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Interactive Report
FIRST ANNUAL MARKETING AWARDS
BEGINS AFTER PAGE 22

MEDIA WEEK

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WALDENBOOKS
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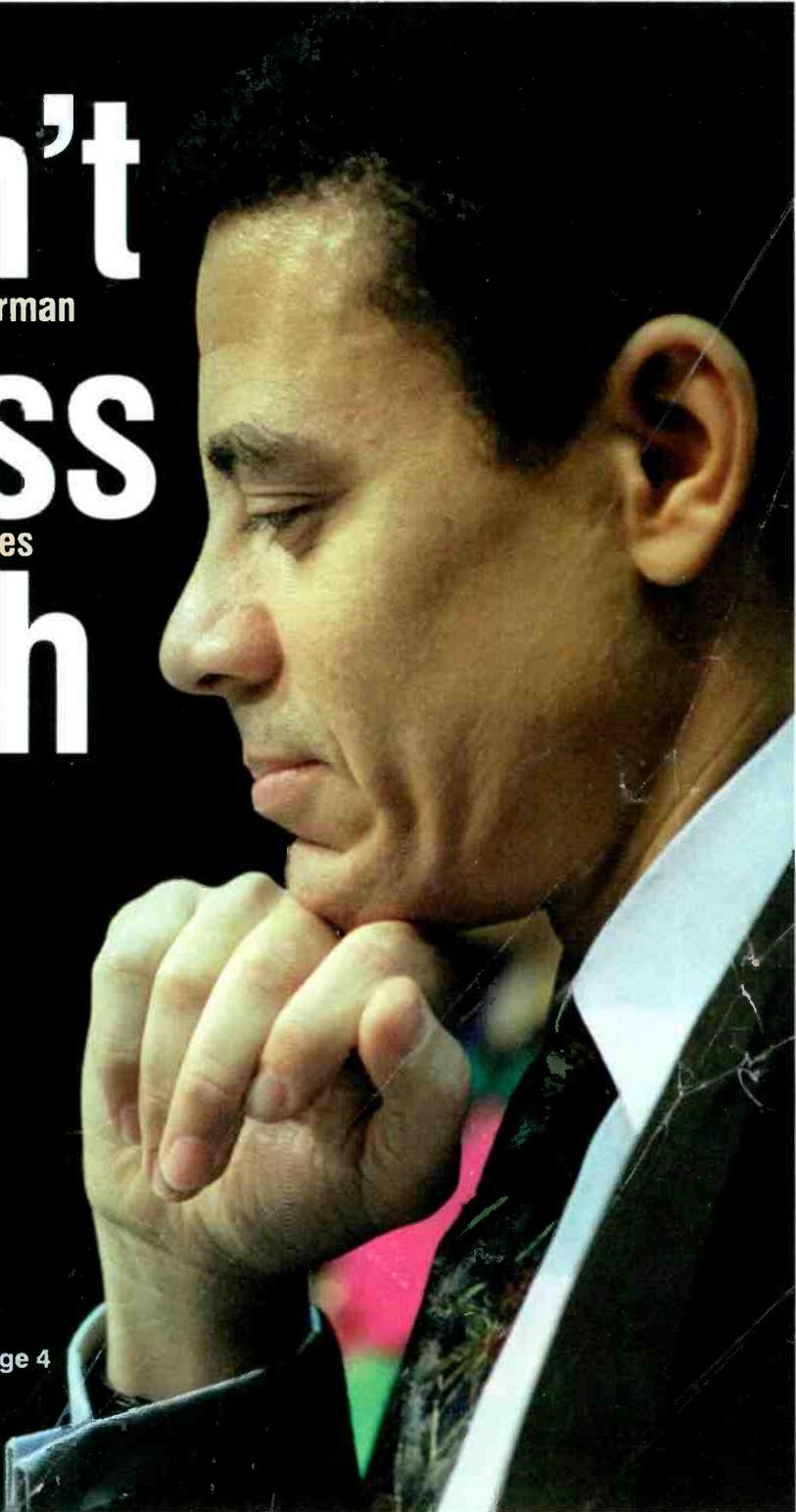
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By Alicia Mundy
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**Priest Stalks
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Take Their Time** page 4

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Of Fame** page 5



MARKET INDICATORS

National TV: Busy
Fourth-quarter scatter negotiations are underway, with nets initially seeking 25 percent CPM increases over upfront. Buyers don't want to pay more than 10-15 percent.

Net Cable: Cooling
Upfront winds down as networks eagerly anticipate a third- and fourth-quarter scatter boom. Some dot.com advertisers are spending up to \$1 million per quarter on each network they buy.

Spot TV: Sailing
Ratings on broadcast still beat cable, according to the TvB. Station owners are looking for an ad-dollar windfall in third and fourth quarter to recover from a weak second quarter.

Radio: Mixed
Stations are holding tight on rates as July starts to close out. August is open on most stations.

Magazines: Active
Personal-finance titles are expanding their reach, taking in a growing number of fashion ads.

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Laura K. Jones

JUN 28 1999

AT DEADLINE

Antitrust Committee Postpones Telecom Vote

In a surprise move, the antitrust subcommittee of the Senate Judiciary Committee last week postponed a markup vote on a crucial bill directing the FCC to complete reviews of telecom mergers within seven months. Sponsors Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.) had the support of Judiciary Chairman Orrin Hatch (R-Utah). But Hatch is also a sponsor of a controversial bill by Sen. John McCain (R-Ariz.) that would strip the FCC of merger-review authority. That measure, according to Senate staffers, is not supported by Kohl or DeWine. Sources said the senators were trying to work out differences in order to mark up the DeWine-Kohl bill up this week.

Emmis Adds Stations in St. Louis

Emmis Communications is picking up Sinclair's six radio stations in St. Louis and the market's KDNL-TV in an unusual deal with former Sinclair exec Barry Baker. Last Friday, Baker notified his former employer that he would sell his purchase rights for Sinclair's St. Louis broadcast properties to Emmis. Baker acquired the stations as part of his employment agreement with Sinclair, which gave Baker or his designee the right to purchase all of the radio and/or TV stations owned or operated by Sinclair in either the St. Louis or Greenville-Spartanburg, S.C., markets.

Cumulus Accumulation Continues

Cumulus Media last week bought nine radio stations in three markets for a total of \$51 million. In McAllen-Brownsville, Texas, Cumulus is purchasing KBFM-FM and KTEX-FM from Calendar Broadcasting for \$17 million. In Mobile, Ala., Cumulus is doing two deals to buy five stations: WBLX-FM and WDLT-AM/FM for \$19 million from Calendar, and WYOK-FM and WGOK-AM for \$6 million from Roberds Broadcasting. In neighboring Pensacola, Fla., Cumulus is exercising an option to acquire WWRO-FM and WCOA-AM from Coast Radio for \$9 million.

Former Judge Moving to Court TV

Catherine Crier is leaving Fox News Channel for Court TV, where she will anchor a midday legal news show. A former state judge in Texas, Crier has been the anchor of Fox's *The Crier Report*, a live prime-time news show devoted to interviews with newsmakers. She also has anchored for CNN and ABC. Her new show on Court TV, which premieres this fall, will feature analysis and commentary on leading news about the law. FNC will fill Crier's 10 p.m. spot with *The Fox Report With Paula Zahn*.

MGM Execs Depart Amid Major Cutbacks

Amid a corporate restructuring that saw 16 staffers lose their jobs, MGM Worldwide TV president John Symes resigned under pressure last week. Symes helped revive the studio's TV division with such first-run syndication series as *The Outer Limits* and *Stargate SG-1*, both of which shared windows with cable's Showtime. Jules Haimovitz was named president of MGM Networks, heading up the studio's efforts to place its library of film and TV titles in the cable and satellite arenas. Senior vp Craig Roessler and senior vp of business development John Pike also were let go, while international TV president Jim Griffiths and domestic distribution president Sid Cohen remain.

Miami Fox Affiliate Drops Nielsen

Claiming that Nielsen Media Research's meter-based ratings service in Miami is unfairly skewed toward Hispanic households, Sunbeam Television's Fox affiliate WSVN-TV said it will pull out from Nielsen, effective June 30. Sunbeam's Boston station, WHDH-TV, also will drop Nielsen. Robert Leider, gm of WSVN, Miami's top-rated English-language outlet, argued that a disproportionate number of meters are in Hispanic homes, unfairly boosting the ratings of Spanish-language stations.

Addenda: NBC's NBA Finals ratings continued to lag significantly behind last year's Michael Jordan farewell, with a four-game cumulative 11.3 rating/21 share, compared to 1998's four-game rating of 17.5/31 ... In the 1998-99 television season, broadcast delivered an average 38.1 household rating to cable's 24.7, according to the Television Bureau of Advertising's analysis of the Nielsen Cable Activity Report ... Cox vp/COO of Radio Dick Ferguson stepped down last week as chairman of the joint radio and television board of directors for the National Association of Broadcasters. He will be replaced by James Yager, president/COO of Benedek Broadcasting ... More magazine's rate base jumps to 500,000 from 400,000 with the July/August issue.

Clarification: In last week's issue, the cover story on *Slate* failed to point out that readership has increased substantially since the online publication became free in February. According to Media Metrix, *Slate's* unique users totaled 916,000 in May, up from 239,000 in January.

Correction: In the May 17 cover story on the TV pilot season, Larry Charles, executive producer of the UPN pilot *Smog*, was mistakenly misidentified on page 44 as Larry David.

INSIDE



Roger Black and other magazine designers are on the move

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MEDIA WIRE

McCain Floats Amendment Relaxing Duopoly Rules

In another legislative tactic designed to undercut the Federal Communications Commission's role in broadcast ownership issues, Sen. John McCain (R-Ariz.) last week tried to slip through an amendment that would loosen rules prohibiting broadcast duopolies. McCain's measure would allow common ownership of stations that have overlapping signal contours if the stations are in different markets.

Last Wednesday, while the Commerce Committee, which McCain chairs, was discussing a bill on wireless emergency (911) communications, Sen. Fritz Hollings (D-S.C.), the ranking minority member, complained that McCain's unrelated and unexpected attachment had been added without giving committee members the required 24-hour notice. After a gracious public exchange, which sources said belied Hollings' irritation, McCain withdrew his amendment. Hollings asked him to save it for major FCC reform legislation, which may come this fall. But McCain said he did not want to wait that long, adding that he intends to resurrect the issue soon.

Duopolies and local marketing agreements (LMAs) are two controversial broadcast matters that the FCC is looking at as part of its review of the Telecom Act of 1996. There is significant legal and congressional debate over what that the law intended the FCC to do. But when FCC chairman Bill Kennard put the two matters on the agenda for a vote prior to last December's FCC meeting, McCain publicly threatened the FCC. The item was removed from the docket. McCain has made it clear that he thinks the FCC should not attempt to revise the rules or review their impact. —Alicia Mundy

CNBC's Expanded Biz Show Scores Victory Against CNN

In its first outing as an hour-long show last week, CNBC's *Business Center* beat CNN's venerable *Moneyline*. *BC*'s new 6:30 to 7:30 p.m. EDT format, hosted by Sue Herera and Ron Insana, drew a 0.5 household rating (335,000 homes) to *Moneyline*'s average (continued on page 6)

Headmaster Zaps Fox Guy

Episcopal priest says advertisers are paying heed

NETWORK TV / By John Consoli

Following in the tradition of Mississippi Methodist minister Donald Wildmon and kidvid activist Terry Rakolta, the headmaster of a tony private prep school in an obscure Connecticut burg is pressuring advertisers on the Fox sitcom *Family Guy* to get out of the show. And he is meeting with some success.

The headmaster, Richardson Schell, who is an Episcopal priest at The Kent School in the town of the same name, claims he has managed to obtain commitments to stay away from the show from nearly a dozen national advertisers. Among the advertisers are Sprint, Dr. Pepper, Isuzu, Philips Consumer Electronics, The Gap, Old Navy, Chevrolet, McDonald's and Kentucky Fried Chicken. Schell claims the advertisers for the most part said they did not choose to be in

Family Guy but were placed there to make up for ratings shortfalls on other Fox shows. Also, several of the advertisers said they wound up in the show because it was originally aired as a mid-season replacement.

Fox executives declined to comment publicly but privately acknowledged that Schell has been "agitating advertisers" for months. The advertisers involved could not be reached for comment at press time.

One regular *Family Guy* advertiser, Coca Cola, has decided to abandon the show along with another Fox animated show, *The PJs*.



The smoking gun, as Richardson Schell sees it.

Another Snag in Net/Affiliate Relations

NETWORK TV / By Michael Freeman and Megan Larson

ABC affiliates expect to reach an agreement in principle with the network this week. But yet another standoff could be developing over one potential weapon in stations' limited arsenals. That weapon is a loophole in their contract that lets them preempt or shift non-prime-time programming.

In a letter sent to affiliates June 22, John Rouse, ABC's president of affiliate relations, pointed out that the network had made many concessions in its latest proposal, but warned that "any attempts at recapturing value" by preempting non-prime-time series would be counter to that effort.

As one major ABC group owner described the letter, it was largely in refer-

ence to program preemptions affiliates are contemplating of network daytime programs such as *Good Morning America* and soap operas as well as late-night strips *Nightline* and *Politically Incorrect*.

"Our current affiliate agreements [with ABC are] a little bit looser than the other networks when it comes to in-pattern [program] carriage," said the group executive, who spoke on condition of anonymity. "The network is seeing some preemptions in the medium to small markets, but if the big groups did it to recapture lost inventory [by going with syndicated programming], it could hurt the network."

The group executive noted that ABC realizes a "higher profit margin" from

Newt to Speak Again

Gingrich to join Limbaugh in Premiere Radio Networks' lineup

RADIO / By Katy Bachman

There's life after politics, and it's on talk radio. The latest politico to head for the mic is former House Speaker Newt Gingrich. Gingrich, who resigned from Congress last November, is about to sign with Premiere Radio Networks—the same company that syndicates the king of conservative dittoheads, Rush Limbaugh—for a daily two-minute commentary called *Newt's Age of Possibilities*. The show is expected to launch on July 27.

"He's got a whole lot to say about what's good in this country," Craig Kitchin, Premiere president/CEO, said of Gingrich. The former Republican leader's commentary is likely to draw on his roots as a college professor. (Gingrich currently is a fellow of the Stanford University-based Hoover Institution, a conservative think tank.)

Gingrich is the latest in a long line of politicians to have a go at radio, including former governors Mario Cuomo and Jerry Brown, who had brief, unsuccessful runs. G. Gordon Lid-

dy (on Westwood One) and Oliver North (Salem Communications), among others, are still on the air. "Very few politicians make it on the radio," noted Phil Boyce, program director of WABC-AM in New York. Former New York mayor Ed Koch had a five-year stint on WABC before the station dropped his show last December.

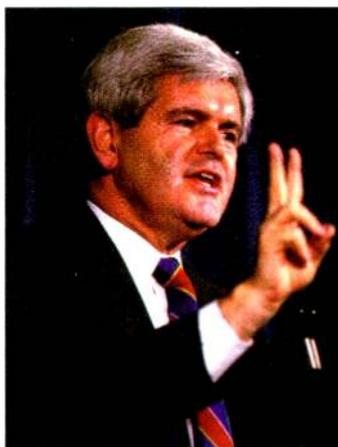
Probably the most successful of radio's political talkers are not politicians at all but veteran radio personalities such as Limbaugh, who got his start spinning records.

The difference in making it or breaking it comes down to what works on radio versus what works in public life. "It's a completely different mindset," said WABC's Boyce. Unlike many politicians on radio, Koch aired his opinions fearlessly. "He

was one of those rare politicians who didn't care if everyone agreed with him, even though he always asked, 'How am I doing?'" Boyce noted.

"If a talk-show host is willing to give his opinion without reservation, they'll succeed," echoed Walter Sabo of Sabo Media. "If they compromise and want to please both sides, as politicians are trained and inclined to do, they won't succeed in radio."

Indeed, succeeding as a talk personality often means going against the grain of those in power, whether political or cultural. "The minority point of view is more intriguing on the radio," Sabo said. Limbaugh skyrocketed to popularity in the early '90s not only because he was entertaining, but because he aired a minority view when Bill Clinton and the baby boomers came into power in Washington. Gingrich's Premiere show will seek to carry on that tradition. In the Nixon-era 1960s and 1970s, liberal-leaning viewpoints enjoyed wide popularity on the airwaves, through personalities such as Michael Jackson on KABC-AM in Los Angeles, Larry King and Sally Jesse Raphael on WIOD-AM in Miami, Ron Owens on KGO-AM in San Francisco and Jerry Williams on WBZ-AM and WRKO-AM in Boston.



Two-minute talker: Gingrich

FOR CHANDALL/STOCK CONNECTION/PHI

Coke, however, said it made its decision independent of Schell's lobbying. "We are constantly reviewing the content of programs we advertise on to insure they fit with our consumer strategies," said Susan McDermott, a spokeswoman for Coca Cola. "Where there is a disconnect, we decide to change our advertising. We feel the content of these shows is not as relevant to the audience we want to reach. It was a business decision."

Schell began a letter-writing campaign to advertisers following the first regular *Family Guy* episode in April, labeling the show "anti-Semitic, racist and sexist in its approach to humor." He said the show trivializes alcoholism and child abuse and is "demeaning to the handicapped and persons living with AIDS."

Schell said a total of 14 advertisers so far have written to him indicating that they will no longer advertise on the show. *Mediaweek* obtained a letter to Schell from one advertiser, Kentucky Fried Chicken, that said it has instructed its ad agency "to take all steps necessary to insure that no KFC advertising ever is placed on this show again."

Schell said *Family Guy* is an adult comedy, but its name and the fact that it is animated gives the impression it's a show for kids. "It should not be on when young people can be watching," he said.

Fox has already moved the show to a 9 p.m. Thursday-night slot, effective last week. But the network won't be able to go any later than 9:30. Adult-themed shows normally run after 10 p.m., when Fox affiliates air local news or syndicated programs. ■

GMA and the high-rated *Nightline* and *Politically Incorrect*. "Our margins are lower in late fringe, so there might be some stations losing prime-time inventory and may look to make that up with syndicated programming airing at 10:35 p.m. [Central Time] or 11:35 p.m." Eastern/Pacific Time, added one Southeast group executive, referring to *Nightline*'s normal start time.

While those station group heads said they are reluctant to take retaliatory measures, many of them are waiting to see what terms are worked out on the "global agreement," as one termed it, dealing with affils' contributions on *Monday Night Football*, program exclusivity and potential equity in ABC's nascent All My Soaps cable channel effort (*Mediaweek*, May 24, 31).

An ABC representative declined to comment about the negotiations or the June

22 letter. Alan Bell, president of Freedom Broadcasting, said he believes an agreement is imminent and stressed that station executives are "not here to demonstrate the art of negotiation, parts one, two and three. It's enough already," said Bell. Freedom's three ABC affils continue to air *Nightline* and *Politically Incorrect* in pattern.

Meanwhile, Fox affiliate owners cast their votes late Friday on a revised ad-inventory package from the network (*Mediaweek*, June 21). A final tally is expected today. Network execs said late Friday that a significant number of "major broadcast" groups had sent in signed contracts, nearing the 70 percent approval rate needed from affiliates. But Kevin O'Brien, vp/gm of San Francisco's KTVU-TV, said: "I'm a reluctant bridegroom. My prospective wife has laid down some ground rules that I'm accepting for the sake of the family." ■

MEDIA WIRE

of a 0.4 (311,000 homes). The ratings victory was a significant one for CNBC, which is in 69 million homes, compared to CNN's 74 million. CNBC is also trying to pump up its centerpiece show as CNN scrambles to patch the hole left by the exit of longtime *Moneyline* anchor Lou Dobbs. Dobbs left the network to start up a space-oriented Web site, *Space.com*.

Absent from the new *Business Center* hour is Maria Bartiromo, who has been given her own live half-hour show on Friday nights.

As CNBC retools its schedule, several other CNN staffers are following Dobbs out the door to pursue online opportunities. CNNfn vice presidents Helen Whalen and Craig Forman have launched a Web service called *MyPrimeTime.com* and have hired CNNfn anchor Donald Van de Mark, who will join the company as vp and editorial director. The San Francisco-based online startup, focusing on the baby-boomer niche, will launch this summer. —*Jim Cooper*

America Online, Hughes Join Forces Against Cable

In their latest competitive move against cable and its broadband plans for the future, America Online and Hughes Electronics Corp., the parent company of satellite service DirecTV, last week formed an alliance that has AOL investing \$1.5 billion in Hughes to develop and market national digital entertainment and information services.

The pact is designed to boost the subscriber growth of DirecTV and DirecPC, Hughes' high-speed Internet service, as well as AOL's AOL TV and AOL-Plus, the online company's high-speed service. Last month, AOL and DirecTV struck a deal to create a service that marries DirecTV's satellite-delivered programming with AOL's television interactive enhancements via a set-top box made by Hughes.

The breakdown of AOL's investment has \$900 million earmarked for new marketing initiatives designed to boost DirecTV's distribution and the new AOL/DirecTV/Hughes services and boxes.

The two companies also will develop content and inter-active services for the new box. AOL will (continued on page 8)

Hearst Places Betts

'Harper's Bazaar' expected to get a lift from new editor

MAGAZINES / By Lisa Granatstein

Staffers at *Harper's Bazaar* and media buyers were pleased with last week's appointment of *Vogue's* Katherine Betts to succeed editor in chief Liz Tilberis, who died in April. Betts will join the Hearst fashion monthly in September, following her maternity leave. December will be her first full issue.

"She's intelligent and savvy," one happy *Bazaar* staffer said last Friday. "Katherine has writing expertise and fashion knowledge ... everything we love."

Betts has an extensive, highly respected background in fashion. She joined *Vogue* eight years ago as a fashion writer and rose through the ranks to become fashion news director, shaping the Condé Nast monthly's fashion coverage, and became a protégée of editor in chief Anna Wintour. Prior to *Vogue*, Betts held various fashion-related writing and editing jobs, including a stint as Paris bureau chief of Fairchild Publications, publisher of *Women's Wear Daily* and *W*. She was also Paris editor of *Metropolitan Home*.

The challenge for Betts will be to step into the very high heels left by Tilberis and attract more readers to a book that is mired in third place in its category, behind *Vogue* (1.2 million circulation) and Hachette Filipacchi's *Elle* (974,819). Paid circ for *Bazaar* was flat

at 732,572 during the second half of last year, and newsstand sales skidded 10.9 percent, according to the Audit Bureau of Circulations. Ad pages this year are up 15.3 percent through July, to 768, according to the *Mediaweek Magazine Monitor*.

"I'd like to put fashion in more of a cultural context," said Betts. "Anything from relating it to Hollywood, the music world or the art world. I feel like the magazine has been very much isolated and self-referential in this esoteric fashion world, and it needs to come back into the everyday marketplace."

The key to returning *Bazaar* to the No. 2 slot and giving *Vogue* a run for its money is consistency, said Steven Klein, media director at Kir-

shenbaum, Bond and Partners. "What creates a great magazine is a consistent look and feel, where every month you escape into this environment," Klein said. "I haven't felt this at *Harper's*. What is *Harper's Bazaar*-ness?"

Along with her extensive fashion experience, Betts, 35, will also have an age-related edge on the editors in chief of competing fashion titles. "She'll lend a youthful flavor to the magazine, which will help it competitively," said Martin Walker, chairman of Walker Communications. "She can make [*Harper's Bazaar*] a little hipper and fresher, and make it appeal to a younger audience." ■



HB's fashionista: Betts

Papers Pump Portals

Knight Ridder, Post, Times eye e-commerce with Web relaunches

NEWSPAPERS / By Tony Case

Hoping to attract Web surfers who may not buy their print products, three major newspaper companies—Knight Ridder, the Washington Post Co. and the New York Times Co.—last week announced plans to launch portals, or points of entry to the Internet.

Knight Ridder said it will establish regional portals in all its newspaper markets, including the San Francisco Bay Area, Philadelphia, Miami, Detroit and Dallas-Fort Worth. The

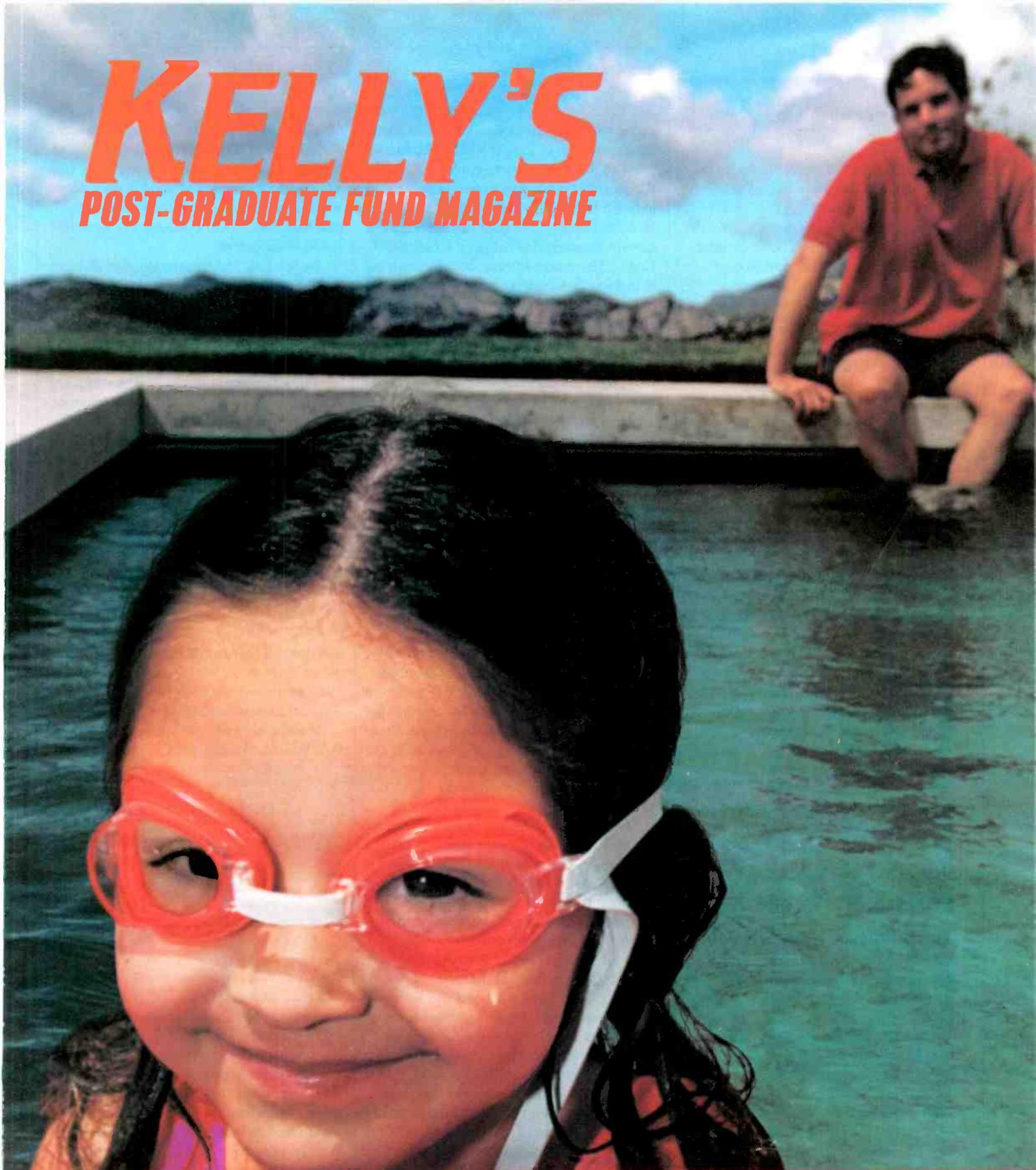
portals will offer news, classified ads, entertainment listings, online shopping, search engines and links to other Web sites. KR's sites will be linked with Real Cities, a network of 45 Web sites, including the sites of 29 newspapers.

Teaming with Knight Ridder to develop the portals are A.H. Belo Corp. and Indianapolis-based Central Newspapers.

The portal design "makes features more accessible to users, and is also a way of navi-

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market DirecTV via direct marketing to its 16 million subscribers, while DirecTV will market the new AOL/DirecTV service to its 7 million subscribers.

On the news of the AOL investment, ING Barings satellite analyst Robert Kaimowitz increased his stock-price target for Hughes to \$80 next year from \$57. —JC

NATPE Panels Will Examine New Media, Digital TV

Looking to reverse a decline in TV station attendance, the National Association of Television Programming Executives (NATPE) announced a broad emphasis on digital television for the conference in New Orleans next January. NATPE is planning more than two-dozen panel sessions and workshops dealing with digital technology.

Bruce Johansen, NATPE's president and CEO, says he will be soliciting the top 25 group station owners over the next couple of months to gain commitments to register many of their local station rank-and-file executives. So far, Johansen claims to have the commitments of the 32-station Hearst-Argyle Television group, which held back most of its general managers last January, and the 22-market Fox Television Stations group.

"It's clear that the single most important question this business faces is how to confront digital," Johansen said. —Michael Freeman

DeWitt's Crystal Ball: Nets Will Produce 7 Hits in '99

DeWitt Media, the independent media buying agency, is taking an unusually positive view of this fall's prime-time season, predicting that seven new shows will become hits, 21 have a marginal chance and 10 will fail.

Among the predicted hits in DeWitt's forecast are two CBS sitcoms, *Ladies Man* and *Work With Me*; two NBC dramas, *The West Wing* and *Law & Order: Special Victims Unit*; Fox's half-hour *Ally McBeal* spinoff; and The WB's *Angel*.

Expected misses include NBC's *Mike O'Malley Show*; ABC's *Then Came You*, *Wasteland* and *Snoops*; and CBS's *Love or Money*, *Now & Again* and *Family Law*. —John Consoli

gating to other parts of the Web," said Kathy Yates, president of Knight Ridder NewMedia.

With the portal structure, users of Knight Ridder sites "won't have to go kicking around to find a little of this and a little of that," said Barbara Bellafiore-Sanden of Bell Media, a new-media marketing company in Greenwich, Conn. "The same consumer that's buying a car is looking for a job and checking out local movie times, and they're trying to make that customer's life easier."

The venture is creating some strange bedfellows. One of the sites launched last week, DFW.com, is a partnership between two long-time rivals, Knight Ridder's *Fort Worth Star-Telegram* and Belo's *Dallas Morning News*. The site offers links to more than 6,000 other local Web sites, including online retailers. The papers

bill the site as a "one-stop shopping" resource.

DFW.com "is an opportunity for us ... to drive an audience to the critical content of two local media partners, and perhaps draw some traffic away from other Internet operations," said Neil Foote, Belo's director of interactive media development.

By this fall, *The Washington Post* plans to reposition its Web site as a regional resource for news, advertising and online shopping. WashingtonPost.com will be expanded so that users can easily retrieve information about the entire region, according to Erin O'Shea Staszynski, a *Post* representative. The company will also work with local advertisers to create e-commerce opportunities on the portal.

The New York Times said its portal will be tailored to upscale shoppers. ■

Strong Upfront on RADAR

Market demand raising prices of level inventory in latest survey

RADIO / By Katy Bachman

After a year of changes brought on by new entrants and reconfigured line-ups, the spring RADAR report from Statistical Research Inc. shows that the network business is settling down. Overall rankings changed very little, with the same networks holding the top six spots. Of the 20 networks reported, only six were down.

The stability in network radio couldn't come at a better time. With no new inventory (RADAR 61 had 2,407.4 weekly gross rating points, about equal with RADAR 60), scatter has been so strong that many networks are sold out through most of August. "Business is on fire," said David Kantor, senior vp of AMFM Radio Networks, who expects upfront to break before the usual September-October start. "This year, scatter was so strong that pricing was aggressive, so many clients want to lock in a well-negotiated rate for the year."

The increasingly popular limited-inventory networks took four of the top five spots, led by Westwood One's CNN Max and Premiere's AM Drive. Premiere Radio Networks had a mixed bag for its five limited-inventory networks, posting the largest increase with Axis (up 15.6 percent) and the largest decrease with Core, a youth-oriented net, which fell 17.2 percent. Kraig Kitchin, Premiere president/CEO, explained that Core lost 70 affilia-

ates due to a change in support services that it offers stations in exchange for inventory. "We've regained 60 of the 70 affiliates, which will start to show in RADAR 62," he said.

Younger-skewing networks grew up in RADAR 61. Among the full-inventory net-

Top 10 Radio Networks, Spring 1999

	Avg. Qtr.-Hour Rating	Avg. Qtr.-Hour Delivery (000)	% Rating Change From Winter 1999
1. Westwood One CNN Max (L)	3.2	7,124	-0.5
2. Premiere AM Drive (L)	2.4	5,442	+4.5
3. ABC Prime	1.5	3,305	+0.1
4. Westwood One Source Max (L)	1.2	2,714	+9.8
5. Premiere Axis (L)	1.2	2,602	+15.6
6. AMFM Diamond	1.0	2,225	+3.5
7. ABC Advantage (L)	0.9	2,048	+8.5
8. Westwood One CBS Radio	0.9	2,045	+0.4
9. AMFM Emerald	0.8	1,791	+5.4
10. ABC Platinum	0.8	1,786	-7.1

L=limited-inventory network
Source: RADAR 61, Spring 1999, Statistical Research Inc. Network audiences to all commercials, listeners 12-plus.

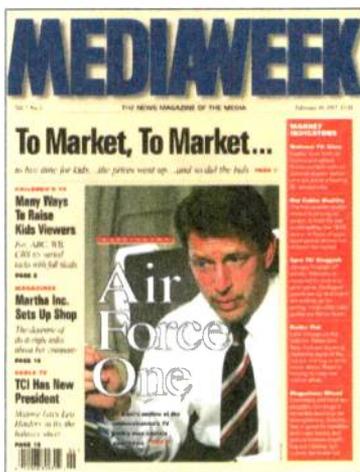
works, AMFM's Emerald ranked first among 18-34-year-olds and moved into the ranks of the top 10. ABC's Advantage LIN showed the most dramatic improvement. Up 8.5 percent overall, it moved from ninth to seventh place, rising 10.6 percent in the 18-34 demo. Westwood One's Source Max was up 9.8 percent. Westwood's other LIN, Edge, featuring Howard Stern, was up 2.8 percent.

Westwood One, which reconfigured its networks three surveys ago, came on strong with six of its seven nets. "The industry as a whole is calming down," said a relieved Joel Hollander, president/CEO, Westwood One. "Thank heaven we don't have to reconfigure again." ■

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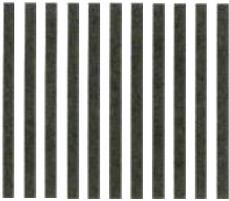
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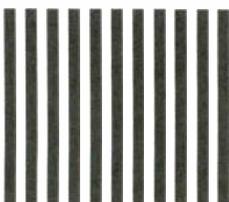
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CABLE TV

Spot to Reach \$1 Bil by 2002

With cable networks continuing to draw viewers away from broadcast, cable companies consolidating major markets and technology enabling more efficient billing, cable rep firm National Cable Communications is predicting that national spot cable business will surpass \$1 billion by 2002, up from only about \$380 million this year. But such a high watermark for spot cable remains a fraction of the \$12 billion spot broadcast will pull in this year.

"There is probably a better opportunity for spot cable today largely because of the shift in viewing [that] has gotten the attention of national advertisers and their agencies," said NCC CEO Tom Olson. NCC is owned by a partnership between Katz Media Group and major cable operators AT&T Broadband, Comcast, Cox, MediaOne and Time Warner Cable.

Olson also noted that cable's investment in digital ad-insertion equipment increases the number of networks in which cable systems can insert spot ads. That increased penetration in turn leads to more cogent ratings data for advertisers.

But nothing will change the spot cable business like the current consolidation wave. "When that is completed, spot cable will really challenge broadcast," said one local ad sales executive at a major cable network.

The growing number of digital cable set-top boxes and the information they convey back to cable systems can help advertisers—like Kraft, which signed a large spot cable deal with TCI last year—experiment with more targeted advertising. Olson expects the top 50 markets will be interconnected by 2000 and that improved electronic communications between cable systems will create single-invoice buying across large areas, which used to require hundreds of separate transactions.

"I think that we are capable of doing more than \$1 billion dollars if we get the top markets interconnected and if the electronic data interchange technology is as widely deployed as I think it will be in the next year," said Olson.—*Jim Cooper*

Univision's Got Game

Hispanic net seeks big ad dollars, Anglo viewers for Pan Am event

NETWORK TV / By Michael Freeman

The 13th Pan American Games from July 23 through Aug. 8 are expected to be a lucky number for Univision and its owned TV stations next month. In a first for the dominant Spanish-language network, Univision will be the sole U.S. broadcaster of the multi-sports event. That could translate into strong spillover viewership from non-Hispanic viewers in the general market.

For the Pan Am Games, to be held in Winnipeg, Canada, Univision will telecast a 17-day package of mostly live events for its Friday-through-Sunday daytime (1-5 p.m. Eastern time) and prime-time (9-11 p.m.) schedules. For Monday through Thursday, Univision will stay with its high-rated telenovelas in prime time, but will feature high-light shows at midnight in all time zones.

The games are expected to draw attention for matchups between Mexico, USA and Cuba in marquee events like baseball,

boxing, soccer and track & field. Several Los Angeles-based media buyers said that Univision is being fairly aggressive in projecting 10-plus ratings for its weekend and opening/closing ceremony telecasts.

Raquel Tomasino, vp/director of media services for Ad Americas, an L.A.-based Hispanic agency, said that Univision Television Group and KMEX-TV in Los Angeles have been marketing four "medal" packages. Gold packages carry the most inventory, and are going for an estimated \$400,000, while copper packages carry less inventory at around \$150,000-200,000, according to Tomasino.

Representing Southern California Toyota Dealers and McDonald's of Southern California in the spot market, Tomasino opted for the copper package, which included 40-plus units in weekday late-fringe along with weekend daytime and prime-time packages.

"We bought the lowest-end package

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because it met our cost-per-point projections and provided a strong balance of prime-time and late fringe positions to where it wasn't overkill like the larger packages," Tomasino explained.

She also noted that KMEX was projecting 10-12 ratings in the key male 18-34 and 18-49 demos for prime time. "Our target is the total Hispanic market, but English-only viewers who love boxing and baseball don't care about the Spanish-language announcers [on Univision] to see the matchups they are interested in," Tomasino added.

Another L.A. agency source said KMEX has already sold out its medal packages, but had one sponsor drop out of a "finals package," which offers avails for only final-round events in all of the key sports from Aug. 2-8. "From what I've heard, all of the medal packages are gone, but if they cut a good deal on the finals, we may go for it," says the buyer.

Other sources said that traditional Hispanic advertisers such as Ford Motor Co., Daimler-Chrysler, Kodak, IBM, Xerox, Panasonic and Swatch are sponsors. But it was hard to determine which packages they bought and on how many of Univision's 13 owned TV stations they will run.

Univision officials declined to comment for this story. But some KMEX-TV officials expressed their confidence in projecting high



MARIO TAMAN/NEWSMAKERS

Univision hopes that a U.S. vs. Cuba baseball matchup will draw a big audience for the Games.

single-digit and low double-digit rating projections based on similar numbers Univision scored with World Cup Soccer in July 1998, when the Univision stations typically boasted higher ratings than telecasts on ABC stations.

Los Angeles, with the largest Hispanic population in the U.S. (at 5.8 million people), has given KMEX reason to be bold with its projections. Out of the May 1999 sweeps period, KMEX beat all of the English-language stations in the key adult 18-34 and 18-49 demos in the early fringe through late-night dayparts in the general-market Nielsen Station Index measurements.

Univision's long-form telenovela staples allowed KMEX to win prime time in adults 18-34 (8.4 rating) and 18-49 (6.7 rating), with each growing by more than 60 percent over the year before. Consequently, its lead-out 11 p.m. newscasts also grew by 91 and 100 percent among the two younger adult demos. ■

Saying 'No' to Violence

Station group adopts guidelines to reject objectionable content

RADIO / By Katy Bachman

While Washington bureaucrats debate the pros and cons of regulating violent media content, one radio group has decided to take a stand and adopt its own policy. Last week, Entercom Communications, the U.S.'s sixth-largest radio group, announced a corporate policy to reject any music and advertising that "advocate(s) or condone(s) criminal violence or which contain(s) ultra-violent content in the context of a socially irresponsible message." The policy also includes Entercom personalities.

"In the wake of Littleton, we have all sought answers and solutions to this inexplicable tragedy," said David Field, president/CEO of Entercom. "We believe we can make a substantive contribution by voluntarily

adopting [this policy]."

Managers at Entercom's 42 stations—including Top 40 KDND-FM in Sacramento, Calif., Album Rocker WAAF-AM in Boston, and Modern Rocker KNDD-FM in Seattle—will have the authority to interpret the policy. "We're not setting up the Entercom standards board," explained Jack Donlevie, executive vp, Entercom. "This is a guideline to assist them in making a decision." No songs have been pulled from Entercom playlists so far.

One of the reasons Entercom went public with its policy, according to company officials, was to help it find organizations that provide outreach to troubled teens. Entercom plans to donate at least \$1 million in promotional support for such causes. ■

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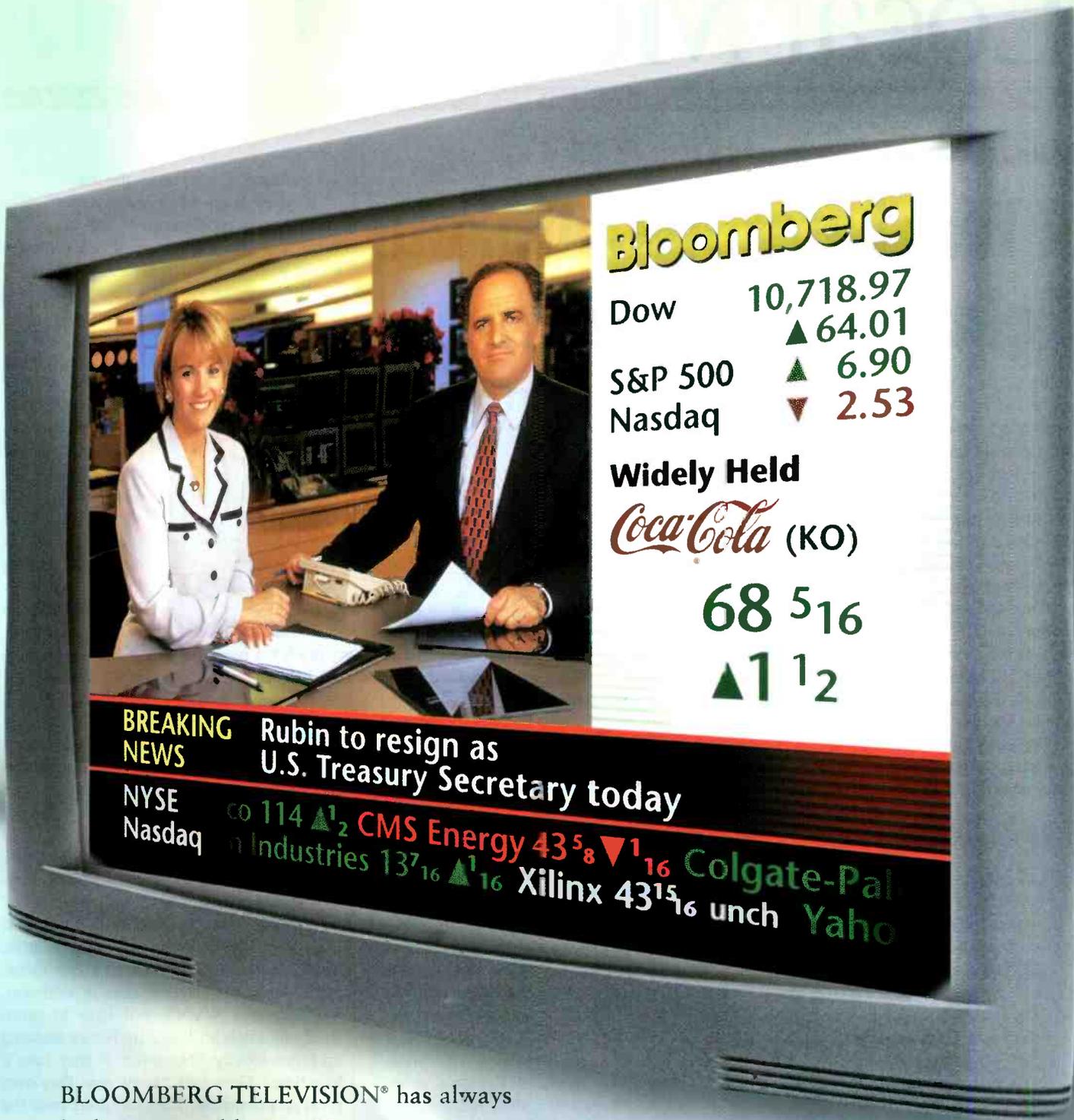
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BURLINGTON, VT.-PLATTSBURGH, N.Y./TV STATIONS

A Year Later, ABC Affiliate Rebuilds Local News

•ONE OF THE ONLY ABC AFFILIATES IN THE country without a full-blown local newscast for the past year is about to start again. Straightline Communications' ABC affiliate, WVNY-TV, in Vermont's Champlain Valley launches its first *ABC22 News* report August 9 at 6 p.m., said general manager Larry Delia. The station will also carry an 11 p.m. nightly newscast. "We're in an area with only two newscasts, and we're offering another option," Delia said.

Currently, CBS affiliate WCAX-TV delivers a 16.0 household rating/34 share with its 6 p.m. newscast, while NBC affiliate WPTZ-TV gets an 11/22. WVNY draws a 1/2 with its 6 p.m. run of *M*A*S*H*. All numbers are Nielsen Media Research data.

Prior to Straightline's buy of WVNY-TV last June, the 6 and 11 p.m. news under previous owner U.S. Broadcast Group delivered

between a 0.5 and 1.5 average rating. Delia attributed the low ratings to antiquated technology and a tiny news staff that operated without weather-forecasting equipment or live trucks as well as modern camera gear and editing equipment.

"The old owners had a different philosophy, and the product was inferior," he said. "Now, we need to embrace the people in our market because in the past, we were bone bare and

the community was last on the list."

A year later—after airing solely five-minute news capsules at 6 and 11 p.m.—WVNY is now ready to reenter the market armed with 25 news employees, a live remote truck, new digital equipment for weather and a new station moniker, he explained.

The new staff includes anchor and executive producer Eric Greene, just hired from WOIO/WUAB in Cleveland; weekend anchor and reporter Carrie Blake, who was the main anchor at ABC affiliate WVII in Bangor, Maine; sports director Leo Doyle from WLNE in Providence, R.I.; and, from local competition WPTZ,



On the Burlington beat: WVNY's new anchors Carrie Blake and Eric Greene

meteorologist Randy Mann.

Delia said he hopes WVNY will double its ratings in the next year. He also thinks that leading into the newscast with an hour of *Judge Judy* and *Judge Joe Brown* will beef up audiences. The station also has acquired off-net runs of *Spin City* and *King of the Hill*.

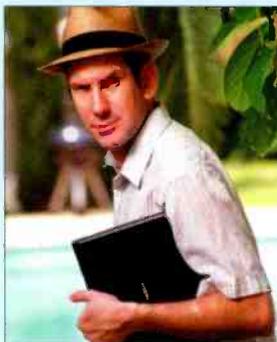
Competitors don't know yet how the new newscast will affect the market. "We'll just have to wait and see," said WCAX-TV general manager Peter Martin. Media buyers feel the same. Shelli Guay, media buyer for Hayes Group, in Williston, Vt., said that WVNY will have to prove itself and establish longevity before building up buyer loyalty. "Newswise, it may take a long time," Guay said. "Right now, they have good programming. They just don't have the numbers." —Rebecca Schnell

RADIO SYNDICATION

Here Comes the Drudge

Self-appointed Internet muckraker Matt Drudge is about to sign a contract with ABC Radio Networks to syndicate a two-hour version of his Sunday-night show on WABC-AM in New York, which airs from 9:30 p.m. to midnight, after his TV show on Fox News Channel. The syndicated offering will run at 10 p.m.

"He appeals to the same crowd as Rush Limbaugh: the conservative, well-read, talk-radio listener," said WABC program director Phil Boyce, who put Drudge on the air last December after he did a guest spot on Sean Hannity's afternoon drive show. In just one ratings



Drudging up the dirt

survey, Drudge doubled WABC's Sunday-night ratings among the station's core 35-64 demographic. Drudge sometimes sits in for Hannity, who also has a show on Fox News.

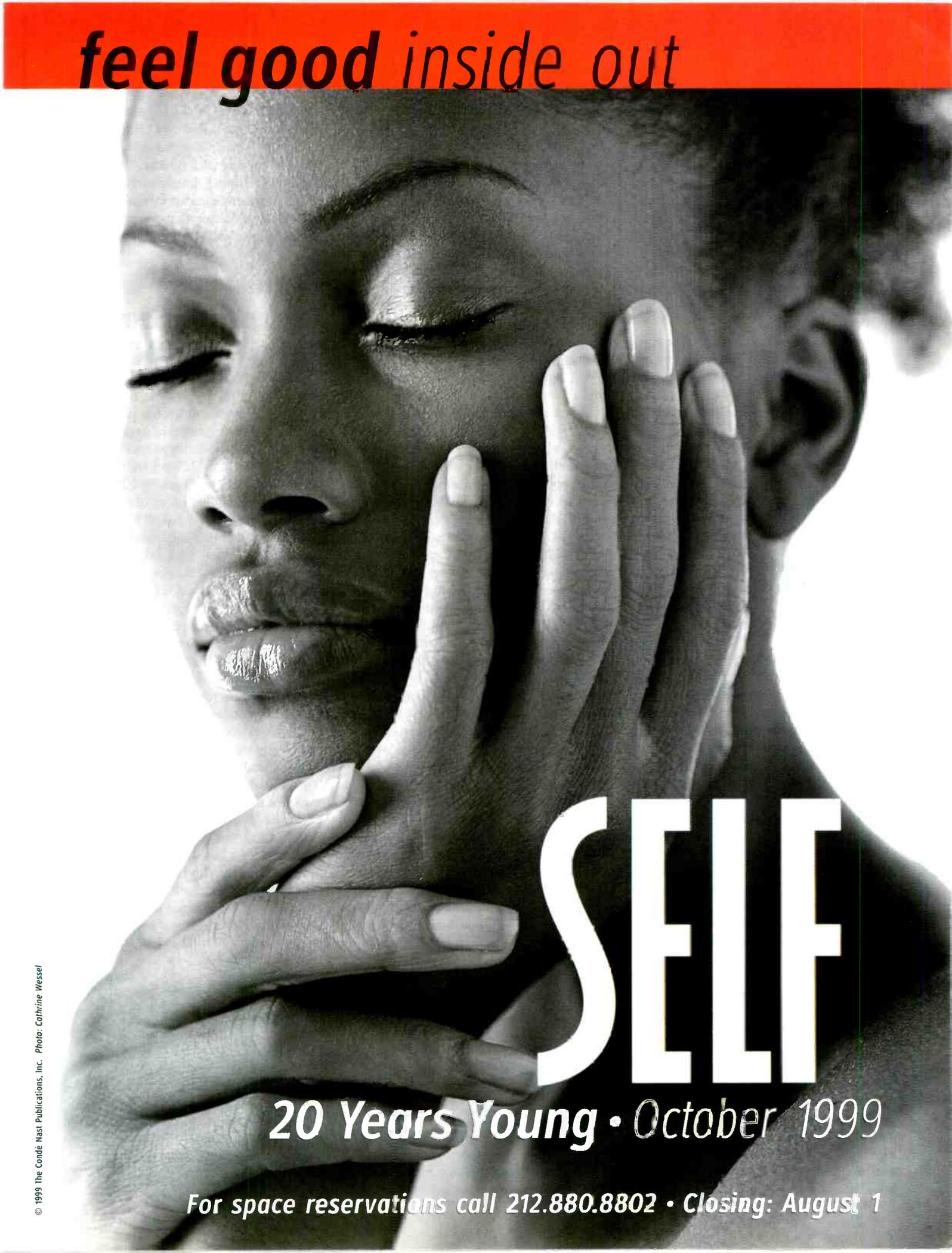
While Drudge made his name covering President Clinton's scandalous affair with Monica Lewinsky, Boyce said Drudge's brand of talk leans more toward the eclectic. "Our question was, does the guy have juice once the impeachment trial was over? And he does," said Boyce. "He sees himself as the reincarnation of Walter Winchell." At least he has Winchell's old time slot. —Katy Bachman

CHICAGO/NEWSPAPERS

Tribune Tinkers With Ad Sales Department

•TO BETTER SERVE "THE NEEDS OF THE ADVERTISING community," the *Chicago Tribune* restructured its advertising department, creating a new executive position to oversee strategy.

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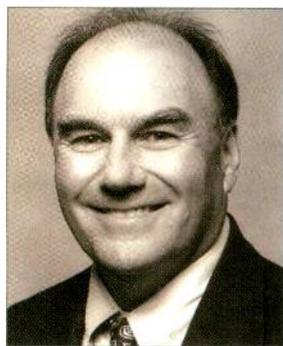
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At the same time, the nation's fifth-largest metropolitan daily has brought in a new national ad director.

John Wollney, formerly retail ad director at the paper, was named to the newly created post of director, advertising strategy/development. He reports to vp/advertising Dennis Grant. "We wanted to be able to put more concentrated focus on long-term planning," Wollney said. Among the areas he will oversee are organizational design—including staffing, training and compensation—as well as product targeting and pricing.

"Pricing is a science based on the value you deliver to customers vis-à-vis your competitors," said *Tribune* vp/marketing and sales Dave Murphy. "While we traditionally



Wollney: ad point man

have looked at pricing from an audience-value standpoint, it should reflect all the value you deliver to customers. We intend to take a fresh review of how we capture value from our advertisers based on the value we deliver to them."

Wollney added that while the *Tribune's* ad revenue remains "strong," recruitment is a concern. The newspaper industry is grappling with the issue of attracting and retaining talented salespeople. Tribune Co. reported higher profits at its newspapers in the first quarter of this year over last year, due in part to greater retail and general ad revenue.

In his new post, Wollney will also coordinate activities of *Tribune* advertising with other departments of the paper and with other Tribune Co. properties. In recent years, the company has linked the sales efforts of its Chicago media properties, which besides the Tribune newspaper include WGN Radio and the 24-hour cable news channel CLTV. Tribune director/network advertising Ron Goldberg oversees that effort.

Wollney's old position of retail ad director will be divided into two positions, regional retail director and major retail accounts director. Those appointments have not yet been announced.

Unrelated to the restructuring, the Tribune has selected *Business Week* magazine's vp/Midwest sales Dan Dunn to be its national advertising director, succeeding the retiring Jerry McCarthy. Dunn will oversee national sales, the Tribune Newspaper Network and the paper's advertising offices outside Chicago. —Tony Case

NEW YORK/TV STATIONS

Based on WB Brand, WPIX Ties in Total Day

•IT'S BEEN ONLY FIVE YEARS SINCE FORMER New York independent WPIX-TV became the WB's flagship, but in that time it has established itself as a ratings contender in key demographics—running head-to-head with long-standing market leader WNBC-TV.

During the May sweeps, WPIX earned a 3 rating sign-on to sign-off among adults 18-49, according to Nielsen Media Research. That number tied WPIX for first place with WNBC, supplanting WABC-TV, which delivered a 2 in 18-49s.

"It's not something we track on a regular basis," said WPIX vice president/gm Paul Bissonette, who's usually more interested in daypart performance over total day. "Our research people ran the numbers and said, 'Hey, guess what?' And we said, 'You gotta be kidding...' We're pretty proud."

WABC's 2 rating tied with Fox O&O WNYW-TV, flat with last year. Chris Craft/United-owned UPN station WWOR-TV also earned a 2 rating among adults 18-49, while WCBS-TV and Univision O&O WXTV-TV both scored a 1 rating.

Dayparts, of course, do matter, especially local-news windows. At 10 p.m. Monday through Sunday, WPIX, WNYW and WWOR all averaged a 3 rating for news among adults 18-49. But not all three stations carry 10 p.m. news seven days a week, so some half-hours may have been excluded from the average.

Of the Big Three that run news at 11 p.m., WNBC's newscast is still tops Monday-Sunday among adults 18-49 with a 5 rating. But those adults 18-49 who aren't watching news at 11 p.m. are apparently tuning in to WPIX, which delivered an 8 rating for its reruns of *Friends* at 11 p.m. and *Seinfeld* at 11:30.

Add last year's acquisition of the Mets baseball team. WPIX on June 13 scored the highest non-interleague broadcast rating in six

years—a 6 rating/16 share—when the Mets faced the Boston Red Sox. But Bissonette credits the WB name with solidifying the station's all-around performance. "We jumped on the WB brand immediately," he said. "That was where our identity was going to go, and we had to do everything we possibly could to make it succeed." —Megan Larson

NEW JERSEY/RADIO

Garden State Seeds Its Turf to Grow Ad Base

•NEW JERSEY IS ONE OF THOSE PLACES BETTER known for its proximity to bigger media-market real estate. But some people feel it deserves some recognition of its own. "Buyers tend to look at New Jersey as part of Philadelphia and New York. It's not true that if you buy Philadelphia, you'll get New Jersey," said Joan Gerberding, president of two-year-old Jersey Radio Network. "We're N.J., guys."

And proud of it. Since March 1997, when the Jersey Radio Network (JRN) was formed as the national sales arm for Nassau Broadcasting Partners, Gerberding has been on a mission to establish New Jersey as its own viable radio market. Reaching about 65 percent of all radio listeners in the state, it was an idea that paid off almost from the start. Nassau saw its national dollars across 19 radio stations jump by about 40 percent, Gerberding estimated.

High on the success of its three geographically targeted networks—JRN North, JRN Central and JRN Shore—Nassau took four of its AM stations to form another network last month, Central N.J. Talk Network. Like JRN's other networks, Central N.J. Talk Network is a convenient way for advertisers to place a buy to target the New Jersey radio listener who can't be reached through a New York or Philadelphia buy.

"This was an obvious hole to fill," said Gerberding. "There was a need for positive informational talk, and unless you listen to

RADIO SYNDICATION

Fistell Finds His Solution

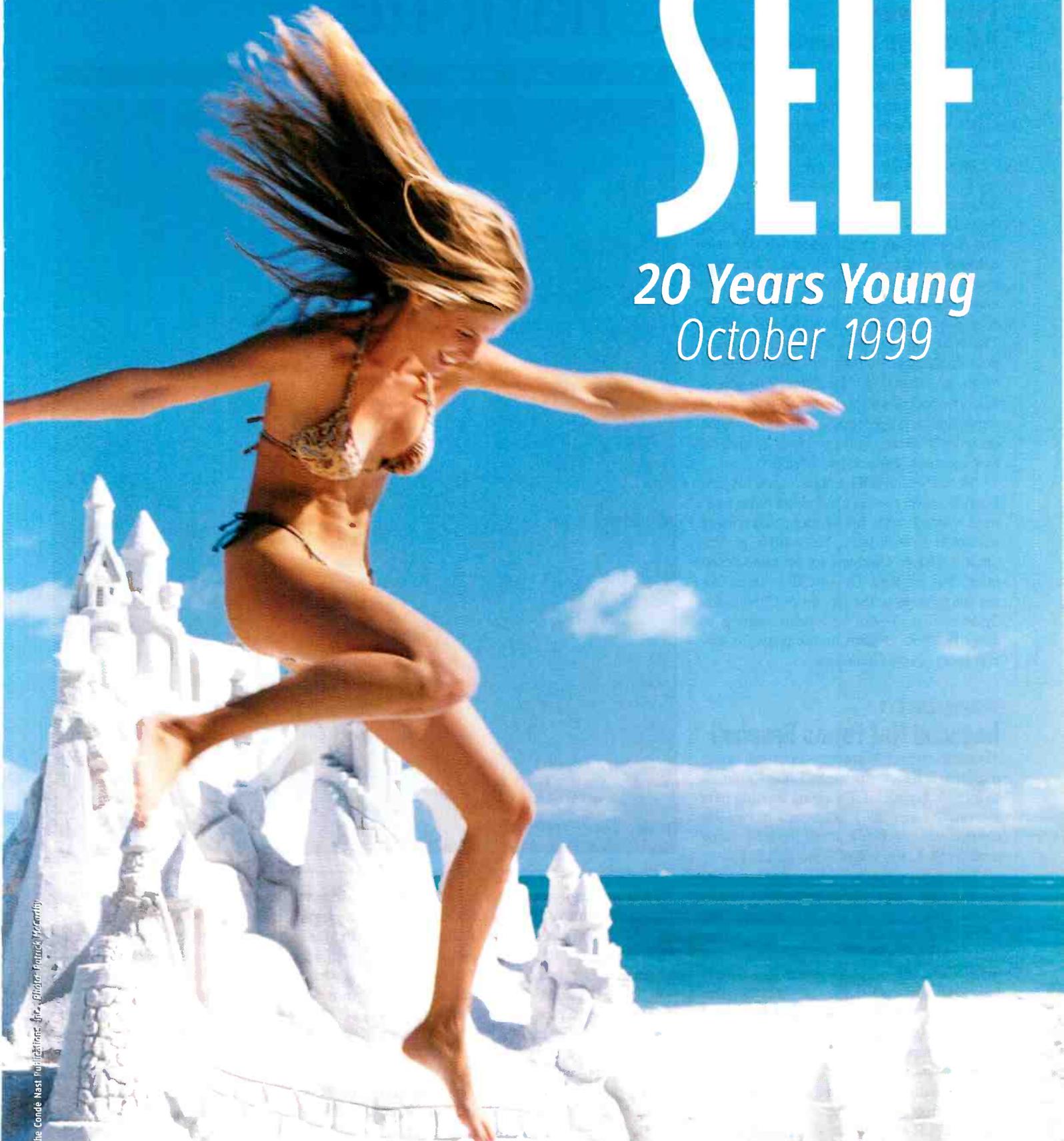
As expected (*Mediaweek*, April 5), newbie syndicator Syndicated Solutions will introduce *The Ira Fistell Show* into national syndication on July 19. Fistell, a 15-year Los Angeles radio veteran who covers a broad range of topics from politics to sports and entertainment, will broadcast live from Infinity's

KRLA-AM, 10 p.m. to 2 a.m. Pacific time. "[It's] the ideal alternative to UFOs, conspiracies and extraterrestrials," said Bob Carey, president and executive director of Syndicated Solutions, taking a swipe at Premiere Radio Networks' Art Bell, whose show airs in the same time slot. —KB

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SELF

20 Years Young
October 1999



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New York or Philly stations, there was no business or sports talk in New Jersey.”—KB

NEW ORLEANS/MAGAZINES

Dolan Buys Business Journal

•THE NEW ORLEANS PUBLISHING GROUP, a local media company whose revenue topped \$11 million last year, has been through a major restructuring following the sale of one of its major properties a month ago.

Minneapolis-based Dolan Media Co., a seven-year-old company that now owns business publications in 13 states, acquired the New Orleans publishing company's name and *New Orleans CityBusiness*, a 15,000-circulation weekly business tabloid. The acquisition price was not made public, but a knowledgeable local media observer estimated it at between \$14 million and \$18 million. The New Orleans company's other properties—including 40,000-circ *New Orleans Magazine*, 40,000-circ *Louisiana Life* magazine, two local radio stations and a busy custom-publishing operation—will stay with the company's owner, William Metcalf, under a new corporate banner, MC Media.

Metcalf, who said he plans to use his new financial resources to expand his radio business, parted with his outdoor advertising operation in February. He sold it to Triumph Outdoor Holdings for an undisclosed price. For his part, Dolan CEO James Dolan (no relation to the Dolans of Cablevision Systems Corp.) says he's been angling to enter the New Orleans marketplace for several years. —Jeff Gremillion

MISSOURI/CABLE TV

Regional Net Farms Baseball

•FOX SPORTS NET MIDWEST HAS EXPANDED ITS multiyear contract with the St. Louis Cardinals to include broadcast TV rights starting next season through 2003. The regional sports channel will produce and sell the advertising time for St. Louis WB affiliate KPLR-TV.

The regional net has similar deals with the Kansas City Royals and hockey's St. Louis Blues, giving Fox Sports Net Midwest the chance to package all of Missouri's sports franchises to advertisers. "As an all-sports enterprise, there are synergies when you control broadcast and cable...one-stop shopping for advertisers," said FSNM vp/gm Jack Donovan.

In the Cardinals deal, a nominal amount of non-commercial inventory is reserved for both the station and the Cardinals to use promotionally. The regional net will produce all regular-season games, running 57 of them. KPLR will televise 45 regular season games and two spring training games. —ML

MARKET PROFILE

Charlotte

BY MIRA SCHWITZ



JERRY DRIENL/EPIC INTERNATIONAL/PNI

Five years ago, Charlotte, N.C., Fox affiliate WCCB-TV decided it needed to compete in the local news race, but the station did not have the resources to launch and produce its own newscast. So the Bahakel Communications-owned outlet retained a producer at Cox Communications' ABC affiliate, WSOC-TV, to create a 10 p.m. newscast for WCCB, using WSOC's studios and on-air talent.

The outside-produced newscast earned acceptable ratings and helped establish a more solid local identity for WCCB. But a lot has changed in Charlotte since 1994. Fox, recog-

nizing the rapid growth of the market and the regional popularity of the NFL's Carolina Panthers (the Charlotte-based team whose games are broadcast on the network), has succeeded in persuading Bahakel to produce its own newscasts beginning early next year.

"Fox would like an affiliate here to produce a newscast," says Cullie Tarleton, WCCB general manager. "The time has come, so we're gearing up." The station is in the midst of building a studio set and hiring talent, he adds.

WCCB's decision to move up to the big leagues in local news is but one example of how Charlotte is raising its profile on the media



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Scarborough Profile

Comparison of Charlotte To the Top 50 Market Average

	Top 50 Market (Average %)	Charlotte Composition %	Charlotte Composition Index
DEMOGRAPHICS			
Age 18-34	32.6	32.0	98
Age 35-54	39.8	40.9	103
Age 55+	27.6	27.1	98
HHI \$50,000+	38.7	31.5	81
College Graduate	12.4	10.2	82
Any Postgraduate Work	10.4	6.4	62
Professional/Managerial	22.1	18.0	81
African American	12.3	16.9	137
Hispanic	11.7	*	*
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	57.9	56.1	97
Read Any Sunday Newspaper - (Average Issue)	67.8	65.3	96
Total Radio Average Morning Drive M-F	25.5	23.1	91
Total Radio Average Evening Drive M-F	18.6	16.7	90
Total TV Average Early News M-F	28.9	33.3	115
Total TV Average Prime Time M-S	39.6	39.7	100
Watched A&E past 7 days	36.6	31.5	86
Watched BET past 7 days	7.8	8.0	102
Watched CNBC past 7 days	19.1	18.8	99
Watched CNN past 7 days	38.6	38.7	100
Watched The Discovery Channel past 7 days	40.2	37.4	93
Watched The Disney Channel past 7 days	18.1	11.4	63
Watched E! past 7 days	13.6	10.7	79
Watched ESPN past 7 days	31.7	39.7	125
Watched The Family Channel past 7 days	23.4	26.9	115
Watched FX past 7 days	9.2	10.1	109
Watched The History Channel past 7 days	19.6	13.9	71
Watched The Learning Channel past 7 days	19.9	18.0	91
Watched Lifetime past 7 days	24.0	25.5	106
Watched MSNBC past 7 days	9.2	8.4	92
Watched MTV past 7 days	17.3	20.0	116
Watched Nick at Nite past 7 days	16.0	17.7	111
Watched Nickelodeon past 7 days	17.0	19.6	115
Watched Sci-Fi Channel past 7 days	12.2	10.2	83
Watched TBS past 7 days	30.1	42.7	142
Watched TNN past 7 days	18.8	31.8	169
Watched TNT past 7 days	32.3	36.7	113
Watched USA past 7 days	31.3	36.9	118
Watched VH1 past 7 days	15.2	19.7	130
Watched The Weather Channel past 7 days	37.4	48.0	128
HOME TECHNOLOGY			
Owns a Personal Computer	46.9	47.6	101
Accesses Internet/WWW	39.8	32.3	81
Connected to Cable	69.0	66.2	96
Connected to Satellite/Microwave Dish	10.2	16.8	164

#Respondent count too small for reporting purposes

Source: 1998 Scarborough Research Top 50 Market Report (Release 2 1998, 12-month database)

scene. With a seven-county metro population of 1.3 million and a robust economy, Charlotte is a Sun Belt phenomenon. The market's population growth—averaging more than 2.7 percent a year—is fueling a rapid expansion of the city limits and is transforming the surrounding countryside into bedroom communities. Tire maker B.F. Goodrich is relocating its headquarters to Charlotte from Ohio within the next

year; TIAA-CREF, the country's largest pension fund for teachers, is also relocating to the city. Both First Union and Bank of America are building office towers downtown, cementing Charlotte's stature as the U.S.' second-largest banking center behind New York.

Bahakel's WCCB-TV isn't the only local media outlet scrambling to keep up with all the goings-on in Charlotte, the country's 28th-

largest TV market. NBC affiliate WCNC has also established a stronger presence in news thanks to recent investments by owner A.H. Belo Corp. WCNC in 1997 built new studio sets and increased its on-camera news staff in the hopes of bolstering its reputation for community-focused news. The station's wooing of two personalities from WSOC—chief meteorologist Terri Bennett and weatherman Ray Boylan—has also helped.

"It's growing slowly, but it's probably the best-looking product it's ever been," Marni Kaufman, director of media services at Media Power Advertising, says of WCNC's newscasts.

"I know people who will flip over to CNC because they have Ray Boylan for their news," says Mary Ann Moldenour, ad buyer for the Charlotte-based Bojangles' restaurant chain.

WCNC's efforts have paid off: The station has boosted its household rating for its 11 p.m. news from a 4.6 two years ago to a 5.2 this year.

Yet WCNC is still a long way from overtaking the market's longtime news leader, WSOC. WSOC has topped the market since the early '90s, and its ratings are so strong that in some sweeps months it nearly doubles the share of the runner-up, Jefferson-Pilot-owned CBS affiliate WBTV. In May, for example, WSOC's 6 p.m. newscast earned a 34 share, while WBTV finished second with an 18. Both outlets saw their numbers drop from May '98, when WSOC drew a 41 share at 6 p.m. and WBTV pulled a 21.

Media buyers in Charlotte note that WSOC's strong news ratings are helped by direct-mail contests the station has run during sweeps months for the last six years. Almost all Charlotte stations do some form of sweeps contesting. "Several years ago, SOC would often win the [news ratings] battle, but if BTV got out its contest first, it would win," says Media Power's Kaufman. "It showed how much the contests affect the ratings."

Bruce Baker, WSOC gm, says the contests help his station's newscasts compete with the market's independent stations, which put on stunts to boost syndicated programming during sweeps months. The contests are "a good way to reward our viewers and stem defections to radio and independents," Baker says.

After helping WCCB join the local news wars five years ago, WSOC is gearing up to go head-to-head with the Bahakel station's new newscast for 2000. Last week, WSOC launched a 10 p.m. news on Charlotte independent WAXN, owned by Kannapolis Television Corp.

Mark Turner, WCCB station manager, downplays the potential competition, noting that despite WSOC's heavy promotion of the WAXN newscast, WAXN is not recognized in the market as an outlet for news.

While Charlotte's TV stations expand their news programming, the market's radio-station

owners are making significant investments as well. One of the biggest ratings-grabbers of late has been CBS-owned sports outlet WFNZ-FM. While the station has been hindered by a weak signal and an aging ground system, it has still managed to grow from a low-ranked player two years ago to the region's top performer among men 25-54 in the afternoon. The station's afternoon centerpiece is *Prime Time*, a talk show hosted by Mark Packer.

WFNZ is working on its signal problems, which should be resolved by the end of the summer, says gm Mike Kellogg. The station plans to file an FCC petition to upgrade its signal—which currently reaches only three of Charlotte's seven metro-area counties—and ride the market's urban sprawl to higher ratings.

"The growth projections for this market are tremendous," Kellogg notes. "We go along with the philosophy that we can pull men 25-54 from the rock stations."

Another big ratings gainer in town is Country station WKKT-FM. The Sea Star Communications-owned stick has posted strong

growth over the past couple of years and has run neck and neck in recent Arbitron ratings books with the market's other primary Country outlet, CBS-owned WSOC-FM. Sea Star relaunched WKKT two years ago with a new logo for "The Cat" that heralded the arrival of the Panthers in Charlotte. Within seven months, the station jumped from ninth in the market overall to the top five; over the same period, WSOC dropped from second to 11th.

"Our objective was to basically show there was room in this market for two Country stations," says Reta Thorn, WKKT gm. "We wanted to prove that by getting into the top five with 24-54."

While the tobacco industry is still huge in North Carolina, the phasing out of cigarette ads on billboards has changed the face of outdoor advertising in Charlotte and throughout

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WRFX-FM	Album-Oriented Rock	11.0	4.7
WNKS-FM	Contemporary Hits Radio	8.0	6.9
WPEG-FM	Urban	6.8	7.9
WBT-AM	News/Talk	6.0	5.5
WBAV-FM	Urban Adult Contemporary	5.9	5.8
WLNK-FM	Modern Adult Contemporary	5.9	4.1
WKKT-FM	Country	5.5	5.7
WSOC-FM	Country	5.0	4.7
WLYT-FM	Lite Adult Contemporary	4.9	6.3
WWWG-FM	Oldies	4.9	6.0

Source: Arbitron, Winter 1999 Radio Market Report

the state. In fact, outdoor boards around Charlotte now sing the praises of dot.com companies more often than glimpses of "Marlboro Country." Charlotte, one of the top 10 outdoor markets in the country according to a recent Media Audit report from Houston-based International Demographics, is expected to become an even greater forum for outdoor ads as more freeways are built in the region.

Charlotte residents are a captive audience for outdoor ads, as 96 percent of commuters drive their own cars from the outlying suburbs into downtown. "There's a lot of demand—this is a driving society," notes Gale Bonnell, sales manager for Adams Outdoor Advertising, the biggest owner of outdoor positions in Charlotte (Horizon Outdoor is No. 2.)

Charlotte's increasing technological sophistication has also made the market a prime target for cable and Internet investments. Time Warner, the market's only cable operator, is planning to expand the penetration of its local systems, which ranges from 54 to 65 percent. This summer, Time Warner will begin offering digital channels on some of its Charlotte systems, adding 10 to 15 additional cable channels and some 40 channels of CD-quality music.

Last month, Time Warner began delivering high-speed Internet access in Charlotte through its Road Runner cable modem service. Charlotte was the 13th market in the country and the first in North Carolina to get the Road Runner service.

"Charlotte's healthy economy and growth were two huge reasons to roll it out here first," says Sue Breckenridge, a Time Warner representative in Charlotte.

Charlotte's newspapers have also been working hard to keep pace with the market's growth. The city's sole daily, the *Charlotte Observer*, has a circulation of 247,360 weekdays (according to the Audit Bureau of Circulations) in its seven-county market. The Knight Rid-

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Mecklenburg County: 245,200 Households				
<i>Charlotte Observer</i>	125,604	154,189	51.2%	62.5%
Cabarrus County: 44,800 Households				
<i>Charlotte Observer</i>	11,972	14,750	26.7%	32.9%
<i>The Independent Tribune</i>	13,532	15,174	30.2%	33.9%
<i>The Salisbury Post</i>	558	692	1.2%	1.5%
Gaston County: 60,800 Households				
<i>Charlotte Observer</i>	9,990	11,480	14.5%	16.7%
<i>Gastonia Gazette</i>	32,573	35,582	47.3%	51.7%
<i>The Shelby Star</i>	491	500	0.7%	0.7%
Lincoln County: 21,900 Households				
<i>Charlotte Observer</i>	5,291	6,794	24.2%	31.0%
<i>Gastonia Gazette</i>	1,861	2,356	8.5%	10.8%
<i>Hickory Daily Record</i>	598	617	2.7%	2.8%
Rowan County: 48,500 Households				
<i>Charlotte Observer</i>	3,452	3,510	7.1%	7.2%
<i>The Independent Tribune</i>	5,613	6,165	11.6%	12.7%
<i>The Salisbury Post</i>	21,992	23,079	45.3%	47.6%
Union County: 37,600 Households				
<i>Charlotte Observer</i>	12,102	15,586	32.2%	41.5%
<i>The Monroe Enquirer Journal</i>	12,234	13,947	32.5%	37.1%
York County: 56,100 Households				
<i>Charlotte Observer</i>	11,018	13,565	19.6%	24.2%
<i>Gastonia Gazette</i>	1,142	1,402	2.0%	2.5%
<i>The Herald</i>	25,018	25,965	44.6%	46.3%

Source: Audit Bureau of Circulations

Radio Ownership

OWNER	Stations	Avg. Qtr.-Hour Share (%)	Revenue (in Millions)	Share of Total
CBS/Infinity	2 AM 5 FM	32.8%	\$33.4	35.9%
Sea Star	3 FM	17.8%	\$26.8	28.8%
Jefferson-Pilot	1 AM 2 FM	10.4%	\$18.5	19.9%
Dalton Group	2 FM	8.6%	\$10.6	11.4%
Davis Broadcasting	1 FM	2.8%	\$1.2	1.2%
Pacific Broadcasting Group	1 FM	2.6%	\$1.0	1.0%
GHB Broadcasting	1 FM	2.7%	\$0.8	0.8%

Includes only stations with significant registration in Arbitron diary returns and licensed in Charlotte or immediate area
Ratings information provided by Arbitron, Winter 1999 book
Revenue information provided by BIA Research, 1998

Nielsen Ratings/Charlotte TV Evening and Late News Dayparts

Early News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WSOC	12	27
	CBS	WBTV	7	17
	NBC	WCNC	2	5
	WB	WFVT	2	4
	Fox	WCCB	3	6
	UPN	WJZY	2	5
	Independent	WAXN	1	3
5:30-6 p.m.	ABC	WSOC	13	27
	CBS	WBTV	8	17
	NBC	WCNC	2	5
	Fox	WCCB	3	7
	WB	WFVT	2	4
	UPN	WJZY	2	5
	Independent	WAXN	2	4
6-7 p.m.	CBS	KYW	4	7
6-6:30 p.m.	ABC	WSOC	14	28
	NBC	WCNC	3	6
	Fox	WCCB	3	6
	WB	WFVT	3	6
	UPN	WJZY	3	5
	Independent	WAXN	2	4

Late News

10-10:30 p.m.	Fox	WCCB	7	11
11-11:30 p.m.	ABC	WSOC	11	22
	CBS	KYW	8	15
	NBC	WCNC	5	11
	Fox	WCCB	4	7
	WB	WFVT	2	4
	UPN	WJZY	3	5

Source: Nielsen Media Research, February 1999

der-owned paper covers the outlying areas closely, with bureaus in most of the seven counties and a separate daily local section printed for each that is wrapped around the rest of the paper as a broadsheet.

Despite Knight Ridder's might, however, buyers note that the area's regional newspapers remain strong. "[The *Observer*] is fighting in these small papers' backyards to get their readers," says Lamar Gunter, a vp at Charlotte agency Epley Associates. "Still, they don't get enough penetration. If you want to reach those areas, you have to use the community papers."

Even as Charlotte's borders push out farther, residents are eager to maintain ties to their local communities through newspapers, says Duane K. McCallister, publisher of the *Gaston Gazette* in Gaston County, west of Charlotte. McCallister notes that a recent poll showed his readers were "very satisfied" with the high-school sports coverage that is the bread and butter of the *Gazette* and other small newspapers in the area.

"We're considered the daily by the people around here, and so it's difficult for [the *Observer*] to make encroachments," McCallister says. The *Observer's* heavy promotional efforts, mostly on radio, have not spurred its circulation in Gaston County, less than 45 miles from Charlotte, McCallister claims.

"These small towns really have unique identities," adds Gene Hallacy, media director at Charlotte agency Price/McNabb. "Those people don't consider themselves from Charlotte. So to market to them you may consider those community papers."

In addition to the suburban dailies, Charlotte supports several specialized newspapers and magazines. For the business reader, Charlotte-based American City Business Journals has its flagship, the *Charlotte Business Journal* (circulation 12,600). For the arts and entertainment set, there's *The Leader*, a locally owned weekly paper with a circulation of 39,000. *The Leader's* editorial outlook, led by its popular local columnists, is more liberal than the *Observer's*. The paper also focuses more on inside-baseball doings around City Hall, as opposed to the *Observer's* more general coverage for the layman reader.

"The people who read us want to know more than the glossy and sketched-over details than you get from the big paper," says Kristin Morris, assistant editor of *The Leader*. "A lot of the people who read our paper are actually in City Hall or on the school boards."

Finally, there is *Charlotte Magazine*, a monthly shelter and lifestyle title for the growing affluent community of Charlotte. The 28,000-circulation book is published by Miami-based Abarta Media. ■

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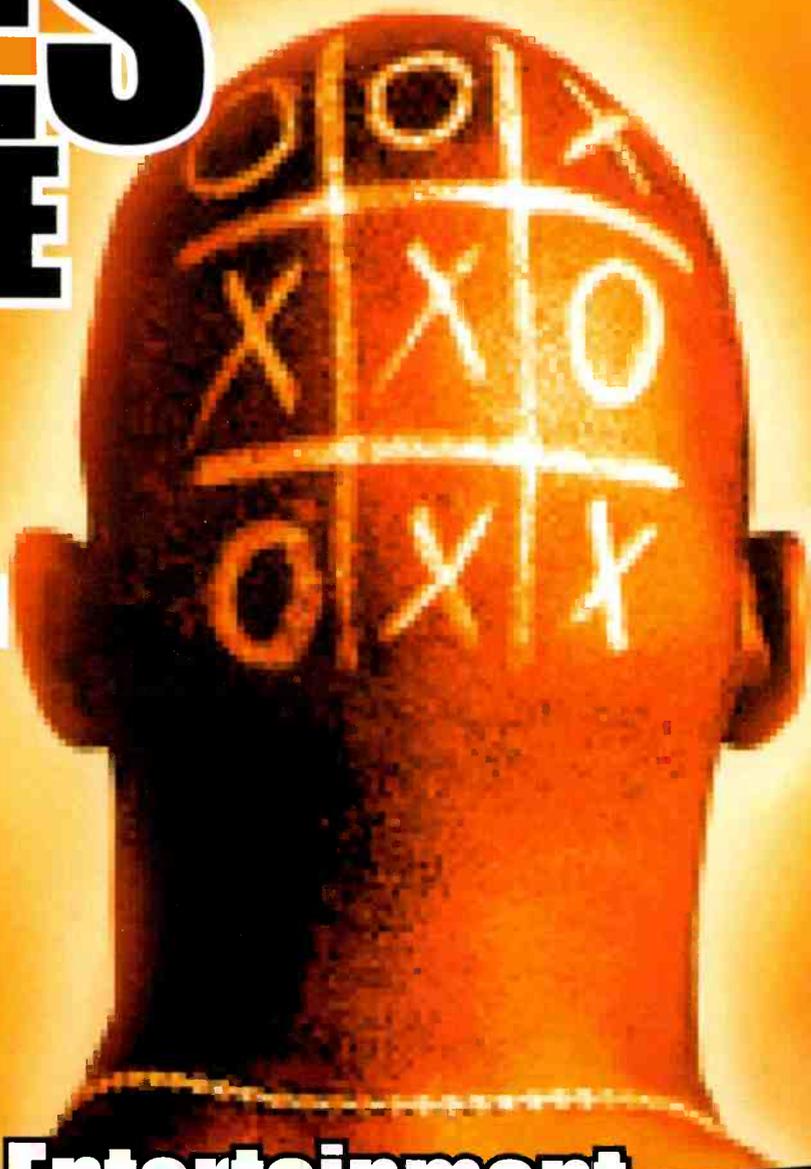
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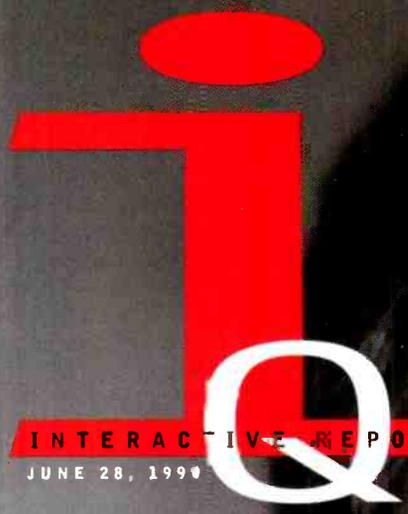
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By Jeffrey M. O'Brien

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Editors

Catharine P. Taylor	Editor	ctaylor@adweek.com
Roberta Bernstein	Managing Editor	rberns@earthlink.net
Sloane Lucas	Managing Editor	slucas@adweek.com
Samson Okalow	Copy Editor	sokalow@adweek.com
Kristina Feliciano	Asst. Copy Editor	bronx67@concentric.net
Jim English	Research Editor	jenglish@adweek.com

Art

Trish Gogarty	Design Director	tgogarty@adweek.com
Ron Goodman	Art Director	rgoodman@adweek.com
Marla Kittler	Photo Editor	mkittler@adweek.com

Contributing writers this issue:

Kipp Cheng	kecheng@adweek.com
Susan Kuchinskas	susank@adweek.com
Adrienne Mand	amand@adweek.com
Jeffrey M. O'Brien	jeff@marketingcomputers.com
Michael Schrage	schrage@media.mit.edu

COVER PHOTO JOHN ABBOTT COURTESY OF THE NEW YORK TIMES

Bullet • Points

SHOTS FROM AROUND THE WEB



Smashing, Baby, Yeah!

In subtle protest against the über-hype surrounding one particular science-fiction film that shall remain nameless—no matter what wars it may spark among certain stars—*IQ* has bought into the marketing hype surrounding another movie, *Austin Powers: The Spy Who Shagged Me*. Its traditional marketing campaign mockingly set the movie up as The Next Best Thing to

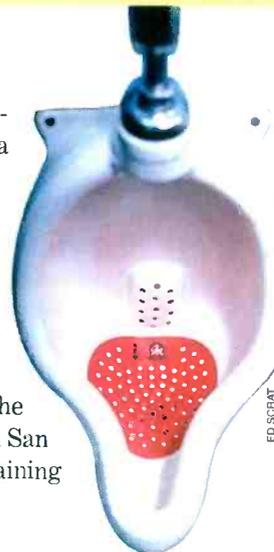
said sci-fi flick, and its online marketing campaign has been nothing short of ace. Various companies jumped on the “alternative” bandwagon with wacky, over-the-top Web promotions. *Austin* distributor New Line Cinema tapped New York-based togglethis to craft Interactive *Austin Powers*, a series of 12 rollicking, animated and audio-enhanced e-mails sent to desktops every week, allowing users to click and blow away fembots, disrobe Austin and tumble Dr. Evil out of his motorized chair.

Movie sponsor Virgin Atlantic wrapped up a groovy promotion in which it gave away 1,000 tickets to London on www.VirginShaglantie.com, a co-branded Web site. (Users were asked to play a digital slot game, spinning a



Pee On This ...

Talk about a captive audience. At this year's Electronic Entertainment Expo, online gaming network Heat.net's guerrilla branding effort went down the toilet. Literally. Urinal screens in Los Angeles Convention Center men's rooms featured the Heat.net logo and online gaming slang LPB—low ping bastard, for someone with a superfast connection—and BFG—a *Quake* term for, um, *really* big guns. Was there a women's room tchotchke, like, say, Heat.net branded toilet paper? “We couldn't even think of an equivalent for the ladies room,” said Greg Chiemingo, Heat.net spokesman. The screens will continue to show up in nightclub urinals around San Francisco, where Heat.net is headquartered, until the remaining boxes of screens are flushed away.—*Kipp Cheng*



Big Ben clock to score three Virgin logos.) It recorded 18 million hits during a 10-hour-long online game-a-thon. In the first hour alone the site registered 5.5 million hits—more than 500 hits per second. Phoenix-based NeoPlanet and San Francisco agency Lot 21 provided software and design respectively for an Austin Powers-branded browser window, so PC users (and eventually Mac users) can download Austin images and personalize their browsers with shagadelic colors and images. Oh, behave!—*Sloane Lucas*

HappyHours Spurs Stunts

Amid homemade signs proclaiming eternal love for singer Ricky Martin at his June 11 concert for the *Today* show, one stood out for its lack of amorous declarations: a 25-foot banner with

“HappyHours.com” emblazoned in red letters. HappyHours.com provides information on bar and club events, with advertisements from alcohol, gourmet food and restaurant brands. Its sign got national airplay as millions of fans went loco for the “Livin' la Vida Loca” star.

While not the first company to get free publicity courtesy of NBC's morning show, HappyHours.com nevertheless enjoyed hundreds of e-mails and thousands of site hits in the first week after the broadcast, says Stephen Gilberg, president and CEO of the Chappaqua, N.Y.-based company, who, along with beer authority Terry Solomon, stormed Rockefeller



Plaza, banner in tow. Now the site is hosting a Road Trip 2000 contest to coax people, via an online campaign, to bring signs to public gatherings and get media coverage. Whoever garners the best publicity wins the ultimate pub crawl—a 15-city bar tour in a customized motor home, with \$1,500 to blow on booze.—*Adrienne Mand*

• Buzz Cuts

GOF banners: as in, “Good Old-Fashioned” banners

USAGE: We're thrilled with the implementation of rich media and animated GIFs in our online effort, but GOF banners are still the backbone of our campaign.

A Times Square: a page that's cluttered with too many animated geegaws

USAGE: The page is a real Times Square with all of those blinking buttons.

Nothing-but-Net Company: a company that has no real-world counterpart

USAGE: Our most important value proposition is that, unlike other dot.coms in this space, we're a nothing-but-Net company.



Virtual Junkyard

General Motors is now trying to unload not just new but used cars online. A central outlet in Houston will deliver the cars from various leasing programs to buyers, who can kick the tires virtually, then hit the buy button. While the birth of used-car e-commerce areas may be bad news for used-car dealers, it does provide a valuable new criterion for evaluating site design. To wit, "Would you buy a used car from this Web site?"—*Susan Kuchinskas*

Climb Every Mountain...

It's bad enough to surf the Tae Bo site with a bag of tortilla chips in one hand and a jar of salsa in the other, but a new site aims to tease not only virtual exercisers but virtual adventurers as well. EVici.com, created by Robert Mads Anderson, a New York-based financial software designer, will track the executive's ascent of Mount Everest, which he hopes to complete on January 1, 2000. (The site's name comes from the Latin word for "conquer.") Users can monitor the millennial trip by logging on to the site; they can not only track progression but also monitor Anderson's and his team's heart rates and breathing.



Robert Mads Anderson

Users will also be able to punch in their own vital stats, including their weight, height and level of fitness, to compare how they would fare if they weren't parked at their desks. They can enter their e-mail for updates and can even create virtual prayer flags, which are strung between trees in the dirt world, that the crew will transmit from the summit.—*SL*

Nick Pics

Nickelodeon's new print campaign for its Web site Nick.com enlists the help of big-wigs from the world of new media. With

Born way too soon for Nick.com

Who is he? If he were still a kid, you'd probably find him at Nick.com, the most popular site for 6-14s. Today—hint—you can find him if you search.

Nick.com

The Nick kids click!

Still can't place the face? You'll find the answer at www.nick.com/who

Nick.com: Your CEO picture here.

the tagline, "Born way too soon for Nick.com," the effort features unidentified, cute-as-a-button kid pix of Netpreneurs and digerati that include iVillage's Candice Carpenter, About.com's Scott Kurnit and Tripod's Bo Peabody. To identify the future CEOs, users can visit www.nick.com/who where the photo subjects answer questions like what their favorite sandwich was during childhood.

Kris Bagwell, senior vice president and general manager of Nickelodeon Online, said the response from Internet company CEOs was so overwhelming that the Nick.com team had to turn down some who were less than photogenic. Some of the people making the grade for the next round of ads: eToys CEO Toby Lenk, Steve Perlman, former head of WebTV and TheStreet.com's editor in chief Dave Kansas. So who's the Beaver Cleaver look-alike in the ad pictured here? Hint: "Go get it" at Nick.com—*KC*

The Return of Snail Mail?

Some 93 percent of 1,013 U.S. households surveyed said they preferred postal mail to e-mail when receiving things like bills, bank statements or other financial reports at home. The source? The report was commissioned by Stamford, Conn.-based Pitney Bowes, which earns its bread and butter by providing automatic mail-weighing and stamping machines that keep snail mail chugging along. The results also showed that more than 80 percent of the households felt snail mail was more secure (is ripping open an envelope harder than hacking a computer net-

work?) and that 77 percent would rather get product announcements or offers in hard copy. Maybe the sound of product catalogs whacking the bottom of the trash can is more satisfying than the "click" of deleting spam.—*SL*

Ready, Set, Shop

No Y2K worries in the online shopping crowd. While almost half the respondents in a study conducted by Linkshare and BizRate.com said they'd begin browsing the Web for holiday gifts before November, it's not because they're afraid their computers will crash. Only 8 percent thought Y2K problems would have any effect on their online sprees.—*SK*

PitchMe.com

About 60 agencies have answered a call for online advertising pitches issued by Jay Chiat, co-founder of traditional powerhouse Chiat/Day. Chiat is acting as temporary CEO of Internet content distributor Screaming Media, which needs a Web-savvy crew for a \$3 million to \$5 million ad assignment. TBWA/Chiat/Day has taken itself out of the online pitch battle, dubbed a "Chiathalon," to avoid having the former boss as a client.



One online pitch, a site called Yourpitch.com, by Cincinnati-based traditional and interactive shop Mann Bukvic Gatch Partners, uses a New York Times article on the pitches as a homepage, with copy serving as links. For example, the words "temporarily acting as chief executive" lead to a comparator of Chiat and MBGP president and CEC Dave Bukvic—or "Dave who?" There's also a prewritten acceptance letter that links to an e-commerce interface provided by MBGP client Skipjack Merchant Services, where Chiat can retain the agency with a \$2,000 charge on his credit card.—*AM*

EYE TWITCHING, AORTA BURSTING, DEAL CLINCHING

POWER

BREAKFAST



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OR DOUG CARSON AT 650-558-4852



Seated behind several platters of nosh in a conference room in MTV's New York offices last March, Fred Seibert, the newly appointed president of MTV Networks Online, looked cucumber-cool as he held court for a procession of reporters on the first day of his new gig. "It's a brand-new job," he enthused. "And it's the greatest."

Fast-forward three months, and Seibert's calm demeanor has heated up a bit. "I want to hang myself!" he screams in mock terror. "We've come up with thousands of ideas, none of them any good, but that's just how it goes."

Despite the goofball panic attack, Seibert remains firmly at the helm of the MTV Networks Online ship, as it strives to meet an aggressive timetable set in February for the launch of the unit's two new Web ventures, Qwert.com (formerly known as the Buggles Project), which promises to personalize online music, and the Nozzle Project, a Web service aimed at kids. The two sites are ramping up for respective summer and fall beta launches.

Add to that his oversight of MTV's online music site mega-merger only last month with super-cool Net music network SonicNet and music video-on-demand service The Box, and it's easy to see why Seibert might be inspired to occasionally wig out.

Since the initial meet-and-greet, Seibert has been hard to track down—a true sign of his frenetic pace, given the fact that this reporter and Seibert work in the same Times Square office tower. Suddenly, after being MIA for the past several months, he is spotted on a brilliant early-June afternoon, intently crossing New York's 42nd Street.

Once discovered, he asks, "Was I picking my nose?" When the answer is no, he qualifies himself. "You know what it is, I learned retail manner at a very young age. So no matter how I feel, 80 percent of the time, I can look like a human. The other 20 percent of the time, don't even look at me."

More stand-up comic than network suit, Seibert began his career at MTV as its original creative director; he was the mastermind behind MTV's logo and developed the network's overall look and feel in the early days. Seibert went on to co-found with former MTV producer Alan Goodman the successful consulting and advertising firm Fred/Alan—MTV

Networks was their main client—before serving as president of Hanna-Barbera Cartoons from 1992 to 1997.

His close association with MTV doesn't mean he had absolute faith in his once and current employer. When MTV chairman and CEO Tom Freston invited Seibert "as a friend of the family" to attend a news conference in February announcing the new Internet ventures, Seibert feared the worst.

"I don't know why I was being dismissive and cynical, but I kind of thought that they were going to say that they were buying a portal and [doing] what everyone else is doing," he says. "But they were the first ones to come out loudly and say, 'That's not what we're doing. That's not the business that we're in.'"

His relief at seeing MTV not take the road most traveled was not what brought him back, at least to hear him tell it. "You know, I know where the men's rooms are, so that makes it an easy choice. I also know the phone numbers, which helps a lot, too," he jokes. "And I only had to introduce myself to the couple hundred people over at Online rather than all the other people in the company, and that's good."

What Seibert doesn't have is extensive Web experience, but that doesn't seem to be what Freston was looking for as the company finally gets serious about bringing its brands online. "We're at the point of creating original architecture and making a lot of threshold decisions, and we needed clear, creative thinking. That's Fred's forte," he says.

Despite his lack of Web experience, Seibert has the courage of his convictions about online media. For instance, he says of the megaportals, "It always struck me as being really weird that in this medium that was about individuality

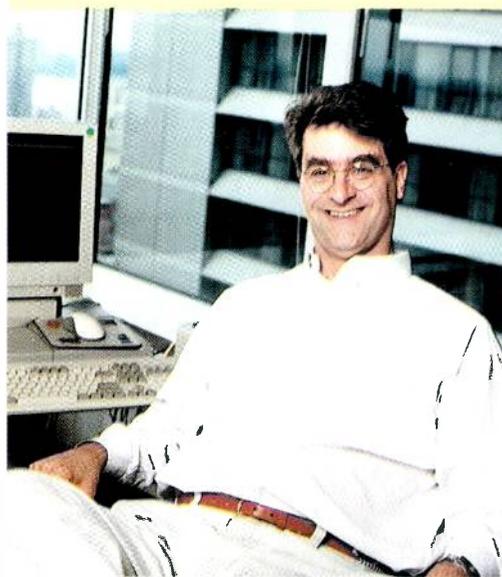
and personalization, everyone was trumpeting the big portals as winners. I didn't get it. It didn't track with my sense of the medium."

He also seems to have a sense of just what he is in for, as he attempts to turn "I want my MTV" into "I want my own MTV." He observes, with typical ironic understatement, "As you can imagine, streaming 500,000 unique personalized radio stations brings with it various complex challenges."—*Kipp Cheng*

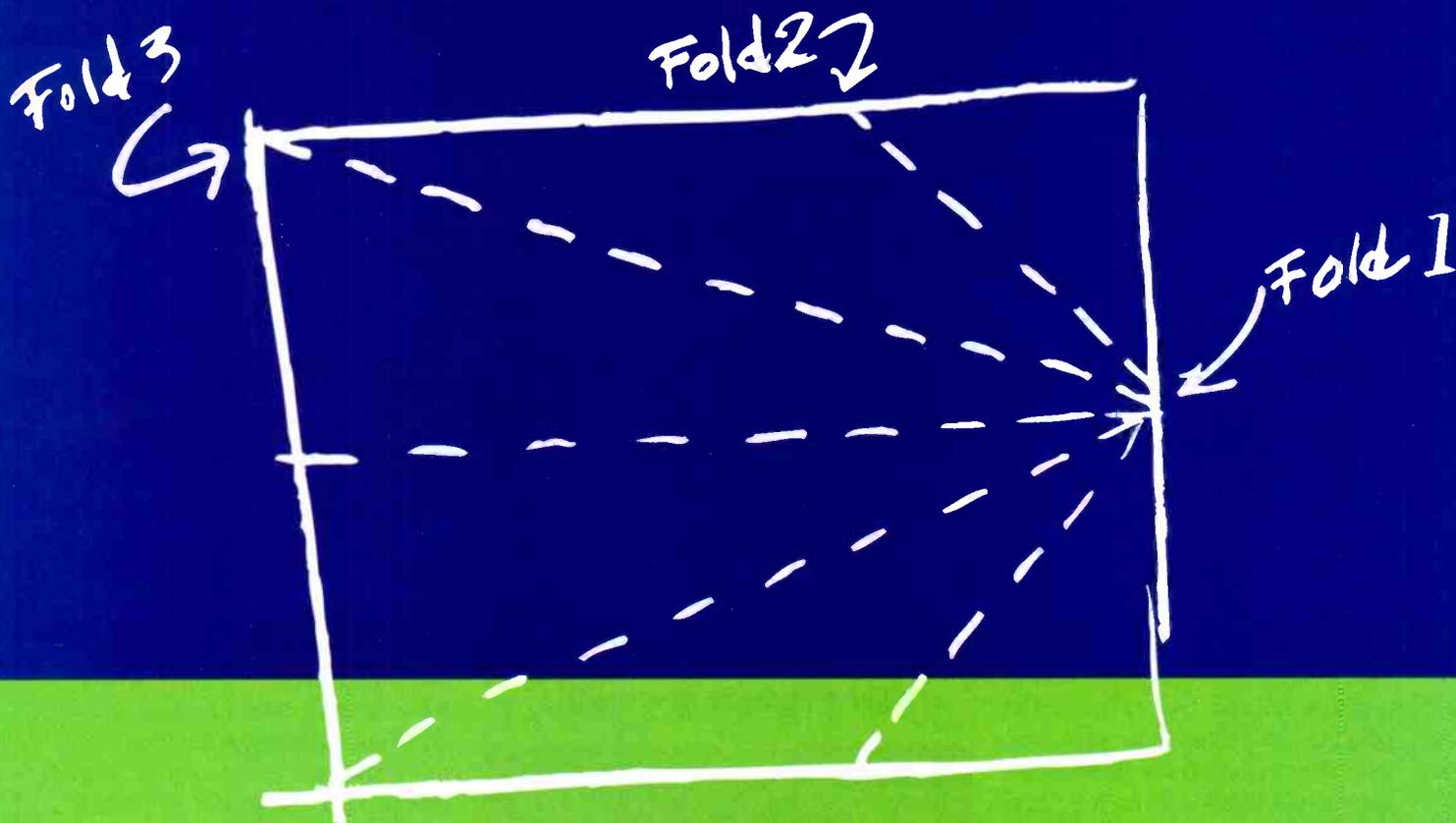
SHOCK TROOPS/THE MEDIA

Coming Home

Fred Seibert, the guy who created MTV's original logo, returns to the company to reinvent its online efforts.



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IT'S ABOUT TIME



Cynthia Rogers, who just inhabited the newly created president's post at Saatchi & Saatchi's Darwin Digital interactive unit, loves to discuss her vision of the agency: a hybrid between technology and consumer insights. To her, convergence is not about combining computers and TV but putting together all interactive technologies with other digital devices. "What it really means is the convergence of all media and whole new channels," she says.

One of her favorite examples of her idea of convergence is the Tide Stain Detective, which has been a way for the agency to extend the Tide brand into interactive media for Cincinnati packaged-goods giant Procter & Gamble. The Stain Detective began as an online tool to help consumers, using P&G's database of stain treatment information. Now, to make accessing the information more convenient, the New York-based interactive shop is about to launch an application that downloads it to handheld devices, such as PalmPilots, that consumers can take to the laundry room.

"The delivery mechanism becomes almost ubiquitous, and it really becomes more about the idea," Rogers explains. It's that type of integrated effort that she hopes to foster at Darwin, where she is three months into her new job. She is bringing her brand of marketing expertise, which includes a long résumé of positions in advertising, media buying and interactive, to the 2-year-old spinoff agency, whose other clients include General Mills.

She began her career as a promotions manager for a Ziff-Davis-owned NBC station in Chattanooga, Tenn., and also was media director at entertainment shop Shapiro Budrow and Associates, New York. She also worked with WorldCom Group PR and was managing director of an Avon startup, Avon Life, before doing interactive consulting work.

The first major initiative under Rogers' leadership at Darwin was the creation in May of a separate media-services group to handle online media buying for clients. Despite having made a mark on the unit, her office barely looks inhabited. The walls are still empty, save for markerboard covered with her "hot list" of things to do.

Being president hasn't left her much time to attend to even basic necessities: Her office stash of emergency protein—Planters dry-roasted, lightly salted peanuts—looks like it's been hit more than once. But Rogers' enthusiasm for

the business is undiminished.

"I knew I wanted to build an interactive professional-services business. I had enough exposure [as a consultant] to see what's working and not working," Rogers says, referring to the past two years, which she spent working with Hewlett-Packard and San Francisco-based interactive agency Organic. For Hewlett-Packard, she consulted on alliance strategy and development for new technologies. At Organic, she worked with the agency and clients on interactive strategies including commerce, content, community and licensing.

George Nimeh, a former Organic strategist who worked with Rogers at the shop, says she has "seen herself as being relatively destined for this kind of job. It was very clear to Cynthia that she was going to be running an interactive agency." She has a "distinct ability to recognize talent in people," he says.

Darwin CEO Coby O'Brien says he wanted to create the president's post to handle business development and administration so he could focus on his strengths in creative. He sought someone familiar with the consultancy business models of non-agency competitors, such as Viant and Scient, who could merge that knowledge with Darwin's consumer focus.

O'Brien was introduced to Rogers through colleagues in the industry, and both say it was an instant match solidified with a few phone calls and meetings. O'Brien was impressed in part by the sheer number of her contacts. "Of the top 50 Web firms, she knows somebody at every single place," he says.

In a world of stand-alone interactive shops trying to make their mark, Rogers says Darwin's positioning within Saatchi is an asset to clients, as the parent agency can open doors to global expansion and

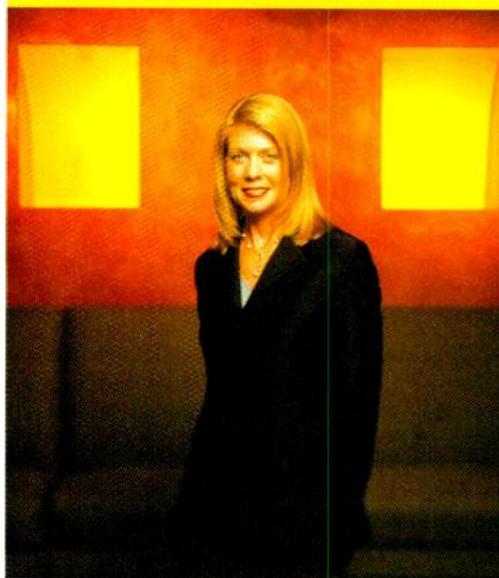
extended services. The key, she says, is blending the technology of the interactive world with consumer insights from large agencies like Saatchi. "I don't think interactive shops can remain in the models they've been in," she predicts. "Everybody's going to have to keep changing."

Still, she believes that, ultimately, creativity is what will reach consumers—"the voice with which you speak to the end user and the place where you hit them in the heart, in their gut, in their soul."—*Adrienne Mand*

SHOCK TROOPS/THE AGENCY

Changing Tide

As Darwin Digital's new president, Cynthia Rogers believes even packaged goods have a home in new media.



Lavish beach weekend...
Or free mousepad.

Lavish beach weekend...
Or free mousepad.

Hmmm...

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IPO Publicity

**Fueled by publicity and
consumer interest, have
IPOs become a
marketing ploy?**

By Susan Kuchinkas

OK, let's get this straight.

No company goes public as a marketing ploy. TV spots would be cheaper, telemarketing would be less hassle. Companies go public to get more cash for the incinerator. But still. An IPO does release a torrent of press, much of which, in these nouveau go-go days, flows into mainstream media. A hot IPO may, at times, have more force than a hot ad campaign. Especially if your company name is followed by “.com.”

Consider New York-based TheStreet.com, which went public May 12, on which day its stock opened at \$19 and soared to \$60 at close. A search of the Dow Jones Interactive database of 6,000 newswires, newspapers, magazines and trade journals reveals that for the six months previous, TheStreet.com was mentioned an average of 39 times a week. For the seven-day period beginning May 11, it got 228 mentions.

And consider New York community homepages site theglobe.com. It went public on November 13, 1998, and closed up 606 percent, making it the all-time IPO sweepstakes winner as of May 20, 1999. Six months before, it garnered a measly few mentions a week; for example, from June 12-19, 1998, it got exactly two spots in the Dow Jones Interactive database. The week of its offering, that mushroomed to 371 mentions.

But does press equal users? That's hard to quantify. Anecdotal evidence does suggest that press about going public increases traffic. A spokesperson for theglobe.com, for instance, said traffic surged two to three times its average the week after the IPO, with the most views the day after.

And Steve Larsen, vice president of marketing and business development for Net Perceptions, maker of personalization solutions for Web retailers, says traffic doubled following its IPO, completed April 22, and has remained that way ever since.

However, a look at numbers from Media Metrix muddies this theory. (The New York-based company, which tracks Web usage, is careful to emphasize that it does not endorse the idea of linking site traffic to IPOs.) For instance, while Priceline.com, the name-your-price travel site that went public on March 30, 1999, saw its average daily unique visitors jump

nearly 61 percent the week of its IPO compared to the week before, it was 51 percent less than four weeks prior. And the traffic at New York-based women's community iVillage.com was up 62 percent the week of its IPO, but its traffic had been almost that high two weeks earlier. As for TheStreet.com, traffic went up and down on a weekly basis during the four-week period surrounding its IPO.

But what about sales? Larsen, noting that Eden Prairie, Minn.-based Net Perceptions is a public company, says, “I have to be very careful of how I answer that.” He will, however, admit that, “the IPO has had a positive effect on sales.”

It certainly seems to have had a positive effect on Priceline.com. The Stamford, Conn.-based company went public on March 30, 1999 and, soon after, began racking up a series of record-breakers. On April 28, its travel services unit recorded its first 5,000-ticket day, followed by its first 6,000-ticket day on May 5. (In the first quarter of the year, it averaged 2,000 air tickets a day.) On May 11, it sold 7,000 leisure airline tickets. It also brokered a record 1,000 hotel room nights that same day. No new or additional advertising was done during that time.

SMART MONEY

Regardless of the resulting statistics, however, many in the industry believe going public for either press, traffic or sales is just plain foolish. In fact, conventional wisdom holds that it would be less expensive and more effective to put the money spent on going public into a marketing budget.

Jonathan Nelson, CEO of San Francisco's Organic, believes that “going public for PR purposes is pretty dangerous—it can cost you \$5 million dollars or more.” (He explains that for a \$50 million initial public offering, underwriters fees are 7 percent off the top, or \$3.5 million, plus there's half a million in legal fees, as well as filing and accounting fees.)

There's another cost, as well—the money left on the table when that stock skyrockets. Santa Monica, Calif.-based eToys issued its first public stock on May 20, priced at \$20. It closed at \$76.5625, up 238 percent. “Certainly, the publicity was worth something,” says Jay Ritter, Cordell Professor of Finance at the University of Florida in Gainesville, “though I doubt it was worth the \$469 million that was left on



the table.” (Ritter defines that as the first day price gain times the number of shares sold. It’s money that the company theoretically could have sold the stock for if it had been priced correctly.) Ritter doesn’t think anyone foregoes that kind of money just for the PR buzz; they also don’t want to appear too greedy, and can take the gains in the 90 percent or so of the stock they hold back for sale later. At any rate, he says, “It’s very costly advertising.”

But consider this: Apartment renter’s resource Allapartments.com spent several million dollars to relaunch itself as SpringStreet. TV spots aired, mute buttons on remote controls were pushed, trips to the bathroom were made. TheStreet.com probably spent \$2,400,000 on its IPO, garnered a slew of priceless publicity for it, then walked home with \$104,500,000 in its pocket. Who came out ahead?

INSIDER TRADING

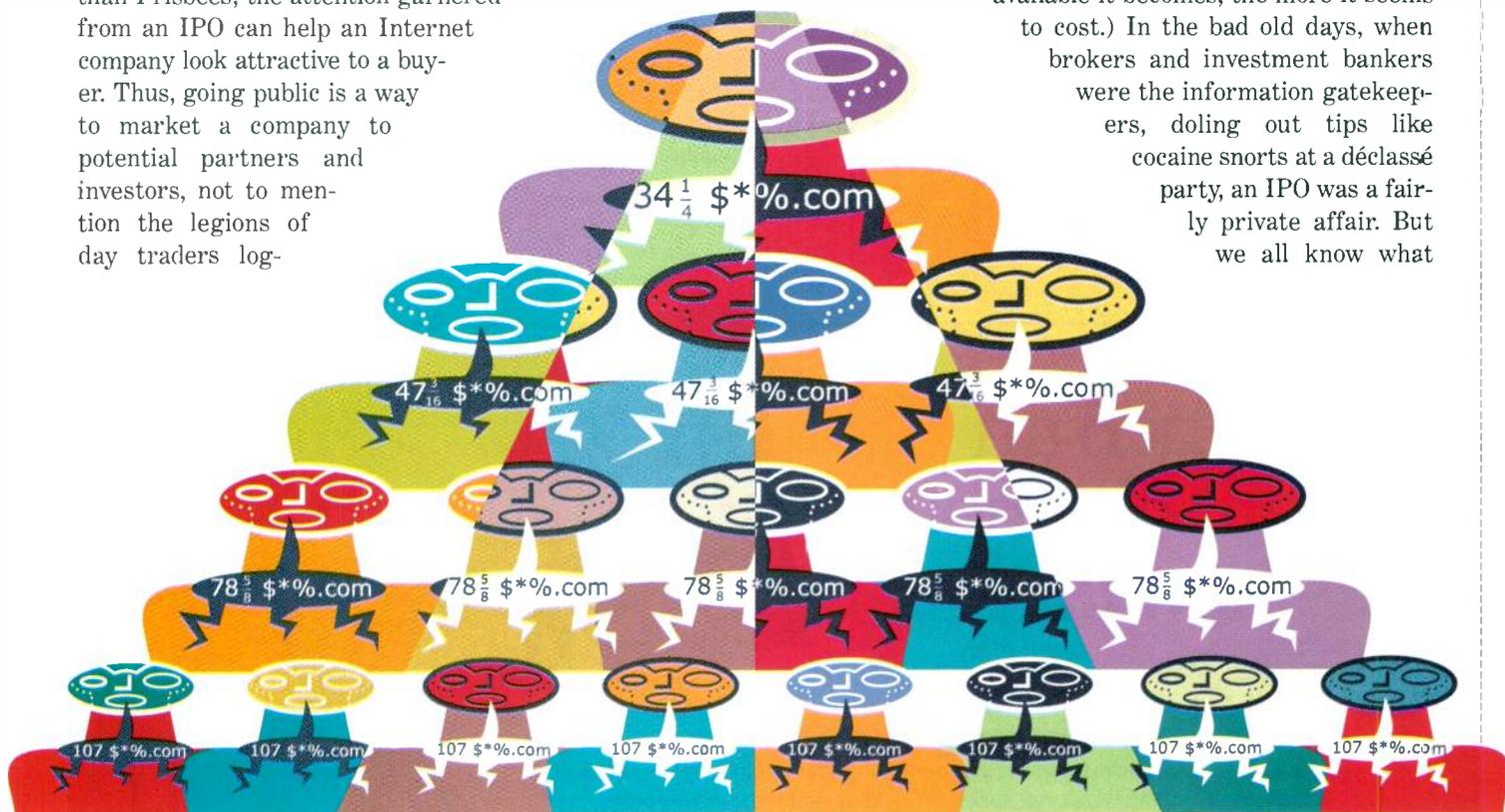
There is one sure way hype helps. In this insular, Kool-Aid swilling world, where memes get passed around faster than Frisbees, the attention garnered from an IPO can help an Internet company look attractive to a buyer. Thus, going public is a way to market a company to potential partners and investors, not to mention the legions of day traders log-

1992 were acquired within five years of the IPO; that includes non-Internet players. “That’s a really big number,” she adds. “It makes it look as though the IPO transaction is partly a way of getting attention and partly a way of assigning a value. If you have trouble negotiating the price at which to sell yourself, one way is to make it clear that somebody else is willing to pay X for you.”

CIRCLE OF GOLD

As for day traders, there’s a chain reaction going on that means good news for companies going public.

Excite@Home senior vice president Brett Bullington notes that “companies in this industry have [been driven by] ... the strength of their consumer product offerings, which creates a more viral approach,” and the same, it could be said, goes for stock, which, thanks to online trading, is becoming another consumer product, one that’s helped by word-of-mouth. (Though it’s something of an anti-commodity, since the more widely available it becomes, the more it seems to cost.) In the bad old days, when brokers and investment bankers were the information gatekeepers, doling out tips like cocaine snorts at a déclassé party, an IPO was a fairly private affair. But we all know what



ging on to get their flux fixes before making their investments. It’s no coincidence that advertising campaigns which include offline media lean heavily on the trade press and outdoor placements in the Valley and the Alley.

“If what the company is trying to do is get its product sold, an IPO is not going to help with that,” says Susan Woodward, executive vice president for research and chief economist, OffRoad Capital, San Francisco. “If it’s trying to sell itself, it’s a great strategy.” Woodward points out that 28 percent of companies that went public between 1987 and

the Internet’s done to privacy—in this case, for the good.

“For many reasons, watching the stocks has become a consumer pastime,” says Jack Staff, director and chief economist for Zona Research of Redwood City, Calif. “Average investors have access to not only the numbers stock brokers used to have, but also analytic comments about what those numbers mean. They are also Web users and have family and colleagues they tell about hot new sites. I’d expect that the more press and analyst coverage a site gets, the more it impacts their metrics in terms of visitor count and so on.”

ILLUSTRATION BY CAMPBELL LAIRD



Day traders, especially, with their twitch reflex-style of buying, can become a feedback loop. They buy and use the Kool-Aid, and they can be both creators of and slaves to the hype. "It's pretty astounding how much power they wield over stock prices," Staff says. "I'd say they are definitely swayed more by buzz. I suspect that most day traders simply take the party line: 'The Internet is a cool thing, let's do it.' So much for the analysis."

Hype creates a chain reaction in another way, as well. Marketplace excitement created by Redwood City, Calif.-based Excite's April 1996 IPO (years prior to its merger with @Home) led to what Bullington calls "a cascading effect that let the whole category get swept up in the fascination of the public. There are two important parts to that awareness: It [encourages] people who use the service to tell a friend, and makes people think, 'This is a company on the move, so I want to learn more about it.'"

It's also like a scorecard for the public. "A successful IPO does say to the world that you've done a good job," says Ann Winblad, a partner in venture capital firm Hummer Winblad Venture Partners, San Francisco, "both in executing the business and in communicating the opportunity to a greater constituency. Investors today are investing on future opportunities. It shows that you can do it, that you are en route to owning a sizable piece of the marketing map."

CACHET TO CASH

If an IPO can be smart marketing, the right marketing—or, better yet, marketer—can also smarten up the IPO.

Indeed, there's a sneaky little tactic sometimes employed, one that Paran Johar, managing partner at Select New Media, Los Angeles, a consultancy that handles interactive agency reviews, calls "the halo effect." Here companies associate themselves with a choice and highly selective agency—even if the association is little more than a company-fueled rumor.

"Being affiliated with [specific] agencies at the IPO level makes a huge difference," Johar explains. "It gives brand credibility to the client. If they tell the VCs that Organic is [thinking of being] their interactive agency of record, the VCs say, 'Well, if Organic is doing the work for them, they must see value there.'"

But the halo effect can backfire. Organic's CEO Nelson notes that should a "leak" occur, it would turn the agency off.

"If they need to do that, we wouldn't be willing to participate in the review," he says. "If you're so desperate that you need to leak the fact that you're having discussions with somebody, there are probably 50 other indicators that you're not going to be a great partner." ■

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"issues,"

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Smelling something peculiar, she began to search for a review of Beck's latest album, when, unexpectedly, she was distracted by a picture of Ricky Martin. Thinking it was his boyish good looks she broke into a sweat.

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Behind the



Sharing the throne: 34-year-old Jeff Mallett, who is leading the company's move into e-commerce, is one of Yahoo!'s top executives.

Yahoo!

The inside story of how Yahoo! came to be the Net's Killer Brand



Just shy of four earth years ago, members of the newly formed management team at an Internet directory company called Yahoo! stopped to take a breath and articulate a vision. Their competitors were all approaching the Internet as engineers, touting the strength and speed of their technology. But Jerry Yang, Tim Koogle and Jeff Mallett—each with his own pedigree in technology—considered that approach a no-win proposition. They decided technology didn't matter—not really—and figured they were better off as an ad-based media concern. Instead of speeds and feeds, content and distribution would reign. And in what seemed like an act of heresy for three geeks circa 1995, they said Yahoo!'s long-term differentiation point would be the company brand.

Now, thousands of Internet years later—a period of time that has made chief yahoos Yang and David Filo together worth an eye-popping \$6.5 billion—Yahoo! is poised to become the biggest brand on the Internet. A study performed earlier this year by Austin, Texas-based brand research firm IntelliQuest placed Yahoo!'s unaided brand awareness at a robust 18 percent. While that number falls short of America Online's 25 percent, the two companies are headed in opposite directions. The Yahoo! numbers jumped threefold from Q2 1996 to Q1 1999; AOL slid four points.

The trend lines lead Harry Finik, vp at IntelliQuest subsidiary Zona Research in Redwood City, Calif., to what he considers an inevitable conclusion. "This tells us the trend is in favor of Yahoo!," he says, "and against AOL becoming the company it wants to be, i.e., *the Internet company*."

How Yahoo! achieved this weighty feat is the stuff of Internet legend—a story that begs re-telling as much for

the savvy decision-making, strategic positioning and impeccable timing behind it as for the remarkable luck involved. The company was founded by an unlikely duo—a boy-faced man born in Taiwan and his über-geek of a friend out of Moss Bluff, La. After securing their first \$1 million in venture funding from Menlo Park, Calif.-based VC firm Sequoia Capital, they recruited zealots for employees, following a hiring dictum pulled directly from IT: "Hire smart people; vest them; figure out what they're good at." They added empathy for the user, gleaned from the world of media Yahoo! hoped to grow into, and infused the mix with a humility drawn from staring dead on into the unknown.

The result is a company that everyone roots for: from Wall Street to grandmothers to businessmen to the media to a loyal group of employees who, in the world's most competitive job market, keep obscene hours, cheer around cafeteria foosball tables and sleep under their desks.

This employee base has carried Yahoo! to enviable success. New York-based measurement company Media Metrix cites Yahoo! as a cross-category leader, noting that the company either leads or is a strong second in unique visitors in nearly all categories in which it participates—including sports, finance and auctions—as well as in total eyeballs. The firm boasts \$600 million in liquid assets and cash reserves, numerous completed and pending acquisitions, a \$30 billion market cap and a relatively stable ticker symbol—at least compared to other Net offerings like theglobe.com, Priceline and iVillage, or even Amazon.com and DoubleClick. What's more, at Yahoo!'s core are 60 million registered users who generate 235 million page views per day.

Yahoo! has retained focus and independence—while pushing the adoption of the Net itself with a memorable campaign

By Jeffrey M. O'Brien

Photography by
Robert Houser

IQ MARKETING TIMELINE >>>

Zoom. That's the speed we move without leaving our chairs. The Internet—inspired by the Cold War as a means for "official" communications should the U.S. be nuked—has already revolutionized our sense of time. We communicate, disseminate, work and play to the humming of a system that connects us to the world in the time it takes to point and click. A system that, naturally, has fast become ubiquitous. A point not lost on an industry designed to capture eyeballs in an efficient and of-the-moment manner. So no surprise, agencies and clients surmised the Internet could take them and their efforts to another, better level.



Easier said than done. For all its hype and glory, the Internet is still a woolly, wild beast whose lack of a central "authority" results in nothing short of chaos—albeit, chaos with a breathtaking egalitarianism. Its very newness means that everything attached to it, including important moments in Net history, are not perfectly documented. Thus, this timeline focuses on milestones, an acknowledgement that "first" is sometimes fuzzy in an industry so fast moving it doesn't always write things down. The following is a spotlight on highlights, starting from the Internet's beginnings and marking its emergence as a medium.—Roberta Bernstein



produced by San Francisco's Black Rocket. All of this makes the company worthy of any accolade there is—an induction into the Internet Hall of Fame, perhaps, or maybe a lifetime achievement award. After all, Yang, Filo, Koogle, Mallett and the band of Yahoo! "brothers and sisters" have defined an era.

And yet, with all the praise, there's also the matter of, oh, a few nagging questions—issues that at the least will keep this story from getting dull. To wit: Will it be that four years, or even 40 years, hence, the first 60 million users will have proved the easiest to attract? Will hindsight reveal Yahoo!'s lead to be insurmountable—or will the company's mission statement, "to be all things to all people" (a phrase repeated as a mantra by Yahoo! execs) be exposed as obtuse? In short, will history remember Yahoo! as a long-distance champion, and, who knows, even the world's most important company? Or will it expose it as a world-class sprinter that lost its lead in the hills?

Whatever the answers, the barrier to long-term success is as big as the Pyrenees themselves. Especially when one considers that the Net and its media players are undergoing a tectonic shift in business models—from advertising to e-commerce. New York-based Jupiter Communications projects that before 1999 is over, \$2.1 billion will be spent on online advertising—versus \$7.1 billion in e-commerce. Even more interesting are projections for 2002: \$9 billion in advertising vs. \$41.1 billion in e-commerce. That's a chasm that even an eminently likable brand, one that's proven capable of traveling around the world and into pop culture, may be ill-equipped to cross.

In Yahoo!'s most recent annual report, chairman and CEO Koogle uses a significant portion of his letter to shareholders to address the issue. He touts Yahoo!'s progress in enhancing its commercial offerings, which now include auctions, classifieds, real estate and autos. He also says, "In online commerce and shopping, you can expect to see us extend aggressively by broadening and deepening the range

of consumer buying, transaction and fulfillment services we provide across all major categories."

If Yahoo! makes the transition to commerce, whether as a vendor or an enabler—the company claims—it will be the result of astute strategy, brand positioning and business development, which are what have brought the company success thus far. But when asked for access to the person most directly involved in transitioning Yahoo! from a media play,

where customers get content for free, to a commerce model that requires customers to bring their wallets along, it's not Koogle they push forth. Yahoo! officials instead offer Koogle's second-in-command, 34-year-old Jeff Mallett.

Word on the street has Yahoo! working hard to build Mallett's public profile. Whether that's a reaction to the man's envy of the publicity enjoyed by Koogle and Yang, as some sources indicate, or a mission to show the depth of intelligence at Yahoo!'s executive level, is unclear. But then Mallett has been on board since October 1995; he can wax on about the company's history as well as his

fellow execs and knows little of the concept of rest. On a day-in, day-out basis, Jeff Mallett is Yahoo!.

Now president and COO, Mallett remembers the early days, having to bring in a generator to Yahoo!'s former offices in Mountain View, Calif., to power the servers after the space flooded. (See sidebar, page 31.) Fresh from his role as "an overpaid young executive at Novell," he says outsiders considered his decision to work under a collapsed ceiling to be 10 steps backward. But they couldn't see the energy. "In the Valley at the time, everyone was just grabbing, hanging on and running," says Mallett. "We literally stopped and said, 'Holy smokes. We might have something pretty big here.'"

During a 72-hour pow-wow, Mallett, Yang and Koogle—a triumvirate referred to inside Yahoo! as "the three amigos"—defined their vision to become a media company. "We clearly articulated what we were not going to be," Mallett remembers. "It was a big to-do at the time. We were not going to be



Edwards convinced Koogle to hire her as brand steward.

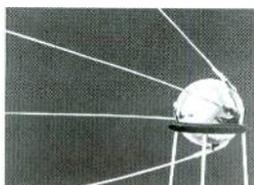
1960s

Joke goes around: A scientist asks a giant computer, "Is there a God?" The computer whirrs and clicks, then says, "There is now."

1963

Time-shared computer systems created, sponsored by Advanced Research Projects Agency

(ARPA) to help buff up U.S. govt.'s scientific resources post-Sputnik; work begins on networked computer system Arpanet, precursor to Internet.



1969

Internet is born. Arpanet connected to four different universities.

1971

We've got mail. E-mail system developed for Arpanet.

1972

Public demo of Arpanet. Military

vacillates over who can join up. In 1982, a separate network, Milnet, is created, and the Net sheds its military stripes.



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a technology company.”

It'd be easy to dismiss the prescience of that decision by suggesting management had no choice, given that the Yahoo! name wouldn't have lent itself to a technology play. But, of course, that's not fair. After all, there were no real Net media firms at the time, and it would have been easier to change the name to match the business model du jour. Instead, Yahoo! stayed the course.

That decision set a precedent for Yahoo!'s view of technology—as a commodity. In an unorthodox move for what many still considered a search engine, the company outsourced search functionality to Open Search before switching to AltaVista and finally settling on Inktomi. It has also worked to seamlessly integrate other technological functionality, as with Four11's e-mail, Yoyodyne's permission marketing and ViaWeb's commerce hosting. “We bucked the trend,” Mallett says. “Back then Excite was Architext, and Lycos was just a spidering technology. But we decided that's not what we were all about.”

Mallett is the first to admit the magical name cleared the path for the vision, allowing Yahoo! to establish a direction and an attitude. While legend has the name derived as a programmer's acronym—Yet Another Hierarchical Official Oracle—it works as well as a simple exclamation or a playful swipe at the establishment. (Listen for the Old World media types grumbling over cigars: “Who do those yahoos think they are?”) Whatever the case, Mallett calls the name “fun, irreverent and consumer focused. And it wasn't conjured up by Landor or some huge naming agency.”

If never a technological powerhouse, the company gave marketing lessons from the start, thanks to Karen Edwards, now a 35-year-old mom of four months who bounced back to her fighting weight of 120 pounds by working 14-hour days. She joined Yahoo! as director of branding. Her title has since been elevated to vice president and her status within the industry to incomparable. Even while studying at Stanford—before receiving her MBA at Harvard—Edwards was interested less in technology than in how it affected society. With a background

at FOX and BBDO, she emerged from her education looking for a pure consumer play. Through contacts, she found Mallett and, essentially, let him know he needed a branding person. “It was kind of a mutual thing,” she says from her purple-and-gold corner cube in Santa Clara, Calif., from which she oversees a team of marketers and PR professionals. “There was no job posting. But the good news was that Jerry and Jeff understood that developing a brand would make a difference. They realized the value of bringing someone in to focus on [something so intangible].”

Edwards' early work has been chronicled in marketing publications and on the industry lecture circuit, but for the first time (perhaps because she is newly comfortable with her lot) she speaks of the irony of how Yahoo! was so committed to its brand in the early-on and yet remained stubbornly unwilling to spend to support it.

Given a budget of “a few hundred thousand dollars,” she unveiled Yahoo!'s first TV ad campaign in early 1996—a campaign that would run only two weeks. Knowing the limited impact such a short-lived campaign could have, and forever a believer in PR,

Edwards took the commercials to the news media, who were adoring from the start. “We got coverage in places like *The New York Times* and *Time*,” Edwards says. “Then we did a lot of barter and guerrilla marketing at street fairs and community outreach. It's amazing how creative you can be when you have no money.”

Why, if brand was always so important to Yahoo!, didn't the company up the ante? Or, to update that question, why can't Edwards get the three amigos to sign off on an eight-figure ad budget even today? Edwards answers that question with a story of a recent trip east. She, Yang and Filo went to New York to attend an Internet conference. When the chief yahoos discovered the room rate was \$210 per night, they balked. “They came up to me and said, ‘Karen, did you see how much the hotel is?’ When I said I had, they told me they were rooming together,” she says.

That \$210 is cheap in New York may not have gone lost on the digital duo—but it mattered little. “You know what we

“Back then Excite was Architext, and Lycos was just a spidering technology. But we decided that's not what we were all about,” says Jeff Mallett.

1975 April:

Microsoft launches. The model for entrepreneurs everywhere, Bill Gates' company is also now a study for Net legal eagles, thanks to the Dept. of Justice lawsuit accompanying it into the millennium.

Microsoft

1983 March:

Ogilvy & Mather hires Martin Nisenholtz as a consultant for early interactive work. In 1994, Nisenholtz, now CEO of Times Company Digital, is named manager, videotex development,



working on an interactive experiment for Time, Inc.

1984 February: IBM, CBS and Sears form Trintex, a mass-market online service. It loses its CBS partner in 1986, is renamed Prodigy in June 1988, and eventually loses in the race to beat America Online.

Fall: It's a brave new world, and someone's got to advertise it. Thus, New York-based Einstein & Sandom Interactive, a full-service agency, is born. Bought by D'arcy Masius Benton & Bowles in 1994, it is now defunct.

1985 May: Quantum Computer Services launches. Better known by the name it takes in 1991,



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call David Filo, right? ‘Cheap Yahoo!’” she says. “That’s a cultural thing here. We’re really cheap. The truth is, marketing is still a very low percentage of our revenues. We still have to be creative, out of necessity.”

Edwards considers the early inflection points in Yahoo!’s history to be the decisions to personalize the service, with myYahoo!, and to go international, a move aided by luck—because “Yahoo! means something good in every language”—and by the company’s top investor, Softbank, which helped launch Yahoo!’s first international property, Yahoo! Japan.

As for the continuing strength of the brand, Edwards suggests that brands compound the way 401(k)s do. “Building a brand is not something you do overnight. And when you don’t have a lot of money, that’s an even more compelling argument for starting early,” she says. “Technology can be leap-frogged. Brands cannot. We were also lucky, because no one was doing consumer marketing, except for access providers who were just spamming disks.”

Of course, the brand means little without the experience behind it, and Edwards credits that experience to the woman who has built Yahoo!’s partnerships and acquisitions, vp of business development and strategic planning Ellen Siminoff. Siminoff is the bad cop in every deal—a role that belies her five-foot stature and squealy enthusiasm at telling the Yahoo! story. Doing the hard negotiating wasn’t her idea of the perfect transition out of her slot as director of Yahoo! Communities three and a half years ago, but everyone else wanted the job less than she did.

Siminoff says a few key deals shaped Yahoo! in the early going—bizdev decisions that came long before the high-profile Geocities and Broadcast.com acquisitions. First on her list was one that went awry: Netscape Guide by Yahoo!, a co-marketing agreement struck in March 1997. As part of the deal, Yahoo! paid a trademark licensing fee of \$5 million and guaranteed Netscape a minimum of \$4.66 million that year against shared ad revenues, and up to \$15 million in 1998.

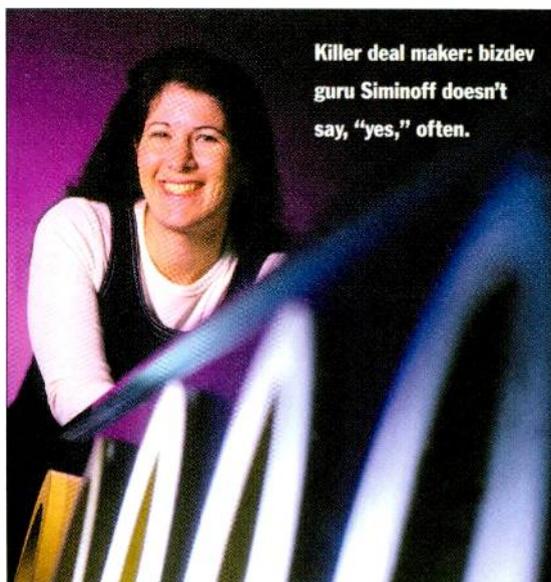
To hear Siminoff tell the story of how the deal collapsed, Kleiner, Perkins, Caufield & Byers, the Menlo Park, Calif.-based VC firm behind both Netscape and Excite, strong-armed Yahoo! out. While frustrated at the time, Siminoff now calls that a fortuitous turn of events. “That was the best thing that happened to us,” she says in retrospect. “It forced us to develop our brand and made us realize we didn’t need to be desperate for distribution. Besides, the deal ended up being distracting for Excite, and [eventually] they pulled out.”

Interesting for a head of bizdev to cite a deal gone sour as an inflection point. She also says she learned a lot about forming joint ventures (i.e., don’t!) from the 1996 Visa deal that went awry. As part of that arrangement, Yahoo! and Visa established the jointly owned Yahoo! Marketplace LLC, a navigation service designed to drive commerce. By July 1997, Yahoo! had incurred nearly \$1 million in losses—pre-launch. Management decided it was impossible to execute on a company neither partner fully owned and decided to bail out—at a cost of \$21.2 million.

Of course, Siminoff glows when discussing successful deals. The Four11 and Yoyodyne acquisitions, she notes, were key in that they filled holes in Yahoo!’s business model. Likewise the much written about Geocities and Broadcast.com deals thereafter.

Ask Siminoff what deal comes next and she’s understandably reticent. Word that Yahoo! is looking at a company will send its valuation soaring. But she doesn’t throw off false trails, either: Weeks before two recent deals—the purchase of Online Anywhere, a provider of Web delivery solutions for non-PC appliances, and an arrangement to offer Web content to Sprint PCS customers—Siminoff made note of Yahoo!’s interest in alternative distribution and in working with the telcos.

A better hint at major deals may come from Edwards. While she minimizes the importance of Yahoo! doing advertising online, she admits she has run banners on “complementary” sites. Some of the first ran on Geocities. The next



America Online, Inc., is currently the Net’s largest ISP with 17 million subs. That number doesn’t include CompuServe, which it acquires in 1998.



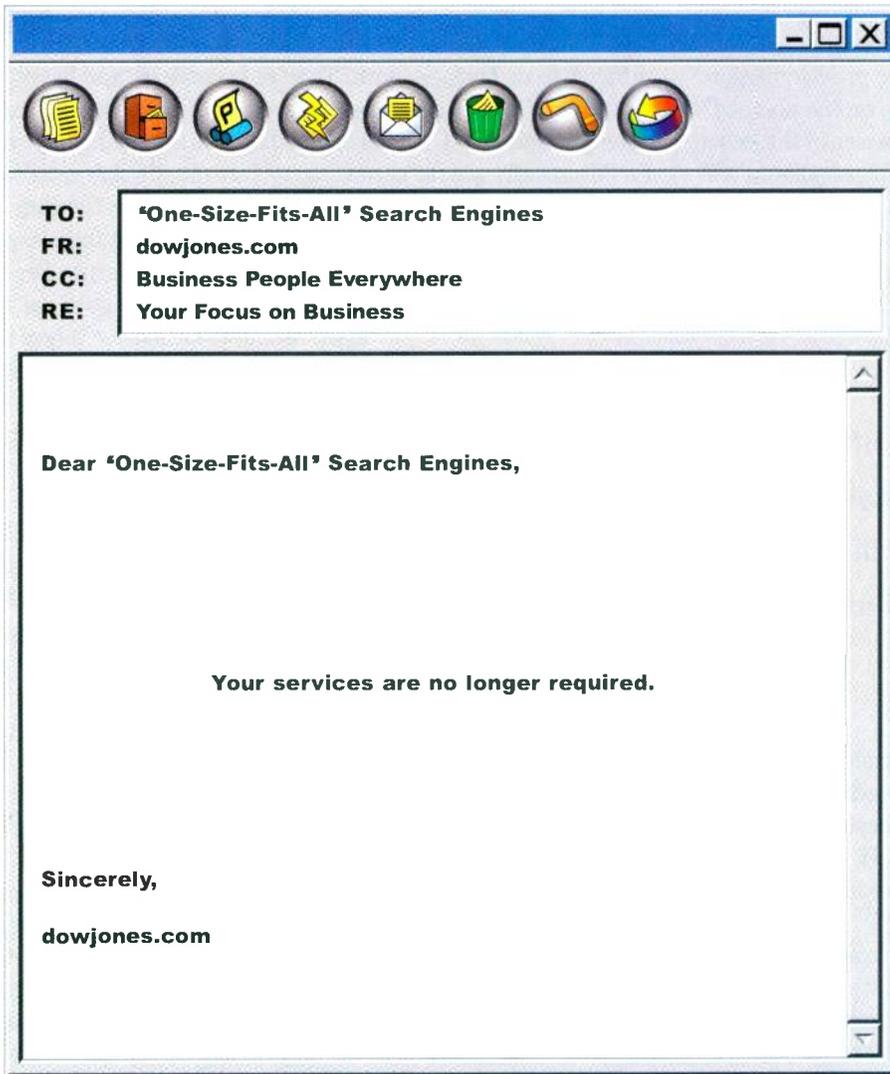
1987 October: Modem Media, one of the earliest full-service interactive agencies, is founded by **G.M. O’Connell**. It puts itself on the map by becoming AT&T’s interactive agency of record in 1995. Bought by True North Communications in 1996, it merges with fellow TN interactive unit Poppe Tyson in 1998.



DOUGLAS LEVERIE

1989 March: Talk is cheap and soon, so is communicating on the Web. The World Wide Web, a multimedia subset of the Net, is proposed by Tim Berners-Lee of the European Practice Physics Lab to help share research ideas among members.





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rash went to Broadcast.com. Both buys were pre-acquisition. Does she have an online campaign running, or one planned? Good luck getting that out of her—or anyone else in the know.

One thing seems clear: The next big deal Yahoo! pulls off will not come as a result of outbound solicitation. Siminoff doesn't knock on many doors looking for deals, because she almost never sees a deal go down that she wasn't approached about first. "I walk into every deal skeptically and have to be convinced why the deal made sense. While other companies often have a predisposition to do deals, we're the other way," she says. "But I am nice to people, and they're generally surprised that the whole company is that way. We're not arrogant. We just have our nose to the grindstone."

"The sales team is very difficult to do business with," says Ellen Comley, group media director at Microsoft agency Anderson & Lembke. "They've become fat and happy."

Each of the Yahoo! executives touts the company's "real people" attitude as a key differentiator. They say listening to customers and consumers keeps them humble. "We've benefited from positive media exposure primarily because we're honest and straightforward," Edwards says. "We have to be. If your brand is about being honest and fun, but your culture is not that way, you're in big trouble."

Mallett concurs. "We're open, approachable and direct. Our culture is designed around that," he says. "That's what we offer to marketers and the ad community. We're constantly working to keep our advertisers happy, and we're being rewarded."

Yahoo! has built its organization in a way that replicates its early model in every division. Just as Edwards' puny budget forced her into stealth marketing mode in the early on, so too are the heads of marketing for Yahoo! Finance, Sports or Auctions forced to frugally build their brands and strike creative partnerships in their segments. That model, officials insist, will keep Yahoo! from becoming fat and happy.

Unfortunately, the image of nose-to-the-grindstone honesty and lighthearted irreverence can break down at any time—and, more specifically, at any touch point in the company. Such is the problem with building a company around a brand.

"I have a huge respect for what Yahoo! has done with its brand, but it's a bipolar organization. The sales team is very

difficult to do business with. They've become fat and happy," says Ellen Comley, group media director at San Francisco ad agency Anderson & Lembke, who handles the media buying for Microsoft, which, according to InterMedia Advertising Solutions, is far and away the biggest advertiser on the Net.

"As the Web gets more specialized, I wonder about their long-term prospects. It reminds me of Time Inc. and Warner Bros. when they couldn't get their shit together to offer good packages," Comley continues. "Yahoo! is on the verge of that right now, just as they become a broad spectrum of a holding company. They're going to have to re-engineer themselves to be more customer-friendly."

Comley adds that as a participant in a regular survey of media buyers done by a financial analyst firm, she reads what other buyers are saying—and so knows she's not alone. "As a market leader, are they making the relationships they need to?" she asks. "Maybe they're making love to Procter & Gamble or Unilever, but for me, they're hard to work with. We bring a half-million-dollar order to the table and don't even get a call back."

To be fair, Comley was the most vocal in her dissatisfaction with Yahoo!'s sales department—and seemed more confused by Yahoo!'s attitude than angry. But she's right: She's not alone. "Yahoo! typically comes up as the No. 1 site against any demographic. It's the 'I have arrived site,' and the first thing that comes out of a client's mouth is, 'Can we get on Yahoo!?' " says Sarah Fay, executive vp at media buying firm Carat/Freeman in Boston, which handles media placement for Gillette, among others. "But along with that popularity comes a certain relaxed approach to selling the site. Hungrier sites do a lot more to create an attractive proposition. But then again, that's a frustration with the Net as a whole. It just hasn't developed to where the players work with us the way the other media do."

No doubt Yahoo! must work harder to keep powerful media buyers like Fay and Comley happy. For even while the company works inexhaustibly to adapt its business model to commerce, that doesn't mean adver-

1992
Clinton campaign glamorizes "information superhighway."



Number of Internet hosts hits 1 million.

1993 February: Marc Andreessen,



developing for the National Center for Supercomputing Applications, intros first

graphical browser, Mosaic. Andreessen founds Netscape in April, 1994.

1994 April: Yahoo!, a "home-brewed" list created by Stanford

Univ. Ph.D. candidates David Filo and Jerry Yang, is founded; it begins selling ads in 1995.



November: Forever may they wave. Ad banners go live on HotWired. Launch advertisers include AT&T, MCI, Volvo, IBM,

JBL Speakers, Internet Shopping Network and Sprint.

zima.com is launched by parent company Coors Brewing Co. and Modem Media; one of the first, if not the first, packaged goods product site on the Web.





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tising is going away. "We are a universally recognized brand integrated under media, communications and commerce services. We approach commerce with the good fortune of 60 million people who can buy. Billions of dollars per year are bought off of Yahoo!," Mallett says, referring in part to Yahoo! Stores, which he calls a successful commerce enabler (read: mall). "We do not want to out-Amazon Amazon. We want to enable merchants. We're tying commerce to the media experience."

Not everyone remains so convinced of Yahoo!'s long-term positioning. Despite projections that e-commerce will increase five-fold by 2002, a recent report issued by Jupiter Communications says portal-driven commerce will grow only slightly, and revenue expectations tied to driving such commerce will go unrealized. The report advises commerce players to diversify marketing plans away from the portals—crimping Yahoo!'s commerce enabler play.

Members of financial community contend Yahoo! fares no better as a vendor. "They're still trying to cross the line to commerce. I wouldn't call Yahoo! Stores a success," says Steve Harmon, senior investment analyst with Internet.com and author of the influential *Internet Stock Report*. "The challenge is making a move. Like with NBC, their audience is used to watching for free. The advantage Amazon has is that your wallet's already open when you get there. You're a buyer, not a browser."

If Harmon and Jupiter represent the financial and market analyst communities, a study performed against 6,000 news sources for *IQ* by Applied Communications, a San Francisco PR and research firm, suggests the media also remain unconvinced. In a proximity search designed to ascertain a percentage of Yahoo! citations appearing in the same article as "e-commerce" (or derivations thereof), Yahoo! was last on a list of vendors including Amazon.com, eBay, MSN and AOL.

The percentages are skewed by the total ink Yahoo! enjoys (45,000 citations in the last 17 months vs. MSN's 5,128), but the company fared only slightly better when the search was twisted. Despite 50 percent more total press citations than Amazon.com, Yahoo! had half as many in proximity to "e-commerce." And while Yahoo! placed ahead of eBay and MSN, it

trailed AOL by 125 percent. "Clearly, Yahoo! has a small presence in the e-commerce discussion to date, vis-à-vis its competitors," says David Eichberg, senior analyst with Applied. "This indicates the company has a large challenge ahead of it."

Mallett, Edwards and Siminoff all face a set of challenges in maintaining leadership in the fast-shifting world of the Internet. That they're capable of together negotiating those obstacles is hardly in doubt. But, then, that begs a final question: How long will this dream team be around?

Edwards thinks she has the best job in the world. It's easy to see her sticking around and continue to expertly massage the brand. Of course, leadership and irreverence don't exactly go hand-in-hand, and so her job has only just begun. What's more, her personal reputation and market value can scarcely get higher from here. You have to know she's entertained some eye-popping offers.

Siminoff, in turn, has grown into the role of one of the most powerful people in the industry for her ability to recommend or kill billion-dollar deals. Dozens of Internet and real-world companies are looking for a bizdev whiz of

such caliber. If she chooses to stick close, her job will become excruciating in Yahoo!'s quest to ramp up its acquisition schedule while remaining independent.

Yahoo!'s cash reserves and unissued stock may not be enough to keep up. For a quick illustration of why, look at AOL. Based on 17 million subscribers, at \$20 per month, America Online has \$4 billion in built-in annual revenues. Even if only two-thirds of that subscriber base is paid, AOL has a lot of fodder for acquisitions—a reported \$3 billion in the bank—not to mention enough leftover for a mind-altering ad campaign to fix the brand's apparent backward slide.

It's clear that Yahoo! values its independence. So much so that it has reserved the right to issue 10 million new shares of common stock to fend off hostile takeover bids. But if at some point Yahoo! decides independence is not all it's cracked up to be, where will Siminoff go in search of a mate? Can you really see Yahoo! and CBS—or even Time Warner—in bed

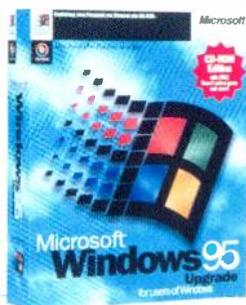
"It is certainly easy to imagine a work culture that has morphed from hyper-intense to dreamy hobbyism, crippling the company in the progress," Merrill Lynch analyst Henry Blodget.

December: Time Warner's Full Service Network, the first digital, interactive TV network, launches in Orlando, Fla. In a handful of homes. It shuts down in 1996.

amazon.com

1995 July: Über-online book store Amazon.com is launched.

August: Windows 95 is launched.



eBay

September: Launch of online auction company eBay.com, an idea inspired by founder Pierre Omidyar's wife, an avid Pez dispenser collector.

American Express' new Express Net service receives prominent placement on AOL; the service is one of the first options on AOL's initial screen, placement more often given to generic categories like news and sports.

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together? Sure, choices remain, but those choices are few.

Mallett, for his part, has said the reasons he left school and Novell are one in the same: He was bored. If that's true, the transition Yahoo! faces moving forward will keep him interested. This ain't going to be easy.

A recent report issued by Media Metrix surveying the loyalty of the Internet's top sites by average usage per month placed Yahoo! (all segments combined) at No. 15—decidedly far down the list. While Yahoo! enjoyed far and away the most unique users, it fell below several sections of AOL, as well as more specialized venues like gossip e-rag The Drudge Report (!), and Sandbox.net, an entertainment site. Fast on Yahoo!'s heels, too, are other specialized destinations like eBay, schwab.com and wells Fargo.com. Unless Yahoo! can increase its loyalty and drive specialization, it will fall victim to pressure on its CPMs, thus affecting revenues. Meanwhile, the more Yahoo! specializes, the harder it becomes to be "all things to all people."

Finally, Yahoo! has this pesky commerce issue to worry about. Granted, tidal shifts on the Net are often blown out of proportion by the media and Net consultants, and things almost always shift back to some degree. But determining the right mix of business models will keep Mallett up at night—that and a search for alternative revenue streams.

And in case you're thinking there's nowhere better for this team to go, realize one more important fact: In the near future, it will cost members of the Yahoo! executive team almost nothing to jump ship, because they'll be fully vested.

Will they be as committed when the vesting parties are over—or just hung over? The financial community still wants to believe. "Given the [vesting], it is certainly easy to imagine a work culture that has morphed from hyper-intense to dreamy hobbyism, crippling the company in the process," Merrill Lynch analyst Henry Blodget wrote in a recent mid-quarter update. "One of Yahoo!'s greatest strengths, however, has been a laser-like focus on being the best, and we have no reason to suspect that this has changed."

Anyone who has spent time at Yahoo! can attest to the fact that these folks don't seem to be in it for the money, but that's an unfair dismissal of the power of money, the degree to which

these superstars will be sought after, and even their need for rest. Bloat and stasis can creep up on a company like fatigue after a turkey dinner. It's tougher to maintain leadership than to achieve it—and the even more damning thing about leading this industry is there's nowhere to look for guidance. In the Internet biz as in no other, the challengers come from nowhere.

Mallett says he likes it that way, because everyone's staring into the unknown together. "You never turn your back on the open ocean. We are in a special place, and that keeps us humble. Hopefully, that comes across in everything we do," he says. "As we grow, there's more people standing on the shore with us, looking at the ocean. You look and you see Michael Eisner there, Jack Welch and Bill Gates. With this change we're going through, the winners are the ones evolving the business to keep up with the customers."

For now, at least, the public and Wall Street remain on Yahoo!'s side. But that's a rare luxury. One day, the Street may decide Yahoo! can no longer remain independent in the face of competitors who sold out. At that point, Yahoo! will need to determine whether its legacy brand and independence are more important than its stockholders. The biggest branding challenge thus far has been awareness and consistency. Doing a retreat will require an entirely different set of skills.

Then again, Yahoo!'s core asset, ultimately, is not the brand. It's the employees. Which is a good thing. But is it sustainable? When brainpower starts getting plucked by upstarts with experiential promises to "do it all over again," Yahoo! will need to search out the same talent it did in round one. With the increasing perception that there's no upside left in the YHOO ticker symbol, it'll be tough to lure that talent next time.

Can Yahoo! climb this mountain? Or, to use Mallett's analogy, can Yahoo! ride the wondrous, intimidating ocean? The media still believe; positive coverage of the company continues unabated. But don't let that fool you. If Yahoo! does wipe out, that story will be at least as interesting to write—and read—as the one of the company's rise. Maybe more so.

"You never turn your back on the open ocean. We are in a special place, and that keeps us humble," says Mallett.

Jeffrey O'Brien is the editor of IQ's sister publication, MC. E-mail him at jeff@marketingcomputers.com.

What's in a name? O&M buys all Windows 95-related terms for IBM to promote its OS/2 Warp operating system.

1996 January: PC-Meter, renamed Media Metrix in 1997, conducts first monthly ratings report of an online audience.



Company merges with Relevant Knowledge in Oct. 1998.

Poppe.com spins off what has been its in-house online ad rep firm, DoubleClick.



February: Indecent proposal. Congress passes Telecommunications Act, which includes

Communications Decency Act criminalizing "indecent" speech on Internet. President Clinton signs the bill into law, and it immediately becomes embroiled in litigation that continues today.

May: Shake your booty. First java banner, courtesy of AT&T.

October: The IAB, which launched in June, gets busy with its first study of online advertising, done in conjunction with Coopers & Lybrand. Resulting report claims advertisers spent **\$157 million** online in the first three quarters of 1996 alone.





The Birth of a Mascot

Why do so many people like the Yahoo! brand? Easy. It's irreverent, fun and unassuming. What's more, those qualities are to this day genuine. They don't feel contrived or manufactured—because they're not. They come down from one of the company's founders, Jerry Yang, who of late has been the company spokesperson to the Street, grist for Charlie Rose, and a much sought after keynote on the industry lecture circuit. But it wasn't always that way.

The first time I met Yang was circa September, 1995, halfway between the company's inception and the day it would go public.

As a writer at a tech marketing trade magazine, I managed to—without a story in mind and on short notice—swing an extended appointment with Yang and vp2b Tim Brady. Even then, I was excited at the meeting. While his celebrity remained in the distance, Yang already had a halo about him.

We met in Yahoo!'s Pioneer Way offices, in Mountain View—a space as unremarkable to a then New York-based reporter as would have been a dentist office in a suburban park.

An admin, who likely doubled as a surfer and has no doubt since been promoted to manage a team of dozens, fronted the office. Happy to have a late-afternoon visitor, she drew Yang out of the quiet with a call only just north of conversational.

He showed me the water cooler guarding a room of servers on the way to the company's first mark of success: a windowless conference room with one table and some leather chairs. We talked as you'd expect two twentysomethings might, each unaware that the very space in which we sat would be flooded only weeks later—sending the company into a frenzied effort to prop servers off the floor and, well, keep the company afloat.

Yang was untrained with the media. I had only the vaguest idea I was sitting across from a future multi-billionaire.

I dropped before him a copy of a recent issue as I set up my PowerBook and recorder. "So, this is your magazine?" he asked. "What is it ... a trade rag?"

"So, this is your magazine?" he asked. "What is it ... a trade rag?" —Yahoo!'s Jerry Yang

I smiled at the characterization and explained my readership as I understood it. "Right, a trade rag. Cool," he said, not for the last time in what would be a near two-hour meeting.

We traded concerns over whether an ad-based model could work on the Net. We discussed whether Yahoo! could morph from a massive front door into individualized portals—though we spared the world years of agony by avoiding that word.

Yang never professed to have all the answers, but seemed to enjoy the discussion. Brady arrived late, in garb that looked as comfortable on him as a Sunday school outfit on a child. He tempered Yang's honesty—but just barely. No flacks in sight.

I asked embarrassing questions like, "Do you think you'll be as rich as Bill Gates?" Yang gave patient, humble answers like, "I don't think this will be a multibillion-dollar company. I mean, it would be nice for our investors, but nobody knows what the market's going to do."

Between sips of soda, shifting his posture from elbows on table to feet on table, he never grew frustrated with my need to pin down his vision. Having raised \$1 million in funding, he'd already

succeeded beyond his dreams. "We can't tell you how much we can make in two years because I don't know what the market is in two years. But if we can build enough structure to sell advertising efficient[ly] and maintain a brand recognition and usage," he said, "it is not impossible to see us doing well for a very small company."

Back then, Yang was wowed even by trade rags. "The biggest surprise has been the publicity, bar none. I never thought about talking to reporters," he said. "It has really helped us to get out in the public eye, to be known as a user-oriented tool, something your mom can get on and use and try to understand. That kind of jibes with our product very well."

What makes Yang an interesting character study is that he and the company have evolved so well together. Karen Edwards says it's a marketing decision to keep him in front of the cameras—to let him be the mascot. "If I didn't think he was genuine," she says, "I'd pull him in a minute. But that's really him."

Yang is the key to the press Yahoo! continues to receive after all this time. So long as he remains genuine, and all egos remain in check—the media will continue to root for Yahoo!.—JOB

November:

Web site designed specifically for food-product crisis management goes up after health officials alert juice maker Odwalla Inc. about a link between some E.coli cases and Odwalla fresh apple juice.

1997 June:

Coopers & Lybrand reports Net spending is going up—by a whopping 333.3 percent over the same quarter one year earlier. The tally? Pubs earned some \$129.5 million in ad revenue in the first quarter. Internet ad revenues jumped 240 percent in 1997 to \$906.5 million.

1998 August:

P&G holds FAST (Future of Advertising Stakeholders) summit to examine online advertising and create voluntary guidelines toward standardizing business practices.



1999

VP Al Gore takes credit for creating the Internet.

Internet revenues reach \$1.92 billion.

THE IQ Q & A:

Arthur Ochs Sulzberger Jr.

The New York Times Co. chairman is betting that the company can find an even vaster audience for its brands on the Web.

Interview by Michael Schrage

Adolph S. Ochs (in portrait) rescued the *Times* from bankruptcy in 1896. His great grandson is putting the company on the cutting edge.

PHOTOGRAPHY COURTESY OF THE NEW YORK TIMES





If content truly were king on the Internet, then *The New York Times* would be one of its best brand names, just as it is in the offline world. But it's not. Yet. Those honors still belong to the Amazons, America Onlines and Yahoo!s of the world. The startups still rule multimedia valuations and markets. When will that change? Arthur Ochs Sulzberger Jr., *The New York Times* chairman and publisher—and the fifth member of his family to run the *Times* since his great-grandfather rescued it from bankruptcy's brink in 1896—doesn't pretend to know. What he does know is that the Internet opportunity for extending *The New York Times* brand is extraordinary. In fact, he acknowledges that serious rumors are swirling that the *Times* will soon take its newly-minted Times Company Digital unit public. Will the virtual *Times* soon be worth a higher order of magnitude than the ink-smeared-on-dead-trees version that lands on people's doorsteps? Or are today's Internet valuations speculative delusions that might undermine the *Times* brand more than enhance it?

Sulzberger discusses his role as the brand conscience and steward for his family's company and what compromises he is prepared to make—and absolutely won't make—in pursuing the Internet El Dorado and possible moves into other media. He cleverly positions himself as the leader, promoting a vision and creating an organizational environment for his company's Net excursions; and he has made Martin Nisenholtz, CEO of the digital unit, his chief of operational decisions.

A digital steering committee—which includes many key players at the print *Times*—ostensibly oversees his company's new media endeavors. But, as Sulzberger concedes, its average age is well above the median for a company competing in Internet time.

Sulzberger and the rest of his committee now have to figure out where the *Times*' brand fits in the digital age, wrestling with questions such as whether the company's investment in TheStreet.com is emblematic of online acquisitions it should make in the future, and whether the *Times* is an ally or rival of such popular Internet brands as AOL. As this interview illustrates, Sulzberger believes the biggest asset the *Times* possesses on the Net is its high-brow audience. And he has the online registration data to prove it, he says.

Can the *Times* successfully migrate one of the best brands in the business onto a medium the upstarts still define? While Sulzberger isn't betting his company on that prospect, he is most assuredly aware that he's betting his brand.

When do you think you first "got" the Internet?

Well, first of all, I appreciate your suggesting that I do get it. I first got it several years ago when my daughter, who was about 10 at the time, came running into my room saying, "How do you spell *journalism*?" We spelled it for her. She ran back to her room, where she was on the computer, then came running back saying, "It's too complicated." We said, "Why do you need to know this?" She said, "I'm online with somebody and he thinks I'm a freshman in college, and he just asked me what my major is." So we said, "Say English." So she ran back and continued this conversation. Later on, I took her aside—with her brother, who is a year older—and I said, "Annie, if you were dealing face-to-face with this person, you wouldn't lie to him about who you are or your age. Do you really think you should be doing that over the Internet?" And she did an "oh, Dad" kind of number. I turned to my son, and I said, "Am I right?" And he said, "Dad, that guy was probably lying to her." And I said, "OK, this is a new medium."

Did you think then that this was a new medium for the Times?

Not then. But I recognized that this is a new communications vehicle. The last four years have been a true journey for me and my colleagues. I can't recall precisely when we hired Martin Nisenholtz, but it was about that time, and I think Martin has done an extraordinary job here for a number of reasons—not the least of which is that he educated all of us about what the potential of this would be.

When we hired Martin, I decided that the head of electronic media would report jointly to Joe Lelyveld, who is executive editor, and Russ Lewis, who's now president of the company and CEO. We've never done that before, but I wanted to have each side feeling that they had a stake in this guy, so they did the interviews together. When we interviewed Martin, we told him we wanted to set up a Web site, and he looked at us and said, "Why?" That's when we knew we had somebody. He challenged our fundamental assumption at the very first interview. That was a gutsy thing to do, if you think about it.

Given the time he spent at Ameritech, I think it would have been stupid not to.

But it was exactly right. So he has taken us step by step and allowed us to see it as a communications vehicle for extending our brand, as a transactional vehicle—increasingly, as an e-commerce vehicle. He's helped us to broaden our horizons.

Newspaper people have this certain leeringness of defining their newspaper, their property, in terms of a brand.

I don't have that.

Really?

Not in the least. We are a brand. Not only that, we're a family of brands. *The New York Times Book Review* is a brand. I'd argue *The New York Times* best-seller list is a brand—and we'll have that argument with Amazon shortly. Arts & Leisure is a brand. So we are comfortable talking about it in those terms. But we have to manage this brand. We have to find a way to leverage it into this new world and grow it.

What has the rise of this medium forced you to re-evaluate in terms of what The New York Times is as a brand?

I think the biggest difference in the way I think about these two entities, the print and the Internet-based version, has to be the two-way communications element. We are very comfortable and, I think, superb at presenting our vision of the world and allowing the reader to come back to us in a little half-page "Letters to the Editor," and that's just fine.

This is going to be different. This is going to demand that we open a little bit more of ourselves up and take a lot more back. It's going to demand a level of responsiveness. It's going to demand two-way communication. It also, of course, brings with it the opportunities that two-way communication offers in transaction and in e-commerce.

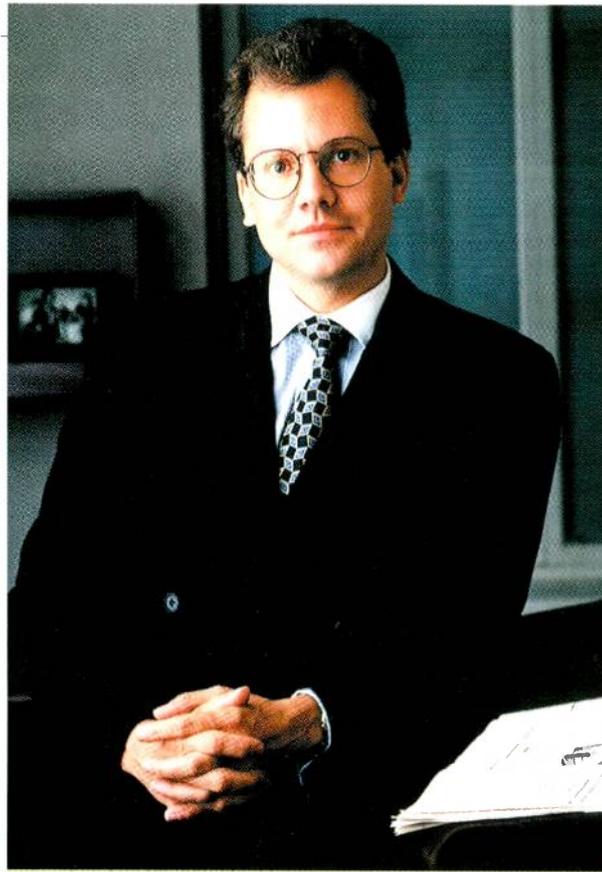
The idea that a journalism culture which is superb at telling stories and analyzing their implications is also capable of creatively managing dialogues and interactions strikes me as potentially wishful thinking.

Strikes me as potentially wishful thinking, too.

So how do you deal with that?

You deal with it by acknowledging that the core of our offer needs to be our journalism, but that it's going to have to encompass much more than that. We need a whole new set of skills and a whole new way of thinking to grow this entity into what it can become.

There's a difference between reading



"When we interviewed Martin and told him we wanted to set up a Web site, he looked at us and said, 'Why?'"

a newspaper and experiencing an interaction. How do you manage that mix as a conglomerate?

We have announced we will be bundling our roughly 50 Internet operations under one roof beginning in July, and that will be run by Martin.

A cynic might argue there is as much financial motivation for doing that as there is an operational motivation.

Well, I don't think that that would be cynical. Any business has to grow, and businesses need a revenue engine.

But there's a difference between organization based on operational concerns and reorganization based on taking advantage of financial markets.

This is a case where your operational needs and any potential future financial needs actually converge. But let me go back to the structure first. Martin is running this new division, which is going to report to Russ Lewis and to me.

And, we have a digital steering committee, which is, in effect, an internal

board of directors that Russ and I are on and report to. That digital steering committee is Joe Lelyveld, our executive editor; Janet Robinson, the president of the newspaper; Howell Raines, the editorial page editor; Michael Golden, our vice chairman; John O'Brien, our CFO; Russ; Martin; and me. It's balanced between corporate and newspaper and heavily weighted on the journalism side by the addition of Howell Raines.

We've identified 39.5 million people in this country, as well as countless more abroad, that we believe have the characteristics that would make them *Times* loyalists. We reach a certain number of those people in print. We have the opportunity to reach millions on television and on the Internet, but we're going for the same audience—and that's critical to us, that's the heart of what we're trying to accomplish here.

The Internet completely changes the economics of being a global brand.

It does; it's wonderful.

Why isn't the newspaper being used as a vehicle to drive traffic to the Web—like having a URL built into the stories?

I guess because none of us have felt we need it.

How do you know?

We don't know. It might be something well worth trying.

Do you think that one of the brand risks you have to take is to be more experimental with the paper? For example, you have a good package on Serbia, so you get Leslie Gelb to moderate an online forum on the negotiations.

We've done that. We've actually put items in the paper saying, "For more on this ..."

Do you promote them within the story?

Yes, we promote them generally with a little box that's attached to the story.

And how well do those work?

I don't know the answer to that.

Is knowing the answer to that going to be a bigger issue or simply a marginal issue?

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Communities Online

I've got larger, more fundamental issues to deal with than that. How do you take an organization that has for 100 years succeeded in building an enormously powerful brand and focus that organization on a new entity that offers a different future? The future of *The New York Times* in print is a great one. And those readers are going to want more of what we can give them. That's got to continue because that is going to fund all this other stuff.

But we can't listen to those readers to build our Internet future. We have to listen to a whole new marketplace, new customers, new advertisers, new clients. And all that you're going to hear from the loyalists over here in the print world, be they advertisers or readers, isn't going to help you very much over on the other side, because the other side is going to be different.

You've been saying you know your audience, your asset is leveraging your audience. And now what you're saying is that this new New York Times is a different audience.

No. It's the same audience that has

“There will be deals that don't work because of the nature of our journalism.”

different needs, and it's going to come to this milieu wanting and expecting different things. We're sitting on this pile of unbelievable talent called *The New York Times* readership base. These are the brightest, most interesting, most ...

intellectually attractive people in the world. I've got to find a way to get them talking to each other.

You might have commercial success that commands tremendous respect from street analysts but blurs the brand image of The New York Times as the premier deliverer of news analysis. What is the balancing act between what the brand stands for and what the market is prepared to reward?

When we made the decision to partner with Barnes & Noble, there was some concern expressed externally and internally that it was an inappropriate business relationship. We felt otherwise, and that includes executive editors. It has gone just fine. I don't know anyone that can look at *The New York Times* news section today and look at the section 10 years ago and say, “A-ha, you see.”





We are prepared to approach it knowing that it will be different. There will undoubtedly be some deals that don't work because of the nature of our journalism. There will be opportunities out there for us. We have to decide which ones are appropriate for us and which ones are appropriate for that audience that we're seeking to serve.

Do you think the Internet is more of a threat or an opportunity?

It's an opportunity.

Is AOL more of a threat or an opportunity to The New York Times?

Is the phone company more of a threat or an opportunity than *The New York Times*? We have an audience that we want to serve. That is not the AOL audience, per se. If AOL becomes a challenge to us—right now they're a partner—we will take that on. In the Internet world, we will have traditional

competitors who've also moved online. We'll have new competitors.

Do you benchmark against The Wall Street Journal's online efforts, the Washington Post's online efforts?

We benchmark along some arenas.

**“The future of
The New York Times
in print is a great one.”**

Obviously, there are two kinds of benchmarking going on—the product and the organizational aspects.

And there's a third, which is time spent online and how many people come to you. There are things that I see oth-

ers do that I love, that I would like to see us do. I don't think we have a great car site, for example. On the other hand, there are things we do that I don't see others do. The e-mails that we now send out every day to you saying, “Here's what's in the paper,” along the lines you want to get.

My New York Times.

Right. But it's more than that. It's in your e-mail file. That's a wonderful thing. On the audience side, I am delighted by where we are, especially since we are the only site outside of AOL that registers people, which is our greatest competitive edge.

The Wall Street Journal does that.

Yes. But we have 8 million registered users.

What is the thing that you find most intriguing as you look at these people who are the regular visitors to the site?

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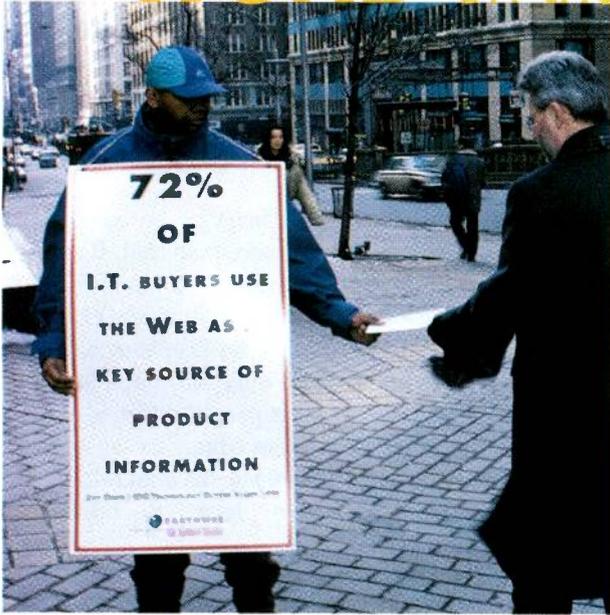
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NEWS AND INSIGHTS FROM INDUSTRY EXPERTS ON OUR HIGHLY TARGETED WEB SITES.

Perhaps that so many of them don't read *The New York Times* in print, and it's not always because they can't get us. It is cool to get a congratulations note on your journalism from the Italian ambassador in Dar es Salaam, which I got last January, because that shows you the reach that we can now achieve. But even here in New York or in Chicago, there are a large number of customers who just don't come to us in print.

Are Internet valuations more of a speculative bubble or a real harbinger of future growth?

I can't tell you what it's going to do. I'm not a student of the marketplace. I don't think I need to know that to make this decision.

How can we best fund our Internet growth in a way that preserves the values of the *Times* and a certain degree of control over this new operation? If the Internet is, in the end, 20, 30, 40 years from now, what *The New York Times* will become—if—I am certainly not interested in ceding that future to anybody else. This is not why Adolph Ochs purchased this paper in 1896, so we could give away our future in 1999.

So how do we fund it? Is a public marketplace the right place to go? Remember, this was a private company 30 years ago. My father was the guy who took it public. We know we can do this. The question is, are we ready to do it? Do we have the product to bring to market that makes sense? Should we create our vision first?

Is investing in a company like TheStreet.com sending the signal you want in terms of quality of content?

Yes, it does. And our journalists were involved in that decision. TheStreet.com has a unique content and a unique voice. It is not *The New York Times*. It does not pretend to be *The New York Times*. Our investment in it is not to suggest that we want to become TheStreet.com any more than their allowing us to invest in them is them saying they want to become *The New York Times*. What they offer is different than what we offer.

Could you turn The New York Times into a quality portal, where people come to you because anything you link to, you become a Good Housekeeping seal of





approval in terms of quality editorial content and interaction on the Internet?

Yes.

So one can legitimately expect that within the next 12 months there will be announcements of certain kinds of hot-link relationships with sites that your digital steering committee has deemed as valuable? You want to evolve into a quality knowledge portal?

For this audience, 39.5 million people nationwide.

And that strategy was decided upon when?

It is the backbone of the business plan.

Are you concerned that because there have been so many new brands, that, for all intents and purposes, the brand, instead of becoming something to leverage, becomes something of an albatross?

It can be both a strength and a weakness.

Which phase are we in right now?

Right now, we're in both.

In my judgment, there is no risk to what we are doing to the brand of *The New York Times* in print. Zero risk. Therefore, the only risk is that we fail to move with enough speed, surety and willingness to adapt to build this new Internet operation to what it can become.

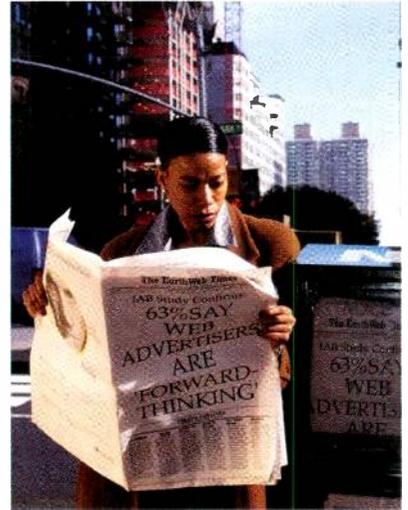
What is it that you will communicate to the marketplace so that—when the 25-year-old alums from Oracle and Microsoft or Carnegie Mellon or MIT have a terrific idea—they come to you as opposed to Kleiner, Perkins or Ziff-Davis or CNet?

First of all, we are being inundated with people who want to do business with us. I made a mistake in my speech in San Francisco at @d:Tech. I said, leave me your business card. Never again will I say that. I was flooded.

If we build this quality network that I've talked about, if we populate it with the leaders that we need and if we fund it to the degree it needs to be funded to be successful, it will take time. I believe that we will be successful in doing what we do.

Should there be an independent entity managing these Internet deals? What if Martin wants to partner with an entity that is the equivalent of the Boston Herald?

I don't think he would because it doesn't fit into our quality strategy.



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What if he wants to run auctions?

Then, by God, let's run some auctions, but we'll do it in a quality way, and we will do it with a quality partner.

Like Sotheby's is OK and match.com is not.

I haven't a clue about match.com.

It's a singles operation.

Am I really going to worry about a singles operation? No. Look, I don't edit every word that goes into *The New York Times*. I don't approve every ad that goes into *The New York Times*.

Were you not taken aback by the penile-enhancement ad in the Times?

(smirking) Not personally, were you?

Actually, I was. I was surprised to see that ad in the Times.

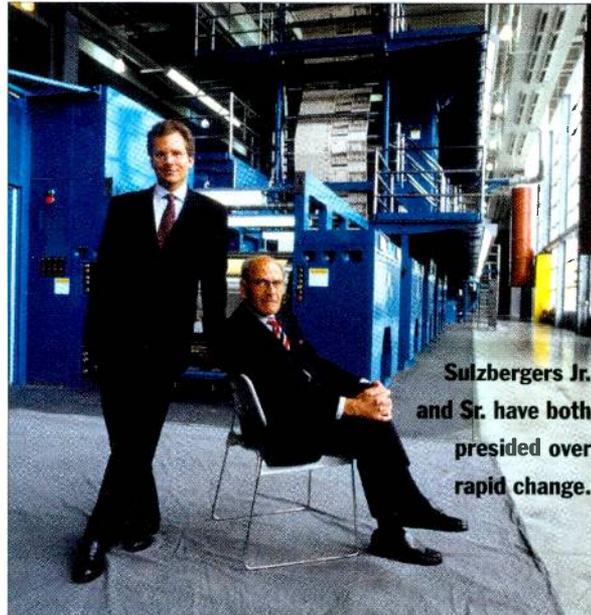
There will be times that Martin and his colleagues will make mistakes, just as there have been times the newsroom and the advertising department have made mistakes, and we will learn from our mistakes, but we will be in alignment as to what our core values are and what our purpose is—serving that quality audience.

What happens when we see cannibalization between The New

York Times online and your print classifieds?

It happens.

So your view is, if it's going to be cannibalized, we'd better do it to ourselves?



Absolutely.

Are there any best-case or worst-case scenarios?

I'll do a readership one, if you'd like. The biggest single client for *The New York Times* in readership is West Point. Why? Because West Point for years has had a rule that every plebe has to come to breakfast

prepared to answer any question from upperclassmen about what was on the front page of *The New York Times* that morning. Three, four years ago, they cut their subscriptions in half. Have they changed the rule? No.

So how do those students get it? Off the Web. We can't care, and that's the heart of our 10-year plan. We can no longer afford to care how that audience comes to *The New York Times*.

It comes in print, it comes digitally, it comes over television—we can't care. That's what's driving us. We want to reach that audience.

You want to be media agnostic.

Oh, absolutely. I've been saying that for a long time.

What else has surprised you when you look at your online audience?

Sixty percent have never purchased a copy of *The New York Times*.

Wow. Millions of people are logging on who have never purchased a copy of The New York Times.

Unbelievable.

That is unbelievable.

Yeah. That's why this is such an exciting time for us. ■

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IQ's Interactive Marketing Awards

Since 1995, Adweek's *IQ* has examined the world of online marketing. In choosing the winners of our inaugural Interactive Marketing Awards, the *IQ*

staff recognized companies that have utilized the

Web—or, in some instances, traditional advertising—to build their online businesses.

We shied away from awards based on product categories, under the theory that company objectives are too varied, and the categories too broad, to fit online marketing accolades into the same structures that have typified traditional advertising and marketing awards.

Our criteria was tailored to each category's singular goals, including traffic increases, industry buzz, and the amount of press these companies were able to generate. As we go forward, we will no doubt add new categories to suit the ever-changing methods of online marketing.

We also look at marketing by the numbers with two top 50 countdowns: online marketing's biggest advertisers and an update of our ranking of the top 50 agencies by revenue.

**ONLINE,
ON TARGET
AND OUT OF
THE BOX**



eBay

BEST VIRAL MARKETING

The birth of e-commerce phenom eBay began with a Pez obsession. In the spring of 1995, during dinner

with then-boyfriend Pierre Omidyar, Pam Omidyar (they recently married) dreamt of an online destination where she and other Pez lovers could talk about and trade their Plasticine candy dispensers. Pierre's interest was piqued. So, with his future wife's happiness in mind, the 27-year-old computer programmer wrote the software to power eBay. On Labor Day of that year, Omidyar launched the site from the family room of his Campbell, Calif., home.

Four years later, eBay, short for "electronic Bay," an homage to the company's Bay Area location, has revolutionized the way Web surfers spend their time and money. It's also spawned a host of copycat trading/auction sites from such companies as Amazon.com and Yahoo!, which have scrambled to emulate the San Jose, Calif.-based company's powerful mix of e-commerce, virtual community and nostalgia for all manner of bric-a-brac. It is, in short, the Net's most vibrant online trading community. And how it got there is as idiosyncratic as its start: via grassroots marketing fueled by word of mouth.

"From the beginning, community was integrated into our business," says Brian Swette, who joined the company as senior vice president for marketing and international last year from a top marketing post



Beanie Baby lovers have found a home on eBay.

at Pepsi. "When you make a transaction on eBay, you have to make a ton of personal interactions with other users. It's built into the experience."

If tapping into the growing community trend on the Web is one reason for success, another is eBay's "hit 'em where they are" marketing philosophy. With the exception of a handful of banner ads and print placements in niche magazines such as *Toy Trader* and *Biblio*, eBay has until recently eschewed traditional marketing and spent virtually zero dollars on advertising and marketing. Instead, eBay's marketing team chose to pound the pavement at collector trade shows and demonstrate the service to its core user base.

The homegrown strategy paid off. Traffic to the site exploded, and eBay transformed from a labor of love to a pop-culture touchstone where people sell-off everything from Beanie Babies

to antiques. Earnings have exploded as well; the company's reported net earnings for the first quarter of 1999 were \$34 million, a whopping 469 percent increase over the \$6 million reported for the same period the previous fiscal year.

"It started with a really great user experience, and the users creating and owning that experience," says Swette. "We learned early on, if you listen to

your customers, they will become your greatest evangelists."

Early users spread the gospel by posting enthusiastic praise on collecting newsgroups and via e-mail chains. And while other Silicon Valley startups jockeyed for attention with expensive TV and print campaigns, eBay quietly and effectively garnered mainstream coverage, thanks to admitted celebrity fans like Barbra Streisand and Rosie O'Donnell. In fact, Streisand swooned over eBay in a recent interview with *Fortune* magazine and said she encouraged her friend, fashion designer Donna Karan, to purchase eBay stock.

As for O'Donnell, her area on the Web site, which auctions off collectibles highlighted on *The Rosie O'Donnell Show*, has raised more than \$600,000 for charity since it launched in January. "Rosie's an incredibly loyal user and a big collector," says Swette. "We can help Rosie with her goals, and in turn she helps our brand."

While eBay recently signed on San Francisco-based ad agency Goodby Silverstein & Partners, Swette says the company has no plans to forego its down-home marketing approach. Beginning this month, for instance, two eBay-branded Fleetwoods will cross the country so that site users can talk directly to company staffers in a campaign called "From Our Homepage to Your Hometown."

If that's not viral marketing, what is?

—Kipp Cheng

- **2,272,518 items were up for sale in 1,627 categories, as of mid-June**
- **eBay logs more than 1.5 billion monthly page views**
- **Rosie O'Donnell recently auctioned off a special *Star Wars* desk signed by George Lucas for over \$28,000**

“My ad has the holiday blues.”

June 28, 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.

Treatment: Introduction to a support group through home-page sponsorship on FoodTV.com, a name-brand Select 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
www.doubleclick.net

Case #119

KRAFT

Hewlett-Packard

BEST ONLINE CAMPAIGN

Web surfers are a jaded lot, but rest assured: Eye-balls can still be captured. Hewlett-Packard, winner of *IQ*'s Best Online Campaign this year, has reinvigorated online advertising through two campaigns: one for its Inkjet Supplies Business Unit and a joint effort for its Inkjet Imaging Solutions and LaserJet Imaging Solutions divisions.

In its quest to sell more inkjet cartridges to Web users—or, at least, to gain mindshare for HP printers—HP's Inkjet Supplies Business Unit started with the idea of finding an alternative to printing the whole page from the browser, which can lead to formatting problems. Holly Higgins, HP rich media program manager—who for the past year and a half has been the liaison between HP and advertising and publishing technology providers—took her team to advertising technology company Enliven in February 1998 to see what it could do to solve the problem. (At the time, Enliven was called Narrative; it's since been bought by the broadband media company Excite@Home.)

Together, they created Enliven HardCopy, a technology that lets users print out information from inside a banner. HP ran the first two HardCopy campaigns for two of its printers. In both cases, more than 75 percent of those who interacted with the banner requested a printout of the printer's specs.

HP then launched a co-op program,

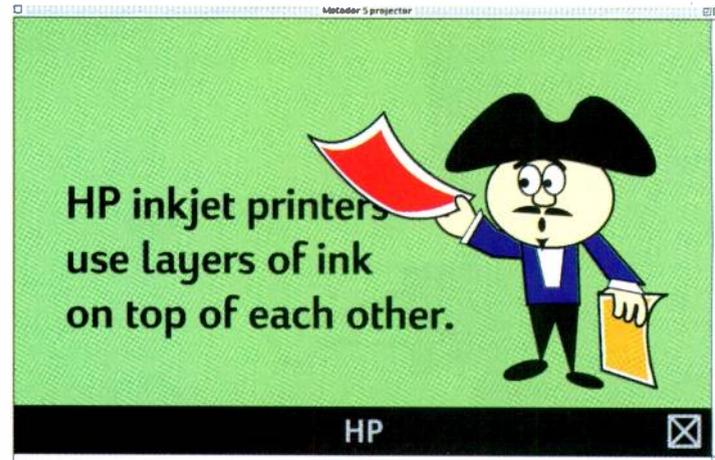
paying part of the production costs for advertisers who ran HardCopy ads (upwards of 30 have done so). Those who jumped on board included Amazon.com, which invited the public to print the first five pages of Tom Wolfe's eagerly awaited new novel, *A Man in Full*, and New Line Cinema, which promoted its film *Blast From the Past* by offering printable swing-dance steps.

"We're saying, if there's something you think your consumer would value, let them have a hard copy," Higgins says. "The whole point is truly making advertising information and not just noise."

A separate initiative for the Inkjet Imaging Solutions and LaserJet Imaging Solutions divisions touting HP color printers and dubbed Color Leadership, ran from October 1998 through April of this year. It, too, inspired creative solutions that went way beyond the banner. Working with Goodby Silverstein & Partners, San Francisco, the company's agency of record for online media, HP collaborated with Web publishers from the start to develop breakthrough creative.

"It was a big brainstormer between the sites, the agency and HP themselves," explains Stephen Dwyer, Goodby's online media analyst.

Wired Digital, San Francisco, and



HP worked with Goodby Silverstein & Partners to develop breakthrough creative for HP's campaign touting color printers.

theglobe.com, New York, made their front doors shades of gray that reverted to their original hues as the mouse passed over, a reminder of the punch color adds.

The online Dilbert comic strip was posted in black and white, so users could color it digitally, print it or e-mail it to friends.

The 24-site campaign included banners, two of them Enliven-enabled. They also produced a Superstitial, the non-banner rich media format from Unicast in San Francisco. Creative execution of banners was by SF Interactive, San Francisco; White Horse Interactive, Portland, Ore., executed the Superstitial and an Enliven banner.

"I was pleased that [publishers] thought it was an exciting opportunity to get creative," says Goodby's Internet media director, Heather Anderson.

Not everything went smoothly—for instance, an online survey was too glitchy to produce clear data—but the campaigns were deemed a success. "One of my biggest points of learning," emphasizes Julia Mee, HP's corporate advertising consultant, "is that if you're willing to take risks, you'll have huge successes along with some difficult lessons learned."—*Susan Kuchinskas*

HP HardCopy click rate:

15 to 35 percent

HP HardCopy printout requests:

75 percent of those who clicked

Number of advertisers using HardCopy:

30+

Enliven HardCopy printout requests:

50 percent of those who clicked

HP Superstitial click-through rate:

10 to 20 percent



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WERE THIS
INVOLVED IN
THEIR
COMMUNITY
HEADS ROLLED**

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IBM

BEST ONLINE AND OFFLINE INTEGRATED CAMPAIGN

A man faces a roomful of people in a group therapy session. "I'm Bob, and I'm stupid," he says sheepishly, proceeding to describe how his Internet-based company stood to make millions before he ran a TV commercial promoting its site. Problem was, he "forgot to warn the Web guys," the site crashed from the increased traffic and his business went bust. "That *was* stupid, Bob," the group's leader concludes. To anyone who's been following IBM's ads for the past year and a half, the message is clear: Bob should have used IBM's multi-faceted e-business services to manage his site.

E-business, the term Armonk, N.Y.-based IBM coined two years ago, has become synonymous with the technology giant's name. Undoubtedly, one reason is that it has been the focus of an ongoing IBM campaign by agency of record Ogilvy & Mather, New York, first launched in October 1997, that includes the above recent ad. The campaign, named *IQ's* Best Integrated Campaign, comprises television, print, radio, online, direct mail, outdoor, transit and postcards, and has come to its fullest realization yet in the past year with a component called "e-culture," designed to showcase informal customer referrals via case-by-case studies.

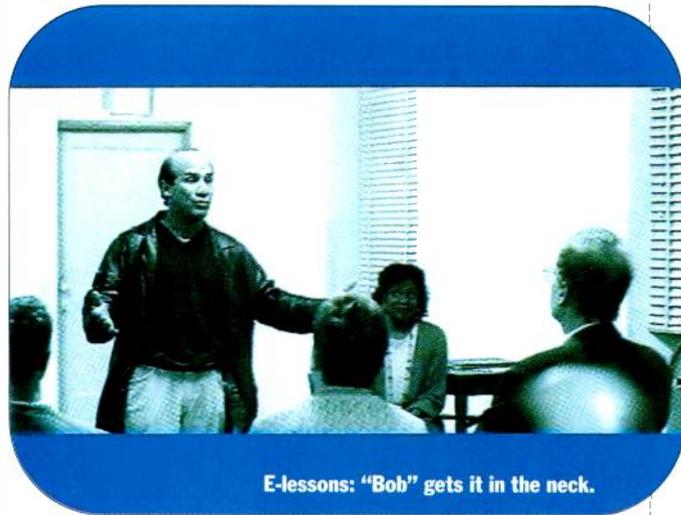
Getting Joe Public to think e-business has been a priority for company chairman and CEO Louis Gerstner

since 1995. (Back then, it was called "network computing"; the name change occurred with the campaign's launch.) Gerstner focused the first leg of the 1997 intro on promoting the term itself.

To that end, IBM introduced the now-ubiquitous red "e" logo that looks like an @ sign, designed, says Steve Hayden, president, worldwide brand services for IBM at Ogilvy, to capture the "Internet symbology."

The e-business campaign launched Oct. 7, 1997, with an eight-page insert in *The Wall Street Journal*. It was followed by TV and print ads that talked about various Internet issues. By the end of 1997, knowledge of e-business was up 25 percent among its core target audience of competitors, according to Ogilvy, as was the concept's association with IBM.

The "e-culture" effort, used hand-in-hand with the broader-based e-business ads, launched Oct. 7, 1998 and focuses on real-world customers' experiences. (IBM spent \$28.5 million in 1998 on Internet advertising, up 58.6 percent from 1997, making it second in online spending behind Microsoft, according to InterMedia Advertising Solutions.) For example, a Motorola print ad called "e-chat" and an ad entitled "e-outdoors" for outdoor retailer REI both use the e-business logo and contain a line of copy explain-



E-lessons: "Bob" gets it in the neck.

ing how each used IBM's services to build their online business; e-culture's Web ads include rich media banners for companies such as Yamaha pianos and e-seeds, an online catalog for garden seeds.

"One of the biggest motivations for customers," says Hayden, "is that the advertising itself says, 'We use the Web [and IBM] for our business.' ... It's a nice, clean, elegant way of telling people what drives business to Web sites."

E-culture continues. One new version is "e-commerce." Its focus, explains Bill Jeffway, senior partner, worldwide account director for the IBM strategic brand at Ogilvy, is IBM's belief that business-to-business e-commerce will be much bigger than consumer e-commerce.

Print ads broke May 12 in *The Wall Street Journal*. Hayden notes that the radio spots garnered over 300 leads in the first week, and TV led to more than \$1 million in new business opportunities.

"The frequency and variety of different customers shows a huge range on the part of IBM," says Maureen A. McGuire, vice president of worldwide integrated marketing communications at IBM.

"Agencies have been talking for years and years and years about the importance of integration," Hayden says. "Nobody [until now] has really been able to pull it off."—*Adrienne Mand*

The unaided association between the term e-business and IBM was seven times higher than for its nearest competitor in the first quarter of 1999.

The unaided recognition of the term e-business grew from 20 percent in the fourth quarter of 1997 to 42 percent in the first quarter of 1999, a 111 percent increase.

Advertising doesn't work.

(if it's in the wrong place)

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Everybody's Getting It.



Victoria's Secret says 1.5 million tuned in to watch the jiggling.

Calling the Victoria's Secret Fashion Show Webcast a marketing event is putting it mildly. The February 3 screening took on a life of its own and made pop-culture history. The 1.5 million people who watched women's bodies jerkily moving inside the two-inch square video window proved that the human imagination will always be more powerful than technology.

The event's interplay of media was as smooth as silk. Columbus, Ohio-based Resource Marketing let fall a campaign that included TV spots, Web banners and pop-up interstitials at both www.victoriassecret.com and parent company Intimate Brands' investor-relations site. (The company's Class A stock spiked 10 percent the day of the Webcast.) Full-page print ads featuring models in underwear slunk into daily and weekly publications, and a curtain-raiser Web page featuring Tyra Banks reaped 400,000 registrations for the event. Victoria's Secret itself did its usual PR blitz—one model even rang the bell for the opening of the New York Stock

Exchange the day of the show. The ultimate goal was to drive traffic to the site, an e-commerce venture that launched late last year. Was the Webcast even necessary? The answer is probably not—the single Super Bowl commercial trumpeting the site sent half a billion people there the following week.

**Edward G. Razek, President
Intimate Brands**

"There was no question in our minds that we were going to get more people to log on to our show than had ever logged on to anything before.

"We looked for an [advertising] venue that would reach the most people. One hundred twenty-five million people watch the game, and a third of them are women. Interestingly, within 30 minutes of our commercial being broadcast in the first quarter of the Super Bowl, a million people had left their televisions and logged on to our Web site. I believe that makes it the biggest collective behavioral shift in the history of mass communications.

"We got criticism for the quality of the broadcast, but that was the state

Victoria's Secret

BEST MARKETING EVENT

of the art. Of course, we melted the computers—we knew we would."

**Nancy Kramer, President
Resource Marketing**

"We spent a tremendous amount of time getting to know the brand as we were working on the site. One of the things we learned was that people are dying to know more about the models they use.

"The Victoria's Secret Fashion Show in New York City is just incredibly hot—you simply cannot get a ticket. We knew that there was so much demand, such a frenzy, that it would be something that a lot of their customers would be interested in watching even though the technology is not completely there."

**Tim Sanders, National Accounts Manager
broadcast.com**

"Victoria's Secret asked us, 'Do you think if we put [the fashion show] on the Internet, anybody would come?' I told them, 'If you do the deal with us and let us broadcast it, it will be the biggest event in the history of the Internet.'

"[It] was a good way to get into the news, but it's a wonderful way to create an electronic database of customers.

"We [expected] 100,000 profiles from the curtain-raiser. They got four times that many. People will reward you with information for good content."

—Susan Kuchinskas

Visitors to site in week following first TV spot:

500 million

Webcast viewers: 1.5 million

Orders: Originated from 90 countries

Press: Enough clippings to fill a four-inch binder



[client's jaw is on floor]

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Discover Brokerage

BEST OFFLINE CAMPAIGN FOR AN ONLINE BRAND

Perhaps no one in ad land has gotten as much attention this year—positive and negative—as Al, the tow-truck driver. The thirtysomething everyman made enough money trading stocks online with Discover Brokerage to retire and buy an island. “Technically, it’s a country,” he explains to the white-collar executive whose car he’s towing.

The television spot, part of an ongoing campaign that *IQ* has chosen as the Best Offline Campaign for an Online Brand, also was named the Best Financial Services ad by the Financial Communications Society last month. At the same time, the Al ad has rankled Arthur Levitt, chairman of the U.S. Securities and Exchange Commission, for being emblematic of “irresponsible” advertising by online brokerages, who Levitt claims promise too much without warning of potential risks. But to San Francisco-based Discover Brokerage, a Morgan Stanley Dean Witter & Co. firm, and its agency, Black Rocket, the campaign simply shows that people need not be part of the power elite to control their finances.

“It’s not about promising riches,” says John Yost, a founder of 3-year-old Black Rocket, San Francisco. “It’s about empowering people.”

The campaign had two goals: to highlight Discover’s third appearance in *Barron’s* top-10 ranking of online bro-

kerages (thus a conversation about the *Barron’s* on Al’s seat), and to establish Discover as a brand that changed from its initial incarnation as Lombard Brokerage Direct in 1997, when Lombard was bought by Dean Witter; Witter, in turn, was bought by Morgan Stanley along the way, helping it compete with online brokerages like Charles Schwab and E*Trade.

The campaign’s other ads include one with a teen whose parents forbid him from trading online for a week because dropping his friends off via helicopter has made him late. In another, a bartender talking about Discover Brokerage is dismissed by two businessmen watching a news report, which informs them the barkeep has taken over a company. A hippie and a cabbie are the wealthy, unassuming stars of two other spots in the series.

And who could forget Mrs. Yost? As she knits in her airplane seat, she asks the man next to her, who’s reading the financial pages of

a paper, if he uses Discover. He smirks, “No.” Then a decorated military man from an unidentified nation comes back through the cabin to thank her for bailing out his country. “Oh, you’re welcome,” she says sweetly.

In addition to the commercials, the campaign includes magazines and newspaper ads, outdoor, radio spots and online banners and sponsorships. The effort has tripled the awareness of the brand, says Glenn Tom, senior vice president of marketing for Discover Brokerage, and precipitated an explosion in new accounts. “We get daily e-mails complimenting us on our advertising,” he notes. Perhaps it’s no coincidence that the recently released new campaign for E*Trade from Goodby,



Silverstein & Partners, San Francisco, has a similarly irreverent tone.

As the campaign moves forward, Discover plans to take advantage of the recognition it has created. “We’ll continue to look at new ideas that leverage this equity,” Tom says.

And, while the company is aware of the SEC’s concerns, Yost says, “We certainly want to keep the momentum building for this brand and for this business.”

For now, Al will keep pondering the larger issues of living the high life. “Weird thing about owning your own country, though,” he remarks. “You gotta name it.”—*Adrienne Mand*

Discoverbrokerage.com's unique visitors since the ad campaign kicked into high gear this spring*:
February: 186,000
March: 240,000
April: 235,000
 *Source: Media Metrix

**THERE'S A GROUP OF PEOPLE WHO
ARE AFRAID TO BUY ONLINE.
(THAT'S WHAT WE'VE HEARD ANYWAY—
WE'VE NEVER MET THEM.)**

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eToys

BEST E-COMMERCE EXPERIENCE

Three out of three *Adweek* moms surveyed recommended eToys for busy working parents, and with that support—plus exponentially more kudos from outside sources all year long—eToys was voted *IQ's* pick for the Internet's best e-commerce experience, both for its improvement over brick-and-mortar toy stores and for its being a great e-commerce option overall.

Three years ago, eToys CEO Toby Lenk was just another would-be entrepreneur—albeit one with Disney on his résumé—looking to build an Internet-based company. “It was around December of 1996, and I was starting to go through the hell of buying [toys] for my niece and nephew,” remembers Lenk. “So it was a very good time of year to be emotionally looking at the idea [of an online toy retailer.]”

Motivation came from his experience—and that of other shoppers—wading through the disarray found at many dirt world toy retailers. “The existing retail stores just do not service the segment very well,” Lenk says. “It’s just a nightmare to find toys, it’s a nightmare to bring kids into toy stores, it’s a nightmare that you can’t get any service. The selection is getting squeezed at the big stores, not increased, so you can’t get diverse toys. There are all sorts of reasons why the existing retail format is so bad that the Internet could be something that better serviced the market.”

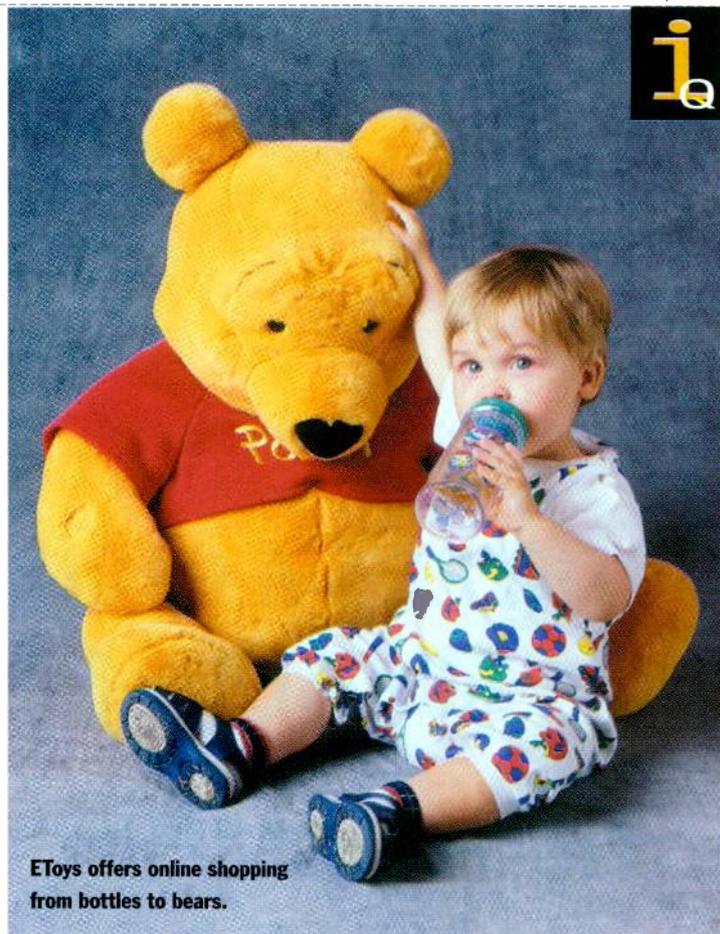
With an initial investment of \$1 million, gathered from family, friends and

select investors, and later with some financial support from IdeaLab, Santa Monica, Calif.-based eToys was born. The site went live in October 1997, with its center motif being convenience.

One of the features Lenk touts is the inventory update. If a visitor wants to buy a toy, he or she can check immediately to see if the toy is in stock. If it isn’t, users are asked whether they want a notification of when it arrives at the warehouse. The idea is that parents can’t afford to wait to find out if something can’t be shipped immediately. “With a kid’s birthday ... if you’re a day late, everybody’s toast,” Lenk explains. “That was a key aspect of how we had to design the site.”

Though parents may be just as happy to shop without the kids, eToys is also kid-friendly, Lenk says. “A lot of parents and children surf the site together, and will build wish lists together,” he says. “So you want to have some way to involve the children in a fun ... parent-approved way.”

But time-saving features still rule the day. Says one harried mother of two, *Adweek* special reports editor Patty Orsini, “As long as I can shop about a week ahead of when I want the item, there is no



EToys offers online shopping from bottles to bears.

reason to go to a brick-and-mortar store. I can usually find what I’m looking for and get as good a price at eToys.”

The site also lures parents like Orsini with its easy navigation, such as the options to search the site by child’s age, type of toy and price range, or view a list of recommendations. There is also a “My eToys,” section which keeps track of toys users might want to order down the line. “I use this for when I’m looking for something for one kid, but come upon something the other might like, so I add it to the wish list,” Orsini says.

Are there any clouds on the eToys horizon? Lenk doesn’t see any. But, Jim Sliver, publisher of the trade publication *The Toy Book*, wonders if the service can always maintain such high standards. “It’s very easy to do great customer service when you’re only doing \$30 million,” he explains. As retailers in general grow, “that’s when customer service becomes a problem.”

The ever-optimistic Lenk concedes, “It’s a constant struggle to move fast enough ... There are so many great things to do for the customer. It’s just a question of getting them done.”

—Sloane Lucas

As of March, eToys had welcomed 365,000 customers who browsed through 9,500 SKUs of some 750 brands. It raked in \$30 million in fiscal year 1999, up from \$700,000 in 1998. Its May 20 IPO opened at \$20 a share. On June 21, the stock closed at 40 1/16.

PEOPLE'S DECISION #

0441

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ThingWorld.com

BEST MARKETING TECHNOLOGY

When Steve Barlow and Eric Bedell founded Newton, Mass.-based multimedia company Parable in August 1996, the company's centerpiece was a consumer product called ThingMaker, an easy-to-use application that let users create interactive e-toys and animated buttons, a.k.a. Things, for personal Web sites and computer desktops.

"We were coming right out of Lotus, and we were still thinking packaged software," says Barlow, who had served as director of multimedia products at the software concern.

Two years later, Parable morphed into ThingWorld.com, and the company switched gears, swapping Parable's early business focus of developing consumer software to ThingWorld.com's focus of helping on- and offline brand owners create collectible interactive multimedia files—Things—that fans of, say, *South Park* or the New England Patriots, could collect online. Think of them as digital, interactive baseball cards.

ThingWorld.com's ascent from consumer software company to maker of *IQ's* pick for Best Marketing Technology can be credited, at least in part, to the venture capital support of Net visionaries such as CMGi chairman and CEO David Wetherell. "Getting [CMGi] on our side was critical for us," says Barlow, who is ThingWorld.com's chairman and chief technology officer.

As ThingWorld.com's attention to software development changed, so too did the company's *raison d'être*. Focus-

ing on content and licensing allowed ThingWorld.com to actually find its niche in e-marketing, an irony that is not lost on Barlow.

"The thing that's humorous about this [award] is that we hadn't spent a lot of time focusing on press venues like *Adweek* because we've been wary of being bundled with banners and all of the other ad concepts that are out there," he says. "What we've come up with is really content-centered, not technology- or ad-centered."

With a client roster that includes Comedy Central, rocker-Netpreneur David Bowie and the World Wrestling Federation, and with other high-profile investors such as Microsoft and Intel, ThingWorld.com and its Things have proven to be truly "beyond the banner" stuff.

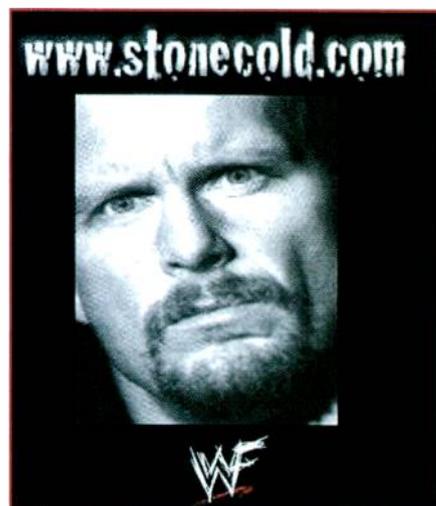
Take, for example, WWF star Stone Cold Steve Austin's Rattlesnake Thing. The multimedia file shows an animated rattlesnake wagging its tail at default, but when the mouse moves over the Thing, the tail wags more ferociously and makes loud hissing and rattling sounds; with a mouse click, the Stone Cold theme plays and the Austin 3:16 logo appears, along with a photo of the wrestler, which

links directly to the Stone Cold Web site.

Perhaps most important, the Thing and its links are locked and can't be tampered with, an important copy-right feature that

has allowed consumers to collect Things from a variety of entertainment properties while not violating copyrights.

"We've experienced tremendous success with the WWF ThingScreensavers," enthuses Bob Mitchell, senior



Things are a stone cold hit with Steve Austin.

vice president of new media at the WWF. "It's a great traffic driver as well as an excellent branding and e-commerce tool."

"It's one of the few marketing concepts that delivers possibly as much value to the [consumer] as it does to the content publisher," says Jae Kim, an analyst at Carmel, Calif.-based media research and consulting firm Paul Kagan and Associates. "I think ThingWorld.com is one of the few companies that has been able to carve out a model that publishers, rights holders, advertisers and consumers can readily accept with no conflicts."

As for the future of ThingWorld.com, its ThingViewer and ThingScreensaver products were integrated into the newest iteration of Windows Update, which just shipped. And the company recently inked a strategic partnership with rapper-turned-movie star Will Smith's Overbrook Music to drive traffic and sales for the music video and CD soundtrack for the summer flick *Wild Wild West*.

Is Barlow surprised at the company's evolution? No, he says, but he is surprised at the speed with which Things have caught on. "We're at a place now that we knew we would be at since day one," he says. "We just didn't think it would happen this quickly."—Kipp Cheng

Most Played-With Thing: Comedy Central's

South Park character Cartman yelling,

"You will respect my authoritah!"

Largest File: A 253K "Over the Edge" Thing

file for a WWF pay-per-view event

ThingWorld Staff Pick: A Thing file for Will

Smith's *Wild Wild West* movie that allows users

to mix their own tunes using a mouse

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Sharper Image

BEST BRICKS-AND-MORTAR BRAND ONLINE

In June 1995, San Francisco-based gizmo-retailer The Sharper Image made its debut on the Web with an e-commerce site. Yes, an e-commerce site. In an era when "selling online" meant listing a phone number on the site so people could phone-in orders, The Sharper Image site actually accepted credit cards.

If that strategy was intensely Web-friendly, these days, the site is winning kudos from *IQ* as the Best Bricks-and-Mortar Brand Online because it has managed to effectively bring the in-store shopping experience alive on the Web. Though its navigation has changed little since its inception, it has constantly tweaked its search functions, recently adding a drop-down navigation menu, among other things.

But its biggest "gee whiz" innovation, incorporated early this year, is a section that allows visitors to look at its technoforward products in scalable 3-D. Online users can finally get what mall rats can: A "real" feel for the gadgets.

"We really work hard to make sure that the consumer is offered the closest [to the] in-store

shopping experience possible on the Web," says Meredith Medland, director of the company's Internet Division. "That's a huge motivation for us."

"The Sharper Image's use of 3-D imaging technology enables customers

to get a rough sense for what the product looks like," says Evie Black Dykema of Cambridge, Mass.-based Forrester Research. "And, perhaps even more importantly, it supports Sharper Image's leading-edge image."

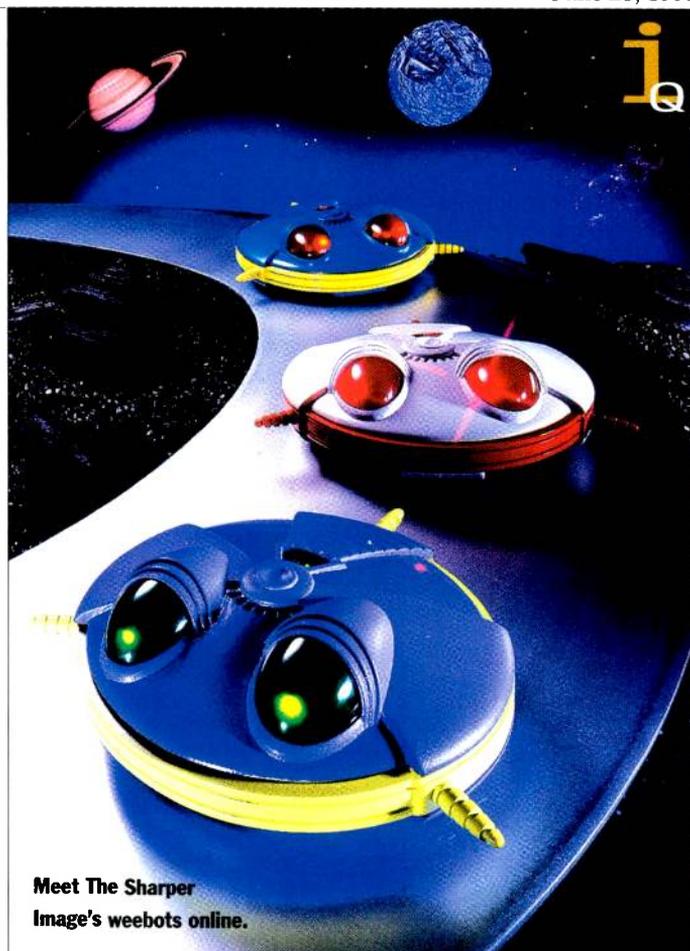
Consumers—higher-income college students are a key target—can virtually "flip" open a CD radio alarm clock online, and actually see how the Ionic Breeze Silent Air Purifier would work if it were in an office. Meanwhile, a new online-only option has "really allowed us to reach the 'Sharper Image for everyone' idea," says Medland. The site auctions off product that is worn from too much in-store handling, or undamaged product delivered in damaged boxes.

The Web site has also brought in a whole new group of customers; last holiday season, 70 percent of the company's online sales came from consumers who

had never purchased in the store or via the catalog.

Medland credits The Sharper Image's online innovation to its CEO and founder, Richard Thalheimer. "When he first heard about the Internet, he knew that it

Last holiday season, 70 percent of The Sharper Image's online sales came from consumers who had never purchased in the store or via the catalog. TSI did \$4.9 million in sales online in 1998 and \$1.3 million from January to May 1999.



Meet The Sharper Image's weebots online.

was a really important place for The Sharper Image to be," she says.

But, even as The Sharper Image Web site has tried to keep pace with technological change, it continues to see employing advanced technology as a double-edged sword.

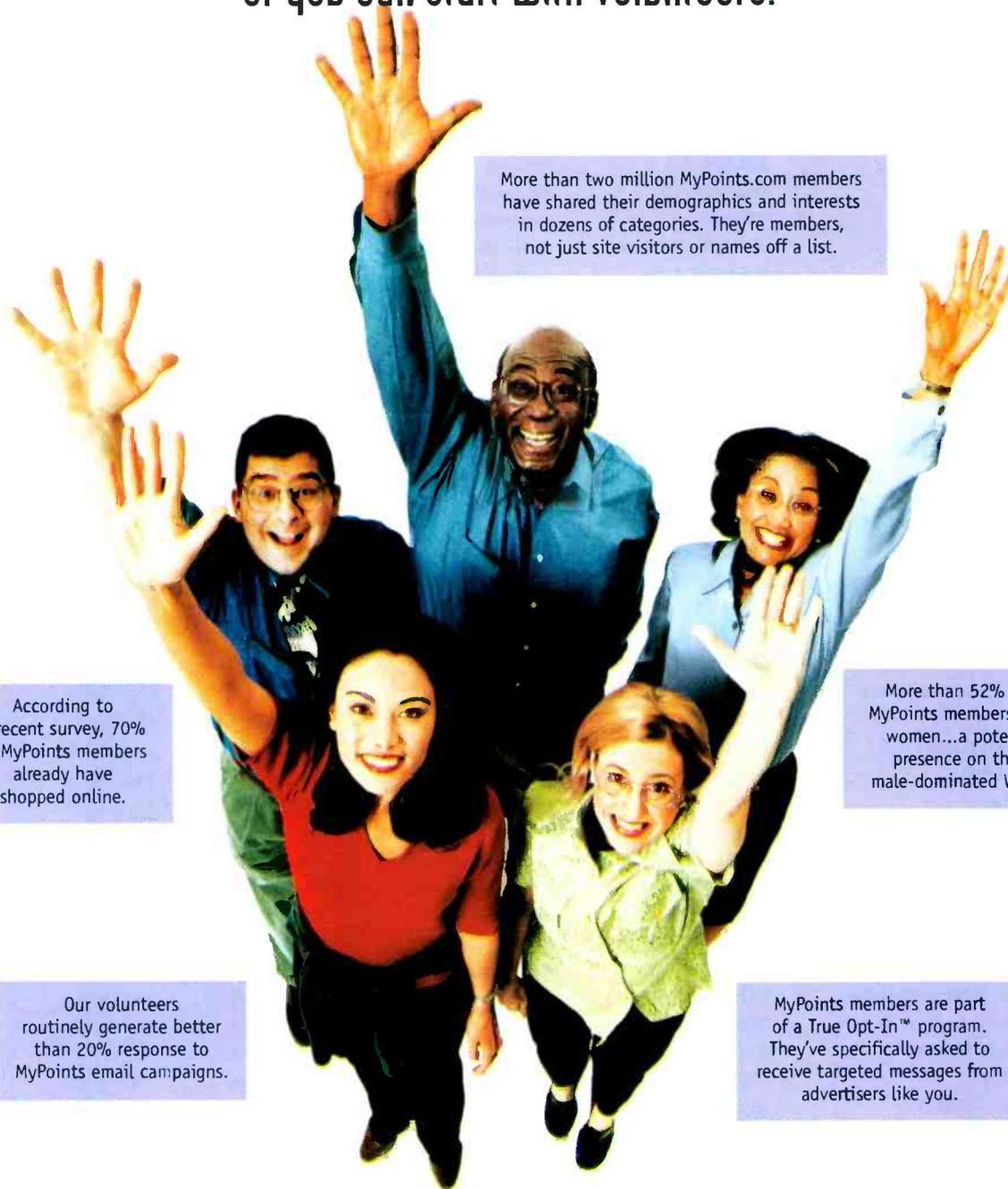
"We've made a commitment to be on the leading edge, not on the bleeding edge," says Greg Alexander, The Sharper Image's senior vice president of Management Information Systems. "We don't want to frustrate the consumer with technology that's not supported."

Cumbersome programs geared for a small percentage of broadband users that would crash less sophisticated systems just aren't acceptable.

"But at the same time," Alexander admits, "The Sharper Image has a reputation for innovative products. What goes along with that is an innovative Web site."

While Medland won't discuss future plans for the site, she says the company is always looking at new technology options. "The Sharper Image brand has always been associated with innovation," she says. "You can expect that in the future."—Sloane Lucas

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1998's Top 50 Online Advertisers

Rank	Company Name	Location	URL	Jan - Dec 1998	Jan - Dec 1997	% Change
1	MICROSOFT	REDMOND, WA	microsoft.com	\$34,857,314	\$31,860,409	9.41
2	IBM	ARMONK, NY	ibm.com	\$28,519,554	\$17,985,567	58.57
3	COMPAQ COMPUTER	HOUSTON, TX	compaq.com	\$16,196,061	\$6,002,239	169.83
4	GENERAL MOTORS	DETROIT, MI	www.gm.com	\$12,702,895	\$6,874,188	84.79
5	EXCITE	REDWOOD CITY, CA	excite.com	\$12,354,593	\$12,176,488	1.46
6	INFOSEEK	SUNNYVALE, CA	infoseek.com	\$9,307,157	\$7,610,862	22.29
7	AT&T	NEW YORK, NY	att.com	\$9,285,874	\$6,469,585	43.53
8	HEWLETT-PACKARD	PALO ALTO, CA	hp.com	\$8,090,888	\$3,988,554	102.85
9	BARNES & NOBLE	NEW YORK, NY	barnesandnoble.com	\$7,606,733	\$2,000,530	280.24
10	DATEK SECURITIES	NEW YORK, NY	datek.com	\$7,604,519	\$2,518,259	201.98
11	3COM	SANTA CLARA, CA	3com.com	\$7,321,971	\$2,095,529	249.41
12	FIRST USA	WILMINGTON, DE	firstusa.com	\$7,241,367	\$1,041,975	594.97
13	LYCOS	WALTHAM, MA	lycos.com	\$6,878,735	\$6,946,430	-.97
14	VISA INTERNATIONAL	FOSTER CITY, CA	visa.com	\$6,277,735	\$3,368,375	86.37
15	NETSCAPE COMMUNICATIONS	MOUNTAIN VIEW, CA	netscape.com	\$6,120,273	\$8,372,521	-26.9
16	INTEL	SANTA CLARA, CA	intel.com	\$6,055,466	\$4,857,095	24.67
17	HONDA MOTOR	TOKYO, JAPAN	www.honda.com	\$6,039,197	\$2,863,994	110.87
18	CDNOW	FT. WASHINGTON, PA	cdnow.com	\$5,842,910	\$2,428,278	140.62
19	AMAZON.COM	SEATTLE, WA	amazon.com	\$5,601,165	\$3,159,607	77.27
20	TOYOTA MOTOR SALES USA	AICHI PREFECTURE, JAPAN	www.toyota.com	\$5,494,048	\$3,997,351	37.44
21	WALT DISNEY COMPANY	BURBANK, CA	disney.go.com	\$5,480,288	\$3,503,818	56.41
22	SONY	NEW YORK, NY	www.sony.com	\$5,401,345	\$2,604,118	107.42
23	CBS SPORTSLINE USA	FT. LAUDERDALE, FL	cbssportsline.com	\$5,241,318	\$6,120,477	-14.36
24	FORD MOTOR	DEARBORN, MI	www2.ford.com	\$5,218,613	\$4,915,640	6.16
25	IVILLAGE	NEW YORK, NY	ivillage.com	\$4,713,037	\$3,484,005	35.28
26	DELL COMPUTER	ROUND ROCK, TX	dell.com	\$4,590,368	\$187,318	2350.57
27	PHILIPS ELECTRONICS	AMSTERDAM, NETHERLANDS	www.philips.com	\$4,527,562	\$573,271	689.78
28	EGGHEAD	VANCOUVER, WA	www.egghead.com	\$4,464,553	\$3,002,560	48.69
29	FIDELITY INVESTMENTS	BOSTON, MA	fidelity.com	\$4,453,776	\$1,958,237	127.44
30	PROCTER & GAMBLE	CINCINNATI, OH	pg.com	\$4,379,856	\$2,067,373	111.86
31	WOMEN.COM NETWORKS	SAN MATEO, CA	women.com	\$4,201,314	\$1,540,215	172.77
32	SPRINT COMMUNICATIONS	WESTWOOD, KS	sprint.com	\$4,185,665	\$2,546,973	64.34
33	ONSALE	MENLO PARK, CA	www.onsale.com	\$4,127,478	\$1,255,759	228.68
34	CHARLES SCHWAB	SAN FRANCISCO, CA	www.schwab.com	\$3,944,512	\$2,690,752	46.60
35	GET SMART	GRAND RAPIDS, MI	getsmart.com	\$3,885,878	\$378,403	926.92
36	PREVIEW TRAVEL	SAN FRANCISCO, CA	previewtravel.com	\$3,875,671	\$1,127,949	243.60
37	ZIFF-DAVIS	NEW YORK, NY	www.ziffdavis.com	\$3,719,230	\$5,502,765	-32.41
38	CENDANT	NEW YORK, NY	cendant.com	\$3,546,846	\$3,035,468	16.85
39	CNET	SAN FRANCISCO, CA	cnet.com	\$3,523,276	\$1,165,313	202.35
40	YAHOO!	SANTA CLARA, CA	yahoo.com	\$3,484,880	\$8,573,996	-59.36
41	VERIO	ENGLEWOOD, CO	verio.com	\$3,430,966	\$624,892	449.05
42	CONSUMERINFO.COM	ORANGE, CA	www.consumerinfo.com	\$3,403,910	\$432,175	687.62
43	VOLVO NORTH AMERICA	NEW YORK, NY	volvo.com	\$3,362,858	\$934,677	259.79
44	AMERICAN EXPRESS	NEW YORK, NY	americanexpress.com	\$3,346,933	\$2,647,339	26.43
45	BIZTRAVEL.COM	NEW YORK, NY	www.biztravel.com	\$3,313,062	\$211,246	1468.34
46	HEARST	NEW YORK, NY	hearstcorp.com	\$3,309,013	\$1,867,867	77.15
47	INTERNET SHOPPING NETWORK	SUNNYVALE, CA	www.isn.com	\$3,179,795	\$1,305,058	143.65
48	N2K	NEW YORK, NY	www.n2k.com	\$3,125,846	\$1,881,065	66.17
49	SUN MICROSYSTEMS	PALO ALTO, CA	sun.com	\$3,065,518	\$1,358,716	125.62
50	LOTUS DEVELOPMENT	CAMBRIDGE, MA	www.lotus.com	\$3,062,435	\$2,115,567	44.76

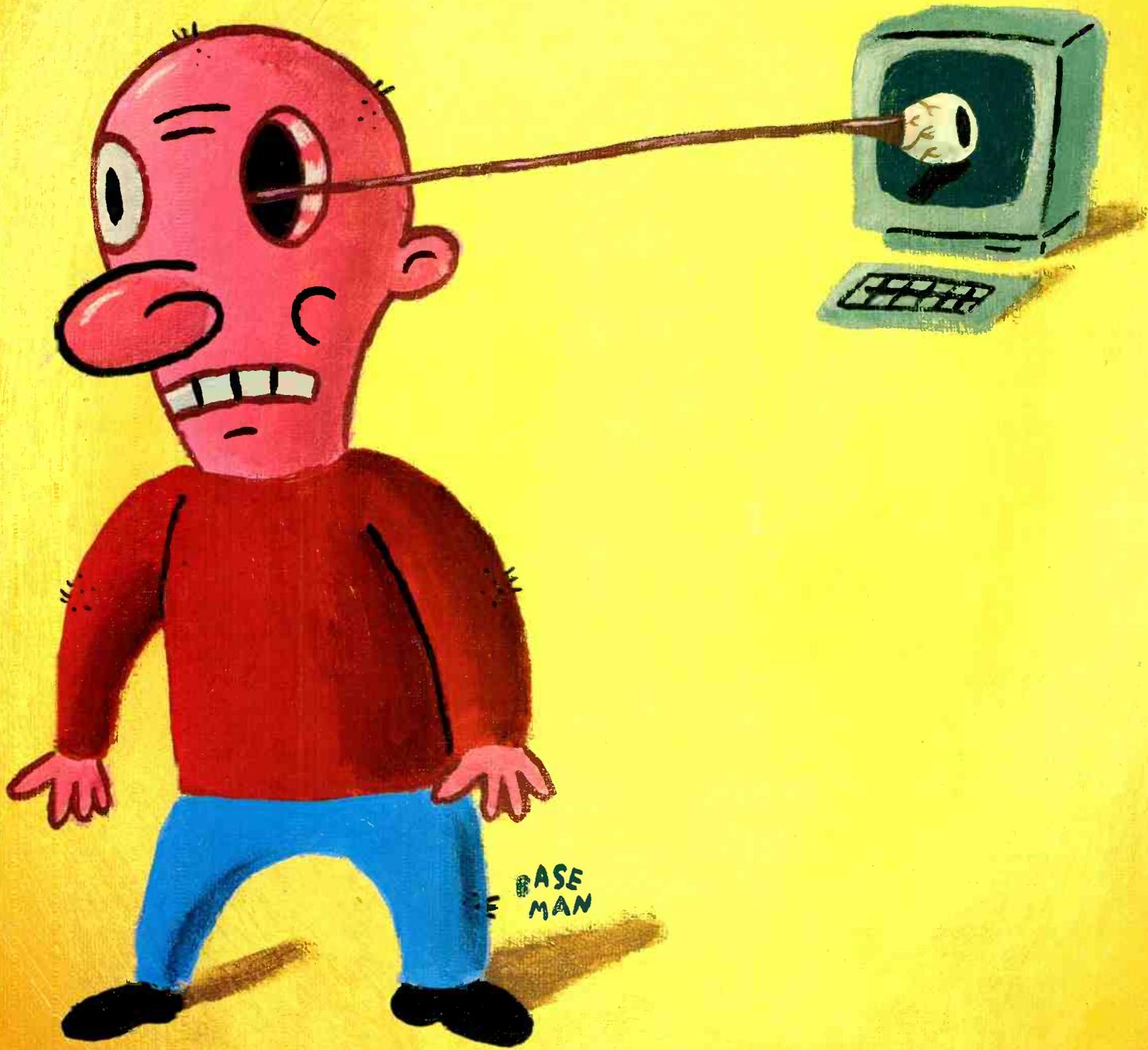
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The Top **50** Interactive Agencies

RANK	AGENCY	HEADQUARTERS	Projected Jan-June 99†	Actual Jan-June 98‡	Percent Change	Actual 1998‡
1	USWeb/CKS † **	San Francisco	73,000*	16,000*	356.3%	91,000*
2	Euro RSCG Worldwide Interactive	New York	58,900*	37,000*	59.2	78,500
3	Grey New Technologies	New York	50,000*	37,500*	33.3	75,000
4	Cambridge Technology Partners †	Cambridge, MA	50,000*	30,000*	66.7	90,000
5	AGENCY.COM **	New York	47,000*	30,000*	56.7	80,000
6	Xceed	New York	44,000	30,000*	46.7	62,000
7	TMP Worldwide †	New York	43,000	19,000	126.3	50,158
8	iXL **	Atlanta	40,000*	25,000*	60.0	64,800
9	OgilvyOne †	New York	35,000*	20,000	75.0	60,000
10	Strategic Interactive Group	Boston	35,000	17,000	105.9	40,000
11	c2o Interactive Architects	Dallas	25,000*	20,000*	25.0	45,000
12	Razorfish	New York	25,000	15,000	66.7	30,974
13	Modem Media.Poppe Tyson	Norwalk, CT	24,800*	18,100*	37.0	42,544
14	THINK New Ideas	New York	24,000*	26,000	-7.7	42,600
15	Organic	San Francisco	20,000*	20,000*	0.0	30,000*
16	Brand Dialogue	New York	18,500*	13,000*	42.3	32,000*
17	APL Digital	New York	15,000*	8,000*	87.5	16,000
18	Icon Medialab	Stockholm, Sweden	15,000*	6,000	150.0	16,000
19	Magnet Interactive Communications	Washington, DC	15,000*	6,000	150.0	12,000
20	Thunder House Online	New York	12,500*	11,000*	13.6	25,000
21	circle.com **	Baltimore	12,000	4,800	150.0	14,000
22	US Interactive	New York	11,000*	8,000*	37.5	19,000
23	R/GA Interactive	New York	11,000	8,000	37.5	18,000
24	Stein Rogan + Partners	New York	11,000	4,000	175.0	12,000*
25	Blue Marble	New York	10,500*	7,500*	40.0	18,000*
26	Giant Step	Chicago	10,000	7,000	42.9	15,000*
27	Novo Interactive	San Francisco	9,400	5,500*	70.9	12,500
28	Macquarium Intelligent Communications	Atlanta	8,700	5,300	64.2	11,700
29	DDB Digital	New York	8,000	4,500	77.8	9,000
30	Nicholson	New York	7,500	4,500	66.7	10,200
31	i33 communications	New York	7,400	4,100	80.5	10,225
32	iDeutsch	New York	7,300	2,000	265.0	6,000
33	Siegel & Gale Interactive	New York	7,000*	5,000*	40.0	12,000
34	Darwin Digital	New York	6,500*	5,000*	30.0	11,000
35	Kirshenbaum Bond & Partners	New York	6,500	1,600	306.3	5,600*
36	Blue Dingo Digital	New York	6,000*	4,000	50.0	9,500
37	Interactive Bureau	San Francisco	6,000*	2,500*	140.0	5,000
38	TVisions	Cambridge, MA	6,000	2,400	150.0	6,500
39	Left Field LLC	San Francisco	5,100	2,200	131.8	6,200
40	The Jack Morton Company	New York	5,000	3,000	66.7	8,000
41	DVCi Technologies **	Morristown, NJ	5,000	1,000	400.0	8,500
42	McCann-Erickson/A&L †	San Francisco	4,500*	3,500*	28.6	7,500
43	Free Range Media	Seattle	4,422*	676*	554.1	3,521
44	Quantum Leap	Chicago	4,400	2,000	120.0	4,000
45	Western Initiative Media Worldwide †	Los Angeles	4,300	2,900	48.3	6,500
46	Genex Interactive	Culver City, CA	4,000	2,250	77.8	6,000
47	T3 Media	New York	4,000	1,000	300.0	4,000
48	Risdall Linnihan Interactive	St. Paul, MN	3,819	2,913	31.1	6,019
49	Interactive8	New York	3,600	1,900	89.5	4,097
50	Sapient	Cambridge, MA	N/A	N/A	N/A	N/A

* Estimated numbers. ** Numbers impacted by merger/aquisition. † Interactive advertising revenues only. ‡ Figures in thousands. Chart compiled by Jim English.

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I F / T H E N

Taking Stock

Have Net riches caused companies to confuse big ad budgets with good ideas? By Catharine P. Taylor

Officially, the theme of this *IQ* is branding. As our first annual Interactive Marketing Awards indicate, the ability to gain customer awareness—and satisfaction—in the world's most crowded medium is more important than ever.

But from our vantage point, we think the most successful online marketers have eschewed the traditional advertising tactics that many of their fellow dot-com companies still rely on.

This issue of *IQ* also has a sub-theme: Internet valuations, or the steady drum-beat of Wall Street, now part of every Internet discussion. One can't talk of Yahoo!, for instance, without mentioning its stock and how once its wildly successful management team becomes fully vested, it may affect the decision of those very managers to move on or stay the course.

And stock has had a significant effect on *The New York Times'* recent decision to spin off its Internet holdings into a separate unit. In this issue, we even examine whether the publicity generated when a company launches an IPO qualifies as a form of marketing, as the buzz seems to be affecting not just audience but sales.

Reminder: Things change. Always. At some point, Internet riches will be harder to come by, and then, when ad expenditures wane and adding a simple ".com" to the end of a company name or spinoff unit isn't enough to turn heads on Wall Street, we may finally learn what constitutes successful Internet marketing.

Of course, this in no way denigrates our marketing winners. As reporters, we'd love to think the companies that we chose have eternal smarts, and we enthusiastically applaud the one thing they have in common: their marketing unorthodoxy. Take mega-auction site eBay, which started out distributing flyers

at flea markets, employing nothing more than the warhorse of modern office technology: the copy machine. Or Victoria's Secret and its multi-pronged blitz. We didn't honor the lingerie company for its Super Bowl spot—any deep-pocketed company can shell out the cash to reach a mass audience—but for the total marketing concept that put the company in front of the financial markets and the popular press in addition to TV's largest annual audience.

But, too many Internet companies, it seems, are depending on big-budget advertising campaigns—for as long as they have the money lying around—to replace marketing ideas.

Every day, some new \$5 million or \$10 million ad budget from an online startup goes up for grabs (budgets that have even been credited with network TV's record-breaking 1999 upfront). But those campaigns, except for the true creative standouts, seem destined to become just more commercial white noise. Meanwhile, some site that centered its budget-conscious marketing around, say, putting its URL on the umbrellas at outdoor cafes all summer long, will become a household name.

One need look no farther than the marketing campaigns of the two biggest brands in cyberspace, Yahoo! and America Online, to see how well out-of-the-box efforts can work. (Coincidentally—or maybe not—they are about the only two Internet stocks that qualify as blue chip.) As is detailed in Jeffrey O'Brien's comprehensive piece on Yahoo!, the company has about a \$30 billion market cap, but still won't sign off on even a \$10 million budget. It has chosen its own route to Internet ubiquity, entering into everything from a co-branded magazine with Ziff-Davis to plastering its name in sports arenas.

And, then, of course, there's AOL, which arguably has the

worst TV ads of any major Internet brand. But does it matter? Not at all.

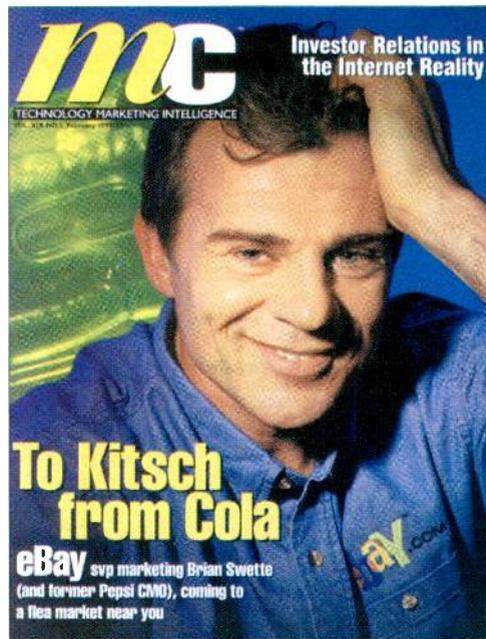
Here's a company that could easily spend a nine-figure sum on a flashy image campaign. Instead, they choose another route: painfully cheesy ads. AOL even prints an "As seen on TV" stamp on the packaging that contains their ubiquitous disks without a tinge of irony.

But the success of its marketing strategy speaks for itself. AOL currently has 17 million users—more than any other Internet service provider.

What a concept.



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Sharper Image

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MOVERS

NETWORK TV

Eric Cardinal will join UPN as senior vp, research, effective July 6. He was most recently vp, program research at NBC Entertainment, a position he held since 1989. He joined NBC a decade earlier and held various research posts there.

RADIO

Kirk Stirland has been named to the new post of president for WOR Radio Network, with responsibility for selling the network and its syndicated shows. Stirland comes to WOR from DG Systems, where he was vp of sales. He has also held management positions at Arbitron and Westwood One.

MAGAZINES

Jeffrey Ahl, formerly associate publisher of *Rolling Stone*, has joined *U.S. News & World Report* in the same capacity...**Gina Simmons**, formerly Time Inc.'s marketing director for multi-title direct mail, has been named director of circulation for Buena Vista Magazines, a subsidiary of Disney Publishing Worldwide...**Matthew Cooper**, most recently deputy Washington bureau chief and national correspondent for *Newsweek*, has joined *Time* as deputy Washington bureau chief...**Gregg Lubba**, formerly regional sales director at Hachette Filipacchi Magazines, has been named ad director of Weider Publishing's *Men's Fitness*.

PRODUCTION

John Irwin, formerly producer of Fox's *Mad TV*, will join New York-based independent television production company Broadway Video Entertainment as vp, development and production. Irwin had overseen production on *Mad TV* since 1997. Prior to that, he produced HBO's *Russell Simmons' Def Comedy Jam*; and he has also served as a line producer on NBC's *Late Night With Conan O'Brien*.

TV STATIONS

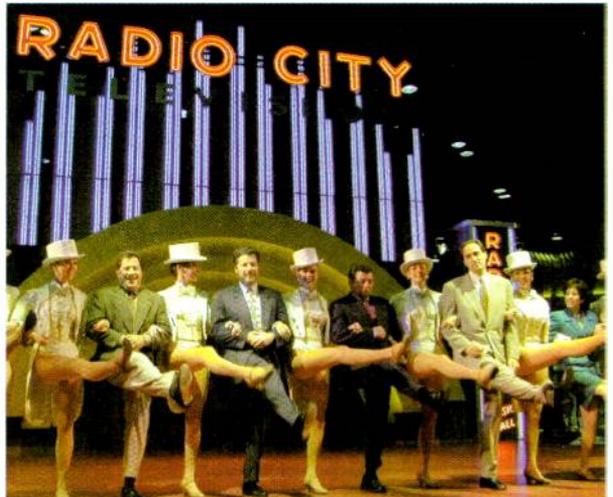
USA Networks' broadcasting division has named **Tim Peterman** chief financial officer. Peterman will handle all financial matters for the TV group as USA rolls out more "CityVision" outlets later this year. He will report to recently hired COO Rick Feldman. Peterman previously served as director of finance for Sinclair Communications.

The Media Elite

Edited by Anne Torpey-Kemph

Pre-Holiday High-Steppin'

Senior cable executives joined the Rockettes in the Radio City Television booth at the recent NCTA convention in Chicago to celebrate the full distribution of the pay-per-view premier-presentation of the Radio City Christmas Spectacular. Standing or kicking, left to right: David Kline, president, RCT; Hank Ratner, COO, Rainbow Media Holdings; James L. Dolan, CEO, Cablevision Systems Corp.; Josh Sapan, president/CEO, Rainbow Media Holdings; and Mindy Herman, president/CEO, Viewer's Choice.



SPOTLIGHT ON...

Don Cornwell

Chairman/CEO, Granite Broadcasting

Don Cornwell is ready to go to bat for Bill Kennard's latest initiative. The Granite Broadcasting CEO not surprisingly backs FCC chief Kennard's recent proposal to revive tax incentives for minority- and women-owned businesses to acquire media properties—after all, Cornwell was one of the program's earliest beneficiaries.

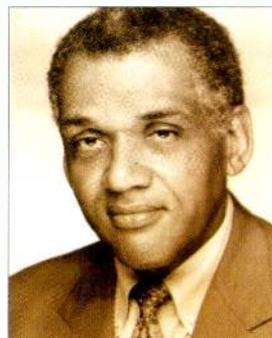
"I have to applaud Bill for speaking out," says Cornwell, arguably the country's most successful minority station-group owner and the recent winner of a Harvard Business School Alumni Achievement Award. "I would be willing to debate anyone in [Kennard's] support, because [the tax certificate] was the basis upon which Granite was able to come into existence."

Cornwell founded Granite with Stuart Beck in 1988 after TV station owners sold them properties to benefit from the tax-break program in place at the time. In 1995, Congress repealed the minority tax-certificate program after several media conglomerates got excessive capital-

gains tax breaks.

Cornwell says he's buoyed by Kennard's proposal, seeing good opportunities for minority owners in small- to mid-sized markets despite heavy consolidation in the station business.

"I'm trying not to be skeptical, because there are people like Mel Karmazin [chairman of CBS.] and Lowry Mays [chairman of Clear Channel Communications] who value entrepreneurship while attempting to do what any business does to be the biggest," says Cornwell. "The point is to do a program that is accessible and relies on free-market initiatives, but prevents some folks from trying to get clever with it."



Friend of Bill (K.)

In the meantime, Cornwell is riding the Internet wave, looking to expand his stations' video-streaming of live news content on the Internet. Maybe Kennard can help him there: Granite has asked the FCC for a waiver of the duopoly rule on its KBWB-TV in San Francisco and KNTV in San Jose. Those Silicon Valley stations can be key contributors to the company's Internet business, which Cornwell says has become "a significant line item in terms of our revenue." —*Michael Freeman*

MEDIA DISH SPECIAL

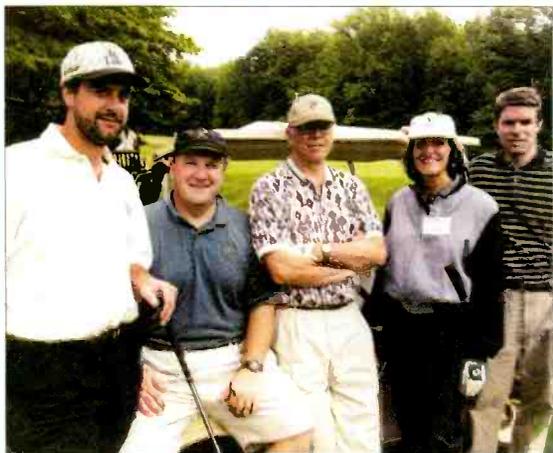
A Day on the Greens With *Newsweek*

More than 150 client and agency guests of *Newsweek* teed off on June 21 at Sleepy Hollow Country Club in Scarborough, N.Y., for the 55th annual Duffers & Bluffers outing. A steady rain fell as golfers prepared to hit the links, but the clouds began to break up shortly after the shotgun start. The day-long event included lunch, golf competition and a clinic, dinner and an awards presentation. Alas, the brand-new Volvo offered for a hole-in-one at the 3rd hole went unclaimed.



(Above, l. to r.) Alan Jurmain, Lowe & Partners; Nancy Telliho, New York advertising sales director, *Newsweek*; and Lowe & Partners execs Jan Stimmel, Joe Gibbons and Brian Rosenberg

(Left) Carole Walker, Nabisco; Kevin Porter, Foote, Cone & Belding; Bill Ganon, sales development director, *Newsweek*; Vanessa Hergstrom, FCB; and Ray Amati, Nabisco



(Above) John Vail, Pepsi Cola; Ben Jankowski, BBDO; Stu Gray, BBDO; Carolyn Wall, publisher, *Newsweek*; and Brian Maher, BBDO

(Below) *Newsweek's* Telliho (second from right) with the winning foursome (l. to r.), Paul Zuckerman, former president, Duffers & Bluffers; Charlie Bang, Regent Int'l; Peter Regan, Cliff Freeman & Partners; and John Maskil, Warwick, Baker O'Neill



(Right) Duncan Maurer, Seagram's; Harold Shain, president/COO, *Newsweek*; Richard Shaw, Seagram's; Matt DeSimone, Grey Advertising; and Bob Giacomino, Grey Advertising



(Above) Brad Simmons, Unilever; Bob Martin, McCann-Erickson; Bruce Brandon, advertising director, *Newsweek*; and Mark Stewart and Toby Price, both of McCann

Photos by David Berkwitz

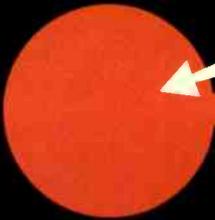
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City: [text]
State: [dropdown]
Zip Code: [text] (optional: specify a range)
Billings: [radio] > [radio] < [radio] = [radio] <= [radio] >= [radio]
Fields Served: [dropdown]
Services Offered: [dropdown]
Account Name: [text]
Marketer Name: [text]
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Job Title: [dropdown]
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Last Name: [text]

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CALENDAR

American Society of Magazine Editors will host its **monthly members lunch** June 29 at the Harvard Club in New York. Guest speakers will be ABC News' Peter Jennings and producer Todd Brewster, co-authors of *The Century*. Contact: 212-872-3737.

The National Association of Broadcasters will hold a seven-day **management development seminar** July 10-16 at Northwestern University in Evanston, Ill. Contact: 202-775-2559.

The Cable and Telecommunications Association for Marketing will present a summit entitled **"Where the Industry Is Going"** July 18-21 at the San Francisco Marriott. Featured speakers will include Geraldine Laybourne, CEO of Oxygen. Contact the CTAM at 703-549-4200.

The annual **Yahoo! Internet Life Online Music Awards** will be held July 19 at Studio 54 in New York. Hosted by funny men Penn & Teller, the event will be Webcast on Broadcast.com, ZDNet and Yahoo! Internet Life's Web site, yil.com. Contact: 212-255-8455.

The Satellite Broadcasting and Communications Association will host **SBCA '99**, a national satellite convention and exposition, from July 19-21 at the Las Vegas Convention Center. Contact: 703-549-6990.

Women in Cable and Telecommunications will hold a **Senior Women's Reception** July 20 at the Fairmont Hotel in San Francisco. Contact Jim Flanigan at 312-634-4230.

The Radio and Television News Directors Foundation will present a workshop entitled **"Gearing Up for the 2000 Elections"** July 23-25 in Chicago. Contact: 202-467-5215.

The Strategic Research Institute will present a workshop entitled **"Reinventing Your Brand"** July 26-27 at the Marriott Marquis in New York. Featured speakers include Christy Haubegger, editor of *Latina*, and writer Veronique Vienne. Contact: 212-979-8900.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Jones Radio Buys Broadcast Programming

Jones Radio Network last week agreed to purchase Seattle-based Broadcast Programming from Broadcast Electronics. Terms were not disclosed. Broadcast Programming brings to JRN, the largest independent radio network with 5,000 affiliates, a strong programming consultancy and a successful boutique of syndicated shows,

including one of the fastest-growing programs in syndication, *Delilah*. All BP shows are repped by MediaAmerica, which JRN purchased last year. Under the new arrangement, BP president Edie Hilliard will continue to run BP from Seattle. She reports to JRN CEO Ron Hartenbaum, whose business partner, Gary Schoenfeld, is president of MediaAmerica.

Chicago's WMAQ: Even Earlier to Rise

Chicago NBC O&O WMAQ-TV last Monday added another half hour of local news to its early-morning news block. Previously running from 5:30-7 a.m., WMAQ's early news now begins at 5 a.m. Former 10 a.m. news producer Jayne McClinton takes over as producer of the new newscast, and morning co-anchors Nesita Kwan and Art Norman helm the desk. WMAQ's 5:30-6 a.m. newscast was No. 1 during May sweeps, doubling its household ratings from a 1.5 rating/10 share in May '98 to a 3.1 rating/18 share last month, according to Nielsen Media Research.

WB Reskeds *Buffy* Finale

The WB network has rescheduled the season finale of its hit *Buffy, the Vampire Slayer* for July 13 (8-9 p.m.). The finale, depicting Buffy's high school graduation ceremony being disrupted by the town's demon-possessed mayor, was postponed from May 25 in light of the school shootings in Littleton, Colo., and Conyers, Ga.

Interrep Launches Web Rep

Radio rep firm Interrep has expanded to reping Web sites with the launch of Interrep

Interactive. Headed by president and CEO Adam Guild, the company is also looking to help advertisers coordinate radio advertising with Internet advertising. Guild says exclusive regional and/or national rep agreements have already been signed with mapquest.com, gorival.net, allmusic.com, golfguide.com and study24-7.com. Interrep has also invested in Burst!, a Web rep firm that sells networks of sites, and First Internet, which develops and hosts Web sites for radio stations.



Hartenbaum (l.), Schoenfeld bring BP into the JRN fold

NAB Joins Anti-Tax Group

The National Association of Broadcasters has become a founding member of Americans Against Unfair Taxation, which is calling for an end to laws that permit the IRS to collect up to 55 percent of an estate in inheritance taxes. "This would be a big help to the many family-owned radio station owners who want to pass the stations on to their sons and daughters," said Dennis Wharton, an NAB spokesman, who added that many of the 4,000 NAB-member radio owners are families. The NAB joins a coalition of associations including the Grocery Manufacturers Association, the Food Marketing Institute, and the National Beer Wholesalers Association in AAUT.

Charter School Named for Reisenbach

One of the first New York State charter schools to be established in Manhattan was named last week in honor of the late ad executive John Reisenbach. The John A. Reisenbach School, opening this September in Harlem, will operate with public funding plus a \$500,000 grant from the John A. Reisenbach Foundation, formed after the 1990 unsolved shooting of Reisenbach, then vp, national ad sales for All American Television.

Industry Standard Raises Rate Base

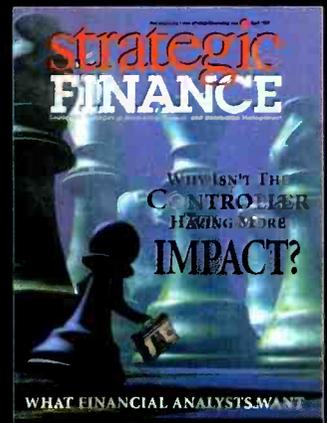
The Industry Standard, the San Francisco-based Internet business weekly, will raise its rate base to 125,000 from 100,000 in October, said Steven Thompson, *IS* publisher. *The Industry Standard*, launched in April 1998 by parent company IDG and *IS* president/CEO John Battelle, provides news and analysis of the Internet economy.

180,000 Top Financial Executives are waiting to hear from you.

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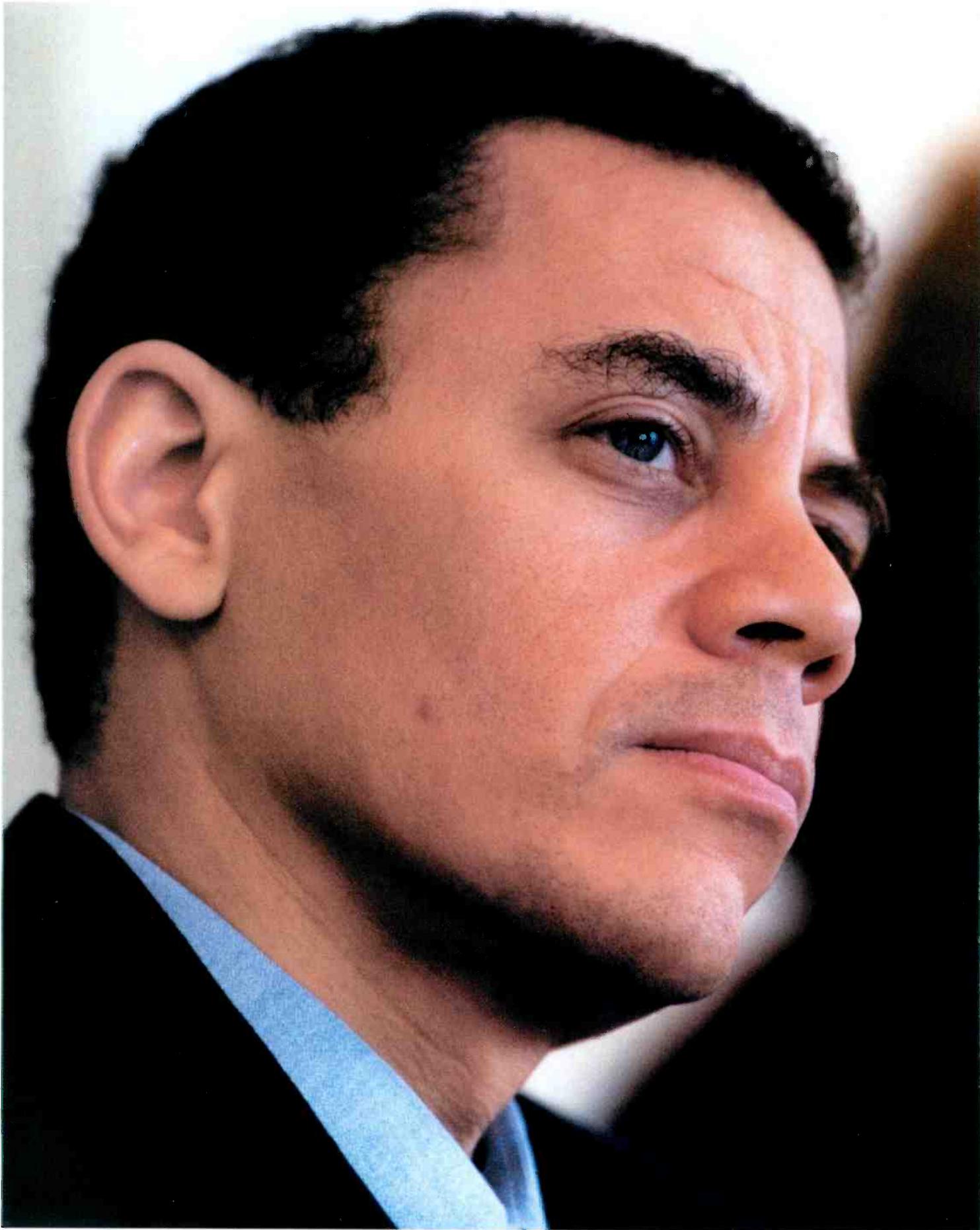
Strategic Finance magazine is an entirely new publication for the new breed of financial managers now in key leadership positions as strategists, policymakers and senior executives. Formerly *Management Accounting*, the publication has taken a huge step as an active and creative partner

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Standing His Ground

BY ALICIA MUNDY

Where was Greenpeace? Bill Kennard looked like a baby seal on ice, trapped while a bunch of hunters moved in with clubs, ready to turn him into a fur collar.

The predators who now wanted a piece of his hide had, only 18 months before, embraced him and stood in line for photo ops. Everyone had wanted to take credit for supporting the first African American chairman of the Federal Communications Commission. Especially Sen. John McCain. But when the Senate Commerce Committee convened last month to hold the FCC's first re-authorization hearing since 1990, the only thing McCain wanted to take credit for was the kill.

Even as Congress and the NAB vilify him, Bill Kennard is determined to leave his mark on the FCC

PHOTOGRAPHY BY MARTIN SIMON/SABA

The chamber was packed, leaving Gucci Gulch lobbyists jockeying with civic advocates and minority activists for standing room along the walls. Reporters overflowed onto windowsills, while everyone twisted and tripped over the floor cables for the C-SPAN camera crew, ready to air a Congressional version of *Jerry Springer*.

Kennard, squeezed alongside his fellow commissioners at a wooden table, smiled as McCain, the powerful chairman of the committee, thanked the commissioners for coming. Those were the last nice words Kennard would hear from McCain that day.

After unloading on the FCC for a few moments, McCain stared down at Kennard. "In my view," McCain lectured, "a majority of this commission has shown itself all too susceptible to delayed decisions, flawed reasoning and an apparent inability or unwillingness to follow the law..." Gasps could be heard throughout the room. With that introduction, McCain told Kennard to start talking.

As he outlined his general goals for the agency, Kennard spoke gently and cautiously, all too aware that McCain and his colleagues were looking for any excuse to chip away at his authority. But he never expected an attack on his power base from fellow commissioner Michael Powell, McCain's appointee and, significantly, the other African American on the five-member body.

Powell fired a missile at one of Kennard's prize issues: diversity. Discussing the lag at the FCC in reviewing broadcast ownership regulations, Powell pointedly said: "I believe that continued anxiety about ... diversity ... is the single greatest impediment to reaching a consensus on these structural rules." He asked the committee to take over the diversity question, thereby rolling over Kennard.

During the question-and-answer period, as Kennard politely addressed the senators' concerns about the FCC's control of radio mergers, two committee staffers walked among members of the press and passed out copies of a bill McCain had introduced that morning. The bill would turn over all telecom merger authority to the Department of Justice, gutting the FCC's power. While the legislation has no chance of passage, it was McCain's way of publicly, symbolically dissing Kennard, yet another grenade lobbed in the guerrilla war between a Congress intent on limiting regulation and an FCC chairman determined to fight for his activist agenda.

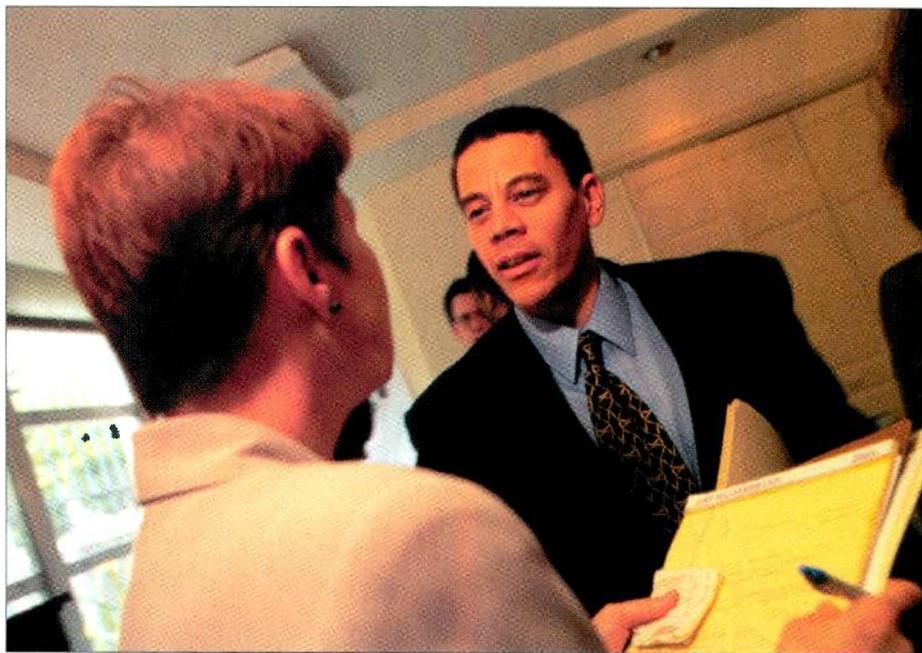
A canny Washington survivor with his eye on the future would tread carefully in this climate. Not Kennard. The quickest way to make enemies in Washington is to stand for something, and Kennard seems more intent on making a difference than making friends.

"I can keep my eyes on the prize," he says. "You're fighting the power structure. I don't want to sound like Malcolm X, but we're going to be judged by whether we had the fortitude to do the right thing in the long term."

With the information age transforming the American economy, the FCC's authority as gatekeeper has increased dramatically since Kennard's appointment, making him one of the most powerful men in Washing-

Everyone likes Bill Kennard, even his political adversaries. The slight man who's 42 but looks young enough to be carded strikes everyone who meets him as intelligent, warm, genuine and surprisingly lacking in ego, in sharp contrast to his predecessor, Reed Hundt. His pale-blue eyes actually look at you while he's speaking, unlike those of Hundt, which hid under heavy lids and shifted back and forth as he spoke. Kennard is, in many ways, the Anti-Hundt. By the time the polarizing Hundt stepped down in 1997, he'd proved himself capable of pissing off even Will Rogers.

But soon after moving into the post, Kennard learned a valuable lesson. "What was an adjustment for me in Washington is



Despite his likeability, Kennard has emerged as a lightning rod for his agenda.

ton. At a time when the decades-old boundaries between industries are blurring, the tension between Congress and the FCC has assumed greater urgency, because both the Republican-controlled Congress and the Democrat-dominated FCC want to frame the future. With the 2000 election on the horizon, the stakes are huge for the parties and the industries who support them.

So Kennard, partly by accident, partly by choice, occupies ground zero in this war to define the future. His is a story about coming of age in Washington, about refusing to play the game. It's about a man who stands up and the people who want him to sit down. And it's about the difference between political animals and road kill.

the two-track relationship—personal and political," Kennard says. "You can have a personal rapport with someone, but then they blast you. They have to do it for their job, for their party. But it's sort of strange."

Eighteen months ago, Kennard was the golden child. Republicans as well as Democrats embraced his appointment. The GOP found it useful politically to endorse the first African American FCC chairman, especially one with a track record of representing broadcasters at one of the top law firms handling telecom, Verner Liipfert Bernhard McPherson & Hand (also a Democratic fundraising powerhouse). His résumé included a stint working in the very bowels of the FCC's frequent nemesis, the National Asso-

ciation of Broadcasters, as well as three years as the FCC's general counsel.

Despite all the goodwill he brought to the job—and his pro-competition mantra—Kennard now finds himself the target of various factions. The complaints are legion: radio mergers in perpetual limbo; a biennial broadcast ownership review that won't be completed before the next one is due to start; and too much emphasis on social matters such as diversity, campaign reform, alcohol ads and micro-radio. Ask folks on Capitol Hill or in the suites of the telecom lobby about him and there's a good chance you'll hear this: How did someone so smart and so perfect for the job manage to make such a mess of the FCC? And how did he manage to make more enemies on the Hill than Hundt?

While the FCC is loaded with problems and riddled with questions about current policies (or lack thereof), a case can be made that the Kennard who was vilified in conference rooms and cocktail lounges at the NAB in April is the victim of one hell of a spin job by the telecom industry. Many see him as collateral damage in an increasingly mean and high-stakes partisan war, trapped by the glaring hypocrisy of the Telecom Act of 1996. In the view of those who agree with Kennard, the folks who cried loudly for open telecom markets and uninhibited competition would smother Kennard in his bed if they thought he'd really grant them that wish.

"Do I sound defensive?" Kennard asks with a laugh as he sits in his office, listening to the litany of complaints and ticking off the reasons why he thinks they are bogus.

The telecom industry and its allies on the Hill have been chanting that the FCC is handicapped by his insistence on bringing up "outside" issues like diversity and the "public interest."

Kennard doesn't have a lot of real friends on Capitol Hill, even among top Democrats. The ranking Democrat on the House Commerce Committee, Michigan's John Dingell, called him "a few affiliates short of a network." Whereas Hundt had a strong ally in his college buddy, Al Gore, Kennard knows that the White House can't waste political capital defending him right now, leaving only Ed Markey (D-Mass.) and Jay Rockefeller (D-W.Va.).

But Kennard doesn't care. In his view, those "outside" issues are a vital part of his role, every bit as important as unraveling telephony or matching up set-top boxes.

Period. "Whose domain is the public interest here if not the FCC's?" he says. "It's the fundamental mandate given by Congress. Only they didn't say, 'Protect the public, but only when it doesn't harm the power of incumbents in the marketplace.'"

He also points out that when the chairman and the FCC attempt to do their job—especially in carrying out the mandate of the 1996 Telecom Act—the industry and politicians squeal.

"You have incumbents who are used to having their businesses protected in carefully little segmented market niches," he says. "And suddenly Congress passes a law that says, 'All bets are off, and everybody can compete in everybody else's market.' And everybody stands up and cheers. Well, this is not what some people really wanted. They wanted the protection of laws and regulation of their core markets, with the opportunity to compete with other people in their backyards. They wanted to have their cake and eat it, too."

A perfect example of this prevailing hypocrisy, in Kennard's view, is the way broadcasters embrace must-carry legislation. "The broadcast industry professes vehemently that they want deregulation," he notes. "So if you take them at their word, why should we have must-carry?"

The Telecom Act itself gave short shrift to many broadcast issues. Most of the energy was spent on the phone monopolies. The bill stayed in limbo during the 1996 election. When Clinton won, Congress moved quickly to finish, tagging on several broadcast rules haphazardly. Now the FCC gets to deal with the messy denouement for massive radio mergers, ownership caps and LMAs.

One of the most divisive issues between McCain and Kennard is the interpretation of the LMA regulations. Did Congress really tell the FCC to grandfather all existing LMAs? Or did it give them authority to review LMAs and curtail possible LMA "abuses"? Kennard thinks there is a legitimate question about how the law is interpreted, but he concedes it's dangerous to voice such an opinion.

At least twice this year, Congress



SCOTT J. FERRELL

"There's going to be a record of what I did," says Kennard. "And I want to be proud of that."

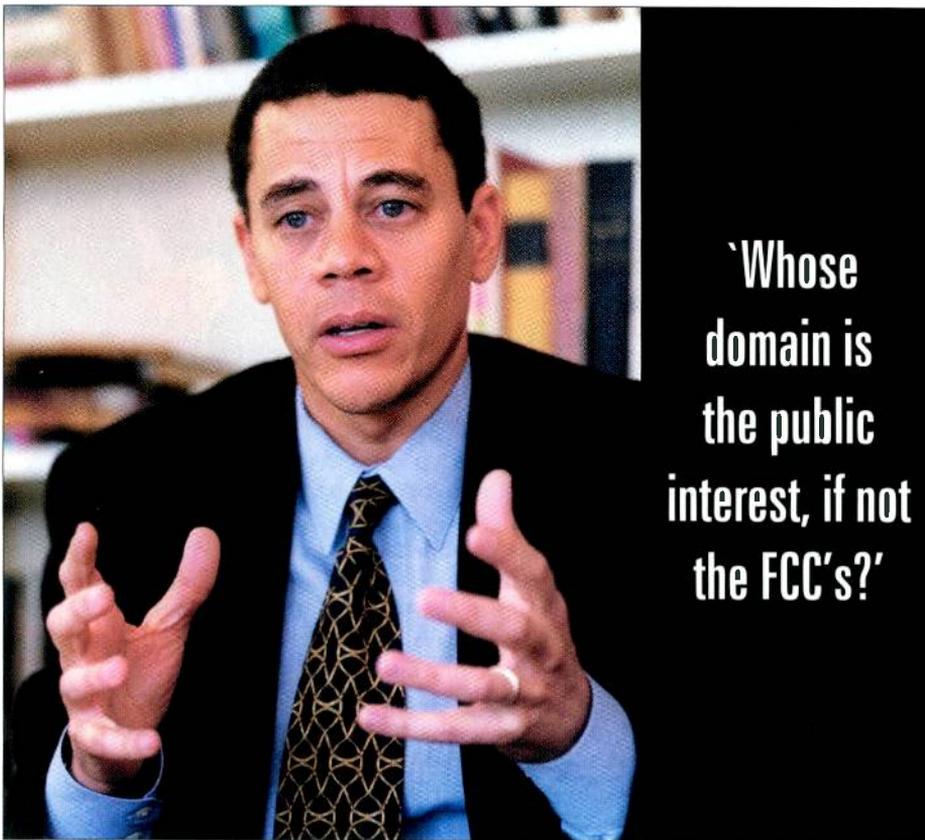
threatened to shut Kennard down if he tried to refine the definition of LMAs, demonstrating the high priority such issues have assumed in the battle to shape the future.

"Telecom has taken on a centrality to the economy it never had," says Andrew Schwartzman of the Media Access Project. "AT&T never had those big reasons to push the Hill on the FCC that it has now. Now the telecom people all rush to the Hill immediately. It's more manipulative. [In years past,] if there were problems with the FCC, members would communicate their concerns. Now they don't. They just threaten."

Kennard got off to a rocky start with the Hill when he began an inquiry into free political airtime after Clinton's 1998 State of the Nation address. A lobbyist said Kennard was badly served in this by his then chief of staff, a holdover who "took his tactics right from the Reed Hundt playbook." In addition, the lobbyist said, it was Hundt who had suggested Kennard keep Hundt's chief of staff for continuity, and Hundt who left Kennard major controversial issues he did not resolve before stepping down. "Hundt left town just before the sheriff, and Kennard got stuck with his unfinished business," the lawyer said.

Besides inflaming the GOP, Kennard did not prepare Democrats for the free-airtime bombshell, which kept them from looking like insiders, getting on board, or warning him away from it. Then, when he downshifted and promised Congress that he would notify them if he intended to study the issue, he lost White House staffers, who felt he had backed down. And it set the tone for a poor relationship with his old employer, the NAB.

Still, relations with the Hill are not as bad as they seem. Rep. Billy Tauzin, the powerful chairman of the House Telecom Subcommittee, is almost effusive in his



'Whose domain is the public interest, if not the FCC's?'

praise. "I adore him," he says. "He's delightful. I think he's wrongheaded. But he's very smart. Unfortunately, I think he's making the FCC a wholly owned subsidiary of Al Gore." But Tauzin adds that he and Kennard visit frequently. "We really get along," he says, "—maybe better than he does with many Republicans up here."

But when Kennard made a speech at the National Press Club introducing his plan to fully fund the E-rate program to wire classrooms with the Internet, Tauzin's loquacious spokesman, Ken Johnson, had a field day, calling Kennard "The Tooth Fairy." Some conservatives called the E-rate "The Gore Tax," thereby insuring that Gore would not come to Kennard's defense on the issue.

Issues like E-rate—on which Kennard recently prevailed, with a 3-2 vote—highlight the gap between the chairman and Congress. Every time he talks about discrimination in advertising, or participates in an event like the recent White House Conference on Mental Health, his detractors roll their eyes at his penchant for pursuing liberal social policy.

Several lobbyists and Congressional staffers conceded that although their jobs require them to oppose Kennard openly, they actually agree with him personally on some volatile issues, and think he's getting a raw deal. His decision to champion micro-radio as a way to create greater diversity in the

marketplace has made him an enemy of broadcasters, who see the possibility of their franchises being diminished. They have worked hard to vilify him in the halls of Congress. But one lobbyist who represents radio groups confided, "Micro-radio is really a fake issue for the NAB ... What Bill's proposed won't hurt them, and you know the FCC is not going to allow signal interference. But they want to weaken him, so he won't have support or credibility on major issues like broadcast ownership."

In many eyes, Kennard has emerged as an easy target for Republicans who want to attack the Clinton administration.

"It would be easy in my job to go along, to get along, say, 'I'm gonna cut deals, see where the power is,'" Kennard says. "[To say,] 'I'm not gonna offend anyone who is powerful.' At a time where the FCC was not so important, you could get by with that. But [now] you need to say, 'I don't care if they hit me.' I'm playing for the long term."

In a small conference room at the First Congregational Church off 10th Street in D.C., Kennard stands with various religious leaders while a minister leads them in prayer. The surrounding neighborhood has been revitalized in recent years, making the little cinder-block church look like a relic.

The small group of believers are Bill Kennard's shock troops, and their mission is to drum up Congressional support for his favorite project: low-power radio. These are the people whom Kennard is sending to battle the NAB, one of the most powerful lobbies in Washington.

They have, admits Rev. Joan Brown Campbell, General Secretary of the National Council of Churches, no money to dangle. They don't have the ear of Tom Bliley in the House or Conrad Burns in the Senate. But their goal, she explains, is so, well, worthy: Micro-radio could link groups of homebound seniors, the disabled, and ethnic and religious enclaves. "We're prepared to go out in the country and get teams to work up support for this to show Congress," she says.

This scene contrasts almost laughably with the flashy fleshpots of Las Vegas, where less than a month earlier, the NAB used the issue of micro-radio at its annual convention to stir up its troops (and its supporters in Congress) and declare war on Kennard.

Kennard is determined to pursue the issue. "Broadcasters are incensed by low-power FM, but what is it?" he says. "It's a way of allowing more competitors to enter the marketplace ... to create opportunities for people ... who are gonna be completely shut out of this market because we've allowed so much consolidation to happen."

While he admits the competition between the two groups is a mismatch, Kennard fervently believes in using his authority to change the system. "That's what keeps me going, if I can use the power of the public interest to do good for all people," he says.

On a Sunday morning along the Vegas strip, the only people stirring are the telecom lawyers and NAB lobbyists at the annual Communications Bar forum that precedes the NAB convention kickoff. Like the heavy-bet tables up in the casinos, this room should have a sign reading, "For PLAYERS only."

Moderator Richard Wiley, the dean of Washington's telecom lobbyists and a former Chairman of the FCC, throws out the first question to the first panel—to Lauren "Pete" Belvin, formerly with the FCC and now McCain's top aide on the Senate Commerce Committee. She's sitting next to Kathy Brown, Kennard's new chief

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of staff.

"Why," Wiley asks Belvin, "does this chairman seem to have worse relations with Congress than others—than even Hundt?"

Belvin, eyes twinkling, shoots back, "The leaders of Congress are not sure what Chairman Kennard's agenda really is."

"It's perceived that the day-to-day work of the commission is not getting done," she adds, which is code for radio mergers and broadcast ownership rules.

Shaking her head, Belvin notes that McCain, et al., is still reeling from a report the previous week that Kennard had once again taken up the radioactive matter of free political airtime. "Maybe I missed something, but I don't remember the committee asking the chairman to study this." Another reason, she says, why this Congress thinks Kennard is out of control, if not incompetent.

Brown downplays the question, noting that Kennard is, like the folks there, pro-competition and deregulation. Off the record, Hill folks and lobbyists say that Brown has genuinely improved Kennard's ties to the Capitol and smoothed over a lot of bumps. Even so, a Commerce staffer noted that Brown had failed to make the traditional rounds of courtesy calls when she was appointed, giving McCain one more reason to feel miffed.

Kennard is troubled that his offhand remark on free airtime is now another exhibit in his ongoing trial. "I was responding to a question by a reporter who [said]—if we were asked to, would we study the issue? Did we have any ideas?"

Frustrated, Kennard says, "Is it such a terrible thing to have a debate about whether our kids should be exposed to distilled-liquor ads on television? And why shouldn't we talk about how to use the power of the airwaves to reform our campaign finance laws?"

"If you were at a cocktail party in Peoria," he adds, "people would say, 'That's a really interesting thought, maybe it's something for us to think about.' But I raise it here and it's, 'Oh, my God! He's off the reservation! Well, who is 'we'? 'We' are the incumbents who have been able historically to dictate the debate.'"

Such sentiment—viewed as populism bordering on socialism—is rarely expressed by people on the government payroll or corporate lobbyists. No wonder the telecom industry and the political establishment have nightmares that if the Democrats re-take Congress in 2000 and Gore becomes president, they will have to face a Kennard with real clout.

You can cut the insider atmosphere with a butter knife at the annual Verner Liipfert NAB breakfast at the exclusive Las Vegas Country Club, where the real power brokers come for mini-croissants and mega-gossip.

The Verner Liipfert folks love being able to show off Kennard, who was once their guy, the youngest man to make partner. Look how far he's come, they love to say.

On this day, Kennard has the duty of introducing the guest speaker, Michael Powell, considered one of the bright stars for the GOP, often referred to as one of the voices of sanity at the FCC, and the son of General Colin Powell.

This Powell makes his daddy look like a slacker when it comes to public speaking. He joshes easily about the "two African Americans on the FCC—the conservative one and the liberal one." He pokes gentle fun at the differences between himself and Kennard.

"I came from a high-power background. Bill is 'low-power,'" he says with a grin as the room erupts in laughter.

"And when it comes to decreasing regulation, well, Bill offered to terminate the FCC entirely by proposing free airtime for political candidates," he says, referring to the attempt by Republicans to close the agency when Kennard first mentioned the issue. Applause all around. Even Kennard is bent over laughing.

And then he gets serious, about the issue

closest to Kennard's heart. "What is the purpose of diversity?" he asks. "If you put aside the moral equation," he pauses, "isn't it really all about money?"

There's a murmur of assent throughout the room, but Kennard doesn't even twitch. By the time Powell finishes, Kennard's former partners and playmates are eating out of the conservative guest speaker's hand. An adept political animal, Powell has played them perfectly. If he runs for office, there will probably be Democrats in this room on his contributor list.

Meanwhile, Kennard shakes the new golden child's hand, appearing genuinely happy for the friend who just upstaged him on his own turf. It would be easy for him to make himself as popular as Powell—turn up the volume on his style, go sotto voce on the social programs, and go kiss McCain's, um, ring.

But as he muses philosophically a couple of weeks later, he makes it clear why that won't happen. "I'll have this job for a few more years. I'll have a lot of mornings to wake up and look in the mirror," he says. "I want to be able to say I was not afraid to raise issues that were important. There's going to be a record of what I did, what I said, and I want to be proud of that."

Given his determination to pursue his agenda regardless of the cost to his future, the record may be his only consolation prize.

Alicia Mundy is Mediaweek's Washington bureau chief. ■



The FCC's authority has been threatened by lawmakers in recent months.

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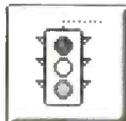
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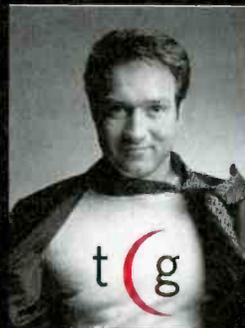
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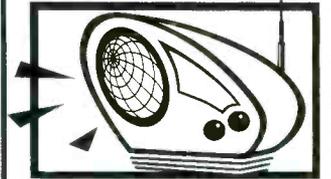
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Seeking finance partner or an established agency looking to diversify. Multi-million \$ billing & excellent industry reputation. Interested parties please:

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Hensley Segal Rentschler, Advertising Age's Business Marketing Agency of the Year in 1997 & 1994, is actively recruiting advertising art directors and graphic designers. Show us a book that proves your experience as a conceptual and visual thinker and executor. You'll need expertise in QuarkXpress, Illustrator and Photoshop, and a desire to explore the development of interactive marketing and electronic commerce. Send your resume to creative director Thomas B. Rentschler Jr. at tbr@hsr.com.

Submit resumes, references and salary history/requirements to:

Hensley Segal Rentschler, 11590 Century Blvd., Suite 211,
Cincinnati, Ohio, 45246, www.hsr.com, fax: 513.671.8163
NO PHONE CALLS, PLEASE.

Hensley Segal Rentschler INC.

INTEGRATED MARKETING COMMUNICATIONS

www.hsr.com

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.

HELP WANTED

MEDIA POSITIONS

We are the direct marketing division of Doner, recently ranked as one of the top 4 agencies by ADWEEK and we are looking for top notch media professionals to staff our ever-growing accounts. Are you a broadcast buyer driven by making the phone ring? Are you a planning guru ready to hold your plans accountable to client business goals? Do you want the opportunity to work on national blue-chip accounts? If you are detail-oriented, creatively obsessed, ambitious, and able to work in a fast-paced environment, then you are a prime candidate.

Immediate openings for:

DRTV Buyers and Supervisors
Associate Media Director
Media Supervisor
Media Planners
Assistant Media Planners
DR Media Analyst

Agency and direct response experience is a plus; innovative thinking and initiative is a must. Doner Direct is located in Baltimore's Inner Harbor and offers great working conditions, a comprehensive benefits package and competitive salary.

Send resume with salary history to:

ATTN: Human Resources
Doner Direct
400 E. Pratt Street, Baltimore, MD 21202
Fax: (410) 385-9754
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 EOE

**PRICING & INVENTORY ANALYST**

A&E Network has an immediate opening for a highly motivated analyst to support its Pricing & Inventory Department. The analyst will assist the manager and director in various aspects of inventory management and pricing in order to maximize ad sales revenue. This position reports to the Director of Pricing & Inventory.

Requirements include a college degree and one to two years experience in Ad Sales at a cable network as a Sales Assistant or Analyst or one to two years in a media group at an advertising agency. Candidates must be proficient with Word and Excel. Also required are strong analytical, written, and communication skills.

For immediate consideration, please forward or fax your resume to:

A&E Television Networks
Attn.: Human Resources Dept./P&I
235 East 45th Street, New York, NY 10017
FAX: (212) 907-9402 Email: Recruiter@aetn.com
NO PHONE CALLS PLEASE
 EOE M/F/D/V

MEDIA SUPERVISOR

KSK, an AAAA agency located in Tysons Corner, VA has an immediate opportunity for a Media Supervisor in our media department. We're looking for someone with the ability and experience to develop a media strategy, select the right tactics to make it effective, negotiate an excellent deal, and present it verbally and in writing. Hands-on experience with a variety of media types including newspaper, magazine, radio, online and away-from-home is required. You'll need a good working knowledge of Windows-based office automation software. Our ideal applicant will also be familiar with b-to-b marketing (emphasis on IT), TapScan, PowerPoint, interpreting qualitative and quantitative media research, television planning, and will have experience supervising media accounts and staff. **Send letter, resume, and salary requirements in full confidence to HR Manager. Or, call Stephen Mizner at (703) 734-1880. KSK Communications, Ltd., 8618 Westwood Center Dr., #400, Vienna, VA 22182-2222. FAX: (703) 821-2756. www.kskcom.com**
KSK Communications, Ltd.

BRAND/BUSINESS MANAGER

We are the U.S. Headquarters of a leading Italian manufacturer and distributor of designer and house brand eyewear (licenses include Gucci, Ralph Lauren, Nine West, Christian Dior, Fossil, etc.) Seeking an experienced generalist to join 12-person marketing team. Reporting to the Director, candidate will be responsible for: corporate and brand imaging, POP inventory management, production of catalogs, analysis of programs and special projects. Management level experience must include both creative and business aspects of marketing. Consumer product experience, excellent business, analytical and PC skills required. Fashion industry experience strongly preferred.

Send resume with salary requirements to:

Safflo USA
Attn: Director, Human Resources
801 Jefferson Road
Parsippany, NJ 07054

GLOBAL AD AGENCY SEEKS:

- Associate Media Director ● Food Chain. Nat'l TV experience
 - Media Supervisor ● Heavy print exp. High profile.
 - Media Planner ● High profile. Beauty products.
- Fax: Sharon, PRI, 212-271-3922**

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www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

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

Retouch & Illustration

Digital Artist needed to fill Studio Position at Liquid Pictures. Applicants should be proficient in Photoshop being able to combine photography and illustration realistically, and have good illustration hand skills. Artists will work directly with Ad Agency Art Directors while producing top quality art and graphics for advertising print. Please send resume and non-returnable samples from your portfolio to:

Liquid Pictures

Andy Wagner
2010 Westridge Dr.
Irving, Tx. 75038

SALES & MARKETING

Established Outdoor Advertising Company Looking for Salespeople that want to work hard, succeed, and contribute to the growth of New York's most dynamic outdoor media organization. We are looking for aggressive and enthusiastic men and women with little or no experience. We will train you and help you develop into great salespeople. Excellent salary, benefits, and the best working environment for you to succeed. Send resume to:

Van Wagner Outdoor Advertising
800 3rd Avenue
New York, NY 10022
Attn: Mira Almonor
FAX: (212) 986-0927

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REINVENTING FIDELITY.com

Get in at the beginning of a particularly ambitious Web site project. You'll be working with an elite team, using technologies so new that few people have heard of them yet – and this is just one of the projects we have underway. Fidelity Interactive is located in downtown Boston. It feels like a start-up, but the compensation and benefits are pure Fidelity.

Creative Director (Job Code CD628)

The ideal candidate is exceedingly strong in creative strategy and concept development, team building and management, communication and inter-departmental collaboration. We're looking for a prolific idea generator who will drive the reinvention of fidelity.com through to completion. We require 5–7 years of experience in creative direction for online and/or multimedia or traditional media.

Art Director (Job Code AD628)

We are seeking an individual with vivid ideas, and mastery of graphic design principles and their application to the Web. You will develop designs using a variety of tools and provide direction in the completion of complex assignments. The successful candidate will have a BS/BA in fine arts, graphic design, illustration, or equivalent experience. Substantial knowledge of software applications, tools and Web-based languages is also required.

UI Designer (Job Code UI628)

An exceptional opportunity for an individual who can design ergonomic, graphically impactful user interfaces. You will collaborate with business partners and usability testers to ensure the success of your concepts. You will stay abreast of new technologies, research, and techniques. Candidates should have three years' experience in interface design and hands-on HTML. A solid understanding of Internet applications and an unflappable disposition are also essential.

HOW TO RESPOND

E-mail is preferred. For best response, paste your resume into your e-mail message and specify Job Code. No attachments please.

E-MAIL

Steve.McDonough@fmr.com

MAIL

Fidelity Investments
Attn: Steve McDonough
(Specify Job Code)
82 Devonshire Street
Mail Zone H4A
Boston, MA 02109

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HELP WANTED

**RESEARCH DIRECTOR**

Discovery Communications, Inc., has an immediate opportunity for a Research Director in its Bethesda, MD headquarters who will lead a team which analyzes Nielsen audience information to help scheduling and promotion strategies for TLC (The Learning Channel) and the Travel Channel. Other responsibilities include monitoring audience estimates.

Qualified individuals should have five years experience with national Nielsen audience data and possess strong verbal and written communication skills. In addition, applicants should be proficient in Microsoft Windows, Word, Excel and PowerPoint.

Please send resume and salary requirements to:
Discovery Communications, Inc.
 Attn: Lisa Huntley
 7700 Wisconsin Avenue, Bethesda, MD 20814
 NO PHONE CALLS PLEASE. EOE

**LICENSING COORDINATOR**

A&E Television Networks is seeking a dynamic, multi-tasked, detail-oriented team player to support and coordinate our Consumer Products Licensing department activities. Individual we seek must have a minimum 2-3 years experience in licensing, manufacturing or retail marketing. Candidate must be well organized, a self-starter, with the ability to prioritize and handle a multitude of tasks as well as, excellent communication skills. Must possess computer experience in MS Word, Excel and Access. Prior experience in cable/entertainment industry is preferred.

Those who do not meet minimum requirements need not apply. For immediate consideration, please forward your resume with salary requirements:

Mail: A&E Television Networks
 Attn: HR Dept./CLIC
 235 East 45th Street, New York, NY 10017
 EMAIL: recruiter@aetn.com
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 EOE M/F/D/V

ENERGETIC AND ENTREPRENEURIAL?

Spirits Brand owner seeks a US Brand Manager.

Candidate should possess both Sales & Marketing experience plus strong leadership skills.

ONLY UNCONVENTIONAL THINKERS NEED APPLY.

Fax resume to: S. Richardson (212) 247-0368
 Or e-mail to: sarichardson@email.msn.com

SENIOR SPECIAL EVENTS MANAGER

New York position available in busy magazine marketing department for Special Events Ace who can develop new retail relationships and manage existing events in style and grace. The right person will be extremely organized and able to internally communicate and inform on each program's progress and development. This person should also be able to think out of the box and bring new ideas to the table. Yearly events include mall tours, model contests, movie screenings, etc. Must have 5 years experience in marketing/event planning. Salary \$60-\$65.

Please mail resume and salary history to
J. Dente, 110 Fifth Avenue, 5th floor, New York, NY 10011

**ASSISTANT MARKETING MANAGER
WILDLIFE CONSERVATION SOCIETY**

The Wildlife Conservation Society at the Bronx Zoo is seeking an individual to be responsible for assisting the Manager of Marketing and Promotions in the implementation of advertising, promotions and sponsorship development. The ideal candidate will have two years of general marketing experience, strong interpersonal and writing skills, and familiarity with budget management. Full benefits package includes medical/dental, 3 wks vacation, 401K and on site parking.

Send resume w/cover letter to include salary history and requirements to:

The Wildlife Conservation Society
 Human Resources Dept., Box MM
 2300 Southern Blvd, Bronx, NY 10450

**THE BEST MARKETING GROUP
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The Halo Group - we are bright, hot, progressive. Dedicated to achieving results for our clients, producing great award-winning work, and having fun, not necessarily in that order. Our agency is the kind of place you want to come to in the morning - beautiful multilevel space, on the edge of the lovely Hauppauge industrial park (ok, lovely is a bit much). Nobody ever quits Halo because it's a great place to work. You are strategic, aggressive, and media-savvy with 5 years major agency experience on consumer accounts. You fight for good creative and know how to upsell. So stop commuting and start smiling, all the while staying on the advertising edge.

Fax resume to: Denise Pace 516-543-0027
 Email: dgp@thehalogroup.net

CREATIVE SERVICES MANAGER

New York position available in busy creative services department for marketing superstar who can act as a liaison with clients, brainstorm big ideas, manage promotional accounts, write copy and proposals for new business, work with designer on sales related materials and wants to join a growing and energetic team. Must have 3-5 years experience in publishing and/or promotions and the motivation to get the job done the right way. Salary \$45-\$50. Please mail resume and salary history to

J. Dente, 110 Fifth Avenue, 5th Floor, New York, NY 10011

JUNIOR BUSINESS AFFAIRS MANAGER

Wieden & Kennedy/New York has an opening for a junior business affairs manager. We're looking for an energetic, detail-oriented person who thrives in a hectic, fast paced work environment. We need someone who has experience with the SAG/AFTRA contracts, talent payments, network clearance, music licensing, and broadcast production estimates. Minimum 1-2 years experience in an ad agency business affairs dept.

Fax resumes to Patrick O'Donoghue/Business Affairs Manager
 at (212) 633-9739 or Email: patricko@wk.com

Please, no phone calls.

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WestWayne, Inc.
1100 Peachtree St., Suite 1800
Atlanta, GA 30309
fax: 404/347-8919

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Marketing Communications

Account Manager opportunity available with a premiere sports and event marketing company located in **Stamford, CT**. Qualified candidate will develop and execute media buys, local promotions, and research for events including extreme sports, golf, cycling, etc. Supervisory experience required. Bachelor's degree a must & 5+ years relevant experience. Must be familiar with PC Windows environment.

Send resume and salary requirements via fax to 703-905-4495 or email hr@advantageintl.com EOE, M/F/V/D.

Advantage Int'l, Inc.

Isn't it time you got to use both sides?



Fallon McElligott is reinventing the way agencies, clients and brands use media. We have won several major media awards in the last three years, and we believe we're just beginning to scratch the surface of what media can be. We're searching for experienced people who want to create the future of media, not just read about it. People who want to help build campaigns, not just place them. We need individuals with the brains and imagination to help us demonstrate the power media plays in the overall brand building process for some of the world's greatest brands, like Nordstrom, Starbucks, Holiday Inn and United Airlines. If you're a thought leader who can create, inspire, surprise and motivate, we'll put your brain to good use.

Challenging media positions exist at all levels:

Group Media Strategist

10+ years of media experience with a background in national, retail and regional media. Plus proven creative thinking and leadership skills.

Media Supervisor

5-8 years of media experience preferred with strong regional and retail experience.

Media Planner

2-5 years of media experience required, with the ability to apply intuition and experience to big picture thinking.

Assistant Media Planner

Need strong conceptual and analytical skills with high leadership potential.



Please send your cover letter and resume via e-mail to hr@fallon.com or mail to: Fallon McElligott Attn: HR 901Marquette Ave. Minneapolis, MN 55402

www.portlandjobs.org

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It defines MCI WorldCom and it could define your career. At MCI WorldCom, you'll have the chance to put your hands -- and your mind -- on today's most advanced communications solutions. Join us as we create a new-era communications company providing customers around the world with seamless data, Internet, local and international communications services. If you thrive in an environment that lets you take charge of your own career, contact MCI WorldCom about the following position.

Media Managers

Two positions are available for detail-oriented professionals to manage our advertising agencies; develop media strategies; evaluate agency recommendations; manage media buys and oversee media budgets; and coordinate internal communication of media plans.

To qualify, you'll need a BS/BA, or equivalent; 5+ years' agency and/or client experience focusing on all types of media; a management background; strong interpersonal, communications and presentation skills; and familiarity with the latest media planning computer systems. Retail/package goods, Asian and Hispanic media experience is a plus.

At MCI WorldCom, you'll receive a generous and comprehensive benefits package. To participate in our new world of communications, please submit your resume, along with salary requirements, to: **MCI Worldcom, FAX: (888) 393-0739; e-mail: gria.montgomery@wcom.com**. MCI WorldCom is proud to be an equal opportunity employer, M/F/D/V.



HELP WANTED

2 CHALLENGING OPPORTUNITIES IN OUR NYC OFFICES

USA WEEKEND, a national newspaper magazine with over 42 million weekly readers, and an operating unit of Gamnett Co., Inc., has the following challenging opportunities in our Advertising Department:

DIRECTOR OF DIRECT RESPONSE

We're seeking an experienced, creative, proactive professional to motivate and manage our staff to meet sales goals and increase the number of new advertisers in the direct response category and maintain strong relationships with our major clients. We will expect you to hold regular sales meetings with staff and review procedures, editorial opportunities, weekly numbers, and advertising prospects; ensure that staff is properly trained and has adequate presentation materials; as well as manage available layout space, reach budget goals, and review all departmental written proposals. To qualify, you must have a college degree, a minimum of 8 years' magazine promotional experience including presentations and merchandising; plus excellent writing, strategic thinking, multi-tasking, and technical skills.

ACCOUNT EXECUTIVE

We need an experienced professional to maintain and increase revenue from our account list. We will expect you to maintain relationships with current advertisers plus identify new sales opportunities through in-person sales calls, extensive phone contact, or written follow-up. In addition, you will make sales presentations to agencies, clients, and host lunches and dinners to increase advertising business. To qualify, you must have a college degree, a minimum of 4 years' advertising sales experience, plus the ability to understand and utilize market research and travel. In addition, you should have strong communication, interpersonal, problem-solving, and analytical skills plus the ability to work independently and maintain a professional attitude and demeanor.

USA WEEKEND OFFERS: competitive compensation and excellent benefits. We value diversity in our workforce and encourage those of diverse backgrounds to apply; pre-employment drug testing is required. For confidential consideration, forward your resume, to: HR Dept.-AW USA Weekend, 1100 Wilson Blvd., 11-6, Arlington, Virginia 22234; Fax: (703) 558-3928



MANAGER, CONSUMER MARKETING



The Marketing Department of Bravo & The Independent Film Channel has an excellent opportunity for a hands-on professional to develop and manage media strategy, & creative concepts for Bravo's expanded programming and marketing plan.

A BS in Marketing or Business, and 5+ years exp in consumer marketing for a cable network highly desired! Ad agency background is preferred. Prior media buying, and strategy planning is essential, along with experience working with creative services professionals (print & video). Excellent communication skills, written & verbal a must. Computer skills req'd.

For consideration, please mail your resume with salary requirements, to: Rainbow Media, Dept M1, P.O. Box 9052, Bethpage, NY 11714

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ASSOCIATE MARKETING MANAGER

Fast growing company dedicated to increasing the number of Jewish teenagers and college students who travel to Israel on educational programs seeks assoc mktg mgr who can work independently to handle nat'l advertising. Resp incl oversee ad agency in development of media plans & creative matrix. 4-6 yrs exp at adv/mktg agency req'd. Res/sal reqs:

VP, Mktg, IEI
111 8th Ave., New York, NY 10011
Fax (212) 284-6917
Email:
israel_experience@cjfnny.org
www.israeleexperience.org

Classified Advertising
1-800-7-ADWEEK

ADVERTISING ACCOUNT MANAGEMENT

Do you have what it takes to be a team player? Do you want the opportunity to work on national blue-chip accounts in an exciting, fast-paced environment? Do you want to be part of the talent that is responsible for ADWEEK ranking Doner one of the top 4 advertising agencies? Doner Direct is growing and exciting new accounts have created a need for:

- STRATEGIC PLANNERS
- MANAGEMENT SUPERVISORS
- ACCOUNT SUPERVISORS
- ACCOUNT EXECUTIVES

We are looking for dynamic, ambitious, enthusiastic advertising professionals. Direct marketing experience is a plus. Doner Direct is located in the heart of Baltimore's Inner Harbor and offers great working conditions, a comprehensive benefits package and competitive salary.

Send resumes with salary history to:

ATTN: Human Resources
Doner Direct
400 E. Pratt Street, Baltimore, MD 21202
FAX: (410) 385-9754
NO PHONE CALLS. EOE

SALES/MARKETING

Can you sell till the cows come home? If so, hot graphic design/ad agency wants you to join our mid-town NYC office.

Ideal candidate is rejection-proof with polished phone skills and ability to handle meetings with marketing executives. Must have proven track record.

Fax resume with
compensation to
(212) 490-5985

ACCOUNT SERVICE EXECUTIVE/ SALES PROMOTION AGENCY

Immediate opening for a personable, creative, resourceful Acct. Svc. Executive. Must have 2+ yrs. exp. in consumer packaged goods. Agency provides excellent work environment & generous benefits.

Fax 212-984-1072
Email: MC90PK@aol.com

AD SALES PLANNING ASSISTANT

Outgoing, bright, detail oriented individual needed to work in national television advertising sales firm. Experience in analyzing Nielsen audience data and proficiency in Word, Excel, & Powerpoint A MUST. NYC location, excellent salary and benefits. Fax resume and salary requirements to:

HR Dept: (212) 697-7703

ADVERTISING REGIONAL MANAGER

Leading business-to-business publication seeks advertising salesperson for Northeastern US, and Canada to develop and maintain customer base. Ideal candidate should have three years magazine space experience. Necessary professional skills: integrity, communication, presentation, letter writing and computer skills.

Home office supplied with 30% travel.
Location in NY or NJ preferred.
Fax resume with salary history to
Associate Publisher 757-259-1481.

ART DIRECTOR

for Marketing Communications firm near Albany NY. B-to-B, consumer and industrial exp. preferred. Knowledge of Web design/development, printing advertising, collateral and production essential. Mac-based environment, related software and 5 yrs exp. a must.

Blass Communications, Old
Chatham, NY 12136.

Fax: 518-766-2445
or e-mail

jwilson@blasscommunications.com

REP HEAVEN

Bronstein Berman Wills seeks one excellent photo rep. Experience required. Salary, benefits and commission.

Fax resume to 212-925-3799

Check out www.bbwestudio.com.

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HELP WANTED

Do you feel like we do?

At Barkley Evergreen & Partners, Inc., we depend on the passion of our people to fuel great work and to support the success of our clients and our company. As we move through our second year as an employee-owned organization, it's good to know the fortunes of this company are in such competent hands. So join us, and experience our unrelenting passion for success.

Account Management

Account Supervisor - Minimum 6-10 years agency/client experience. Broad client experience desirable. Must have retail, QSR or multi-unit client experience.

Account Manager - 3-5 years agency experience required. Retail advertising experience a plus.

Regional Account Managers - Minimum of five years experience in local marketing management. Theme park experience and media background a huge plus. Markets available include Richmond, VA; Charlotte, NC; Cincinnati, OH and Santa Clara, CA.

Media

Senior Media Planner - 5-7 years experience required. Retail, franchise experience preferred. Must have excellent verbal and presentation skills and be able to prepare plans and client documents without supervision.

Media Buyer - 2-4 years experience buying spot radio and TV.

Send your resume in confidence to: Barkley Evergreen & Partners, Inc.
 attn: Kay Moore 423 West 8th Street Kansas City, MO 64105-1408 or
 FAX to (816)512-9113 EMail to kmoore@beap.com
 No phone calls, please.

BARKLEY EVERGREEN & PARTNERS, Inc.

We are an equal opportunity employer.

MARKETING/PROMOTION MANAGER

**THE NEW YORK TIMES MAGAZINE
 AND THE MEDIA CATEGORY**

The New York Times is searching for a marketing/promotion manager to head up all marketing and promotion for The New York Times Magazine and the media category.

Responsibilities include the gathering and analyzing of information for the category and key accounts and development of overall marketing and promotional materials for the teams.

Minimum 7 years of marketing and promotional experience. Individual will be self-motivated and have demonstrated experience in all areas of marketing and promotion including working with and leading a creative team, doing events, handling budgeting, analyzing syndicated and custom research to create strategic marketing presentations, and developing innovative promotional and value-added ideas. Magazine and/or agency background a plus.

In addition to an excellent salary and benefits package, you will find an environment committed to diversity, challenges, and growth. For consideration, please fax or email your resume to:

hrresume@nytimes.com

The New York Times

Expect the World™ www.nytimes.com

FAX: (212) 556-4011

Equal Opportunity Employer

We regret that we will only be able to respond to those candidates selected for an interview.

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You may not recognize us by our name, but you're sure to recognize our industry-leading products — major international branded drinks such as Kahlua, Sauza Tequila, Beefeater Gin, Maker's Mark, and more! Hip, fun, exciting, dynamic and ambitious — these words describe not only our style, but the people who thrive as part of our premier team. Share your unique style with us:

Market Research Managers

Reporting to the Director of Planning and Research, you'll become an integral part of one of our three brand teams. In this position, you will oversee internal marketing research initiatives, which include new product development, line extensions, pricing and auditing among others.

Expertise is required in working with existing third party and syndicated studies, as well as initiating, developing, facilitating and interpreting proprietary quantitative and qualitative research.

A college or university degree is recommended, advanced degree is preferred, as well as 7-10 years of related quantitative and qualitative research experience. Must be a self-starter, excellent communicator and unsatisfied with the status quo.

A high-energy atmosphere and growth opportunities, along with competitive compensation and benefits add to the mix. Direct your resume and salary expectations to:

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 Allied Domecq, Spirits, USA
 355 Riverside Avenue
 Westport, CT 06880
 Fax: 203-221-5534



We are an Equal Opportunity Employer.

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Immediate opening in expanding Advertising Sales department at New York City-based national cable network. Must be a team player and able to work under tight deadlines.

We are looking for an individual who will:

- Develop relationships with agencies and clients to ensure successful administration of sales process.
- Enter contracts and maintain records on agency orders.
- Maintain schedules.
- Help to resolve order and invoice discrepancies under guidance from Account Executives.
- Assist in preparation of post analysis.

Applicant must possess excellent verbal and written skills and be highly proficient in Excel, Word and PowerPoint. Knowledge of Nielsen, MRI, CMR and JDS programs a plus.



COURT TV—Ad Sales
 600 THIRD AVENUE • NEW YORK, NY 10016
 FAX: 212.692.7878

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HELP WANTED

MARKETING Relax. This place has it all.

Benefits. Opportunities. Freedom. What else would you expect from a company like ours? Right now, you can join us and see what working for the largest, most successful bagel chain in the country is all about. We have a position available in our "mid-eastern" region for a:

BRAND MARKETING MANAGER

We are seeking an individual who can successfully promote the Einstein's brand through PR efforts, manage regional marketing budgets and analyze marketing programs to determine effectiveness. Successful candidate will have 4-5 years' experience in retail/restaurant marketing.

ENBC offers a full benefits package including medical/dental/vision, 401 (k) and a decidedly "non-corporate" working environment. If interested, please forward your resume to:

Einstein/Noah Bagel Corp., Attn:
Staffing Manager/BMM, 14103
Denver West Pkwy., Golden, CO
80401, fax 303-216-3360, e-mail:
mwinter@enbc.com, or apply
online at www.einsteinbros.com.

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Whether Traditional or Interactive, we have a 100% success-rate for placing qualified Planners at top Ad Agencies in lovely San Francisco! F/T Perm Broadcast/Print/DM/Online. Please have 2+ yrs Media Planning exp at an ad agency. Senior Planners & Supervisors encouraged to apply. Please send resumes to:

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E-mail: kristin@alanjblair.com
Fax: (415) 394-8673

More job postings on www.alanjblair.com

ACCOUNT MANAGER

Leading fitness publisher seeks a seasoned professional to sell ad space. Candidate must have at least three years of consumer ad sales experience with knowledge of and contacts at key agencies.

Please fax resumes with salary requirement to: (212) 779-4910 or mail to One Park Avenue, 10th Floor, New York, NY 10016, Attn: RS/MF. EOE.

Oxford was founded on the principles of quality care and total service. Join us in our Norwalk, CT office and share our commitment to providing the best possible health care.

MARKETING ASSOCIATE

Make the most of your advertising agency expertise. As our day-to-day agency contact, you'll be responsible for project status reports, monthly budget reports, and tracking competitive advertising. This is a great opportunity for an Asst. AE looking to work on the client side.

We require a Bachelor's degree and at least 1 year of account management or media experience in an agency setting. Strong project management and budget coordination skills are essential.

For consideration, please forward your resume to: **Oxford Health Plans, Human Resources, Dept. MA/MG, 800 Connecticut Avenue, Norwalk, CT 06854. Fax: (203) 851-2969**

Oxford Health Plans

We firmly support diversity and foster an open environment

MEDIA SUPERVISOR

Major worldwide advertising agency headquartered in midtown Manhattan has an exciting opportunity on a high profile, prestige account for a seasoned media supervisor. Ideal candidate has a minimum of 6 years media planning experience and a background in national consumer print. Perfect opportunity for well-rounded individual with strong desire to learn. Please fax resume to:

Dept. 212-MS
(212) 297-7761
EOE M/F/D/V

ACCOUNT SUPERVISOR

Publicis (10th largest global advertising network) needs Account Supervisor in New York on a new national packaged goods assignment. Intellectual horsepower, packaged goods experience, and entrepreneurial attitude required.

Reply to Fran
Fax: 212-949-0499



SALES PLANNER

Serve as an integral part of the Advertising Sales Team, participating in the formulation of marketing materials, presentation of sales proposals and stewardship of commercial schedules on the TV Guide Channel. This position will have direct contact with upper level agency decision makers, clients and internal management. Qualifications include:

- Excellent presentation skills including oral and written communication
- 2-4 years in media experience, preferably at an advertising agency or cable network
- Knowledge of Media Math and Research
- Strong computer skills including Word, Excel and PowerPoint

Position works in conjunction with two account executives in the New York Sales Office.

Please mail, fax or email resume and brief cover letter, which must contain salary requirements to:

Sales Planner
TV Guide Inc.
1211 Avenue of the Americas
New York, NY 10036
FAX: (212) 852-7328

E-mail: hrnewyork@tvguide.com

SENIOR ACCOUNT EXECUTIVE

L.I. based full service marketing communications company with offices in Melville, NY and Dallas, TX seeks senior level account person with a desire to do great work with major hi-tech/technology accounts. Must be a proactive strategic thinker experienced in managing client relationships. If you want to be an important part of an award winning team, forward your resume and salary req. to:

Dept AW
P.O. Box 1522
Melville, NY 11747
FAX: (516) 249-9710

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A division of Omnicom

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Junior Media Planner
Asst Media Planner

San Francisco, CA
Account Supervisor
Assistant Media Planner

Jacksonville, Florida
Account Executive

LA, CA
Media Supervisor
Asst Media Planner

Be part a progressive team with excellent growth potential. Competitive salary, excellent benefit pkg. Fax resume to: Attn HR (954) 731-4490 indicating desired position. EOE



WE HAVE JOBS THAT YOU'LL EAT RIGHT UP Account/Media

Do you crave a high-energy environment? Do you have an appetite for fun and flaunting your multi-tasking abilities? want to sink your teeth into the fast-paced Taco Bell retail account? Great! FCB wants you. And by the way, a background in QSR is icing on the cake. (Or rather, topping on the taco.)

Opportunities are available in:
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So send in your resume, a cover letter and salary requirements to FCB. "Cause we're hungry to hire.

FCB
4 Hutton Center Dr. #1000
Santa Ana, CA 92707

Fax: (714) 432-1108

Attn: Position/City Desired

EOE No phone calls, please

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MEDIA PLANNER/BUYER

Love sports? Turner Broadcasting System's in-house media department is seeking a media planner/buyer with a minimum of 3 years agency experience to handle media for the various sports divisions within Turner - Atlanta Braves, Hawks, WCW and NBA on TNT. 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



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PR WEEK

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PR Week, is the first business weekly to be launched in the U.S. by The Haymarket Publishing Group, the U.K.'s largest privately owned publishing company. We are looking to hire an inspirational advertising manager to head up our display sales team.

The magazine is currently going through a period of rapid growth, following our launch last November and we need to recruit an individual who is able to demonstrate energy, initiative, determination and has the ability to grow and develop with the company. You will be responsible for the generation of advertising revenue and the servicing and development of existing and new accounts. You will lead a team of four based in New York and regional representatives. You need to be able to demonstrate a strong track record in sales and staff management on a weekly title.

This is a very important role and we only want to hear from individuals who are able to rise to the challenge of this exciting position. Please send your resume, with cover letter and salary history to:

Julie Moore, PR Publications LTD, 220 Fifth Avenue, New York, NY 10001. Fax 212 532 6733

Salary and benefits

TRAFFIC MANAGER

TBWA/Chiat/Day—New York

We are seeking a traffic manager with 1-2 years experience, who is an energetic, organized team player. The best candidate will be a self-starter who is detail-oriented and able to handle tight deadlines on several projects simultaneously. Must have knowledge of broadcast traffic as well as all phases of print jobs. A background in newspaper production a must. Retail experience a plus! Qualified candidates, please fax your resume to:

B. Wilson (212) 804-1200

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Fax resume to 516-466-4347

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CLEGG, the leading talking voice chip and structural packaging design firm is seeking experienced NYC based salespeople to call on ad agencies, publishers, and design firms. Must have 5+ yrs selling experience. Sal/comm/bnfts. Fax resume to:

Tim
(310) 768-2026

DESIGN OPPORTUNITIES

The New School University's Communication Department seeks the following two positions:

SR. DESIGNER

We seek a creative individual with 4 to 5 years experience, to lead and support alongside the Art Director. Excellent client, project and people management skills. Working knowledge of Quark, Illustrator and Photoshop.

ASSISTANT ART DIRECTOR

We seek a designer to lead art department and support projects alongside Art Director. Must have 4-5 years design experience, BFA in graphic design or equivalent.

Excellent benefits including free tuition. Please send/fax cover letter and resume (indicating position of interest) to: **New School University**, Attn: Director of University Communications, 55 West 13th Street, 7th Floor, New York, NY 10011. Fax: (212) 229-5166. Affirmative action/equal opportunity employer.



New School University

ACCOUNT EXECUTIVES

Successful Northern New Jersey ad agency seeks bright account people. Immediate openings at all account services levels. The successful candidates must be proficient in both written and oral communications skills and have at least 5 years experience in day-to-day client management.

We can offer you an excellent compensation/benefits package in an exciting work environment.

Send resume along with salary requirements to:

THE LUNAR GROUP, INC.

333 Route 46 West, Mountain Lakes, NJ 07046

Fax: 973-334-6495 E-mail: alan_posner@lunargroup.com

MEDIA PLANNING SUPERVISOR

TBWA/Chiat/Day—New York

Candidates should have 4+ years media planning experience including Spot TV, Spot Radio, Newspaper, etc. Agency experience ideal, retail planning experience and presentation skills a plus, Mac skills a must! Agency's innovative environment and team work atmosphere offer a great opportunity for qualified candidate!

Please fax cover letter and resume to:

B. Wilson (212) 804-1200

**No calls please.*

ACCOUNT SUPERVISOR

Zimmerman & Partners Advertising—DC (Reston) Office
(a division of Omnicom)

We're looking for a dependable team player with 3+ years agency experience, good-working knowledge of all agency departments including production, and the desire to work in a progressive and dynamic work environment! (Automotive experience is a plus.)

Please fax cover letter and resume to:

Tammi Martray (703) 904-0612

**No calls please.*

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 6/21/99

Artist/Group: **Jennifer Lopez**
 Song/Video: **"If You Had My Love"**
 Director: **Paul Hunter**

This Bronx-born Latina can do it all. She started out back in the day as a Fly Girl on the hit tv show "In Living Color," then worked her way up to (and burning up) the big screen in movies like *U-Turn* and *Out of Sight*. Now, she's on the small screen again, singing and dancing her way to Buzzworthy status on MTV and burning up the charts with her debut album, *On the Six*. She's even a 1999 MTV Movie Award nominee for Best Actress!

Artist/Group: **Freestylers featuring Definition of Sound**
 Song/Video: **"Here We Go"**
 Director: **Ken Fox**

The Freestylers are the dance-floor sensation of the new millennium, a fast moving, break-dancing, electro-rocking monster movie which is going to hit your house like a tidal wave and wash all your preconceptions out the door. Irresistible hip hop recorded with the masterly Definition of Sound, according to *Melody Maker* magazine called "Here We Go" is "a full-on, relentless, funky blast,"

©1999 MTV

The Hollywood Reporter's Box Office

For weekend ending June 21, 1999

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	Tarzan	34,221,968	5	34,361,342
2	1	Austin Powers: Spy Who ...	31,406,630	11	116,148,215
3	New	The General's Daughter	22,332,053	3	22,332,053
4	2	Star Wars: Phantom Menace	18,859,021	33	328,072,869
5	3	Notting Hill	6,909,280	24	79,748,215
6	4	Instinct	3,224,513	17	27,138,982
7	5	The Mummy	3,206,500	45	142,006,580
8	6	Entrapment	1,347,539	52	82,001,519
9	7	The Matrix	1,315,856	82	163,869,151
10	9	Tea With Mussolini	614,000	38	8,693,336
11	8	The Thirteenth Floor	380,181	24	10,665,506
12	16	Analyze This	368,038	108	105,482,138
13	10	Never Been Kissed	348,758	73	52,725,819
14	13	Life	330,240	66	62,132,854
15	11	A Midsummer Night's Dream	287,564	38	14,956,135
16	22	T-Rex: Back to the Cretaceous	285,558	241	15,993,111
17	12	Election	269,075	59	13,806,822
18	18	The Winslow Boy	241,789	52	2,209,023
19	23	Limbo	220,249	17	724,520
20	15	Black Mask	215,260	38	11,854,627
21	19	Besieged	212,316	31	1,227,463
22	14	The Love Letter	210,610	31	7,688,439
23	New	An Ideal Husband	198,802	3	198,802
24	32	Buena Vista Social Club	187,298	17	607,989
25	40	The Red Violin	180,484	10	2,463,586
26	17	Trippin'	179,289	40	8,572,183
27	21	Forces of Nature	164,159	94	52,528,524
28	27	Everest	159,649	472	66,219,947
29	--	Twin Dragons	127,097	73	8,015,521
30	26	My Favorite Martian	125,516	129	36,435,164
31	24	Baby Geniuses	120,438	101	26,036,862
32	31	October Sky	118,000	122	31,682,470
33	33	She's All That	112,840	143	63,204,821
34	30	Doug's 1st Movie	109,824	87	18,932,847
35	36	Encounter in the Third Dimension	105,755	115	1,498,122

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CULTURE TRENDS

MTV Around the World

Week of 6/21/99

MTV Asia

Artist	Title
1. Jewel	Down So Long
2. TLC	No Scrubs
3. Sugar Ray	Every Morning
4. Blondie	Maria
5. Ricky Martin	Livin' La Vida Loca

MTV Latin America (South Feed)

Artist	Title
1. Andres Calamaro	Te Quiero Igual
2. Ricky Martin	Livin' La Vida Loca
3. Backstreet Boys	I Want It That Way
4. Diego Torres	Recuerdo
5. Metallica	Whiskey In A Jar

MTV India

Artist	Title
1. Sonu Nigam	Ab Muje Raat Din
2. G. Michael	As
3. Pankaj Udhas	Aahista Kije Baatein
4. Cher	Believe
5. Shankar	Breathless

MTV Australia

Artist	Title
1. TLC	No Scrubs
2. Evertlast	What's It Like
3. Eminem	My Name Is...
4. Silverchair	Ana's Song
5. Sixpense None	Kiss Me
The Richer	

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay. Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	16	Write This Down	George Strait
2	2	1	15	Please Remember Me	Tim McGraw
3	5	3	17	Whatever You Say	Martina McBride
4	3	4	19	Two Teardrops	Steve Wariner
5	8	2	12	Amazed	Lonestar
6	11	5	9	Lesson In Leavin'	Jo Dee Messina
7	7	6	13	Tonight The Heartache's On Me	Dixie Chicks
8	4	7	17	Man! I Feel Like A Woman!	Shania Twain
9	9	4	22	With You	Lila McCann
10	10	9	15	One Honest Heart	Reba
11	12	10	9	God Must Have Spent...	Alabama
12	6	11	29	You Won't Ever Be Lonely	Andy Griggs
13	14	2	16	A Night To Remember	Joe Diffie
14	19	13	18	Little Good-byes	Shedaisy
15	15	14	13	Hello L.O.V.E.	J. M. Montgomery

©1999 Billboard/Broadcast Data Systems

Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports. Provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	1	Backstreet Boys	Millennium
2	2	51	2	Ricky Martin	Ricky Martin
3	-	3	1	Red Hot Chili Peppers	Californication
4	4	1	22	Britney Spears	...Baby One More Time
5	3	3	2	Ja Rule	Venni Vetti Vecci
6	10	6	24	Kid Rock	Devil Without A Cause
7	7	2	84	Shania Twain	Come On Over
8	14	8	1	Austin Powers	The Spy Who ...
9	6	1	1	TLC	Fanmail
10	-	10	23	Smash Mouth	Astro Lounge
11	-	11	6	Def Leppard	Euphoria
12	8	8	71	Jennifer Lopez	On The 6
13	11	1	5	Ruff Ryders	Ryde Or Die Vol. 1
14	9	9	1	Blink 182	Enema Of The State
15	5	5	2	Tru	Da Crime Family

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CULTURE TRENDS

MTV Around the World

Week of 6/21/99

MTV Mandarin

Artist	Title
1. Sammy Cheng	I'd Get It
2. Andy Hui	Why Are You Cheating On Me
3. Harlem Yu	Familiarity
4. Ronald Cheng	I'd Get It
5. Karen Mok	I Can

MTV Latin America (North Feed)

Artist	Title
1. Backstreet Boys	I Want It That Way
2. Jamiroqui	Canned Heart
3. Semisonic	Secret Smile
4. Ricky Martin	Livin' La Vida Loca
5. Guss Guss	Lady Shave

MTV Brazil

Artist	Title
1. Metallica	Whiskey In A Jar
2. Jota Quest	Sempre Assim
3. Geri Halliwell	Look At Me
4. Caetano Veloso	SoZinho
5. Backstreet Boys	I Want It That Way

MTV Russia

Artist	Title
1. Sugar Ray	Every Morning
2. Abba Teens	Mamma Mia
3. Nikolay Noskov	Paranoya
4. Tarkan	Sikidim
5. Lenny Kravitz	American Woman

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	7	If You Had My Love	Jennifer Lopez
2	49	2	5	Last Kiss	Pearl Jam
3	2	1	11	Livin' La Vida Loca	Ricky Martin
4	3	1	19	No Scrubs	TLC
5	4	4	9	Where My Girls At?	702
6	9	6	10	I Want It That Way	Backstreet Boys
7	22	7	14	The Hardest Thing	98 Degrees
8	5	4	12	Fortunate	Maxwell
9	6	2	21	Kiss Me	Sixpence None The Richer
10	7	7	21	That Don't Impress Me Much	Shania Twain
11	17	11	8	It's Not Right But It's Okay	Whitney Houston
12	8	8	11	808	Blaque
13	13	13	6	Wild Wild West	W. Smith/D. Hill/K.M.D
14	10	10	7	Chante's Got A Man	Chante Moore
15	15	15	4	Happily Ever After	Case

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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	1	5	Shedaisy	The Whole Shebang
2	2	11	Lo Fidelity Allstars	How To Operate ...
3	New	1	The Moffatts	Chapter I A New Beginning
4	4	8	Oleander	February Son
5	New	1	Delirious?	Mezzamorphis
6	New	1	Ibrahim Ferrer	B. V. S. C. Pres. Ibrahim Ferrer
7	3	2	Moby	Play
8	New	1	Cibo Matto	Stereo * Type A
9	18	61	Buena Vista Social Club	Buena Vista Social Club
10	5	4	Chely Wright	Single White Female
11	New		Orbiital	The Middle Of Nowhere
12	6	10	T.D. Jakes	Sacred Love Song
13	21	3	Len	You Can't Stop The...
14	New		McDermott/Kearns/Tynan	The Irish Tenors
15	16	12	Train	Train

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ADWEEK DIRECTORIES

1999 Editions

Are you using up-to-date data? The 1999 editions of **The Adweek Directory**, **The Brandweek Directory** and **The Mediaweek Directory** can help you get the job done quickly and accurately. Covering Advertising, Brand Marketing and Media, these updated reference sources contain over 24,000 companies and more than 100,000 key personnel.

If you've been using that "other reference," you'll be pleasantly surprised by how much more user-friendly we are. Listings are arranged so you can find all the data you need the first time. You can search by brand, by agency, by company name. And there are indexes to help you search by geographical location, by industry category, by company type. All backed by the resources of ADWEEK, BRANDWEEK and MEDIAWEEK.

Also, if you're looking for someone to build a Web site, an agency with a multimedia need, or a developer in search of digital alliances, you'll find all the answers you need in the **IQ Directory**. Published by the same people who created ADWEEK's IQ News, it lists over 2,200 Interactive/New Media Marketing Development companies and can save you hours of research.

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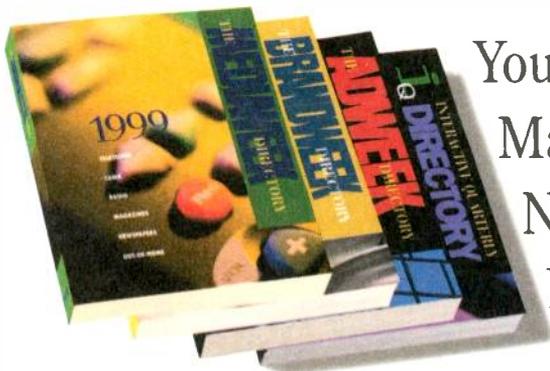
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Magazines

BY LISA GRANATSTEIN

Designer Genes

Art directors are in demand as editors try new looks

While the comings and goings of editors in chief have hogged the headlines of late, a Stealth-like movement of more than a dozen top art directors—one of the largest such shifts in recent memory—has also been in full swing. ♦ Often misunderstood, occasionally tortured, art directors are increasingly gaining both more respect and more clout, becoming editorial superstars (and sometime superheroes) as publishers strive to win newsstand wars and serve

readers who have become more visually sophisticated. Outside influences, including TV and the Web, are forcing editors to become more design-conscious. And in marketing terms, what better way for publishers to turn buyers' heads and generate more ad revenue than to show off a product with a compelling new design?

Attaining that new look often requires

bringing in a fresh pair of eyes, and many top magazines are dipping into the A.D. talent pool to make it happen. Recent high-level movers in the design world include Arem Duplessis, who last week shifted from design director of *Blaze* to *GQ*, where he will report to art director George Moscahlades; Robert Newman, from *Details* design director to *Vibe*; Richard Baker,



The bold and the beautiful: *Allure*, *TNR* and *Premiere* have made design moves.

from *Us* to *Premiere*; Rina Migliaccio, from *SI for Women* to *Us*; Elizabeth Betts, from *Men's Health* to *SI for Women*; Mark Michaelson, from *New York* to *Allure*; and Marcos Gago, from *Vogue* to *New Woman*.

"Any art director who's thinking about their sanity and their career will change jobs every

Mediaweek Magazine Monitor

Time Inc.'s *Entertainment Weekly* and *People* were bursting with ad pages this week, both offering special double issues. *EW's* total this week, 64.10 pages, helped put the book ahead 12.95 percent for the year, the second-best performance of all the weeklies. *People* continues to be a page-grabber. Its "Royal Wedding" issue totaled 69.27 ad pages, giving the magazine a 5.66 percent increase YTD. With a total of 1,993.46 pages to date, *People* soon will be the second weekly (after *Business Week*) to reach the 2,000 mark. —Lori Lefevre



NEWS/BUSINESS

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
Business Week	28-Jun	90.94	29-Jun	82.76	9.88%	2,145.65	1,974.88	8.65%
Economist, The	19-Jun	55.00	20-Jun	67.00	-17.91%	1,525.57	1,406.05	8.50%
Newsweek	28-Jun	40.82	29-Jun	34.80	17.29%	1,193.38	1,146.27	4.11%
People ^{X/D}	5-Jul	69.27	6-Jul	59.83	15.78%	1,993.46	1,886.59	5.66%
Sports Illustrated	28-Jun	56.02	29-Jun	56.50	-0.85%	1,383.91	1,355.77	2.08%
Time ^E	28-Jun	60.99	29-Jun	39.83	53.13%	1,532.63	1,290.39	18.77%
US News & World Report	28-Jun	45.06	29-Jun	52.86	-14.76%	940.98	896.60	4.95%
Category Total		418.10		393.58	6.23%	10,715.58	9,956.55	7.62%

ENTERTAINMENT/LEISURE

AutoWeek	28-Jun	14.83	29-Jun	19.67	-24.61%	763.82	761.58	0.29%
Entertainment Weekly	25-Jun	64.10	26-Jun	50.56	26.78%	945.09	836.72	12.95%
Golf World	25-Jun	52.43	26-Jun	49.50	5.92%	742.87	829.32	-10.42%
New York	DID NOT REPORT							
New Yorker	NO ISSUE							
Sporting News	28-Jun	17.75	28-Jun	15.43	15.04%	869.36	847.98	2.52%
Time Out New York	23-Jun	65.20	24-Jun	58.80	10.88%	436.64	391.10	11.64%
TV Guide	26-Jun	38.22	27-Jun	41.43	-7.75%	1,686.25	1,447.35	16.51%
Category Total		252.53		235.39	7.28%	7,123.29	6,629.36	7.45%

SUNDAY MAGAZINES

Parade	27-Jun	7.46	28-Jun	16.87	-55.76%	318.02	323.03	-1.55%
USA Weekend	28-Jun	13.00	29-Jun	16.33	-20.39%	332.03	314.57	5.55%
Category Total		20.46		33.20	-38.36%	650.05	637.60	1.95%
TOTALS		691.09		662.17	4.37%	18,488.92	17,223.51	7.35%

E=ESTIMATED PAGE COUNTS; X=ONE MORE ISSUE IN 1998; D=DOUBLE ISSUE

Weeklies

June 28, 1999

Magazines

two to three years," says design guru Roger Black, who has worked on publications such as *Rolling Stone* and *The New York Times*. Black's eponymously named firm is credited with recent redesigns of *Reader's Digest* and *The New Republic*; the shop currently is at work on a makeover of the *National Enquirer* and the *Star*.

Musical chairs among art directors is something of a tradition at Condé Nast Publications, admits editorial director James Truman. "Condé Nast magazines have always been design-conscious. That has meant a lot of art directors passing through our titles, and, of course, a lot of redesigns," Truman says. "What's happened [elsewhere] is a lot of magazines were not so design-conscious and have had to become so."

"There's a certain prestige and allure about having a really flashy, designed magazine, which may not have been as important 10 to 15 years ago," adds *Vibe's* Newman, who has also worked at *Newsweek*, *Entertainment Weekly* and *New York*. *Vibe* will take on Newman's aesthetic beginning with the September issue. "*Vibe* will get a little bolder," he promises. "We'll forge our own typographic and graphic identity. At times, [*Vibe* has] tried to copy *Rolling Stone* and *Entertainment Weekly*—we'll get away from that."

With the increasing emphasis on design, A.D.'s have been moving up on mastheads (as high as the No. 2 spot at some books) and are earning fancy titles such as design director, publication director, creative director and even creative editorial director. Still, says Newman, editors in chief remain the rock stars of the business. "They're the Mick Jagger, and we're the Keith Richards," he says.

Art directors have become more important in conveying a magazine's overall mission. "At one point I wanted to change the [title], because art is not exactly the right description," says Jean-Louis Ginibre, senior executive vp/editorial director of Hachette Filipacchi Magazines. "A better description would be 'visual communication director,' because the art director should apply his instincts and flair to help the reader understand what the magazine is all about."

At Hachette, the September issue of *Premiere* will undergo a "mild redesign"—notably in the front of the book—overseen by Baker, who had worked with editor in chief James Meigs when the two were at *Us* in the mid-'90s.

The cost of redesigns, averaging in the low to mid-six figures for major publications, is often well worth the price. One example: At *Reader's Digest*, where Black's new look kicked off in June '98, ad pages are up 2 percent to 633 through July this year.

Designers, however, are not always saviors. Last month, just a year after *Success* touted its own Roger Black redesign, the cash-strapped business title filed for Chapter 11.

Mediaweek Magazine Monitor

Monthlies/July



With more than half the year behind them, the monthlies have established their tone for 1999. Certain magazines have shown themselves as strong books, while others are struggling to compete with last year's ad-page totals.

Hachette Filipacchi's *Travel Holiday* has been one of the biggest winners for the year. In the July issue, the magazine had 49.22 ad pages, bringing its year-to-date total to 444.17. This is a 27.28 percent increase over last year's total through July. *Travel Holiday* still clocks in with the fewest ad pages

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Fast Company ¹⁰ @/Z	205,000	256,348 ^a	139.00			642.00	265.00	142.26%
Red Herring ⁺	55,000	70,039 ^b	116.5	67.91	71.55%	474.91	425.03	11.74%
Wired	425,000	511,478 ^a	113.00	88	28.41%	732.70	712.90	2.78%
Category Total			368.50	155.91	-100.00%	1,849.61	1,402.93	31.84%
DO-IT-YOURSELF								
Family Handyman ^{9/e/Z}	1,100,000 ^f	1,088,82 ^a	56.40	53.80	4.83%	404.99	370.60	9.28%
Today's Homeowner ¹⁰	950,000	953,983 ^a	59.32	45.94	29.12%	322.31	296.95	8.54%
Category Total			115.72	99.74	16.02%	727.30	667.55	8.95%
ENTERTAINMENT								
People en								
Español ¹⁰ (No Issue)	200,000	253,090 ^a				232.70	202.80	14.74%
Premiere	600,000	602,589 ^a	61.33	46.76	31.16%	370.34	384.20	-3.61%
Source, The	400,000	409,013 ^a	106.49	99.31	7.23%	784.21	668.92	17.23%
Spin	525,000	532,315 ^a	78.59	71.87	9.35%	565.10	498.39	13.39%
Us	1,000,000	1,105,241 ^a	34.48	30.65	12.50%	285.35	287.89	-0.88%
Vibe ¹⁰ (No Issue)	600,000	600,650 ^a			#DIV/0!	509.29	508.13	0.23%
Category Total			280.89	248.59	12.98%	2,746.99	2,550.33	7.71%
ENTHUSIAST								
Audio	None	96,040 ^a	33.40	28.47	17.32%	269.81	276.69	-2.49%
Automobile	600,000	618,966 ^a	86.42	95.06	-9.09%	543.08	567.85	-4.36%
Backpacker ^{9/Z}	255,000	271,462 ^a	68.78	76.63	-10.24%	446.92	491.09	-8.99%
Bicycling ¹⁰	273,000	274,930 ^a	72.81	55.73	30.65%	380.49	389.13	-2.22%
Bike ¹⁰	130,000	123,232 ^a	42.98	56.50	-23.93%	215.13	299.95	-28.28%
Boating	None	201,343 ^a	134.60	99.91	34.72%	1,105.66	967.61	14.27%
Car and Driver	1,200,000	1,249,939 ^a	117.64	117.43	0.18%	789.52	800.72	-1.40%
Car Craft	375,000	377,647 ^a	60.29	63.65	-5.28%	408.87	368.57	10.93%
Chevy High Performance	175,000	189,184 ^a	87.35	90.25	-3.21%	547.24	567.83	-3.63%
Circle Track	130,000	131,355 ^a	93.80	80.41	16.65%	645.77	627.02	2.99%
Cruising World	146,000	152,268 ^a	88.06	88.42	-0.41%	762.04	760.79	0.16%
Cycle World	310,000	316,944 ^a	94.16	77.38	21.69%	597.24	601.55	-0.72%
Dirt Rider	170,000	178,780 ^a	91.91	84.99	8.14%	659.88	662.79	-0.44%
Flying	None	307,893 ^a	68.98	74.86	-7.85%	477.39	487.84	-2.14%
Four Wheel & Off Road	350,000	369,970 ^a	111.06	105.75	5.02%	640.30	691.59	-7.42%
Golf Digest	550,000	1,554,134 ^a	106.72	108.00	-1.19%	906.17	851.35	6.44%
Golf Magazine	1,400,000	1,401,671 ^a	94.49	101.93	-7.30%	935.27	883.31	5.88%
Hot Rod	750,000	788,449 ^a	91.54	96.43	-5.07%	598.55	634.86	-5.72%
Motor Boating & Sailing	None	124,170 ^a	121.10	117.16	3.36%	1,122.03	1,086.63	3.26%
Motorcyclist	240,000	245,926 ^a	74.91	75.79	-1.16%	481.07	501.15	-4.01%
Motor Trend	1,150,000	1,197,118 ^a	100.50	109.58	-8.29%	661.21	643.19	2.80%
Petersen's Photographic	200,000	208,749 ^a	95.01	98.67	-3.71%	656.21	651.59	0.71%
Popular Mechanics	1,400,000	1,432,301 ^a	65.57	53.05	23.60%	441.20	439.25	0.44%
Popular Photography	450,000	457,121 ^a	182.99	176.61	3.61%	1,205.25	1,141.93	5.54%
Road & Track	735,000	758,299 ^a	125.73	136.66	-8.00%	771.20	783.45	-1.56%
Rod & Custom	130,000	136,908 ^a	100.97	97.65	3.40%	618.96	635.40	-2.59%
Sailing World ¹⁰	60,000	60,967 ^a	39.00	34.66	12.51%	252.07	259.51	-2.87%
Salt Water Sportsman	150,000	150,590 ^a	72.80	72.76	0.05%	650.63	651.94	-0.20%
Skin Diver	200,000	217,915 ^a	65.09	71.16	-8.53%	453.81	532.69	-14.81%
Sport	750,000	817,164 ^a	28.06	18.90	48.47%	202.97	199.68	1.65%
Sport Truck	200,000	201,320 ^a	93.56	101.42	-7.75%	540.03	572.02	-5.59%
Stereo Review's								
Sound & Vision ¹⁰ #/Z	400,000	400,220 ^a	59.75	41.97	42.36%	401.35	356.24	12.66%
Tennis ¹⁰ g/Z	775,000	775,486 ^a	85.80	67.39	27.32%	464.04	436.34	6.35%

Mediaweek Magazine Monitor

Monthlies/July



in the category, trailing 408.75 behind its nearest competitor, *Condé Nast Traveler*. *Travel & Leisure* still leads the category, with 904.38 pages YTD, up 9.07 percent from 1998.

Hip-hop culture helped make the entertainment category a success this month. The category was up 12.99 percent this month over July last year. Leading in total

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	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Yachting	132,000	135,207 ^a	120.83	116.25	3.94%	926.54	1,027.63	-9.84%
Category Total			2,976.65	2,891.48	2.95%	20,777.89	20,849.17	-0.34%
FASHION/BEAUTY								
Allure	800,000	845,861 ^a	58.70	75.53	-22.28%	582.32	731.54	-20.40%
Cosmopolitan	2,300,000	2,768,251 ^a	131.65	112.63	16.89%	1,028.98	1,077.83	-4.53%
Elle	900,000	974,819 ^a	77.76	64.02	21.46%	1,072.78	1,034.40	3.71%
Essence	DID NOT REPORT							
Glamour	2,000,000	2,163,640 ^a	97.93	104.30	-6.11%	1,076.89	1,078.22	-0.12%
Harper's Bazaar	700,000	732,572 ^a	113.79	37.36	204.57%	767.72	666.05	15.26%
Jane ¹⁰ (No Issue)	400,000	428,670 ^c				356.00	221.40	60.79%
Mademoiselle	1,100,000	1,191,719 ^a	51.70	73.64	-29.79%	581.92	703.51	-17.28%
Marie Claire	650,000	840,186 ^a	77.40	54.43	42.20%	684.70	595.00	15.08%
Mirabella ^{10/BM} (No Issue)	550,000	567,097 ^a		45.33	-100.00%	287.48	251.33	14.38%
New Woman	1,175,000	1,179,184 ^a	47.60	40.90	16.38%	366.40	372.80	-1.72%
Vogue	1,100,000	1,211,771 ^a	137.00	62.67	118.61%	1,471.85	1,290.44	14.06%
Victoria	950,000	974,645 ^a	32.95	31.29	5.31%	268.07	269.33	-0.47%
W	400,000	410,943 ^a	52.50	45.00	16.67%	989.00	928.21	6.55%
Category Total			878.98	747.10	17.65%	9,534.11	9,220.06	3.41%
FOOD/EPICUREAN								
Bon Appétit	1,000,000	1,086,997 ^a	79.02	74.60	5.92%	580.66	610.84	-4.94%
Cooking Light ¹⁰	1,350,000	1,425,107 ^a	106.50	113.42	-6.10%	599.53	584.43	2.58%
Food & Wine	800,000	872,822 ^a	87.55	84.05	4.16%	520.06	488.87	6.38%
Gourmet	850,000	891,797 ^a	50.88	53.78	-5.39%	600.21	663.83	-9.58%
Category Total			323.95	325.85	-0.58%	2,300.46	2,347.97	-2.02%
GENERAL INTEREST								
Atlantic Monthly	450,000	459,334 ^a	41.49	34.28	21.03%	331.90	326.68	1.60%
George	400,000	403,894 ^a	23.25 ¹	41.95	-44.58%	247.73	360.59	-31.30%
Harper's	205,000	214,795 ^a	21.92	27.67	-20.78%	171.34	183.25	-6.50%
InStyle	900,000	1,264,529 ^a	128.22	104.79	22.36%	1,164.06	903.72	28.81%
Life	1,500,000	1,626,547 ^a	29.34	63.50	-53.80%	311.37	432.30	-27.97%
National Geographic	8,500,000	8,612,102 ^a	21.06	25.53	-17.51%	195.94	209.73	-6.58%
Reader's Digest	15,000,000	13,767,575 ^a	83.08	77.90	6.65%	633.00	620.20	2.06%
Smithsonian	2,000,000	2,041,134 ^a	43.8 ¹	30.97	41.46%	446.57	323.93	37.86%
Vanity Fair	1,000,000	1,076,150 ^a	53.10 ¹	65.60	-19.05%	876.81	971.07	-9.71%
Category Total			445.27	472.19	-5.70%	4,378.72	4,331.47	1.09%
HEALTH/FITNESS (MEN)								
Flex (No Issue)	150,000	167,263 ^a				986.17	841.84	17.14%
Men's Fitness (No Issue)	300,000	351,148 ^a		54.91	-100.00%	321.29	388.58	-17.32%
Muscle & Fitness (No Issue)	None	455,981 ^a		112.83	-100.00%	773.60	861.42	-10.19%
Runner's World	455,000	505,753 ^a	50.18	40.91	22.66%	314.02	297.03	5.72%
Category Total			50.18	208.65	-75.95%	2,395.08	2,388.87	0.26%
HEALTH/FITNESS (WOMEN)								
American Health								
For Women ⁹	1,000,000	1,007,972 ^a	45.35 ¹	65.87	-31.18%	320.87	340.10	-5.65%
Fitness ¹⁰	900,000	955,871 ^a	68.64	75.87	-9.53%	414.00	429.29	-3.56%
Health ⁹	1,050,000	1,059,079 ^a	74.52	62.20	19.81%	401.00	317.90	26.14%
Prevention	3,000,000	3,143,783 ^a	70.51	86.00	-18.01%	564.48	579.72	-2.63%
Self	1,100,000	1,141,145 ^a	97.00	91.70	5.78%	634.54	756.24	-16.09%
Shape (No Issue)	1,100,000	1,143,409 ^a		56.01	-100.00%	377.75	542.48	-30.37%
Weight Watchers ^{9@@Z}	1,060,000	1,143,045 ^a	50.40	58.63	-14.04%	281.51	259.96	8.28%
Category Total			406.40	496.28	-18.11%	2,994.15	3,225.71	-7.18%
KIDS								
Boys' Life	1,300,000	1,291,380 ^a	13.83	5.48	152.37%	74.80	69.36	7.84%
Contact Kids ¹⁰	300,000	321,063 ^a	9.00	7.00	28.57%	34.33	28.33	21.18%

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Magazines

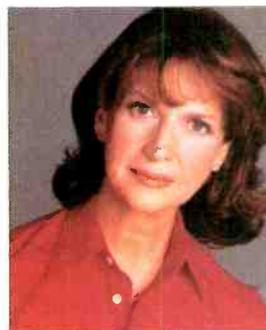
CN Seeks New Sense of Self

Next editor must bring sharper focus: buyers

In the wake of last week's announcement that *Self* editor in chief Rochelle Udell will step down later this summer, media buyers were buzzing about what's ahead for the Condé Nast monthly.

Don't expect any major changes in the 20-year-old book, advises CN editorial director James Truman. "*Self* will continue to be the magazine of health, fitness and well-being," he says. "That's always been its editorial mission, and I don't think that will change."

Udell joined *Self* nearly five years ago from CondéNet, hoping to restore some of the luster from the book's glory days. *Self* is generally recognized as the first women's mag to break out of the traditional formula of beauty and service, offering readers an editorial blend of "mind, body and spirit." While Udell engineered a badly needed boost, *Self* has not regained the edge it once enjoyed over its competitors. Buyers say the book is not as focused as specialized rivals such as Weider's *Shape*, Gruner + Jahr's *Fitness* and Time Inc.'s *Health*.



Sticking around? Udell is in talks with CN brass.

While the 14-year Condé Nast veteran says the decision to leave was hers, there is some talk within CN that Udell may have been eased out. While *Self*'s paid circulation grew 3.5 percent to 1.14 million in the second half of last year, according to the Audit Bureau of Circulations, newsstand sales fell 8.8 percent. The title's 1999 ad pages are down 16 percent through July, to 635, according to the *Mediaweek Magazine Monitor*. (Some other fitness magazines also have suffered ad-page declines this year, in part because of the continued exodus of drug ads to television.)

Udell's successor (one possible contender is said to be Cynthia Leive, deputy editor of CN's *Glamour*) will need to sharpen the magazine's focus, buyers say. "It's trying to be all-encompassing, rather than picking a specific niche," says Melissa Pordy of Zenith Media. "They could be everything to everyone when they first launched, but now you've got to pick your spot."

Footnote: Cone & Belding's Ellen Oppenheim

Magazines

says *Self's* "new age" positioning may need some rethinking. "The challenge for a new editor will be to find the interpretation that will endure as that trend has become more mature," she says.

Udell will remain at *Self* to complete October's 20th-anniversary issue. She will also help Truman search for her successor, who is expected to start in August.

Meanwhile, Udell is contemplating her future, "having conversations with [top CN executives] about different entrepreneurial things," she says. Udell's CN career began in 1972 as an art director at *Vogue*, followed by art-staff stints at *House & Garden*, *GQ* and *Self*. In 1975, she left to launch Calvin Klein's in-house ad agency. Thirteen years later, Udell returned to CN as associate editorial director. In the early '90s, she shifted gears again, launching *Epicurious*, the company's food and travel Web site.

FC's Sticky, Lazy Summer

School's out, readers, and the living is easy

Family Circle is telling its readers to hang loose and have fun this summer, and to put off those back-to-school chores for as long as possible. "We're giving our readers permission to goof off," says editor Susan Ungaro. The Gruner + Jahr title's July and August issues are chock-full of stories on how to relax and take it easy. The idea is to get *Family Circle's* 5 million readers to put themselves first this summer, and not worry so much about what they can do for the rest of their broods.

The book's summer issues include more fiction than in the past, including a short story in the current (July) issue by romance novelist Nora Roberts and an exclusive excerpt from Stephen King's new novel, *Hearts in Atlantis*, in the August edition, set to hit newsstands July 13.

In a gambit to boost single-copy sales of the August issue, *Family Circle* is attaching a sleeve of summer-themed stickers (pictured) by illustrator Susan Branch to the cover of half its newsstand copies (a total of 1.9 million).

Also in keeping with the extended-summer theme, *FC* is putting off its back-to-school edition from the traditional Aug. 15 publication date to Sept. 1 this year.

Ungaro says she didn't like the way *FC* had forced readers

Mediaweek Magazine Monitor

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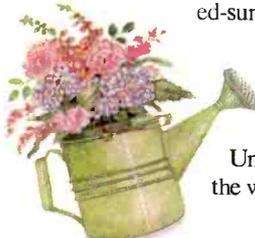
Monthlies/July



ad pages for the category. *The Source* is up 7.23 percent this month. July's total added to the magazine's 17.23 percent increase over 1998. *Spin* continues to post solid page totals. With 78.59 pages this month, the magazine was up 9.35 percent over July last year.

Other strong July performers came from some struggling categories. The lifestyle category is down 1.69 percent for the year to date, trailing last year's pages by 76.2. However, *Maxim's* double issue this month gave it a 57.01 increase over last year's YTD total. Its July/August issue, with Michelle Williams of

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
DISNEY								
Disney Adventures ^{11/+}	1,000,000	1,045,041 ^b	31.00	24.00	29.17%	147.33	137.50	7.15%
KidCity ¹⁰	250,000	265,955 ^a	7.00	6.00	16.67%	29.33	24.33	20.55%
Sports Illustrated for Kids ⁺	950,000	1,027,703 ^b	29.35	15.00	95.67%	164.61	147.91	11.29%
Category Total			90.18	57.48	100.00%	450.40	407.43	10.55%
LIFESTYLE								
Details	475,000	526,583 ^a	33.86	68.30	-50.42%	441.56	563.34	-21.62%
Esquire	650,000	675,024 ^a	55.35	49.70	11.37%	469.39	377.51	24.34%
Gentlemen's Quarterly	650,000	708,743 ^a	98.95	87.22	-9.48%	815.62	1,015.33	-19.67%
Maxim ^{10/Z}	450,000	733,774 ^a	100.35	77.33	29.77%	493.66	314.41	57.01%
Men's Health ¹⁰	1,450,000	1,624,242 ^a	75.85	89.23	-14.99%	482.23	496.08	-2.79%
Men's Journal ¹⁰ (No Issue)	550,000	555,472 ^a				492.13	438.27	12.29%
Outside	525,000	529,845 ^a	72.94	74.74	-2.41%	663.59	736.84	-9.94%
P.O.V. ¹⁰ (No Issue)	260,000	262,165 ^a				259.42	272.62	-4.84%
Penthouse								
Playboy	3,150,000	3,336,213 ^a	39.48	60.92	-35.19%	328.27	311.67	6.70%
Category Total			456.78	507.44	-0.10	4,445.87	4,122.01	-1.69%
MATURE MARKET								
New Choices ¹⁰	600,000	603,199 ^a	42.53	38.04	11.80%	315.52	305.94	3.13%
Senior Golfer ¹⁰	185,000	189,029 ^a	40.83	35.78	14.11%	330.29	320.50	3.05%
Category Total			83.36	73.82	12.92%	645.81	626.44	3.09%
OUTDOORS								
Bowhunting ⁹	160,000	160,348 ^c	34.03	40.43	-15.83%	145.66	168.19	-13.40%
Field & Stream	1,750,000	1,763,741 ^a	43.28	42.00	3.05%	380.94	454.81	-16.24%
Guns & Ammo	575,000	595,537 ^a	39.53	35.81	10.39%	264.24	241.93	9.22%
Handguns	150,000	158,145 ^a	36.67	29.28	25.24%	222.26	183.41	21.18%
Hunting	35,000	350,633 ^c	37.40	19.46	92.19%	247.48	187.21	32.19%
Outdoor Life ¹⁰ (No Issue)	1,350,000	1,356,813 ^a				265.88	247.03	7.63%
Sports Afield ¹⁰ (No Issue)	450,000	467,546 ^a				270.75	249.53	8.50%
Category Total			190.91	166.98	18.33%	1,797.21	1,732.11	3.76%
PARENTING/FAMILY								
Baby Talk ¹⁰ (No Issue)	1,500,000	1,503,382 ^b				188.27	205.46	-8.37%
Child ^{+/10} (No Issue)	832,500	946,745 ^a				277.38	309.83	-10.47%
FamilyFun ¹⁰ (No Issue)	1,035,000	1,077,707 ^a				329.92	351.57	-6.16%
Family Life ¹⁰ (No Issue)	400,000	438,662 ^a				249.24	267.12	-6.69%
Parenting ^{+/10} (No Issue)	1,250,000	1,358,295 ^a				575.96	555.71	3.63%
Parents ⁺	1,725,000	1,844,796 ^a	98.89	104.24	-5.13%	787.12	767.33	2.58%
Category Total			98.89	104.24	-5.13%	2,407.89	2,457.68	-2.00%
PERSONAL FINANCE								
Kiplinger's Personal Finance	1,000,000	1,029,386 ^a	49.00	54.76	-10.52%	461.79	530.98	-12.87%
Money	900,000	1,905,158 ^a	74.97	87.84	-14.65%	707.58	673.19	5.11%
Mutual Funds	750,000	782,115 ^a	35.90	30.29	8.52%	279.29	308.39	-9.44%
SmartMoney	700,000	725,997 ^a	90.01	82.20	9.50%	693.38	713.90	-2.87%
Worth ^{10/Z}	500,000	522,449 ^a	61.84	53.20	16.24%	447.20	390.42	14.54%
Category Total			311.7	308.29	1.11%	2,589.24	2,615.90	-1.02%
SCIENCE/TECHNOLOGY								
Discover	1,200,000	1,241,488 ^a	52.58	63.67	-17.42%	346.56	306.78	12.97%
Popular Science ¹⁰	1,555,000	1,563,778 ^a	41.84	43.02	-2.74%	337.71	337.24	0.14%
Scientific American	600,000	672,953 ^a	27.99	31.02	-9.77%	213.64	217.83	-1.92%
Spectrum, IEEE	None	304,430 ^c	39.88	30.28	31.70%	325.10	294.49	10.39%



Mediaweek Magazine Monitor

Monthlies/July



Dawson's Creek on the cover, was filled with 100.35 ad pages, a 29.77 percent increase over July of last year.

Also **Worth**, fourth in page totals for the personal finance category, was up 16.24 percent for the month. The "Reader's Choice" double issue had 61.84 ad pages, helping the magazine to post a 14.54 percent lead over its YTD total for last year. **Money** still leads the category, with 707.58 pages for the year, a 5.11 percent increase over 1998. With 74.97 pages this month, the book was down 14.65 percent over July 1998. —Lori Lefevre

Magazines

into "back-to-school mode" when the magazine arrived in August. Last year's "summer's over" issue sold only 1.9 million copies on newsstands, 8 percent below the 1998 average, Ungaro notes.

FC's newsstand sales dipped 8.0 percent in the second half of '98, to 1.98 million copies. Ad pages are up an estimated 1.2 percent through the July issue this year, to 816. —Lori Lefevre

60 SECONDS WITH...

Joe Kiener

Chairman/CEO, TV Guide Inc.



Q. What do you bring to this job that's different from your predecessor, Anthea Disney? **A.** Anthea clearly is a very editorial-driven

person—she comes out of the editorial world. I see myself as more of a mix of a creative, content-driven person who has also been involved in the business side and strategic side of running businesses [at HarperCollins Publishers and Chrysalis Records]. **Q.** Do you ever see a time when TV Guide's magazines will only be distributed electronically? **A.** Do I believe printed guidance products will go away? Absolutely not. I would like to think the printed products are used for longer-term television-planning purposes. The online and onscreen interactive guides are going to be used for ad-hoc guidance, for right in front of the screen. As channels proliferate, the sheer utility of the printed listings may migrate more to the onscreen or online interactive products. What doesn't go away is that the more channels you have, the consumer will depend even more on editorial-driven guidance. That's precisely where printed television guides will play a major role. **Q.** What's next for TV Guide Inc.? **A.** The growth area in the next few years is in the development of interactive program guides. Another area we'll be looking at are a few other magazine opportunities that may not necessarily be TV Guide-branded, but that may fit with our core strengths of guidance and entertainment. **Q.** So what new TV show can you recommend I watch this summer? **A.** You know what? Go and buy a TV Guide. **Q.** OK, I set myself up for that one.

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Yahoo! Internet Life	400,000	453,433 ^a	66.49	50.83	30.81%	421.48	287.25	46.73%
Category Total			66.49	218.82	-69.61%	1,644.49	1,443.59	13.92%
SHELTER								
American HomeStyle/Gardening ¹⁰		980,000 ¹	1001,149 ^a	57.01	50.56	12.76%	357.73	327.78
9.14%								
Architectural Digest	750,000	822,601 ^a	67.98	73.25	-7.19%	926.99	832.68	11.33%
Condé Nast								
House & Garden	550,000	722,195 ^a	46.02	42.52	8.23%	466.98	467.53	-0.12%
Country Living	1,600,000	1,682,404 ^a	72.33	95.50	-24.26%	593.66	632.92	-6.20%
Home ¹⁰	1,000,000	1,013,141 ^a	101.48	109.59	-7.40%	687.98	686.95	0.15%
House Beautiful	850,000	887,976 ^a	54.72	79.69	-31.33%	525.80	495.80	6.05%
Martha Stewart Living ¹⁰	2,100,000	2,354,284 ^a	129.31	104.54	23.69%	790.25	715.13	10.50%
Southern Living	2,450,000	2,518,732 ^a	98.38	104.71	-6.05%	882.04	878.15	0.44%
Sunset	1,425,000	1,458,702 ^a	96.42	80.90	19.18%	705.54	681.34	3.55%
This Old House ¹⁰ @@/Z	525,000	538,255 ^a	81.10	67.03	20.99%	462.52	399.23	15.85%
Category Total			804.75	808.29	-0.44%	6,399.49	6,117.51	4.61%
TEEN								
All About You ¹⁰ (No Issue)	325,000	362,038 ^a				71.56	70.01	2.23%
Jump ¹⁰ (No Issue)	300,000	300,269 ^a				239.17	180.52	32.49%
Seventeen	2,300,000	2,415,727 ^a	61.54	77.50	-20.59%	651.99	703.55	-7.33%
Teen	2,000,000	2,077,653 ^a	49.27	37.77	30.45%	313.60	301.72	3.94%
Teen People ¹⁰ (No Issue)	800,000	974,894 ^c				352.06	244.07	44.25%
YM ¹⁰ (No Issue)	2,150,000	2,186,706 ^a				263.40	304.06	-13.37%
Category Total			110.81	115.27	-3.87%	1,891.78	1,803.92	4.87%
TRAVEL								
Condé Nast Traveler ^e	750,000	766,338 ^a	81.84	77.79	5.21%	852.92	833.34	2.35%
Travel & Leisure	925,000	990,668 ^a	90.79	84.43	7.53%	904.38	829.16	9.07%
Travel Holiday ¹⁰	550,000	553,817 ^a	49.22	45.99	7.02%	444.17	348.97	27.28%
Category Total			221.85	208.21	6.55%	2,201.47	2,011.47	9.45%
WEALTH								
Robb Report	None	105,526 ^a	88.00	95.00	-7.37%	782.00	800.00	-2.25%
Town & Country	425,000	442,639 ^a	58.43	57.17	2.20%	713.68	674.13	5.87%
Category Total			146.43	152.17	-3.77%	1,495.68	1,474.13	1.46%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,613,249 ^a	135.33	138.13	-2.03%	1,050.87	1,044.85	0.58%
Family Circle								
Good Housekeeping	4,500,000	4,584,879 ^a	87.37	97.26	-10.17%	751.40	786.10	-4.41%
Ladies' Home Journal	4,500,000	4,575,996 ^a	74.49	95.83	-22.27%	736.83	825.16	-10.70%
McCall's								
Redbook	2,800,000	2,867,951 ^a	83.92	86.46	-2.94%	665.32	605.45	9.89%
Woman's Day ¹⁷	4,350,000	4,242,097 ^a	97.40	114.02	-14.58%	890.14	940.67	-5.37%
Category Total			478.51	531.70	-10.08%	4,094.56	4,202.23	-2.56%
MEDIAWEEK MONITOR TOTALS			8,003.27	8,278.48	-3.23%	68,829.27	67,308.73	1.27%

FOOTNOTES: a=AUDITED BY AUDIT BUREAU OF CIRCULATIONS; b=AUDITED BY BPA INTERNATIONAL; c=NON ABC/BPA TITLE; e=PUBLISHER'S ESTIMATE; y=DOUBLE ISSUE LAST YEAR; x=DOUBLE ISSUE THIS YEAR; BM=MIRABELLA WAS A BMONTHLY IN '98; 9=PUBLISHED NINE TIMES; 10=PUBLISHED 10 TIMES; 11=PUBLISHED 11 TIMES; @@=PUBLISHED TWO FEWER ISSUES IN 1998; +=TOTAL CIRCULATION INCLUDED NON-PAID QUALIFIED CIRC; #=\$STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99; 8=PUBLISHED ONE MORE ISSUE IN 1998;

Media Person

BY LEWIS GROSSBERGER



Quickie With Ricky

HAVING NOTICED, WITH HIS QUICK EYE FOR TELLING detail, that every magazine in America but three

had Ricky Martin on the cover, Media Person figured you, the reader, would want him to interview this hot celebrity and uncover all the interesting facts about him—such as, just for one example, who the hell is he? Media Person had no trouble accomplishing the mission. When contacted, Ricky Martin's stunned handlers gasped audibly as the news flashed through their office that Media Person himself wanted to do a Q & A, and several fainted dead away.

"We knew Ricky was getting huge," his personal manager blurted, "but this is beyond our wildest dreams." Within minutes, a helicopter appeared outside MP's window and he was whisked to a secret photo shoot, where the star was busy posing for the covers of the last three magazines while at the same time giving interviews to 396 journalists.

MP: So, Ricky. Who the hell are you? Try to be brief; this is an 850-word column.

RM: That's what I love about you, Media Person, your great sense of humor. You know very well that I'm pop's one-man heat wave—*People* magazine said that—and according to *Time*, hunkier than all the Backstreet Boys put together, and in the words of *TV Guide*, the pop-star equivalent of a Bacardi.

MP: Don't try to butter me up, kid; I'm incorruptible. I ask the tough questions. What about the rumors that you're Hispanic?

RM: Well, I was born and raised in Puer-to Rico, if that's what you're referring to. I've put out albums in Spanish. And I do a mean mambo with lots of hip-swiveling. So, yes, I would say there is something to these so-called rumors.

MP: Look, evading the questions is not

going to help your image. Now then, a good deal of your appeal stems from your raw sexuality. You're one of those Latin Lover types, though sort of boyishly cute—a combination that does nothing for me personally, by the way. Have you in fact, had sex today—and with whom?

RM: Well, I like to try to keep my private life private, so I never give out the names of my sex partners.

I can't understand why a ditty about a wide locust would have any appeal. Who cares about some fat, crop-destroying vermin?

MP: How about their phone numbers?

RM: Those either.

MP: I have to advise you for your own good that if you want to stay on top, you need to be a lot more cooperative with the media. We can break you, you know. But here's what people really want to know: Are you going to fade away in two weeks like most teen idols, or are you going to turn into an Elvis or Sinatra so that we all need to take you seriously and collect your memorabilia and tell people that we spotted your fantastic talent right at the start?

RM: Hey, I'm just a hard-working kid who's trying to build a career in show biz, that's all.

MP: Oh, don't give me the humble rou-

tine, pal. This is Media Person you're talking to, not Barbara Walters.

RM: OK, OK, you win. I'm gonna be the greatest. I'm gonna be bigger than Rudolph Valentino and Rudolph the Red-Nosed Reindeer put together.

MP: Now I'm going to have to write that you have a giant, bloated ego. But never mind that. At this year's Grammy awards show, it's said that you electrified the audience. Isn't that against the fire code?

RM: Nobody was hurt. I just brought the crowd into the act and gave everybody a real good time. Isn't that what show business ought to be all about?

MP: I ask the questions here. One of your big hits is "Livin' la Vida Loca." Now, I did pretty well in high school Spanish, and for the life of me I can't understand why a ditty about a wide locust would have any appeal. Who cares about some fat, crop-destroying vermin?

RM: Actually, the title means "living the crazy life."

MP: I get it. A dark, brooding portrait of a mentally disturbed individual. I'm warming up to you. Are you Jewish? That could score you some points with me.

RM: No. I have studied Judaism, though, as well as Buddhism and Scientology, and I was raised a Catholic. I'm a very spiritual guy. I do yoga. I meditate. I'm always searching for answers.

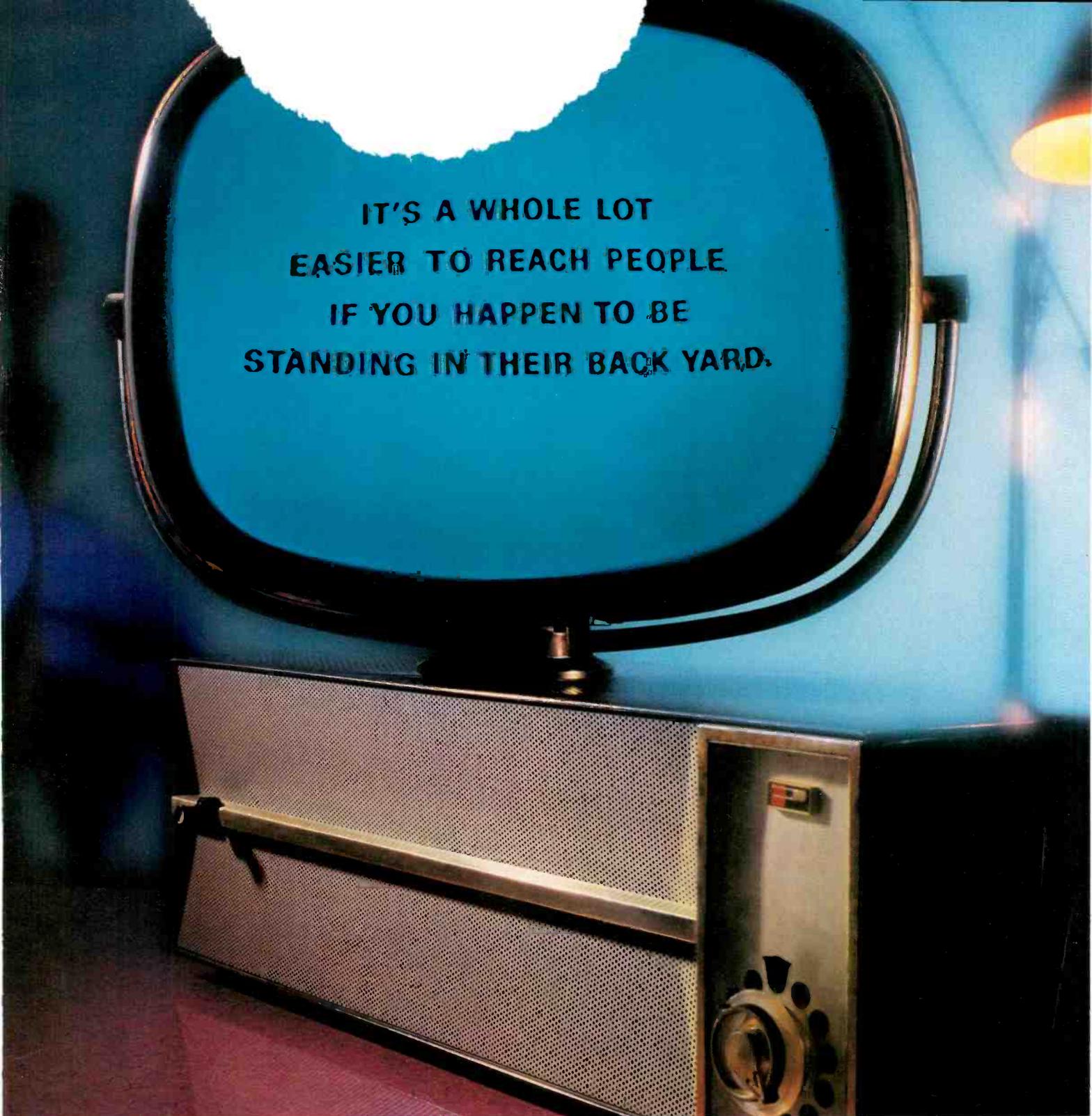
MP: Me, too, and I wish they were better ones. Tell me, how is it that you sing about feeling lonely and heart-broken and lovelorn and miserable but you've always got a big smile on your mug and you look happy as a lark?

RM: I don't know. Nobody's ever pointed that out before.

MP: I'm not surprised. You've had an easy ride so far, kid, but now you're in the big leagues and it gets a lot tougher. OK, bottom line: You're young, you're good-looking, you're rich, you're famous, you get all the sex you want. Is there any reason why I shouldn't hate you?

RM: Offhand, I can't think of any.

MP: Good. Then we can end on a pleasant note of agreement. ■



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