo telling bosses that it was "time to recognize those hard-working administrative assistants who perform miracles large and small all year long." One way, the memo suggests, is to log on to 1800flowers.com. It closes by urging "let's celebrate all our indispensable team members." The ad ran on eonline.com, essence.com, foodtv.com and fashionet.com. The campaign was created by Digital Pulp, New York.—Sloane Lucas

Going Once, Going Twice

April 29 marked the launch of "StarBid 99," a new auction option from firstauction.com hawking autographed celebrity memorabilia. Items range from clothing signed by the Backstreet Boys and a framed "Barb Wire" movie poster emblazoned with the John Hancock of Pamela Anderson Lee—two items whose appreciation value is questionable at best—to a framed Leroy Neiman lithograph of Howard Stern with Stern's signature and drum head skins autographed by Alex Van Halen. The most decadent: a concert by the Crash Test Dummies at someone's per-

sonal venue, like a living room or backyard, carrying a minimum bid of \$15,000. The auction runs through May

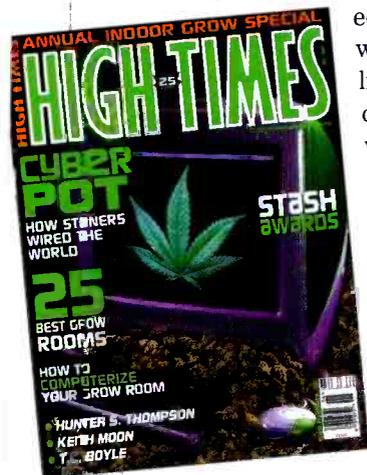
13. Opening bids begin at \$25. Some proceeds will go to the T.J. Martell Foundation, which funds leukemia, cancer and AIDS Research.—SL

Muddying Online Waters

If your corporate Web site is a stinker, chances are the design police over at Web graphics company NetStudio have considered it as a nominee for their second annual Mud Brick Awards, a prize that, um, "celebrates" the worst of the worst in Web design. Known as the Muddies, the awards are given to the Ugliest Web Sites in three categories: Big businesses, small- to medium-sized businesses and government organizations.

"We've had finalists tout their nominations on their Web sites," says Manish Vij, CEO of Mountain View, Calif.-based NetStudio, pictured with the award below. "Others will have their sites mysteriously go offline, and a week later [return] completely transformed." This year's finalists range from the banal to the visually offensive, and include cyber-eyesores like company sites for Pizza Hut, Quaker Oats and the homepage of the City of Villa Hills. ("A great site if you are on LSD," mused one judge.)

"It always amazes me to see what you can find on the Net," said Web analyst Amy D. Wohl, a judge on this year's Muddies panel. "When your eyes hurt while you're looking at a site or you can't read any of the text at all, there's definitely something wrong with the Web design." Online chat tool ICQ, a winner last year, roguishly touted Muddy, but strangely, its homepage has been spiffed up in recent months. The "winners" will be announced tomorrow at 2:30 p.m. Pacific Time via live ZDTV Webcast, followed by a soirée in San Francisco, where recipients can pick up their awards. Or will they? "They don't usually show up to the party," admits Vij.—KC





In a world where talk of ratings has started many pitched battles, there's at least one player who soothes instead of agitates: Manish Bhatia, vice president of interactive services at Nielsen Media Research. As company point man in the newly formed Nielsen/NetRatings tracking service, a joint venture between TV ratings behemoth Nielsen and Milpitas, Calif.-based NetRatings, Bhatia approaches his role with an easy demeanor that makes almost everyone feel comfortable, both with new technology and the choosing of a ratings service in a time of heated competition.

"Manish is such a likeable guy, and so level-headed, that he could be a diplomat in a merger situation," offers John Nardone, president, international and media worldwide for Norwalk, Conn.-based Modem Media. Poppe Tyson.

In fact, Bhatia is in the middle of what is potentially a much more explosive situation—the battle to make Nielsen a player in the Web ratings, as it goes up against industry kingpin Media Metrix, New York. Not only do both believe their product to be superior, but some prospective clients are skeptical about the ability of any company to accurately report usage—a skepticism Nielsen is used to, because of the battle it's been fighting with broadcast and cable clients since TV time began. It's clear that a persistent, knowledgeable and even-tempered presence could work wonders.

"We have to report information as objectively as possible," explains Nielsen's Dave Harkness, senior vice president, planning and development, and Bhatia's mentor: "Sometimes we get caught between the interests of our various customer constituencies ... where we have one group trying to get us to call the ball foul, and another to get us to call it fair, and we have to make the call as objectively as we can ...

[Bhatia's] external calmness is an important characteristic."

"He's a get-it-done kind of guy," adds industry vet Ned Greenberg, director of research for The Weather Channel and weather.com, and one of some 100 paying clients that have signed up for the tracking service, which launched in March. "He keeps his cool under every circumstance. ... But don't make this too nice," Greenberg adds with a laugh. "We don't want him to know how much we like him—he's still the enemy."

Diplomat. Enemy. Maybe Bhatia should run for cover. But the rah-rah Nielsen exec says he "rushes" to work every morning and reads a stack of material on his way home. "Give me my Palm Pilot, my Nokia telephone and my laptop, and I'm happy," he says. As for work, "My approach is that you never say no to any assignment, whatever needs to be done has to be done. It's as simple as that."

Born and raised north of New Delhi, Bhatia joined Nielsen's cable division after receiving his MBA in computer information systems from New York's Baruch College in 1989, eventually landing in planning and development. In 1996, the Internet took off—and Bhatia with it. He soon became director, and then a vice president, of the brand new Nielsen Interactive Services division.

Because—in Web time—today's news is history, the Nielsen/NetRatings story is already one for the archives: Nielsen had been developing a Web ratings service on its own, but then joined in October of last year with NetRatings to utilize that company's measurement software and reporting technology, launching the joint service five months later.

Despite being in the unenviable position of uniting two different companies, Bhatia insists there's been no culture clash he couldn't handle. "Being that I spent half my professional life on traditional media and the last few years on new media, I try to be the buffer, to find the common ground," he explains. "Nielsen says, 'Let's go 20 miles an hour,' and NetRatings says, 'Let's go 50,' and I put us back in the middle. ... Maybe I'm just good at hiding my true feelings," he adds with a laugh.

Bhatia's latest passion is a brave new world in which interlocking content

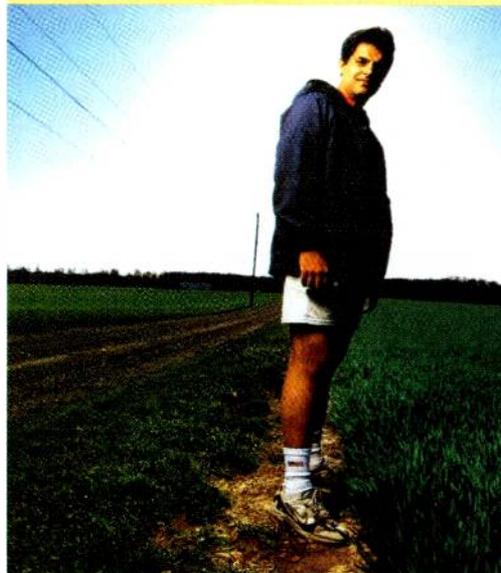
will allow commercials to be bookmarked on TVs, and companies can track media hoppers, knowing who went from Comedy Central to the South Park site. "The industry will require a company to track all kinds of new behaviors," he says. "I hope I'll be in a position to walk into a senior management team and be able to offer an integrated product. We already have the technology."

Apparently, Bhatia doesn't mind straddling two different kinds of media, either.—*Roberta Bernstein*

SHOCK TROOPS/THE MEDIA

Shuttle Diplomat

Nielsen's Manish Bhatia straddles two worlds in the name of peace, harmony and the love of Web ratings.



“My ad has the holiday blues.”

May 3, 1999



Case Number 119: Kathy Olvany Riordan
Director of Media Planning, Kraft Foods.
Subject hoped to overcome seasonal depression by
meeting new friends at holiday gatherings.

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home-page sponsorship on FoodTV.com, a name-brand
site on the DoubleClick Network. Link to a co-branded
mini-site designed for healthy customer interaction.
Banners featuring the subject's favorite holiday
recipes, menu plans and cooking tips, all available
for download in a festive environment.

Results: Subject reported feeling "extremely jolly"
thanks to high click-throughs on sponsor icon and
repeat visits to co-branded site.

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

Online Ad Therapy.

DoubleClick Network
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Case #119





It's not often that a 5' 4" woman gets compared to a basketball star. But Allison Johnson has so enamored herself to Hewlett-Packard executives since joining the company late last year that such parallels are being made.

Johnson landed her gig as director of brand strategy and communications for HP's Enterprise Computing Solutions division after asking for an interview. Nick Earle, chief marketing officer for ECS, remembers his reaction to getting her resume. "It's like having a sports franchise, and Michael Jordan writes to you and says, 'Can I play for you?'"

Johnson, 38, made her mark as director of media relations for IBM's then-new Internet division, launched in 1995. It was, she said, "the peak of the 'Browser Battles' between Microsoft and Netscape," which, she adds, got all the media attention.

IBM didn't have a sexy browser, but it could offer solid back-end products for businesses, which Johnson—charged with communicating business strategy to the outside world—pushed IBM to leverage. "The real value of the Net wasn't just in creating a Web site where people could buy things, but in automating entire business processes," she said. "It was beyond just e-commerce. It was e-business."

That concept spawned a new IBM identity in late 1996, rolled out first to Wall Street and later to consumers via Ogilvy & Mather's award-winning "e-business" campaign—which uses the simple visual device of a stylized 'e' much like the now ubiquitous @ sign.

When her husband's job took her West in late 1997, Johnson contacted Netscape and HP, companies "at very interesting points in their evolution." Netscape was no longer concerned solely with its browser and was instead turning its highly trafficked site into a portal. "That was a very interesting positioning challenge for a great company that had essentially embodied the Internet," she said. She spent 1998 taking the Mountain View, Calif.-based company beyond browsing.

"She was a key driver of Netscape's strategic marketing and positioning efforts throughout that time," says Marc Andreessen himself, the Netscape co-founder who helped create NCSA Mosaic, the program that laid the groundwork for Netscape Navigator. Now chief technology officer for Netscape owner America Online, he says, "If I wanted to do a new high-tech startup, I'd hire her in a split second."

Johnson was vice president of brand strategy but, after the acquisition, felt Netscape's brand "became very unclear." In late 1998 she turned to Palo Alto, Calif.-based HP, which, she says, "still hadn't made clear what its Internet strategy was going to be. ... How, as a leading technology provider, it could help companies move into the Internet era."

Once on board, she holed up with other HP executives and outside consultants—inside a room with blackened windows

and a lock on the door—and began hammering out a strategy. "I had no idea where they were going," remembers Earle. By the end of the month, the walls were covered with storyboards detailing a new business model to take HP "where the Internet is going as against where it is today."

"In the chapter of the Internet that we are in today, you have to have a PC in order to access [the Web]," explains Johnson. When more devices allow access, she feels busy consumers will make requests, and companies will bid to service them. This model, she says, will favor HP's e-services over IBM's e-business.

A teaser print campaign via Saatchi & Saatchi, San Francisco, has been running in *The Wall Street Journal* and other publications sharing the "e-services" concept. A more expansive campaign will roll out in the next three months. The message, says Johnson: "In a world where your customer relationships ... and your revenue streams are completely reliant on Internet-based transactions, your back-end systems have to work. And that's what HP is really great at doing, helping to build bullet-proof back-end systems."

HP upped ECS' \$20 million budget to \$120 million to communicate the "e-services" vision. "There had been a big frustration," says Earle of HP's time in the shadows. "We'd look out-

side the windows and see everybody else have all the fun. Finally, we're on the move. ... HP was a company ready to change anyway. Allison was a catalyst, the missing piece of the machine. Suddenly the whole machine [worked]."

It's no coincidence that Earle draws on surfing metaphors when describing Johnson's role at HP going forward. "This world is going to happen with or without us," he says. "When you're on a wave, you've got to surf it. I'm looking for Allison to keep us at the front end of that wave."—*Sloane Lucas*

SHOCK TROOPS/THE CLIENT

Net Star

Allison Johnson has shaped strategy for both IBM and Netscape. HP is banking she can revamp them, too.



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Ellen F. Siminoff is the person who helps make the big deals at Yahoo!. Really big ones, like the recent agreement to acquire Webcaster broadcast.com for \$5.7 billion. As a member of Team Yahoo!, she took a key role in deciding if the buy made sense to both sides, how to implement it, and how Dallas-based broadcast.com would be integrated with the portal.

"People don't give deal-making enough credit for being creative," Yahoo!'s vice president of business development and strategic planning says. Though she puts in plenty of prep time before meeting with prospective partners, Siminoff has found that it's a collaborative process that sometimes has to simmer until it's right. "If you go in with your three bullet points and they come in with theirs, it's hard to get a deal done," she says. "You have to spend some smart time figuring out what people are trying to achieve, where you have synergies."

John Sobel, senior corporate counsel for Yahoo!, the guy who makes sure all the i's are dotted when those deals are signed, says Siminoff has the rare ability to say "no." "A lot of people become emotionally engaged in getting the deal done and will concede on things that, in the long run, would be a mistake. You get invested and lose sight of what's important. I've seen her a couple of times, very late in the negotiations, recognize what's going on and walk away."

Sobel finds Siminoff's style refreshing. "There's so much wind and hot air in business dealings," he says. "Ellen walks in and says, 'Can't do that, can do this, let's do that.' It's an efficient, effective style." He also admires the way she stays focused in complicated negotiations and never loses sight of the bottom line.

That bottom line orientation came from Siminoff's experience at EastNet, an emerging market media barter syndicate she co-founded, spending 1991 to 1994 traveling between Eastern Europe and the United States. "From EastNet, I learned that sales is probably one of the most important and biggest drivers of any company," she says.

Siminoff joined Yahoo! in February of 1996, in the early days when meetings took place sitting cross-legged on the floor because the little company couldn't afford a conference table or chairs. She handled early Yahoo! features

like chat and Yellow Pages listings, and proved so adept at her job that she moved into business development full-time, in 1997 assuming her current position. "I think having experience on the product side has helped me a lot in business development," she says. "We're such a consumer-driven company that every deal we do has to reflect what we're trying to gain with the product."

Another important thing she learned at EastNet: "It's a lot wiser to do a business where you don't have to get on a plane." Siminoff lives 20 minutes from Yahoo!'s Santa Clara, Calif. offices, though that drive is taking longer and longer as Silicon Valley gets increasingly crowded. Despite the relatively easy commute, time to spend with her husband, David Siminoff, a partner at San Francisco-based Capital Group, is a precious commodity. When asked about her greatest success, it's her marriage she points to first. (The duo was profiled as one of the Valley's "power couples" by *The Wall Street Journal* earlier this year.) "David centers me to do a good job," Siminoff explains. They do talk business, but there are thick lines drawn. "He's been a wonderful partner in terms of broadly thinking about things, but I wouldn't want him to be in a position to not be able to invest in something because of something I told him. We have plenty to talk about besides our jobs."

Siminoff turns a bit peevish when asked whether her gender influences the way she does deals. "I think I've been very successful working in this area because I don't think of things that way," she retorts. "I feel the women who have the most credibility and are probably the most successful in any business are the ones who never try to make excuses or get any

special treatment for being women."

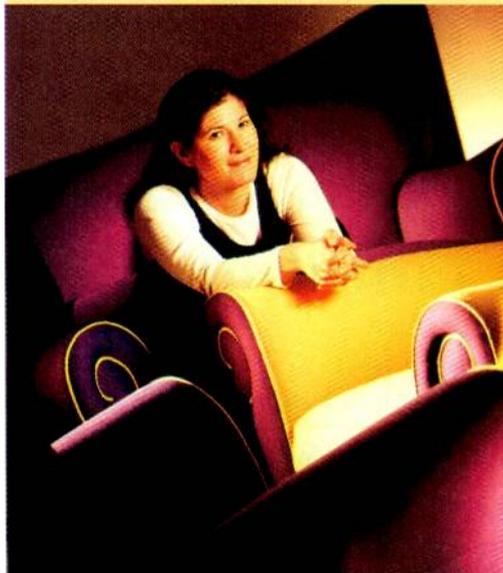
The near future holds more of the same for Siminoff. "Right now," she says, "I love Yahoo!."

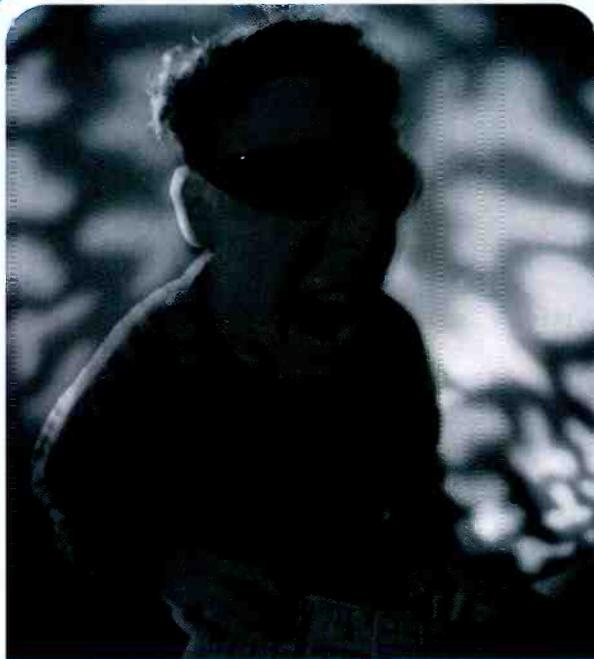
Meanwhile, she's the company's true north, Sobel says. "There's an incredible pressure in our business to grow, to do things, and it's hard early on to tell if something is going to be good or bad. You have to rely on judgment and people here rely on Ellen for that." Besides, he adds, "Working with Ellen is a blast."—Susan Kuchinskas

SHOCK TROOPS/THE MEDIA

Portal Player

Yahoo!'s killer deal-maker thinks big-picture and never loses sight of the bottom line.





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Lawmakers have put the Internet under a microscope this legislative session, and after careful scrutiny, some have concluded that industry self-regulation and marketplace approaches are not working when it comes to privacy and access.

Now the Hill is ready for action. Senators Conrad Burns, a Republican from Montana, and Ron Wyden, an Oregon Democrat, have jointly introduced the Online Privacy Protection Act of 1999, aimed at giving consumers more control over personal information collected about them.

Meanwhile, Arizona Republican Senator John McCain was expected to draft a bill last week requiring federal regulators to determine whether some rural and low-income urban areas lack access to the Internet. Further, there is concern that rural markets will also be denied high-speed access as it becomes more commonplace.

Both advertising lobbies and Internet industry groups argue that Congress is rushing in before self-regulatory efforts—particularly in the area of privacy—have had a chance to work. Given the boom in consumer e-commerce, they believe Americans are less concerned about privacy than legislators think.

A Battle on the Hill

The privacy bill, an adult version of the Children's Online Privacy Protection Act, which became law last October, requires commercial Web sites to notify visitors if personal information is collected and how that information will be used. Commercial sites must also offer consumers the chance to "opt-out" of having any information gathered about them. "The tone is now economics vs. consumer privacy, and I think that is a false choice," Wyden said at a press briefing April 15. "Folks don't want to shop at a Web site where they feel their privacy is threatened."

The bill was introduced on April 15, despite strong self-regulatory efforts urging commercial sites to adopt their own privacy policies, culminating in IBM's announcement last month that it will pull its advertising from any site that does not post a clear privacy policy.



The momentum for government regulation is so strong that Congress is not even waiting to see the results of a second Federal Trade Commission sweep of commercial sites to determine if the industry has improved its record of posting privacy policies online. In April 1998, the FTC found that only 14 percent of the 674 commercial sites surveyed had privacy policies.

The second survey of 360 sites, conducted by Georgetown University business professor Mary Culnan, was completed March 11 of this year. Culnan says the results are expected to be released May 13.

"Our job is to get in front of problems," Wyden said. "The voluntary efforts underway will only cover the best actors and will not have any meaningful enforcement."

Private industry braces for government regulation of Internet issues.

By Wendy Melillo

Private Industry Bands Together

The Online Privacy Alliance, a group of 86 corporations and associations dedicated to encouraging businesses to adopt Web site privacy policies—among them IBM, America Online, Compaq

Computer, Microsoft and Yahoo!—is frustrated by the Hill's willingness to forge ahead before all the facts are in.

"We believe that a credible self-regulatory system with real consumer recourse and real consequences for Web sites that violate privacy is a much better way to protect consumers than a static law," says Sydney Rubin, an Alliance spokesperson. "The fact is that the industry is doing a great deal and it would be extremely useful for Congress to look at what is being done before they pass any laws."

Irving Wladawsky-Berger, General Manager of IBM's Internet division, feels the key question to be answered is how society strikes the right balance between the value of a free flow of information and privacy. "In our opinion, a broad new statute is not the answer," he said at a Senate Judiciary Committee hearing on April 21. "The Internet is too global, too instantaneous, and too decentralized for a fixed, rigid statute to regulate."

But Senate Judiciary Committee Chairman Orrin Hatch, a Republican from Utah, says Internet industry representatives should work with



Congress to craft reasonable Internet privacy legislation and avoid creating what he called "an Internet IRS." Says Hatch: "The last thing you want is for us to come in with a heavy hand, because I can tell you, that's where it is headed."

One possible compromise would be the creation of a commission to study the issue of privacy. Senators Herbert Kohl, a Democrat from Wisconsin, and Ohio Republican Mike DeWine are considering legislation to do this.

Consumers Spur Online Growth

But while such moves emphasize how concerned Americans are about what information is being

collected, industry groups and advertisers counter that the recent surge in consumer online spending—\$7.8 billion in 1998 compared with \$2.4 billion in 1997, according to Forrester Research, a Cambridge, Mass. online research firm—is hardly insignificant.

"Customers are buying products online like never before, indicating their confidence in the Internet is significantly better than the public opinion polls might suggest," says John F. Kamp, senior vice president of the American Association of Advertising Agencies.

Adds Jeff Richards, executive director of industry advocacy group Internet Alliance, whose members include AOL, AT&T, Bell Atlantic and Citibank, "It is not true that Americans as a whole fear the Internet or are somehow abused [when they go online]. Should badly crafted legislation hobble the Internet, consumers will soon find that personalization, ease of use and security features are similarly hobbled."

Steering Children Through the Web

While legislators have rushed to protect adults in cyberspace, the FTC on April 20 released its proposed rules for the aforementioned Children's Online Privacy Protection Act that commercial Web sites must follow when dealing with kids under 13 online. The sites must get a parent's consent before collecting, using or disclosing personal information from children.

Web sites are allowed to develop their own method for obtaining consent, including having parents sign a consent form, giving them a toll-free number to call, allowing them to use a credit card for their child, or having them send an e-mail message which includes a valid digital signature. Sites must also allow parents to choose whether their child's information can be disclosed to third parties.

The FTC will approve a list of self-regulatory programs that Web sites can adopt to be in compliance with the law. "Protecting kids who surf the Internet has been a top priority of the Commission's online privacy initiative," said FTC Chairman Robert Pitofsky in a statement. "This proposed rule aims to achieve that goal by putting parents in control of personal information that is collected from their children on the Web."

Low Income Users Battle for Access

As lawmakers grapple with privacy concerns, they are also pondering ways to insure that all Americans have affordable, high-speed access to the Internet. Access in general is a problem for low-income urban and rural areas, with some lacking access, period. For one, due to local access transport area (LATA) boundaries and regulations—part of the 1996 Telecommunications Act—people in most rural markets have to make a long distance phone call to access the Internet.

In addition, people living in rural and low-income urban areas now fall victim to electronic "redlining" when cable and telephone companies deploy

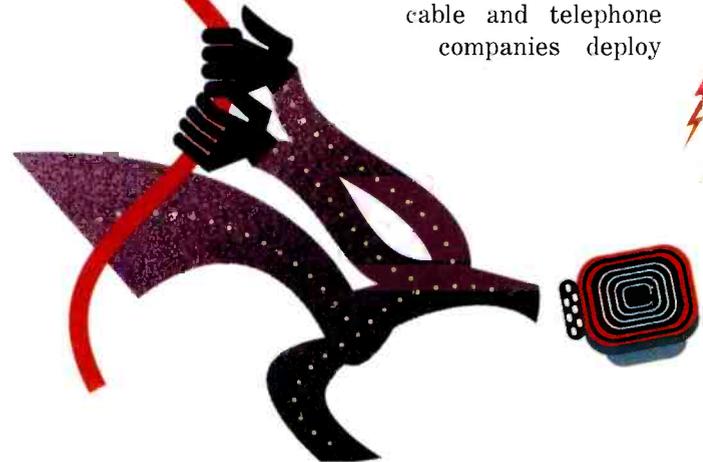


ILLUSTRATION BY CAMPBELL LAIRD



high-speed Internet service to large businesses in downtown clusters, but ignore small businesses and homes in the suburbs or inner-city areas. Cable and telephone companies argue that it is too costly to bring the service to rural and low-income areas based on how much consumers are willing to pay.

At a hearing before the Senate Commerce, Science and Transportation Committee on April 13, the growing telecommunications industry's top executives debated why access to the Internet is increasingly divided between groups of haves and have nots—exactly the opposite of what Congress intended when it passed the Telecommunications Act of 1996.

Telco Tactics Differ

While telecommunications executives want lawmakers to steer clear of regulating access, each has a different approach. US West CEO Solomon Trujillo wants Congress to change the Telecommunications Act so regional telephone companies can send data across the 197 LATA boundaries established in the 1982 consent decree that broke up AT&T.

The boundaries were established to regulate long-distance calls, but Trujillo argued at the hearing that they should not be used to regulate data transmission. If a call crosses a LATA boundary now, it becomes long-distance. "Under the current regulatory regime, wider deployment of high-speed services is not going to happen," he said.

America Online CEO Steve Case asked lawmakers for a change in cable regulation. Case thinks the cable industry should sell broadband access in the same way telephone companies do, allowing TCI/AT&T's @Home and Time Warner's Road Runner, for example, to be treated like a telephone service.

Cox's James Robbins believes regulation has no place in the vibrant online sector.

"Instead of offering consumers choice, cable is requiring consumers who want a high-speed cable connection to the Internet to buy the Internet service affiliated with the local cable company—even if they have another Internet service they like and want to keep," Case said.

But Cox Communications CEO James Robbins argued that any type of government intervention would only slow down investment in Internet services, and ultimately slow deployment.

"The old style cost-of-service government regulation that surely would emerge from the calls by AOL for government intervention would only increase the cost of high bandwidth Internet access to customers," Robbins said. "There is no bottleneck or essential facility for access to the Internet—and regulation has no place in this vibrant, rapidly developing sector of the American economy." ■

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3	50-59	900	20.09%	35	16.06%	3.89%
4	60-64	249	5.56%	8	3.67%	3.21%
5	65-69	149	3.33%	7	3.21%	4.70%
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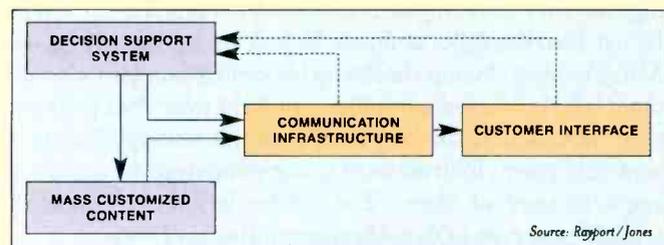
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Wee Web

Netpreneurs know that kids love the Web. Knowing how to reach them is a whole other story. By Kipp Cheng

For Micaela Brenman and an increasing number of fellow 7-year-olds across the country, turning on the family PC after school and surfing the Internet has become an activity as commonplace as turning on the television and surfing channels. For this new breed of Web-savvy kids, the PC is simply a household appliance, like the microwave, except “you can find cool stuff online,” says Micaela, a second grader at Fox Elementary School in Belmont, California. “Besides,” she adds, “I’m kind of hating the microwave right now.”

Micaela and her peers—most of whom, she says, have PCs at home—are typical of the growing crop of precocious Net users that Idit Harel, founder and CEO of New York-based “edutainment” provider MaMaMedia, describes as the “clickerati,” the generation of children born in the ’90s who cannot conceive of a time before the Internet’s existence. Given the option between TV and computer time, Micaela admits that the choice is sometimes a hard one. “I couldn’t really pick,” she says, “But I’d go with the computer because it enables you to do a lot more things. You can use your hands to activate it, you can use your hands to control it. With the TV, you just use your eyes.”

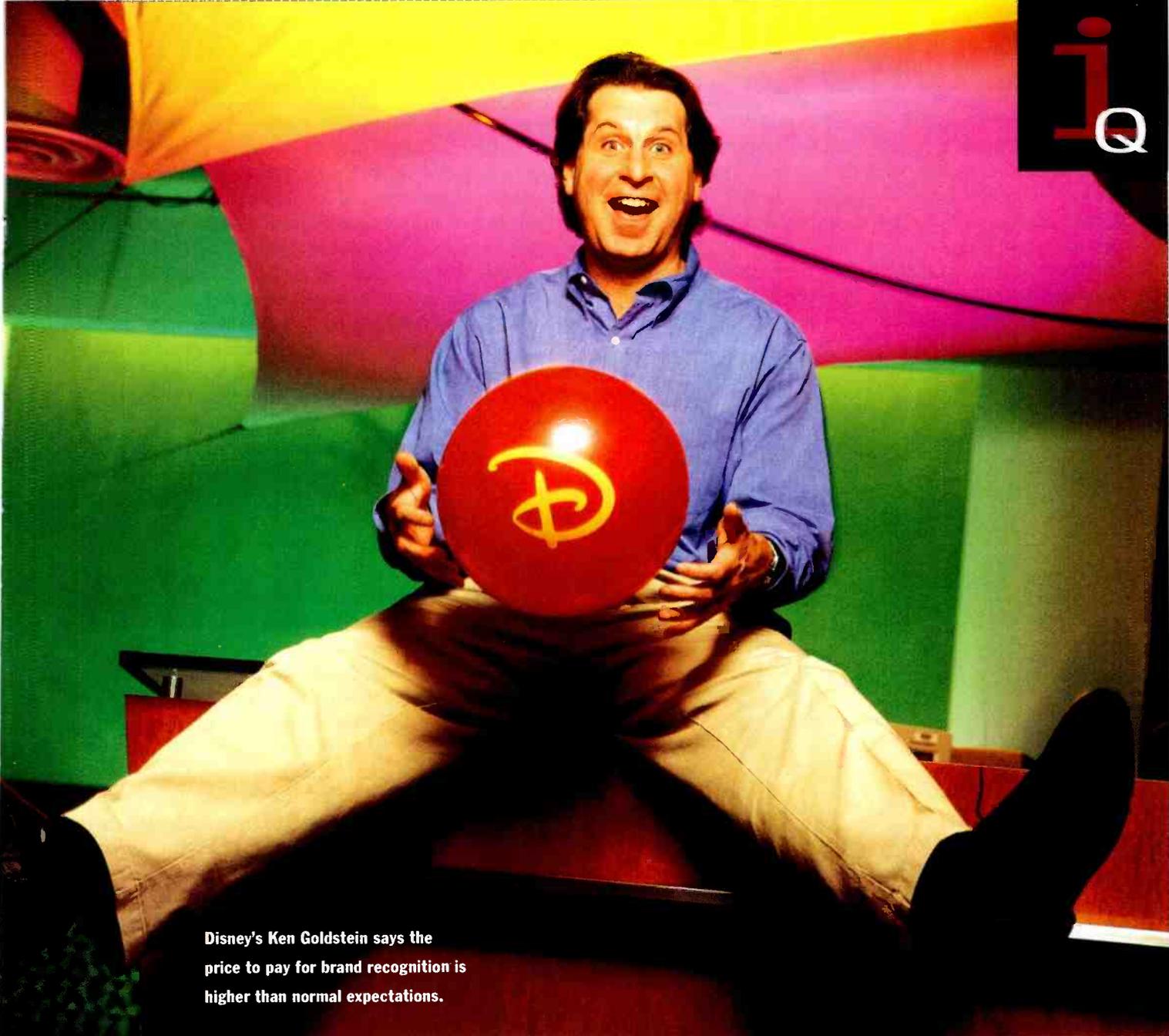
Luckily for Micaela and her cohorts under age 12, suddenly, it seems, there are myriad choices for them online, as more kid-centric content continues to pop up in every corner of cyberspace. On March 11, online leader America Online rolled out its proprietary Kids Only service, with an A-list of brand name content partners, including ePLAY, Cartoon Network and MaMaMedia. Then, just five days later, Boston-based children’s online service JuniorNet opened its virtual doors. And later this summer, Nickelodeon is slated to unveil

its own kids online destination, code named the Nozzle Project.

This most recent flurry of kid-targeted Web sites illustrates growing interest by content providers and advertisers in getting a piece of the online children’s market. The interest comes even though reaching the kids’ market has significant hurdles, such as concern that sites will simply expose children to too many ads or inadvertently open the door to letting them access prurient content. Both worries make it a dicier demographic than older markets from which to profit.

While Net usage among users age 18-45 continues to grow, Web users under age 12 have an ardor for the Web that previous generations did for other appliances. “Kids are now fighting over the computer instead of the television,” opines Bruce Thurlby, COO at JuniorNet. A recent survey on the AOL Families Channel backs up his contention; parents said that their kids were more likely to fight over the computer than the telephone. Of the 10,000 parents surveyed, 25 percent said their children were using computers by age 2; by age 6, 90 percent were. “The service lights up right after school,” observes AOL spokesperson Regina Lewis.

As kids’ post-school Web surfing sessions kick into high gear, and more established Net presences for kids such as Disney and Web portal Yahoo!’s kids’ service Yahoooligans! now compete in an even more crowded space, stats indicate that there are still enough mini-mouse potatoes to go around. According to Cambridge, Mass.-based Forrester Research, there are 28 million children age 6-12 in the United States and roughly 24 percent of them have online access at home. By the year 2002, the number of wired-at-home kids is predicted to double to nearly 50 percent. Further, depending on the source of the data and the breakdown of ages, the number of children accessing material online in 2002 can range



Disney's Ken Goldstein says the price to pay for brand recognition is higher than normal expectations.

between 20 million to 40 million. No matter what statistics you believe, the potential audience is immense.

Beyond being ever easier to reach at home, almost all children today, according to the U.S. Department of Education, have some Internet access at school, although the quality of the access varies wildly.

But despite the seeming plethora of online choices for kids, the questions remain: If content providers are so enamored of catching kids' eyeballs, are they creating content worthy of the audience's interest? And once sites have grabbed their attention, can they turn a buck in the process?

Strategies vary from company to company, the best indication that no one is sure of the most effective way to reach the market. Freshman entry JuniorNet, for example, touts its main selling point to parents as being an advertising-free service set within a closed environment

that does not allow kids to venture out to the wider Web. With content partners that kids will recognize, such as Highlights for Children and WeeklyReader, JuniorNet's revenue streams come from strategic alliances and paid subscriptions.

On the other hand, Disney recently folded its proprietary kids subscription service, Daily Blast!, into the main Disney.com site, offering some premium content for pay, such as interactive games and stories, but also giving much of it away. Most kids content providers, though, have gone the route of sponsorships and alliances, like MaMaMedia, which in addition to its own site on the Web has links on virtually every kids portal, from Netcenter's KidZone to anchor tenancy on AOL's Kids Only Channel, to games and education site ePLAY, which also has a spot on AOL.

For providers with more of an educational bent, the strat-



egy for getting kids eyeballs is slightly different. At ePLAY, lesson plans aimed at teachers are integrated with games aimed at kids. According to Jill Arnold, founder and CEO of the San Francisco-based company, it's the bridge between home and school, as well as the bridge between play and work that excites the child's imagination.

"The most interesting thing about this market is how kids are spending their time online. Kids primary use of the Net is for school-related activities," she says.

that's going on, just an increase in awareness of the market.

"I don't think there's been an explosion of kids' content lately," says MaMaMedia's Harel, "but there's definitely been an explosion of awareness of the market."

"The Web is obviously growing and as it grows more people will play each of the market segments," says Ken Goldstein, senior vice president and general manager of Disney Online. "I think there is certainly more kids content going on the Web all of the time, but the real issue is having the ability to distinguish what is great and what is good, and what is good from what is not."

Despite their concerns about online advertising, parents often seek out brands with strong identities, such as Disney, when trying to decide where it is OK to take their children online. But brand recognition can be a double-edged sword, too.

"I think one of the advantages Disney has is the Disney name," says Goldstein. "But in the same breath, knowing we're going to get sampled on the virtue of the brand, there's a certain level of expectation that comes along with that. So the expectation of us is going to be a lot higher than others on the Net."

Others claim brand recognition is somewhat overrated.

"If you ask 20 kids who's their favorite Internet character today, most kids won't be able to name one," says Arnold. "We know based upon the fact that we receive thousands of e-mails to our characters from children, [our] characters are proving to be very successful [without a major brand name]." EPLAY features a set of bug characters who each have an academic area of interest/expertise, like children do, explains Arnold.

Wherever the reality lies, brand recognition, when it comes to pounding advertising messages into kids, is making parents wary of the Net as yet another selling medium. Thus, kids content providers need to ensure the excellence of their products to keep kids

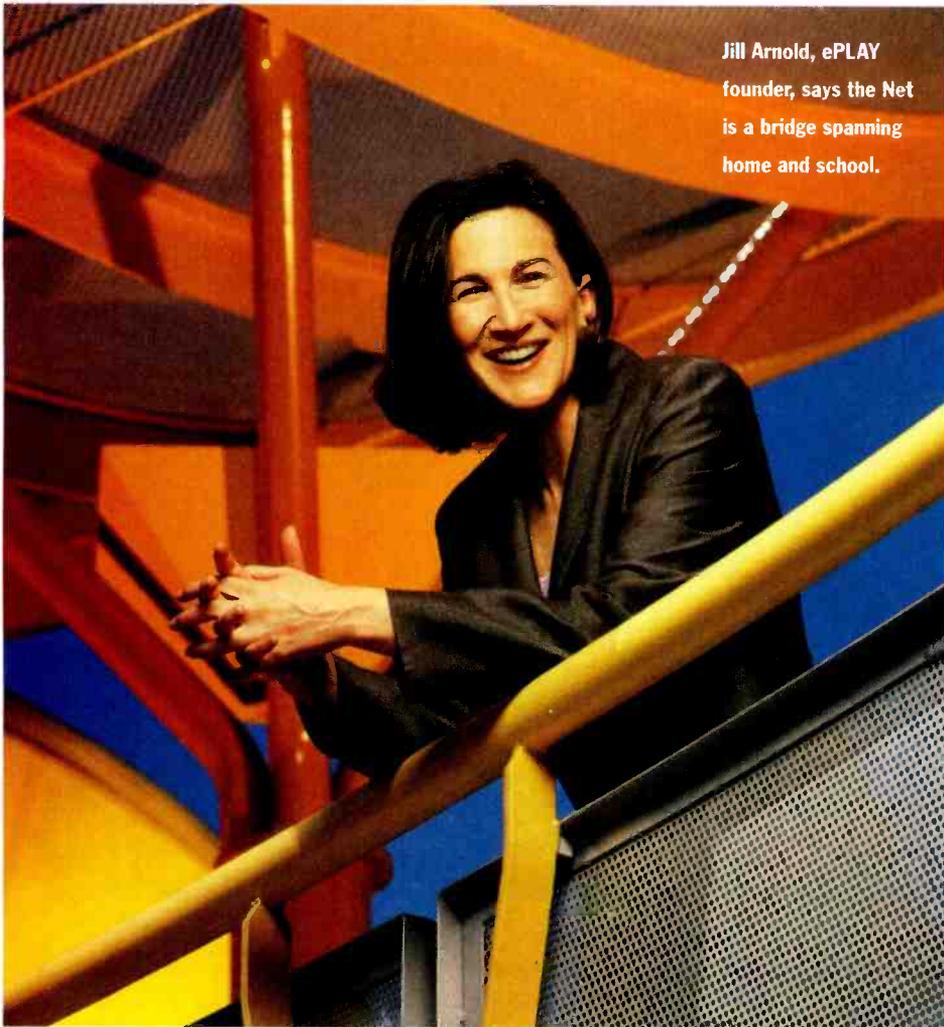
there while keeping parents happy—or, at the very least, placating their concerns about the products their children are exposed to.

For instance, AOL's Kids Only Channel, Disney.com and Yahoo!igans! are all careful to post a tab that clearly says "Ad" at the edge of each of the banners on their sites.

Many parents cite the primary reasons they resist getting their kids online are related to issues of privacy, particularly where it applies to ads. "I do worry about all of the commercialism, in the sense that on the Web there's so much more advertising than there is on TV, just because it's constant," says Yitzik Brenman, Micaela's father.

Still, awareness of the kids' market has driven many

Jill Arnold, ePLAY founder, says the Net is a bridge spanning home and school.



ALAN LEVINSON

Like many people involved in kids' content, Arnold downplays the importance of trying to attract ad revenue right now. Creating great content should be any site's first priority, she believes, then sponsorship and advertising will follow. "We've really focused on building strong content on the Web site," says Arnold. "Like most Web sites for kids, we will [eventually] be targeting many of the TV advertisers that you see for kids. We're already seeing [movement] in the market as TV eyeballs get swapped for PC eyeballs."

The transition from boob tube to PC may be due, in part at least, to the dearth of quality broadcast programming for kids, driving kids and their parents to seek alternative diversions online. Some, though, believe that it's not really migration

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IT'S ABOUT TIME



Web Services for Children

Service	Type of Service	Launch Date	Target Audience	Reach	Revenue Model
AOL's Kids Only	Channel	March 11, 1999	Kids 6-12	N/A	Free to AOL subscribers
Bonus.com	Entertainment	January 1997	Kids 5-14, teachers and parents	20 million monthly page views	Advertising
CTW on AOL Families	Channel	January 1999	Kids 2-5	N/A	Free to AOL subscribers
Disney.com	Entertainment/Proprietary	March 29, 1999 (re-launch) Feb 1996 (original launch)	Kids 3-12, parents and grandparents	Disney.com, 1 million visitors daily about 200,000 for sub. service	Subscription \$39.95/yr., advertising and e-commerce
ePLAY	Learning Portal	November 16, 1998	Kids 8-12, teachers and parents	N/A	Future subscription, advertising and partnerships
JuniorNet	Proprietary Service	March 16, 1999	Kids 3-12	N/A (still under trial)	Paid membership \$9.95/mo., partnerships
MaMaMedia	Edutainment	June 1997	Kids 5-12, teachers and parents	About 300,000 registered users	Partnerships, advertising and future e-commerce
Yahooligans!	Yahoo!'s Web Guide for Kids	Spring 1996	Kids 7-12	N/A	Advertising

advertisers to reassess the importance of the kids audience. Indeed, a quick surf of children's sites demonstrates that all sorts of advertisers appear on children's sites, up to and including e-commerce players. Disney.com, for example, sports banners for online music store Music Boulevard and the Disney Online Store as a place to buy a last-minute Mother's Day present; MaMaMedia features a prominent sponsorship of its online greeting card area by General Mills' Fruit Roll-Ups and Fruit Gushers.

And if advertising content is an annoyance, concerns that children's eyeballs will stray where they shouldn't is another worry. "Parents have big concerns. The Internet is an unmediated place, in so many ways. Of course, there's screening software, but there's so many ways kids can get around that," says Ira Wolfman, editorial director at Sesame Street magazine, which recently launched a quick links page on its companion Web site to help parents navigate the Web with articles from the print magazine.

How to combat the concern is anyone's guess. JuniorNet, for instance, seeks to allay parents' fears with its closed model. Critics say it isn't necessary to lock out children from most of the Web, provided other precautions are taken. "There are many other ways to be safe and protect kids online than with a closed network," says Harel. "AOL figured that one out years ago."

Still, most parents look to themselves as the ultimate safeguard, saying it's unlikely they would allow their children, especially pre-teens, to surf the Web unattended. "Mica's not the type of kid who would go online by herself," says Faun Brennan, Micaela's mother. "Maybe Mica is old enough, but she's not inclined to. She would never on her own surf the Internet."

It's easy to wonder, however, if all of that will change when the slow-as-molasses Web of today is replaced by the zippy, fast-as-lightning multimedia Internet expected in just a few years. However this affects children's surfing behavior, the content players are getting ready. Anticipating the eventual-

ity of a wide rollout of broadband, JuniorNet has created a hybrid service that combines CD-ROM with Net access.

"It's not rocket science why we did that," says Thurlby. "It allows us to deliver the broadest, deepest, most entertaining experience we can. It's virtually the equivalent of what broadband will deliver when it comes into existence in today's environment on a 28.8 modem."

Harel takes a more pragmatic approach to creating content for today's technological limitations. She, for one, believes that the industry's preoccupation with broadband is premature and companies aimed at kids should be more concerned with creating engaging content within the limitations of today's technology.

And while she admits MaMaMedia will one day have to address the issue of broadband delivery, although not for another three or four years, for the time being it's "mind-width that's more important than bandwidth," says Harel. "Kids want to be engaged."

Providing the best content within the limitations and future-casting for a technology that has yet to be may be limited as well.

"You really have to do both. You have to serve your guests well, because they are who's with you today and they are your audience for tomorrow," says Goldstein. "At the same time, you have to keep a certain amount of resources focused on the future and the real key to long-term success is being able to do both."

In the end, navigating the Web as a kid growing up in the digital age may become analogous to clicking through cable channels a generation ago. But right now, at least as far as Micaela is concerned, it hasn't reached the point where it's a must-have device.

"I wouldn't call the computer a household appliance," says the precocious Micaela, on second thought. "Your house doesn't really need to have it. I don't think it's necessary. I think of it as an extra privilege. It's for fun and information." ■

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The FAST Track

An *IQ* guide to the voluntary ad guidelines being hatched

by **FAST**. By Adrienne Mand

The Future of Advertising Stakeholders, better known as FAST, which includes more than 600 members representing advertisers, ad agencies, online media firms and technology companies, is back in the news. Formed during the Procter & Gamble summit last August to examine advertising on the Internet, it has, in recent months, introduced voluntary guidelines toward standardizing business practices. But the blizzard of standards has been confusing. Thus, *IQ* outlines their status below, and where they go from here.

The first step is to speak with Rich LeFurgy, the FAST chairman who is practically the godfather of Internet advertising standards. He holds the same post with the 3-year-old Internet Advertising Bureau, which first introduced voluntary banner guidelines, along with the Coalition for Advertising Supported Information and Entertainment, in December 1997. While the IAB primarily represents the ad sales side of the business (LeFurgy was senior vice president of advertising sales at Buena Vista Internet Group until last year), FAST's membership includes each constituency in online advertising: publishers, buyers and sellers.

"Voluntary guidelines are just that," LeFurgy says. "We're not trying to set the industry into a rigid set of requirements. We're trying to do the very opposite, to enable creativity by getting people past the physical requirements of the Internet."

Each of the FAST committees—consumer acceptance, advertising models, measurement and online media—has, or will, compile a series of guidelines on what the industry identified as issues that must be addressed. The standards pare down every aspect of actually creating, delivering, measuring and selling ads, taking them to firmer ground than lofty ideas of creativity and concepts.

"Each one of them in their own way is a fundamental building block," LeFurgy says of the committees. "Any one of these, [if] not figured out, could really hold back the industry."

CONSUMER ACCEPTANCE

When it comes to advancing the Internet as a medium, nothing is a bigger barrier than consumer trust. Thus, the consumer acceptance committee has been working to make the Internet an environment where consumers feel safe. Advertisers, longing to capitalize on the targeting capabilities of the Web, often seek personal and demographic information from consumers. But while initial fears of plugging in credit card information seem to have been allayed in recent years as online commerce grows, many consumers are still wary of providing extensive personal data.

"Privacy is one of the most important issues, if not the most important issue, facing the advertising community," says Dan Jaffe, executive vice president of the Association of National Advertisers, and head of the privacy arm of the FAST consumer acceptance committee. "How you resolve [these] issues is going to determine whether the Internet reaches its potential."

Despite a flurry of publicity and industry initiatives over the past year, ANA studies reveal that it is hardly the norm for sites to post privacy policies, results that mirror the findings of government studies. In February 1998, the ANA found only 8 percent of its members posted privacy policies on sites. By February 1999, the number was up to 59 percent. But despite the spurt, the committee isn't happy yet. "The goal for FAST is 78 percent," says consumer acceptance committee chair Robin Webster, who also is senior vice president at the ANA. The figure is a consensus of IAB, American Association of Advertising Agencies and Advertising Research Foundation numbers.

If the industry itself doesn't take the initiative to protect



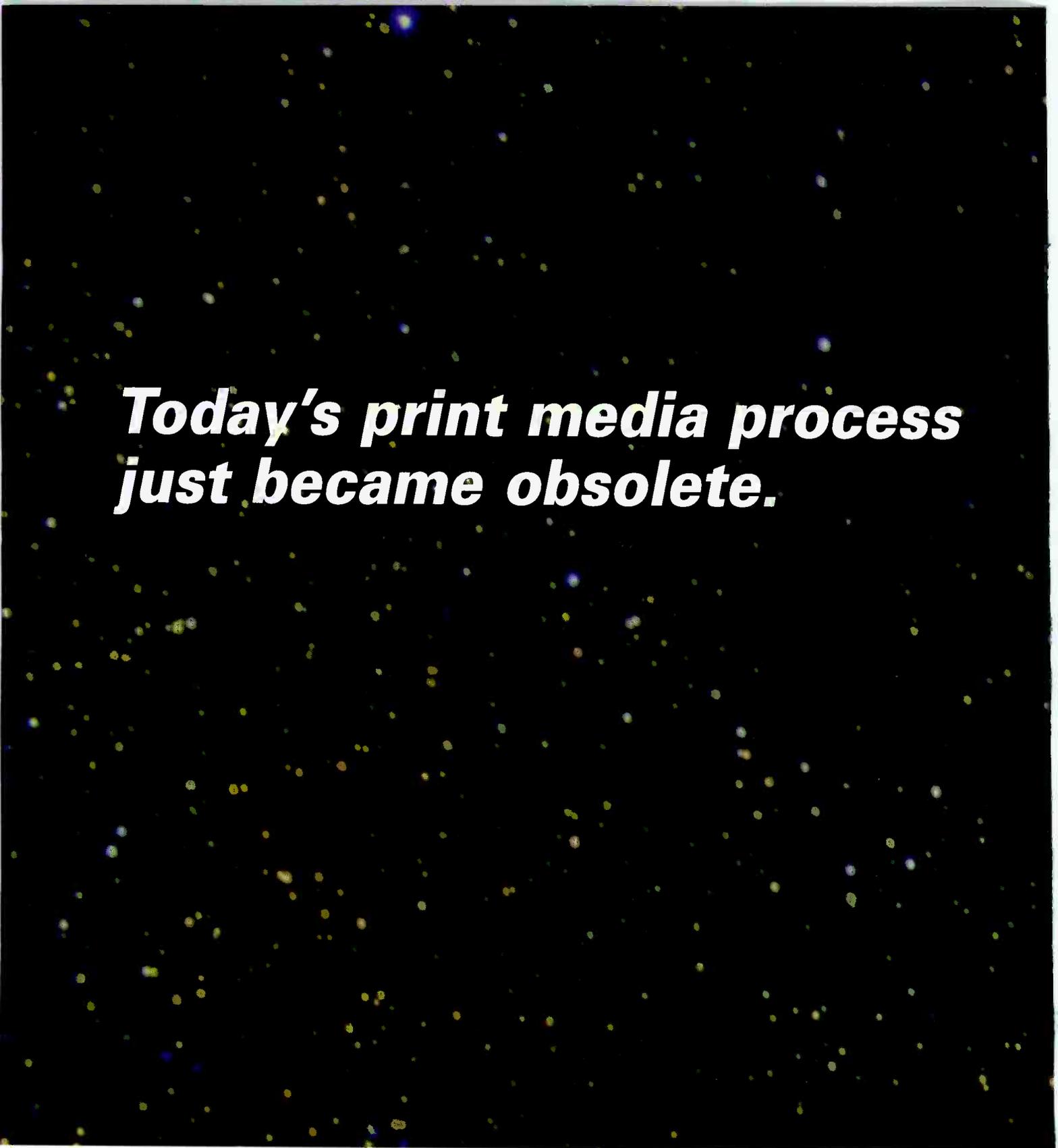
Rich LeFurgy's mantra is volunteerism: "We're not trying to set the industry into a rigid set of requirements."

consumers, Uncle Sam will—a possibility that worries the committee (see related story, p. 12). Federal government regulation can have “unintended consequences,” Jaffe says, like putting restrictions on information collection. “It’s well meaning, but for this medium to do its job you need more information. If you have a highly informed buyer and a highly informed consumer, that’s when you get more effective [regulation].”

In February, after reviewing several recommendations already formed by other groups, the committee endorsed the recommendations of the Online Privacy Alliance of global

companies and organizations, which supports self-regulatory initiatives. The OPA guidelines’ goals include developing enforcement activities, and practices and policies that protect the privacy of children.

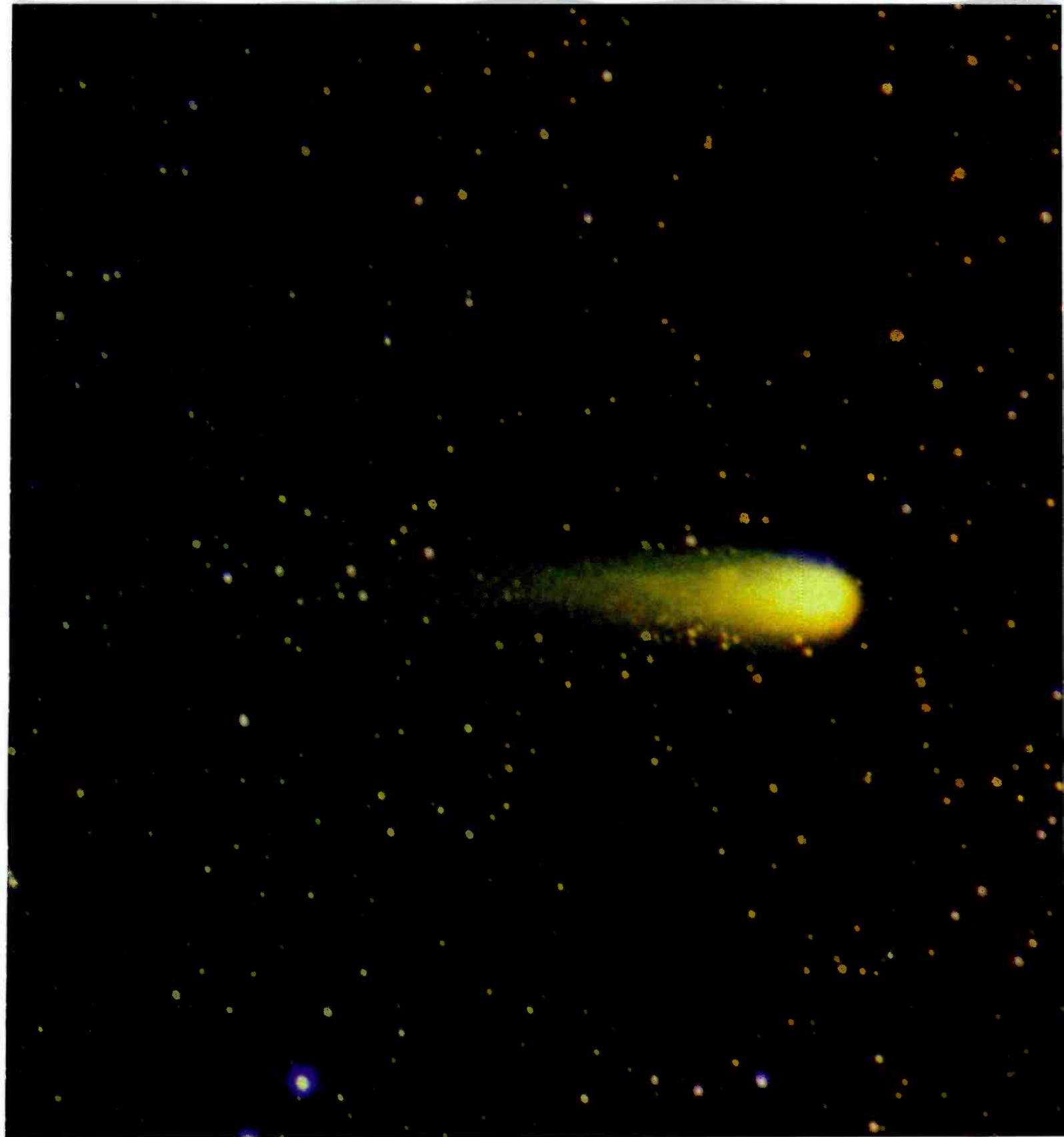
In addition to those ideals, other FAST principles include: informing consumers when publishers are collecting data, as well as the intended use of the data; obtaining the consumer’s consent for the collection and use of data; providing consumers with access to data a company maintains about them; and providing a mechanism for monitoring compliance with



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posted privacy policies.

Evan Neufeld, practice director of the online advertising group at New York-based research firm Jupiter Communications, cites IBM's recent plan to not advertise on sites without privacy policies as evidence of how serious the privacy issue is becoming. "IBM's statement is not an unfounded concern," Neufeld says. "Upwards of 47 percent [of sites] don't have guidelines."

As the Net grows, he adds, "These concerns only grow exponentially."

Jaffe predicts Internet users will be the ones to keep businesses in line. "The cost of our members not keeping their promises is great. ... The consumer will be sovereign here. Going somewhere else is, as they say, just one click away."

ADVERTISING MODELS

Perhaps the most controversial topic being addressed by FAST (and the one most likely to be disregarded) is the issue of coming up with accepted formats—the interactive equivalent of the 30-second TV commercial or the quarter-page print ad—that will define interactive advertising. As the debate continues on whether the Web works better as a branding or direct response medium, FAST endorses building new types of ads to utilize rich media and create a better experience for users.

FAST's endorsed interactive standard advertising models include: banners, banners with a daughter window, pop-up ads, transitional pop-ups, which appear during the transition between content pages, and interstitials.

Other guidelines the committee has come up with regarding narrowband ads are: that they should be consumer-centric and download within six seconds (traffic problems beyond the control of advertisers and sites notwithstanding); they must be based on the site's predominant consumer connection speed; and technology should play a supporting role rather than inhibit the experience. "The narrowband goal is to develop guidelines for the deployment of Web media which basically empower and not enfeeble the key constituencies—users, publishers and advertisers," says Mike Donahue, executive vice president of the American Association of Advertising Agencies and chair of the ad models committee.

Of paramount importance is having a user-friendly browser with a "sniffer" default opportunity to send a GIF ad if the user's system is too slow for a more technically-sophisticated application. The guidelines also come at a time when large Web sites, which were reluctant to accept rich media and slow the user's experience, are coming around on the issue since ads of different speeds are becoming easier to deliver.

But bigger ads are on the horizon. Donahue cited a study by Norwalk, Conn.-based IPSOS/ASI that found larger ads

have more utility. "They allow advertisers to do things in these ad models, and allow the user to get a much richer experience from the ad," he says.

The broadband sub-committee, addressing the changes that will occur when fast access becomes more prevalent, has not yet issued recommendations but is beginning a study with several Internet research companies to determine broadband models for the industry.

Evelyn Hepner, vice president of sales and marketing at ABC Interactive (the interactive auditing division of the Audit Bureau of Circulations) says ad delivery is a main concern of the group's clients and members.

"They're really talking about the pipeline and the fact that many, many people just do not have the bandwidth to handle the high intensity types of ads," she says.

The image shows a banner advertisement for a 'Take the Freshman Style Orientation Quiz'. The banner has a blue background with white and yellow text. On the right side, there is a small photo of two young women. Below the main banner, a 'daughter window' is open, showing a 'Cover Girl' advertisement featuring a young woman in a dark jacket. The daughter window has a white background with blue and yellow text. The main banner text includes 'Take the Freshman Style Orientation Quiz' and 'Cover Girl college makeover 101'. The daughter window text includes 'cover girl' and 'college makeover 101'.

In this example of a banner with a daughter window, users who click to take the quiz enter a separate, larger ad unit. The main advantage to this ad model is increased utility while users stay on the same page.

Whether the ad model definitions stick remains to be seen. They were introduced in March and are still being evaluated by the online community, and FAST will take outside recommendations into consideration before finally adopting its models. But senior analyst Jim Nail of Cambridge, Mass.-based Forrester Research, for one, says advertisers may be reluctant to limit their ad formats to suggested standards. "I don't think anyone's

really ready to engrave in stone what advertising should look like on the Internet," Nail says. "People are going to ignore them and do those innovative things."

Companies such as Sun Microsystems and Hewlett-Packard have simply found sites willing to work with innovative formats to showcase their messages. Sun used unusually shaped ads, persistent and self-closing interstitials and animations on sites including Hotwired and CBS MarketWatch.com in a campaign last month. A promotion for Hewlett-Packard color printers in October turned Wired Digital's site into a plain gray and went back to color when users moved the mouse.

Nail adds, however, that FAST is a good forum for exploring the issues. "It will give all sides a platform to air and work out differences," he says. "It's not going to look like unity at all."

MEASUREMENT

It seems like a simple question: What is an ad impression, and how do you measure it? After all, the Internet is the most trackable, and therefore most accountable, of mass media. But as the existence of the measurement committee demonstrates, it isn't quite that easy.

Even in 1999, the industry has yet to set widely accepted standards that ensure all parties are measuring sites in the same way, a move that would make reporting much more consistent than it is today. Read any random group of press releases and you'll find five "No. 1 ranked" sites in the same category, all being measured in slightly different ways.

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YOUR EYE ON THE MARKET



To address the confusion, FAST's audience measurement committee, part of the general measurement committee that also examines ad delivery measurement, issued guidelines in March designed by studying the three types of online media measurement currently in use: user-centric, site-centric and ad-centric.

Hepner of ABC Interactive notes, "How do we get our hands around this particular industry? Auditors use hard numbers ... ratings companies use survey/projection-type research."

That disparity is not lost on members of the committee. Jim Spaeth, president of the Advertising Research Foundation and chair of the group, says the three different kinds of measurement are "trying to measure the same phenomenon from different perspectives," and each poses its own challenges.

With user-centric measuring, he says, the very large sample size makes it "impossible to be able to measure all Web sites." Also, the audience of any particular Web site is relatively small compared to other media.

With site-centric measuring, publishers log a tremendous amount of detail, though not everything needed to accurately gauge the audience. "The biggest problem is it didn't measure pages served out of cached memory—maybe 60 percent of the exposures," Spaeth explains. "That's a dramatic undercount when you measure the publisher side." It also does not measure information such as who the viewer is and whether they're in the target audience.

Spaeth describes the caching problem using a hypothetical example: a user on America Online visits CNN online, and an ad is downloaded that is cached on AOL's proxy server. The proxy server stores commonly requested pages, such as CNN, on its own computers so they can be served to users quickly. But as a result, "CNN had no way of knowing you had downloaded that page and been exposed to the ad. What's ironic or pernicious is the more popular the site, the more caching there is, and less and less is being counted."

Ad-centric measurement takes a different approach. "The Internet is inherently stateless," he says. "You download a file and you can't tell what happens the next day and over time. [On the] ad server side, ad networks measure across sites ... you do have some idea about the reach of a campaign."

Spaeth says FAST's goal is to create comparability. "I don't care who they're using, I want the numbers to mean the same thing as they do in traditional media," he says, adding, "Strengthening the guidelines dealing with the caching problems solves about 95 percent of the problem."

When dealing with measurement, FAST recommends: clear definitions of the three types of measurement; devising principles that apply to all three measurement methods; establishing common terms and definitions; and identifying areas where basic research is required to establish the most valid method for measuring online audiences.

ONLINE MEDIA

The online media committee's main goal is to make buying and selling media easier. That said, hammering out a consensus among media buyers and sellers is proving to be a daunting task. The group has yet to issue any guidelines, though LeFurgy says it has made progress in defining voluntary insertion order guidelines and a standard reporting template.

"I think the online media committee has had some of the more difficult issues to deal with—marketplace issues and money," he says. "The hallmark of FAST is that we not only deal with the philosophical issue but also get into the operational."

Darian Heyman, recently-appointed team leader of the professional development subcommittee, has announced several initiatives. They include: to complete three deliverables started by the subcommittee—a buyer's guide, a seller's guide and a Web advertising glossary; to rapidly develop a list of educational resources to provide a solid foundation of knowledge and point Web ad professionals in the right direction for more detailed information; and to make a list of various Internet-marketing related non-profit organizations.

NEXT STEPS

The FAST Steering Committee, which oversees the different initiatives, will meet this week at the @d:tech.SanFrancisco conference. LeFurgy will present a report on the subcommittees' progress.

He believes FAST's success will be determined through its variety of members, whom he claims leave competition at the door as they hash out standards. "My sense is that FAST is an unprecedented cross-industry initiative. ... It's indicative of the kind of roll-up-your-sleeves nature of the Internet," he says.

That quality, however, is what some see as a hindrance to efficient progress. Nail, of Forrester, says there are "fundamentally opposing forces" that are "irreconcilable," over issues like impressions.

"I think it has made a difference because you do have all the competing constituencies talking at the same table," Nail says. But, he adds, "Everyone's trying to protect their own interest" in the "great traditions of consensus and democracy."

Jupiter's Neufeld agrees: "I'm a big fan of it in concept. They do laudable, kind of unpopular work, but with so many parties ... it takes so long to get done."

One of FAST's strengths, Neufeld says, is that it is advertiser driven. "To me, that carries a lot of weight."

He notes that the industry is still much younger than others were when guidelines and standards were formed. "For so many people, it's such a Wild West show. ... It's a hard balance to maintain [even] in a mature industry.

Whether FAST's guidelines become the widely accepted standard over time remains to be seen, Neufeld says. "History will tell. This could be a momentous moment and it could also be another non-moment. The standards are out there." ■



This ad for "the quicker picker-upper" is a pop-up, one of the formats endorsed by FAST as an interactive standard advertising model.

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It's been decades since Detroit was known as a cradle of innovation. But as the auto industry approaches the millennium, change is taking place nonetheless. This time it's being brought on not by industry-fueled innovation, but by technological changes that are giving consumers much more control over the car buying process.

The Internet's effect on the auto industry was not expected to be so profound. Though car-makers, including Ford, were among the first consumer advertisers to build robust Web sites, those sites were mostly brochureware, with no greater goal than to give consumers a clickable version of collateral material. The Web, in fact, was viewed as an unlikely place for someone to actually buy a car. Instead, the Internet has become integral to the purchase process. Consumers have flocked to it not only for information, but because it allows them

to side step much of their interactions with car dealers.

The revolution spawned an Internet-specific car industry. Sites including Autobyte.com and Microsoft's CarPoint have sprung up in recent years, signing agreements with dealers of all makes across the country, thereby giving customers the potential to buy any kind of car they'd like through one Web site. Though the sites have benefited those dealers who signed up, and buyers hungry for third-party information, they've done little for manufacturers. Still, consumers clearly see a role for manufacturers' sites. According to a recent study by the Southfield, Mich.-based Polk Company, 59 percent of those who shopped for a car on the Internet visited such sites.

It was in this environment that Ford, under the stewardship of David Ropes, the Reebok and Pizza Hut veteran who is now director of Ford's corporate advertising and integrated marketing group, launched the online Ford Connections program. The series of interlocking sites,

THE IQ Q & A:

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Q

David Ropes

For Ford's marketing chief, the Web is a chance to restage the company's brands with a customer-revved engine. Interview by Catharine P. Taylor

which went live in January under the Ford.com umbrella, are looking to capitalize on the Net's ability to facilitate relationship building, and as Ropes says, transform Ford from a manufacturing-driven company to a customer-driven one. At BuyerConnection, for instance, visitors, using a tool the company refers to as the configurator, can "build" any car in the Ford and Lincoln Mercury families, and request a price quote from a local dealer. Ford eventually plans to add its recently-purchased makes, such as Mazda and Volvo, to the program. That move, in

turn, mirrors a new plan called AutoCollection in which Ford is putting all of its brands, from Ford to Aston Martin, under one dealer roof in selected markets throughout the country.

But there are other Ford Internet plans under construction as well. Ropes talks excitedly about his vision of building a Ford "virtual mall," a string of major sponsorships Ford plans to do across the Internet targeting different demographic groups. One of these, the Women's Auto Center on the iVillage site, launches today, and another, with the yet-to-launch teen venue Digital Entertainment Network, will launch over the summer. However, Ropes sees those agreements as simply the beginning of a bundle of such demographic sponsorships.

As Ropes freely admits, the rise of the Internet, and the building of his "virtual mall," help call into question the role of traditional mass media. Ropes, along with his Internet sidekick, Thor Ibsen, who leads Ford's Internet and New Media group, talked recently with *IQ* about the role of the Internet in Ford's, and the automotive industry's, future.

IQ: The Internet has taken the automotive industry by storm. What has most surprised you about the speed with which it's happened?

David Ropes: Probably the biggest surprise is the amount of quoting that's happening online to inquire about the purchase of a vehicle. In 1999, the amount of inquiries that lead to negotiations with dealers online is, I think, in the 2- to 3-million range. ... In the U.S. market, the industry will sell about 16 million new vehicles [this year]. So I believe you're looking at somewhere in the order of 15 to 20 percent share of the total new car business online requested.

What does that say about the rise of the Internet and people's attitudes toward dealers and the car-buying process?

Ropes: I don't think it's an indictment against the dealers as much as it is that a consumer for the first time is in control of the buying process because of access to information.

What have you learned about the consumer's online search process? Where do they go first?

Ropes: I think it's all over the map because we're so early in the game. But I would say that the average Internet buyer is probably visiting at least three locations. It's only been, literally, in 1999 that you could actually price out a vehicle online from a manufacturer, as opposed to going to a broker or an intermediary like CarPoint or Autobytel.

[What's] important is to recognize the Internet as an enabling technology about a customer relationship that leads to e-commerce rather than e-commerce that leads to a customer relationship. The key for us is dialogue; to be personal with you. It's extraordinary that the Internet allows us, for the first time in the history of selling automobiles, to know who's buying and when they're buying. There's never been a mechanism to show who's raising their hand.

How much did the Autobytel, CarPoint kind of site help to push you and your competitors into taking back some

Ropes says Ford's full-blown online commitment, from customer relations to pricing, puts buyers in the driver's seat, where they belong.

PHOTOGRAPHY BY
JON MURESAN

control over information disseminated over the Internet?

Thor Ibsen: It's the consumer who is pushing us in different ways. What they have adopted online is a huge influence. And not just car sites, but the mass adoption of e-commerce.

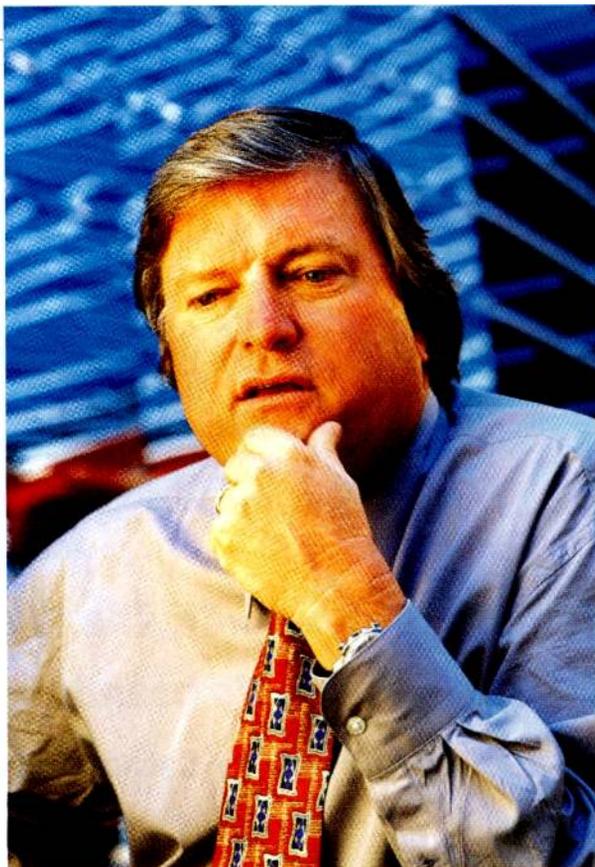
Ropes: For the first time, we can cross-sell our brands. It's incredibly important when you realize the breadth and depth of brands that the Ford Motor Company now offers its consumers. Aston Martin to Mazda, Ford, Lincoln Mercury, Jaguar and now Volvo. Before, with mass advertising, we were driven by advertising single brands. The Internet allows us to show you what the entire Ford Motor Company is.

Ibsen: When you allow customers to engage and help themselves ... they feel empowered. And they feel good about you in the process.

This brings up what may be a tangential question. One thing that's interesting about the Internet is the way it lets people complain. If you go to the Yahoo! site, for instance, and you type in Ford, one of the first links that comes up is somebody complaining about their Ford Windstar. How do you counter that?

Ropes: One of the things [we're doing] is forming online strategic alliances to facilitate making customers aware of us, [for instance] aware that current owners can now register with us and engage us in e-mail. One of the first will be iVillage and that'll be up in two weeks with the iVillage Women's Auto Center, which is an exclusive relationship between iVillage and Ford and its brands. [Consumers] will be prompted to register through iVillage as an owner of one of the Ford Motor Company products, and to give us information.

Unlike other consumer product companies, the Internet is truly going to transform our company. If you're a soft drink company it's going to have an impact, but it's not going to transform



"We are never going to eliminate the dealer because you need an on-the-ground service relationship."

your industry because you [don't] need the Internet to facilitate [an] emotional relationship with your soda.

Even the Tylenol scare or something is a one-shot consumer problem.

Ropes: With your automobile, it's a lifetime relationship. ... We have this new mantra around here: trust our company, love our brands, and be delighted by our services. If we can accomplish that, then people will have a different attitude about what the Ford Motor Company is, and represents.

How difficult had it been in the past to keep an ongoing relationship with Ford buyers?

Ropes: We didn't do it. We asked our dealers to do it.

And how did the dealers do at that?

Ropes: Some did well. Some are absolutely phenomenal customer relationship dealers that really understand the power of that relationship. And some are in there to wheel and deal.

By the way, we kind of think of this

as two-to-one marketing. Two being the company and the dealer. We desperately want the dealer engaged in this. We are never going to go direct and eliminate the dealer because you need an on-the-ground service relationship. That's why you've seen us make some moves recently to actually do some ventures with our dealers to buy an entire market, taking all of our brands and putting them together [in one dealership]. We want to [see] what happens if we don't compete against ourselves—Bill's Ford against Sam's Ford down the street. In fact, we just branded this "AutoCollection." So, the AutoCollection of Tulsa, AutoCollection of Rochester—that's our retail brand name for all of our brands. And just AutoCollection, because we didn't want to use the word Ford.

In terms of starting the online Connections program, what was the salesmanship that you had to do with the dealers? I'm sure there was some positive and negative feedback.

Ibsen: As a matter of fact, when we [started] the Connection strategy—about this time a year ago—we did an attitude survey and we found that even bigger dealers, in some cases, were fairly skeptical about the Web. It surprised us. But if you do the same survey today, you will find a lot more uniformity in favor of the Web.

What percentage of the dealerships are participating?

Ibsen: Right now all of our dealers, with one exception, are participating. It's been beyond cooperation: it's been, "Ford, you've got to put more emphasis on this." They've been our biggest asset and we've been able to say [to top management], "Our dealers are pushing us; we need more resources, we need to better go after so and so technology ..." They've been an actual resource and catalyst for us.

Ropes: What the dealers had told us



is that they want to be trained. It's an elective approach. [They need to know] that we want to send our sales leads through our home site to those dealers that are willing to respond.

Getting cooperation at the dealer level would seem to be the toughest e-commerce challenge.

Ropes: For our industry, dealing in a franchised environment, not a direct retail environment, yes it is.

Exactly. Because, quite frankly, I did ask a Ford dealer for a quote online, and I was supposed to hear back within 48 hours, and I didn't.

Ropes: But yet, the extraordinary thing we found in our research is we have a 70 percent close rate if we respond in two hours.

Ibsen: The people that are coming onto the Ford site and going through to get online credit approval, going through this process, are not just shopping, they're not just shooting the breeze. Our leads have a reputation of being incredibly valuable. It's a technical challenge more than a philosophical one. Dealerships weren't all PC-enabled when we got going and this process has helped us get there.

You can't really compare what you guys have to do to finding a book on Amazon, but as a consumer I do have the expectation that if I'm going to click on the dealer link to get a quote, that quote should come right back to me. So that's what you're really aiming for?

Ibsen: Absolutely. [That and] we don't want to give the customer limited choice online. It's not enough to only know what is in inventory because it doesn't give the customer the choices he's after. It doesn't revolutionize the process. What other services do you want, what can our dealer do to help you make the right choices? We want the online customer to also see what's coming in the pipeline. Can you get that dream vehicle now or

do you have to wait for it?

How quickly is the information gathered from online customers getting back to headquarters? You could probably find out fascinating things quickly and change what you manufacture.

Ibsen: That's why we want to ask questions about choice because it happens in real-time for us. When you went in and picked a 4X4 short bed, flat truck, leather interior, we captured all of those click-throughs.

How long would it have taken you to get that information before the Internet?

Ibsen: It's outdated by the time you get it.

There's a lot of people out there who go to a broker like CarPoint or Autobytel, but while you can see all these car brands, they're just a bunch of links.

They're indistinguishable.

Ibsen: That's not going to last very long. What's happening is that e-commerce sites are already charging slotting fees.

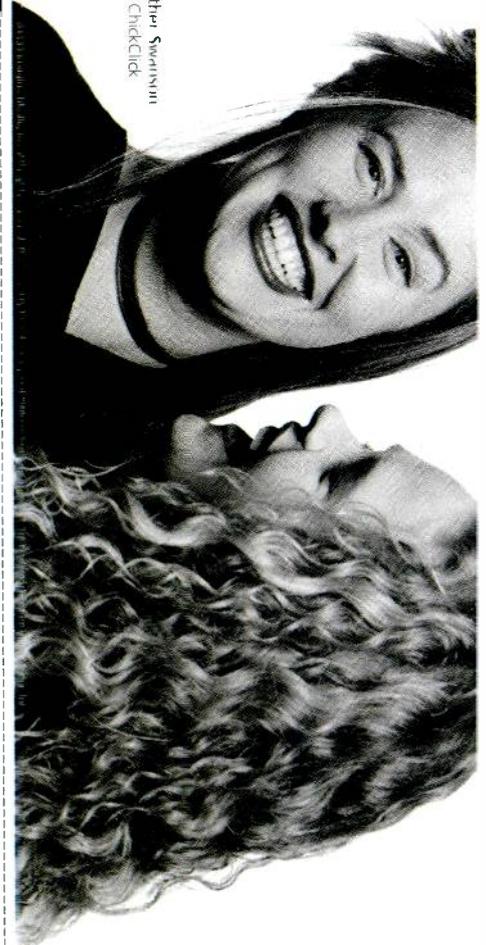
Ropes: I think one of the things we're realizing is the value of influencing, understanding and participating in your lead. We can't do that through a broker—they control the lead. We're learning our way through handling [site traffic]. One way is through our online partnerships, what we call our "demo" partnerships. [For instance], our women demo through iVillage. [The customer is] coming into the trust environment of iVillage, configuring one of our vehicles, and we, along with iVillage, will now be in control of that lead. We're allowing you the greatest choice because you can order from any one of our dealers vs. a CarPoint or an Autobytel, where you can only order through their dealers. So, if they've got 400 or 500 of our dealers, well, our universe is 5,000.

What percentage of either Ford dealers or dealers across the country have



Ford.com features interlocking sites designed to facilitate customer dialogue.

Heidi & Heather Swanson
Founders ChickClick



Transformer™

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signed on with these brokers?

Ibsen: You'd be actually surprised at the low percentage.

Ropes: [These sites] have to guarantee [dealers] enough sales leads, so they can't narrow their territories too small or else they can't generate the income against the sales leads that they want to be able to. They generate maybe about 100,000 sales leads per month.

What do you see as the future of that sort of site?

Ibsen: We don't really see a lot of benefit to those sites because they don't give customers full choice.

Ropes: Again, we're the only full local manufacturer that can service the whole relationship, not just broker a sale. We have [some] 35 million owners, we believe, in the North American market that own 45 million of our vehicles, all brands, but have 75 million vehicles in their garages. So now, instead of just going out there in the old methodology of advertising to the masses to just sell our four million new cars a year, we can now talk to 35 million owners that have influence over 75 million vehicles. If I can do that online I have an incredibly efficient marketing tool.

No waste.

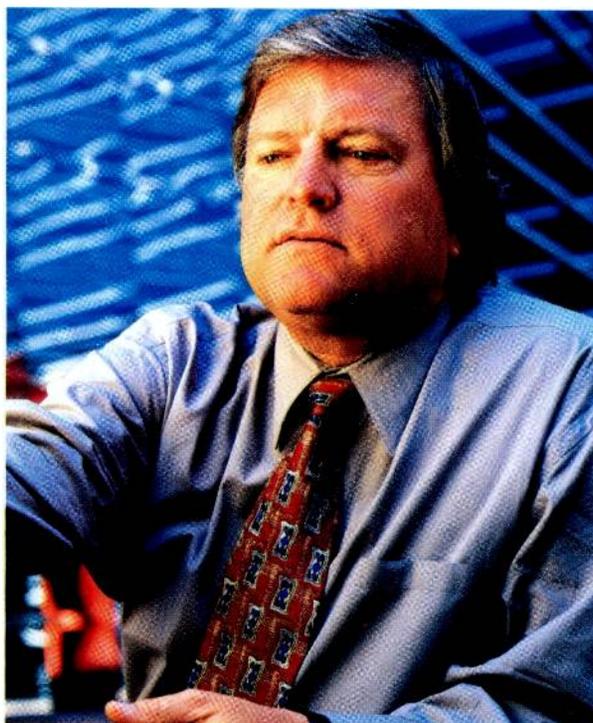
Ropes: No waste, with you volunteering when you're in market to us. Now, if I can do that on a household basis, not an ownership basis, I've got access to the selling or buying of a 75 million vehicle inventory. All I have to do is turn 8 percent of that inventory a year to increase my market share something like 25 percent.

You do not post comparisons to other makers' vehicles on the Ford site, even though some of your competitors have on theirs. Why not?

Ropes: I think it was a matter of priority. We believe a comparative system is necessary, and we will have ours up there. But we wanted to get the best configurator out there first:

BuyerConnection, then DealerConnection, then OwnerConnection. [Some sites] have chosen not to [create a] dialogue with their consumers online. We think it's much more important to do so.

One of the reasons we prioritized listening to consumers was because [they don't always believe third-party



"Advertising goes with the medium. Does Net creative look like television creative? I honestly don't think so."

research on the manufacturer's site]. There's no accepted standard for comparative [data]. Plus, they're comparing the vehicles on manufacturers' suggested retail pricing. On the independent sites that's not the same way you get that information.

We're going to protect our relationship with our dealers right now and then allow our dealers the ability to either deal from fixed pricing or dealer pricing, if you will.

The skeptic in me will always go to an independent site.

Ropes: I think one of the things that

probably will happen in the not-too-distant future is manufacturers will get together online to figure out some sort of standardization that will make it easier for the consumer to drill through all of this stuff. If you're going to be a consumer-driven company, you're going to want to make that happen.

Let's look at the fragmentation of media as a whole, not just the Internet. Somebody from my generation that grew up with mass media has brand images formed by mass media. How do you communicate the brand to generations that are growing up in a world of fragmented media?

Ropes: That's a great question because the 15-to-25 market is so different. I think you've got to create the visibility in the mediums that they're looking at now. Music, video, stuff like that, that's a good place to get them. They're also still very active in watching movies. They're watching less and less television, that's clear.

I'll give you one example. We've signed a strategic partnership, exclusive, with an online company that hasn't even launched yet, called DEN [digital entertainment network]. We're betting that they have the potential to hit it really big with that new community because we believe they're doing programming right. They're not borrowing

programming from the old entertainment network and putting it on the PC. They're creating original, digital programming in lengths that kids are used to watching on digital—two minutes, six minutes, eight minutes.

Do you have any prediction for how many teens you'll reach through Digital Entertainment Network?

Ropes: No. It's part of our mix. I just use that as an example because I believe this is an online generation. I call them the "mobile generation" and their mobility is through the PalmPilots or the mobile telephones or their docking sta-



tions with their computers.

Will traditional advertising still be worthwhile in five years?

Ropes: I think advertising goes with the medium. Does Net creative look like television creative? I honestly don't think so. So we have to be open to totally different ways [of doing things]. If you're going to be elected cool, then you've got to do something cool. Don't ever show me an ad that you run on television on the Internet. Don't ever do that.

In the first round of @Home's rich media study, there was a lot of reappropriation of TV ads by some of the first advertisers like Apple. Ford is part of the second round. What are you going to do on @Home?

Ropes: We're going to rebuild our creative from scratch.

And how does that creative differ?

Ropes: It differs in length, and in terms of images that you use. So, again, people that view the PC as a smaller version of the television set I think are missing it. So, don't deliver advertising with song and voiceovers. Deliver it in a way that you can point and click, and maybe something happens.

Have you guys settled on a couple of ad forms that you're going to do in the DEN relationship?

Ropes: It's all going to be new forms. I can't even tell you what it's going to look like. I'm just willing to bet into it. The kids will be in control of our messages and they're going to be able to tell us, "That sucks, get rid of it," and we'll get rid of it.

What other online publishers are doing innovative marketing? Because there's been advertisers, including Procter & Gamble, that have been really vocal about saying, "We're not pleased with the ad models on the Web."

Ropes: And that's because they've been looking at it as an advertising medium, which I don't think it is. I think it's a communication and an interactive medium. So, CPM deliveries and CPM costs and structures like that have got to be thrown out the window.

Well, reportedly, P&G is doing a take-it-or-leave-it \$5 CPM Web proposal.

Ropes: Where did the CPM come from? What world?

Traditional media.

Ropes: Do I think that has a bearing on this new medium? No.

What do you think about online banners or billboards?

Ropes: I think the consumer is going to tell us, if we allow them to, how to interact with them creatively. I don't disagree that maybe you've got to use some old tools until you create the new

tools. But I'd rather say, "Look, if you're going to deliver me this audience, I'm willing to pay this much money to deliver that audience right now. What I'm going to learn from your delivery of that audience and them telling us with your online research is going to be much more valuable to me than worrying about whether I paid \$5, \$10 or \$20 in that CPM."

It's interesting how much time has been spent on the pros and cons of the

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ad banner when it's clear that it's a transitional ad form.

Ropes: I'd rather create marketing relationships than worry about CPMs on advertising in a medium that I think is about relationships, not advertising. I want to partner with those types of sites that allow me to reach my targets. I call that cluster of sites my "virtual mall."

So, what are my anchor stores on my virtual mall? I've got my women's "store," my youth "store," my Gap and my Ann Taylor. Or I've got my Abercrombie & Fitch and my Gap.

I'm going to have a major department store. I'm going to have a major portal that's going to anchor my virtual mall. So, now I've got a big audience, I've got a women's audience, a youth audience, and I can also play in whatever's hot in terms of niche stores. I can go into my adventure store, I can go into my sports store, and set up a relationship.

Do you guys buy ad banners?

Ropes: Yep. Primarily to allow the consumer to find us. The relevance for us is not banners as an advertising medium, [but as a means] to get them from point A to point B.

Right. I see the distinction. Are you looking to form an alliance with a top portal, like Excite or one of its competitors?

Ropes: Well, you can take the top five, you can say it's Excite, Yahoo!, MSN, AOL and GO Network.

So, you get one of those deals with a portal? Or maybe more than one.

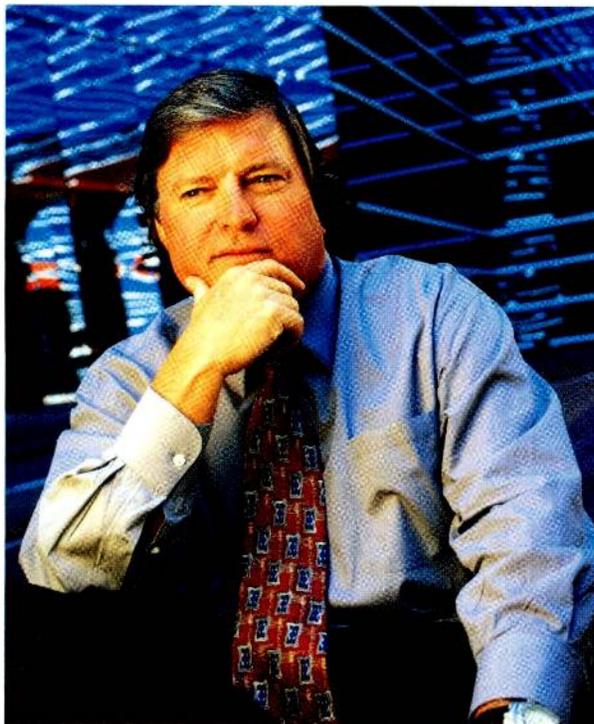
Ropes: Yes, because it may be in your virtual mall that you want two anchor tenants; you want Nordstrom's here and J.C. Penney here. I don't know yet.

Will such deals be exclusives?

Ropes: [iVillage and DEN] are exclusive. And the portal may or may not be exclusive, but it'll be proprietary and preferential in some way.

Are you close to signing a sponsorship deal with a portal?

Ropes: No. I just wanted to give you a sense of how the Ford Motor Company might show up on the Internet. I just try to use the virtual mall as my way of demonstrating how I want to have the



"In two years you're going to see convergence. ... When that happens, I think all bets are off."

consumer find us. What happens is the stores in the virtual mall put the front face on our company.

The brand at that point has different faces for different audiences.

Ropes: Right. And the other thing is, sites are going to teach us, respectively, say DEN and iVillage, how to talk to that market, how to research that market. Why not borrow that competency from the people that have been at it for two or three years?

Who handles the creative on interactive ads? Is it JWT, Ogilvy & Mather or Young & Rubicam?

Ropes: We're experimenting. Right

now they're doing it in partnership with iVillage and DEN.

What is your view of the role of big traditional agencies in this new medium?

Ropes: I don't think of agencies as big or small. I think you're buying them for basically a marketing partnership and a creative product. If they don't gear up to deliver creative to whatever medium that you're buying, I think they're just not thinking like they should be thinking.

So, I think the smarter agencies—and I happen to agree that all three of our agencies are pretty smart in this area—are gearing up with young talent or they're acquiring that talent from smaller firms.

I'd like to talk to you about IBM's decision not to buy advertising on sites that don't post privacy policies.

Ropes: Oh, we're a huge advocate of making sure the consumer understands that we stand behind them and that we want to protect their privacy.

But, on the other hand, if we can set up a registration site that allows them to profile themselves and get them to understand that that's going to help us help them, that's a real benefit to the consumer.

When they return [to the site] we'll recognize them personally; we'll send messages from time to time, we'll check their leasings, and so forth.

Shifting gears a little bit, what is the value of a broadcast TV network to you as an advertiser in three or four years?

Ropes: I'll only predict two years off because I believe in two years you're going to see convergence, you're going to see the Internet come to television. And when that happens, I think all bets are off. The media world will truly be turned upside down.

Will buying Frasier matter to you in two years?

Ropes: I honestly don't know. If any-



body says they know, I think they're crazy. I think you've just got to have your ear to the ground and continually mix your medium.

Does hitting all of your target markets rather than buying network TV become the way that you'll achieve reach in the future?

Ropes: Well, I think the media is also going to have to get smarter in packaging. By that I mean we did a multi-media deal last year at Fox, and I think Fox was smart in working with us on designing a multi-media package where we were able to make an investment through Fox that facilitated Fox [Interactive], Fox Sports, Fox News [and] Fox programming, in a single package. And they made it attractive with our total investment because they're really interested in income, and we would still be able to buy the kind of shows we wanted by virtue of the entire package.

I think the media is going to have to get much smarter. Right now, Disney hasn't figured it out yet, to use one example.

How to do a Disney buy vs. Disney's GO Network?

Ropes: Disney, ABC, GO Network, ESPN. They've been unable to figure out a way to give me a multimedia deal.

Do you find that they can't do that a little incredible?

Ropes: Yes. But they're not alone. [However, others have started], like CBS, with a unit called CBS Plus. They're taking their seven assets in radio, O&Os, network, cable, billboard, Internet and packaging. I think you're just going to see more and more of that.

Do you think it will matter to say, CBS and Fox, that they don't own a portal? Does it really matter to have a portal as a mass media play online?

Ropes: If they've got enough relevance to the target that you're trying to reach, I don't think it really matters. ... The beauty is, what happens if CBS delivers a SportsLine/NFL synergy in that packaging of that event? That's what they can do for me, vs. just buying reach through a portal.

What's the world of print going to look like in two years?

Ropes: Again, I think the role of print will be in multimedia. They better get connected to the Internet at a minimum. ... Martha Stewart is an interesting multimedia deal we did.

We basically bought a relationship with Martha Stewart wherever Martha Stewart shows up, whether Martha Stewart shows up on the Internet, print or on TV.

At what point do you stop doing business with people who aren't able to combine their properties in a way that

makes sense to you as a buyer?

Ropes: I don't know. All we can do is publicize what we're doing with our media partners and demonstrate by where we spend our money. I think that's the one that will talk the loudest.

It won't take long for the other guys to say, "Wait a minute. I see where Ford's done the Martha Stewart deal, the Fox deal, the iVillage and DEN deal. Here's us, here's our target, maybe we ought to get in their face." ■

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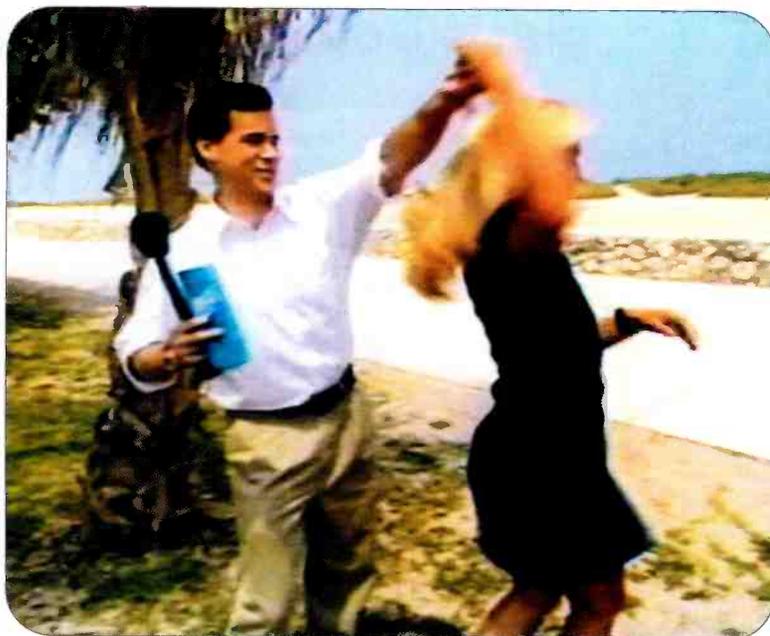
ANATOMY OF A WEB SITE

Sinkboy Soars



Procter & Gamble takes its Pert Plus Sinkboy character from TV to PC with a tongue-in-cheek Web site. By Sloane Lucas

Giant Step danced away with a brief to bring Burnett's Sinkboy TV effort (right) online.



HISTORY

In an attempt to arrest and reverse a four-year decline in sales, Pert Plus reformulated at the end of last year, big news for Procter & Gamble considering the most recent Pert update previous had been the introduction of a new conditioning agent released in January 1995. The new product, promising less buildup, was heralded with a slew of television spots via Chicago shop Leo Burnett, starring an in-your-face character called Sinkboy. He visits hometowns—maybe yours—and waylays hapless men and women on the street. Step into my sink, he says, offering to shampoo people's hair to prove that Pert Plus brand helps give its users lustrous locks.

The TV spots have become the cornerstone of an integrated marketing effort, one component of which has been the introduction of Sinkboy into online soci-

ety with a 3-month-old Web site located at both www.pertplus.com and www.sinkboy.com. According to Burnett-owned interactive agency Giant Step, which helped develop the site, the online branding was a natural extension of the traditional media push. According to Melisa Vazquez, account director at Giant Step, the shop felt there was an opportunity to utilize the Sinkboy character on the Web because there was a strong concurrent effort offline to support online efforts.

Once the client and agency saw how adaptable the Sinkboy television character was, says Kevin Burke, Pert Plus brand manager, "That's when the light bulb went off. ... We challenged

Leo Burnett to turn it into more than TV."

The Sinkboy character was originally developed under the eye of Leo Burnett creative director Kent Middleton and was handed off to Giant Step's online creative team, led by director of creative development Mark Rattin and designer Paul Kraus, for the creation of the Web site.

The December television campaign from Burnett—targeting both male and female users, with 55 percent of Pert Plus users being men—tried to "get people to rethink and retry," says Burke, whose previous experience in the category was working as assistant brand manager on Pantene's shampoo-and-conditioner-in-one product.

Pert Plus and Sinkboy needed not only to garner trial of the revamped brand, they also had to combat another challenge, what Burke describes as "a pre-disposition against 2-in-1 products," which con-

An Open Letter to the Ad Community About a Really, Really Big Idea

Remember The Beginnings Of Cable TV?

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This place went nuts the week we announced. More than a million people signed up. They had no problem telling us a lot about themselves, their interests and demographics, so long as we agreed to guard their privacy. The ability to target ads to individuals with such precision and cost efficiency is unprecedented. If you need to put Contour ads in front of Canry drivers in Cucamonga, no problem for the Free-PC Network.

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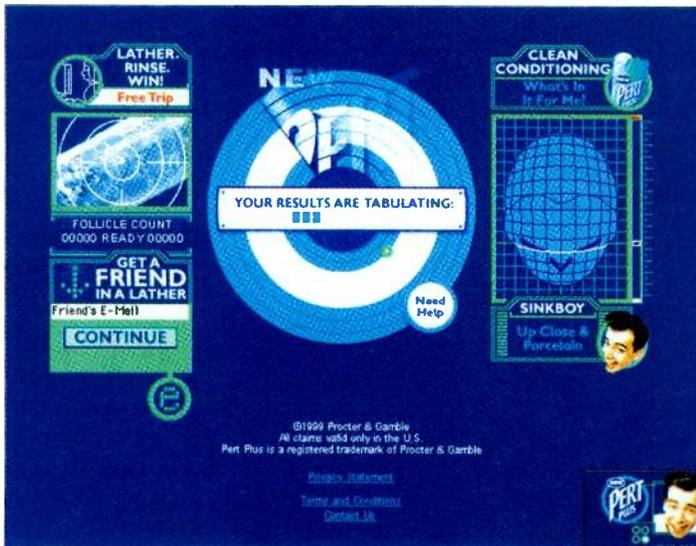
A Really, Really Big Idea.



sumers believe are too heavy for hair. But P&G wanted to communicate that its new formula is lighter without swamping users with facts and product shots.

The Sinkboy campaign marked Burke's first major initiative since taking over the brand. "Clearly, Denis [Beausejour, P&G's vice president of markets for the Beauty Care Global Business Unit] issued a challenge to lead in this area," says Burke of Beausejour's public declaration last year that

The Pert Plus site offers gags, like a hair tester on its homepage (right), and a list of Sinkboy's pet peeves (far right).



THE SITE

The TV ads are all ad hoc, based on real customer reactions, without reliance on storyboards or scripts, which gave the Web creators some leeway. "It afforded us the opportunity to be a little bit flip, to be humorous and to engage a user in some interesting, fun, pseudo-scientific studies on the Web," says Rattin. As such, the Pert Plus site opens with a gag. A big, blue bullseye—meant to test people's hair quality—asks users: "Place your head here." After a pause it reads, "No, really." After another pause: "No, really. Do it." People who need help can click on a demo of how to bend their heads at the proper angle (face screen and lean in at 30 degrees ... in case you're interested). The bullseye tells users they have limp hair. The solution: Pert Plus.

Mixed in with small product shots are images of Sinkboy, sometimes holding a bottle, sometimes just as a disembodied head. Users can sign up and register for a free Pert Plus sample, and even refer

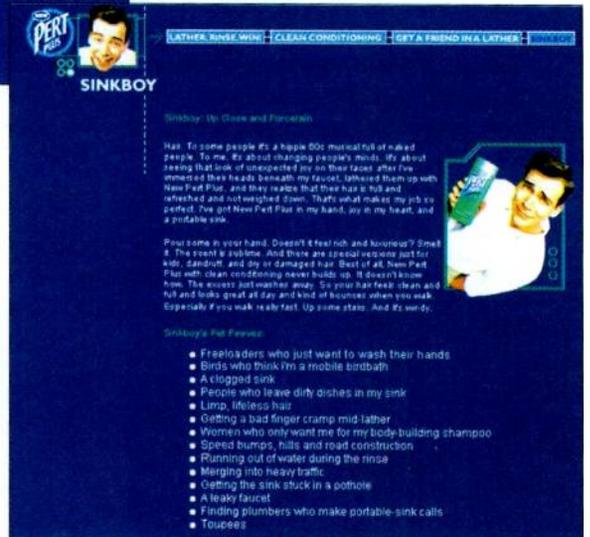
P&G would begin to more actively utilize the Internet as a marketing vehicle. "A lot of folks here tended to respond."

Prior to the February 15 launch of the Sinkboy site, P&G's haircare category was barely represented on the Web. Only Vidal Sassoon was online, with a purely informational site. "I think, relative to what else is out there, it's a pretty complex site," explained Burke of the Pert Plus creation, adding that other haircare sites are "predictable," offering mostly consultation. "By and large, that's about it."

The Sinkboy site, then, was the first "interactive" site for the P&G category, allowing users to order free samples and to offer feedback. (On March 15, the Sassoon site began testing a soon-to-be relaunched site, also via Chicago-based Giant Step, promising a more elaborate interaction with consumers.)

"We challenged ourselves to see if we could be really disruptive in an online environment, says Burke, but "we wanted there to be some buzz from the TV campaign prior to actually being online."

"We looked to the creative that was done in main-line advertising," says Rattin. "There was a real rich, humorous vein running through it all. The Sinkboy character was an interesting brand icon that was starting to grow its presence." ■



friends to the site so they, too, can get free shampoo in the mail. Users receive a confirmation e-mail, which reads like it came right from Sinkboy, in casual, chatty style: "I know, I know. You're probably thinking about camping out at the mailbox right now. But be patient. Great lookin' hair is on the way." Users who want off the list are allowed to opt-out. Consumers are also lured to the site via banners, which allows them to register for a sample.

There are areas for product information and a Sinkboy area that offers a list of pet peeves and his semi-sexual enticement to lather hair: "Pour some in your hand," he says. "Doesn't it feel rich and luxurious? Smell it. The scent is sublime." ■



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Giant Step's
Melisa Vazquez

"We took great pains to make sure that the e-mails were in line with the Sinkboy tonality."

STRATEGY

"We went in with four objectives," says Burke. P&G wanted the site to feel like a fully integrated piece of the Sinkboy campaign as opposed to a static, product-heavy site. They wanted to entertain, creating, as Burke says, "an oasis where people want to spend time."

They wanted to spur trial, getting people to request free samples as against P&G sending them to random consumers. (Consumers can also call 1-877-PERT-IS-NEW for a free sample and even hear Sinkboy's voice.) And finally, as every advertiser hopes for, P&G wanted to create all-powerful word-of-mouth via referrals, as consumers who visited the site told other friends to both visit the site and to order a free sample of the reformulated shampoo.

"They wanted to start 'a grass-roots effort.' They wanted to start 'a relationship campaign,'" remembers Rattin. "[P&G was] throwing around those buzzwords ..." and looking to Giant Step to deliver.

According to Vazquez, most information-oriented sites lack integration between the offline branding efforts and the online presence, but Sinkboy is the exception to the rule. Product shots, information and haircare tips are "extraneous" and fail to add value to the product.

"None of that is ownable equity for those brands," Vazquez says. "At this stage, the salient question for the consumer is, 'Why should I care?'" The answer is clear at pertplus.com: "For fun and free shampoo."

All communications from the site had to mesh with existing marketing efforts. "We took great pains to make sure that the e-mails were in line with the Sinkboy tonality," says Vazquez. "It gives consumers an added reason to send the e-mail to their friend."

"[The end result] really is in keeping with the spirit of the brand," says Rattin. "It is the general tone of this brand to be a little humor-oriented. Within that humor there is a lot of product benefit information that gets transmitted as well."

"[The Sinkboy effort] really delivers at what the Web is good at," says Vazquez, namely an entertaining, integrated campaign that is quick and to the point. "It was built to accomplish the overall program objective." ■

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TECHNOLOGY

The back end of the site is supported by an Oracle database, which captures the names of those who order a sample of the shampoo, and Giant Step is using Microsoft Web development tools to build and tweak the site. The Sinkboy site's capabilities currently include extensive tracking options, which keep track of where consumers travel within the site, registrations, and even how the word-of-Web process is working. It tracks which visitors are referring friends to the site, which consumers among those referrals also have come to the site, and so forth. The data gathered will be used to develop and update future programs. Visually, the site is uncluttered and clean. Paul Kraus, the Giant Step designer, favored animation. "That required us to be very, very simple in our color palette so we could optimize those animations and not make a page that would be very cumbersome to download," explained Rattin. (The dominant dark blue color matches the blue lettering on a Pert Plus bottle.) Pert has other online exposure as well, popping up at sony.com under the "Games" section as a Pert Plus-branded Wheel of Fortune option. ■

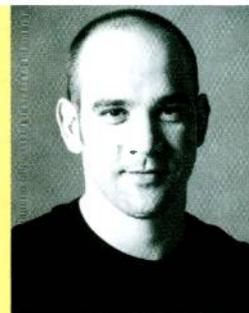
RESULTS

Six weeks after the site went live, P & G received 65,000 sample requests, driven by both banner ads, which drew people to the site, and promotion of the URL in traditional media. It determined that the average user during that time visited the site 1.9 times, spending six minutes online once there. "The entertainment aspects seem to be working," says Burke.

Sinkboy, portrayed by actor Michael Collins, is apparently warming some hearts. Providing users the chance to write back has created a devoted Sinkboy fan club made up mostly of women, according to Burke, who says they seem to want to get to know the character. Some have even invited them to set up a hair-washing stall in their hometowns. (Sinkboy spots have been shot in Las Vegas, New Orleans and Chicago since the original spots in South Beach.)

Since, as Burke says, "we can send him anywhere," P&G is currently looking at the volumes of mail and

"It is the general tone of [the Pert Plus] brand to be a little humor-oriented."



Giant Step's Mark Rattin

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“This is a way of doing business going forward. ... This is not a short-term thing.”
— P&G’s Kevin Burke

following where the mail is coming from to determine future locations. The site has no plans to set up chat rooms or bulletin boards, instead relying on consumer-to consumer contact to build traffic.

Burke feels the minutes spent by users online is a rare opportunity to capture attention that can't be won in other mediums. Later data tracking has shown that consumers can spend as much as 12 minutes on the Pert Plus site, he says. “I can't do that on TV,” he says. “I certainly can't do that in print.”

As with many Net ventures, it isn't yet possible to tell if the online presence will affect sales. “It is too early to fully understand the impact from the Web,” Burke admits, but he is also hoping to see the stream of sample requests continue at its current brisk pace. “We're in new territory here,”

he explains. “We didn't know what we expected.” Now, however, “I would like to see it continue—or grow.”

To keep that process going, Giant Step plans to further explore the Sinkboy character, building on the TV commercials. “We'll probably extend

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Along with the chance to order free shampoo and write love notes to Sinkboy, consumers can also get product information.

the understanding of Sinkboy ... allowing some interesting personality facets to come out online and using those humor instances to allow users to interact with some relationship components,” says Rattin.

Plans for the site also include updates supporting product news, which Pert Plus hopes to release a few times a year. The site will also be updated to reflect the evolution of the traditional advertising campaign, incorporating some new Burnett ads that Rattin says are “even crazier.”

The site promises to be a fixture for at least as long as the Sinkboy campaign is around. “This is a way of doing business going forward,” says Burke. “This is not a short-term thing.” ■

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I F / T H E N

Name Game

What's in a name? Thanks to Estée Lauder's day in court, the answer's on its way. By Catharine P. Taylor

In late January, Estée Lauder took one of those steps bound to call into question the boundaries of advertising in interactive media.

The New York-based cosmetics company sued Excite for trademark infringement because Excite had sold the banner above the keyword search for "Estee Lauder" to Fragrance Counter, a company selling a variety of fragrances—including Estée Lauder's. Those familiar with this increasingly common and uniquely digital form of ambush marketing, may well note that the advertiser in question could have been much more threatening than a retailer who sells the company's products.

The practice of "buying" another company's search term dates back to 1995, when Ogilvy & Mather bought every Windows 95-related term its media department could think of on behalf of IBM, in a last-ditch effort to promote Big Blue's OS/2 Warp operating system. (The shop won an award from this magazine group's *Mediaweek* magazine for the ploy.)

But what, exactly, is being bought? Estée Lauder contends that Fragrance Counter was allowed to buy the Estée Lauder name. But one can make an argument that the way these media buys are referred to in the vernacular is grossly misleading. Yes, what Fragrance Counter did is referred to in the industry as "buying a search term." But it seems clear that what Fragrance Counter actually bought is merely an adjacency to the Estée Lauder brand name. Type in "Estee Lauder" into the Excite search engine, and what you get back is, true, a Fragrance Counter banner. However, you also get an Amazon.com button pre-set to search for books about Estée Lauder, and no less than 13 other links to more information about Estée

Lauder and its products. The amount of pixels and premium placement that Fragrance Counter receives for its media buy notwithstanding, the score is Estée Lauder, 14, Fragrance Counter, 1.

Neither Excite nor Estée Lauder would comment about their legal skirmish, citing corporate policy about commenting on pending litigation. As the suit winds its way through the courts, it will be fascinating to discover how the law views this only-on-the-Internet media buy.

This practice, for one, could well be legally KO'ed by the semantics of the situation. In the dirt world, any company looking to be where Estée Lauder is can buy real estate close to it and other competitors, be it in a print magazine or in the cosmetics department of a major retailer. And the media buy hardly differs from companies that buy some sort of presence for themselves associated with the Olympics without being their category's official exclusive sponsor. Or from deep-pocketed packaged-goods companies buying slotting fees to better position themselves in a store.

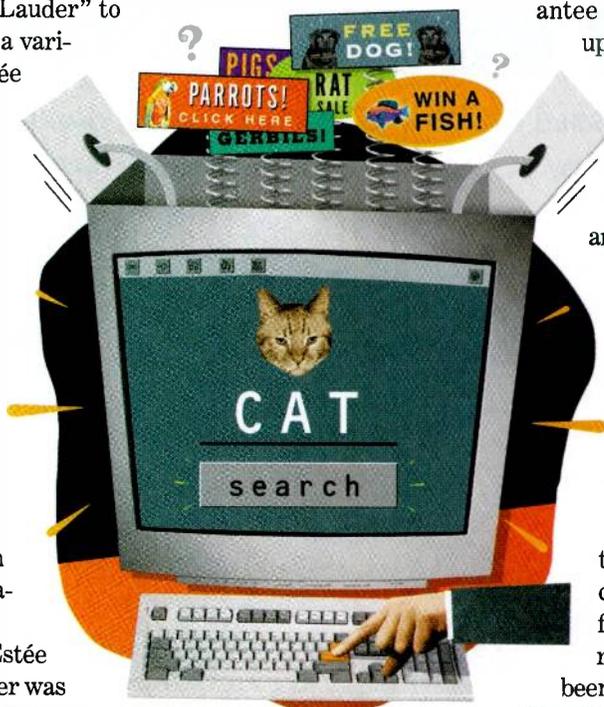
But in cyberspace, where Estée Lauder can be found is determined on a search engine, which hinges on the input of the consumer. Thus, the only way to buy yourself the guarantee that when their name pops up, your name will pop-up next to them, is to buy an adjacency—dependent on buying a search term.

I have no clue as to how those questions might be answered in a court of law. And if Estée Lauder wins, more power to them. No marketer wants to be put in the position of having to buy adjacencies to its own search terms on every search engine just to protect itself from its competitors.

But, if they lose, it won't put the company in a different competitive position than it has faced throughout its long, storied history. What may have been forgotten during the assault of legal briefs is the true advantage of

the Internet to a well-known brand such as Estée Lauder. The consumer who types in the Estée Lauder brand name is already predisposed to buying an Estée Lauder product and may blast right past the Fragrance Counter banner to continue on their hunt. There's no guarantee that the women walking through a department store are so predisposed.

The way to win over the long-term may not be winning the suit, but building the more powerful brand name. By the time someone types it into a search engine, the battle has already been won. ■



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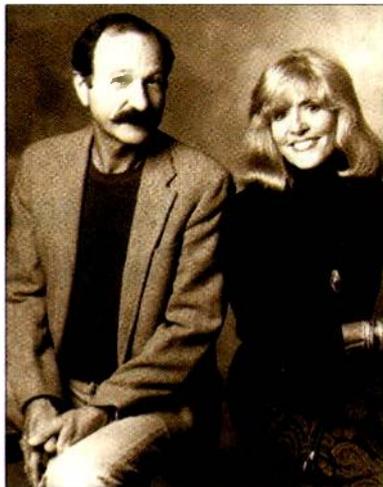
CHICAGO/RADIO

WLS' Talk Format Finally Connects With Listeners

•ONE OF THE BIGGEST AM signals on the planet, WLS in Chicago scored Winter Arbitron ratings that not only lifted its share to a 5.0 from a 4.0 but also moved up the news/talk station in rank from fifth to fourth.

ABC-owned WLS, which is celebrating its 75th anniversary this year, made an indelible mark in the 1960s and '70s as one of the most popular Top 40 stations of its day before FM rendered music on AM nearly obsolete. In 1989, the station went talk, simulcast on its FM sister, and went virtually unnoticed with ratings that landed it 17th in the market.

"Because it had to compete with so many great stations, it was written off," said Zermira Jones, referring to rival stations such as Tribune's WGN-AM and Infinity-owned newsies WMAQ-AM and WBBM-AM. Brought in three years ago as president/general manager to revitalize WLS-AM and FM, Jones, now president/gm of ABC's



Wade, with wife and cohost Roma, makes Limbaugh seem liberal.

Chicago cluster, first split apart the AM simulcast with its FM sister station. Next, Jones changed the station's programming strategy to make it a less right-leaning, more centrist talker targeting 35-to-54-year-olds. He also increased the news staff from two to 12.

"The original philosophy of WLS was for it to be an in-your-face, aggressive, combative, sensational, emotionally driven talk station driven by opinion," explained Jones. "The new

strategy is to move it away from politics-only, broaden and improve the topic selection, and add humor."

Morning team *Don Wade & Roma* were stuck in political talk restraints. Don, a conservative whom Jones says "makes Rush look like a centrist," and Roma, "a flower child that grew up," even had to hide that they were a married couple. "The best personalities are the ones that let you into their lives. If they had a great vacation, they couldn't talk about it." Freed up to cover more than just politics, the show has new life and better ratings as the third-highest-rated morning show in the market, at a 5.3 in the 12-plus demo.

Instead of a point-counterpoint talk show in afternoon drive, Jones paired Roe Conn—an ABC Network reporter who made his name covering the O.J. Simpson murder trial and was doing a little-noticed late-morning show—with well-known local radio personality Garry Meier, who was "on the beach," quipped Jones. Meier, whom Jones calls "the ultimate sidekick," appealed to boomers and

Conn appealed to Gen Xers, creating a demographic dream duo that is the third-highest-ranked afternoon-drive show.

The changes, designed to attract a generation younger than the other AMs in the market, are starting to click. Only WGN, with its "Eisenhower audience," ranks higher among AMs, said Jones. "We've been consistent, and that always pays off. The longer talent is on, the more people get used to them as part of their family," said Mike Elder, program director.

As a way of marking the station's anniversary, Jones is rerunning memorable on-air moments of talk-radio legend Larry Lujack, whose morning show ruled the region's airwaves in the '60s and '70s. Starting late last month and running through April 2000, WLS is airing *The Best of Animal Stories*, featuring classic Lujack vignettes. "[Lujack] has influenced so many people," said Elder. "Even Rush Limbaugh talks about how he used to listen to Lujack. You know how Lujack rustled paper on the air? A lot that Rush has done comes directly from Lujack." —Katy Bachman

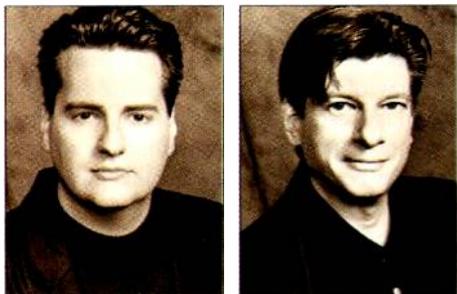
VANCOUVER, WASH./NEWSPAPERS

Columbian to Roll Out Saturday, A.M. Editions

•THE COLUMBIAN OF VANCOUVER, WASH., will launch a Saturday edition starting July 10, and in the summer the daily plans to switch from evening to morning publication. The 109-year-old paper will also undergo a redesign. Several editorial positions, including a features editor, are being added.

With a circulation of 54,500 weekdays and 65,200 Sundays, *The Columbian* will offer the Saturday edition to subscribers at no additional cost. It will sell on newsstands for 50 cents, like the weekday edition. The Sunday paper will continue to be published in the morning. The paper will spend \$150,000 promoting the new Saturday product alone, via radio ads, billboards and events.

Columbian vp/editor Tom Koeninger said the absence of a Saturday paper has always created "a major gap" in news coverage. "If something breaks at noon on Friday, now we can't get it in the paper till Sunday



Conn (left), who covered the O.J. trial, is now paired with local talker Meier.

morning," he explained. "That's particularly damaging in terms of sports coverage, especially high school sports."

Koeninger said the paper has been known to produce a Saturday edition to cover breaking news, but those occasions have been rare. President Nixon's resignation and the eruption of Mt. St. Helens were two such occasions.

In a recent survey by the research firm Belden Associates, *Columbian* readers strongly indicated that they wanted a Saturday paper and morning distribution. For



The Columbian plans to include more late-week news with a Saturday edition.

years, readers had said they preferred evening distribution. The paper attributes the shift to an influx of newcomers from nearby Oregon and California, who are used to a morning paper. Clark County, where Vancouver is situated, has seen a population boom of late, attributable in part to the arrival of large technology and electronics companies such as Sony, Hewlett Packard and Intel. The county's population has grown more than 40 percent in the last decade, to a current level of about 340,000.

"We have to deliver the news when people want to read it," Koeninger said. "If we don't, then we're not going to deliver the number of people we want."

The move positions the paper to better compete against the area's much-larger daily, *The Oregonian* in Portland. *The Oregonian*, with a circulation of 346,600 weekday mornings and 436,000 Sunday, distributes 20,000 daily copies in Clark County, with locally zoned advertising and editorial sections. It also has a news bureau in Vancouver.

Columbian vp/circulation director Marc Dailey describes the relationship between his paper and *The Oregonian* as friendly competition, noting that the papers even have an agreement to print for each other during emergencies. "We're not out to beat each other," he said. —Tony Case

TV STATIONS

Ackerley Saves Bucks Broadcasting by Region

•WITH THE SQUEEZE ON STATIONS' REVENUE coming from both hard-line networks and the spiraling cost of new technology, The Ackerley Group is trying to find economies of scale within its regional clusters of stations. Chris Ackerley, the station group's executive vp of operations, believes clustering is the best way for the small-market station group to grow.

Through its station clusters in Central New York, Central California, and Northern California/Southern Oregon, Ackerley hopes to significantly cut operating costs and boost profit margins over the next two to three years. Expected savings are already being invested in news and sales training packages for local account execs. "A small picture is determined by a short-term view...we're in it for the long term," Ackerley said. "We expect a 50 percent return on our investments."

In each cluster, one outlet serves as the management and financial hub. The other stations in the region, captained by "station managers," report to the hub. Sales and community affairs are operated locally. Moreover, digital programming will be delivered to subordinate stations via technology that Ackerley has dubbed "digital centralcasting" that connects the stations within the cluster. At an estimated \$1 million to \$1.25 million per region, Ackerley is spending one-fourth of what it would take to make each station digital-ready. The first centralcasting effort kicks off July 1 in the Central New York region.

"Ackerley owns small-market stations, and the only way you make that business

profitable is to think of innovative ways to cut back-office costs," said Salomon Smith Barney analyst Paul Sweeny about the groups. Salomon projects that Ackerley's TV profit margins will grow from 29 percent to the mid-to-high 30s percent.

On the sales side, Ackerley retained AVI Communications to educate sales teams on new business development and more effective techniques. "The sales training that people will get in Eureka [Calif.] will be the best of any affiliate in the U.S.," boasted Ackerley about the benefit of AVI's Quantum program. AVI has worked with major-market outlets such as Dallas' lead revenue generator, A.H. Belo-owned ABC affiliate WFAA-TV. "Nothing replaces sales," said Mark Faylor, president/gm of Ackerley's Monterey, Calif., Fox affiliate KCBA-TV and senior vp in charge of the Northern California/Southern Oregon group. —Megan Larson

NEW ORLEANS/NEWSPAPERS

Louisiana's New Gambit. Ease Into Baton Rouge

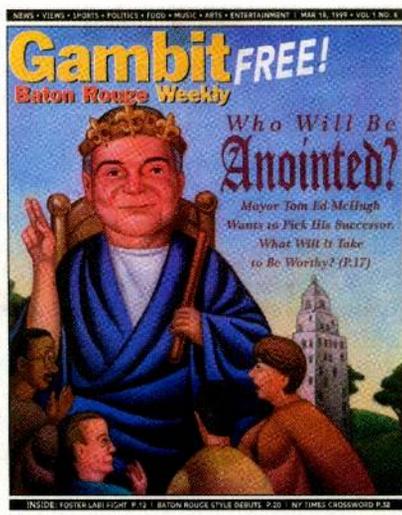
•INDEPENDENTLY OWNED *GAMBIT WEEKLY*, the alternative weekly newspaper of New Orleans, has expanded to nearby Baton Rouge, a key Southern market that historically has not been fertile ground for print media.

Clancy and Margo DuBos, the husband-and-wife owner-operators of the *Gambit* papers, launched their 25,000-circ Baton Rouge edition in March. "Baton Rouge was absolutely starved for a paper like *Gambit*," said Margo.

As the state capital and home of Louisiana State University, Baton Rouge has always seemed like a good place for an alternative weekly or a city magazine. Many such projects have been attempted, but none have survived. "Baton Rouge has seen a lot of premiere issues," said John Maginnis, a political analyst and author whose syndicated column runs in both editions of *Gambit*.

The problem for startups in Baton Rouge may have been that the city lacked a unifying sense of identity for publishers to exploit. "Baton Rouge has always sort of been in the shadow of New Orleans," explained Clancy. "And it doesn't have the distinctive Cajun culture of Lafayette." Baton Rouge is situated halfway between the Big Easy and Lafayette's Cajun country.

The DuBoses, both in their early 40s, believe the greater Baton Rouge area, whose growing population tops 550,000, has come into its own. Since Ronald Reagan decentralized much of the government and returned

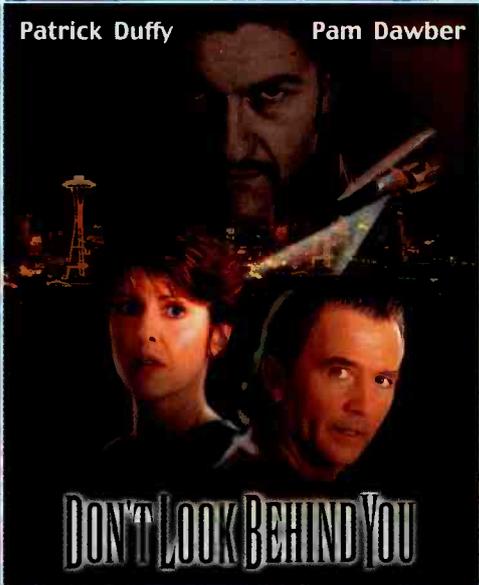


Gambit Weekly hopes to kill the curse of failed publications in Baton Rouge.

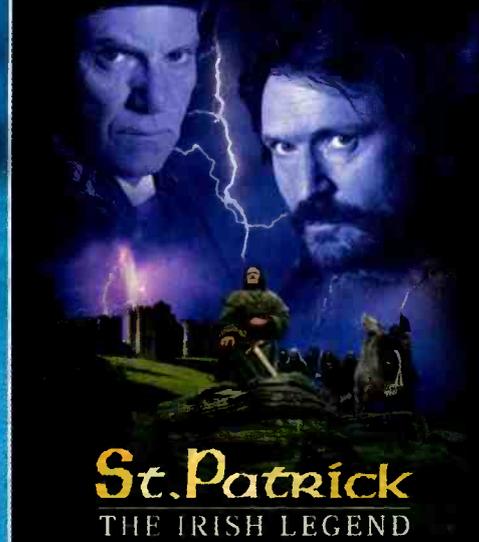
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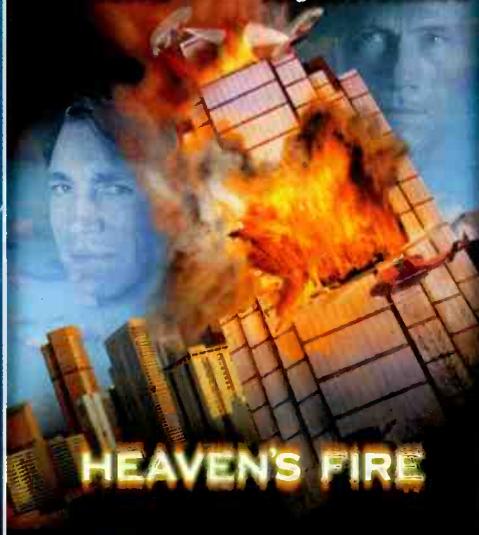
Patrick Duffy Pam Dawber



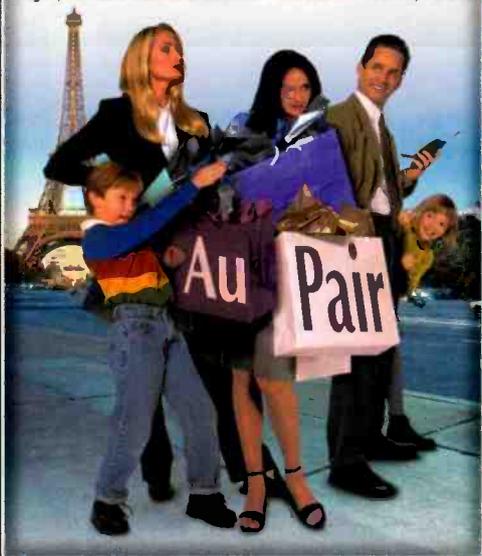
Patrick Bergin Malcolm McDowell Alan Bates Susannah York



Eric Roberts Jurgen Prochnow



Gregory Harrison Heidi Noelle Lenhart Jane Sibbett John Rhys-Davies



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power to states, the capital has grown in power and prestige. And since LSU switched from open to selective admissions 10 years ago, the school has nearly doubled its enrollment, to 30,000. "Baton Rouge is not the same old cow town it was 20 years ago," said Clancy. "And it's peopled with active, educated, upscale folks—the kind of people who you want to reach if you're an alternative weekly."

Ad-sales growth for the new paper has been steady but remains small. The Baton Rouge *Gambit* averages about 10 ad pages per week, up from five at its launch. New Orleans-based media buyer Danny Bourgeois of The Bah Group sees the new *Gambit* as a comfortable fit for his client, a South American restaurant called Serrano's Salsa Company. "We've got a 52-week schedule," he said. "Baton Rouge's middle class is bigger, younger and more affluent than it's ever been. That's where Serrano's needs to be."

The New Orleans edition of *Gambit*, which was launched independently in 1980, is thriving, said the DuBoses (see this week's Market Profile on New Orleans, on this page). Circulation is at 45,000, and the paper averages about 60 ad pages per issue. The DuBoses are the weekly's third owners, having bought the paper from the major Virginia-based media company Landmark Communications in 1991. Both Clancy and Margo have been with *Gambit* since its early days. He joined the paper as a political columnist in '81; she was hired in ad sales in '82. —Jeff Gremillion

LOS ANGELES/TV STATIONS KCBS Shuffles Anchors

• KCBS-TV LAST WEEK MADE SOME CHANGES to its lineup of local-news anchors. But after tenuous contract negotiations that almost sent KCBS-TV's lead anchor packing, the moves aren't as sweeping as first expected. The Los Angeles CBS O&O and five-year anchor Ann Martin reached an agreement for her to continue to helm the 6 and 11 p.m. newscasts. After five years sharing the newsdesk with Martin, Michael Tuck has been shifted to the 4:30 p.m. newscast with Linda Alvarez. "The team wasn't that good of a pairing," said one station exec, noting that the 11 p.m. newscast has dropped to third place behind KNBC-TV and KABC-TV.

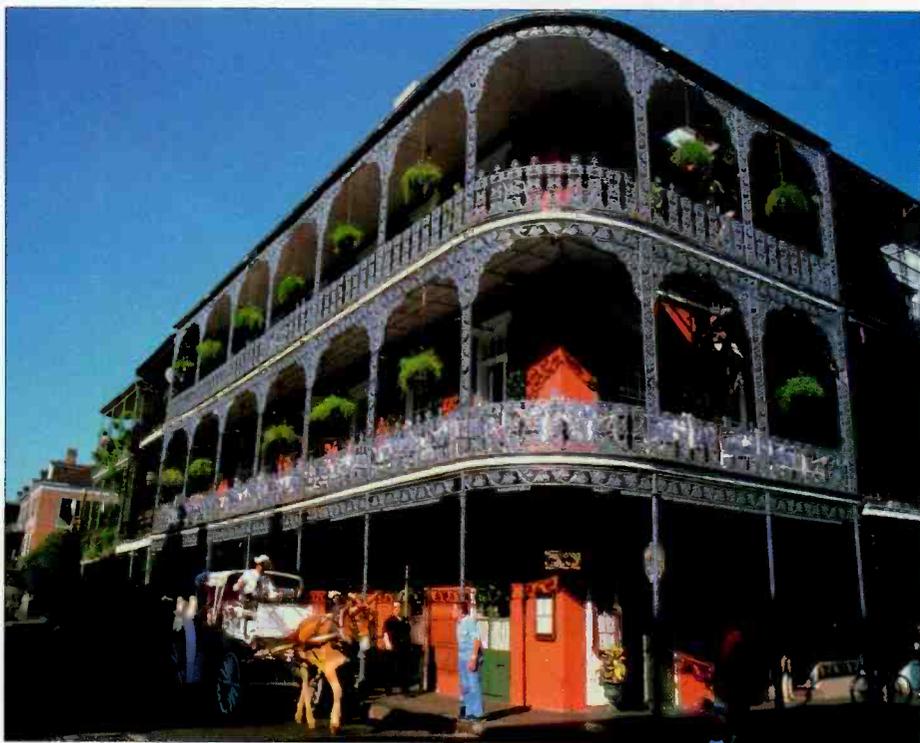
After a little less than a year at KCBS, weekend anchor Jonathan Elias has been named Martin's new coanchor. He began his new duties last week.

In the bigger picture, however, seven months after general manager John Culliton resigned, KCBS still has not named a new gm. Jerry Eaton, gm at San Francisco O&O KPIX-TV is filling in temporarily. —ML

MARKET PROFILE

New Orleans

BY MIRA SCHWITZ



ROBERT ARAKAKI/INTERNATIONAL STOCK

Though New Orleans benefits from its strategic location on the Mississippi River, making it an important supply and service center for the Louisiana oil industry (whose hammer-head oil rigs dot the Gulf of Mexico shoreline), the city's real business is not about earth or water. It's all in the air.

New Orleans' atmosphere is its most valuable commodity. It's a party town, where the Mardi Gras celebrations shut down schools and businesses for days. It's a music capital, where the country's biggest jazz festival has attracted thousands of fans for 30 years (this year's edition of the weeklong event concluded yesterday). It's a gothic haunt, home to sepulchral art thieves and vampire writer Anne Rice.

So deeply does New Orleans cherish its traditions—from the gaudy Krewe of Rex float during Mardi Gras to the practice of lagniappe (an extra given by merchants in appreciation of a customer's business)—that residents are staunchly partial to anything having to do with their city. To wit, they snub any hot sauce other than the locally produced Crystal and any root beer not bearing the

city-born Barq's label. And woe be the out-of-town advertiser who tries to simulate a New Orleans attitude.

"New Orleanians don't like fake accents mispronouncing streets and parishes," said Holly Edgerton, exec vp of local buying agency Media Direct.

Residents' loyalties to media properties are equally well-defined. A.H. Belo Corp.'s CBS affiliate WWL-TV has been the favorite in the country's No. 41 TV market for decades, having forged an identity so closely tied to the market that the station doesn't even air the network's *CBS Morning News*. WWL's locally produced program *The Eyewitness Morning News* is broadcast in its place.

"New Orleanians are very loyal—they want to make sure the stations fit in with their culture. A lot of national programs don't fit in," said Robin Finkelstein, media director at Montgomery, Stire & Partners.

Cultivating a "gone native" look is a strong competitive point between WWL and the market's solid No. 2 TV station, Hearst-Argyle Broadcasting's NBC affiliate WDSU. For its newscasts, WWL likes to shoot stories on location around the city as much as possi-

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Average weekly grocery bill: \$150+ (index: 115)

NBC DAYTIME. BUY THE POWER.



NBC.com

Sources: MRI Fall 1998, Base of Women 18-49. Volumetrics Simmons Spring 1998, Base of Women 18-49.

ratings in many parts of the country, has a relatively strong presence in New Orleans via its owned-and-operated WUPL. UPN's flagship prime-time series, *Star Trek: Voyager*, gets strong ratings in the Crescent City.

"[UPN] has done a better job in this market than the WB," said Angrisano. "There's a deep identification with the sci-fi programming."

The WB's programming is carried in New Orleans by Qwest Broadcasting's WNOL-TV.

Fox affiliate WVUE, owned by Emmis Broadcasting, has forged strong ties with New Orleans' African American community, buyer Edgerton said. And newcomer WPXL, a Paxson Communications station, is looking to establish itself in the market.

On the radio side, New Orleans' clusters of group-owned stations have the market divided up like a cookie-cutter, buyers say. "Clear Channel has the men and African

American stations, Sinclair has the females and the news/talks and oldies," said Scott McNulty, vp/media director at the Graham Group-New Orleans. "I'm sure owning those demos is what they're after, but I haven't seen it in the ratings. Stations still share audience."

Clear Channel owns two of the market's three stations that have the highest numbers of African American listeners, plus the sole country station and most of the rock stations. Clear Channel's urban station WQUE-FM is the top station in the market with listeners 12 and up.

Sinclair recently tightened its grip on outlets appealing to female listeners, tweaking

its contemporary hit stations WEZB-FM and WLTS-FM in the last year to target complementary demographics. WEZB appeals to women 18-24, while WLTS is popular with the 25-54 set.

Buyers say the only viable competitor is Centennial Broadcasting, which claims roughly all of the 10 percent market share not controlled by Clear Channel and Sinclair. Centennial last summer launched KMEZ-FM, an

"old school," rhythm-and-blues-style urban station, and early ratings indicate the outlet is finding an audience. "It's the only station that can challenge WQUE's hold on the [urban] market," said Jose Alvarez, a media buyer at Peter A. Mayer Advertising.

New Orleans' cable systems are controlled by Cox Communications and BellSouth. The Baby Bell's heavy two-year investment in digital cable has kept its subscriber roster lagging well behind Cox's, admitted Brian Ducharme, general manager of BellSouth's systems. Cox claims a household penetration of 67 percent. Ducharme declined to disclose BellSouth's penetration.

Amid the area's wide range of publishing perspectives, media observers point to the daily *Times-Picayune* (total daily circulation 271,000) as maintaining a high profile by catering to the city's strong sense of identity. "In recent years, [the *Times-Picayune*] has done more exposure and celebration of the community," said Jennifer Magee, CEO of Keating Magee Advertising. "It's a must-read."

The paper has a solid presence in outlying communities through its 17 regional editions, which are printed twice per week. All of the regional editions carry their own local names (such as the *Slidell Times-Picayune*) and are put out by regional editorial bureaus, said Crawford Carroll Jr., the paper's marketing director.

The regional editions also are part of the *Times-Picayune's* "total market coverage" program. Each Thursday, the *T-P* distributes its regional editions free to about 450,000 nonsubscribers. On Sundays, a combination of the regional edition and the main paper's news and TV sections are distributed free to nonsubscribers.

New Orleans' privately published, free alternative *Gambit Weekly* promotes itself as a calendar and events-driven publication and

Radio consolidation in the market has "really negatively impacted the way we do business," a buyer says.

New Orleans by the Numbers

Newspapers: The ABCs

Orleans County: 179,800 Households

Newspaper	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
New Orleans Times-Picayune	87,632	102,104	48.7%	56.8%

Source: Audit Bureau of Circulations

Nielsen Ratings

Evening and Late Newscasts

EARLY NEWS

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WDSU	6	11
	ABC	WGNO	7	13
	CBS	WWL	18	32
	Fox	WVUE	6	10
6-6:30 p.m.	NBC	WDSU	7	11
	ABC	WGNO	5	8
	CBS	WWL	21	32
	Fox	WVUE	6	9

LATE NEWS

Time	Network	Station	Rating	Share
9-9:30 p.m.	Fox	WVUE	8	11
10-10:30 p.m.	NBC	WDSU	10	16
	ABC	WGNO	7	10
	CBS	WWL	18	27
	Fox	WVUE	6	9

Source: Nielsen Media Research, February 1999

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audience than E!
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Question:

What did the CEO
say to the CIO?

Answer:

Nice site, but
what does it do
for our
business?

Sometimes technology falls short of its promise. Maybe it's your first site. Or you've tried to build your brand online. Or you just can't get your sales-order application to connect with your manufacturing system. It takes a lot of experience to understand what works and what doesn't. At USWeb/CKS, we've handled over 3,000 client engagements. We create, build and deploy successful sites that combine e-commerce, targeted marketing, customer management and more. Contact us to find out how.

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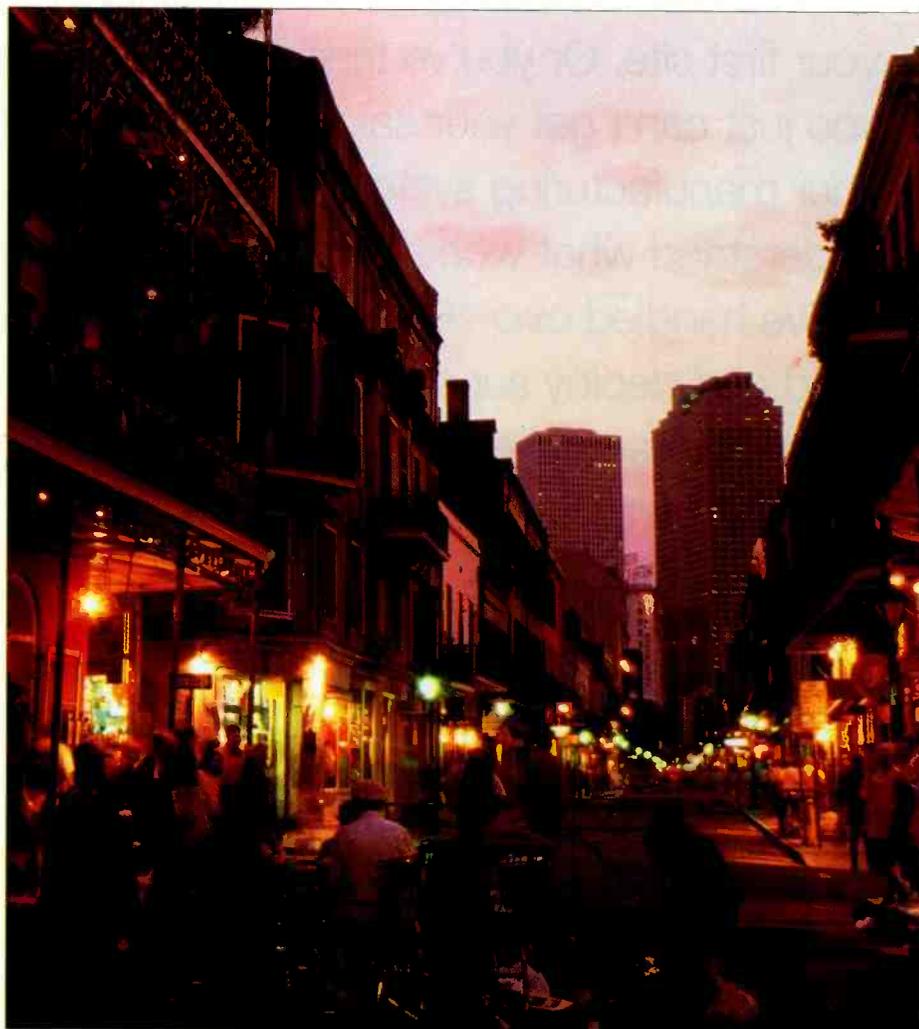
Transforming business in
the digital economy.

is read mostly by young professionals, according to Thomas Ecker, classified sales rep for the paper. *Gambit* distributes 45,000 papers in the city and surrounding areas.

New Orleans is also served by a network of monthly tabloid newspapers published by the privately held New Orleans Publishing Group. The company prints *La Prensa*, as well as an award-winning weekly business newspaper, *New Orleans City Business* (circulation 15,000). It also produces the glossy *New Orleans Magazine*, which has a controlled circ of 40,000; *New Orleans Prime*, a magazine for older adults, with a circ of 20,000; and a society tabloid called *St. Charles Avenue*, which has a subscriber list of 12,000.

In the out-of-home segment, Outdoor Systems controls most of the market's inventory. Lamar Outdoor has some boards, as do some private-property holders along the city's main downtown artery, Canal Street. Most of New Orleans' boards are located along Interstate 10 and Interstate 610, which run east-west, and Veteran's Highway, which connects the city to its big northern suburb, Metairie.

Nearly all the posters promote a single business—casinos. Casinos along the Louisiana Gulf Coast, about 60 miles south of New Orleans, and casino boats on the Mississippi use the market's outdoor venues more than any other media for their advertising. "They're really running that end of the market," said the president of one New Orleans ad agency. "The casinos take almost everything good."



ANDRE JENNY/INTERNATIONAL STOCK

■ The market's diversity is on full display with the French Quarter's street musicians.

New Orleans by the Numbers

Radio Listenership

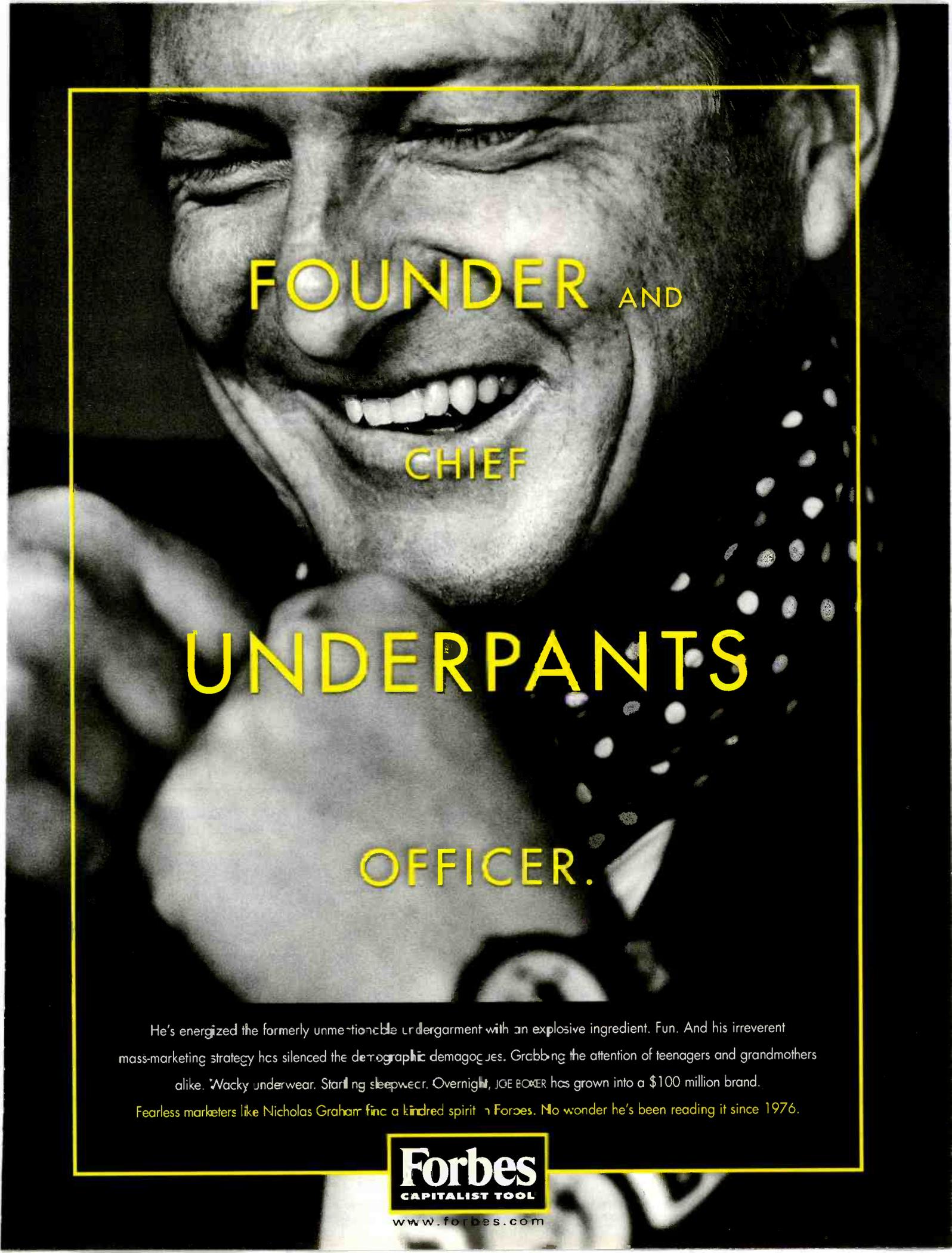
STATION	FORMAT	AVG. QTR-HR SHARE MORNING DRIVE, 12+	AVG. QTR-HR SHARE EVENING DRIVE, 12+
WQUE-FM	Urban	12.0	14.2
WWL-AM	News/Talk/Sports	11.2	9.7
KKND-FM	Modern Rock	7.9	5.8
WYLD-FM	Urban Adult Contemp.	7.5	7.0
WTKL-FM	Oldies	5.7	5.1
WNQE-FM	Country	5.7	5.7
WLMG-FM	Soft Adult Contemp.	5.1	6.4
WLTS-FM	Lite Rock	4.3	4.8
WYLD-AM	Gospel	4.1	2.8
WCKW-FM	Rock	3.8	2.3

All information provided by Arbitron, Fall 1998 Radio Market Report

Radio Ownership

OWNER	STATIONS	AVG. QTR-HR SHARE (%)	REVENUE (IN \$ MIL.)	SHARE OF TOTAL
Sinclair Communications	4 FM 2 AM	30.3	\$22.5	40.3%
Clear Channel Communications	5 FM 2 AM	40.7	\$22.8	42.4%*
Centennial Broadcasting	2 FM 1 AM	8.0	\$4.7	10.0%

*Share is for six Clear Channel stations only; revenue unavailable for one station
 Ratings information provided by Arbitron, Fall 1998 book
 Revenue information provided by BIA Research, 1998 and
 Duncan's Radio Market Guide, 1998 Edition



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Forbes
CAPITALIST TOOL

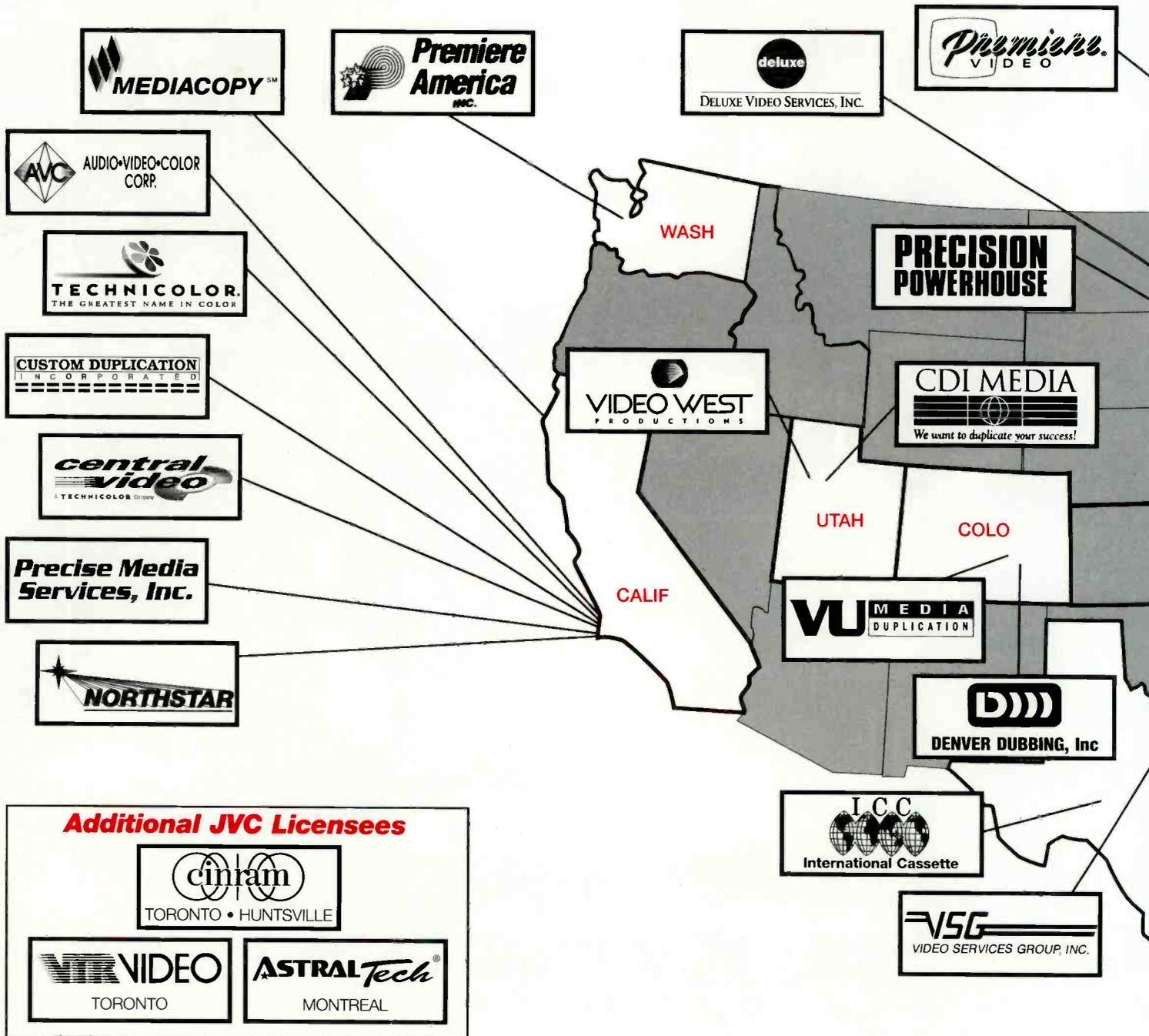
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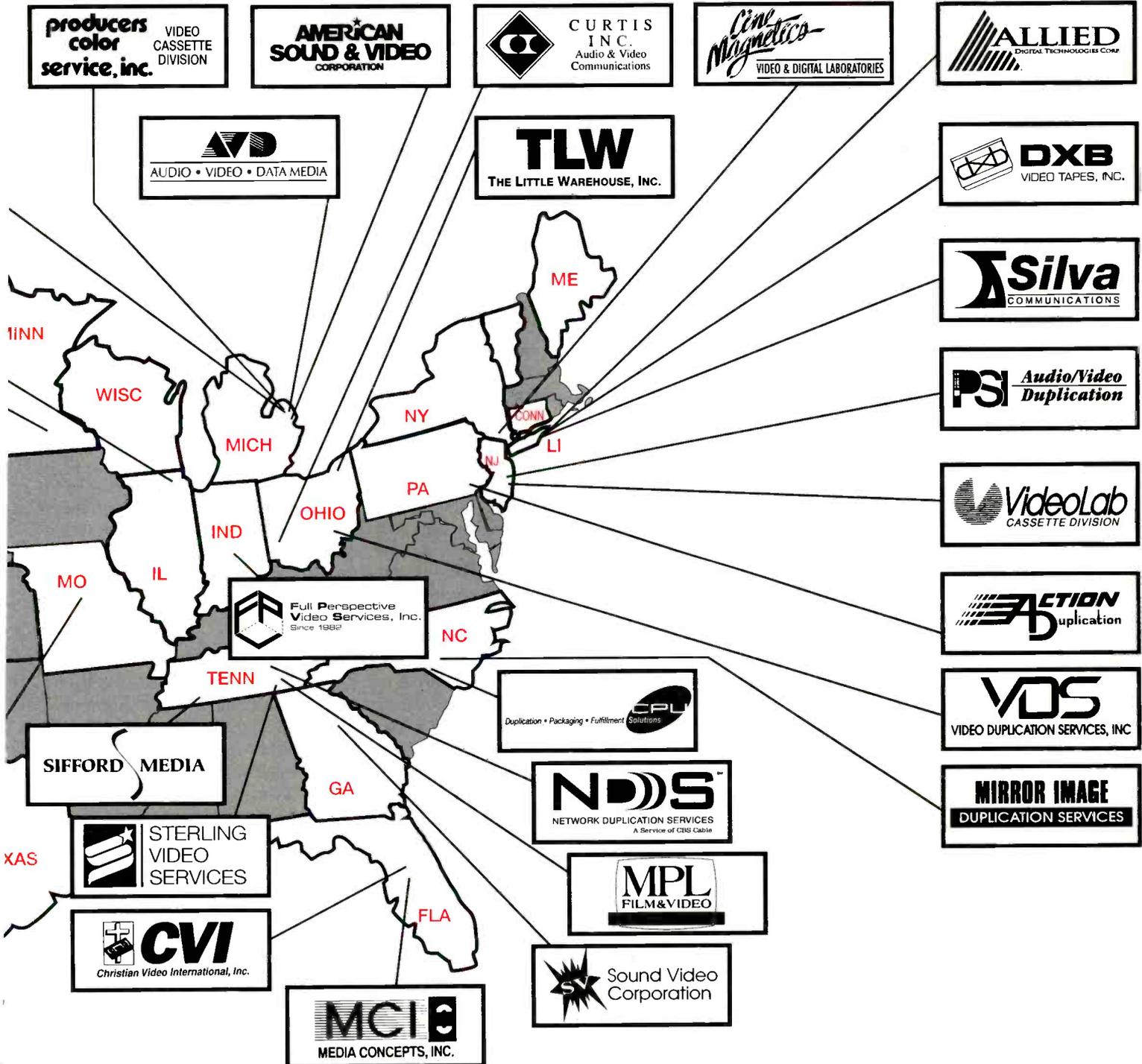
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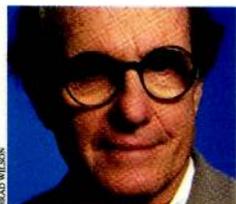
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THE BLUNT PENCIL
Erwin Ephron

Confessions of a Bean Counter

TV buying should
move from 'CPM
opportunity to see'
a commercial
to 'CPM probably
saw' the spot



Lord Kelvin, the temperature guy, said, "If you can *measure* a thing, then you know something of it." Right on, First Baron William Thompson Lord Kelvin. You are a bean counter and so am I.

The challenge to us bean counters is to move the TV business from "CPM opportunity to see" a commercial (which is the Nielsen audience number) to "CPM probably saw" a commercial (the audience number adjusted for attention). Optimizers desperately need this information to look intelligent.

The puzzling thing about the "challenge" is that it's a no-brainer. We can do it now. We're just too timid to use what we know because our words undermine our information. Words seem to be things, like "pencil" or "paper," but often they aren't. There is the word "courage," but you will never find "courage" in a desk drawer. "Attention," "involvement" and "engagement" won't be in there either.

Physicists like Lord Kelvin ran into this problem and came to the necessary conclusion that something that cannot be seen, even though we have a name for it, does not exist, except by how we know it's there—that is, by how we *measure* its presence. The thing is the measurement. The measurement is the thing.

"Audience" is not a thing. The proof is you cannot observe it. *ER's* audience last Thursday is not something you can see, hear, smell, taste or touch. But we know it's there, through Nielsen. So audience exists as a Nielsen measurement—diary entries or people-meter counts.

Attention, engagement and involvement aren't things either. So instead of hoping to find them, we should start *using* the measurements we have that show evidence of their effects, because footprints are all we will ever find.

QUAD	Frequency of Viewing	% Minutes Viewed	Recall Value
1	More	More	130
2	More	Fewer	105
3	Fewer	More	95
4	Fewer	Fewer	70

For example, we can use Quad analysis to help move buying from "CPM opportunity to see" to "CPM probably saw." Quads segment TV viewing in a way that correlates with ability to recall commercials. It uses two variables to describe a program's audience: "frequency of viewing" and "percentage minutes viewed." This produces four Quad segments.

Research is being done to establish recall values, but for this demonstration I have used some likely weights

from the information available. By my scale, a Quad 1 rating point (more telecasts, more minutes) is worth almost two Quad 4 rating points (fewer telecasts, fewer minutes). The values are 130 vs. 70. A Quad 2 and Quad 3 rating point has closer to an average value (105 and 95).

We can apply these weights to the Quad distribution of each program's audience to calculate a Q-weighted audience. (The Q audience distributions I am using are from an early NBC/Starcom analysis.) Using these value weights, a Sitcom A rating point is worth 16 percent more than a Drama D rating point (105 vs. 90).

Program	Q 1 (130)	Q 2 (105)	Q 3 (95)	Q 4 (70)	Value
Sitcom A	43	17	16	13	105
Drama D	18	15	15	52	90

Let's shift to another semantically challenged area of TV value: clutter (or the absence of it). Instead of groaning over the imagined penalties of over-commercialization, let's focus on pod position, something we can measure. Industry research tells us the recall values of commercial positions in a pod are approximately this: 1st position, 120; middle position, 70; last position, 100. We have the data to classify and re-value programs based on messages per pod. When there are five commercials, there is one chance of being first, worth 120; three chances of being in the middle, each worth 70; and one chance of being last, worth 100. The average value is 86. When there are eight commercials in a pod, using the same calculation, the average value is 80.

We can apply these values to programs to recalculate a Pod Attention value-weighted audience. Pod counts are available from CMR and Monitor Plus. Sitcom A with an average of five commercials has a pod weight of .86. Cable Drama D with eight has a pod weight of .80. Using Quad and Pod value weights, a Sitcom A rating point is worth 25 percent more than a Drama D rating point (.90 vs. .72).

Program	Pod	x Quad = 2-Factor Weight	Rescaled	
Sitcom A	.86	1.05	.90	125
Drama B	.80	.90	.72	100

Values like involvement, engagement and attention are real enough, but only if we measure and use them. Adding them to optimizer targeting and reach goals will produce more effective schedules.

Take it from me and Lord Kelvin, men who know beans.

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

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MOVERS

CABLE

SportsChannel Florida has promoted **Larry Hoepfner** from director of marketing to vp, sales and marketing; **Dale Huber** from director of finance and administration to vp of that department; and **Brad Heard** from director to vp of the programming and operations department. Heard will continue as executive producer of locally produced programming. Also at SCF, **Allyson Meyers** was promoted from senior regional account executive to general sales manager.

RADIO

At United Stations Radio Networks, **Rita Deas**, most recently affiliate relations manager, was named account executive, based in New York. **Dan Weisenberg** was named account executive for Midwest sales. He had been an account executive for AMFM Radio Networks...Chancellor Marketing Group named **Jim Knapp** managing director for its new field office in Phoenix. Prior to joining CMG, Knapp had been director of market development for three Chancellor stations in Phoenix, KOY-AM, KZON-FM and KYOT-FM.

OUT-OF-HOME

At taxi-advertising specialist Medallion Media, **Mike Lieble** has been promoted from executive vp to president, based in New York.

MAGAZINES

Lawrence Burstein, publisher of *Us*, has been named a vp of the title's parent, Wenner Media...**Hugh Delehan**, formerly editor in chief of *Utne Reader*, has been named editor in chief of *AARP's Modern Maturity*.

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

Joaquin Blaya

Founder, Radio Unica

He did it in TV and now he's doing it in radio. Chilean import Joaquin Blaya is

once again developing programming that captures a national Hispanic audience, dispelling the notion that Spanish-speaking cultures are too diverse to reach through any unified approach. Applying lessons learned in TV, Blaya 16 months ago launched Radio Unica, the only Spanish-language, 24-hour news/talk network. Today, Unica produces more than 21 hours weekly of original programming, owns 13 stations and 50 affiliates reaching some 80 percent of U.S. Hispanics, and counts Wal-Mart, Sears and Corona beer among its advertisers.

Blaya arrived in the U.S. in 1969, applying his considerable marketing savvy to TV and rising to take the helm of two Spanish-language television networks—first Univision, then Telemundo. "When we started Hispanic television and Hispanic marketing in America,

there were all kinds of misconceptions—for instance, that Hispanics were all Mexican-American in the West, in Miami, only Cubans, and in New York, only Puerto Ricans."

Asked about his practically overnight success with Radio Unica, Blaya notes that he almost left the media biz after heading up the two TV networks. "I had no intention of going back to media, but then something clicked in my head," he said about his two-year sabbatical.

Unica harks back to the days of wired TV networks, when affiliates carried all of a network's programming. Unica affils must clear eight hours a day of programming.

For star power, Blaya tapped his TV-biz Rolodex, wooing Telemundo and

Univision talent such as newsmagazine host Pedro Sevcec and Cristina Saralegui, host of the popular *El Show de Cristina*. The other Hispanic star Blaya rushed to sign was soccer; he launched the network with exclusive rights to air the World Cup. "Soccer is religion to Hispanics," said Blaya. "It's like owning the Super Bowl." —*Katy Bachman*



Blaya: Calling all Hispanics.

Talented Thalia Tops MTV VJ Wannabes

And then there was one. Of the 6,000 hungry VJ wannabes who exhibited their music IQs and on-camera savoir faire during the recent MTV VJ search, Brooklyn-born Renaissance girl Thalia DaCosta, 21, won the coveted slot.

"Who seems to pop a little more? Who seems poised and knows the music scene well?... That is what Thalia shined at," said Dave Sirulnick, exec vp, MTV News and Production.

For DaCosta, the road to VJ-dom has been a blast. "This has

been so much fun I feel like I'm shopping for shoes," said the actor/dancer/disc jockey, who lives in Sunrise, Fla.

DaCosta passed muster with a panel of music-industry celebrity judges to make the semifinals (I didn't make the cut—see *Mediaweek*, April 12), then scored 42 percent of the viewer vote to secure the win. DaCosta's VJ schedule is yet to be determined, but Sirulnick said she'll likely host one of the net's summer shows.

The winner says she'll stay on with MTV after her summer gig



New VJ DaCosta with MTV producer Adam Freeman.

if the network will have her. If not, she'll pursue another role in front of—or behind—the camera. —*Megan Larson*

MEDIA DISH



University of Kentucky quarterback Tim Couch, the No. 1 pick in the recent NFL draft, and other first-round picks received shirts and equipment from DirecTV for their appearances in the satellite broadcaster's *The Month in Sports* show, filmed at the draft event in New York.



Movieline magazine and Sony Pictures Classics teamed up to present the recent New York premiere of *This Is My Father*, starring Liam Neeson (c.). With the actor were *Movieline* execs Steve Levitt, publisher, and Peter Romanoff, East Coast ad manager.



At New York's Millennium Hotel for the recent launch of Emap Petersen's *NFL Insider Magazine* (l. to r.) James Dunning, chairman/CEO, Emap Petersen; and Sara Levinson, president, NFL Properties.



Media First International recently hosted its 6th annual Thank You Celebration for some 700 print and electronic media types at the Supper Club in New York. (From left) Richard Kostyra, president, MFI; Matthew Margo, vp, program practices, CBS-TV Network; Susan Dicker, The Davlyn Gallery; and Rick Dow, vp, marketing programs and worldwide advertising, Northwest Airlines.



USA Weekend honored community service efforts and volunteerism at its recent Make A Difference Day Awards at its New York offices. (From left) Miss America, Nicole Johnson; Emerson Goodwin, director of Wal-Mart Foundation, which donated \$2.4 million to local charities; Marcia Bullard, president, *USA Weekend*; Ursula Hotchner of Newman's Own, which gave \$10,000 awards to top honorees; and Reba McEntire, awards judge.

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Bon Appétit will host its 10th annual **Wine & Spirits Focus** May 7-9 in Las Vegas at Mandalay Bay Resort & Casino, the Bellagio and the Rio All-Suite Casino Resort. Contact: 888-34-FOCUS.

The Center for Communication on May 8 will present an on-location **workshop on the set of ABC morning talk show *The View*** with producer Barbara Walters and executive producer Bill Geddie. Contact: 212-686-6393.

The **Broadcast Cable Financial Management Association/Broadcast Cable Credit Association** will present its annual conference May 17-20 at the MGM Grand Hotel in Las Vegas. Contact: 847-296-0200.

The **National Association for Female Executives** will present a **networking forum** entitled "Steps to Success" at the Fashion Institute of Technology May 21-22. Featured speakers will include Judsen Culbreth, editor in chief, *Working Mother*, and Star Jones of ABC's *The View*. Contact NAFE at 800-285-6233 or online at www.nafe.com.

Cable '99, the convention of the National Cable Television Association, will be held June 13-16 at McCormick Place in Chicago. Contact: 202-775-3669.

The 57th annual **OBIE Awards**, sponsored by the Outdoor Advertising Association of America, will be presented June 24 at the New York Public Library. Also on June 24, OAAA will present its **Out of Home Media Seminar**. For information, call 202-833-5566 or 212-688-3667.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Avenue Is a USA First

For the first time in its 22-year history, USA Networks will premiere an original dramatic serial. *The Avenue*, slated for a first-quarter 2000 launch, is a half-hour series set in working-class communities in Queens and New York and is centered around the lives of two very different Irish families. "Launching a five-day-a-week serial drama is an exciting undertaking into the uncharted waters of 5 to 8 p.m., where there is nothing else like this on television," said Stephen Chao, USA president of programming and marketing.

Discovery Takes Fanfare Stake

In what could become another channel grab for Discovery Communications, the cable network has acquired part of nascent classical music channel Fanfare for between \$3 million and \$5 million. Fanfare, slated for a Thanksgiving Day launch, was created by public broadcaster WETA in Washington D.C. In the past two years, Discovery has invested in both Travel Channel and Eye On People, only to eventually buy them outright. The network also purchased The Learning Channel and turned it into a fully distributed network in the early 1990s.

HBO Expands The Works

HBO The Works, the premium cable network's multichannel package, will expand to six networks with the May 6 launch of HBO Comedy and HBO Zone. HBO Comedy will offer big comedy theatricals as well as HBO's original series and stand-up specials. Targeting younger audiences, HBO Zone will showcase contemporary films and music videos, as well as HBO films and documentaries. "Mul-

tiplexing gives viewers greater access to the programming they want to see when they want to see it," said David Baldwin, senior vp, program planning for HBO and Cinemax. HBO The Works consists of HBO, HBO Plus, HBO Signature, HBO Family, HBO Comedy and HBO Zone.

E! Ups Programming Execs

E! Entertainment Television has reorganized its programming department, promoting three top execs. Greg Brannon formerly vp of program planning, has moved up to executive vp of programming and content, E! Networks. Marta Tracy and John Rieber were upped to senior vp positions. Brannon will handle the administrative functions of the network's content division. Tracy, formerly head

programmer for Style, will now manage all the creative positioning for the E! Networks. Rieber, who had been vp of special projects, will oversee original programming for E!

ESPN to Carry NFL Golf Event

ESPN will carry five hours of coverage of the Cadillac NFL Golf Classic June 4-6 from the Upper Montclair Country Club in Clifton, N.J. The event will feature 78 Senior PGA Tour pros, including Arnold Palmer and Lee Trevino, and 56 NFL stars including Jerry Rice of the San Francisco 49ers and Vinny Testaverde of the New York Jets. *Time* magazine is the event's presenting sponsor.

NYT Revives "Job" Campaign

For its latest ad campaign, *The New York Times* is recycling the

Galavision Preps Kids

Spanish-language cable network Galavision has created the nation's first block of Spanish-language educational programming for preschoolers. Called *Galamiguitos* (*Gala's Little Friends*), the weekday-morning show is designed for 2-to-7-year-old Hispanic children as a bicultural jump-start to school. The block is comprised of three award-winning 30-minute programs: *Humphrey*, *El Sofa de la Imaginación* and *Salsa*. The block was developed in response to a 1997 Yankelovich Hispanic Monitor study finding that Hispanic children comprise 15 percent of the total population of U.S. kids and 24 percent of the total U.S. Hispanic population. The new programming, which will air from 9 to 10:30 a.m., premieres June 7.



The gang from *Salsa*, part of a new block for Hispanic preschoolers.

Contact: Clare Jacoby or Kevin Oaks
SDE, Inc.
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Press Release — For Immediate Release

Marketing with Video and DVD will be bigger than infomercials, proclaims expert.

Los Angeles. On July 12th, Steve Dworman Enterprises in association with Adweek Magazines will publish the Marketing with Video, DVD & CD-ROM Sourcebook. This 100-page book will feature a series of case studies revealing for the first time, the hundreds of millions of dollars being made by large and small companies utilizing this unique form of advertising.

Direct response television expert, Steve Dworman, states, "For target marketing, the future isn't the Internet, it's video and DVD."

"A company can easily demonstrate their product on video and mail a tape or DVD to a highly targeted mailing list of potential customers. Unlike standard direct marketing campaigns that produce an average 2% response, successful video campaigns have produced as high as 34% response rates."

"What most large and small companies don't realize is that the cost of distributing a video, printing its outside box, and postage in large quantity is no more than \$1.00 apiece. That's less expensive than most catalogs...and much more effective. The cost of duplicating and mailing DVD will be considerably less. This marketing method is on the verge of exploding!"

"For generating sales of high priced items, nothing will come close to beating the effectiveness of video and DVD as a marketing tool. Just ask Mercedes-Benz, Lexus and Dunkin' Donuts, who have already implemented successful campaigns."

Dworman refers to it as "Invisible Marketing. Unless you receive a video in your own mailbox, there's no way for anyone to know a successful campaign is in roll-out."

This 100-page sourcebook, published on July 12th, will be distributed with Adweek, Brandweek & Mediaweek Magazines. The front half of the book will feature editorial and case studies of successful campaigns. The second half of the book will feature a complete directory of vendors and experts providing services within the field.

Companies interested in being included in the book should contact Clare Jacoby or Kevin Oaks at 310-472-5253.

Media Notes

CONTINUED

tagline from an old, long-running campaign: "I got my job through *The New York Times*." The updated campaign, which began April 26, will be part of the paper's current "Expect the World" effort. Like the original campaign, which launched in the '50s and ran for about 20 years, the updated push executed by Bozell Worldwide will be primarily outdoor advertising in subways, on mobile trucks and on postcards in restaurants. Radio spots began airing in New York last month.

Faludi to Write for *Newsweek*

Pulitzer Prize-winning journalist and author Susan Faludi has signed on as a contributing editor at *Newsweek*. Feminist Faludi, best known for her 1991

best-selling *Backlash*, will begin writing columns and other stories for *Newsweek* this summer.

Journal to Buy KMIR

Milwaukee-based Journal Broadcast Group has agreed to purchase NBC affiliate KMIR-TV in Palm Springs, Calif., from Desert Empire Television for an undisclosed amount. KMIR, a stand-alone operation, is one of two network affiliates serving the 159th-largest television market. Upon the expected completion of this transaction and others this fall, Journal Broadcast Group will own four TV outlets and 36 radio stations.

Hitachi, TI to Make HDTV Sets

Hitachi Ltd. and Texas Instruments last week announced a

joint venture to develop a large-screen high-definition rear-projection television. The in-home receivers, using TI's Digital Light Processing technology, will be released in Japan and the United States starting in the last half of 2000, according to a Hitachi statement. Satellite digital broadcasting will begin in Japan in 2000.

NAA Busy With Branding

Brandy, Jon Bon Jovi, Barbara Bush, John Elway, Grant Hill and Meryl Streep have returned for the last flight of the Newspaper Association of America's "It All Starts With Newspapers" campaign, which launched in September 1997. The fourth flight of the campaign started recently and will run through May 23. Ads will appear on 12 national cable channels, spot TV buys in nine top markets and in the advertis-

ing and media trade press. The NAA is further promoting newspapers through an effort to brand newspaper classifieds as *the* source for finding jobs or buying and selling merchandise. The NAA has come up with a "Bona Fide Classified" symbol for member newspapers to use in print or online, designed to identify the ad as coming from a "credible, reliable and trusted source," said John Sturm, NAA president/CEO.

Salem Files IPO

Another radio group has joined the ranks of publicly traded companies. Salem Communications, broadcaster and owner of 48 religious-formatted stations, filed an initial public offering last week, aiming to raise about \$200 million. The company will trade on the New York Stock Exchange under "SLC." Salem principals Edward Atsinger and Stuart Epperson plan to use the money to pay off debt and acquire more stations.

TNY to Honor Authors

The New Yorker will hold its first annual literary prizes on Feb. 14, 2000, to coincide with the title's 75th anniversary. Dubbed The New Yorker Book Awards, the event will honor authors for lifetime achievements as well as 1999's best fiction, nonfiction, poetry collection and debut. Five nominations for each of the categories will be made by committees comprised of TNY editors and writers who have not published books in 1999. Chairs for the nominating committees will be Bill Buford, fiction; Henry Finder, nonfiction; and Alice Quinn, poetry. Winners in those categories will be chosen by *New Yorker* readers. The lifetime achievement and debut award will be selected by a panel of TNY senior editors. Each winner will receive a cash prize of \$10,000 at a private ceremony to mark the close of the magazine's 75th-anniversary celebration.

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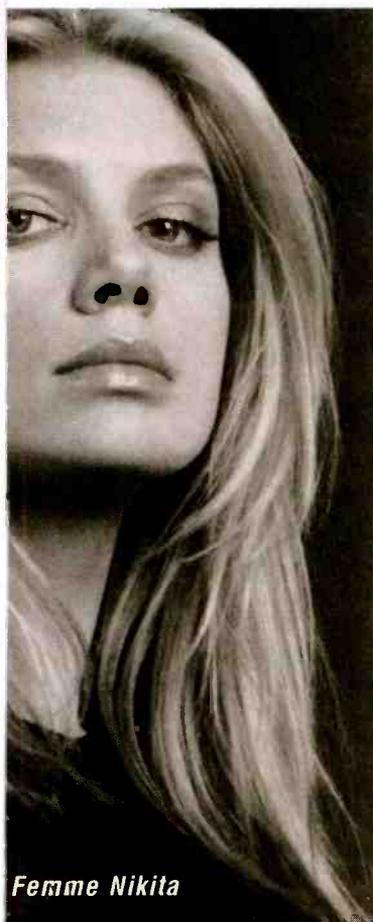


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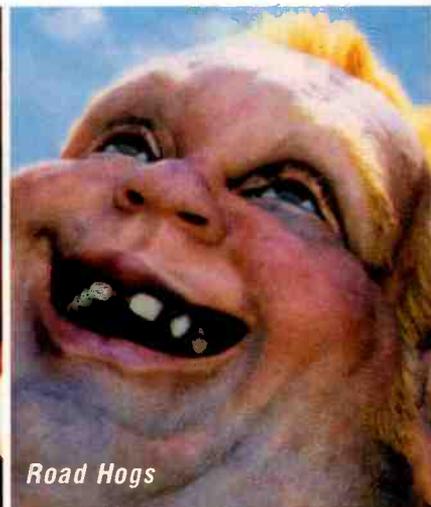
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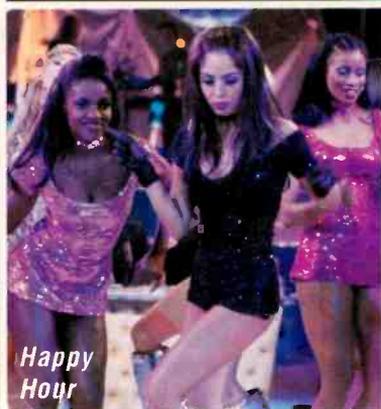
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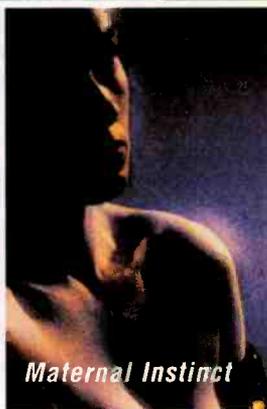
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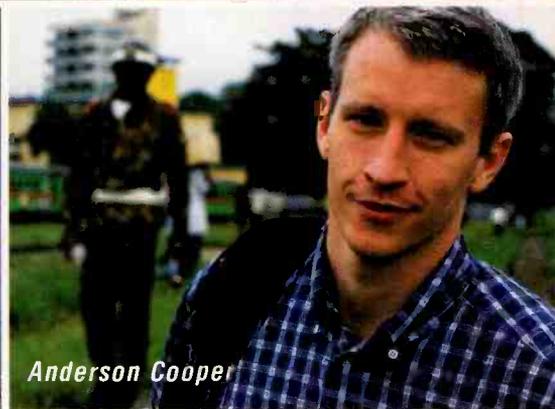
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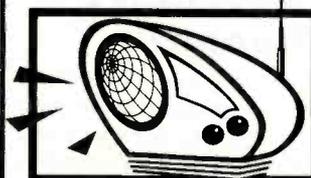
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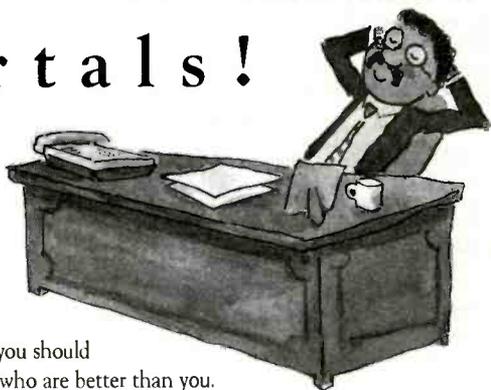
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Strength in broadcast and print. Management and people skills.
Juggler. Advertising agency background.

To get his job, you must be able to do all that — only better. A \$35+ million retail, consumer, and B-to-B shop, KGA is one of New England's fastest-growing agencies. Our goal is to be the future of retail, so retail experience is a plus. Oh. And you must be able to take our creative product to the next level.

Mail, fax, or e-mail resumé and persuasive letter to Executive VP/Creative.
Fax: (860)347-5315, E-mail: kvisintainer@kgaadv.com. No phone calls please.

KGA
COMMUNICATIONS

386 Main Street, P.O. Box 1540, Middletown, CT 06457-1540 • www.kgaadv.com

DIRECTOR OF PROMOTION DESIGN

The Director of Promotion Design at Parsons School of Design will have the proven capability of attaining the highest standards of graphic design in promotional materials that will represent Parsons, a century-long leader in design education.

The Director oversees the design and production of the school's promotional materials such as admissions recruitment catalogs, posters, website, etc. as well as special events and exhibitions. The Director also oversees advertising and direct mail for degree programs, and works with University Communications on advertising for continuing education programs.

Responsibilities include administration of the department, supervising designers, art direction, trafficking and editorial coordination, hiring and direction of outside printers, service bureaus, and freelance designers, photographers, and illustrators, ensuring correct use of corporate identity standards, monitoring project budgets, and managing production schedules.

Candidates must be fluent with print production and Macintosh systems (e.g. QuarkXpress, Adobe Illustrator, and Photoshop), multi-media and web-based products. A minimum of 5 years experience and a strong portfolio is required. Knowledge of higher education marketing a plus.

Send cover letters and resumes to: SEARCH-Director of Promotion Design, Office of the Dean, **PARSONS SCHOOL OF DESIGN**, 66 Fifth Avenue, New York, NY 10011. Affirmative action/equal opportunity employer.

New School University
Parsons School of Design



MANAGER OF DESIGN SERVICES

The Jim Henson Company has an opening in Manhattan, New York, for a Manager of Design Services reporting to the Director of Design Services.

Responsibilities include:

- Prioritizing department work load.
- Managing and tracking the design and illustration jobs from all divisions of JHC.
- Determines objectives of design as well as production specifics such as budgeting and timing.
- Evaluates and assigns projects to five staff artists and numerous freelancers artists.
- Serves as main contact for outside vendors (i.e. printers, production houses, etc.) which will include negotiating job budgets, monitoring quality of work, and maintaining top notch service.
- Manages computer network consisting of 8 Macintosh computers and a server. This includes serving as the main contact for our computer consultant and keeping abreast of new products and technology.
- Maintains the department computer backup and archiving system.
- Prepares yearly department budget and reviews on a monthly basis.
- Supervises and monitors Design Assistant's time and projects.

The successful candidate must have the ability to use Quark, Immedia, and Powerpoint to modify pre-designed marketing materials. Required skills include knowledge of Mac computer platform. Quark Xpress and Adobe Photoshop, Filemaker Pro, Cumulus and Microsoft Excel a plus. Minimum 4 years experience in similar position, studio management and trafficking. Candidate must be highly organized, able to work well under time constraints and be diplomatic, to maintain an efficient, high quality, full service design department. Please fax or send resumes to:

The Jim Henson Company - Attn: Human Resources
5358 Melrose Avenue, Hollywood, Ca 90038
Fax: (213) 960-4551

EOE No phone calls please

Director of Sales
We're What's New
In New Media Sales.

ABC, Inc. is seeking an experienced media sales professional to join our New Media Sales Team based in **New York City**.

You will be responsible for budgeting, staffing, and generating advertising revenue on place-based networks, websites and ABC-owned TV stations. Requires a highly motivated professional with a minimum of 5 years' sales and management experience; as well as strong presentation skills and familiarity with Word, Excel & PowerPoint. Knowledge of advertising research tools (Nielsen, MRI) preferred. Ideal candidate will be comfortable prospecting new business at both agency and client levels and presenting non-traditional advertising vehicles to key decision-makers.

For confidential consideration, send resume and cover letter (which must indicate compensation requirement) to:



ABC, Inc.
Employee Relations Dept. SS/NM-NY
77 West 66th Street
New York, NY 10023

We are an equal opportunity employer m/f/d/v

HELP WANTED

Sales Development Manager

Make the most of your experience at Ziff-Davis Inc., a Softbank company. We seek a seasoned Marketing professional to coordinate market research at **FAMILY PC**, the leading authority for helping families connect to computing and the Internet.

Reporting to the Director of Marketing, you will analyze primary, secondary and syndicated research, conduct research studies, interact with suppliers, and work with sales and marketing teams to incorporate research into marketing programs and client presentations. We require 2+ years of experience conducting market research for a consumer magazine or advertising agency. Knowledge of MRI and other consumer syndicated studies a must. Excellent presentation/communication skills are needed.

We offer impressive benefits and a stimulating environment that's conducive to professional growth. Forward your resume and salary requirements to: Human Resources, Dept AJ3-PN, Ziff-Davis Inc., 28 East 28th St., NY, NY 10016, FAX: (212) 503-6050, or EMAIL to opportunities@zd.com (ASCII text only, no attachments or enclosures please). Only qualified candidates will be contacted. Equal opportunity employer.

To learn more about Family PC visit our website at www.familypc.com, or visit the corporate website at www.ziffdavis.com



believe in technology.

Advertising Sales Representative Minneapolis

Senior Advertising Sales Representative New York (Manhattan)

Media Networks Inc., a Time Inc. Company, is looking for an Advertising Sales Representative and Senior Sales Representative to have responsibility for managing existing and developing new clients. MNI's mission statement is to be the leader of, and passionate advocate for result-driven local market advertising. This high-growth company represent 22 national magazines and are guided by an outstanding senior management team. The ideal candidate for the Minneapolis position will have a minimum of 3 years media or advertising sales experience in the Minnesota marketplace. The Senior Sales Representative will have minimum 5 years advertising sales experience and Manhattan agency exposure.

Both positions require a Bachelor's degree, excellent communication and presentation skills, ability to develop strong business relationships and a good team player. Excellent compensation and benefits.

If qualified, fax resume in confidence to (203) 357-8262.
Please include salary requirements.

Hot Jobs

Paladin Staffing Services "Worksite" has *new postings every week* for freelance advertising and marketing jobs at top companies and agencies in NYC and suburban NJ and CT. Short or long-term, on site or off. Some temp-to-perm jobs. All skills and titles, including creative. EOE/M/F/D/V

www.paladinstaff.com

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See www.mlinc.com for more info.



media logic

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at

www.dbiny.com

Miller/Shandwick Technologies

We are a leader in the building and management of reputations for technology companies - a key to success in today's evolving technology market. Due to our continued growth there are more exciting opportunities for talented **public relations professionals** to join our team.

Vice President

Qualified candidate will have 10+ years of agency experience with a concentration in high tech. Strong, strategic thinker with great team skills, high energy, and a hands-on, can-do attitude. Lead and guide client services team in development and implementation of strategies for Fortune 500 accounts.

Account Supervisor

Solid agency experience in high tech pr with demonstrated leadership and account management. The successful candidate will be dynamic and creative with a terrific attitude and willingness to have fun and make it fun for their team.

Senior Account Executive

The ability to juggle multiple tasks, write well and creatively, execute programs in a fast-paced environment, and manage and motivate a team are essential skills for this position. Must have high tech agency experience.

Please forward resume and salary requirements to: **Human Resources Miller/Shandwick Technologies, 4 Copley Place, Boston, MA 02116**
Fax (617) 536-2772 or email: mfrancis@miller.shandwick.com

We encourage diversity and equal opportunity.

MEDIA PLANNER/BUYER

Turner Broadcasting System's in-house media department is seeking a media planner/buyer with a minimum of 3 years agency experience. Applicant should possess strong negotiation, communication and analytical skills with a working knowledge of print, broadcast and out-of-home media. This position offers the opportunity to work directly with the clients from the marketing departments at each division within Turner. We also offer an excellent benefits package including home-game tickets to Atlanta's favorite sporting events...Braves, Hawks and Thrashers. EOE.

Please mail or fax resume to: **VP of Media Services, RET Media**
P.O. Box 105366, Atlanta GA 30348-5366 Fax (404) 878-7028.



A Time Warner Company

SALES REPRESENTATIVE

Vision International, a leader in XXL format digital printing has an opening for a motivated individual. In this role, you will call on advertising agencies, sports arenas and outdoor companies to promote our printing service. The successful candidate will possess 3+ years sales experience in outdoor advertising, litho or screen printing and have excellent presentation skills.

For consideration,
please fax resume to:
(888) 655-9924

DIVERSITY MGR, ADVERTISING

Prestigious trade assoc. serving advertising industry has oppty for resourceful & energetic professional to run student intern program & administer scholarship foundation designed to promote diversity within the advertising industry. If your **ADVERTISING AGENCY** background (required) & HR/EEO experience/interests qualify you to manage these initiatives, pls fax resume in confidence. Our staff enjoys excellent benefits and 401(k)/pension plans.

FAX: (212) 682-2028

Catch A Creative Genius With Adweek Classified

HELP WANTED

TIME WARNER COMMUNICATIONS
Marketing Manager for Road Runner

This position will have responsibility for defining the strategies and managing all sales/marketing activities to generate public awareness of Road Runner and generate qualified sales leads to meet and/or exceed Road Runner revenue objectives. Develop a strategy to maximize retail Road Runner opportunities. Develop and implement marketing programs designed to generate customer awareness of RR to residential and business RR customers. Develop and oversee RR marketing budget, minimize per customer cost of acquisition and maximize customer awareness.

Four-year college degree with emphasis in Marketing, Business or other related field or equivalent work experience required. Must have three to five years of related business experience. Experience in sales and marketing of Internet services or marketing other consumer services preferred. Requires good verbal, written and interpersonal communication skills. Possess working knowledge of the Internet and the Internet industry.

Must possess excellent analytical and creative skills. Must have a knowledge of Microsoft Word, Excel, PowerPoint, Access and Internet Explorer. We offer a competitive salary and benefits package.

To apply please fax resume with salary requirements to Attn: Road Runner Marketing Mgr., 713/895-2497 or mail it to: 8400 W. Tidwell, Houston, TX 77040. www.twchouston.com



**ACCOUNT EXECUTIVE,
 ON-LINE SALES**

USA Networks, a leading broadcast entertainment conglomerate, is seeking an accomplished sales professional to play an important role in the exciting, high-growth arena of on-line advertising.

Working in our new and growing Interactive dept in NYC, you will be responsible for selling on-line advertising. To qualify, you will need a proven track record of success in identifying prospects and closing sales. The ideal candidate will possess 1-3 years marketing/sales exp in a cable, broadcast, new media or advertising environment. At least 1 year of internet or interactive ad sales exp is a must. Established ad-industry relationships are essential. Additionally, you must be a proactive self-starter with outstanding communication, follow-up, and organizational skills. College degree highly preferred.

We offer a competitive salary and an outstanding benefits package including a 401(k) plan. Please send/fax your resume with salary requirements (only resumes with salary requirements will be considered) to: HR Dept- AE, USA Networks, 1230 Avenue of the Americas, New York, NY 10020. Fax: 212-413-6524. (No phone calls, please). An EOE M/F.



CAREER SURFING?
www.rga-joblink.com

Roz Goldfarb Associates
 (212) 475-0099

ASSOC MEDIA DIRECTOR

Global ad agency seeks individual with 2yrs max experience as Associate Director. Consumer Products/Technology/Services bkgd. Nat'l TV & Print exp. Fax resume to: Sharon, 212-271-3922

MARKETING DIRECTOR
MULTICULTURAL MARKETING

Time Inc., publisher of some of the world's most popular magazines and a leader in new media, interactive, and broadcasting ventures, has an outstanding opportunity for a results-driven professional to join our team.

In this highly visible position, you will be responsible for leading the consumer marketing and development for multicultural markets for TIME Magazine. Key job responsibilities include setting strategy for these markets, developing new marketing programs, identifying partnership opportunities and developing deals with companies reaching key target markets, and effectively communicating the needs of minority readers to editorial and advertising sales management.

The ideal candidate has a successful background in developing or growing a consumer business targeting minority markets, 5+ years of experience in brand management, advertising and/or direct marketing, and excellent leadership ability. MBA a plus.

For consideration, mail your resume and salary requirements to: Time Inc., HR Dept/LS, 1271 Avenue of the Americas, New York, NY 10020, or fax to: 212-522-4510. Visit our web site at: www.careers.timeinc.com. We regret we are unable to respond to each resume. Only those selected for an interview will be contacted. An equal opportunity employer.

Time Inc.

www.portlandjobs.org

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 GOOD WORK.**

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PORTLAND ADVERTISING FEDERATION
 (503)224-2623

Creative Assets
 DIGITAL TARGET GROUP

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

HELP WANTED

MARKETING

The Leo Burnett Company, one of the largest advertising agencies in the world, currently has Assistant Account Executive positions available at field offices in **Purchase, NY; Naperville, IL; Irving, TX; Atlanta, GA; and Thousand Oaks, CA.** We're looking for candidates with one to three years of marketing experience; passion for the automobile industry is a plus. We're interested in hiring self-starters who thrive in a fast-paced environment. Our Assistant Account Executives must be able to analyze the client's business, generate ideas, motivate a team and build relationships. Bachelor's degree and proficiency in Excel, MS Word and PowerPoint required. We offer an excellent compensation/benefits package and a generous profit sharing plan.

If interested in applying, please forward a cover letter (indicating location preference) and resume by May 10th to **Leo Burnett Company, Attn: Brad Karsh, Marketing Recruitment Director, 35 W. Wacker Drive, 26th Floor, Suite A, Chicago, IL 60601, FAX: 312-220-6532.**



EOE M/F/D/V

WE'RE AT A LOSS FOR WORDS.

Is it us, or have great print writers become as scarce as web designers without pierced tongues? We're the New York headquarters of a leading technology agency (*1998 B-B Agency of the Year*, for the skeptical among you) and while we're known for aching hip online work, we're just as big on Print. So if you're an experienced copywriter with an awesome book and conceptual chops, send your resume and five non-returnable samples to the address or fax number below. Or email us directly at rethridge@geginc.com. We know you're out there somewhere.

GRECO ETHRIDGE GROUP

126 Fifth Avenue • New York, NY 10011 • Fax: 212.633.9133

ADVERTISING SALES EXECUTIVE

The new media division of a leading publishing/broadcasting corporation is seeking a knowledgeable and energetic individual to join our sales force to generate advertising for several websites.

If you possess:

- self-motivation, ability to work independently, a willingness to travel
- strong presentation skills, and
- 3-5 years of print, broadcast or new media experience,

then fax resume and salary requirements to **(212) 462-6933** for consideration. Only serious candidates need apply.

**SALES/MARKETING
SENIOR ACCOUNT EXECUTIVE**

Scarborough Research, industry leader in providing media research information, seeks experienced professional for its Advertiser and Major Advertising Sales group. Responsible for sales, renewals, and service. Must have knowledge of media research and its sales applications. 7+ years of progressive sales/research experience in media/advertising agency field. Degree in marketing or research preferred. Competitive benefits package. Location at our Manhattan headquarters office.

Fax cover letter, resume with salary requirements to

Scarborough Research - HR Dept - CL

212-789-3679

**SENIOR SALES
EXECUTIVE OPPORTUNITY**

Leading trade magazine company has a top NY based sales position open for a dynamic, energetic self-starter. 4 years + selling experience; an understanding of consumer media desired (i.e. magazines, tv, radio, new media). Creative thinker, great presenter, hard worker and proven go-getter all required. Some travel required. Good compensation & benefits package for right person.

Fax resume & sal. history to:

Sonja at (212) 536-5353

Advertising Sales

Rapidly growing publishing company serving the entertainment industry on both coasts seeks highly organized detail-oriented salesperson for New York area. Ideal candidate has 2-3 years sales experience. Internet sales a plus. Join a firm you can grow with. Competitive salary/commission package plus benefits.

Fax resume to **(323) 460-6314**

INTERNET SALES**Go get'em**

Exciting, well-funded internet company needs aggressive ambitious sales people in NY, Chicago, SF. Must understand Internet advertising experience. Includes stock options.

**E-mail resume to:
bwk-1@cybergold.com**

**TRAFFIC/
PRINT SERVICES
MANAGER**

Top Orlando agency needs highly organized person with 2 plus years experience to manage internal operations, art buying, and estimating for an exciting and growing group of accounts.

Responsibilities include: facilitating accurate and timely information flow, scheduling and prioritizing deadlines, promoting efficiency within departments, budget status and estimating, obtaining bids from vendors/artists/photographers, broadcast production experience a plus.

Send resume to: Traffic Position, Cramer-Krasselt, 225 E. Robinson Street, Suite 570, Orlando, FL 32801 or fax to 407-425-6137 or email cfatlgat@c-k.com.

Cramer-Krasselt

**ACCOUNT EXECS
N.Y. L.A. S.F.**

The webs top rated music sites are looking to expand. Min 3+ years sales/agency exp. Internet/music savvy a plus.

ARTISTdirectnetwork

fax/email resume to:
818/758-8727
jennifer.king@ubl.com

UBL.COM 

**Catch a Creative Genius
ADWEEK CLASSIFIED**

**USE ADWEEK MAGAZINES
TO GET NATIONAL EXPOSURE.**

ATTN: ADWEEK CLASSIFIED ADVERTISERS:
ADWEEK Classified closes on **Wednesdays at 4:30 p.m.**

All copy and artwork must be in our New York office **no later than WEDNESDAY.** Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

CULTURE TRENDS

MTV's BUZZWORTHY

BUZZWORTHY songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos MTV designated as BUZZWORTHY, the vast majority have been certified gold or platinum.

Week of 4/26/99

Artist/Group: **Kid Rock**
 Song/Video: **"Bawitdaba"**
 Director: **David Meyers**

The man who would be Kid Rock grew up Bob Ritchie in a predominantly white suburb of Detroit, where he absorbed the rock 'n' roll that sprang forth from the FM radio as well as the bad-ass beats emerging from the urban underground. His music reflects his influence: Bolstered by the hard rhythms and guitar slam of his Twisted Brown Trucker band, Kid Rock kicks his lyrical jams over an innovative blend of classic breakbeats and Lynyrd Skynyrd rock 'n' roll. (Pretty fly for a white guy!)

Artist/Group: **Robbie Williams**
 Song/Video: **"Millennium"**
 Director: **Vaughn Arnell**

Just a few years ago, Robbie Williams was breaking hearts and sales records as one-fifth of the British teen sensation Take That. Now, with a successful career as an international solo artist, he is making his stateside debut with "The Ego Has Landed." The international hits that propelled Williams' first two LP's beyond 4.2 million cumulative worldwide sales have been compiled onto the album and, if the U.S. reacts to his music as well as the rest of the planet has, Robbie Williams may soon take over the world!

©1999 MTV

The Hollywood Reporter's Box Office

For weekend ending April 25, 1999

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	2	The Matrix	12,642,717	26	117,082,992
2	1	Life	11,257,995	10	37,016,425
3	3	Never Been Kissed	6,014,493	17	31,012,917
4	New	Pushing Tin	3,555,032	3	3,555,032
5	4	Analyze This	3,107,637	52	95,467,098
6	New	Lost and Found	3,024,709	3	3,024,709
7	5	10 Things I Hate About You	2,717,023	26	28,771,494
8	7	Go	2,020,829	17	12,502,151
9	6	The Out-of-Towners	2,017,725	24	23,310,698
10	8	Forces of Nature	1,624,689	38	48,125,915
11	9	Cookie's Fortune	1,306,479	24	5,169,339
12	10	Shakespeare in Love	1,256,967	136	91,661,717
13	11	Life Is Beautiful	1,222,901	185	51,808,890
14	12	Twin Dragons	894,557	17	6,204,038
15	New	eXistenZ	810,262	3	810,262
16	13	Doug's 1st Movie	781,823	31	16,947,604
17	19	Foolish	718,813	17	4,078,695
18	16	Baby Geniuses	626,325	45	23,618,520
19	21	A Walk on the Moon	605,887	31	1,840,525
20	17	October Sky	514,280	66	29,146,575
21	14	EDtv	506,140	31	21,280,175
22	51	The Faculty	466,290	122	39,485,746
23	18	Saving Private Ryan	431,753	276	214,955,470
24	22	T-Rex: Back to the Cretaceous	343,955	185	12,111,418
25	15	Goodbye Lover	302,115	10	1,665,239
26	29	Everest	227,674	416	63,738,552
27	45	Hideous Kinky	209,606	10	328,546
28	24	The King and I	195,813	38	10,992,105
29	20	True Crime	188,352	38	16,166,416
30	27	Cruel Intentions	168,908	52	36,939,436
31	23	A Bug's Life	165,222	157	162,577,627
32	28	Message in a Bottle	163,110	73	52,536,708
33	36	Waking Ned Devine	130,044	157	24,265,889
34	32	Lock, Stock/Barrels	128,068	52	3,107,473
35	26	The Prince of Egypt	123,074	129	100,800,804

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CULTURE TRENDS

MTV Around the World

Week of 4/26/99

MTV Europe

Artist	Title
1. Britney Spears	Baby One More Time
2. 2Pac	Changes
3. Cher	Strong Enough
4. Vengaboys	Boom Boom Boom
5. Mr. Oizo	Flat Beat

MTV Latin America (North Feed)

Artist	Title
1. Control Machete	Si Senior
2. Offspring	Why Don't You Get A Job
3. The Cranberries	Promises
4. Hole	Malibu
5. Sugar Ray	Every Morning

MTV Brazil

Artist	Title
1. Madonna	Nothing Really Matters
2. Five	Everybody Get Up
3. Sugar Ray	Every Morning
4. Roxette	Wish I Could Fly
5. New Radicals	You Get What You Give

MTV Russia

Artist	Title
1. Eagle Eye Cherry	Permanent Tears
2. Propellerheads	Crash
3. Korn	Freak On A Leash
4. The Cranberries	Promises
5. Prodigy	Serial Thrilla

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	11	No Scrubs	TLC
2	5	2	13	Kiss Me	Sixpence None The Richer
3	2	1	20	Believe	Cher
4	3	3	17	Every Morning	Sugar Ray
5	4	3	8	What's It Gonna Be?!	B.Rhymes/ Janet
6	6	2	19	Heartbreak Hotel	W.Houston/F.Evans/K.Price
7	8	1	22	Angel Of Mine	Monica
8	32	8	3	Livin' La Vida Loca	Ricky Martin
9	10	8	32	Slide	Goo Goo Dolls
10	17	10	5	Please Remember Me	Tim McGraw
11	7	4	13	I Still Believe	Mariah Carey
12	18	12	15	Sweet Lady	Tyrese
13	13	13	8	If You (Lovin' Me)	Silk
14	24	14	20	What It's Like	Everlast
15	21	15	31	Fly Away	Lenny Kravitz

©1999 Billboard/SoundScan, Inc./Broadcast Data Systems

Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. Provided by SoundScan.

This Week	Last Week	Wks on Chart	Artist	Title
1	8	2	T.D. Jakes	Sacred Love Songs
2	3	2	Montgomery Gentry	Tattoos & Scars
3	4	2	Vengaboys	The Party Album!
4	5	14	Les Nubians	Princesses Nubiennes
5	New	1	Andy Griggs	You Won't Ever Be Lonely
6	2	2	Buckcherry	Buckcherry
7	6	10	Los Tri-o	Nuestro Amor
8	10	53	Elvis Crespo	Suavemente
9	9	6	Beth Orton	Central Reservation
10	New	1	Staind	Dysfunction
11	11	28	Cassandra Wilson	Traveling Miles
12	New	-	Liam Howlett	Dirtchamber Sessions Vol 1
13	13	32	Lil' Troy	Sittin' Fat Down South
14	15	23	Lee Ann Womack	Some Things I Know
15	20	34	Los Fidelity Allstars	How to Operate...

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ADWEEK 2000

COMING THIS FALL



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Magazines every week...
now rely on our
Directories every day.



The perfect combination of
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BRANDWEEK Directory

SUNBEAM BAKERY PRODUCTS
Quality Bakers of America, Inc.
 70 Riverdale Ave.
 Greenwich, CT 06831
Phone: (203) 531-7100 (203) 532-3244
Fax: (203) 531-1406
E-Mail: morano@qba.com
URL: http://www.sunbeambread.com

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

Brand Established: 1942
Product/Service Category: Food
Media Expenditures:
 \$0,000
Media Expenditures By Medium:
 \$500,000, Syndicated TV - \$350,000
 \$500,000, Spot Radio - \$100,000
 Newspapers - \$350,000, Trade Publications - \$0,000, Outdoor - \$175,000, Interactive - \$0,000
Media Budget: Up 10%
1997 Sales: \$401,000,000 exact
Budget Set: Mar.
Lead Advertising Agency/Contact:
 QBA Advertising & Communication
 Greenwich, CT (203) 532-3244
 Morano, Vice Pres.
Additional Advertising Agencies:
 Calvert & Co., Upper Montclair, NJ
 (973) 783-0600 Dale Calvert
 Dewitt Media, Inc., New York, NY
 (212) 515-8120 Bob Florio

ADWEEK Directory

Eric Mower and Associates
 360 Delaware Ave.
 Buffalo, NY 14202
Phone: (716) 842-2233
Fax: (716) 842-6676
E-Mail: first initial last name@mower.com
URL: http://www.mower.com

Type Of Organization
 Agency, Public Relations
 Ultimate Parent Company
 Eric Mower and Associates
 Syracuse, NY
 (315) 466-1000
Services Offered: Branding, Advertising, Marketing, Media Planning, Public Relations, Sales, Interactive/Internet Services, Event Management/Marketing, Out-of-Home Advertising, Strategic Planning/Marketing, Corporate Communications, Production
Fields Served: Automotive, Entertainment, Financial Services/Banks/Savings & Food, Retail Stores/Chains

Employees: 55 **Year Founded:** 1977
1997 Billings: \$36,002,300
1997 Billings By Medium: Network TV - \$6,128,041, Cable TV - \$891,130, Radio - \$5,793,183, Newspapers - \$5,710,444, Publications - \$1,038,411, Trade Publications - \$274,104, Direct Marketing - \$756,000, Collateral - \$3,843,904, Other - \$0,000 (Pub. Rel./Sales Promotion) - \$0,000
1997 Fee Income: \$36,002,300

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

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

MEDIAWEEK Directory

Entertainment Weekly
 Time Inc.
 1675 Broadway
 New York, NY 10019
Phone: (212) 522-5600
Fax: (212) 522-0074

Frequency: Weekly
Total Circulation: 1,200,000
Audit: ABC
Single Copy Price: \$2.50
Editorial Profile: Popular culture, the people, increasing

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Magazines

BY LISA GRANATSTEIN

New Head Chef for *Gourmet*

Ruth Reichl brings her critic's taste to food title

Former *New York Times* food critic Ruth Reichl is ready to let her hair down this week, officially taking over as editor of *Gourmet*. The "wigged-out" epicurean of the legendary disguises was named editor in chief of the Condé Nast monthly in February, succeeding Gail Zweigenthal, who had been with the magazine for 34 years, the last eight as editor. For Condé Nast, the change comes at a critical time. Some

observers say *Gourmet* has become a bit stale in the face of spirited competition from CN sibling *Bon Appétit*, American Express Publishing's *Food & Wine* and Meigher Communications' *Saveur*. *Gourmet's* 1999 ad pages are down 12.4 through May, to 548, according to *Mediaweek Magazine Monitor*. The title's paid circ grew 1.3 percent to 891,797 in the second half of last year; single-copy sales were flat.

This is the first top editing post for Reichl, a former restaurateur, author and magazine food critic, in addition to her 5½-year stint with

the *Times* and nine years with the *Los Angeles Times*. Reichl's first official act was to find replacements for several departing Zweigenthal loyalists, including executive editor Alice Gochman and restaurant reviewer David Rosengarten. Reichl landed a package deal for those two slots, recruiting *L.A. Times* food editor Laurie Ochoa as exec. editor and her husband, *L.A. Weekly* food critic Jonathan Gold, to cover New York's restaurant scene.

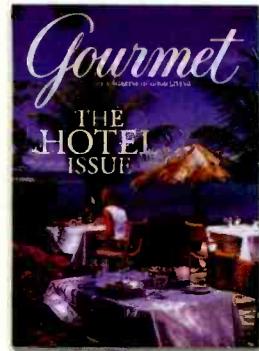
"I don't have a mandate to relaunch the magazine, and I wouldn't want to," Reichl says.

"I just want to throw open the windows and bring in some really great writers."

Gourmet will review restaurants outside the East and West Coasts for the first time. "There's been a huge change of food in America, and I want to pay tribute to that," Reichl says. The new editor also will dispatch *Gourmet's* eight full-time recipe testers on exotic research trips and have them report back.

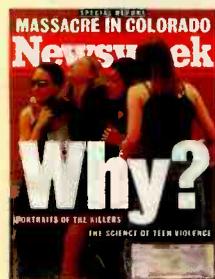
"When they find something great in Tokyo, I want postcards home. You'll be able to read about it right away," she says.

The September issue will be Reichl's first, and foodies are eager to see the results. "She's not just a food critic," Alex Von Bidder, co-owner of New York's Four Seasons, says of Reichl. "She loves the experience of a restaurant. What better person to bring the good life to a lot of readers?"



Mediaweek Magazine Monitor

As the tragedy at Columbine High School in Littleton, Co., continued to unfold, both *Time* and *Newsweek* focused on the matter that matters most—the kids. It was an auspicious week for both newsweeklies, as each took home an "Ellie" at the National Magazine Awards on Wednesday. *Newsweek* for Reporting and *Time* for Public Service. For *Newsweek*, the victory was particularly sweet since the magazine took major flak from Clinton apologists over its story on the President and the intern that dominated much of the media for most of the year.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	3-May	151.37	4-May	111.11	36.23%	1,354.63	1,215.22	11.47%
Economist, The	24-Apr	70.00	25-Apr	59.00	18.64%	1,023.89	940.50	8.87%
Newsweek	3-May	45.37	4-May	64.67	-29.84%	798.77	755.15	5.78%
People ^X	10-May	115.81	11-May	104.47	10.85%	1,335.71	1,286.41	3.83%
Sports Illustrated [#]	3-May	49.10	4-May	37.86	29.69%	896.57	913.13	-1.81%
Time ^E	3-May	70.00	4-May	45.66	53.31%	943.03	842.75	11.90%
US News & World Report	3-May	28.73	4-May	31.99	-10.19%	652.95	632.76	3.19%
Category Total		530.38		454.76	16.63%	7,005.55	6,585.92	6.37%
ENTERTAINMENT/LEISURE								
AutoWeek	3-May	22.78	4-May	29.30	-22.25%	512.96	520.66	-1.48%
Entertainment Weekly ^X	30-Apr	48.43	1-May	25.19	92.26%	592.96	508.01	16.72%
Golf World	30-Apr	26.55	1-May	36.09	-26.43%	467.33	554.27	-15.69%
New York								
New Yorker								
DID NOT REPORT NO ISSUE						572.73	544.43	5.20%
Sporting News	3-May	15.63	4-May	11.83	32.12%	306.68	286.39	7.08%
Time Out New York	28-Apr	68.90	28-Apr	66.40	3.77%	1,071.35	934.95	14.59%
TV Guide	1-May	84.47	2-May	65.39	29.18%	1,222.56	1,110.33	10.11%
Category Total		266.76		234.20	13.90%	4,746.57	4,459.04	6.45%
SUNDAY MAGAZINES								
Parade	2-May	23.09	3-May	15.66	47.45%	225.48	225.25	0.10%
USA Weekend	2-May	14.26	3-May	15.05	-5.25%	234.60	222.04	5.66%
Category Total		37.35		30.71	21.62%	460.08	447.29	2.86%
TOTALS		834.49		719.67	15.95%	12,212.20	11,492.25	6.26%

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Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Blighten Up

AS AMERICA'S MOST SENSITIVE, CARING MEDIA COLUMNIST, Media Person is acutely aware of his readers' needs and concerns. Indeed, such is his justly celebrated perspicacity

that he often grasps your mood even before you do! That's why he knows you're blue. Poor baby. Battered by an onslaught of dead-student news, failed war news and nuclear-spy news, your tormented psyche cries out for an infusion of what professional grief counselors term "smiley-wileys." So instead of analyzing media coverage of the more depressing recent events, Media Person therapeutically fills this week's space with nothing but happy news.

And happily, the media have been full of it, though all the cheery items were squooshed down to the bottom of the page by the booming bad tidings, so you probably missed them. Did you know, for instance, that the so-called Chernobyl computer virus, which was supposed to wreak worldwide havoc on the anniversary of the notorious nuclear accident, didn't? That's right, instead of destroying 167 million hard drives, the nefarious bug nailed only 38 and none of them yours! Open a bottle of vodka and drink a toast. Already the corners of your mouth are twitching upward. You want to be happy...if only you'll let yourself!

Truly, science and technology have been a veritable fount of joy these past weeks. *New Scientist* magazine reported on a study by a psychology professor that having sex increases the ability of the immune system to produce an antigen (whatever that is) which helps fight off colds and flu. Even those of you in the darkest, deepest funk must be smirking at least a little bit now, eh? And even more broadly when you consider the news that the FDA approved a new class of anti-obesity drugs that block the body's absorption of fat—and without the side effect of killing you. Orlistat is its name and

when you think about it, isn't it hard not to start singing? *Antigens and Orlistat/won't let you sneeze/or grow too fat.* OK, we're starting to rock and roll now, babe.

The Japanese have started marketing cloned beef—not to be confused with corned beef—which means that the day won't be far off when you can have a nice piece of brisket that was conceived without original sin. That has to make you feel good.

The day won't be far off when you can have a nice piece of brisket that was conceived without original sin.

A record heat wave in Florida has sent thousands of confused alligators roaming around condo country where they are nibbling on golf balls, pets and the toes of napping sunbathers. Why is this news happy? It's obvious! Now all those housebound geriatrics who sit around watching animal documentaries on the Nature Channel can turn off the TV, walk outside and see the show live in their backyard. Talk about euphoria!

And speaking of the elderly, let's hear it for Granny D, a.k.a. 89-year-old Doris Haddock, who is walking from Pasadena, Calif., to Washington, D.C., to protest Congress' failure to reform campaign finance. Her brand of courage and grit are enough to cheer up even the most dedicated melan-

cholic, and there will be whoops and huzzahs in the nation's capital when Granny D makes her triumphant entry—probably in the spring of 2285.

It's also been a grand time for old politicians. Take much delight in the news that perennial candidate Harold Stassen, 92, is not only still with us but has announced from the assisted-living center near Minneapolis where he resides that he is not ruling out a presidential run in 2000. Go, Harold! Senior power!

And good old George Bush—you remember him; he's the dad of the governor of Texas—went back to Langley, Va., where CIA headquarters was named after him. (He used to be CIA director, you know.) That must make the guy—and by extension, all of us—feel ultra-elated. First of all, George didn't have to wait till he was dead, like poor Joe DiMaggio, who only got a clogged-up, pothole-riddled Manhattan highway named for him. And second, he can saunter into the place any time he feels like it, burst uninvited right into any top-secret meeting he likes and nobody can stop him. "Hey, I'm George Bush," is all he has to say. "It's my damn building! Clear-ance schmearance."

Of course Media Person must not forget the joyous news from the world of mass gatherings. A Brooklyn artist named Spencer Tunick coaxed 150 people to lie down nude in Times Square and let him take their picture. Though arrested, Spencer struck an important blow for naked people everywhere. And think about it, aren't we often happiest when we're naked? Of course we are.

In Beijing, it was even better. More than 10,000 members of a mysterious spiritual sect demonstrated outside government buildings for a day—in total silence. No signs. No chants. They just sat there and then disappeared. What a great demonstration! Nobody's even sure what they were protesting. Come on, is that not enough to make you get up and dance? If not, Media Person is too late. You must be dead. Oh, well, too bad. The rest of us are really happy. ■

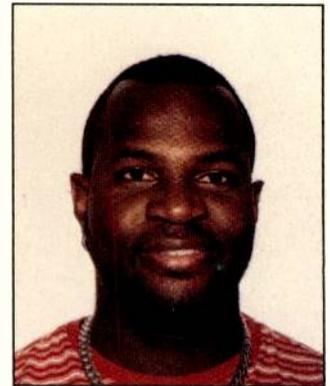




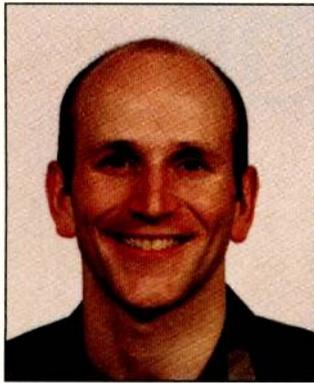
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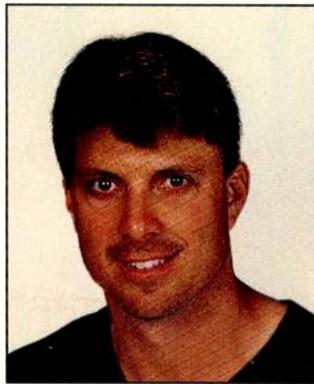
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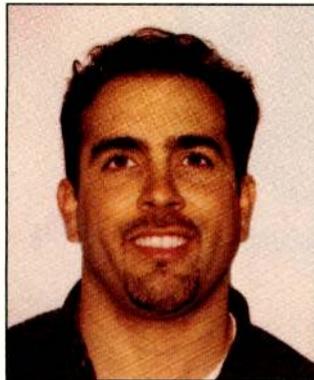
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