

# MEDIAWEEK

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®

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THE NEWS MAGAZINE OF THE MEDIA

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## Fox Family Funk

Ad sales chief leaves as cable net struggles to right ratings **PAGE 4**

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CBS will use hit  
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fight to hold  
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**2000**  
**plan**  
**OF THE YEAR**

**The best strategies for spending clients' media dollars**

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### MARKET INDICATORS

#### National TV: Quiet

Scatter time is available for all of third quarter, at reasonable rates. NBC is scrambling to sell its remaining Olympics inventory.

#### Net Cable: Relaxing

Midsized cable networks are on vacation after wrapping their upfront business. Smaller nets, including Odyssey, are still working on some mop-up deals.

#### Spot TV: Rising

Market is starting to get a boost, thanks to the Democratic and Republican National Committee ad campaigns that have just kicked in. Retail and corporate spending is slower.

#### Radio: Seasonal

June is soft. July so far is pacing ahead of last year. Some younger-skewing top stations report they are booking strong business from the soft-drink and beer categories.

#### Magazines: Hot

Shelter magazines report that high-end goods are filling pages in third quarter.



# Learning

*Ron Lawner. An energetic New Yorker by birth, Ron moved to Boston where he launched his career in advertising and gained a reputation for creativity and creative leadership. A Managing Partner and Chief Creative Officer of*

## ***On beginnings:***

I was born in Manhattan, grew up in the Bronx, and moved to the 'burbs—New Rochelle in Westchester County. I went to Adelphi University on Long Island, where I became a marketing major—the people with liberal arts degrees seemed to have a hard time getting jobs. Well, one of my professors invited professionals from Manhattan to talk to the class. That's how I first saw real, live advertising people—a couple of young guys, dressed in blue jeans and T-shirts. A couple of guys who were actually making good money doing work that sounded like fun. To me, that was very persuasive—especially the jeans and T-shirt part! So I went to the New School, took a few courses, put my book together and started looking for a job in advertising.

## ***On life in the slow lane:***

In 1976, a headhunter named Mitzi Morris sent me a telegram—a dramatic touch—telling about an opening at an agency named Schneider-Parker in Boston. I flew up, and they offered me a job. But I didn't accept it right away. I went back to New York, and it finally occurred to me that I was nervous about accepting the offer because the job wasn't in *New York*. That seemed silly, so I took the job. But *they fired me just six months later!* After a summer freelancing, I got a job at Ingalls Associates, stayed four years and left as an associate creative director.

## ***On life in the fast lane:***

Next I joined Humphrey Browning MacDougall, working for Mary Moore. It was the start of the merger craze of the eighties. First, we merged with Creamer and we became HBM Creamer. Then the British came in, and we became HBM Creamer WCRS. Then the French put in their bid, so we became Euro RSCG. But then the French bought Della Femina and we became—would you believe it?—Euro RSCG Macnamee Della Femina. (Of course, Jerry Della Femina lived in

New York so why would any client who wanted him come to Boston?) Then Mary Moore left, and that was the last straw. I flew to Paris to tell the French it just wouldn't work. But the French were ready with answers. They wanted to spin us off—as a separate agency—and give me equity in the new shop! We became Lawner Reingold Britton. After a couple of years, a small agency called Arnold offered to merge. We became Arnold Fortuna Lawner & Cabot, shortened to Arnold Communications, much to my mother's dismay!

## ***On the agenda for growth:***

At that point, we were an agency with different—and conflicting—cultures. So our task was to create a new Arnold: one agency with one culture and a single agenda. It took more than a year, and when we'd finally gotten our act together, the chance to pitch Volkswagen came along. We were the underdogs, most decidedly. But we won, thanks to some wonderful work and a wonderful client. Volkswagen proved to be the start. Since then, we've more than tripled our billings and added offices throughout the U.S.

## ***On awards:***

Neither our agency nor I have been focused on awards. Our business is to make advertising make a difference. That said, we've enjoyed the best of both worlds. Our work for Volkswagen has sold every VW they could make. But the work also has won every award imaginable—from the Grand Prix at Cannes to the Kelly. I don't think it gets much better than that. Work that sells. And work that's recognized by our peers. That's a combination that makes it easier to recruit top people. And helps Arnold attract new business.

## ***On staffing:***

We want to surround ourselves with the brightest, nicest people we can find. So we've looked in what many consider unusual places. Among others, we've

# from Lawner.

*Arnold Communications, his creative leadership has played an important role in the agency's growth, nationally and internationally. Here, from a recent conversation, are the thoughtful and instructive observations of Ron Lawner.*

found a bond trader who yearned to be a writer; a Canadian with a flair that transcended all borders; an art director turned writer. When you've grown as fast and as big as we have, hiring becomes very important.

***On geography and great advertising:***

Boston is a wonderful place. It's a charming city with the civility and warmth that few big cities offer. When I first moved up here, I thought New Yorkers would discover Boston. But they didn't. And they won't. And it doesn't make any difference. Great advertising doesn't have anything to do with geography. Great work comes from all over—not simply from New York, but Boston, Minneapolis, Dallas, Richmond, San Francisco, Los Angeles; name the city, and there's a good agency doing good work—or there will be.

***On brand essence:***

Brand essence stems from our observation that the most successful campaigns, campaigns that are successful for the client and the agency, have two things in common. They have the *rational* message right. But when they succeed, they also have the *emotional* message right. People aren't stupid. They don't buy without reason. But they also want products and services they *like*. Likability isn't just important. It's critical.

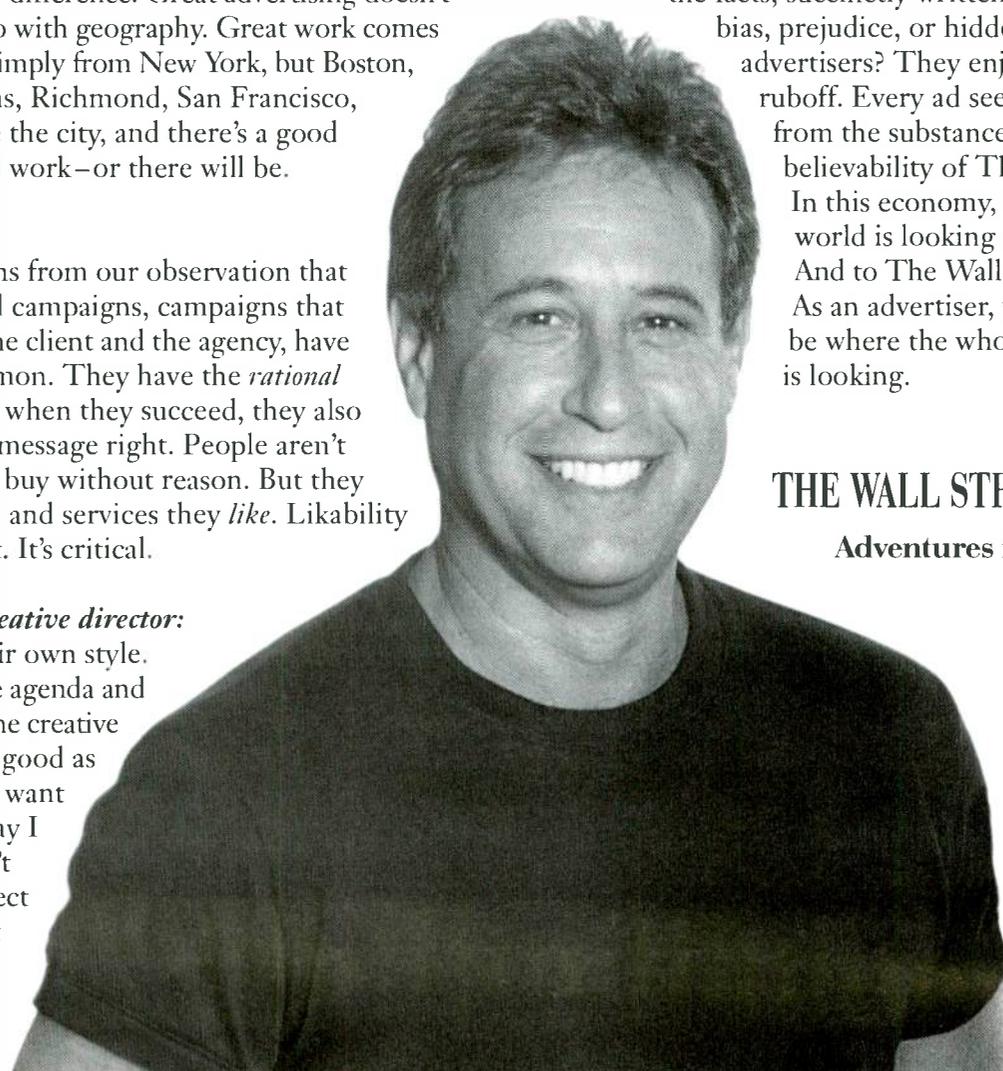
***On the role of a creative director:***

Everybody has their own style. But I only have one agenda and that's to help you, the creative person, become as good as you can be. I don't want you to write the way I would write. I don't want you to art direct the way I would art direct. I'm here to

support you, to give you an insight, a way of looking at an ad that you may not have considered before. And if you succeed, well, that's the bottom line.

***On The Wall Street Journal:***

I have one rule. To get the maximum amount of information from a minimum investment in time. That's why I think The Wall Street Journal's front page is a wonderful introduction to what's in the rest of The Journal. I enjoy The Journal because every story seems to deliver the facts, succinctly written—and without bias, prejudice, or hidden agenda. For advertisers? They enjoy a special ruboff. Every ad seems to gain from the substance, integrity and believability of The Journal. In this economy, the whole world is looking to Wall Street. And to The Wall Street Journal. As an advertiser, you want to be where the whole world is looking.



**THE WALL STREET JOURNAL.**

**Adventures in Capitalism.**

JUN 20 2000

## MEDIA WIRE

### NBC, 3 Big Affiliate Groups Hold Peace Talks on Pax

NBC president Randy Falco and Pax TV execs met last Thursday with major NBC affiliate groups A.H. Belo, Hearst-Argyle and Post-Newsweek to address the groups' concerns about NBC's efforts to repurpose programming on Pax stations and to establish joint ad-sales arrangements between NBC and Pax affiliates. Both sides said the two-hour meeting was a positive first step. "The model [NBC] developed is pretty good, but it needs some clarifications so that we have a mutually beneficial plan for the affiliates and the network," said Jack Sander, Belo TV group president and NBC affiliate board chairman. "It's the beginning of a long process, and whether we come out agreeing to it, no one knows," said Alan Frank, president of Post-Newsweek.

The plan under development would detail market by market how joint sales agreements between the two affiliate groups would work, including how costs for newscasts might be split. An NBC source said that as a result of the meeting, the network expects to solidify agreements in the next couple of months with many affiliates owned by major groups. NBC affiliates have until Aug. 15 to cut deals with local Pax stations; after that, Pax will be free to seek alliances with other outlets.

Since NBC acquired a 32 percent stake in Pax last fall, the network has made little progress in getting NBC affiliates to provide repurposed news and local programming to Pax affils and to cooperate on ad sales. Only seven affiliates have agreed to JSAs so far. —*Katy Bachman*

### Adelphia Pays \$836 Million To Add Cable Subscribers

In a move that should significantly hasten Adelphia's ability to offer new media services to subscribers in its rapidly expanding mid-Atlantic cluster, the country's seventh-largest cable company last week spent \$836 million to acquire cable systems in serving a total of 155,000 subscribers, mostly in Virginia. Coudersport, Pa.-based Adelphia paid about \$5,300 per subscriber, significantly higher than the industry's \$4,600-per-sub benchmark.

Adelphia is acquir- (continued on page 8)

# Saying Goodbye At Fox Family

*Second top exec exits as net tries to recapture lost viewers*

**CABLE TV /** By Jim Cooper and Michael Bürgi

In the second major executive exit from Fox Family Channel in a month, Rick Sirvaitis, president of ad sales, is leaving the network. Sirvaitis' resignation quickly follows that of Fox Family president/CEO Rich Cronin after a two-year struggle to solidify a programming and branding voice for the channel.

The top-management departures underscore some uncertainty surrounding the 75 million-subscriber channel. In the past three years, the service has gone through an ownership change and abruptly overhauled its programming, and subsequently lost some of its viewership.

Fox Family has had a bumpy ride since it was purchased by News Corp. in June 1997 for \$1.9 billion. Prior to the deal, the Pat Robertson-owned Family Channel was earning consistently strong adult ratings.

However, an almost overnight switch two years ago to a hybrid kids/family mix featuring mostly original programming caused ratings to plummet.

In 1999, Fox Family's prime-time household rating skidded 25 percent, to a 0.9, from a 1.2 in 1998, according to Nielsen Media Research. The network's total-day rating tumbled 40 percent last year, to a 0.3. Fox Family also suffered a sharp decline in delivery of adults 25-54; adults 18-49 also dropped off, but less precipitously.

The network recently acquired rerun rights to several off-network programs in an effort to improve its overall ratings numbers and stimulate viewer sampling for its original fare.

The ratings slump has shown some signs of abating. In the first quarter of this year, Fox Family was flat in total day and down 11 percent in prime time, to a 0.8 over the same period last year. Total-day delivery for adults 18-49 and adults 25-54 was flat, while prime-time delivery in those demos was down 12

and 10 percent, respectively.

At the time of his exit, Cronin was working to return the network's focus toward more mature-skewing programming. A successor to Cronin has not been named. In the interim, programming and marketing are being overseen by Maureen Smith, Fox Family exec vp and general manager of Fox Kids.

"We've never been more focused," said Smith. She said the network will more clearly identify its kids programming during the

Ratings Comparison Between Family Channel and Fox Family Channel

	Households	Kids 2-11	Adults 18-49	Adults 25-54	A55+
Family Channel Aug. '97-Aug.'98	1.3	0.3	0.4	0.5	1.7
Fox Family Channel Aug. '98/Aug. '99	0.9	0.5	0.4	0.5	0.7
	-31%	+67%	flat	flat	-59%
Fox Family Channel Aug. '99/June '00	0.8	0.5	0.4	0.4	0.6
	-11%	flat	flat	-20%	-14%

Source: Horizon Media analysis of Nielsen Media Research data

day and its more adult-focused fare in prime time with the help of an advertising campaign that will launch this summer. The addition of off-network series *Early Edition*, *Providence* and, in 2002, *7th Heaven*, along with a new original weekly series, *Courage*, starring Danny Glover, and original scripted series should continue to improve the network's ratings, Smith said. Since it launched on May 28, *Early Edition* has boosted Fox Family's household delivery by 45 percent at 10 p.m.

Fox Family also has several high-profile programming announcements scheduled for the Television Critics Association's summer press tour next month. Those announcements "will further clarify that Fox Family Channel has figured out where we're going with kids during the day and adults at night, and [we'll] make it work," said Smith.

Sirvaitis and Cronin declined to comment. Insiders and executives familiar with Fox Family said their exits were quite different. Cronin's departure is largely seen as the result of growing pressure on him from Fox

Family Worldwide CEO Haim Saban to improve the network's ratings and brand recognition in a programming segment increasingly dominated by Viacom's Nickelodeon and Time Warner's Cartoon Network.

Saban "is relentless. That's why he's a billionaire, but it doesn't exactly engender longevity for the people under him," said one

former Fox Family staffer who spoke on the condition of anonymity.

Sirvaitis left for what insiders said is a lucrative deal to become president/COO of Phase2Media, an Internet sales and marketing firm. Phase2 represents all of Hachette Filipacchi Magazines' online prop-

erties, Maxim Online and the official Sydney Summer Olympics site, among others. The company is run by former CNN salesman Richy Glassberg, an executive Sirvaitis hired at Turner Broadcasting System in the 1980s. Sirvaitis will continue to work with Fox Family as a consultant while he transitions to his new job. Phase2 is expected to go public by the end of the year.

While Fox Family fared well in the recently concluded upfront buying season, sales execs at competing networks said that because of Fox Family's ratings declines, Sirvaitis had to factor down CPM increases and had to leave inventory aside for makegoods.

Media buyers gave Sirvaitis high marks for accommodating advertisers whose ratings guarantees were not met this past season, as has often been the case at Fox Family since the programming makeover. "If he hadn't handled [the makegoods] promptly, he wouldn't have gotten as much of our business this year," said one buyer who declined to be named.

Saban has promoted Barbara Bekkedahl to executive vp of ad sales to oversee the day-to-day sales operations at Fox Family, with the help of sales planning executive vp John Carrozza.

Saban was unavailable for comment. In a statement, he said that the two promotions and Sirvaitis' continued involvement as a consultant will "ensure that we will not miss a beat as we make adjustments in the structure of our ad sales team, build a very strong prime-time upfront and capitalize on recent ratings successes." ■

# Shows Under Repair

*Producers, stars are retooling several new projects before fall season*

**TV PROGRAMMING** / By Alan James Frutkin

**A**s Hollywood's creative community enjoys some downtime before the production onslaught next month, several high-profile creators, stars and production execs are stuck in town overhauling series.

In an unexpected announcement, *City of Angels* co-creator Paris Barclay exited Steven Bochco's struggling CBS drama last week. Over at Fox, Bonnie and Terry Turner (creators of *Third Rock From the Sun* and *That '70s Show*), wrote *Don't Ask* costar Anthony LaPaglia out of the John Goodman series. And NBC's *The Michael Richards Show* has been undergoing revisions ever since clips of the comedy were screened at May's upfront presentation.

"Everyone will be happy with the new premise or, believe me, I'd be somewhere on the beach right now," said *Don't Ask's* Terry Turner, who, with his wife, has moved the show's setting from Los Angeles to the Midwest and refocused the action around Goodman. In the original pilot, the action revolved around the odd-couple pairing of Goodman's gay character with LaPaglia's super-straight former college buddy. While praising LaPaglia's contribution to the pilot, Turner said he and his wife realized that the show's star, Goodman, was in a "reactive role rather than a proactive" one. "Now it mainly becomes John's move," Turner added. "He's the person who starts the action."

If NBC saw a problem with *The Michael Richards Show*, it was almost the opposite of Turner's predicament: too much of the pilot's action centered on Richards. "The world around Michael needed to be populated by strong characters," said NBC entertainment president Garth Ancier.

Although the show's new incarnation still revolves around Richards' bumbling

detective, Ancier said four new characters have been created, including a boss and fellow investigators.

Ancier was quick to point out that restructuring, like that of Richards' series and Fox's *Don't Ask*, occurs almost every year after pilot season. And, for the most part, buyers seem equally unfazed by last-minute tinkering.

"The rush to complete a schedule for the new season puts a lot of pressure on the creative community, so there's bound to be a few shows or concepts that still need work," said Bob Igiel, president of The Media Edge's broadcast division.

Laura Caraccioli, vp and director of entertainment for Starcom, agrees. "I don't think anyone here goes in and retools [ad spending] numbers," Caraccioli said. "But a red flag definitely goes up for us. It puts a show on watch."

But when a series such as *City of Angels*

loses a key element mid-stream, that may signal greater trouble. "A creator's vision is always the strongest," Caraccioli added. "Without him, it's difficult to keep that vision alive."

If anyone can breathe life into a project, it is co-creator Bochco, who announced last week that filmmaker Kevin Hooks (*Passenger 57*) will assume Barclay's role as exec producer. "No one's harder on the work than me, and I wasn't happy with what I executed," Bochco said, acknowledging that since *Angels'* January premiere, the series was "generally felt to be not as good as it should have been."

Changing course may auger poorly for the series' future, but Bochco eschews such perceptions. "You're not talking about a hit show where key creative elements in a stable, successful environment have suddenly left," he added. "This is a show whose future was in doubt from day one. Now, all I can do is make the best show that I possibly can." ■



Saban says the network will not "miss a beat."



A trip to the ER: CBS' *City of Angels*, starring Blair Underwood, gets a fix-up.

BOB GRIFFIN/ABC

# AT DEADLINE

## Vivendi-Seagram Deal Could Help Diller

In a deal that could send Barry Diller on a shopping spree, French utility conglomerate Vivendi SA last Friday was continuing talks to merge with Seagram Co. Headed by Edgar Bronfman Jr., Seagram owns Universal Studios and Universal Music, both of which would provide Vivendi's pay-TV unit, Canal Plus, with new content. In 1997, Bronfman sold Diller most of Universal's TV assets, including its studio, USA Network, and Sci Fi Channel. Seagram owns about 45 percent of Diller's parent corporation, USA Networks Inc. Diller's contract with Seagram allows him to run USA's day-to-day operations but provides Bronfman with veto power on deals worth more than a tenth of USA's \$16 billion market value. Vivendi may take a more hands-off approach to potential Diller acquisitions.

## Fox Sports Moves Execs

Fox Sports Cable Sales last week shifted two executives. Guy Sousa, executive vp/sales for the Fox Channels Group, becomes executive vp/sales for Fox Sports Cable, overseeing Fox Sports Net, Fox Sports World and Fox Sports Espanol. Michael Sakin was promoted from vp/eastern region in entertainment sales to senior vp/national sales manager of FX and National Geographic Channel.

## MCI Smacks Down WWF Ad Run

MCI WorldCom, citing content concerns, has pulled its advertising from *WWF Smackdown*, which airs on UPN. All but a few minutes of the commercial time on the UPN Thursday-night telecast is sold by the World Wrestling Federation Entertainment sales force.

## CBS' Nick Jr. Block Starts Ad-Free

Nickelodeon and CBS last week announced that the Nick Jr. block running on CBS' Saturday-morning kids schedule starting this fall will be commercial-free until year-end. The three-year, cross-network programming deal is the highest-profile example so far of CBS and Viacom sharing assets as part of their merger. Under the deal, both networks will cross-promote via the shared content.

## Chronicle, Young Reset KRON Deal

Chronicle Publishing has restructured its \$830 million deal to sell KRON-TV and cable net BayTV in San Francisco to Young Broadcasting, smoothing the way for the deal to close by the end of June. The original deal was structured as a merger, with Young buying Chronicle Publishing after it sold the *San Francisco Chronicle* to Hearst Corp. But the newspaper deal has

been held up in federal court. Under the new terms, Chronicle will sell the TV assets, valued at about \$735 million, to Young.

## Philip Morris Cuts Hispanic Mag Budgets

Philip Morris USA last week added *ESPN The Magazine* to the list of 42 titles that will no longer receive cigarette ads because of their heavy teen readership. Last year, Philip Morris spent \$3.9 million in *ESPN*, or 5.1 percent of the magazine's total ad revenue, according to Competitive Media Reporting. Also added to PM's list were the Spanish-language editions of *Cosmopolitan*, *Elle*, *Glamour*, *Vogue* and *People*. *ESPN* and the Spanish-language monthlies were not part of a larger list announced in early June.

## It's Curtains for Donny & Marie

Columbia TriStar Television Distribution last week cancelled talk strip *Donny & Marie*. With a 1.6 national rating in the May sweeps, according to Nielsen Media Research, *D&M* had shown slight year-to-year growth. The decision to cancel, according to a Columbia representative, was based on the May sweeps results.

## Mediaweek Will Move on June 26

A reminder that *Mediaweek* will move to new offices, effective June 26. The following is a listing of the new telephone extensions, with all numbers beginning with (646) 654-: William Gloede, 5251; Brian Moran, 5260; Keith Dunnavant, 5256; Michael Buirgi, 5259; Jim Cooper, 5254; Anne Torpey, 5261; Tony Case, 5252; John Consoli, 5262; Lisa Granatstein, 5257; Megan Larson, 5255; Lori Lefevre, 5258; Lefevre fax, 5367; *Mediaweek* fax, 5368. The offices will be at 770 Broadway, 7th Floor, New York, N.Y. 10003-9595. The general editorial telephone number will change to 646-654-5250.

**Addenda:** Ken Wollenberg will head Nielsen Media Research's rollout of local people meters in his new post of senior vp of strategic and business development. Nielsen is owned by Mediaweek parent VNU Inc.... **BET Weekend**, the 1.3 million-circ newspaper insert published by Vanguard Media, folded last week. The July/August edition will be its last... **Antonia van der Meer** has been promoted from executive editor to editor in chief of Primedia's *Modern Bride*... **Rochelle Udell**, former editor in chief of Condé Nast's *Self*, has been named president of Fairchild Internet... **Diane Potter** will leave American Express Publishing as vp of magazine circulation to join Gruner+Jahr USA Publishing as senior vp, consumer marketing.

**INSIDE**

Moonves says *Survivor* works beyond his wildest dreams. 8

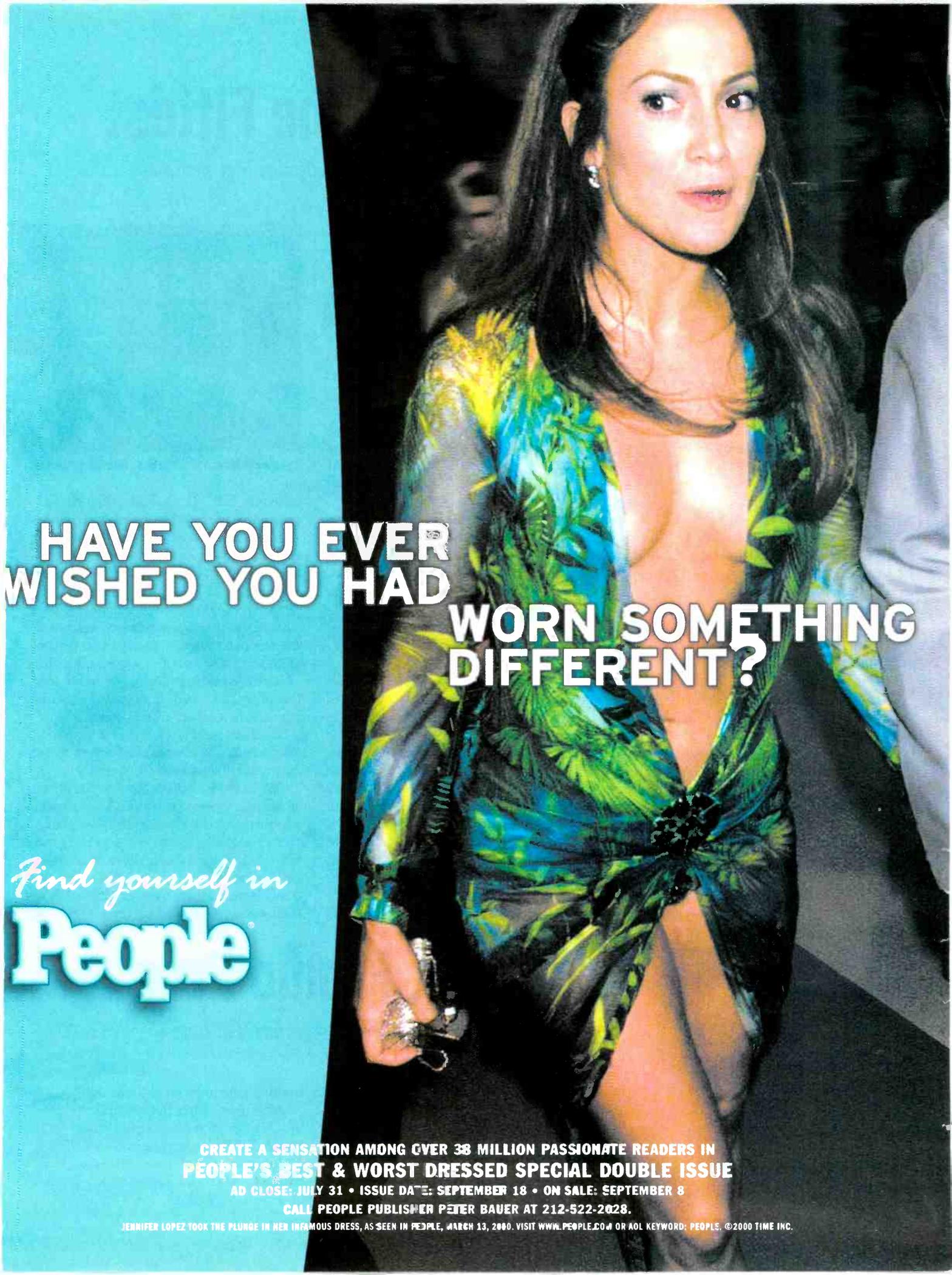
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A full-page photograph of Jennifer Lopez. She is wearing a black dress with a vibrant tropical print in shades of green, yellow, and blue. The dress has a plunging V-neckline and a large floral or leaf-like motif at the waist. She has long dark hair and is looking slightly to the right of the camera with a neutral expression. The background is dark and out of focus.

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JENNIFER LOPEZ TOOK THE PLUNGE IN HER INFAMOUS DRESS, AS SEEN IN PEOPLE, MARCH 13, 2000. VISIT [WWW.PEOPLE.CO](http://WWW.PEOPLE.CO) OR AOL KEYWORD: PEOPLE. ©2000 TIME INC.

ing GS Communications, a Frederick, Md.-based operator with 120,000 subs in Virginia, Maryland, West Virginia and Pennsylvania. The name of the second company acquired was not disclosed.

When the deals close, Adelphia will have about 700,000 customers in Virginia. Earlier this year, Adelphia snapped up the 175,000 Virginia customers of Prestige Cable TV. —*Jim Cooper*

## USA, WWF Rumble in Court Over Television Rights

Four days of testimony concluded last Thursday in the lawsuit filed by USA Networks against the Worldwide Wrestling Federation. A decision by a Delaware Chancery Court judge is expected to be made by the end of this month.

Witnesses for USA asserted that under a 1998 contract with WWF Entertainment, the company has first-refusal rights to renew the wrestling programming without having to match bids from competing TV networks. USA is attempting to prevent WWFE from moving its wrestling fare from USA to Viacom and CBS. The merged Viacom/CBS has offered a reported \$100 million over five years, including a wrestling show on the Nashville Network. WWFE, after negotiating since late last year with USA in an attempt to come up with a new deal, has said that it plans to leave the network in September.

A USA executive testified that the cable network would lose \$18 million over three years if it matched the Viacom/CBS proposal.

The trial came to a conclusion with the testimony of WWF chairman Vince McMahon, who criticized USA's programming decisions and said that the WWF needs to ally with a larger media company in order to survive.

Although the judge advised both sides to settle, neither has made movement toward negotiation. —*John Consoli*

## Wessner Tapped as First Woman Editor of Pop Sci

Science and technology can be a chick thing after all. Cecilia Wessner last week was promoted to vp and editor in chief of *Popular Science*, be- (continued on page 10)

# Survivor Is the Fittest

*Moonves says CBS will tap 'halo effect' to hype new and old shows*

**NETWORK TV /** By John Consoli

**C**BS plans to use the success of hit summer reality show *Survivor* to draw younger viewers to the network's other shows, including new shows on its fall schedule. In addition to promoting its programming on the Wednesday show, the network is planning to use *Survivor* as a leadout for a sampling of its Monday sitcoms and specially selected movies that might appeal to younger audiences.

CBS Television president Les Moonves said *Survivor's* ability to draw younger demos "changes the game" for the network, whose median-age viewer is 53, and "gives us the ability to expose some viewers who haven't watched CBS to some of our shows."

Citing the "halo effect" of *Survivor* on other CBS shows, Moonves pointed out that *Everybody Loves Raymond* was the top-rated sitcom on all the networks for the week ending June 11 (*Survivor's* second week). New CBS fall shows, including the young-skewing *Yes Dear* and three new dramas, *The Fugitive*, *C.S.I.* and *That's Life*, will receive heavy promo time on *Survivor*, he added.

While the entire 13-week run of *Survivor* was purchased in advance by a group of advertisers, CBS has managed to squeeze in two additional 30-second scatter spots per week, for which Moonves confirmed the network is receiving "ER-level prices." He also said local spots on CBS-owned stations during *Survivor* are selling up to 200 percent higher than the time-period average.

The June 14 *Survivor* episode recorded CBS' highest audience numbers for the time period in households (14.6/26), adults 18-49 (9.4/29) and adults 18-34 (9.3/31) since Nielsen Media Research introduced people



**Theatrical *Now and Then* beat Britney on Fox.**

measures in 1987. In all the key demos, *Survivor* outrated the other five nets combined.

Further attesting to its draw of younger viewers, the June 7 movie leading out of *Survivor*, *Now and Then*, recorded a 7.4/28 rating among girls 12-17, outdelivering a Britney Spears special on Fox in the demo. *48 Hours Mysteries* was the top-rated newsmagazine of the week and ranked among the top 10 in the adults 18-49 demo, a rarity for the genre. "These are numbers like we've never seen before at CBS," said Moonves. "This show has done beyond our wildest dreams."

CBS last week announced it has slated *Survivor 2: The Australian Outback* to air during the February 2001 sweeps.

Media buyers believe *Survivor* has drawn additional viewers to network TV—a plus for advertisers—while helping CBS skew young. "It's a good thing for the entire industry that CBS gets younger," said John Muszynski, chief broadcast investment officer for Starcom. "It makes them more attractive. We've been waiting for that a long time." ■

# Promax: Promo Pros

*Paramount hypes 'Spin City', low-profiles 'Dr. Laura'*

**SYNDICATION /** By Daniel Frankel

**G**et ready for "Michael J. Every Day." *Spin City* is the most anticipated off-network sitcom launch this fall, and Paramount Domestic Television is offering up the kind of promotional campaign that will make sure

nothing gets in its way.

After presenting the syndicator's promo strategy to stations at last week's Promax & BDA Conference in New Orleans, Paramount executive vp/marketing Mike Mischler said *Spin City's* launch budget



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coming the first female to hold the top post in the magazine's 128-year history. Since 1997, the 42-year-old Wessner has served as *Pop Sci's* editor, responsible for the science monthly's day-to-day operations. She succeeds Fred Abatemarco, who in May stepped down after 10 years at the helm.

One of Wessner's first tasks will be to jump-start *Pop Sci's* newsstand sales. Total paid circulation for the 1.6 million-circ Times Mirror Magazines title was flat in the second half of last year, and single-copy sales fell 7.3 percent, according to the Audit Bureau of Circulations.

"I'd like to come up with a more cogent newsstand strategy that makes the reader immediately know this is *Popular Science*," said Wessner. "People sometimes have a little brand confusion with us and our competitors... We need a much clearer voice." *Popular Science* competes head-to-head with the 1.2 million-circulation *Popular Mechanics*, published by Hearst Magazines. —Lisa Granatstein

## Editors at *Time Digital* Step Back From AOL Guide

With America Online moving ahead in the regulatory-approvals process for its acquisition of Time Warner, *Time Digital's* arrangement to publish AOL program guide inserts has been revised. Since May, the editorial staff of the monthly *Time* spinoff has produced a 15-page package featuring AOL news and service articles to help users navigate the online behemoth. In exchange, AOL has posted *Time Digital* subscription offers online to its 22 million customers.

Beginning with the August issue, due on newsstands July 10, *Time Digital's* AOL guide will no longer be prepared by the magazine's staff and will be handled by *Time* Custom Publishing, in conjunction with AOL's own editorial group. In addition, the guide will no longer be touted on *Time Digital's* cover.

"We want to be really clear that *Time Digital* covers things with an editorial voice of *Time* magazine," said Walter Isaacson, *Time* managing editor. "And that the AOL guide is... from AOL."

*Time Digital's* deal to publish the guide was made before the AOL-Time Warner deal was announced last January. —LG

will be comparable to that of another huge Paramount off-network endeavor several years ago, *Frasier*.

"We certainly looked back at what was spent on shows like *Home Improvement*, *Seinfeld*...and *Frasier*," he said.

Paramount wouldn't reveal what its launch budget is. But according to Phil Large, president of promotional services firm Another Large Production, launch dollars for a major off-net show—which includes radio and print advertising—can exceed \$1.5 million.

Of course, this figure doesn't factor in the on-air promo time given by the stations. And in the overall scheme of the television business, the number might not seem that high. Still, it dwarfs the \$250,000 to \$400,000 spent for a typical first-run launch, Large added.

Mischler said Paramount was especially concerned with avoiding audience distraction from NBC's Olympics coverage in September (which he termed the "Big Media Speed Bump"). It's a big reason

why Paramount will be aggressive with its promotion—and launch the show a bit later, in early October. "Our most valuable asset is on-air [promotion]," Mischler said. "The last thing you want to do is spend a lot of money only to have no one watch."

Meanwhile, Paramount was low-profile in revealing its launch campaign for its controversy-ridden first-run talker *Dr. Laura*.

"We're staying focused on what we really want to say," added Mischler. "Most of the controversy involves the radio show, and we're not going to play to that controversy. We're not ignoring it, but we're certainly not focusing on it."

Also at Promax, Columbia TriStar Television Distribution revealed that actress Cybill Shepherd will host its new syndicated talk strip, *Men Are From Mars, Women Are From Venus*. The show's host was to have been Eleanor Mondale. In other news surfacing at Promax, Studios USA announced that actor Brian Dennehy will host its new syndicated reality crime strip, *Arrest and Trial*. ■

# Lincoln Tees Up Golf

*ABC Sports signs financial group to \$3 million event sponsorship*

**TV SPORTS** / By John Consoli

Lincoln Financial Group has signed on as the \$3 million title sponsor of ABC Sports' second annual prime-time match-play golf event, to air on Monday, Aug. 28, at 8 p.m., featuring Tiger Woods against young phenom Sergio Garcia of Spain.

The event will be titled *The Lincoln Financial Group Battle at Big Horn—Woods vs. Garcia*. It will be Lincoln's first foray into broadcast network television. The company has been a regular advertiser on ESPN in the past, said Ed Erhardt, president of ESPN/ABC Sports sales and customer marketing.

The match will be telecast live from Big Horn, a golf course near Palm Springs, Calif. In addition to having its name attached to the event, Lincoln will have category exclusivity for the spots it

airs on the telecast and will be mentioned in all ads promoting the event, both on-air and on billboards. Lincoln will also receive exposure on the ABC Sports Web

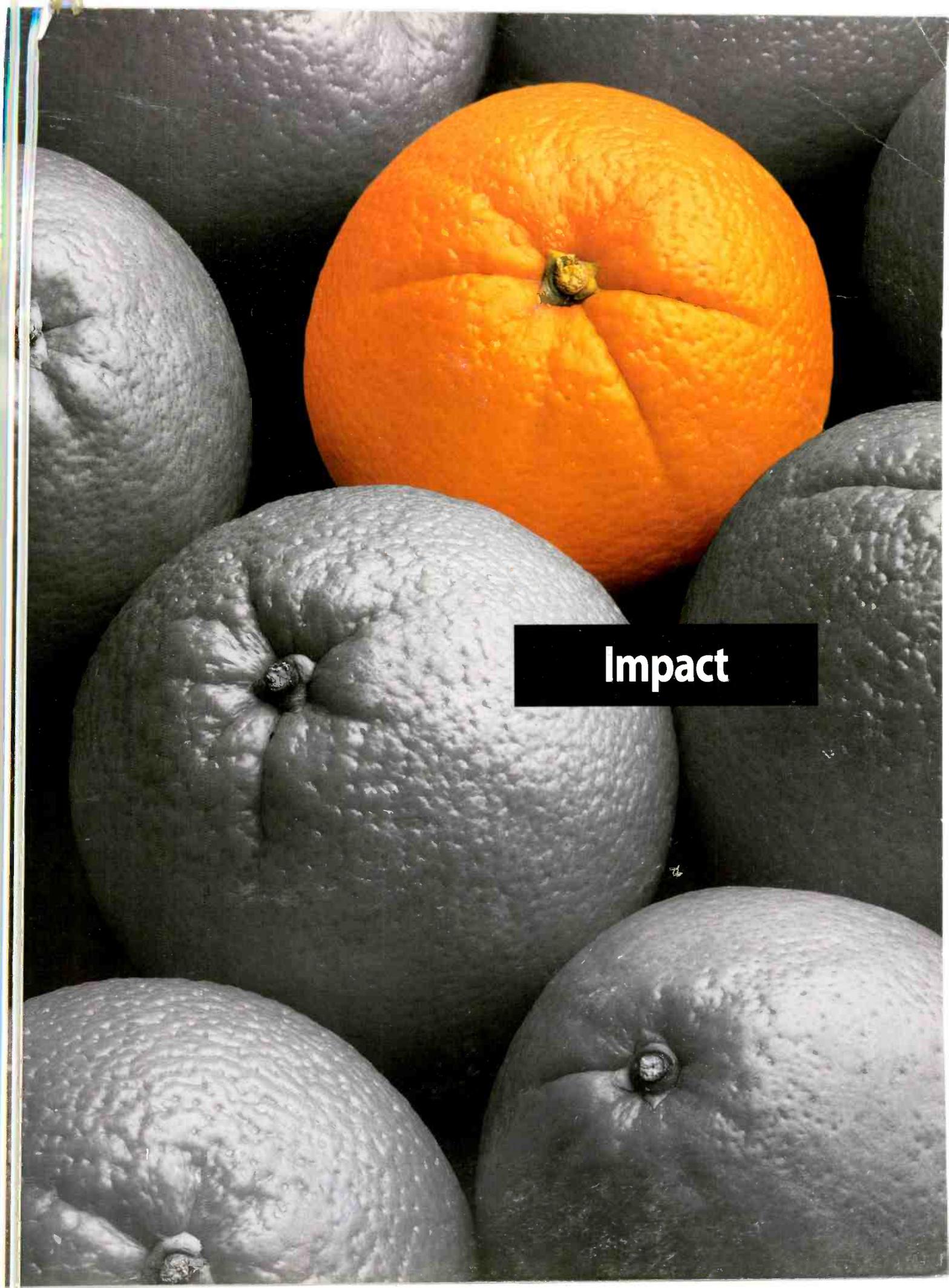
site, which will promote the event leading up to its airing. The telecast will also have an Internet element.

ABC aired the first of its made-for-TV golf events last August. The exhibitions are a joint venture of ABC Sports, IMG and the PGA Tour. Last year's program, *Motorola's Showdown at Sherwood—Woods vs. Duval*, earned a 6.9 rating, making it 1999's second-highest-rated golf program, behind CBS' Masters tournament.

"We feel the showdown concept offers some real energy and juice for the viewers and advertisers," Erhardt said. ■



Sergio Garcia will swing with Tiger Woods during ABC's *Battle at Big Horn*.



**Impact**

...the tapes.  
...the patient  
...ate possible,"  
...who studied  
...New York Psy-  
...in Manhattan  
...uited Imagery

...ements tradi-  
...truly changes  
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...eveland Clinic in  
...facility, interna-  
...its cardiac, cancer  
...procedures, has  
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...y by the Cleveland  
...earlier this month in  
...Cardiovascular Man-  
...g a 60 percent reduc-  
...anxiety for cardiac  
...Tusek said.

...e stay after surgery  
...own from a seven-day  
...owed that a \$7 tape  
...iac Vascular Surgery  
...the clinic \$2 million.

...gallbladder removed  
...een a cakewalk for Jo-  
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...him a bit, he said. The  
...ident already had en-  
...art surgery in 1980.

...show that guided imag-  
...ndorphins, which can be  
...a 10-milligram injection  
...Tusek said. She added  
...ases the number of white  
...blood, boosting the im-  
...n.

...imagined events. The body re-  
...sponds as if it's an actual event.  
**Endorphins will go to work:**  
These natural pain-relievers in the  
body are triggered from the  
sounds on the tape just like if you  
were actually there. Endorphins at-  
tach themselves to pain receptor  
sites throughout the body. They  
automatically go where they are  
needed the most. In comparison,  
man-made drugs only go to one or  
two sites.

SOURCE: Dr. Richard Tiedemann, attending  
surgeon and director of the complementary  
care program at Muhlenberg Regional Medical  
Center, and Audrey Cavanagh, R.N.

"I was more concerned because  
of my age," said the 64-year old Ma-  
rootto. "The older you get, the more  
you worry."  
To help ease his mind, Marotto  
said he used the tapes last month to  
take a trip to the Jersey Shore, listen-  
ing to the rhythm of the waves.

Marotto received the guided im-  
agery tape from his surgeon at Muh-  
lenberg Regional Medical Center.  
Kathy Buchanan of South Plain-  
field said she used the tape she got  
from Cavanagh when she underwent  
a lumpectomy for breast cancer in  
1997.

"I'm a very anxious person," said  
Buchanan, whose husband, James,  
also used the tape when he under-  
went surgery for kidney cancer last  
year. "The tape would help me focus  
on something I could control."  
Last year, Newark Beth Israel  
Medical Center started issuing the  
tapes to its cardiac surgery patients  
for free, according to Patricia Gar-  
land, clinical data coordinator for the  
Department of Cardiothoracic Sur-  
gery.

Patients receive a Walkman and a  
tape with verbal instructions and  
background music as soon as they are  
admitted, Garland said. They also re-  
ceive another tape of nothing but  
music used during surgery. They also  
use the tapes during their recovery,  
Langevin said.

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So far, health insurance compa-  
nies do not cover guided imagery,  
said Tiedemann, calling the tapes  
complementary care.  
"Some of the HMOs are finding  
out that complementary medicine  
can lower their costs," Tiedemann  
said. "They're fueled by the dollar  
sign" in watching the trend, he said.

Consumer preference drives  
health care benefits, according to  
Paul Langevin, president of the New  
Jersey Association of Health Plans, a  
trade organization that represents 11  
major health plans.

For the past two years, insurance  
companies have been marketing al-  
ternative forms of medical care  
among their coverage, including acu-  
puncturists and midwives, Langevin  
said. So, he said, if enough people ask  
for the tapes, the HMOs may be com-  
pelled to offer them.

Said Langevin: "Enough of a con-  
sumer preference drives availability in  
the plan."  
"To get the full benefits of the  
tape, we recommend that they use it  
twice daily," she said. "There are pa-  
tients who elect not to do it. I think  
from a nursing perspective, it helps  
us better in managing the patients'  
pain and anxiety."

Since Dec. 1, the hospital has is-  
sued 60 tapes per month, Garland  
said, with the hospital paying about  
\$10 per set. Beth Israel is awaiting a  
grant that will allow it to research the  
effects of the tapes and expand the  
program.

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pain and anxiety."

charitable organization

# Environment

CONTINUED FROM PAGE 23

## Activists pull out of talks on water

every tool that we have to protect the public."

Pete McDonough, the Governor's director of communications, called the withdrawal of the groups counterproductive.

"These are the very people who asked us to set up this process," McDonough said. "If politics is behind this, then that means they'd

drafting new regulations, depending on how tough they are and who is held responsible for ensuring that drinking water supplies are pure.

The struggle pits hundreds of municipal and regional sewage treatment plants, like the Passaic Valley Sewerage Commission, and large corporations, such as DuPont, against a handful of water companies that face sharply higher treatment costs if the water standards are relaxed.

The state's leading water suppliers also are unhappy, so much so that they've formed their own coalition to try to influence the DEP's final decision.

"If the regulations are relaxed and higher concentrations of dischargers are allowed, it will increase

Already, more than 1,000 segments of New Jersey's rivers and streams are polluted, places like the Passaic River where stretches of the waterway suffer from phosphorous pollution, PCBs (polychlorinated biphenyls), and dioxin contamination. Some portions of the Rahway River have diesel fuel problems. On some segments of the tidal Delaware River, high levels of the toxic contaminants used as industrial solvents are seeping into the river.

The companies and wastewater treatment plants that discharge pollutants have their own issues. They argue they already are subject to some of the stiffest permit standards in the nation and contend that much of the pollution harming New Jersey's

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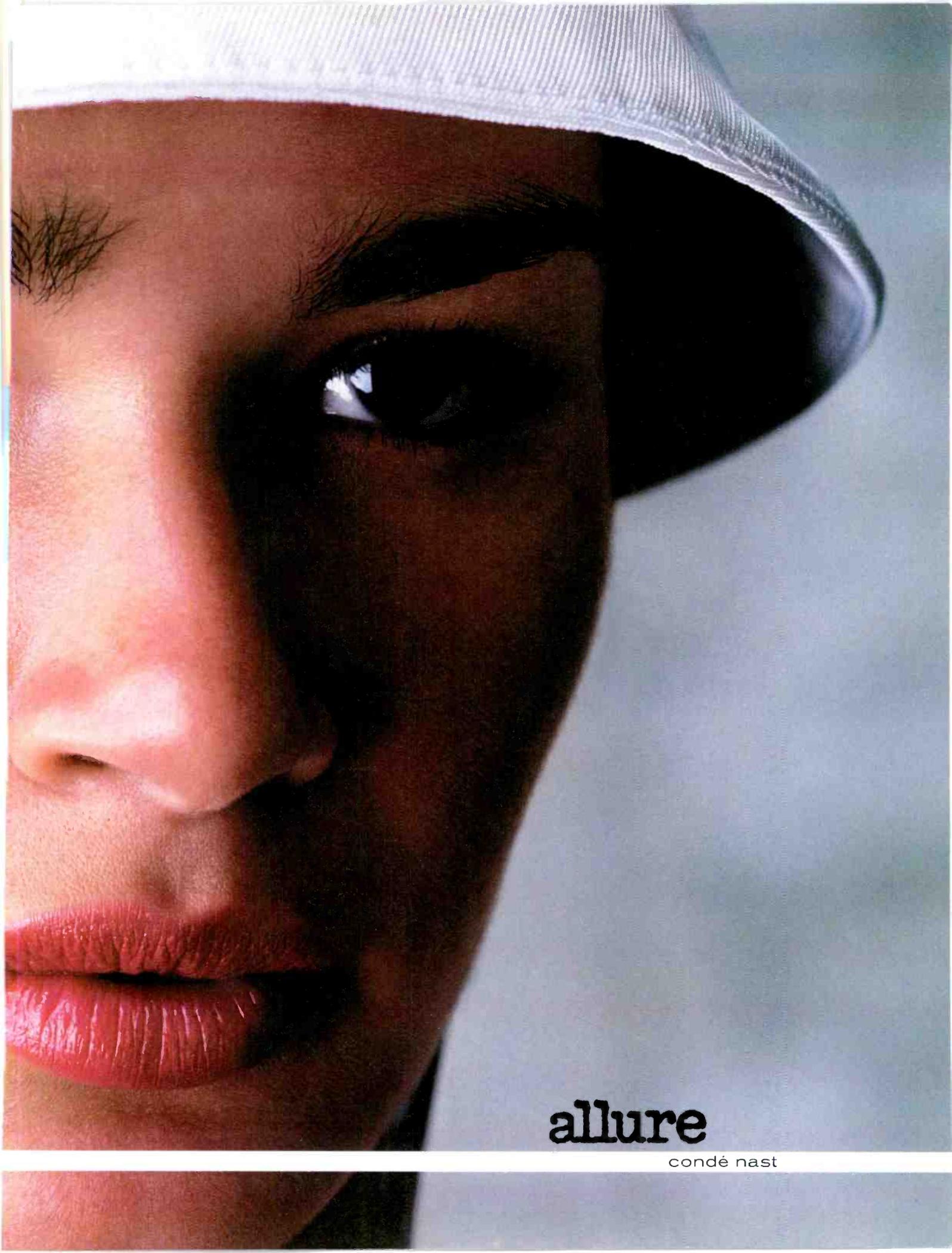
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# Stations Shun Stumps

Many outlets are devoting little news time to political races

LOCAL TV / By Bryan Walsh

Television stations are raking in millions in political advertising this election year, but according to two surveys released last week, they're giving viewers a pittance in candidate-centered political news coverage.

The Annenberg School for Communications at USC examined the campaign coverage provided by local TV stations during the 30 days before Super Tuesday and found the typical station aired an average of just 39 seconds of candidate discourse a night.

"This is at least partially a result of the murderous pressure on stations to deliver top ratings and the belief that politics is poison," said An-

nenberg associate dean and study director Martin Kaplan. The study inspected all news programming between 5 and 11:30 p.m. in the month before the primary elections on 19 top-rated stations in 11 mid- and large-sized media markets.

The 39-second nightly average represented air time that featured candidates actually speaking. Also, if a news program aired an issue, adwatch (a critique of political ads) or mixed-issue/strategy story in which at least 30 percent of the story showed candidates speaking, then the entire length of the story was counted.

The Annenberg study was partially inspired by the Gore Commission, a White House panel that recommended in December 1998 that, in the last month before an election, news programs should include a total of at least five minutes a night of candidate discourse.

Of the 19 stations surveyed, only WCVB-TV in Boston, a Hearst-Argyle station, and Cleveland's WEWS-TV, an E.W. Scripps station, are owned by media corporations that made public commitments to the Gore Commission's standard.

The two stations averaged 4 minutes 18 seconds and 3 minutes 12 seconds a night, respectively, of candidate discourse. WMUR-TV in Manchester, an Imes Communication station in presidential primary hotbed New Hampshire, averaged 3 minutes 12 seconds a night. All three stations were far beyond their nearest competitors.

"An FCC license doesn't say that your purpose is only to entertain the public. You

need to serve them as well," said Lynn Heider, news director at WEWS.

The amount of time the other 16 stations devoted to candidate discourse varied, from 1 minute 49 seconds a night at WCBS-TV in New York to an average of 6

seconds a night at WFLA-TV in Tampa, Fla., and WCAU-TV in Philadelphia.

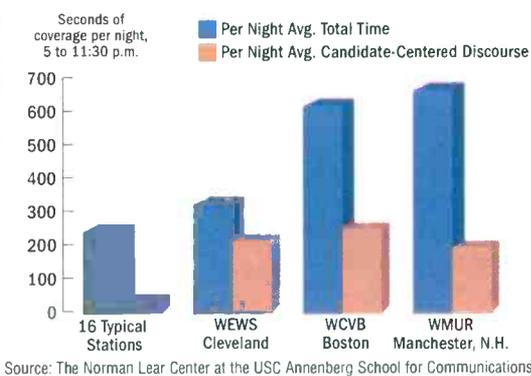
WCAU assistant news director Susan Tulley pointed out that the survey automatically left out political news programming that aired outside the survey's 5-to-11:30 p.m. window. "We did cover the race in our other shows," Tulley said, particularly during WCAU's 4 p.m. newscast, which routinely offered free airtime to candidates.

In response, Kaplan said that the survey held to the evening/late-night time window because the Gore Commission specifically recommended more political coverage during 5-to-11:30 time slot. Tulley also said the fact that Pennsylvania, like many states in the study, held its primary after the nomination had been decided cut down on the station's political coverage, a factor that is acknowledged in the study.

WFLA news director Dan Bradley criticized the study's emphasis on candidate discourse within political coverage.

"I don't know how relevant it is to put candidates on air so they can repeat the same stump speeches they make everywhere else." ■

**WCVB, WMUR & WEWS vs 16 Typical Stations:  
Nightly Average Total Campaign Story Time  
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# The Need for Speed

Media buyers and sellers at odds over fast-closing upfront

**THE MARKETPLACE** / By John Consoli

**M**edia buyers and sellers are at odds over the effects of the extremely rapid pace at which the recent broadcast-network upfront buying period for next season went down.

Some question whether ad clients' needs can adequately be met in such a frenetic environment, while others say if their buyer colleagues can't handle the heat, they ought to get out of the kitchen.

At the same time, network sales heads, who say adjustments to buys during the season are a way of life anyway, and therefore the speed of the upfront doesn't matter, uniformly are just glad to see the money rolling in.

Dan Rank, managing partner at OMD Worldwide, said, "We spend thousands of hours in client meetings during the year, conducting focus groups, compile research, and then have to compress all our buying into a few days. It's become a commodity business, and it's flawed and unhealthy for both the networks and our clients."

Ron Fredrick, managing director of national TV for Mindshare, agrees that the upfront has become nothing but "a cattle call" that puts tremendous pressure on the buyers to deliver exactly what their clients want. "The buyer has to do handstands to make sure it all comes out right," said Fredrick.

But others say it's the ability to function under pressure that distinguishes buyers. "If things move too fast for some buyers, they should look for another line of work," said Bob Igiel, president of broadcast buying for The Media Edge. "And if the upfront moves too quickly for them that they can't adequately represent their clients, they should give me the names of those clients. Maybe we can help them."

Igiel said because the agencies are working on upfront plans year-round, strategies should be set going in and should be implemented. Even though it moves quickly, he said, "it doesn't have to be chaotic."

John Muszynski, chief broadcast investment officer at Starcom, agrees the speed of the upfront doesn't matter. "I don't think it's a problem," he said. "The largest buying operations have enough resources and staff to move very quickly."

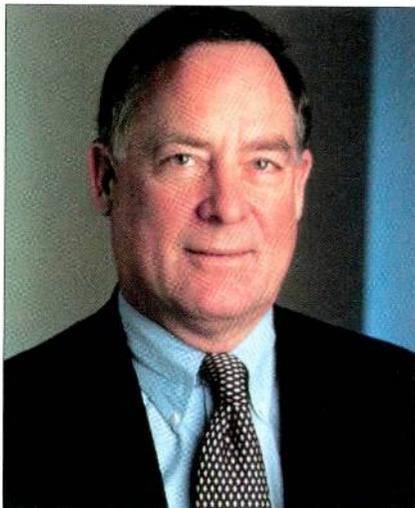
On the network side, ABC sales president Marvin Goldsmith said that while he "was surprised it was done so fast," he sees no downside for the networks. "We input all the orders into computers so we know where we stand along the way. And with guarantees, if shows are cancelled or do not meet projections, buys can be renegotiated at a later date."

John Nesvig, Fox sales president, said buyers and network sales people begin talking as early as December, when ad budgets for clients are being finalized for the next year. And an informal back-and-forth trading of information begins in March after the development meetings. By the May show-schedule unveilings, he said, everyone should be prepared.

Who's responsible for the upfront moving so quickly? Both sides agree that the stronger the economy, the quicker that buying goes down. But the networks say the rapid pace is facilitated by the buyers who call trying to make early deals or who want to negotiate until 3 a.m.

However, Rank said the networks call buyers, too, advising them it would be "smart" to cut certain deals right away rather than waiting.

"The networks stoke these fires big time," he said. ■



Fox sales president John Nesvig says media players should be prepared to deal by May.

JEFF WEINBERG/FOX

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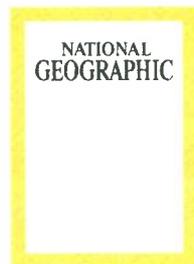
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## NEWSPAPERS

# General Cluster

 More newspapers Thomson Corp. has put up for sale are going, going, gone. And one of the two acquiring companies last week—Media General—is looking to expand on its multi-media clusters in those areas.

Thomson, the Toronto-based publishing giant, which is unloading most of its U.S. and Canadian papers to focus on electronic businesses, cemented separate deals last week to sell six dailies in four states to the Media General and Copley Press chains.

The Media General purchase, which includes the *Florence* (S.C.) *Morning News* and some small weeklies, was valued at \$237 million. The properties have a total circ of 90,000. *San Diego Union-Tribune* parent Copley Press bought Thomson's *Canton* (Ohio) *Repository*—with a reach of 63,700 weekdays, 80,000 Sunday—for an undisclosed amount.

The transactions came just one week after Thomson agreed to pass 38 U.S. papers to Gannett and Community Newspaper Holdings Inc. for a total \$1.6 billion. Thomson has offered up all its newspapers, except for the flagship *Globe and Mail* in Toronto, and so far has sold 44 of its 54 available properties, bringing in over \$2 billion. The company said it would announce a buyer for its remaining five U.S. papers in the coming weeks. It has yet to announce a deal for the remaining five Canadian papers.

Media General's purchase of papers in areas where it already owns media outlets is a continuation of the company's clustering strategy—which was taken to new heights earlier this year when it put the *Tampa Tribune*, NBC affiliate WFLA-TV and Tampa Bay Online Network under one roof. The Thomson additions complement several

TV stations Media General bought from Spartan Communications last March, said company vp Robert Pendergast.

"It continues to be our strategy, to concentrate on our Southeastern broadcast and newspaper operations...to provide a news product that's unsurpassed in a market," he

said. Pendergast said ads in the new papers may be cross-sold with area broadcast properties "down the road."

The *Florence* paper—with a circ of 34,000 weekdays, 35,500 Sunday—enhances Media General's CBS affiliate WBTW-TV in nearby Myrtle

Beach. The newly acquired *Opelika* (Ala.) *News*—circ 13,900 weekday, 14,500 Sunday—is situated within the signal reach of WRBL-TV, the company's CBS affiliate in Columbus, Ga. Meanwhile, the *Dothan* (Ala.) *Eagle* fits with the company's WMBB-TV, the ABC outlet in Panama City, Fla. Also included in the deal were the *Enterprise* (Ala.) *Ledger* (circ 9,500 weekday, 10,700 Sunday) and the *Jackson County Floridian* of Marianna (5,800 weekday, 6,600 Sunday).

Pendergast sees such clustering as "the wave of the future. To be successful, we're going to have to provide news, information and advertising in whatever format the customer wants it." —*Tony Case*

## NEW YORK/LOS ANGELES RADIO STATIONS

# Emmis to Expand Jobcityusa Web Site



Many media companies talk the talk when it comes to diversity, but Emmis Communications is walking the walk. Last December, Emmis launched jobcityusa.com, a New York area

recruitment site targeting minorities, a group which makes up 75 percent of the 4 million weekly listeners to Emmis-owned Urban WQHT-FM, Urban Adult Contemporary WRKS-FM, and Smooth Jazz WQCD-FM. In the next few months, Emmis plans to roll out a similar job site connected with its high-rated Urban station in Los Angeles, KPWR-FM.

"To do our job right we have to provide all the services we can for our audiences, but it's also economically viable," said Emmis CEO Jeff Smulyan. "When the two come together, it's the best of both worlds."

Tapping into the lucrative \$18 billion classifieds and recruitment market traditionally dominated by newspapers, jobcityusa.com gets about 50,000 hits a month and is turning a small profit. "We

billed \$150,000 in the first couple of months," noted Emmis director Deborah Esayian, who along with Emmis vp and general manager Judy Ellis has been working on the project since it was first conceptualized in September 1998. "As broadcasters, we've been building communities and we felt we had a lock on the minority community in New York," Esayian said.

To promote the site, Emmis used its own air. Each of the three stations carries more than 20 spots each week, with WQHT "Hot 97" carrying the most at 28 spots. "None of the stations promoted the site the same," said Esayian. "We rap on Hot 97 [WQHT], and we speak in a much more different tone to the adult African American consumer on Kiss FM [WRKS]."

Emmis also has what it calls "street teams," made up of interns and part-time Emmis employees who go to job fairs, or events such as the Puerto Rican Day Festival, to promote jobcityusa.com or show people how to use the Internet.

Corporations can pay \$300 for a 60-day job listing or up to \$5,000 a month for a stronger presence that includes air time on the three stations, unlimited job postings, and banner advertising on the

**'It continues to be our strategy, to concentrate on our Southeastern broadcast and newspaper operations...to provide a news product that's unsurpassed.'** —Pendergast



Esayian has been working on Jobcity since the start.

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site. American Express filled a legal counsel position through the site. A local Bronx pharmacy, DJ Drugs, found a pharmacist. New York Public Schools had several positions they filled through the site. —*Katy Bachman*

#### MICHIGAN NEWSPAPERS

## Two Weeklies Link To Form New Daily



As the number of U.S. newspapers dwindles, residents of one Michigan county are about to get that rare newborn daily. On Sept. 6, two twice-weekly papers published by Livonia, Mich.-based HomeTown Communications Network—the *Livingston County Press* of Howell and *Brighton Argus*—will merge to form the *Livingston County Daily Press & Argus*. The paper, with an initial circulation of 20,000, will be published Monday through Friday afternoons and Sunday morning. The weeklies currently have a combined circ of 20,000.

Livingston is “by far” the largest county in the state without a daily paper, according to Rich Perlberg, vp/general manager of HomeTown Newspapers, a unit of HTCEN. At the same time, it’s one of Michigan’s fastest-growing areas—its population of 150,000 expected to jump by 70,000 over the next two decades, according to local government projections. “It’s become apparent we can serve the readers and advertisers better with a daily newspaper,” Perlberg said.

Phil Jerome, executive editor of the weeklies, retains the title at the daily. The newsroom staff of 14 will be expanded to 20.

Perlberg said the *Press & Argus* hopes to attract advertising from retail chains, such as Target, which stayed away from the weeklies. The papers get the bulk of their business from retail chains such as Meijer Thrifty Acres, Kroger and Home Depot, and local car dealers. The size of the new daily might keep some larger advertisers away, however. Whitney Reiss, senior communications planner for Medi-aVest in Detroit, said such a small daily probably wouldn’t be on the radar screen of most of her agency’s clients.

The *Press & Argus* also aims to steal the thunder of outlying dailies that have some presence in Livingston. The big Detroit metros, Knight Ridder’s *Detroit Free Press* and Gannett’s *Detroit News*, each sell about 4,000 weekday copies

locally, according to Perlberg, while Gannett’s nearby *Lansing State Journal* distributes about 1,000.

“In our wildest dreams, we would stop them in their tracks,” Perlberg said. “We think we can carve out a definite niche for ourselves as the local daily which also offers comprehensive national and international coverage—as opposed to the Detroit papers, which cover us as an afterthought.” —*TC*

#### RADIO STATIONS

## Roberts Signs Off



Roberts Radio—named after its two owners, Robert Sherman, the company’s president/CEO and AOL co-COO Robert Pittman—has agreed to sell its 29-station group to Clear Channel Communications for \$65.9 million. Except for four stations in Poughkeepsie, N.Y. (Arbitron market rank no. 157), and two stations in Santa Fe, N.M. (rank no. 235), all the stations are in markets not measured by Arbitron. Total billings for Roberts last year were \$5.1 million, according to BIA Financial Network.

Despite market size, many of the stations complement other Clear Channel radio holdings. In Poughkeepsie, Clear Channel will add Country WRWD-FM, R&B Oldies WBPM-FM, Hot Adult Contemporary WBWZ-FM and Talker WG-HQ-AM to three stations it is purchasing in a previously announced deal with Straus Media Group (Soft Rock WRNQ-FM, Country WTND-FM, and News/Talk WKIP-AM). Clear Channel also has several other station clusters in upstate New York, including stations in Binghamton and Utica. Together, the seven stations have a combined audience share of 19.1, and more than 53 percent of the market revenue. The Federal Communications Commission may well force some divestitures to bring Clear Channel’s market revenue in under 40 percent.

Santa Fe is a new market for Clear Channel where it will have two stations, Adult Album Alternative KBAC-FM and Adult Contemporary KSFQ-FM. The Roberts deal also includes a six-station cluster in the non-rated Four Corners market (the area where Arizona, Colorado, Utah and New Mexico meet), and three stations in non-rated Gallup, N.M. Clear Channel currently has stations in Farmington, Bloomfield and Aztec, N.M. Since Farm-

ington is considered part of Four Corners, Clear Channel may also be forced to divest some of its holdings there.

Up north, Clear Channel will be adding KSKE-FM in Vail, Colo., three stations in Minot, N.D., three stations in Dickinson, N.D., and five stations in Aberdeen, S.D. —*KB*

#### CHICAGO TV STATIONS

## Talent Woes at WBBM



Lester Holt, the veteran news anchor at CBS-owned WBBM-TV, confirmed last week that he plans to leave the station and Chicago when his contract extension expires at the end of this month. Holt, 41, has been with the station for 13 years and with CBS for two decades. Sources close to Channel 2 said that Holt is probably headed to New York to join cable network MSNBC as a news anchor. Holt neither confirmed nor denied the speculation. Station executives said that they are currently looking at several candidates for Holt’s position, though none have yet been named and a deadline for the search has not been set.

WBBM got even more bad news last week. Tim Weigel, the station’s main sportscaster, is facing surgery after being diagnosed with a possible brain tumor on June 12. Weigel, a 30-year veteran of Chicago sports news, anchors sports for WBBM’s weekday 4, 4:30, 5, and 10 p.m. newscasts, as well as filing local sports updates on weekday mornings for WLUP-FM 97.9. Doctors expect to operate on Weigel as early as June 17 to remove a mass and perform a biopsy. —*Bryan Walsh*

#### HOUSTON TV STATIONS

## Anchor Heads East



Veteran TV newsman Alan Hemberger will be joining KHWB-TV in Houston this summer to anchor the station’s new newscast. Hemberger, currently anchoring at KEYE-TV in Austin, has been a familiar face to Texas viewers for some years, having worked in Amarillo and San Antonio over the course of his career. The new newscast will air seven nights a week at 9 p.m., premiering in August. KHWB’s decision to develop its own news program continues a current trend among Tribune Broadcasting stations. ■



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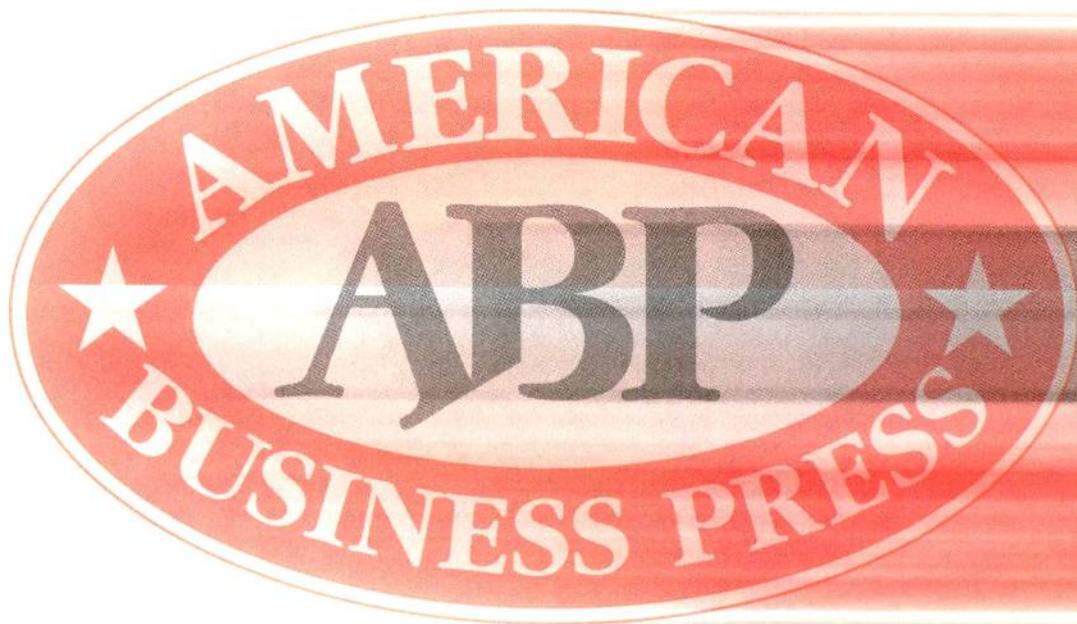
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# Market Profile

BY EILEEN DAVIS HUDSON



GUNNAR KULLENBERG/STOCK CONNECTION/PICTUREQUEST

## Las Vegas

Although most people picture gambling casinos when they think of Las Vegas, more and more people are thinking of the city simply as home. In the mid-1980s, the market had a population of about 500,000. In just 15 years, that number has almost tripled, to an estimated 1.4 million. And the area's

phenomenal growth rate shown no signs of slowing down anytime soon.

"We're probably the fastest-growing market in the U.S.," says Steve Coffeen, circulation director of Donrey Media Group's daily *Las Vegas Review-Journal*.

In a market that has been experiencing explosive growth for more than a decade, Las Vegas' three major network-television affiliates have waged a constant battle to attract new residents to their local newscasts and retain them. Although Vegas ranks just 53rd among the coun-

try's TV markets with 521,200 households, the fierce competition among the three top stations gives viewers a taste of big-city local news. "We are so competitive that all three stations' news product is better than [in many] top markets," says Gene Greenberg, vp and general manager of KVBC-TV, Sunbelt Communications' NBC affiliate. All three outlets have access to news helicopters and have a fleet of news vehicles and satellite trucks to follow breaking news.

CBS affiliate KLAS-TV, owned by

Norfolk, Va.-based Landmark Communications, has inched ahead of KVBC, formerly the market's clear news leader, in some time periods. In the May sweeps, KLAS won the noon, 4, 5 and 6:30 p.m. time periods in households (KVBC does not produce news at 6:30 p.m.), according to Nielsen Media Research (see chart on page 28). At 6 p.m., KVBC edged out KLAS by two-tenths of a ratings point. The late news race at 11 p.m. also was close, with KVBC winning by half a ratings point. KVBC also held on to its leading position in morning news.

"Typically, [KVBC] has done well with late news," says Terry McFarlane, director of marketing and creative services for KLAS. "That was because of NBC's strong prime time. But that has fallen off some."

In April, KLAS became the first station in Las Vegas to launch a digital broadcast channel. The outlet is not producing any local programming yet on the channel; it is being used to broadcast CBS network shows in high-definition.

Much of KLAS' ratings strength in the May sweeps came from a suspense-filled court case of high local interest. KLAS covered the trial extensively in its newscasts, and its 2-year-old, 24-hour cable news channel, LV1 (a partnership with cable operator Cox Communications and locally owned afternoon daily the *Las Vegas Sun*) aired the trial live and simulcast KLAS' newscasts.

Following the trial, a jury convicted two people on 17 charges including murder, conspiracy, burglary, grand larceny and robbery in connection with the September 1998 killing of Lonnie "Ted" Binion, 55, a member of one of the founding families of Las Vegas' gaming industry. After killing Binion in his home, the defendants—Binion's live-in girlfriend and a former friend of the victim's—attempted to steal \$7 million worth of silver from his vault. Binion had been a heroin addict in his earlier years and reportedly had connections to underworld crime figures. Las Vegas was fixated on the trial, and on LV1's live coverage in particular. "It was high drama on local cable for about two months," says KLAS' McFarlane.

KVBC gm Greenberg says that while he's not making any excuses for his sta-



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tion's results in the May sweeps, KLAS' coverage of the trial gave it a decided edge. "They really became the Binion station," Greenberg says. "It was all-Binion, all-the-time."

KVBC's news ratings have suffered from the departures of three key anchors over the past two years. The first to leave, in spring 1998, was Dave Courvosier, who went to a station in Cape Girardeau, Mo. Several months later, evening news anchor Gwen Castaldi left to become news director at Meredith Corp.'s Fox affiliate in Vegas, KVVU, when that station launched its 10 p.m. newscast. And this year, the popular Rickie Cheese, who anchored KVBC's 5 and 11 p.m. newscasts, was dismissed from the station. Greenberg declined to comment on the circumstances behind Cheese's abrupt departure.

KVBC has not named permanent successors for the three anchors who left. The station has been rotating other staffers in the anchor slots, experimenting to find the best fit. Before the departures, KVBC and KLAS boasted the two most veteran news teams in the market. KVBC's loss of three seasoned anchors has probably helped boost KLAS, which can now tout the seniority and longevity of its anchor team. "In most markets, to lose three main anchors and still be competitive is pretty significant," KVBC's Greenberg says. "I think it shows the strength of the station."

Greenberg also attributes some of KLAS' gains to the arrival of Nielsen meters in Las Vegas in November 1998. Since then, he says, "it's been a horse race at 4 and 5 [p.m.]."

Instead of producing local news at 6:30 p.m. like KLAS and KTNV-TV, Journal Broadcast Group's ABC affiliate, KVBC plugs in *Jeopardy!*, a strategy that has worked. The game show led the market with a 10.8 rating/19 share in households in May. KLAS' 6:30 newscast finished a distant second in the time period,

## Scarborough Profile

### Comparison of Las Vegas To the Top 50 Market Average

	Top 50 Market Average %	Las Vegas Composition %	Las Vegas Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32.3	32.2	100
Age 35-54	40.0	41.8	104
Age 55+	27.7	26.0	94
HHI \$75,000+	22.2	17.9	81
College Graduate	12.3	6.9	56
Any Postgraduate Work	10.5	5.5	52
Professional/Managerial	21.9	16.2	74
African American	12.4	9.0	73
Hispanic	11.9	13.9	116
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	56.9	47.0	83
Read Any Sunday Newspaper	66.9	58.8	88
Total Radio Morning Drive M-F	24.5	23.1	94
Total Radio Evening Drive M-F	18.6	18.1	97
Total TV Early Evening M-F	29.3	35.5	121
Total TV Prime Time M-Sun	37.2	35.5	95
Total Cable Prime Time M-Sun	10.5	13.5	129
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75.4	64.4	85
Read Any Sunday Newspaper	80.3	71.4	89
Total Radio Morning Drive M-F	79.7	76.2	96
Total Radio Evening Drive M-F	73.9	73.7	100
Total TV Early Evening M-F	67.6	80.1	119
Total TV Prime Time M-Sun	91.7	90.2	98
Total Cable Prime Time M-Sun	52.8	54.6	103
<b>MEDIA USAGE - OTHER</b>			
Accesses Internet/WWW	44.2	41.8	94
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	56.8	53.0	93
Shops Using Online Services/Internet	10.5	9.2	88
Connected to Cable	69.3	75.7	109
Connected to Satellite/Microwave Dish	11.3	12.6	112

\*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. \*\*Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.  
Source: 1999 Scarborough Research Top 50 Market Report (February 1998-March 1999)

with a 7.1/13.

KTNV has been struggling a bit to keep up in the local news race. The outlet finished the May sweeps a distant third overall in news household ratings. And

while ABC's *Who Wants to Be a Millionaire?* has buoyed KTNV's prime time, the blockbuster game show has not pumped up the station's 11 p.m. news. KTNV's 11 p.m. Sunday newscast has seen healthy growth over the past couple of ratings books, thanks to the strong lead-in from ABC's *The Practice*.

KLAS, KVBC and KTNV's newscasts also are highly competitive in demo ratings, particularly adults 25-54, where the race is very tight.

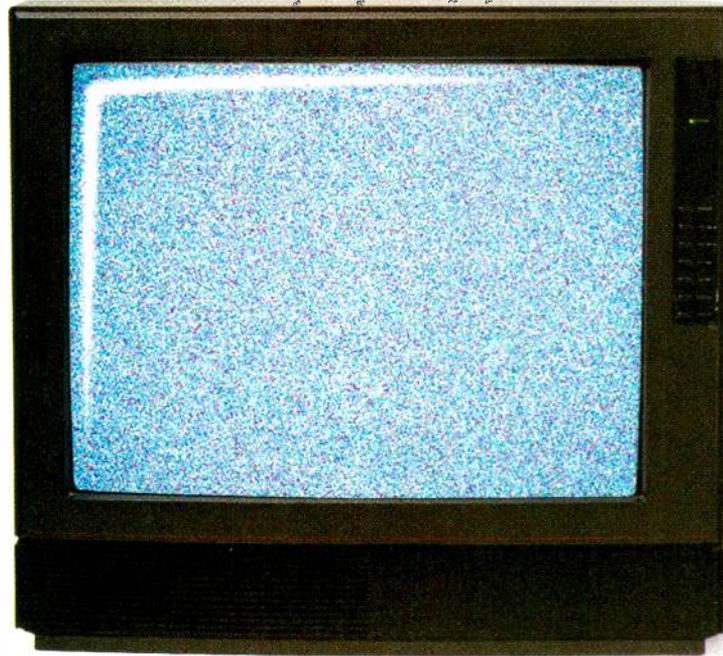
Sinclair Broadcasting's KVWB, the local WB affiliate, also operates independent station KFBT under a local marketing agreement. KFBT currently is earning higher household ratings than KCNG, the locally

## Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Infinity Broadcasting	2 AM, 4 FM	25.6	\$24.6	33.9%
Clear Channel Communications	4 FM	25.2	\$18.5	25.5%
Centennial Broadcasting	3 FM	13.4	\$11.8	16.3%
Lotus Corp.	2 AM, 2 FM	9.4	\$9.5	13.1%
Hispanic Broadcasting	2 FM	6.0	\$5.1	7.0%

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

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\*ABC estimate based on Children 6-11, Children's Radio Audience Estimates, October 1999 Network Report, Statistical Research, Inc.

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

	January-December 1999	Jan.-Dec. 1998
Spot TV	\$133,314.9	\$129,288.8
National Spot Radio	\$12,755.7	\$11,127.3
Outdoor	\$5,209.5	n.a.
Total	\$151,280.1	\$140,416.2

Source: Competitive Media Reporting

owned, low-power UPN affiliate. KCNG is difficult to pick up over the air for many viewers in the Las Vegas area, and the station is not carried on local cable systems.

Las Vegas also has two Spanish-language TV stations—Univision affiliate KINC, owned by Tierra Alta Broadcasting, and KBLR, Summit Media's Telemundo affiliate. The two outlets pull some viewers away from the English-language stations. KINC, for example, consistently scores higher ratings than KCNG and KFBT in several dayparts, and the outlet was very competitive with KVWB's numbers in the May sweeps. KBLR does not subscribe to Nielsen's meter service, so its audience is not measured.

In local cable, the Greenspun family, which owns the *Las Vegas Sun* and a number of other print properties in the market, sold Prime Cable about a year and a half ago to Atlanta-based Cox Communications, marking Cox's entry into the market as the dominant operator. With 75.7 percent penetration, cable has a strong presence in Las Vegas.

LV1 has made strides to increase its original programming, including the launch this spring of *The Ralston Report*. John Ralston, a local political columnist who writes for the *Sun*, hosts the weekly look at local politics and political movers-and-shakers.

Las Vegas is one of the few markets left in the country that continues to support two daily newspapers, although both have suffered declines in circulation in recent years. The *Sun's* average daily circ tumbled 5 percent, from 37,591 in March 1999 to 35,715 in March 2000, according to the Audit Bureau of Circulations. That decline came on the heels of another drop of almost 5 percent from March 1998 to March 1999.

The *Sun* publishes under a joint operating agreement with Donrey's *Las Vegas Review-Journal*. The *Review-Journal* is the dominant paper in the JOA, with an average daily circulation that's more than four times higher than the *Sun's*. The *R-J* has

been able to reverse the circ decline that it experienced a couple of years ago. The paper's daily circ rose 6.3 percent from 158,540 in March 1999

to 168,524 in March 2000, and its Sunday circulation rose 2.6 percent, from 189,954 to 194,805, over the same period. *Review-Journal* president and publisher Sherman Frederick, who took over the helm in January 1999, has characterized the past declines as an

"anomaly" caused by poor management decisions and "profit-taking."

*R-J* circulation director Coffeen credits the new management with turning the paper around. "The biggest change was that we had a change in philosophy—to be aggressive in increasing circulation," Coffeen says. "Before, the emphasis had been on profitability." Now, he says, profitability and circulation growth are viewed in tandem by management.

The paper has also been able to take advantage of the market's explosive growth by targeting both newcomers and existing residents in its circulation promotions. To further this effort, the *Review-Journal* is planning to launch a major

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

### Evening News

Time	Network	Station	Rating	Share	
5-5:30 p.m.	CBS	KLAS	9.2	18	
	NBC	KVBC	7.2	14	
	ABC	KTNV	5.7	11	
	WB	KVWB*	2.7	5	
	Univision	KINC	2.5	5	
	Fox	KVVU*	2.2	4	
	Independent	KFBT*	1.7	3	
	UPN	KCNG*	0.3	1	
	6-6:30 p.m.	NBC	KVBC	8.5	15
		CBS	KLAS	8.3	15
ABC		KTNV	5.0	9	
Fox		KVVU*	4.4	8	
WB		KVWB*	2.8	5	
Univision		KINC	2.2	4	
Independent		KFBT*	2.1	4	
UPN		KCNG*	0.4	1	
6:30-7 p.m.		NBC	KVBC*	10.8	19
		CBS	KLAS	7.2	13
	Fox	KVVU*	5.5	10	
	ABC	KTNV	5.0	9	
	WB	KVWB*	3.3	6	
	Univision	KINC*	2.2	4	
	Independent	KFBT*	2.1	4	
	UPN	KCNG*	0.3	1	

### Late News

10-10:30 p.m.	Fox	KVVU	4.3	7
	WB	KVWB*	3.7	6
	Independent	KFBT*	2.0	3
	Univision	KINC*	1.7	3
	UPN	KCNG*	0.2	0
11-1:30 p.m.	NBC	KVBC	9.5	19
	CBS	KLAS	9.0	18
	ABC	KTNV	5.3	11
	Fox	KVVU*	2.8	5
	WB	KVWB*	2.5	5
	Independent	KFBT*	2.2	5
	Univision	KINC*	1.2	2
	UPN	KCNG*	0.2	0

\*Non-news programming. Telemundo affiliate KBLR is not included because it does not subscribe to the Nielsen meter service.  
Source: Nielsen Media Research, May 2000

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## Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KWNR-FM	Country	9.2	9.3
KXTE-FM	Alternative	8.5	5.0
KISF-FM	Spanish Regional	8.2	3.8
KSNE-FM	Soft Adult Contemporary	7.8	6.5
KJUL-FM	Adult Standards	7.0	7.6
KLUC-FM	Contemporary Hit Radio	6.4	7.9
KMXB-FM	Modern Adult Contemporary	5.5	6.1
KQOL-FM	Oldies	4.7	5.1
KOMP-FM	Album-Oriented Rock	4.5	4.3
KFMS-FM	Contemporary Hit Radio	3.5	5.1

Source: Arbitron Winter 2000 Radio Market Report

marketing campaign in September that will include print, television, radio, outdoor and direct mail advertising.

In other changes at the *R-7*, Donrey is spending about \$100 million to replace the paper's 20-year-old presses. The new presses will use a 50-inch web instead of the current 54-inch, following a national trend toward smaller trim sizes. Once the press conversion is complete, the paper plans to launch a complete redesign including new fonts, additional features and new sections by the end of the year, says Thomas Mitchell, editor of the *Review-Journal*.

Donrey in 1998 purchased the start-up Spanish-language weekly newspaper *El Tiempo Libre*, which competes with *El Mundo*, a fixture in the market for some 30 years. The free *El Tiempo* has a circulation of 26,100, 18,000 of which are distributed to retail outlets; the balance goes to households. Donrey plans to cut back on household distribution and expand *El Tiempo's* penetration in supermarkets around Las Vegas.

Locally owned *El Mundo* tends to focus on Vegas' Mexican-American population, while *El Tiempo* has a broader focus on the area's total Hispanic community, which makes up almost 14 percent of the population, according to Scarborough Research. Hispanics are the fastest-growing segment of Las Vegas' population.

Among other local print outlets, Greenspun Media Group owns *Las Vegas Life*, a city magazine that covers local issues, as well as *Las Vegas Weekly*, a free, entertainment-focused newspaper. The 60,000-circulation *Weekly* competes with the 55,000-circ *City Life*, owned by Wick Communications.

Nowhere has the growth of the Hispanic community in Vegas had a greater impact than in radio. Last year, the market got two new Spanish-language FM sta-

tions, joining the one AM station. KVBC-FM, previously a News/Talk outlet, flipped its format to Spanish Top 40 music. The Entravision Communications station, which bills itself as "La Romantica," is programmed via satellite out of Los Angeles.

The other new Spanish-language stick, KISF-FM, switched from an R&B format to Mexican under new owner Hispanic Broadcasting Corp. KISF is now known as "La Nueva." The outlet has been earning impressive ratings since the format switch, ranking as high as second in the market in some listener demos. KISF was the No. 3 station among listeners 12-plus in morning drive in Arbitron's Winter 2000 Radio Market Report.

Hispanic Broadcasting also owns the Spanish-language AM property in the market, KLSQ, which plays a Spanish Adult Standards format.

Another recent switch on the FM dial in Las Vegas was the transformation in February of Clear Channel Communications' KFMS from a Country station into a Contemporary Hit Radio stick. The move was significant for two reasons. First, it meant that KWNR-FM, another Clear Channel property, became the sole Country station in the market. KFMS' dropping of the format has helped KWNR take advantage of Las Vegas' affinity for Country music and has pumped up the outlet to the No. 1 overall position in the market. KFMS' format change was also significant because CBS/Infinity Broadcasting's KLUC-FM had been the only CHR/Top 40 station in the market; KFMS has now provided some competition in the format, which targets the adults 18-34 demo.

KFMS, which market's itself as KISS-

FM, went live with CHR in April. For about six weeks before its official launch, the station played approximately 20,000 songs commercial-free to promote the new format. The move certainly caught the attention of listeners and advertisers in Las Vegas. "That was a huge investment on their part," says Maureen Harper, associate media director with R&R Partners, a Vegas ad agency. "That was unheard of."

Another demographic group that is significant in Las Vegas is seniors. Clark County has three large retirement communities with thousands of units (one community has about 20,000 residents), and more retirement housing is slated for construction. Vegas' popularity as a retirement destination has helped radio stations that target the 50-plus demo, including Clear Channel's KSNE-FM, a Soft Adult Contemporary stick, and Nostalgia outlet KJUL-FM, owned by Centennial Broadcasting.

Tight inventories in Vegas radio have helped inflate advertising rates, although those who plan ahead can usually negotiate better deals, buyers say.

*Review-Journal* owner Donrey is also the largest player in the local out-of-home market. Its main rival is Lamar Advertising (formerly Chancellor Media). Both outdoor advertising vendors offer bulletin and rotary displays, while Lamar also offers bus shelters. Some local activists have been agitating to do away with billboards, and there are several zoning ordinances in place that restrict the placement of billboards in the market. While there are still many billboard facings in town, availability remains tight due to strong, steady business from the casinos. The prime billboard location is in the "tourist corridor," which includes arteries leading from the airport and the streets around the Las Vegas Convention Center and the Strip. ■

## Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Clark County: 498,700 Households</b>				
<i>Mohave Valley Daily News</i>	378	546	0.1%	0.1%
<i>The Los Angeles Times</i>	2,978	2,753	0.6%	0.6%
<i>Las Vegas Review-Journal</i>	154,363	211,628	38.2%	42.4%
<i>Las Vegas Sun</i>	35,914		7.2%	
<i>The Spectrum</i>	240	275	0.1%	0.1%

Source: Audit Bureau of Circulations

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**NETWORK TV**

**Tim Carry** was named senior vp of affiliate relations for Spanish-language network Univision. Carry will be responsible for co-managing affiliate relations for Univision and Galavision, Univision's cable network, as well as for the network's online division. Carry was a principal partner at Competitive Edge Communications. He also spent 11 years at CNBC, where he was director of affiliate sales for the Midwest and Northeast regions.

**CABLE**

**Amy Baker** was appointed to the new position of manager of talent relations at the Fox Family Channel. As the network aims to build its base of music programming targeting kids and tweens, Baker will be responsible for researching new groups and booking acts. She had been manager of talent relations at the Disney Channel...**Jennifer Dorian** has joined TNT as vp of brand development. Previously, Dorian was in charge of strategic marketing for Coca-Cola...**Peter Gochis** was named vp of affiliate relations for tech channel ZDTV. He had been vp/Western region at Turner Broadcasting System...**Dan Thatte** was named senior vp of information technology for Lifetime Entertainment Services, where he will oversee systems of both Lifetime and Lifetime Movie Network.

**TV STATIONS**

**Candy Altman** has been named group news executive for Hearst-Argyle Television, effective July 3. She was formerly vp of Hearst-Argyle's WCVB-TV in Boston...**David Males** has been named general manager of WWTI-TV and WBWT, The Ackerley Group's ABC and WB affiliates, respectively, in Watertown, N.Y. Males was previously general sales manager of WWTI.

**MAGAZINES**

**Richard David Story**, formerly *Vogue* features editor, has been named editor in chief of American Express Publishing's luxury/lifestyle title *Departures*...**Don Fries**, formerly publisher of Time Inc.'s defunct *Life*, has been named publisher of *Money*.

## The Joke's on Holt

**W**hat do you do to a man who is both admired and feared for his power in an industry? You roast him.

Such was the fate of Dennis Holt recently when the Southern California Broadcasters Association honored the chairman/CEO of Patriot Communications. SCBA's "Man of the Millennium," who made his mark in the media-buying biz early on as a shrewd negotiator, is renowned for founding Western International Media (now Initiative Media) in the early '60s.

Among the Holt cronies on hand at the Regent Beverly Wilshire Hotel in L.A. were Art Linkletter, Al Franken,

Mayor Richard Riordan and Gary Owens. The roast raised money for the Ben Hoberman Broadcast Scholarship for

minority students; Manual Arts High School in L.A., Holt's alma mater; and the Advertising Industry Emergency Fund.

Highlights of the event included a Mac Davis parody of his song *It's Hard to Be Humble* and a segment of a photo documentary of Holt's life featuring him as the Lincoln Memorial.

Said the honoree: "You can imagine my excitement at being named the Man of the Millennium after coming in second in the last millennium. This award is worth the wait." —*Lori Lefevre*



SCBA president Mary Beth Garber bestows a plaque on roastee Holt.

### SPOTLIGHT ON...

#### Marlene Dann

VP of Daytime Programming, Court TV



Steely Dann

**M**arlene Dann found herself at the center of a maelstrom two weeks ago when Baltimore Ravens linebacker Ray Lewis copped a plea during his murder trial. (He was accused of fatally stabbing a man in a barroom brawl.) Since Court TV was covering the case, Dann had to burn the midnight oil rearranging the June 5 programming schedule to accommodate extended coverage and hustle up commentators to dissect Lewis' move.

"It's controlled chaos around here," says Dann, the cable net's vp of daytime programming. "I am programming a live event from 9 to 6 where anything can happen—judgment calls are made moment to moment."

Since arriving at Court TV a year and a half ago, Dann has strived to mix up daytime and split the focus between live trial coverage and news and entertainment programming. Among her efforts was the January launch of *Crier Today*, with judge/host Catherine Crier, to promising ratings. "It gives daytime an opportunity to have several personalities," Dann says.

Dann's love of research and of finding and booking those who will tell the "real story" (not to mention her love of legal issues), drew her to the job. But there was a time when they might have led her to the world of private investigation.

"I always wanted to be a detective," says Dann, "but then I realized I would have to be armed at some point, which I wasn't particularly keen on."

—*Megan Larson*

# Pratt Plays Matchmaker

Jane Pratt might have a new man in her life, but that didn't stop her from shopping around at her mag's "Blind Date" event at New York's Studio 54 last week. Pratt, editor of Fairchild monthly *Jane*, played along with invited ad and



Pratt: Bringing people together

media types in a fast-paced take on a singles' event, rotating participants in groups of 10 men and 10 women for one-minute, assembly-line-style "dates."

"You never know," said Pratt jokingly to the crowd and her boyfriend, who also joined in the dating game for the fun of it.

Pratt and her co-conspirator for the evening, comedian Beth Littleford of Comedy Central's *Daily Show*, encouraged the sparks to fly as participants proceeded down the line, rating each encounter on whether they'd like to see the person again.

The next day, Pratt notified the couple most likely to click (based on their ratings of each other) that they'd be sent on a date in a limo for dinner at Patis and for drinks at Halo. The results will be fodder for the mag's "Blind Date" section.—LL



Rock legend Elton John hugged up to Valerie Smaldone, veteran mid-day personality on New York's "Lite fm" WLTW-FM, at the station's studio recently when Smaldone interviewed John for the first airing of her Sunday-evening "Summer Spotlight Series," starting July 2 and running through Sept. 3.

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**New York State Broadcasters Association** will hold its annual executive conference June 19-22 at the Sagamore Resort Hotel in Lake George, N.Y. Contact: 518-456-8888.

**Business Press of America, American Business Media and Business Marketing Association** will host their twice-annual luncheon at the Union League Club in New York on June 26. Contact: 212-779-3200, ext. 150.

The 19th annual **Women in Cable & Telecommunications National Management Conference** will take place at the Portofino Bay Hotel in Orlando, Fla., June 26-29. Contact: (312) 634-2330.

**eMediatainmentWorld Los Angeles**, a convergence conference for media and entertainment Internet content, will be held June 28-30 at the Westin Bonaventure Hotel in L.A. Participants include Columbia TriStar Television and the Odyssey Network. Contact: 800-535-1812.

The Advanced Learning Institute will host a two-day conference on e-branding. **Building and Leveraging Your Brand to Impact the Bottom Line** will be held July 10-11 at the Westin Michigan Avenue in Chicago. Contact: 888-362-7400.

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

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

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

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

# Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

## Jones Makes Smart Business Move

Gordon Lee Jones has been named publisher of Ziff Davis Smart Business, published by Ziff Davis Media. Jones left Fairchild Publications in May after just two months as the top trade division exec. Earlier, Jones served as senior vp/group publisher of Entrepreneur Media Inc., which was preceded by a five-year tenure as New York advertising director at Newsweek magazine. Jones succeeds Greg Mason, who left the company.

## Siroto Takes Helm of Family Life

Janet Siroto has been named editor in chief of *Family Life*, published by Time Inc.'s Parenting Group. Currently executive editor of *Cosmopolitan*, Siroto rose through the ranks at Hearst Magazines, joining *Redbook* in 1996 as articles editor before moving over to *Cosmo* as deputy editor. Earlier, Siroto was a senior creative director at Faith Popcorn's Brainreserve. Siroto's start date had not been decided by press time. She succeeds Peter Herbst, who recently resigned after more than five years at the parenting magazine, which *Time* acquired last year from Hachette Filipacchi Magazines. *Family Life* will also increase its rate base to 700,000 from 550,000, effective October 2000.

## CN Takes Lucky National

*Lucky* magazine, Condé Nast's shopping guide tested last month in selected markets, will roll out as a national monthly beginning with the February 2001 issue. Having been tested in 20 major markets and received "good reaction and strong vibes" from readers and media buyers alike, *Lucky* will first publish a December holiday edition, to be on newsstands in November, said a CN representative. *Lucky* will have a 500,000 rate base. Its cover price will be \$2.50. The test issue, 300,000 copies of which hit stands May 16, will be available until Aug. 16. *Lucky* is the company's first launch since October 1997, when it rolled out *Condé Nast Sports for Women*, which was renamed two years ago as *Women's Sports and Fitness*. Separately, Condé Nast, along with Oldsmobile and The League of

Women Voters, will work to increase voter participation with a public awareness campaign. CN will run a four-page special insert "Get Out of Neutral" urging women to vote. It will appear in October and November issues of *Vanity Fair*, *Self*, *Women's Sports & Fitness* and *The New Yorker*. The campaign will last six months with other components including a gala dinner celebrating the 80th anniversary of The League of Women Voters on June 19 and a special "Take a Friend to Vote" Web site.

## SI for Women Teams With WNBA

*Sports Illustrated for Women* has entered into a multiyear marketing partnership with the Women's National Basketball Association. The arrangement calls for *SI for Women* to receive in-game ad units on national TV broadcasts of WNBA games, as well as local TV spots and on-court signage. Also under terms of the agreement, the July/August issue of the magazine will feature an eight-page advertorial in support of Be Fit presented by Nike, the WNBA's national exercise and fitness initiative.

## Comcast Adds ZDTV in Baltimore

Comcast has added Paul Allen's techie cable network, ZDTV, to its analog cable system in Baltimore. The deal adds 330,000 subscribers to the network's current base of 18 million homes. ZDTV comprises a cable network and a Web site, offering news and information on digital and wireless businesses and gadgets.

## Nielsen to Provide Ad Service to CBS O&Os

Nielsen Media Research has entered into a five-year deal to provide its Monitor-Plus competitive advertising data service to all 16 CBS-owned TV stations and CBS Spot Sales. Monitor-Plus enables buyers and sellers to track advertising activity across 15 specific categories of media, including TV, radio and print.

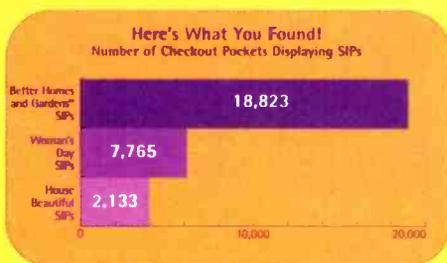
## ESPN Drives With Cadillac

ESPN will offer five hours of live coverage this Friday through Sunday of the Cadillac NFL Golf Classic from

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# Inside Media

CONTINUED

Upper Montclair Country Club in Clifton N.J. The 8-year-old tournament will feature 78 Senior PGA Tour pros, including Arnold Palmer, Chi Chi Rodriguez and Tom Watson, and 56 top NFL stars including Marshall Faulk, Emmitt Smith and Vinny Testaverde.

## MTV Getting Into the Groove

MTV will premiere its latest animated series, *Spy Groove*, on June 26. The cartoon comedy centers around two fashionably hip super-agents who attempt to save the world from pseudo-fashionistas who want to control the garment output from Rodeo Drive to Milan.

## Victory Signs Big Star Distributor

TV syndicator Victory Entertainment has struck a deal with Mark Anthony Entertainment to handle distribution of *Ed McMahon's Next Big Star*, a first-run series of one-hour talent search competition specials that will air quarterly starting in October.

## More Big Powers Signed for Attorney

Twentieth Television has added more high-profile attorneys to its new syndicated court strip, *Power of Attorney*. Dominic Barbara (who represented Joey Buttafucio) and Geoffrey Fieger (whose clients include Jack Kevorkian) will appear on the show when it launches Aug. 28.

## Gresbeck Tapped to Head Belo Unit

Thomas Gresbeck was named director of sales for Marketing Solutions, Belo's new division for sales across all its newspaper, TV, radio and interactive properties. Gresbeck comes to Belo from Infinity Radio, where he was general sales manager of the Texas State Network.

## Westwood to Acquire SmartRoute

Westwood One has agreed to purchase the operating assets of SmartRoute Systems, a provider of traffic and travel information to consumers, for \$25 million. Based in Cambridge, Mass., SmartRoute distributes travel information via the Internet, wireless, interactive voice response, and in-vehicle navigation systems under the brand name

SmarTraveler. The deal will allow Westwood, which distributes traffic content to XX radio stations through Metro Networks/Shadow Broadcast Services, to expand its services to the many of the same new media outlets.

## Media Metrix Begins MRC Audit

Web-site ratings service Media Metrix has commenced the audit phase necessary to achieve accreditation from the Media Rating Council. The several month audit will be conducted by the media research examination services practice of Ernst & Young and evaluated by MRC's Internet committee. In January, both Media Metrix and competitor Nielsen NetRatings applied for accreditation, but so far only Media Metrix has moved on to the auditing phase. MRC accredits ratings service such as Arbitron, Media Audit, Medi-afax, MRI, Nielsen Media Research, RADAR and SNAP.

## Expedia Radio Expands, Adds Correspondent

Expedia Radio, a weekly one-hour travel show syndicated by Expedia Radio Network, has expanded to 110 stations, including stations in the top 20 markets. Among those joining the *Expedia* roster are Infinity-owned KLSX-FM in Los Angeles, WNEW-FM in New York, and Clear Channel-owned WGST-AM/FM in Atlanta. The radio network, which also includes a Web site ([www.expedia.com](http://www.expedia.com)) and an upcoming print magazine to be pub-

lished by Ziff-Davis Media, also announced that travel expert Rudy Maxa will join co-hosts Mike West and John Fisher as a weekly correspondent, providing consumer advice and travel ideas. Launched in June of last year, the radio show regularly includes celebrity guests who share highlights of their recent travels and favorite places to vacation. Past guests have included Michael Douglas, a frequent visitor to Majorca, Spain; Kim Bassinger, who recently discussed her trip to Africa; and Jodie Foster, who talked about her visit to Malaysia.

## Emadison Plans 4th-Q Launch

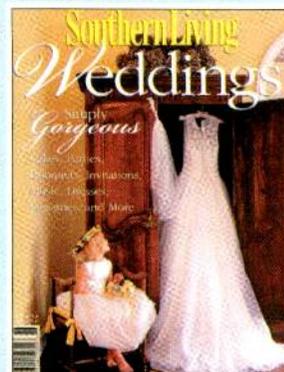
Emadison.com, an online media buying service is prepping to jump into the Internet fray sometime in fourth quarter, joining other services such as Buy-Media.com, BroadcastSpots.com and OneMediaPlace.com. Backed by co-founding threesome Vishal Bhagwati, a former investment banker with Credit Suisse First Boston; Manoj Hardikar, a former engineer with KLA-Tencor; and Donald Robinson, the former CEO of Seltel, Emadison recently received \$12.9 million in venture financing from Sequoia Capital and Sander Capital.

## Interep Forms New Division

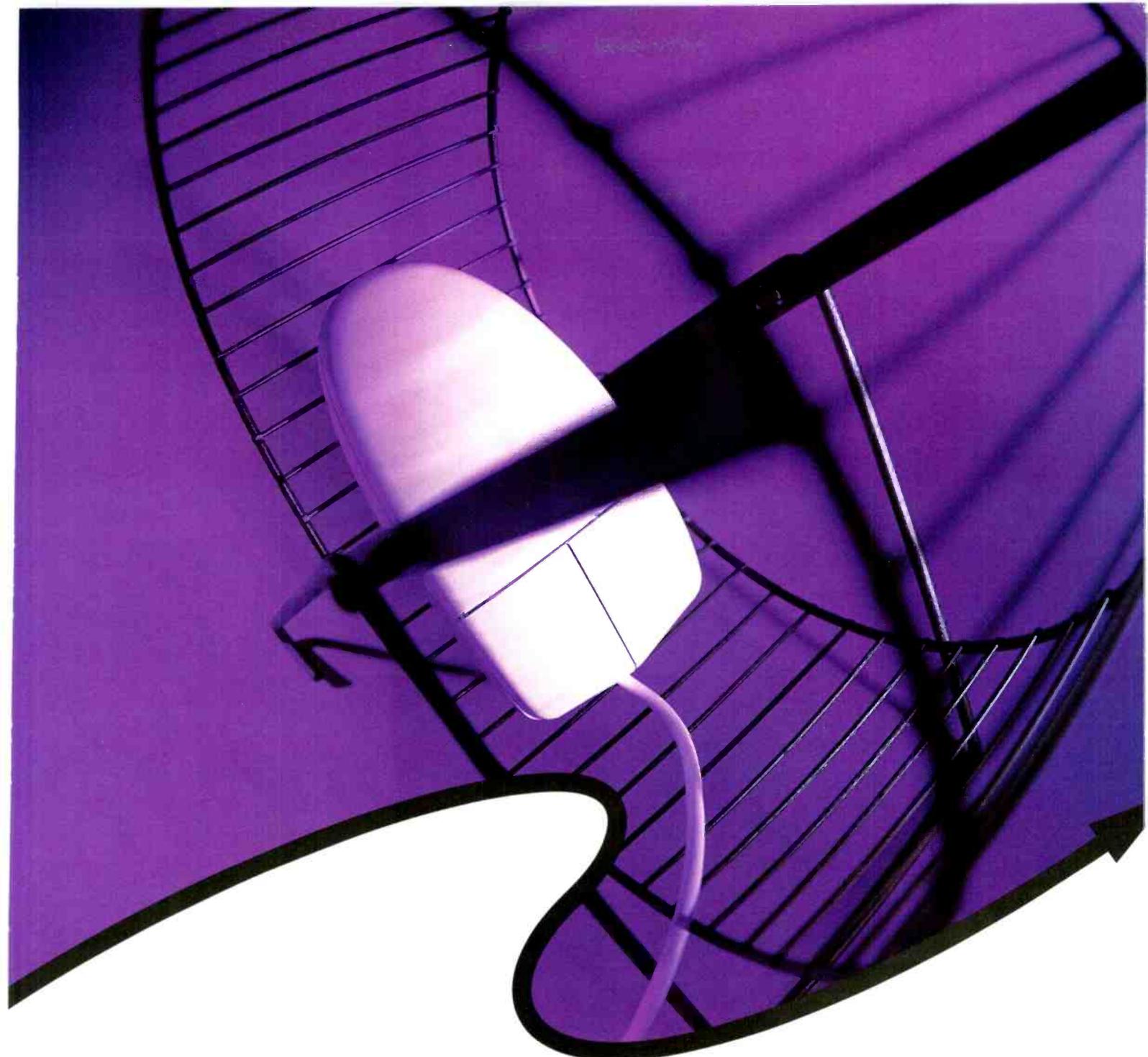
Radio rep firm Interep has launched Interep new media to handle the sales and marketing of radio stations that stream their audio on the Internet as well as other forms of audio entertainment. Longtime Interep executive Graham Keenan was named president of the new division.

## Bells Are Ringing at *Southern Living*

At Southern Progress, June is the month for Weddings. The Time Inc. unit will launch *Southern Living Weddings*, a new special interest newsstand-only publication. It will hit newsstands on June 20 with a distribution of 400,000. While there is only one issue scheduled currently, there are plans to increase frequency. Co-editors of the new title are Susan Nash, director of the Southern Living Cooking School, and Andrea Hurst, foods editor for *Southern Living*. The launch issue carries 60 pages of advertising, including insertions from Windjammer Barefoot Cruises, Cayman Island Tourism, Carnival and DeBeers.



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# Summer

The networks  
are betting  
viewers will  
tune in  
for original  
programming

# Heat

By Marc Berman

**S**ummer isn't just for repeats anymore. That seems to be the message the broadcast networks are sending to viewers this year. Traditionally, the networks have written off the summer months by programming a mix of reruns, busted pilots and leftover original telecasts of canceled series. For

every *Northern Exposure* and *Melrose Place*, which launched in the summer and became hits, the history of television is littered with long-forgotten duds like

*South Beach*, *Street Match*, *Raven* and *The Simple Life*. The emergence of prime-time newsmagazines in the early '90s bucked the trend.

"Networks quickly learned that in a sea of repeat summer programming, viewers made it a point of finding these hours," says Bill Carroll, vp/director of programming at Katz Television. "What they also soon realized, however, is that the impact of so many newsmagazines was far less significant outside of the summer."

Last August's debut of *Who Wants to Be a Millionaire??* on ABC produced more than just a monster hit. It made the networks think differently about the summer-programming wasteland.

Now, with ABC's taste of *Millionaire?* success and programmers more attuned to a 52-week mind-set, summer has assumed greater importance at the networks. CBS is programming more aggressively than its competitors, including the debut of two reality series intended to attract young viewers: *Survivor* and *Big Brother*.

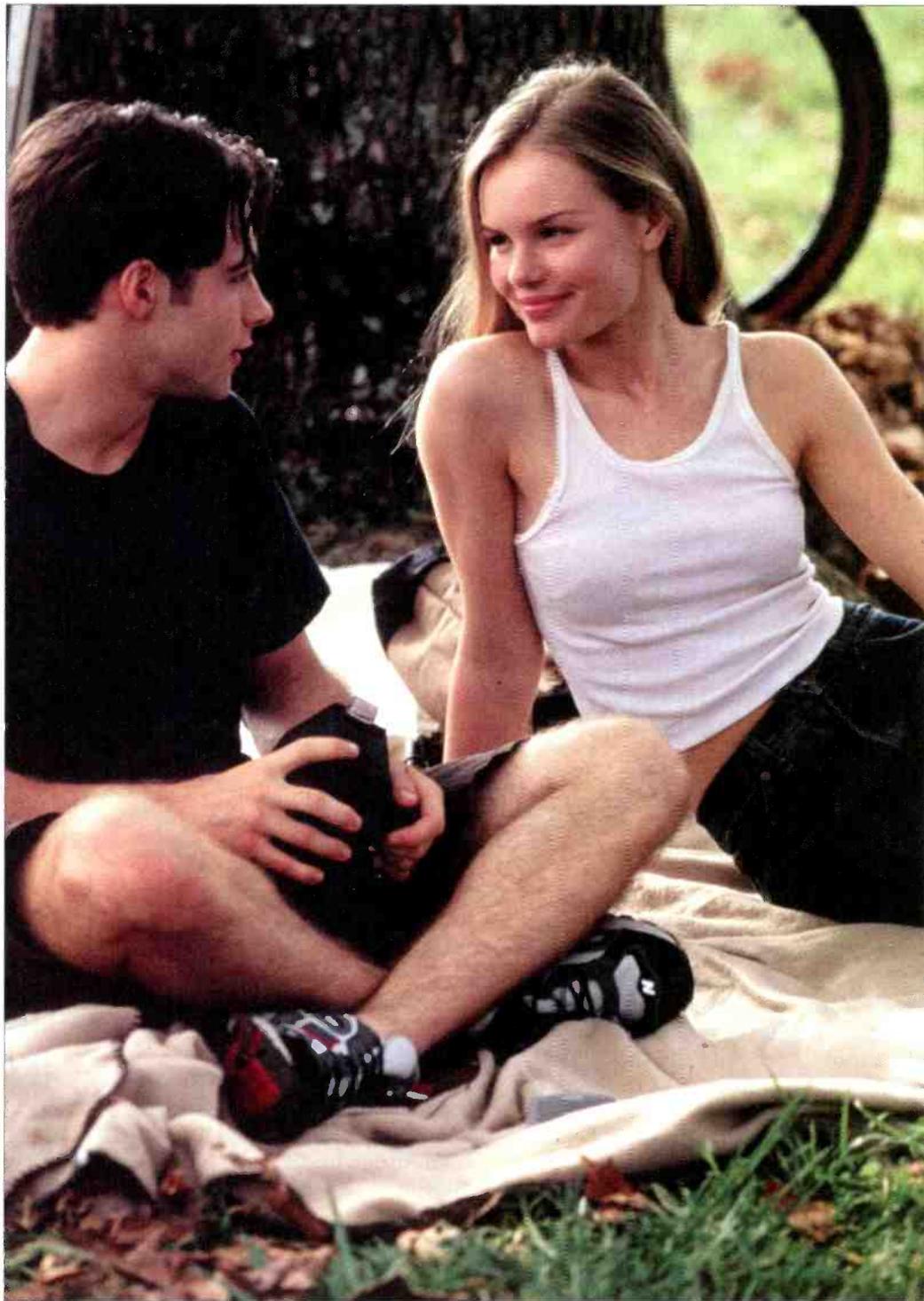
Hosted by Rock'n'Roll *Jeopardy's* Jeff Probst and inspired by a similar show in Sweden, *Survivor* features 16 people marooned on a jungle island in the South China Sea, competing for a grand prize of \$1 million. At the end of each episode the group votes to eject one person from the island. At summer's end, a single person will "survive" and claim the grand prize.

In just two weeks, *Survivor* grabbed the spotlight from *Millionaire?* with an advantage of 63 percent among adults 18-49 (7.5/25 vs. 4.6/15) in the second and most recent head-to-head battle with the game show on June 7. Comparatively, *Survivor* gave CBS its best Wednesday 8-9 p.m. household performance with regularly scheduled programming since May 13, 1998, and ended its second week in prime time first among adults 18-34 and second with adults 18-49.

CBS hopes to strike a similar chord with *Big Brother*, which premieres on July 6. The series, adapted from a European show, revolves around 10 strangers who are thrown together in a California house, where they must live together. The network believes the show, running five times per week, will attract the same kind of young audience that enjoys MTV's *Real World*.

"*Big Brother* is clearly the type of series that we hope can bring younger viewers to CBS," says CBS president Leslie Moonves.

CBS also relaunched the mob drama *Falcone*, which struggled last season, at 10 p.m. on Saturdays. While *Falcone* may look like just another summer repeat, a more concerted promotional effort by



WB execs hope that *Young Americans* will attract summer viewers in the mold of *Beverly Hills, 90210*, circa 1991.

CBS and a more suitable weekly time period could potentially earn a renewal for midseason. "If the return of *Falcone* delivers, we have the actors under option to return to the series," Moonves says.

"To many, *Falcone* will be a new series," says Kelly Kahl, senior vp of program planning and scheduling at CBS. "We will do everything we can to make this work the second time around."

Scheduling *Falcone* in a miniseries for-

mat was "one of the biggest programming blunders" of the just-ended season, says Jim Romanovich, senior vp of Associated Television International. "In a better weekly time period, viewers—particularly men—who missed the original run in April may find this hour appealing."

Also aggressive following the middling success of last summer's *Movie Stars* sitcom (as well as the failure of another comedy, *Katie Joplin*) is the WB,



MONTY BRINTON/CBS

The highly rated first two telecasts of CBS' *Survivor* handily beat ABC's hit *Who Wants to Be a Millionaire*?

which has scheduled a July 12 launch of the new Coca-Cola-sponsored *Young Americans*, a spinoff drama of *Dawson's Creek*.

"You must remember that in the summer months it's difficult, if not impossible, financially, to keep original, scripted programming on the air," says Jordan Levin, executive vp of programming at the WB. Much like the early days of network television, Coca-Cola is the exclusive sponsor of the show. WB execs hope it will strike a chord with young viewers the way that demographic was attracted to new episodes of *Beverly Hills, 90210* in the summer of 1991.

Also look for an upcoming animated series on the WB called *Baby Blues* (day and time to be determined), as well as unaired episodes of last fall's animated *Mission Hill*, which was yanked from the fall schedule after just two telecasts. "If either *Young Americans* or *Baby Blues* clicks, we could have new episodes ready in time for midseason," Levin says. "Although a series like *Movie Stars* worked in the summer but not in mid-season opposite heavier competition, we have faith in both upcoming series as

potential long-term franchises."

NBC execs estimate they will offer in the vicinity of 150 hours of original programming from the recent conclusion of the May sweeps through the opening ceremonies of the 2000 Olympic Games in September.

"We intend to be as aggressive as possible this summer with a wide range of entertainment, news and sports," says Garth Ancier, president of NBC Entertainment.

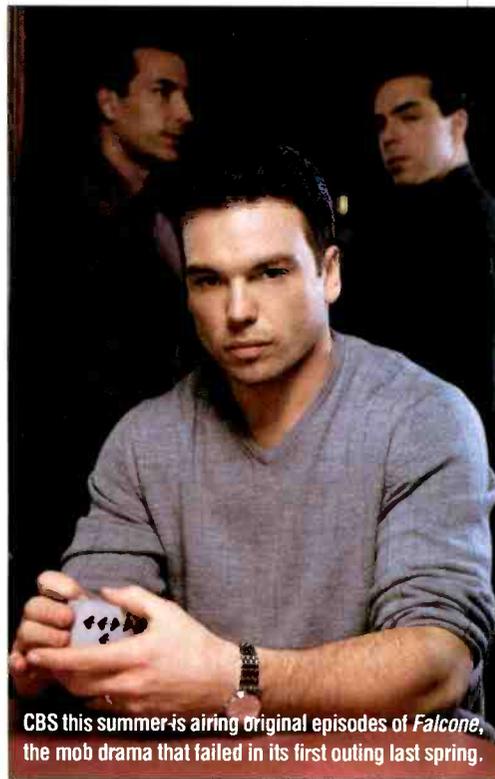
In addition to original episodes of canceled clinkers *Suddenly Susan*, *Veronica's Closet* and *World's Most Amazing Videos*, other fresh-programming options at NBC include the already launched sitcom *M.Y.O.B.* (Tuesday, June 6, at 9:30 p.m., behind *Will & Grace*) and the upcoming debut of David Spade's animated *Sammy* on Tuesday, July 25, at 8:30 p.m. NBC will also offer new telecasts of *Dateline* five nights per week, Major League Baseball's All-Star Game on Tuesday, July 11, and the U.S. Gymnastics Championships and Olympic Team Trials for Gymnastics in July and August. Also of note: three previously unaired episodes of canceled

dramedy *Freaks and Geeks*, set to air on Saturday, July 8, from 8-11 p.m.

"If the network really had faith in *M.Y.O.B.* and *Sammy*, they would have scheduled them before the traditional season ended," says Brad Adgate, senior vp of corporate research at Horizon Media. "While CBS' *Survivor* and *Big Brother* are tailor-made for the summer—and beyond if the ratings click—series like *M.Y.O.B.*, *Sammy* and *Clerks* seem like just leftovers."

*M.Y.O.B.* co-star Lauren Graham is already committed to new WB fall drama *The Gilmore Girls*, which is reminiscent of actress Park Overall (*Empty Nest*) joining the cast of CBS sitcom *Ladies Man* before her 1999 WB summer vehicle *Katie Joplin* premiered. Although NBC president Garth Ancier promises to hold Graham to her *M.Y.O.B.* contract should the show be picked up for additional episodes, others attribute the delay in scheduling some of these series to a lack of faith in them. "More often than not, the networks save the worst for last," asserts Adgate. "Considering NBC made room in midseason for sitcoms in the caliber of *Daddio*, *God, the Devil & Bob* and *Battery Park*, I would not expect too much from *M.Y.O.B.* or *Sammy*."

Fox is banking on the one-hour game show *It's Your Chance of a Lifetime*.



CBS this summer is airing original episodes of *Falcone*, the mob drama that failed in its first outing last spring.

MONTY BRINTON/CBS

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Hosted by talk show veteran Gordon Elliott, the show, which bowed at 8 p.m. on Monday, June 5, gives contestants the chance to wipe out their credit card debts with one correct answer, and then move on to play for—you guessed it—\$1 million. Following its five-episode-in-one-week debut, *Lifetime* settled into the Wednesday 8 p.m. slot on June 14 as the lead-in to the original episodes of Jennifer Love Hewitt's *Time of Your Life*.

"If *Time of Your Life* suddenly clicks, there is always the possibility it can return in midseason," says Katz's Carroll. "Although success the second time around is unlikely, anything is possible in the summer, and Fox's new game show could provide the lead-in support the show originally failed to have."

Also, look for another new game show, *Krypton Factor*, and two new reality/dramas—*American High* and *The Opposite Sex*—on Fox in July in yet-to-be-determined time periods. *Krypton Factor*, from the producers of *Guinness World Records*, will mix challenging obstacles (physical fitness and endurance, speed of thought and reflexes, hand-eye coordination, general knowledge, etc.) in a pursuit of cash and prizes.

The half-hour series *American High* followed a group of teenage students as they deal with real-life conflicts at home and in school during the 1999-2000 school year. Considering that those involved in the show are not actors, this could be classified as a reality drama. Ditto for *Opposite Sex*, which focuses on three boys enrolled in an all-girls school.

"*American High* and *Opposite Sex* are two inexpensive ways to provide original programming with a dramatic flavor," says Carroll. "Given the low cost, it's a way to test the waters for other midseason programming that gives the viewers more fresh summer series options."

Fox will also pepper its summer slate with original episodes of *The PJs*, which moves to the WB in the fall.

Added to the summer mix of 11 new summer series will be original episodes of *Who Wants to Be a Millionaire?*, UPN's *WWF Smackdown!* and the return of ABC's Friday-night reality series *Making the Band*. The show, which chronicles the lives of the members of an aspiring rock boy band, made its debut with plen-



Jennifer Love Hewitt's *Time of Your Life*, which tanked this season, gets another chance on Fox this summer.

ty of hype at midseason. It already had 22 episodes in the can before ABC unceremoniously pulled it prior to the May sweeps. Two back-to-back episodes of *Making the Band* will air in the Friday 9 p.m. time period.

In addition, look for potential new installments of canceled series *Then Came You* (ABC), *Wasteland* (ABC), *Work With Me* (CBS), *Love or Money* (CBS) and UPN's *Shasta, Dilbert, The Strip, Secret Agent Man*. And Fox game show *Greed* will remain in production despite not being on the fall schedule. And keep your eye out for an occasional first-run

special, including *The Source Hip-Hop Music Awards* on UPN, Tuesday, Aug. 29, from 8-10 p.m.

"In the world of summer programming, it's not always about quality," says Horizon Media's Adgate. "It's often about burning off original episodes of canceled series while providing a potpourri of inexpensive reality-type programming. If CBS' *Survivor* and *Big Brother* click—I would keep your eye on both these series—we'll see more of the same type of formula in the future." ■

Marc Berman is a Mediaweek contributing writer. He is based in New York.

# Top 100 OF THE YEAR

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**W**hether at the Oscars, Cannes, Effies or the Media Plan of the Year Awards, there is that breathless moment when everyone awaits the names drawn from the envelopes of enlightenment. This year professional media executives will stride to the podium to receive honor and recognition from their peers for outstanding media strategy effectively applied. Executives from MediaVest, The Media Edge, Foote, Cone & Belding, Starcom, PentaCom, Thomas C. Porter & Associates, Campbell Mithun Esty, Scelba, Scelba, DeTitta & Wolfson, BBDO, and Campbell-Ewald have emerged as category winners for Media Plan of the Year.

Innovative thinking was honored via MediaVest's win for creating several new ad units in traditional media, including *The Wall Street Journal* and *The New York Times*, and new media to attract customers for Ernst & Young. The team at BBDO made offers media couldn't refuse to promote the hit HBO show *The Sopranos*. The application of proprietary lifestyle/demographic analysis aided media executives at Campbell Mithun Esty to dig deep to reach the "unbankables" with neighborhood OOH, ethnic newspapers and *Money Gram* hankies posted in community centers and Laundromats.

The Media Edge showed that money isn't everything. For less than \$1 million, they tied in to an NBC special, *Starskates on Broadway*, scheduled to coincide with the inaugural cruise of Royal Caribbean's Voyager of the Seas. The television show was created on the ship's ice-skating rink and prominently featured members of the cast enjoying the many pleasures of a modern cruise ship.

Media executives at Thomas C. Porter & Associates faced a zero media budget and the challenge of getting 2 million independent-thinking Iowans to get behind the governor's "Iowa 2010" initiative for the state's long-term growth. The agency secured time on all seven Iowa television DMAs for an infomercial program to air 6:30-7:00 p.m. To pay for the program, the agency sold sponsors commercial pods in the long-form program. Then the media team got local PBS stations to set aside time for a virtual town meeting to air 7-8 p.m. immediately following the commercial program. Ten percent of Iowa's adult population saw these programs, and the agency achieved those numbers without spending a single tax dollar.

While the awards go to the inquisitive, innovative media pros working across the country, the real winners are their clients. When media executives rip open the envelopes of tradition to pour out new strategies and approaches to communication, the client is the beneficiary. And that makes a solid and rewarding business relationship.

## **Donald Evanson**

President, Marketing & Media Insights  
Secaucus, New Jersey  
Media Plan of the Year judge



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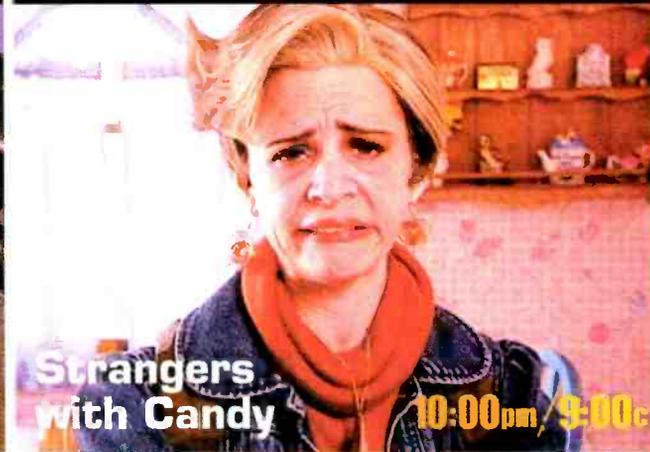
# PREMIER

## SUNDAY



The Man Show 10:00pm / 9:00c

## MONDAY



Strangers with Candy 10:00pm / 9:00c

## TUESDAY



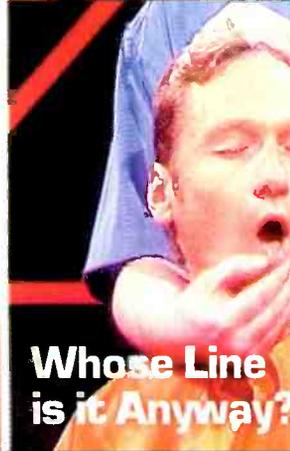
Don't Forget Toothbrush



Strip Mall 10:30pm / 9:30c



The League of Gentlemen 10:30pm / 9:30c



Whose Line is it Anyway?

The Daily Show with Jon Stewart,

# NEW EPISODES.

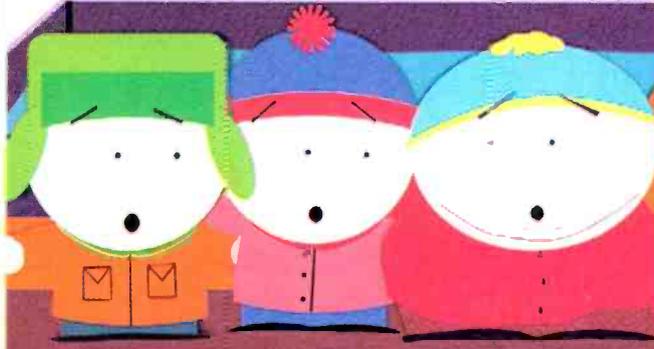
# E WEEK

WEDNESDAY

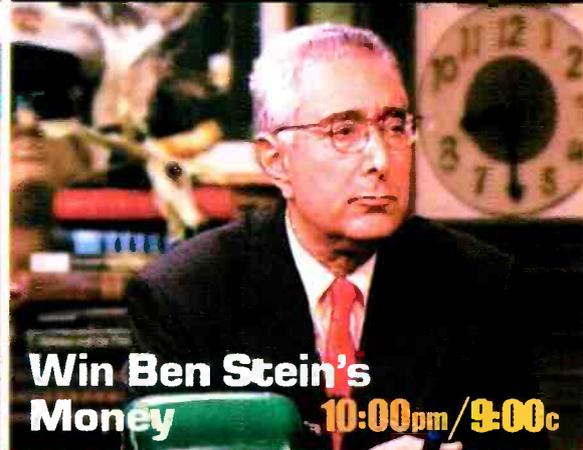
THURSDAY



Your  
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South Park  
10:00pm/9:00c



Win Ben Stein's  
Money  
10:00pm/9:00c



10:30pm/9:30c



Comedy Central  
Presents  
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# Starcom Worldwide

BY VERNE GAY

**C**urious, very curious. You are given what might be considered the ultimate marketing challenge, which could easily turn into the ultimate marketing disaster. Take a languishing brand and a comparatively small media budget and use only outdoor (with a splash of print) in your media plan. Finally, take said brand and turn it into the market leader.

Oh, yeah, and accomplish this within a fiercely competitive category (aren't they all?) where the current leaders are not constrained by miniscule budgets.

Altoids and Starcom, take a bow.

The ascendance of Altoids is, by now, hardly big news. On the back of one of the most successful guerrilla marketing campaigns of the 1990s, Altoids has become as synonymous with the words "smart" and "focused" as "curiously strong." Last year, Altoids surpassed longtime leader Tic Tac, to post \$82.9 million in sales (to Tic Tac's \$81.8 million.) Overall, the category grew over 8 percent in 1999—due in large measure to Altoids' increased muscle.

Altoids' conquest of the mint market is hardly curious and hardly unknown, even to casual bystanders (who would be hard pressed to avoid the mint's notable creative.) And to peg its success strictly on the efficacy of outdoor would also be somewhat misleading. Yes,

PHOTOGRAPHY BY WAYNE CABLE

**plan**  
OF THE YEAR



Thinking outside the tin:  
(back row, from left) Megan Williams, Tony Schlax, Jeff Grace; (front row) Annie Meyer, Mike Rolfes, Colleen Mahoney. Not pictured: Maggie Sluzas.



The Starcom team's inventive plan for Altoids included placing the product's logo on a tugboat in New York harbor and on rickshaws.



that Starcom and B/com 2 began work on their now famous "curiously strong" campaign.

The history of the product began in 1780, in London, where a confectioner

devised a small wafer mint from a mixture of sugar, gum Arabic, gelatin, glucose syrup and oil of peppermint. Particularly the latter, and in particularly large quantities. Early marketing literature noted that it was a "stomach calmativ to relieve intestinal discomfort," or anti-gas. It would later surface as a diet pill as well. The key attribute most often cited was the "curiously strong" mint flavor. A flier within every tin of Altoids notes, "their curious strength comes from the generous use of real peppermint oil, as prescribed in the original recipe..."

He adds that "we also knew from our work in Seattle that our consumers were these cutting edge types and that from within any given market, we were able to pinpoint where these folks work and play."

Altoids has been produced by Callard & Bowser-Suchard for 200 years, but the company itself (whose U.S. distributor is based in Elmsford, N.Y.) is now owned by Kraft (a Philip Morris unit.) So clearly, a national rollout would not be limited by funds. Wisely, Kraft ruled out a massive push, and decided to play to the brand's strength—namely, a sense that the Altoids' user was somehow unique, prosperous and cutting edge. A limited and precise rollout—and ad campaign—were decided upon. Partly for that reason, Altoids' five-year-old campaign has been compared to marketing of high-gloss liquors (Absolut) and even cigarettes.

After Seattle took off, Kraft decided on a quasi-national rollout; major markets were selected (Minneapolis was next) with the conquest of New York, Chicago and Los Angeles set as top priorities.

The media team behind the conquest of the breath mints market, in addition to Schlax, included: Colleen Mahoney, media supervisor; Megan Williams and Jeff Grace, media associates; Maggie Sluzas,

Altoids uses outdoor, but this is like saying Roger Clemens throws baseballs. Altoids mixes its pitches. There's a blistering fastball and a knuckleball in there somewhere too, along with a floater and a breaking pitch. Classic billboards—the kind that stand astride busy thoroughfares and are a central feature of national advertising's cluttered landscape—are mostly avoided.

Instead, Altoids and Starcom use buildings, fare cards, and subway cars (the whole car), and tugboats, and just about anything else you can think of under the sun (no, not mountains yet.)

But in recent years, the famous Altoids' outdoor has been pushed, if you will, to the side. The major effort in the overall media plan for this product now takes place in magazines, specifically, national magazines with particularly heavy circulation in the markets where Altoids reigns.

How did Altoids climb to the top of the mint mountain, where sales (and change in market share) have traditionally been glacial? Partly through circumstances most marketing experts would call luck and pure happenstance. Though it's hard to peg an exact date, about five years ago, Altoids (the meaning of the word is obscure although it apparently stems from the Greek word "alt," meaning "to change") began its conquest. Propitiously, this was also the time

devised a small wafer mint from a mixture of sugar, gum Arabic, gelatin, glucose syrup and oil of peppermint. Particularly the latter, and in particularly large quantities. Early marketing literature noted that it was a "stomach calmativ to relieve intestinal discomfort," or anti-gas. It would later surface as a diet pill as well. The key attribute most often cited was the "curiously strong" mint flavor. A flier within every tin of Altoids notes, "their curious strength comes from the generous use of real peppermint oil, as prescribed in the original recipe..."

Altoids came into the U.S. through Seattle about 40 years ago, and there it stayed. And then something happened: Altoids entered the rarified firmament of chic. The tin itself came to symbolize a certain level of sophistication, and the user was cloaked with the same. Celebrities began to endorse the product (presumably without financial inducement) and before long, Altoids began to look beyond the northwest.

Tony Schlax, Starcom assistant media director, who was a member of the team that developed the Altoids media plan, says Starcom discovered that Seattle consumers "had an incredibly powerful relationship" with the brand, and that in initial market research, they were asked "to write an obit-

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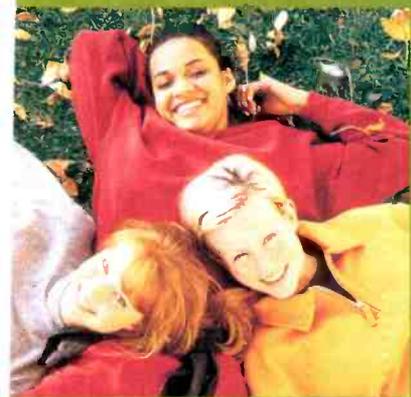
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Annie Meyer, and Mike Rolfes, the out-of-home specialists. Creative directors on the account are Mark Faulkner and Steffan Postaer, who devised much of Altoids' award-winning ad copy (most memorable tagline: "mints so strong they come in a metal box...").

Radio ads with John Cleese had been used in Seattle, but the media team decided against radio in other markets, because that aspect of the campaign didn't "resonate" with the target. Instead, outdoor became the medium of choice, and Altoids' prominent, and unusual, use of a number of different venues not only attracted attention but also would become one of the early lynchpins of an integrated marketing strategy. As Schlax explains, outdoor "enables us to be very precisely targeted. We had used our geodemographical mapping system and our Spectra software to zip codes, and determined where [Altoids consumers] lived and then picked outdoor locations."

A successful ad campaign, of course, needs a great tagline and solid creative, and Altoids has both. But how often can you employ media that directly reflects—even mimics—the product's attributes and the creative's themes? Altoids has that as well. The idea is transparently simple: If you can use media that somehow reflects the product, then that'll invigorate the creative and break through clutter. But the last time we looked, few media out there resembled—even fleetingly—a breath mint.

So the Altoids media team did the next best thing: created its own media. Take the famous Altoids' tugboat. A banner (made to resemble the Altoids tin) was draped over one and this floating "can" then proceeded to sail around New York harbor. The gimmick got media attention (free media, by the way) and reinforced those three little magical attributes of Altoids: Curious. Strong. Original.

Then last November, the company put a 1,000-foot banner over a warehouse that lay beneath one of the busiest approaches to O'Hare Airport. The tagline was both eye-catching and unsettling: "Look out below."

"We thought that was another unexpected place for Altoids to show up," an account executive said at the time.

Quite.

Altoids is a triumph of target marketing: knowing where to find your consumers and knowing how they think. This is not, and never has been, a mean feat. Before Callard & Bowser had assigned the account to Leo Burnett and Starcom in the mid-'90s, Altoids had done virtually no advertising at all. It was available in only one market: Seattle, because that is where Altoids had the best distribution network (among other reasons). But it was a big seller there.

That, perhaps, was a tip-off to Starcom: big, plush heavily funded ad campaigns may not be only unnecessary for this brand, but perhaps even counterproductive as well. (Altoids, in fact, spends just under \$10 million currently.) The target consumer

car was also wrapped in the Altoids green, creating a "rolling can," if you will, through the inner city of Chicago. Rickshaws were draped in Altoids' green, and they rolled through select neighborhoods in New York. Altoids, Zelig-like, was popping up everywhere, aided also by "wild postings" that found their way on everything from power polls to barriers at construction sites, as well as on bus sides, kiosks, and 30-sheets. The strategy was to build awareness, but also to create a sense that Altoids can show up in the least expected places at the most unexpected time. Most important of all: to reach the core consumer where they lived.

While Altoids' outdoor has gotten most of the media's attention in recent years (and

## THE GIMMICK REINFORCED THREE MAGIC WORDS: CURIOUS. STRONG. ORIGINAL.

may be, and in all likelihood is, unreceptive to the hard sell.

While there may have been obvious impediments to traditional outdoor in the neighborhoods Altoids and the Starcom team selected—like the fact that the huge roadside "bulletins" were not available or feasible within major cities—the idea was often to circumvent "traditional" in favor of "different." The tugboat, explains Colleen Mahoney, Starcom media supervisor, "is something that caught the eye of the consumer as well as people all over the city. First, you wrap it in Altoids' green, and yes, it's curious, but it will also make people think of strength, and 'original.' Has anyone ever wrapped a tug boat before? Absolutely not. It's grasping our three equities, which are 'curiously,' 'strong,' and 'original.'"

In Chicago, the team sought other landmarks that could be "tied in with our three core equities," to use Mahoney's words. The "El" system was thus employed. The Altoids' theme and logo were stamped on hundreds of thousands of fare cards—again, a curious place to find any commercial, original (little argument there), and "strong: This little card can get you all over the city," says Mahoney.

Altoids was just warming up: a subway

how could it not?) it has now given way to a greater emphasis on magazines. "Magazines moved to the front because they could be highly targeted, and they were efficient national vehicles," Schlax explains. "If you were to turn national with outdoor the way we have historically, it would have been too expensive from an out-of-pocket standpoint. It's very inefficient and outdoor, frankly, has become much more expensive over the last five years. Inflation in outdoor has been tremendous [because] a lot of folks have discovered the power of outdoor. It also has to do with a lot of dot-coms coming in."

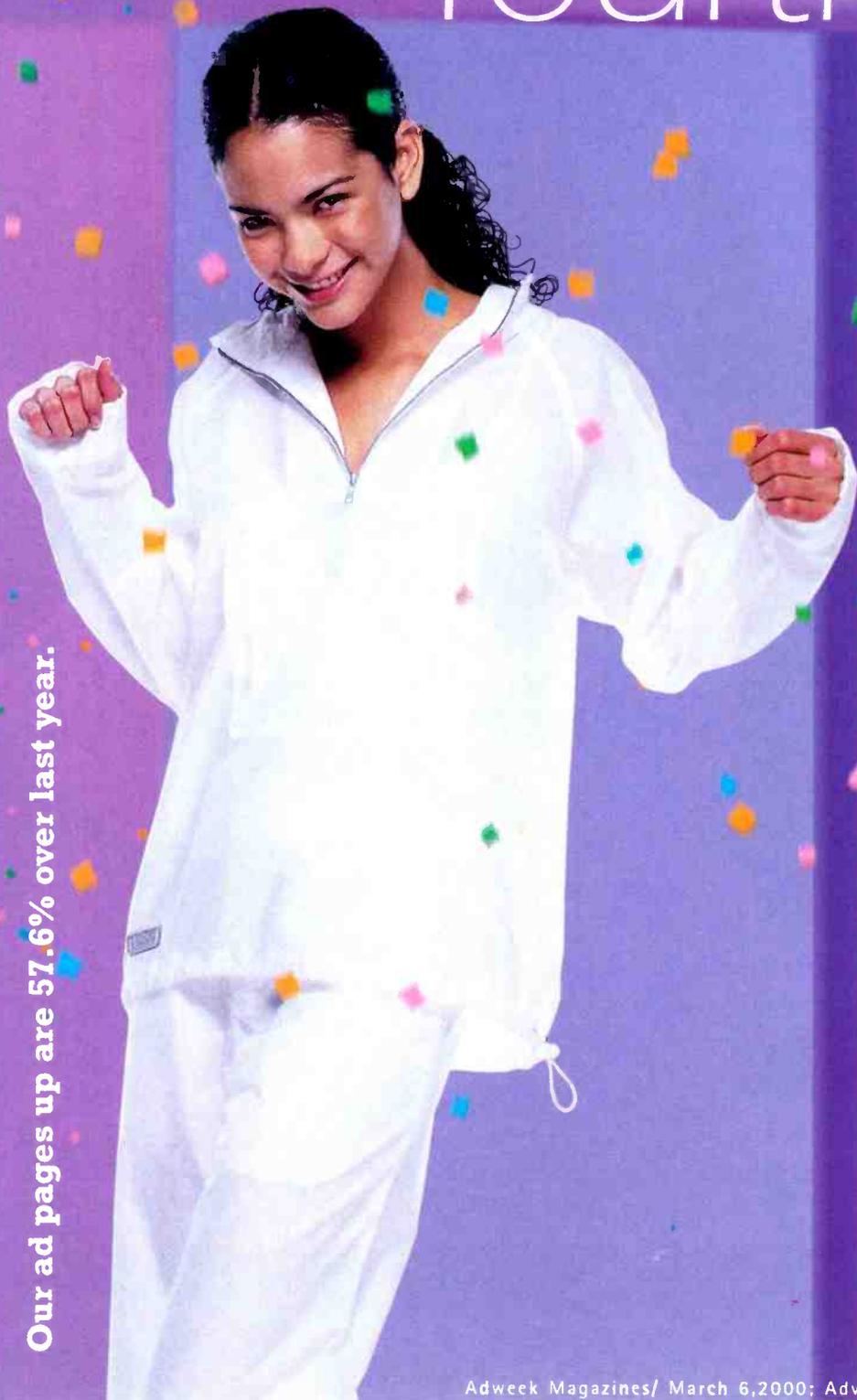
Is smart media planning the sole reason Altoids is now—improbably—boss of the mint world? Schlax says no. "An integrated marketing effort is really the power of this campaign," he says, "where everything links back to 'curiously strong' and 'original.'"

The simple facts: sales at the end of '99 were up 42 percent from the preceding year. Awareness has quadrupled since advertising began in '95. And sales have increased 50 percent since the 1995. And this was accomplished without television, or radio (for the most part). Curious? No, just smart. ■

*Verne Gay, who covers television for Newsday, is a Mediaweek contributing writer. He's based in New York.*

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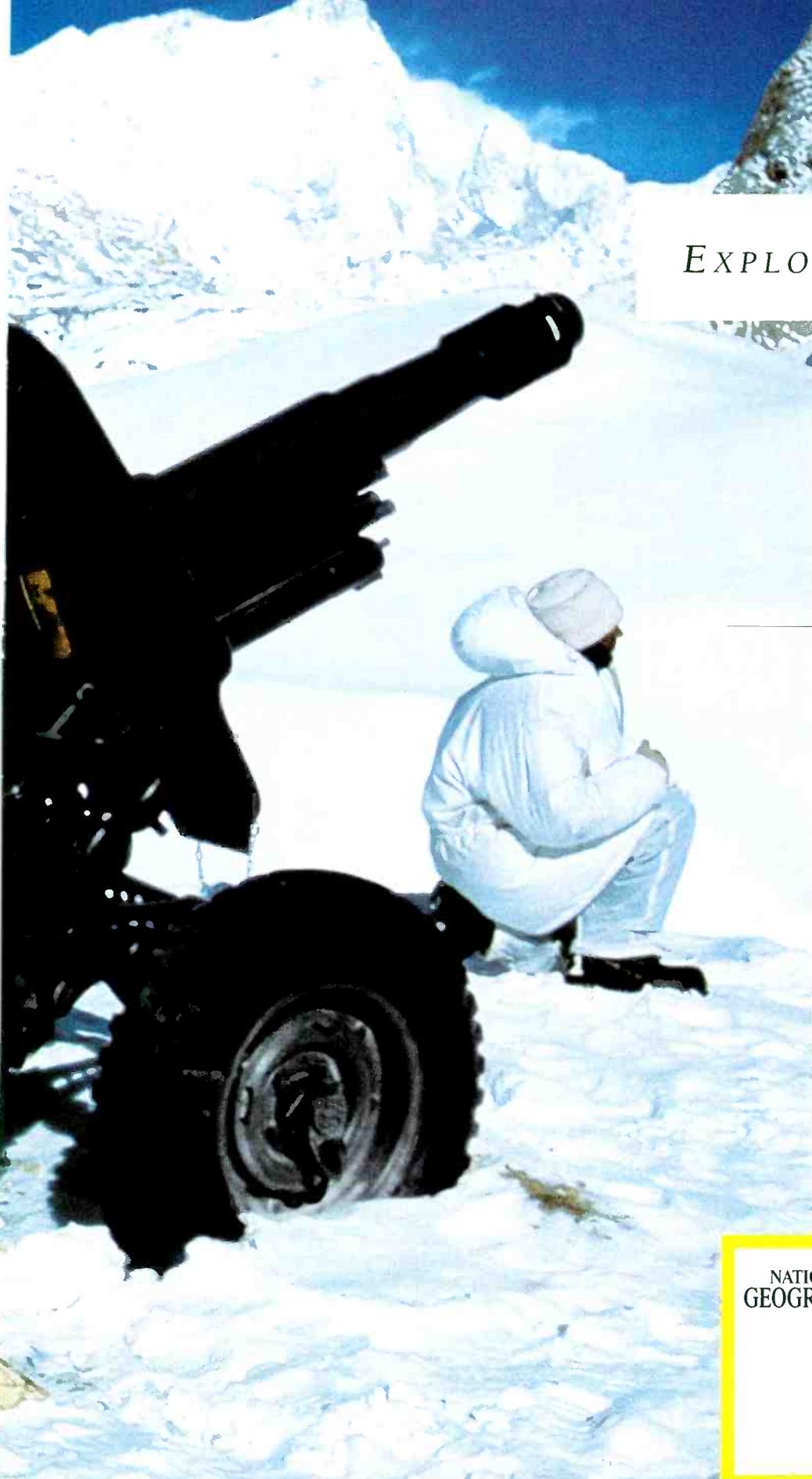
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# BBDO New York

The BBDO family strikes a mob pose: (from left) Emily Freed, Heather Gregg, Moira Davis, Palma D'Orazio, Michele McElfresh, Andrea Gold.

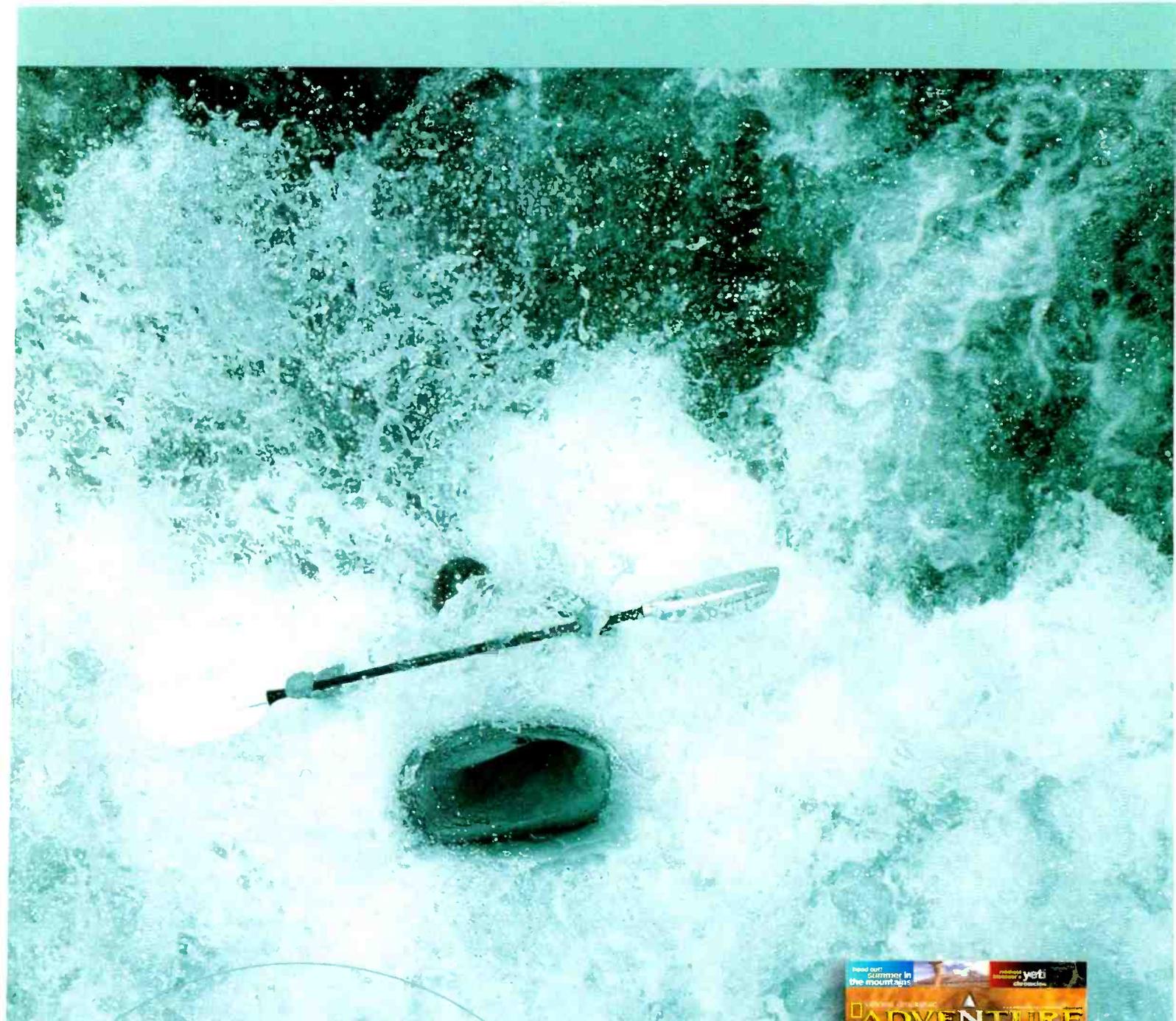


BY MEGAN LARSON

**H**ow does one gauge the success of an advertising campaign? Well, if bus shelters papered with your ads go missing, you can bet that it made some sort of impact. "The subway car cards were taken too," says Moira Davis, vice president and associate media director for BBDO who, along with her team and the staff at HBO, developed the media plan to promote the second season of *The Sopranos*.

PHOTOGRAPHY BY CHRIS CASABURI

**plan**  
OF THE YEAR



PowerPoint this,

cubicle monkey.



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HBO



"Don't give me that 'it's not a man's job' crap! If Tony Soprano can go shopping for groceries so can you!"

HBO



"The federal witness protection program just offered Marco a new identity as an actor playing a hit man on *The Sopranos*."

HBO



"While it may be therapeutic, I consider this to be highly unprofessional behavior on my part."

HBO

Though America's most beloved mafia family since the Corleones hardly needed an introduction, the marketing minds were concerned with both nurturing the series' returning audience and building a new viewer base for HBO—all the while keeping in tempo with *The Sopranos* brand. The result was a multimedia blitz, including the coveted series of black-and-white photographs of the characters, which decorated the walls of various city transit systems as though they were Soho art galleries.

"Although we felt the show was going to be a big hit, our audience is constantly turning over. There were still a lot of people that weren't familiar with it," says Roberta Mell, vice president of marketing for HBO's original programming division. "The launch had to be comparable to a theatrical release. The marketing had to reflect that it was a big show and a smart show."

Both Mell and the HBO marketing director Courteney Freedman had the aesthetic vision, but approached BBDO, which possessed the planning finesse, to execute their ideas. The various marketing arms came together once every two weeks to swap ideas beginning in April 1999.

To evoke that blockbuster effect,

BBDO hit the media trifecta of outdoor, print and broadcast—one-third of the budget allocated to each—in the top ten markets. Advertising also drove traffic to *The Sopranos*' Web site.

The campaign rolled out slowly with teasers on local cable and outdoor in December which displayed *The Sopranos* logo with a launch date of 1-16-00 written beneath it. In addition, *The New Yorker* and *Entertainment Weekly* carried advertising for the show in their respective year-end double issues.

Capitalizing on *The New Yorker*'s brand identity, BBDO commissioned the magazine's cartoonists to sketch out some classic images in keeping with *The Sopranos* theme. One read: "Don't give me 'it's not a man's job' crap. If Tony Soprano can go shopping for groceries so can you," as a stereotypical Italian grandmother hovered over her sloth of a hubby.

"It wasn't just about picking the right magazine and buying time. It was about figuring out how to stretch the dollar to get more than you usually would for just making a buy—we said, 'what can you do editorially that is compatible to the show?'" says Mell.

The onslaught came two weeks prior to

the Jan. 16 season premiere, as BBDO hit every media platform: TV, radio, print, outdoor and online banners.

One sizable hurdle was that most broadcast networks do not want to take advertising which promotes a rival like HBO; therefore, much of the broadcast dollars were placed in spot television—and even then some affiliate stations said "fageddaboutit." Often, Davis says, a station or network agreed to the terms, but executives would nix plans once the creative—a montage of clips set to the sexy theme song, "Woke Up This Morning," by A3—was viewed.

"Television acceptance was a constant challenge," says Davis. "There are a lot of different checkpoints and as you get close to air date people often change their minds. How do we compensate for 'x' market when two of the affiliates don't want it anymore?" Davis found herself many times reallocating the budget and shifting dollars into local cable at the last minute. Every buy was made on a market-by-market and station-by-station basis, she says.

Cable was a more welcoming environment. For local affiliates, the marketing team created operator-specific spots to

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

**\*HOTTEST TECH MEDIA**

## MC MAGAZINE'S TEN HOTTEST TECH MEDIA

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- ② **BusinessWeek**
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encourage new subscribers to sign up for HBO. "Affiliates had to hire more customer service people to handle the calls," Mell says.

The outdoor campaign, which included subway cars, bus stops, roadside billboards and postcards, provided a powerful image as each larger-than-life character gazed down from the posters. BBDO and HBO wanted *The Sopranos* to be ubiquitous, but feared alienating the consumer by overexposing the brand—the key reason why the spattering of individual photographs around the city worked so well, like a game of *I Spy* for viewers picking out stars from Carmella to Tony.

"We as advertisers knew the difference

between the number of ads and media support of it, but as a consumer it starts blending together after awhile," says Davis. "In

use throughout the day, inspiring them to chat about the show on-air.

HBO also dispatched "garbage trucks"

**"TELEVISION ACCEPTANCE" OF THE CAMPAIGN, SAYS BBDO'S MOIRA DAVIS, "WAS A CONSTANT CHALLENGE."**

a way it helped the campaign because you have this giant seamless *Sopranos* buzz, but you have to ask yourself, 'are you becoming annoying?'"

HBO hired Albert Watson, photographer for *Time*, *Rolling Stone*, *Esquire* and Fergie, former Duchess of York, to shoot

the cast. Los Angeles agencies Intralink and Schoolery helped put the package together. "Our creative [evoked] the feeling of what the show was about," says Mell. "It was dark and the characters came across very strong." In print ads, Mell insisted on gatefolds—fold-out ads that run behind the cover.

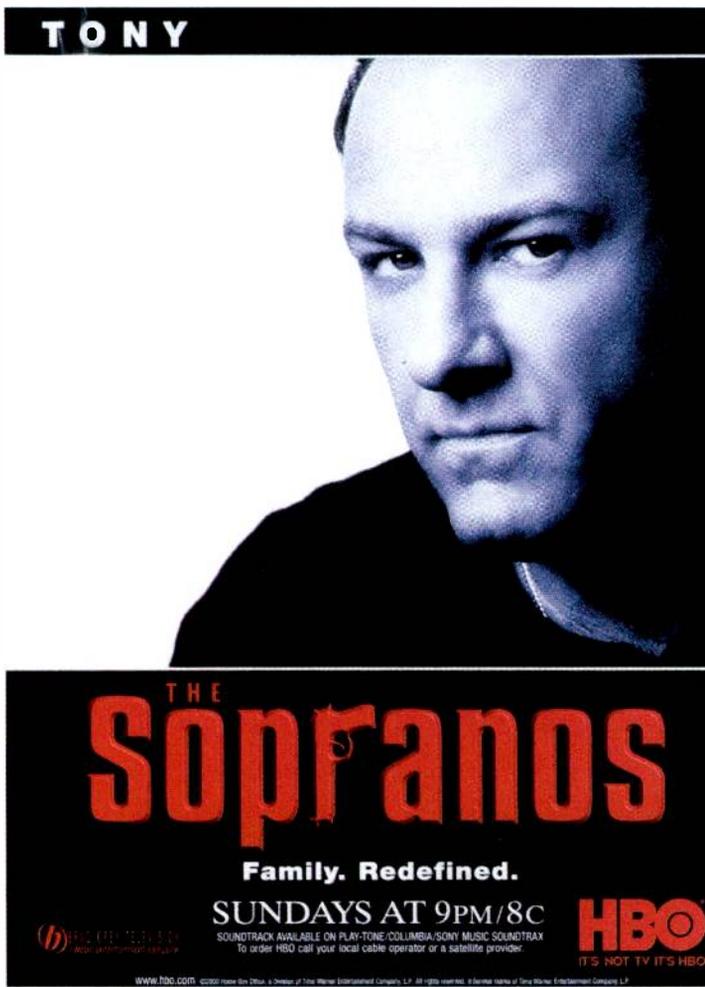
For the radio component—which Mell considers crucial to the overall plan—DJs and syndicated talk show hosts watched a screening of the first episode prior to the premiere. HBO also distributed sound bites from the series for DJs to

to highly trafficked areas in approximately 30 markets, which gave away paraphernalia from the show, such as posters and soundtracks. The truck hit shopping centers and sporting events, including the Super Bowl. The strategy was utilized not only to promote HBO's national platform, but to encourage consumers to sign up for service.

After Jan. 16, the effort slowed, but BBDO maintained a continuity campaign throughout the duration of the season. The main component included postcards of the classic posters in *Entertainment Weekly*. The supply of postcards that was created for the racks in restaurants and barroom bathroom stalls prior to the show's premier date was snatched up like cannoli at a kids confirmation party and had to be replaced with in days of its issue date.

Mell says other than qualitative reports from affiliates, it is difficult to determine how much of HBO's subscriber growth during the second season of *The Sopranos* was due to the campaign, but the pay cable channel did expand its reach during that time. The greatest sign of success, however, as far as Mell was concerned, was *Saturday Night Live's* spoof of the television campaign, which reinforced the show's critical acclaim. The not-ready-for-prime-time-players began by airing the ads exactly the way HBO intended—clips from the series with legitimate reviews spliced in—but halfway through, began to take creative license with the critics' comments:

"The *San Francisco Examiner* says, 'The *Sopranos* is so good that I am afraid to look away from the screen while watching it for fear that it will disappear and I'll be forced to kill myself.'"



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

**\*CIRCULATION EXCELLENCE GOLD**

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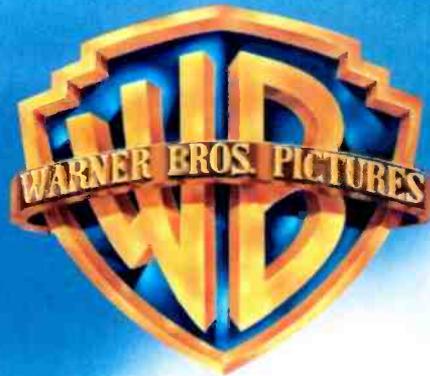
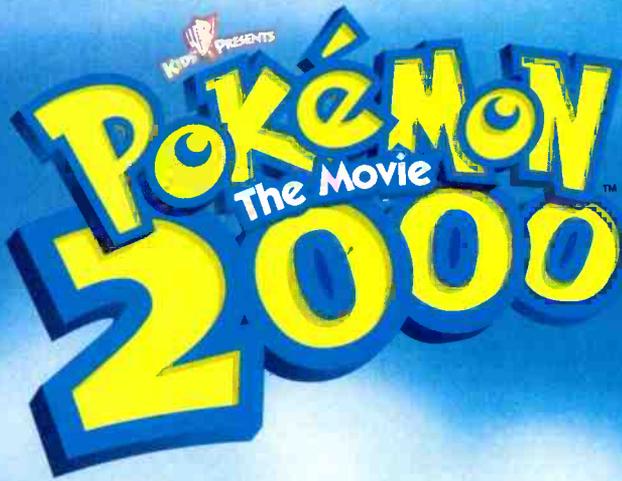


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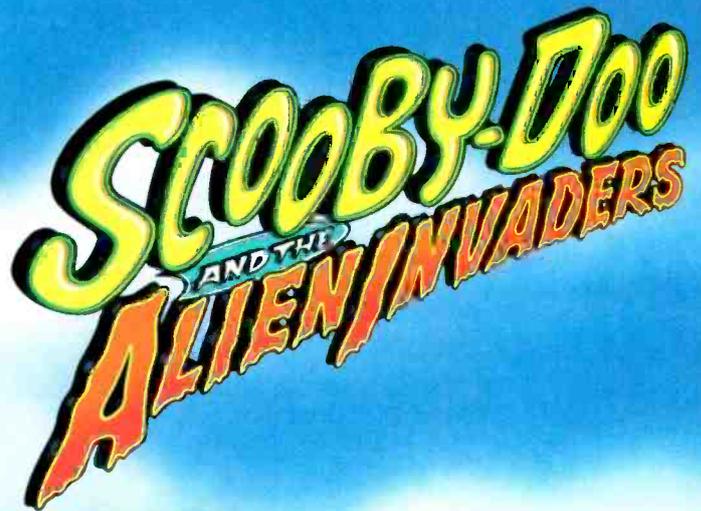
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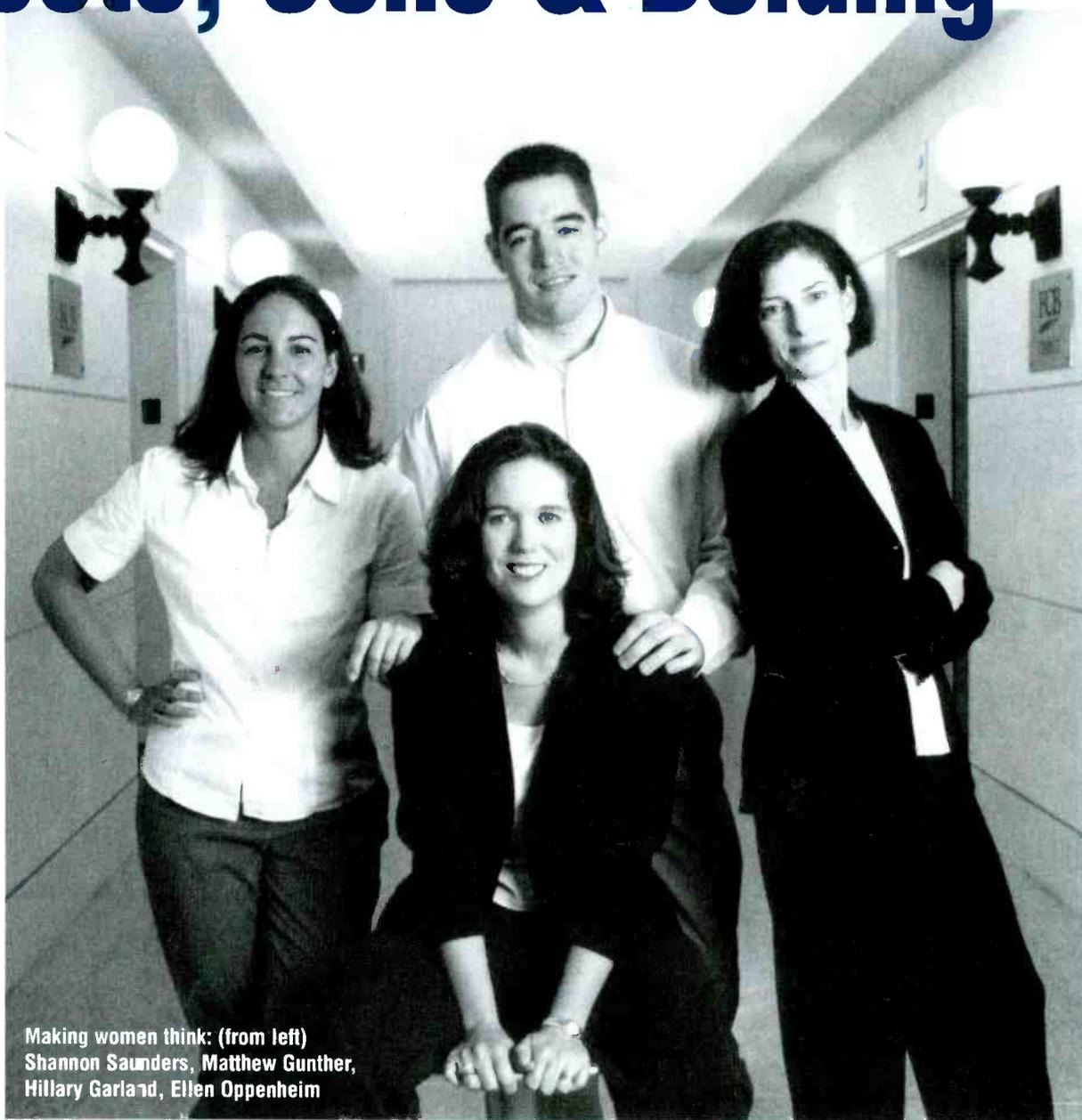
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best use of magazines

# Foote, Cone & Belding



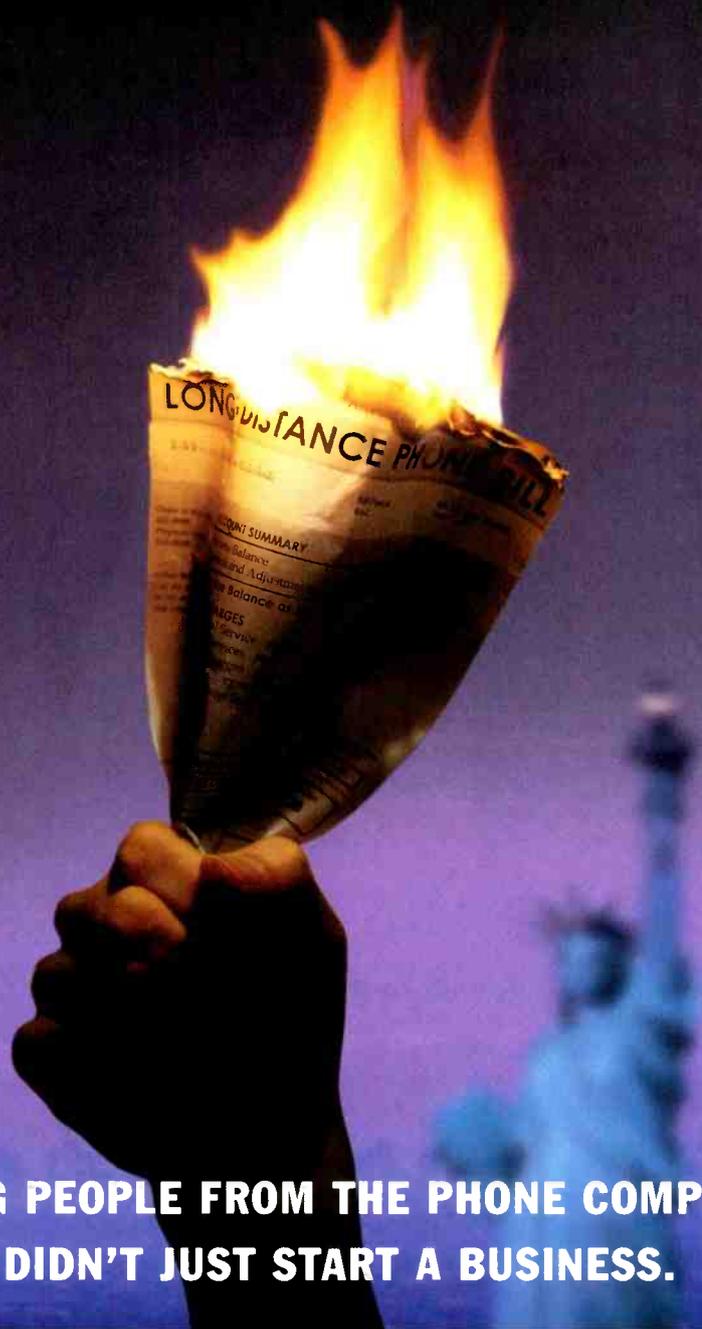
Making women think: (from left)  
Shannon Saunders, Matthew Gunther,  
Hillary Garland, Ellen Oppenheim

BY LISA GRANATSTEIN

**M**om always said "Drink your milk." But those women who balked at that kernel of wisdom later in life may be especially susceptible to osteoporosis. And worse, with no early symptoms, checking for the debilitating bone disease that hits nearly half of women over the age of 60, is actually on too few women's to-do lists. Getting the word out about osteoporosis and the drug that treats it was a chal-

PHOTOGRAPHY BY CHRIS CASABURI

**plan**  
OF THE YEAR



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lenge that Foote, Cone & Belding both accepted and met head on. With a budget of more \$7 million from Merck, which makes the osteoporosis treatment Fosamax, the FCB team in New York spearheaded a print campaign aimed at the 50-plus market that ran in 37 magazines, including *TV Guide*, Advance Publications' Sunday magazine *Parade* and A&E's *Biography* magazine. Launched in May 1999 (and still running), the Fosamax campaign was timed to coincide with National Osteoporosis Month.

"Women don't like to think they're old, so if you tell them they have to do something because they're aging and there are no obvious symptoms, it's hard to motivate them to want to do something," says Ellen Oppenheim, senior vp/media director at Foote, Cone & Belding, whose agency oversees media buying for all Merck consumer ads as well as the creative for Fosamax. "The marketing challenge then was to get women to take action against osteoporosis, and from a media standpoint we had to tell a compelling story in print."

Still, there's a fine line between a call to action and scaring the wits out of your readers. "You have to encourage them," explains Oppenheim, "not frighten them."

Rather than simply peddling the drug, FCB launched an innovative "unbranded" campaign of elegant black and white portraits of women that focused more on the disease than on the drug itself. The ads also encouraged women to take Bone Density Tests, and doctors to administer them; ultimately those patients who discovered the disease, it was hoped, would turn to Fosamax.

executionally unexpected'... At the time there weren't a lot of black and white ads, so they really stood out." And of course, "the fact that there were significant efficiencies [using black and white] was definitely icing on the cake."

What's more, the ads veered away from the all-too-frequent cliché of mature women gardening or walking serenely on the beach during a sunset. "This was a very empowering message," says Wainfan of the Fosamax ads. "Consumers responded so well to the fact that it's a beautiful portrayal of this market... You're seeing such a strong vital woman over 60."



Oppenheim: Empowering women.

**"CONSUMERS RESPONDED SO WELL TO THE FACT THAT IT'S A BEAUTIFUL PORTRAYAL OF THIS MARKET... YOU SEE SUCH A STRONG VITAL WOMAN OVER 60."**

"We were going for breakthrough creative," says Margie Wainfan, senior vp/group management director. "The FCB mantra is 'strategically relevant and

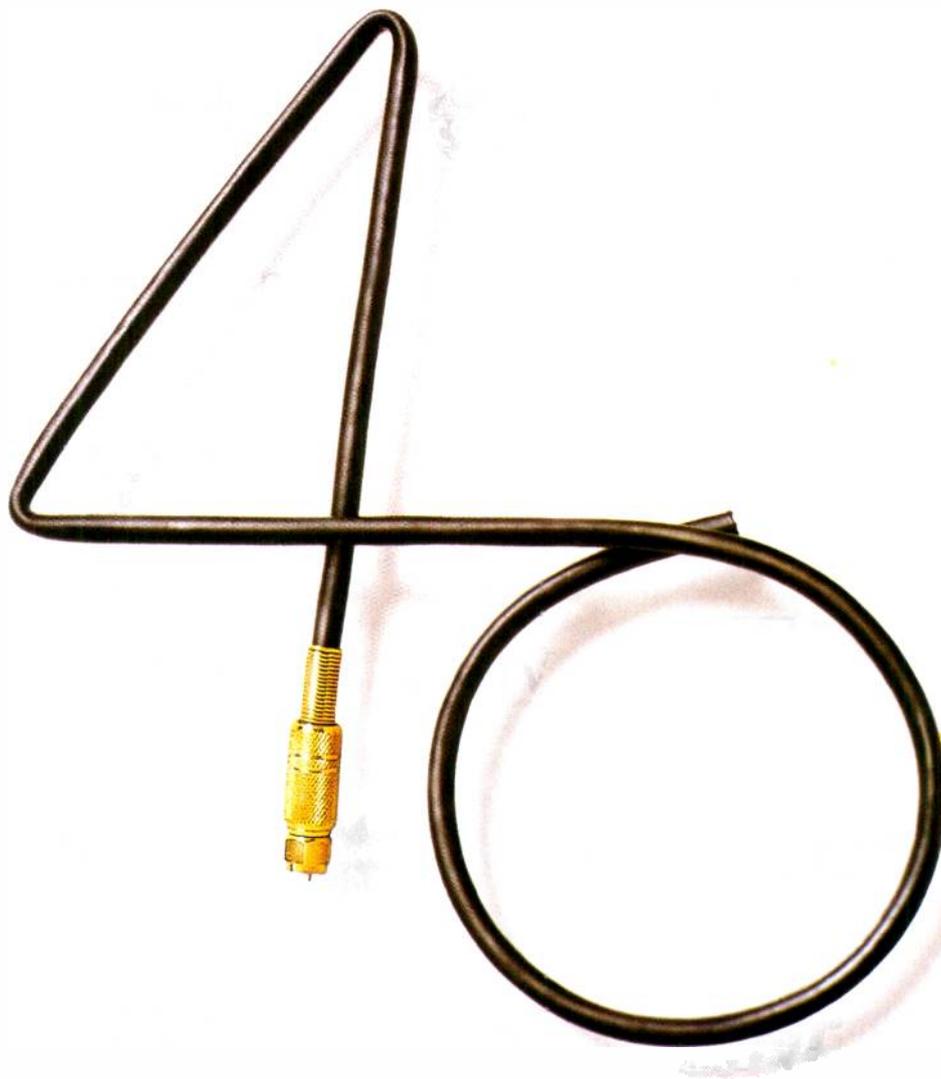
Though the FDA has since allowed drug ads to run on television, the FCB crew—which also included Pamela Wong, senior vp/group media director, Hillary Garland,

vp/associate media director, Shannon Saunders, associate media director and Matthew Gunther—believed the educational message would be most effective. "It's a pretty complicated message," explains Wainfan.

Along with the page, FCB negotiated an additional free one-third page in several publications that in total was valued at more than \$1 million. The extra third-page was to be used as a clip-and-save checklist to remind reader's of their annual Mammogram, Pap Smear and, of course, Bone Density Test.

The results of the Fosamax ad campaign were almost immediate: from April

WHAT'S THE BEST WAY TO STRENGTHEN  
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If you can't find a network on this page that your customer watches, your customer probably doesn't watch TV. Not likely, of course. With Adlink, you can



reach your potential customers, build your brand and do it with very little waste. Forty networks. Endless opportunities. It's Targeted TV™. Only from Adlink.

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to November 1999 Bone Density Testing increased significantly among the targeted demographic.

In executing the ads, another goal was to target readers at the appropriate age. If readers skewed too young, the message would be lost on youth. To ensure the ads fell into the right hands, FCB came up with the idea of placing them in 50-plus editions, and encouraged publishers to create them, as in the case of *Parade*, where none existed before.

FCB had eyed *Parade*, whose magazine ran in more than 300 markets and which then totalled a circulation of 37 million.

But its mass reach and its costly page rates remained an obstacle. That is, until the weekly created geographic 50-plus editions based on U.S. Census Bureau figures. "We created a geographic buy that

had a window of exclusivity for Merck, [*Parade*] then went out and sold it to other advertisers." The ads, which continue to run, were carried in about 50 markets, with a circ of about 15 million.

## "WOMEN DON'T LIKE TO THINK THEY'RE OLD," SAYS FCB'S ELLEN OPPENHEIM.

was targeted to an older demo and picked the top number of markets in our distribution in places like Florida and Arizona...where the population index came up above the average," says former *Parade*

exec Jack Kliger, who is now president/CEO of Hachette Filipacchi Magazines. "It was a great way to give deep circulation coverage in the right target markets."

FCB negotiated a special pricing arrangement that fell below *Parade's* market selectivity premium, and below its page rate.

"We encouraged them to package it so it would be more appealing to pharmaceutical advertisers targeting 50-plus," explains Oppenheim. "And once we

The success with *Parade* led FCB to approach other magazines, including Condé Nast's *The New Yorker*, *The Atlantic Monthly*, owned by Mortimer Zuckerman, and *Smithsonian*, who in turn developed 50-plus editions.

In the case of *TV Guide*, Fosamax was the first to sign on to the listing guide's monthly mature edition, which was comprised of 3 million subscriber copies of readers over 50-years-old. The ad ran six times in the mature issue and twice in the national weekly edition. "It gave them a very efficient buy," says Tom Harty, *TV Guide's* vp/publisher. "And the black and white ads, which were banked by color pages, really stood out." So far this year, the Fosamax ads have run four times in *TV Guide's* mature edition.

But FCB didn't just target the more obvious print choices. In many cases, the team used research about the plus-50 lifestyle and behavior to help select additional magazines. "The list was much broader than you might normally would expect," notes Oppenheim. "We did some analysis that indicated the interest of the target audience we thought would be most receptive." For example, bird watching came up as one 50-plus activity, so the team naturally concluded Fosamax would be a good fit for *Audubon* magazine. Others less obvious publications included Hachette's *Travel Holiday* and *Biography* magazines.

"What made the plan special was that we broke new ground in creating and using targeted demographic editions that encouraged women to take action," says Oppenheim, "and simultaneously benefited our client."

If you're over 60,  
you should know  
the warning signs  
of osteoporosis.

Unfortunately,  
there aren't any.

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Ask your doctor if a Bone Density Test is right for you.

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# PentaCom



Going beyond banners: (from left) Lisa Burrows, Brian Elliott, Jennifer Jacoby, Matt Roberts, Beth Mayry, Dave Coffey, Mark Rowlands, Wendy Edwards and Christine Young

BY LORI LEFEVRE

In the world of new media advertising, it's the blind leading the blind. What worked yesterday doesn't always work today. Internet banners, hot a year ago, are yesterday's news for many marketers. These ads, which averaged a click-through rate of 40 percent when they first appeared in 1994, have plummeted to less than 1 percent for 2000, according to Jupiter Communications and Forrester Research.

PentaCom, the exclusive media-buying agency for Daimler-Chrysler, knew this when it decided to expand Dodge's partnership with the National Hockey League as the league's "official vehicle" to the Web.

The challenge, however, was deciding what would work.

"What we wanted to do was to extend that franchise and that investment we made in traditional media online," says Dave Coffey, associate media director of new media technologies for Detroit-based PentaCom.

Since the NHL had recently redesigned its Web site, this was the right time to strike.

But when all the NHL offered Dodge was a series of rotating banner ads, the PentaCom team decided to regroup.

"We wanted to be fully integrated into the site and offer the people who visited there something unique, something cool and something that would make an impression on them in the end," says Mark

PHOTOGRAPHY BY JON MURESAN



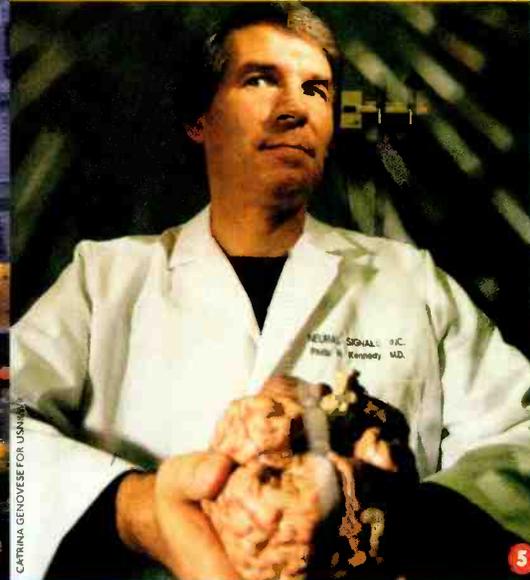
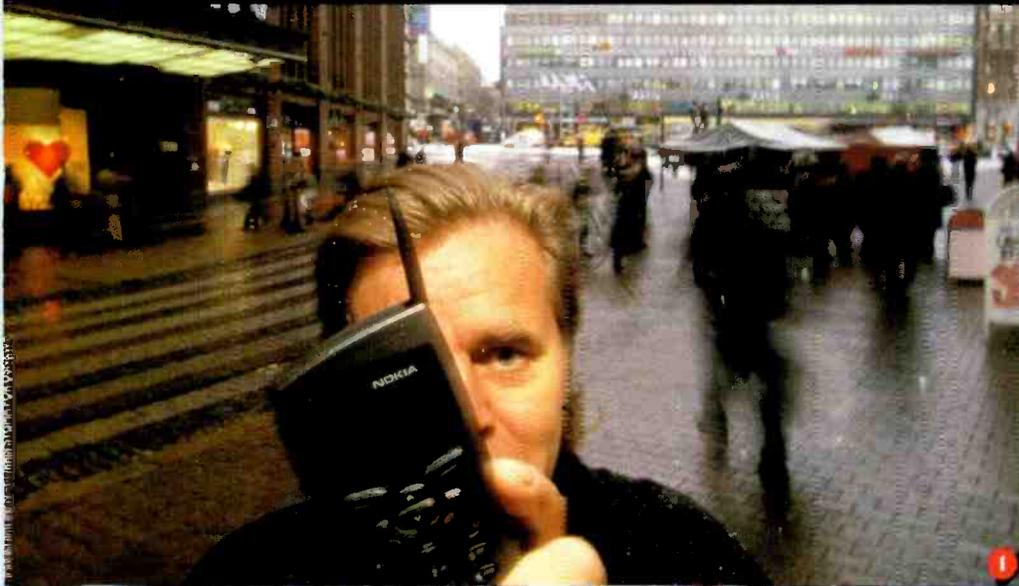
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Get Smart.

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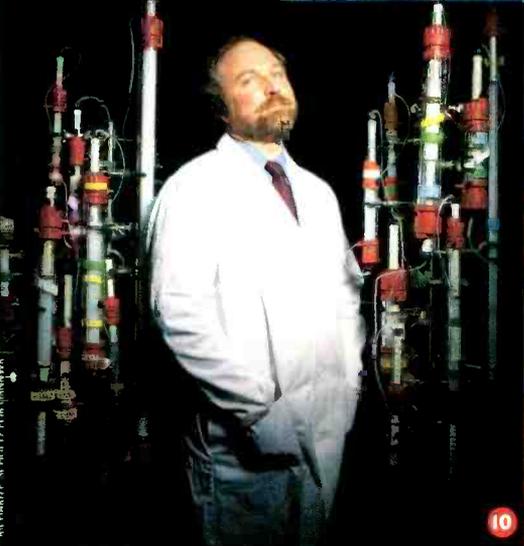
[www.usnews.com](http://www.usnews.com)

# Smart News for



- 1. FROM "MOVING BEYOND THE PC" IN THE DECEMBER 13, 1999 ISSUE
- 2. FROM "A GLIMPSE OF CYBERWARFARE?" IN THE MARCH 13, 2000 ISSUE
- 3. FROM "BILL GATES HAS HIS HAND ON A JOYSTICK" IN THE MARCH 20, 2000 ISSUE
- 4. FROM "MARKET MANIA" IN THE APRIL 3, 2000 ISSUE
- 5. FROM "INVENTING THE FUTURE" IN THE JANUARY 3/JANUARY 10, 2000 ISSUE
- 6. FROM "ARE THESE DRUGS SAFE FOR KIDS?" IN THE MARCH 6, 2000 ISSUE
- 7. FROM "WHY CAN'T THEY ALL GET ALONG?" IN THE MARCH 6, 2000 ISSUE
- 8. FROM "DUBLOK 2000 — THE INNOVATORS" IN THE JANUARY 3/JANUARY 10, 2000 ISSUE
- 9. FROM "SANFIRE AND FEAR OF WAR" IN THE MARCH 20, 2000 ISSUE
- 10. FROM "BIOTECH BATTLE ROYALE" IN THE MARCH 20, 2000 ISSUE
- 11. FROM "KEEPING THE NATION'S NEWBORNS SAFE" IN THE FEBRUARY 28, 2000 ISSUE

# Smart Readers



U.S. News & World Report

www.usnews.com

Rowlands, senior vp and director of Dodge planning for PentaCom.

For a flat fee of \$300,000, which would allow Dodge open-door access to the site for the season, PentaCom created unique content for NHL.com.

Together, PentaCom's Dodge division; the account executives at Dodge's ad agency, BBDO Detroit; and Organic, a Web-design com-

pany, created seven original-content areas on NHL.com. All of the new features touted the tagline "Dodge Different."

Building on what they already had going off-line, PentaCom wanted consumers to instantly associate Dodge vehicles with the NHL.

They kicked off the campaign in January 2000 by sponsoring an online benefit auction of hockey memorabilia, raising \$418,000 for cancer research. During the period, traffic to NHL.com grew 18 percent.

Another component of the site gave visitors views of the All-Star Game that even the VIPs didn't have. An online 360-degree camera put users at center ice at the Toronto Air Canada Center.

Dodge got added exposure on the Fantasy All-Star section, which allowed people to vote on this year's all-star team, an all-time team, and the best Dodge model of all-time. Based on the results of the voting, there will be a simulated game on the Web site.

Throughout the season, the auto company launched different features, including the "Dodge Different Check of the Week," which allows visitors to select the best check each week, the "Dodge Different/In the Slot" section, and the "Dodge Different/NHL 2000 Year in Review."

Dodge paid a flat fee to NHL.com to be part of its site, instead of the usual guaranteed CPMs. As part of the deal, though, the NHL will leave the door open for Dodge throughout the year to add or remove content as it wishes.

Coffey admits this was a risky proposition, but based on Dodge's longstanding relationship with the NHL, the client was willing to go with it.

"Impressions, CPMs and banners are the easy way to do interactive buys," says Coffey.

"When you step outside of that and take the risk of different type of concepts like we did, it can turn out really well or it can fall on its face.

"But luckily for us, it's turned out pretty well," Coffey adds.

of buying vehicles, and that's where banners become less and less effective.

"It's about putting the right message in front of the right person at the right time," says Coffey.

Coffey argues click-throughs just don't

**"WE WANTED TO OFFER SOMETHING UNIQUE... AND COOL," SAYS ROWLANDS.**

Before deciding on all the details, the PentaCom team needed to determine the goal of the ads: Did they want to increase traffic to the Dodge Web site or were they just trying to acquaint surfers with their brand?

While Rowlands concedes he always wants both to happen, he wasn't "looking for a direct correlation of traffic." Instead, PentaCom wanted to set up the NHL ads as a brand-building mechanism.

That's another reason banners just wouldn't work.

"If you are like Dodge, where we have a perception/reality problem, we need more ground to explain what Dodge is and why it is good," Rowlands says, contending that banner ads are no longer as effective as they once were.

"People who are savvy in the least know how to navigate around without the use of banners," says Rowlands. "And given the way that they are priced currently, you look at alternatives and you can get a lot more impressions and arguably better impressions using other options."

Most people who visit the Dodge home page use a search engine or go directly to the Web address itself.

Coffey explains that because "the Internet is a medium of choice," people are most likely to link to sites only when they are looking for more information. Users are most likely to take notice of Dodge ads on an automotive-related site.

"That's why we've traditionally focused in on endemic places, where consumers would go to seek out new-vehicle information," says Coffey. "We could capture those consumers and drive them to a brand Web site and facilitate them through the shopping process at the site."

However, marketers still must reach those who aren't necessarily in the mind-set

work in this case.

"Back in the good old days, you could get 4 and 5 percent just by throwing anything out there, but that's not the case anymore," he says. "It really goes back to people looking for a specific item."

Coffey says there will be a lot more blurring of the ad-content lines as marketers try to cut through the clutter on the Internet, adding that it won't be as defined as it is for television and print media.

Whether it is good for the consumer or not is up for debate.

"If we can protect their privacy and give them the content they want in a Dodge-friendly way or in a Dodge-branding way, then we both win," says Coffey. "The consumer wins because they get what they want, and Dodge wins because they get the branding exposure to the consumer."

Jupiter Communications analyst Marissa Gluck agrees that such efforts are the wave of the future.

"We're going to see more and more companies diversify their online media placement," says Gluck. "It's not just going to be dollars spent on banners, but buttons, links, contextual commerce, e-mail and sponsorships and some really innovative forms to break through the clutter."

She argues that this is happening because of the pace of the medium, noting that "old" to the Internet industry is 1999.

But moving forward, Gluck suggests that like PentaCom, more people will be looking to deliver effective online brand messages: "The question is not necessarily is it the most innovative campaign or the most innovative pricing, but it's how well they execute."

"There's lots of advertising out there," she adds. "The impact of creative is going to become more and more important just like it is off-line." ■

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best use of newspapers

# MediaVest



Driving home the message: (left to right) Whitney Reiss, Dennis Donlin, Eric Mancini and Brian Elwarner

BY TONY CASE

**F**or MediaVest Worldwide's award-winning newspaper campaign for the Cadillac DeVille, success was in the bag. When Cadillac looked to pitch the updated, 2000 model of the classic luxury auto to a younger, upscale demographic, the automaker and its Detroit agency chose a range of media that included targeted, major-market, home-delivered daily newspapers wrapped in 25-inch-by-11-inch color polybags showcasing "The All-New DeVille DTS." The newspaper effort was part of a multimedia blitz that encompassed broadcast, consumer magazines

PHOTOGRAPHY BY JON MURESAN

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The newspaper ad—which coincided precisely with the launch of the sleek new model—first ran on Sunday, Jan. 16, in top-market papers, including the *Los Angeles Times*, *Miami Herald*, *Houston Post*, *Dallas Morning News* and *San Francisco Chronicle*. In the largest markets the agency bought multiple papers—in the New York area, *The New York Times*, *Post*, *Newsday* and *Newark Star-Ledger* all were used. Separately, the agency bought three-page units in the nationally distributed newspapers *USA Today* and *The Wall Street Journal*.

On the local level, MediaVest used research data from MRI, Simmons and individual newspapers to pinpoint subscribers in the brand's desired 35-64 demo who own luxury cars and have household incomes of \$100,000. "This year, we made a big change in how we target our competitive set, changing to a much younger audience and bringing down the age considerably, under 65," explained Brian Elwarner, MediaVest's group director/communications planning. "We were looking for media opportunities with that in mind, to show the DeVille in a new light. We finally have a product that really could appeal to a younger audience."

Also involved with the DeVille campaign at MediaVest were executive vp/managing director Dennis Donlin, senior vp/communications planning Joanne Sunde, associate communications director Eric Mancini, senior communications planner Whitney Reiss, senior vp/brand marketing partner Mary Bester and account supervisor Carolyn Barry. The agency worked with Livonia, Mich.-based marketing company Valassis Communications on the polybag element of the campaign.

The image used in the polybag ad—the shadowy silhouette of a silver, streamlined Caddy—complements the broadcast element of the campaign, which employs darkened images and mysterious, electronic music. The latest campaign stood in stark contrast to the DeVille's previous broadcast appeals, which featured fun-loving couples driving along to the tune of the old standard "Making Whoopee."

"The old campaign was meant to make the current owner feel good about the Cadillac, to make them nostalgic about what the

Cadillac stood for," Mancini explained. With the new campaign, the brand is "tapping into the newest technology available—the DeVille has taken the traditional horse and redesigned that."

Elwarner said the polybag, which he described as "a personalized billboard on the doorstep of our conquest target," pro-

DeVille DTS is the first auto to offer Night Vision, which enables the driver to see a further distance while driving at night using infrared technology. "It's a big statement to bring to the consumer. We're focusing part of our print and broadcast on Night Vision," the planner said.

The print ads, all of which end with the

## "YOU GET INSTANT RECOGNITION WITH A PICTURE OF THE VEHICLE."

vided "quick awareness" to the newly launched DeVille. "It broke through the clutter," he asserts. Noting that the brand typically uses TV to grab consumers' attention, "We felt we could get added impact if we mirrored with the TV and newspaper at the same time," Elwarner says. "You get instant recognition with a picture of the vehicle." This was the first time the agency used polybag ads in a major way to push a product, although a similar, limited campaign was utilized with the launch of the 1992 DeVille.

Feedback about the polybag was nothing short of phenomenal, according to the agency. A follow-up phone survey of subscribers who got the ad found that 63 percent recalled the bagged ad, and 7.6 percent said they would consider buying a DeVille. Local auto dealers were especially approving. "They commented that it really jumped out at them," Elwarner says.

The polybag helped the agency and its client to meet a number of stated objectives of the Cadillac campaign, according to MediaVest—notably, achieving the highest level of awareness of the new model in its first six months on the market; leading the luxury car segment in terms of consumer consideration; developing a direct, positive link to Cadillac's vision; and establishing the DeVille as the leading, large luxury auto providing safety through so-called "Intuitive Technologies That Inspire Confidence."

The campaign plays up the model's sleek, modern design while stressing its state-of-the-art technology through the tagline, "The Power of &: The Fusion of Design & Technology." The Northstar System, the OnStar satellite-navigation system and Night Vision visual-guidance technology are all promoted through the campaign. Elwarner says the

"The Power of &" line, invite the reader to "experience DeVille's intuitive technologies," and go on to offer the automaker's URL, [www.cadillac.com](http://www.cadillac.com), and toll-free telephone number.

Pat Kemp, DeVille's brand manager, says the campaign "is helping us execute exactly what we're trying to do as a marketing division. [We wanted to] take the DeVille brand from where we were—a traditional luxury vehicle—and move it into the millennium, with cutting-edge technology. We wanted to prove to the public that we have a product that makes us unique—a product that's luxurious, very contemporary, and that addresses their needs in terms of safety and control. [This campaign] is right on the money."

The campaign apparently is helping the automaker meet its ultimate goal—selling more cars. Kemp says sales for the DeVille so far this year are running 26 percent ahead of last year, with Cadillac overall up 18 percent, adding that DeVilles equipped with the Night Vision technology are sold out for the year. Cadillac, he added, has succeeded in luring "a younger, better-educated, higher-income" consumer who traditionally would have looked at such European brands as Mercedes and BMW.

The brand manager called newspapers "a critical component" of the overall DeVille campaign. "When you're targeting an upscale audience, a higher-educated audience, they frankly look forward to getting their newspaper first thing in the morning," he said. "They're scanning the headlines, and when they see that unique and catchy ad, they go, 'Wow! This is the new DeVille? This is something new.' These people now have the opportunity to see the DeVille on their own time, in a very nonintrusive way." ■

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▼ PLAN B



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# MediaVest



Giving life to a stodgy brand: (clockwise from right rear corner) Peter Lofaro, Kate Hogan, Hsin-Ling Chuang, Jeri Dack, and Paul Williamson.

BY ERIC SCHMUCKLER

**H**ere's the deal: Your client has practically zero media visibility and its target is the most elusive and exclusive audience in a market segment exploding with competition and clutter. Such was the situation facing MediaVest when it took over the Ernst & Young business at the beginning of 1999. After years of token ad spending, E&Y found that its awareness level was off the charts—but not in a good way. “It was so low

PHOTOGRAPHY BY CHRIS CASABURI

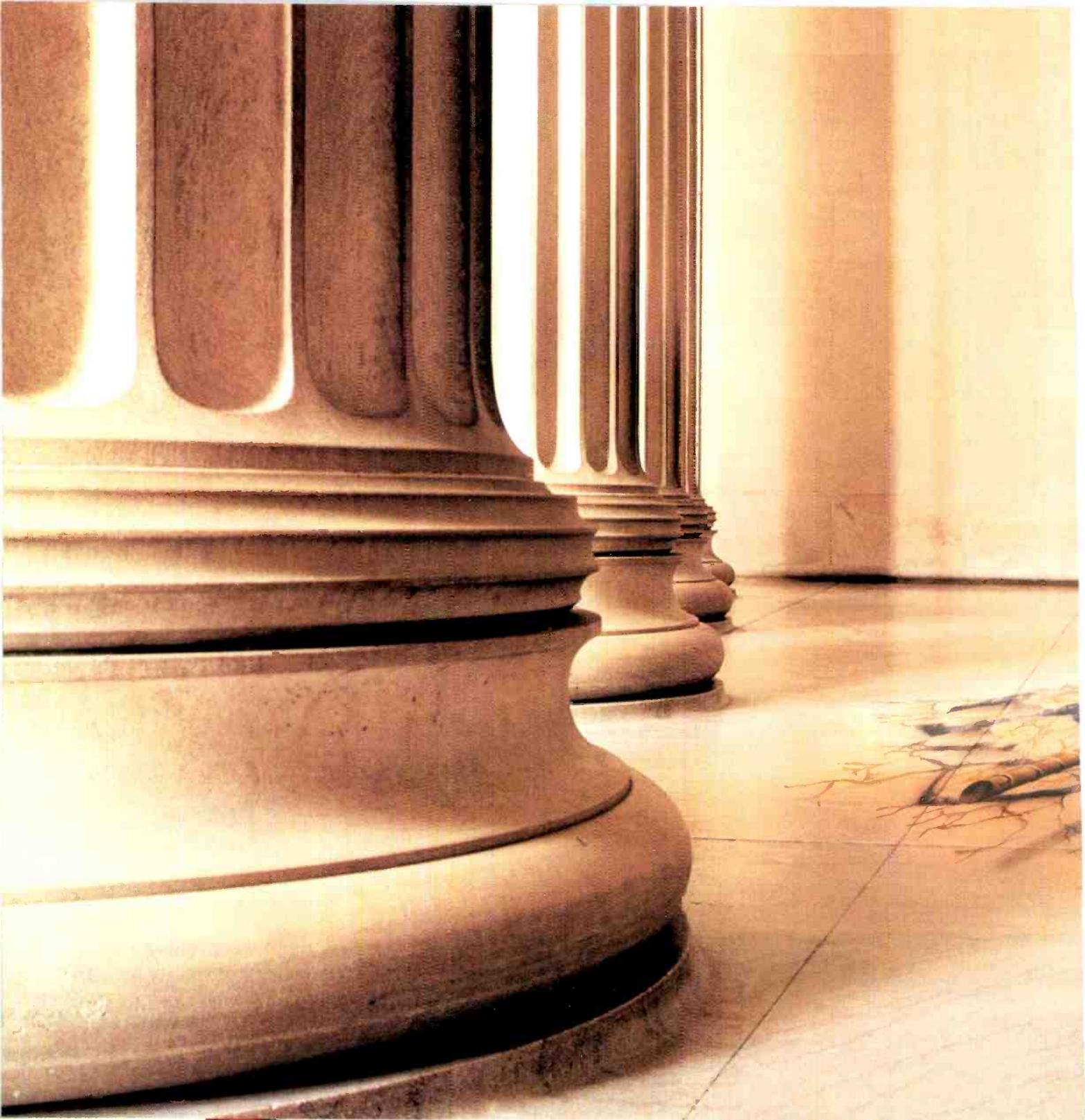
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as to be nonexistent,” recalls Jeri Dack, media director at MediaVest.

Known primarily as an accounting firm, Ernst & Young’s consulting practice had mushroomed in the e-commerce space. But its Big Six competitors had all been hiring new agencies, merging, allying with tech partners and ramping up spending, only to be joined at the party by dozens of e-biz specialists such as IBM. E&Y’s target? The suite, they call it—CEOs, CFOs, COOs and CIOs of Fortune 1000 companies, an estimated 7,000 key decision-makers perched atop Corporate America.

“It would’ve been cheaper just to take ’em out to lunch,” Dack said.

MediaVest succeeded brilliantly at raising E&Y’s profile among this select group, repositioning the company from a mere auditor to a global provider of financial professional services. It did so with a print-heavy schedule that placed a premium on originality. “Everything we tried to do was an opportunity to distinguish them in a cluttered competitive environment,” Dack explains. “If something was obvious—you have to be in *The Wall Street Journal*—we weren’t going to be in there like everyone else, with a page or a junior page. We had to find a way to do it differently. Everything had to be unique.”

She gives credit both to the creative team at DMB&B, which produced a flexible, witty campaign that could be adapted to a dominate a variety of print layouts, and to “our partners in the media community. Once they recognized our objective, that a special unit is not just a gatefold, they really separated themselves from the pack.”

At the *Journal*, for instance, “we sat down and went through the paper page by page to find a place where we could create something distinctive.” The *Journal* devised a new unit dubbed the step-up. It consists of a 200-line ad next to an 800-line ad opposite a full-page ad, all of it surrounding the Corporate Index of every company mentioned in that day’s edition.

“We own the editorial,” notes associate media director Kate Hogan, “and it’s cheaper than a spread. It’s like creating a spread without paying for it.” MediaVest had

intended to use the step-up to launch the campaign, but the client liked it so much that it has run two-dozen times, usually for major announcements.

MediaVest worked similar magic at *The New York Times*. “We told them we wanted to create a franchise position and were looking for a new and different unit,” says

Another unique airport position was staked out at New York’s Kennedy Airport, where E&Y created a 200-foot wraparound ad on the central rotunda of the main international terminal. (The agency modestly credits the idea to the Jefferson Memorial.) “It was not a space looking for an ad,” says Hogan. “We went to JFK as an agency and

**“THE LIKELIHOOD OF CONTACTING E&Y WENT UP AS MUCH AS 40 PERCENT. THAT’S HUGE.”**

Dack. The *Times* was just launching a Monday e-commerce column, and came up with a new unit shaped like a reverse L—a half-page of edit on the top left, a half-page ad underneath and a full-page across. Again, E&Y owned a virtual spread, and the *Times* got itself a nice piece of business. And the *Times* hadn’t even been in the plan until then.

In both cases, Dack is pleased to note, “the initiative came out of media. It wasn’t some art director saying, ‘Here’s a nifty ad, let’s find a place to put it.’ In trying to make the best use of a publisher’s space, we showed how media could drive the creative.”

The agency demonstrated its flexibility and quickness when it got a sotto voce call from a *Journal* rep at lunchtime on a Friday with word that the paper was starting an e-business column the following Monday. “We pounced on it,” says Hogan. Within minutes, E&Y had snatched another franchise position and the *Journal* was redesigning the column to accommodate a half-page ad.

MediaVest was also decisively fleet of foot when it received a sales call from Executive Media Network, the first outfit to hang ads in the first-class waiting lounges of airports. “We drafted a letter of intent while they waited in our office,” Hogan recalls. “We didn’t want them to walk out the door.”

The agency was able to strike rapidly because of a trusting relationship with its savvy client. When a client is in such close proximity, less than a block away, and is so experienced and knowledgeable, they usually think they know better than you do,” Dack says. “But this is a true collaboration. They’re creative, and if we say there’s a clock ticking, they give us an answer fast.”

created that space.”

Other efforts were more subtly groundbreaking. MediaVest prompted *Chief Executive* magazine to create its first gatefold ad, which centered on its signature *Benchmark* series. For *Business 2.0*, the agency devised a thoughtful “History of the Web” double gatefold.

The agency applied its one-of-a-kind criteria to special events, trying to create what the client called “magic moments.” MediaVest went beyond business print with some relevant lifestyle titles—golf books, of course, as well as theatre titles. About a fifth of the budget went to TV, with targeted events such as tennis’ Wimbledon and U.S. Open and in golf, the British Open, Ryder Cup and certain PGA Tour events. For the latter, the agency scored a sponsor-like presence at a bargain rate, creating a “Tip of the Day” element. The plan also used basic cable for continuity, including news and financial networks as well as A&E, Discovery and History Channel.

E&Y was thrilled with the agency’s work, likewise with the results. “We set the bar very high,” says Natasha Householder, the company’s associate director of media services. A study of *Wall Street Journal* readers showed that awareness of E&Y jumped 73 percent as a result of the campaign. A broader study by the client indicated awareness went up a not-too-shabby 26 percent within the target audience.

Best of all, says Householder, “Of those aware of the company, their likelihood of contacting E&Y went up by as much as 40 percent. That’s huge, just huge. This has been a great success in shifting attitudes, even exceeding our internal goals. We really got some incredible results.” ■

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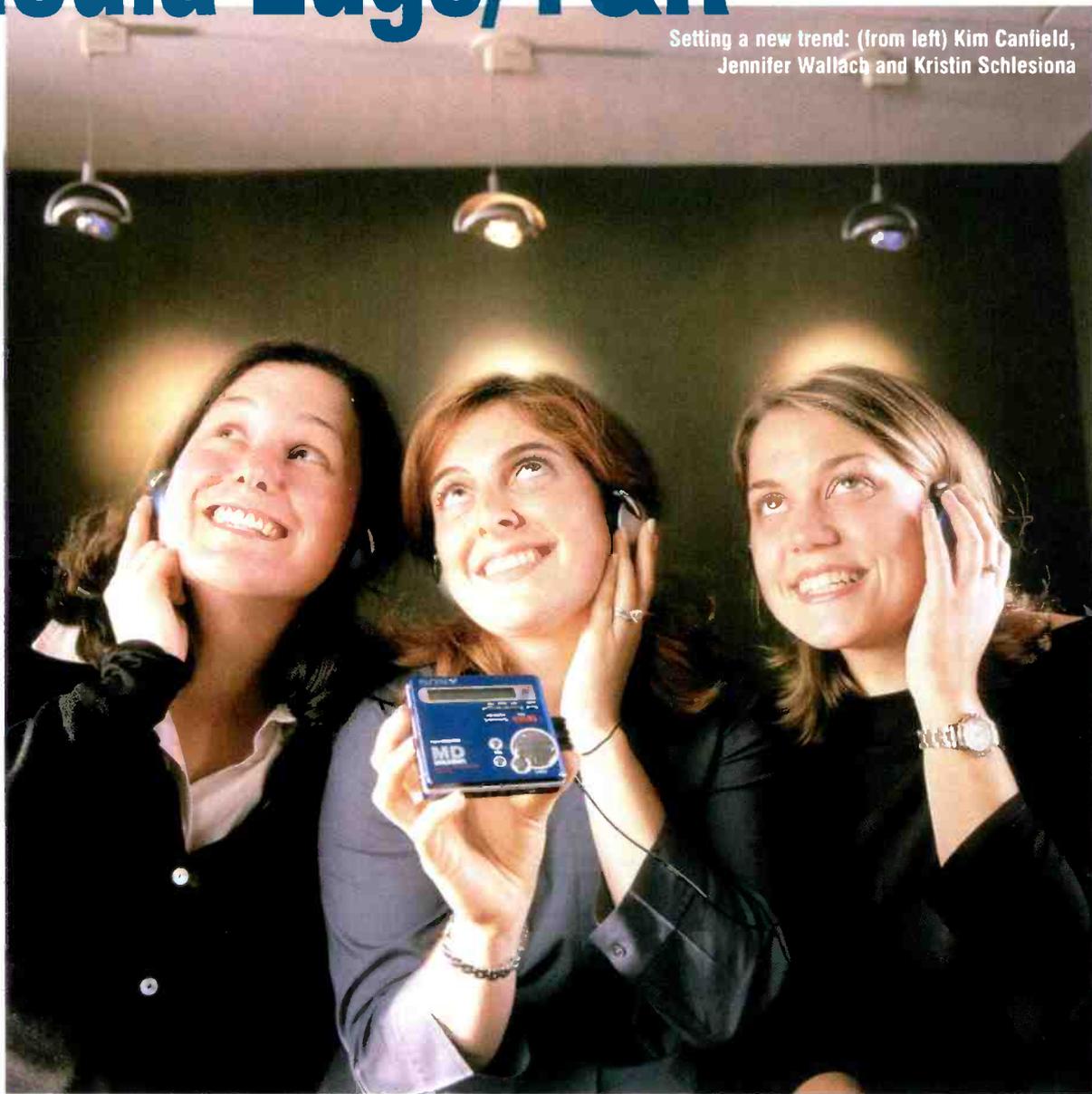
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# Media Edge/Y&R

Setting a new trend: (from left) Kim Canfield, Jennifer Wallach and Kristin Schlesiona



BY ERIC SCHMUCKLER

**S**ony knew that its Street Style Headphones, which wrap around the back of the head, were a cool, gotta-have-it accessory. Introduced in 1997, they had been marketed primarily on college campuses. But The Media Edge/Y&R saw an opportunity to go after the broader 12-24 Gen Y segment, despite a shoestring budget of \$600,000, with a street-level marketing campaign.

The agency targeted urban youth in the first phase of its campaign because "African American and Hispanic inner city kids tend to be the trendsetters, the influencers, then it spreads to the 'burbs," explains Kim Canfield, vp/planning director. "We do a lot of

PHOTOGRAPHY BY CHRIS CASABURI

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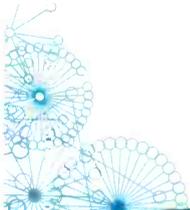
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research on the teen market, and the constants we came up with were basketball and music. If you look at the most admired athletes, they're all from basketball. It's participatory as well—if you want to find urban youth in the summer in Manhattan, they're on the courts up in Harlem or on West 4th Street. And rap and hip hop is the top music they like. We knew we had a cool item, not only because it's related to music but because it's a fashion thing—they don't mess up your hair and you can wear a hat with 'em—and [it's] a good-looking product."

Media Edge used slightly more than half the budget on a van program that took the campaign to inner city streets last summer. A fleet of rented vans was emblazoned with an eye-catching graphic of a stark gray model with a partly shaved head wearing the 'phones against a fiery orange-red backdrop, an image employed consistently throughout the campaign. The vans visited hot spots in five top markets that indexed high on urban youth, basketball and music—New York, Los Angeles, Chicago, Atlanta and Detroit. By day they went to basketball courts; at night they appeared outside hot dance clubs.

"They kept a loose schedule," says Canfield. "If they heard there was a pickup basketball tournament that day, they'd go to that. They were on the pulse of the street."

The vans didn't sell headphones, but offered listening stations where kids could check them out along with other Sony audio gear such as MiniDiscs. They also handed out freebie keychains bearing the Street Style image. "This was just to get the product to the location and get the creative in the face of the potential target," says associate planning director Jennifer Wallach.

As part of the van effort, Media Edge hired a music company to produce a giveaway CD featuring what were then up-and-coming rap acts such as Nas, Mobb Deep and Big Pun. The discs cost about \$3 apiece, including manufacturing and music rights. Sony reps working the vans gave out cards; consumers sent them in with their headphone receipts to get the CD. The company moved 35,000 discs. Of all the

elements in the campaign, the CD was probably the trickiest to put together; Canfield can now afford to chuckle over how her contacts at Sony would roll their eyes

side playing ball or at a club. In the fall, they spend tons of hours in school, so it was natural to hit 'em with a book cover. During the holidays, it was when they were

**"THEY KEPT A LOOSE SCHEDULE," SAYS CANFIELD. "THEY WERE ON THE PULSE OF THE STREET."**

over how much work went into it.

The campaign went national during the fall back-to-school period. The audience broadened to high school and college students, who were targeted with unconventional media vehicles. Cover Concepts distributed half a million Street Style book covers; planners customized the list to include high schools with large percentages of black students in about big 20 markets. Beyond The Wall, a catalog that sells posters of advertising images to college students, moved about 1,500 Street Style posters—its third-biggest seller after icons such as Volkswagen and James Bond. M@x Racks placed free Street Style postcards in bars and restaurants on 100 college campuses.

"There are networks you can buy that are very specific and flexible," Wallach says of the postcards. "You can do college students or music-type efforts, and you can work to get a market up and running."

The final phase of the campaign was a holiday shopping effort aimed at music fans, a natural market for headphones, through music retailers. M@x Racks put postcards in Tower Records stores across the country, and the agency distributed Street Style plastic shopping bags to over 350 independent music retailers in 65 markets. "Whether consumers were in a big store or a mom-and-pop shop, our message was in front of them," notes Canfield. "The bags were great—people left the store and carried them around. We were constantly expanding our reach by using media that other people saw; the same was true of the book covers and posters."

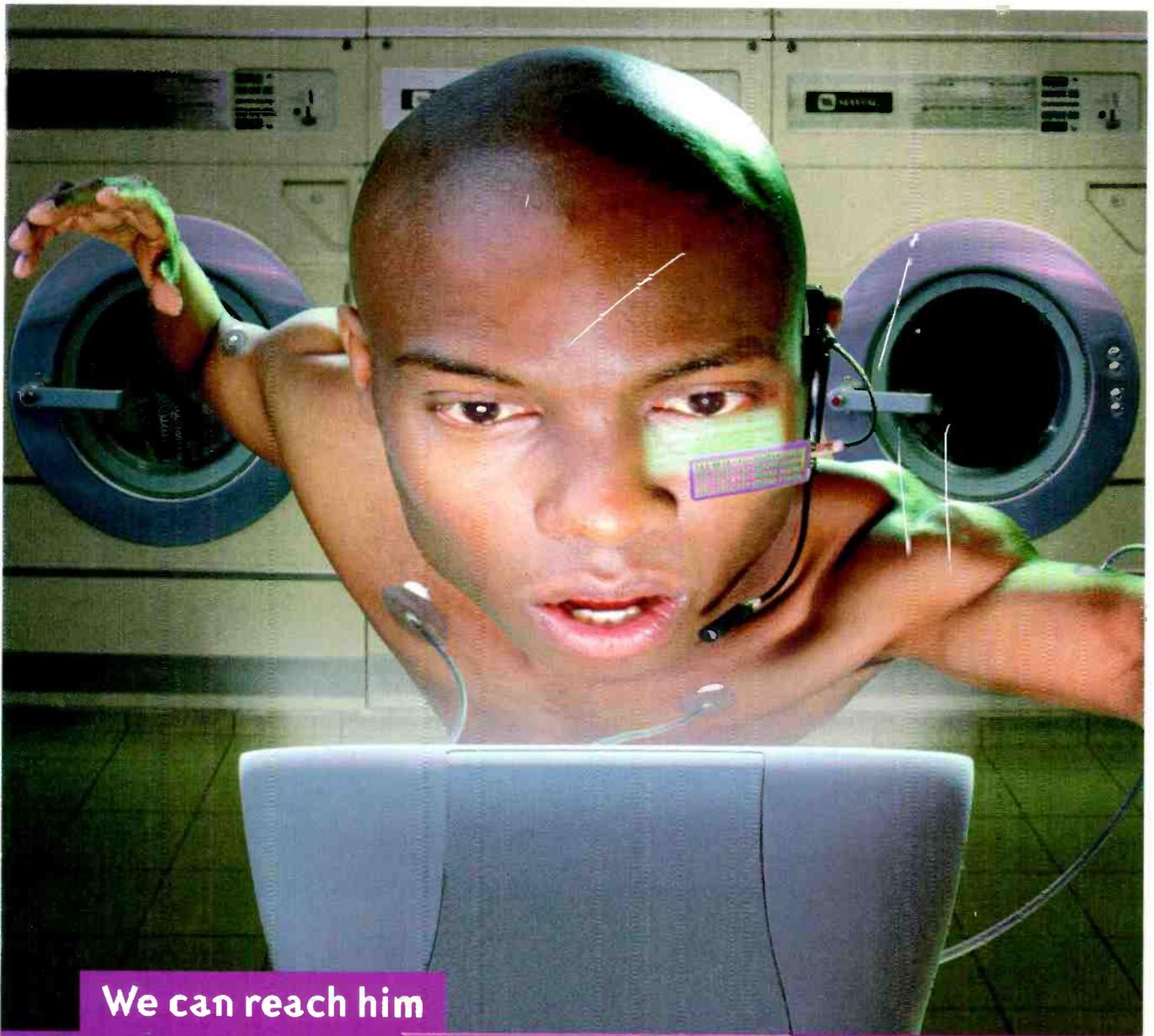
The key to the campaign, she says, "was being able to reach these kids wherever they are. During the summer, it was out-

shopping for music as gifts. It was an organic, word-of-mouth message that went from trend-setters to the rest."

The agency was well-positioned to employ such unusual vehicles as shopping bags, posters and book covers. "Working for Sony, we see the newest ideas," says Wallach. "We get all sorts of unsolicited stuff and it just sparks interesting ideas. These tend to be fairly low out-of-pocket, and it's exciting to try out these new opportunities. And Sony was willing to take a chance on it—I mean, who ever heard of advertising on shopping bags?"

Analyzing the reach of this unorthodox campaign took equal measures of legwork, ingenuity and faith. The vans were tracked with regular on-site photos and travel logs; the postcard company provided affidavits on how many it stocked. For the book covers, planners worked with Media Edge researchers to develop estimates. "The client had to make that leap of faith that we'd be getting through to a savvy and skeptical audience with this guerrilla campaign," Canfield says

Sony had every reason to be thrilled with its agency's experimentation. During the van program, Street Style's share of the highly fragmented headphone market catapulted 50 percent; during the holiday season, market share tripled. The book covers helped generate 77 percent recall of Sony portable gear among high school students, and the whole effort provided bonus exposure for products such as the Mini-Disc. "It was a different way of approaching these kids and impacting them with this product, but it really resonated with them at the grass roots level," says Bob Gruder, Sony's senior manager, marketing communications. ■



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# Campbell-Ewald



Teaching Chevy a lesson: (from left) Carolyn Stocking, Daniel Rioux, David Whitman and Deb Spencer

BY ERIC SCHMUCKLER

Looking at proprietary General Motors research for Chevrolet Malibu, the \$17,000 midsize sedan that competes with Honda's Accord and Toyota's Camry, the folks at Campbell-Ewald fixed upon a market segment where Malibu wasn't getting its share—teachers. "As part of our ongoing review of demographic and psychographic data, we saw tons of teachers buying this car and cars like it in droves," says Dave Whitman, senior vp/management supervisor. "It's a practical, sound, smart, not flashy purchase." With an estimated 10 million people teaching in primary and secondary schools, it's a big, juicy target. "Teachers aren't marketed too much," he adds.

"We thought, 'Gosh, here's an opportunity. Let's go out and cultivate it,'" remembers Dan Rioux, vp/associate director of strategic communications planning. The agency developed a list of criteria for what it hoped to accomplish and shopped it to a dozen media vendors. A handful of educational organizations were approached as well. "Number one, we wanted to target teachers," says Debbie Spencer, communications planning supervisor. "Given our budget, we had spending concerns. We wanted to establish a program and a plan, to build a

PHOTOGRAPHY BY CHRIS CASABURI

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\* Source: MRI, 1999

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SPECIALTY WEB NETWORK

relationship with teachers over time, and with the ability to grow in the future."

The agency wanted to take care that it targeted teachers and not students. And it was eager to make sure its client did not come off as an opportunist. "One of the first things we ran into," recalls Whitman, "is that when you say 'advertising' and 'education' in the same sentence, people cringe."

Time Inc. stepped up with a custom publishing program that hit the target squarely on the button. The company already published *Time For Kids* throughout the school year, demonstrating its ability to reach into the classroom constructively. "Originally they proposed tying us in to *Time For Kids*," says Rioux. There was some give-and-take as the agency strove to develop something even more targeted and proprietary while taking full advantage of *Time's* resources and expertise. "We thought there was a great deal of benefit to having the third-party endorsement of the writers and editors who produce *Time For Kids*," he says.

For Chevy Malibu, the publisher created *Time For Teachers*, a six-pager that came out four times during the year and was sent to 110,000 educators. With the *Time For Kids* advisory board involved in developing content, says Spencer, "we knew it would be well-received among teachers. The information was intended to be things they could apply in the classroom." Various issues offered strategies on topics such as getting students motivated, making schools family-friendly and developing resilience in kids.

"Having school-age children, I found it incredibly useful," says Rioux. "It provided insights into situations teachers have to deal with on a daily basis. I was very pleased with the quality and level of expertise the editors brought to it. This was stuff you'd hold onto and use again next year. It wasn't a matter of doing a publication to squeeze in our Malibu propaganda, but a way of providing teachers with real, useful content."

The publisher also helped to develop a Chevy Malibu Teaching Excellence Awards Contest. Teachers nominated themselves or a peer, wrote an essay and submitted a sample of special classroom materials. Grand prize was a Malibu and \$2,000 to spend in the

classroom; second prize was a trip to the New York offices of *Time For Kids* and \$1,000 in classroom funding. The agency was stunned to receive over 500 entries, nearly triple what it had expected. Agency executives, along with the Malibu brand manager—a former math teacher—took part in judging the entries. "Picking a winner was not easy," says

While there is no hard data proving the campaign helped to move metal, he notes that "we do a lot of affinity marketing and what we know from that is you can't do it all in one year. Anecdotally, we might've sold a few Malibus, but planting the seed was important."

The agency is working to augment the

**"WHEN YOU SAY ADVERTISING AND EDUCATION IN THE SAME SENTENCE, PEOPLE CRINGE," SAYS WHITMAN.**

Spencer. "It was heartwarming to see so many teachers who go way beyond the call of duty to make things special for their students. This whole thing was totally worthwhile to us on an emotional basis."

The winner was Janet Muller, a third- and fourth-grade teacher in Portland, Ore. "She was so excited," Spencer reports. "She only lives three blocks from school, but now she drives back and forth—just because she can."

Additional elements reinforcing the program included mailings to educators to raise awareness, and an 800-number for information on the publication and the awards. There were banners promoting the contest at the *Time For Kids* Web site. A special wrap-around *Time For Kids* alerted teachers to special financing arrangements available through GMAC for those paid on an academic calendar. And the connection to *Time For Kids* helped to get Chevy into a half-dozen educational conventions around the country, where it offered Malibu product info, sometimes showcased a vehicle, handed out copies of *Time For Teachers* and promoted its awards contest. Although these teacher conferences tend to exclude purely commercial exhibitors, Spencer notes that "our partnership with *Time For Kids* gave us a point of entry."

Overall, teachers gave Chevy's efforts high marks. "Teachers thought what we were doing was great," says Whitman. "They were impressed that Chevy wasn't just throwing its name on something but really got involved. That a brand manager spent a weekend of her own time in New York judging awards spoke volumes to them."

program next year. "We want to take it to the next level," says Rioux. "We're working on an expanded Web site component, and adding more direct marketing and event marketing to it. It's not a question of are we going to continue it, but to what extent do we continue it? We want to make this something the Malibu brand can build around itself."

Rioux notes that this effort for Malibu illustrates the more broad-based approach Campbell-Ewald sought to encourage when it rechristened its media planning department as strategic communications planning a little over a year ago. "That was not a change made in name only," he says. "It was a move to draw on other alternatives—sales promotion, direct marketing, event marketing—to help us put a few more colors on our marketing palette rather than just traditional mass media. It kind of knocked down some walls here and formalized the process as being more open." *Time For Teachers* and the teaching excellence awards were "a good example of going beyond the traditional means."

Whitman, who is in the account group, points out how closely his side worked with the media folks on this project. "This demonstrates that integrated marketing isn't just talk here at Campbell-Ewald," he says. And he is especially proud that his agency could put together such a well-targeted marketing effort covering an entire school year at such modest cost. "Chevy and GM are known for bulk," he says. "With the Academy Awards, we might spend more than this on a single night. This was an example of how we can work to target and customize, and it runs counter to what some people might think of in Chevrolet advertising." ■



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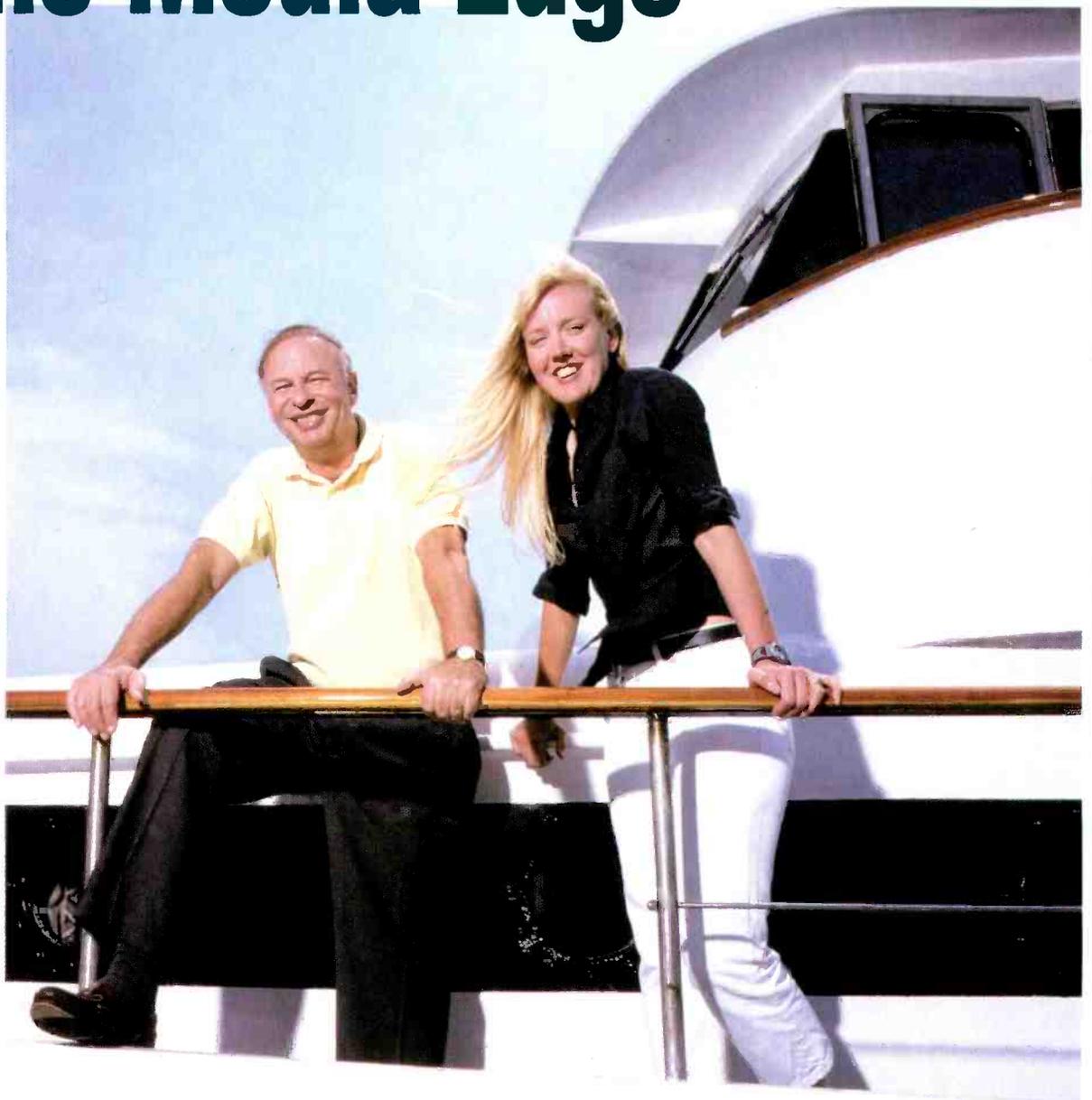
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# The Media Edge



Putting Royal Caribbean on thin ice: Fred Dubin and Denise Jaworski

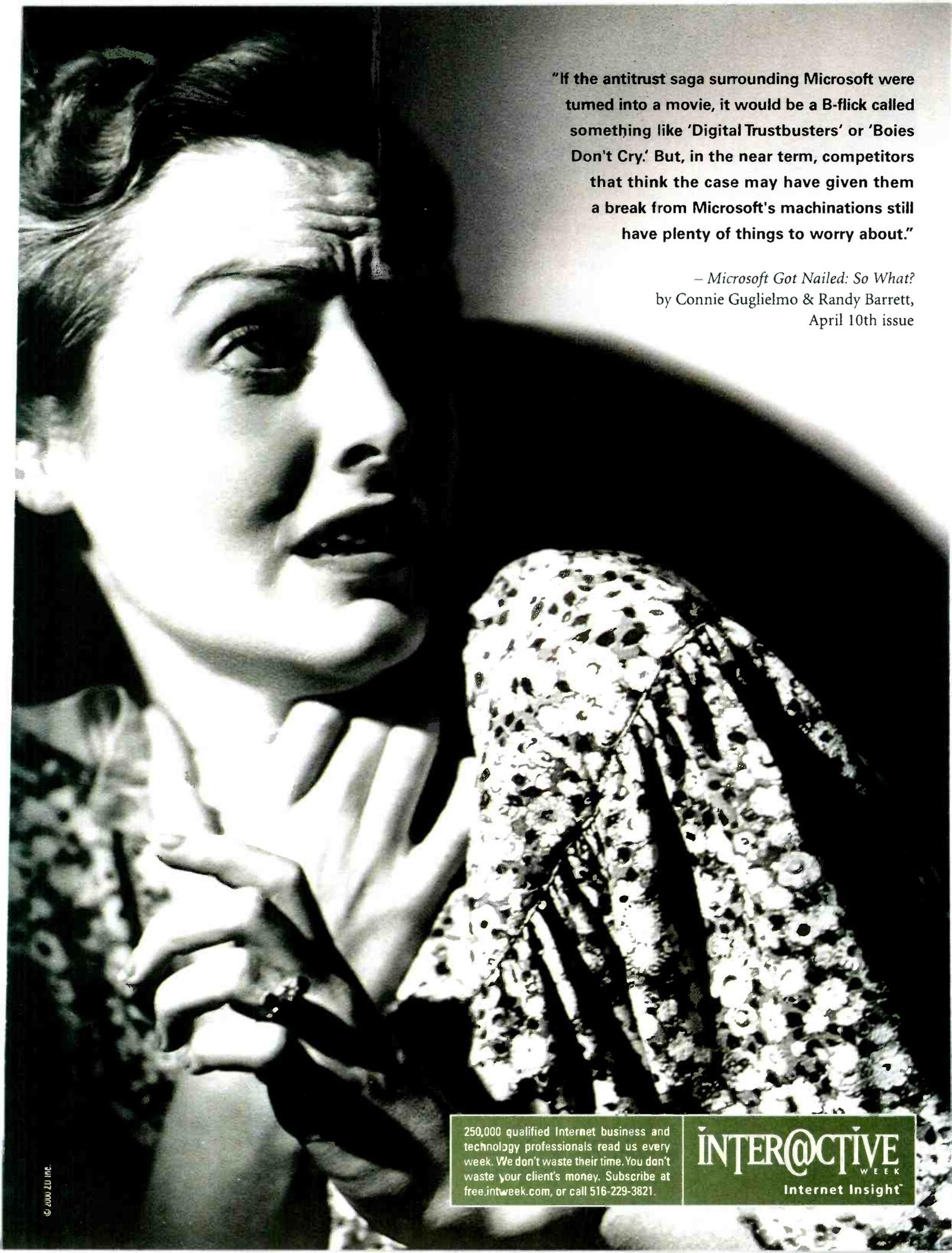
**BY JOHN CONSOLI**

**P**roperly promoting the launch of the world's largest cruise liner, which cost \$700 million to build and is longer and heavier than any cruise ship ever to hit the water, would take more than some 30-second TV commercials, Media Edge executives agreed.

But coming up with a unique way to showcase this Royal Caribbean-owned floating jewel, make it stand out from the com-

**PHOTOGRAPHY BY CHRIS CASABURI**

**plan**  
OF THE YEAR



"If the antitrust saga surrounding Microsoft were turned into a movie, it would be a B-flick called something like 'Digital Trustbusters' or 'Boies Don't Cry.' But, in the near term, competitors that think the case may have given them a break from Microsoft's machinations still have plenty of things to worry about."

— *Microsoft Got Nailed: So What?*  
by Connie Guglielmo & Randy Barrett,  
April 10th issue

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petition, and do it justice, wouldn't be easy.

In the spring of 1999, execs from Miami-based Royal Caribbean flew up to the New York headquarters of The Media Edge, the planning and buying unit of Young & Rubicam, with the layout of the ship, dubbed Voyager of the Seas, and a list of its amenities. Discussions began about the media plan, with about nine months to go before the ship's scheduled November launch.

"This ship was going to redefine what cruise ships were all about, and we wanted to come with a way to really blow out the launch," says Fred Dubin, executive vp and director of national broadcast for the Media Edge. "We tossed around a number of ideas on what we could do that would be non-typical. We had several brainstorming sessions. And then a lightbulb lit up. One of our other clients had a relationship with Disson Furst and Partners, producers of a series of figure-skating specials that air on NBC. We had worked with Disson Furst on previous projects. We said instead of doing a couple of 30-second commercials, let's do a whole show."

Acting primarily as a facilitator, Media Edge execs put Royal Caribbean in touch with Disson Furst execs, and discussions were under way for a special that would eventually air on Nov. 21, 1999, the same date as the ship's initial launch.

Why an ice-skating special? Because one of the amenities on the ship is an ice skating rink. It's the first cruise ship that offers this sport to its passengers and also offers professional ice shows. And while the special would feature an ice-skating exhibition by some of the world's most renowned skaters, it would also give some of the Voyager's other features maximum exposure. And the ship had plenty to offer. At 311 meters, or more than 1,000 feet long, it is 43 meters longer than the Titanic. And at 142,000 tons, it's 94,000 tons heavier. The ship, which holds 3,114 passengers in 2,000 cabins, is 15 decks tall. It is the largest of the Royal Caribbean ships, 75 percent bigger than any other ship in the fleet, and 25 percent bigger than Princess

Cruises' Grand Princess.

It has been described as "the most complicated vessel ever assembled." A 400-foot-long promenade features cafes, shops and restaurants, including a '50s-style Johnny Rockets hamburger joint, a Pig & Whistle Irish pub and a Portofino

**"WE HAD SEVERAL BRAINSTORMING SESSIONS. AND THEN A LIGHTBULB LIT UP."**

Italian restaurant. The ship also has a casino with 300 slot machines and 20 gaming tables, a three-story theater with 1,350 seats, a 400-seat conference center, a chapel, a jazz club, a disco, a two-level library with computers and Internet access, a 50-ton aquarium, a helicopter launching pad, a 33-foot-high climbing wall that ascends 200 feet above sea level, and a TV production studio called Studio B that contains a 40-foot-by-60-foot ice-skating rink. Also on board, a \$12 million art collection.

Part of the negotiations included how vignettes showcasing the different areas of the ship could be incorporated into the special.

Disson Furst is an event marketing company that sponsors alternative sports, music and figure-skating events.

The special, *Starskates on Ice*, aired on NBC on a Sunday at 4 p.m., and featured Olympic and World medalist skaters Katarina Witt, Victor Petrenko, Robin Cousins, Brian Orser, Suraly Bonaly, Rossalyn Sumners and Caryn Kadavy. Some of the numbers featured show tunes sung by Ben Vereen and Betty Buckley. The special, which also featured a segment showing the Voyager as it was being built and aerial shots of the ship on the open sea, drew a television audience of more than 2 million households.

Royal Caribbean contributed to the cost of production of the special and also purchased commercial time on the show, although ad time was also sold to other advertisers.

Dubin says the goal was to create awareness of the new ship and to showcase the features that take cruising to a

more adventurous level. "We wanted to show vacationers that a cruise aboard this ship went beyond sunbathing and fine dining, that Voyager of the Seas offers an unprecedented range of on-board activities."

"This was a pretty rare opportunity,"

asserts Dubin. "And it's a question of how you approach your assignment. Our approach in this case was to think beyond negotiating the lowest cost-per-thousand. In this particular case, we created something special."

In addition to Dubin, Denise Jaworski, vp/national broadcast group supervisor, was instrumental in putting the idea together.

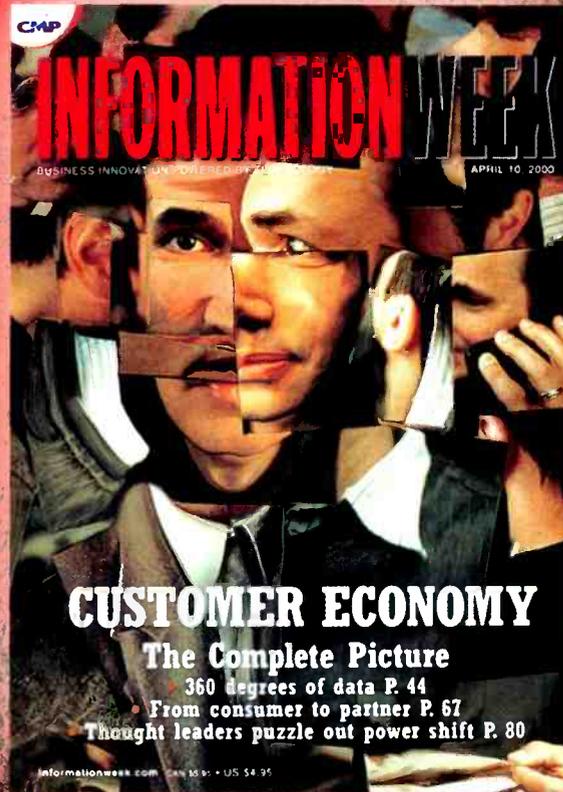
"We have some leaders here who challenge us, "like Beth, Mitch and Bob," says Dubin, referring to Beth Gordon, chairman and chief executive of The Media Edge's U.S. and international operations; Mitch Berg, president of The Media Edge; and Bob Igiel, president of the broadcast division of The Media Edge.

It has been reported that it will take Voyager of the Seas at least five years to make enough profit to pay for its construction. The hour-long special on network television certainly gave it a good start.

How successful was the special in getting out the desired message to potential cruisers? Dubin says he didn't have any figures to directly tie in Voyager of the Seas gain in passengers as a direct result of the special, but Royal Caribbean did report a 16 percent increase in revenue and a 17 percent rise in net income for the first quarter of 2000, just a few months after the special aired.

And Dubin said the Royal Caribbean execs were so happy with the first special that they've begun discussions about the possibility of doing a similar show this fall, when the company will launch another state-of-the-art cruise ship. ■

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work) are the factors driving this bipartisan political initiative designed to ensure the state's long-term economic survival. And as a bipartisan effort, it's one that local businesses would get behind.

When Gov. Vilsack named David Oman—chief of staff for former multi-term Republican governor Terry Branstadt—to head the committee, Jim Stafford got intrigued.

"That impressed me," said Stafford, executive vp and media director for Des Moines agency Thomas C. Porter &

Associates. "This was a bipartisan effort we could get involved with pro bono."

With TCP&A's reputation for garnering public support and awareness through innovative local television campaigns, the agency's involvement was definitely good news for the strategic planning committee, which was working on a shoestring budget to promote the "Iowa 2010" platform to some 2 million adult Iowans.

The agency—which won industry acclaim for using local television to gain a 33 percent increase in ticket revenue for the locally held 1999 U.S. Senior Open golf tournament—would again rely on local broadcasters to serve the purpose.

"We used the same state-wide marketing techniques [for Iowa 2010] as we did for the 1999 Senior U.S. Open," Stafford says. "Just as we did then, we put together an ad-hoc network of commercial television stations. The novel thing we did here, though, was to solicit participation of public television."

Stafford & Co. got local commercial stations to present *Is This the State of Our Future?*, a 30-minute program, produced entirely by the agency, which outlined the long-term concerns Iowa 2010 sought to address.

That show, in turn, drove viewers to a one-hour "virtual town hall" program on public television that encouraged viewer participation via e-mail, phone and fax, and informed them of a series of live town hall meetings that would soon take place in their area.

The result: On Oct. 25, 1999, between 6:30 p.m. and 8 p.m., 230,000 adult Iowans in seven television markets watched all or part of the 90 minutes of

access programming. It was the proverbial win-win-win, with the state, the agency the local station community all profiting.

"Collectively, we believe we had an audience share of about 23," Stafford says. "We believe we reached about 230,000 people ages 18 and over, in more than 169,000 households. When you consider

TV (ABC) and KCCI-TV (CBS) were also involved.

Stations expressed their satisfaction with the deal in glowing letters to Stafford. "It did play to the good-corporate citizen type of thing, but we had something of value to offer them, too," Stafford explains. "We had something that had genuine

**"WE HAD AN AUDIENCE SHARE OF ABOUT 23...IN IOWA, THAT'S ONE IN 10 ADULTS."**

that there are only about 3 million people in Iowa, that's about one in 10 adults."

In fact, an estimated 37 percent of the Sioux City television audience tuned in to KTIV's broadcast of *Is This the State of Our Future?*. Another 36 percent watched KTVO's broadcast in the Ottumwa/Kirkville market.

"TCP&A's efforts in media planing, pre-promotion negotiations, sponsorship solicitation and public television coordination have been invaluable to our committee's efforts," explains committee chairman Oman. "The visibility and credibility earned via our television outreach has given us the opportunity to build a groundswell of interest in and, hopefully, support for some recommendations which truly hold great promise for, Iowa's future."

And, perhaps best of all, the production and air time cost the state and the agency nothing. According to Stafford, production costs for the half-hour program ran about \$20,000, and about \$30,000 was spent to air the program on commercial stations in seven markets.

"We put out a request for proposal to every commercial station in the state, telling them we were going to select one station from each DMA," Stafford explains. "We told them we cared about only two things: the cost of the air time, and how much promotional support they were going to give us."

Signing on to air *Is This the State of Our Future?* was NBC affiliate KWWL in Cedar Rapids, which enjoys the country's highest audience share for local news (the lead in, in this case), according to Stafford. Local network affiliates KTVO-

interest to some of their viewers, and they paid nothing for the programming. In fact, we paid them to put it on."

In return, he adds, stations supported the program with an estimated \$60,000 worth of pre-promotion, at no cost to either the state or TCP&A. KWWL, for example, contributed 65 promotional spots over a one-month period, including a link to the Iowa 2010 Internet site on its own Web page.

Meanwhile, KCCI-TV in Des Moines scheduled 30 promo spots, while including reminders for the program in interstitials and news. Oman was also invited to be interviewed on the local news immediately leading into the Oct. 25 half-hour broadcast.

And while the promotional support was abundant, the \$48,500 spent on production and air time was more than offset by the \$51,000 worth of commercial inventory sold to four sponsors, including the Iowa State Lottery and the Iowa Farm Bureau.

Stafford notes that the half-hour program not only built support for the strategic planning process but also included repeated reminders for viewers to tune in to and participate in the live virtual town meeting on public television that immediately followed that broadcast.

"The agency's strategy of building a statewide Iowa 2010 network to air an informative and thought-provoking 30-minute program was both well-planned and well-executed," Oman adds. "The firm's recommendation to follow [that program] with a live, virtual town meeting made the effort and the results extraordinary." ■

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circles Pluto. Since then, unaided awareness among its target consumers has effectively doubled and transactions have increased, reversing a long slide. A moribund brand that languished in the shadow of an established giant had suddenly been revived, and even Western Union—which commands 86 percent of the money wire-transfer business—sat up and took notice.

It was all in The Plan, or much of it was anyway. MoneyGram, courtesy of agency Campbell Mithun Esty, got a few other lucky breaks. There was a hard-edged and

memorable tagline (“Give Western Union a piece of your mind. Not your money, honey.”) And there were (and are) product add-ons (MoneyGram users, for example, get to send a free phone message along with the wire transfer.)

But great advertising and fancy add-ons are useless if the media plan is a bust. So the team at CME decided early on that the media plan—especially for a brand that was budgeted at less than \$8.7 million, or half Western Union’s budget—should take precedence. Lee Baker, CME senior vp and group media director, says, “The thing that I find so unusual is that the first time I pitched the media plan [during the initial new business pitch in ’98] was actually the one that was executed.”

The MoneyGram plan was a textbook case. Foremost, the CME team knew it was up against an immovable object. (Besides Baker, a 14-year CME veteran, other members of the media team included Doug Stokes, media research supervisor; Steve Knapp, media supervisor; and Tressa Mehr, media planner.) Western Union has 95 percent unaided awareness among consumers of wire transfers. The obvious question: How to use Western Union’s vast power to MoneyGram’s advantage? The answer was surprisingly apparent. But the solution was not so easy.

Says Baker, “We were up against Western Union, a 120-year-old company that enjoyed 86 percent market share. And here we are only 12 years old and only 12 percent share, with fewer locations... Transactions had also been in steep decline for two years. Why? I don’t think the previous media plan was investing wisely. The communication was poor and it wasn’t

directly resonating among their target.”

However, before CME could figure out the target, it would need to figure out MoneyGram. MoneyGram Payment Systems was essentially an unknown quantity, particularly for many people who live and die by checking accounts and credit cards. Established in 1988, the company was bought in 1998 by Travelers, a sub-

exploited.” But “the wire-transfer experience made them feel they were taking care of family and nurturing loved ones.”

From here, the CME team decided to focus on 10 core markets rather than initiate a broad based national campaign—clearly there wasn’t enough money for that, and it would dilute the more personal, emotional, “neighborhood” approach that CME’s cre-

**“WE WERE UP AGAINST WESTERN UNION,  
A 120-YEAR-OLD COMPANY.”**

sidary of Viad Corp., a Phoenix-based conglomerate involved in convention services, airline catering, and a variety of other services. Deep behind Western Union, Travelers decided to implement a handful of benefits that would give the moribund brand some traction—a free three-minute call to the receiver; a 10-word message with a transfer; and a 10 percent discount with the use of a “MoneySaver Card.” Overall, CME and MoneyGram figured each transaction was about \$5 cheaper than a comparable transfer with Western Union. That, naturally, would be the biggest product benefit.

Who would use the service? As MoneyGram puts it, “People without tradition banking relationships”—including expatriates sending money to families at home, or tourists without local banks and in need of quick cash.

But Baker says that particularly heavy users of wire transfers are African American women, aged 25 to 54, “who are not necessarily credit card holders or bank-friendly, but they use this to pay their bills and, number one, to pay their cable bill.” They come from “hard-working, middle-class families—the average household income is \$41,000—who feel like they have to take care of their families. They are not wiring just in emergencies, but a number of times a year. It’s part of their way of life and it’s kind of family history and habit.”

She adds that in focus groups, CME found “a lack of trust in big institutions [and] that’s helped the communication strategy to these women. They feel they have been taken advantage of by large companies, and felt that they were always giving and not getting anything in return. They felt

active team was formulating.

The 10 markets selected for advertising included New York, Chicago, Atlanta and Los Angeles. A couple of communities with sizable retirement communities (including Phoenix) and a major tourist destination (San Francisco) were also selected. The plan called immediately for television, and networks that target African American viewers were employed (UPN, the WB and major cable networks). CME also found that overnight TV viewing was especially heavy among African Americans, so that too was added to the mix.

CME had another challenge: It discovered that there was no “seasonality” when it came to the wire transfer business, which meant it had to stretch the limited funds over 52 weeks. It accomplished that by boosting flights when people got their paycheck—at the end of the week.

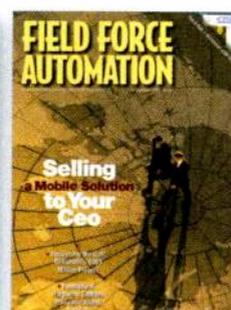
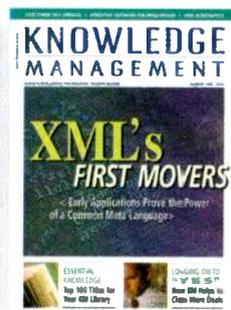
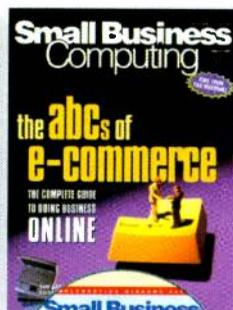
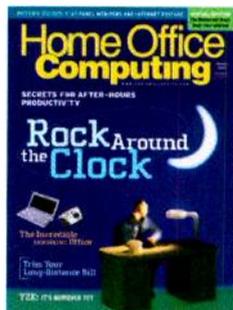
TV established overall awareness, then CME moved on to out-of-home to bring the campaign directly to neighborhoods. More than 1 million so-called “wild postings” were distributed, in laundromats and community centers, and on telephone polls—or wherever there was street traffic (8-foot-by-30-foot posters, bus sides and bus shelters were also used). Posters at day-care sites and in pediatrician’s offices, meanwhile, reminded prospects that Money Gram was also affiliated with the Boys & Girls Club of America, “an organization our target knows and admires,” according to CME.

Final results: Unaided ad awareness went from 17 percent to 35 percent over a two-year span, while aided ad awareness went from 28 percent to 48 percent. “Pretty darn awesome,” says Baker. ■

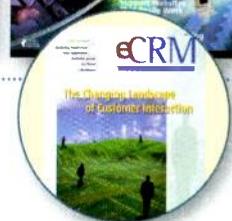
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The underdog scores:  
(from left) Gene Cooper and  
Paulette Stout.

BY KATY BACHMAN

**N**o one can say that this year's Media Plan of the Year for radio doesn't have balls. Blue balls, that is, the recurring theme of Ansell Healthcare's LifeStyles condoms, the No. 2 brand behind category leader Trojan, which has roughly a 61 percent share of the market. As if that weren't tough enough, Trojan also had five times LifeStyles' media budget and far outspends LifeStyles in promotions.

With only \$50,000 to spend, Montville, N.J.-based Scelba, Scelba, DeTitta & Wolfson had their work cut out for them. How do you craft a campaign that can break through the clutter, stimulate publicity and ultimately get a rise in sales?

Paulette Stout, SSD&W's media supervisor and a former Mediaweek

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All-Star for out-of-home media, says the answer was a no-brainer. "People in the target [men 18-24] wanted either the Simpsons or naked women, humor or sex. We felt that since the category was decidedly in the sex arena that we would take it in the other direction. That's how our creative came up with the blue balls [theme], highlighting a fundamental problem of young men," says Stout.

With phrases such as "Lifestyles condoms. Because life is a contact sport," Stout knew that sports media was the perfect partner for the creative. And when it comes to sports, no sport is more testosterone-driven than football. "Football, males and condoms: It's the perfect match," says Stout. It fit the "blue balls" creative, it fit the target men 18-24, and it could be combined with promotions and sampling to get a bigger bang for the buck.

"Our budget didn't allow us to use the NFL, so that's when we thought of ways to use radio in a way we could afford," said Stout.

But even that turned out to be tougher than winning the Super Bowl. Many radio stations won't accept condom ads, not even football teams. "It's a big challenge working on a condom account because everyone is against you. We were rejected by several stations in several of the biggest markets. Some teams felt it belittled their sports property," notes Stout.

Other stations agreed to take the spots but tacked on a host of conditions, like only running them at 4:00 a.m.. "Some [media outlets] will even charge a 'controversial product' premium," says Stout. "We're not selling bread, but we're bought in the store, right on the shelves next to aspirin."

One sports network rose to the challenge: Infinity's New England Patriots Radio Network, whose flagship station is Alternative Rocker WBCN-FM in Boston, a key market for LifeStyles and because of its colleges, prime condom territory.

The second-largest radio network behind the Dallas Cowboys, the Patriots net airs on 46 stations in the Northeast from Maine to Connecticut and reaches about 2 million listeners each weekend between August and December. Because the flagship station is an FM, WBCN's audience tends to skew towards younger men. The heritage Boston

Rocker is the No. 1 station among men 18-34 and No. 3 among men 18-24.

"Our broadcast is very cutting-edge," says Curtis Raymond, director of the New England Patriots Radio Network. "We use modern music and little snippets in between the broadcast. It's not stodgy like the old days."

Instead of just placing ads, LifeStyles was

in-game, live, 10-second spots, and one game-opening billboard that announced the game was "brought to you by LifeStyles condoms. Because life is a contact sport."

As people left Foxboro Stadium at the end of the game, WBCN also distributed condoms from its WBCN-Patriots van. "But they couldn't try them on there," quips

**"YOU GET A LOT OF MILEAGE...A LOT OF WATERCOOLER TALK," SAYS RAYMOND.**

the exclusive sponsor of the "two-minute warning" that airs at the end of each half. The package included live reads by Gil Santos, the Patriots' on-air announcer for 20 years, on-air spots, a register-to-win sweepstakes, billboards, sampling and point-of-purchase displays.

"You get a lot of mileage out of your sponsorship compared to just running advertising on TV and radio," says Raymond. "You get watercooler talk about the campaign. [LifeStyles] has ownership of something in the game. They get commercials even though they don't buy them straight. Listeners have a chance to win, and it's fun."

At the two-minute warning, Santos would announce the LifeStyles sponsorship and the name of the winning entrant, selected at random, for that game. If the Patriots scored in the last two minutes of the half, the entrant would win game tickets and other prizes, including, of course, a year's supply of LifeStyles condoms.

Listeners entered the contest by going to the Patriots page on WBCN's Web site, which was promoted on-air. "Since WBCN does a number of contests all the time, the whole key to this program was the ability to drive people to the WBCN Web site," notes Mark Winship, the Patriots net account executive. "So not only did we get the sports fans, we also got the regular 18-to-34-year-old BCN listeners."

People could also register through entry forms displayed in stores that promoted the two-minute warning contest. "If you get lucky, you can win free Patriot tickets," said the shelf dangler.

During the game, two 30-second LifeStyles ads ran, one in pre-game, the other in rotation during the game and in the postgame coverage. LifeStyles also got two

Winship.

The campaign even caused a stir in the press. *The Boston Herald* called the campaign "Santos' new drill." "When two minutes remain in a half, Santos' thoughts—and his voice on WBCN-FM—turn to defense. Specifically, condoms," wrote the *Herald's* Jim Baker. Other papers noted the campaign, including *The Fort Worth Star Telegram* and the *Chicago Sun-Times*, as well as Web sites Sportsbusinessnews.com and BostonGlobe.com.

As for the real results: Score! The contest drew thousands of entrants from 14 states, including states outside the broadcast area. Sales in the Northeast were up dramatically compared to fourth quarter 1998. Unit sales were up 26 percent. Dollar sales were up 27 percent. The category development index and brand development index both showed increases compared to a year ago. "We closed the gap and actually made some headway in the marketplace," notes Gene Cooper, SSD&W media director.

Jeff Garlow, LifeStyles' Northeast regional sales manager, says he saw a noticeable lift in store sales. "It was a great tie-in and we were able to leverage the promotion with some national chains based upon the increased brand awareness in the region."

SSD&W has already secured the Patriots sponsorship for LifeStyles this year, despite solicitations from representatives for the Minnesota Vikings, Atlanta Falcons, the Chicago Bears and others, some of whom turned down LifeStyles last year. Says Stout: "Cracks didn't open up in the earth and swallow up six states because we aired a condom ad. We didn't revert to Planet of the Apes. We didn't ravage each other at will. You're putting the money in someone else's pocket if you don't take our business." ■

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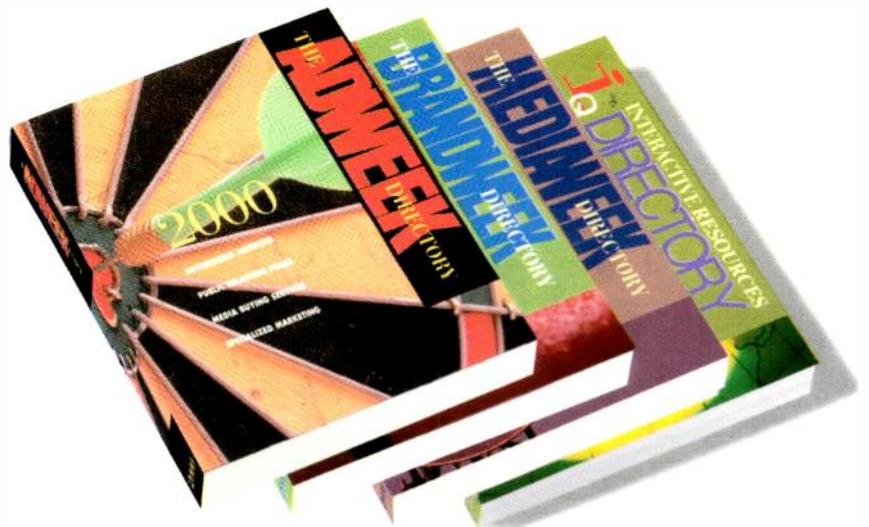
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5	eBay	1,518
6	Excite@Home	997
7	Lycos	707
8	Go Network	681
9	IWON.COM	607
10	AltaVista Network	335
11	Time Warner Online	270
12	NBC Internet	259
13	Amazon	212
14	ZDNet Sites	190
15	EarthLink	180
16	FREELOTTO.COM	175
17	Ask Jeeves	167
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Source: Media Matrix, March 2000 Top Properties

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# THE MEDIA

**In brand-building, understanding consumers' media choices is as crucial as product differentiation**

# IMPLOSION

## **BOOK EXCERPT**

Branding consultant Rob Frankel ([www.robfrankel.com](http://www.robfrankel.com)) is the author of *The Revenge of Brand X: How to Build Big Time Brands on the Web or Anywhere Else*, available at [www.revengeofbrandx.com](http://www.revengeofbrandx.com). This Introduction from the book is adapted with the permission of the author.

## **By Rob Frankel**

There's no question that branding is the most misunderstood concept in all of marketing. There are those who think of branding as nothing more than a logo. Others profess that branding is actually the positioning of a company's product or service in the public's mind. Both notions carry a certain amount of validity. It's true that people do need to recognize your brand (logo). And it's also true that people need to differentiate your business from those of your competitors. But while those may both be true enough, stopping at that point is the most critical mistake that people make, for two

# UGO.com > 16th Annual UNDERGROUND OPENS!

## ↑ GORDON SHUMWAY

**Profession:** Alien life form and puppet huckster to earth from the planet Melanz, the outrageous alien brother-in-law to Alf Sponk. 1900 through 1930 representing off the fence family. He was briefly even in 1950 but has kept a low profile since then.

Age: 229 earth years

## ↑ BURT REYNOLDS

**Profession:** Exceptionally hairy fading sex symbol born in Wraycross, Georgia in 1938. Burt Reynolds launched his acting career into the stratosphere by posing naked for Cosmopolitan in the 1960-70s. He refused to play James Bond, but had no problems with being in "Cannonball Run II."

Sign: Aquarius

## ↑ CHEMICAL BROTHERS

**Profession:** British rave jockey. Tom Rowlands and Ed Simons may look like unwashed, pale-faced lemons, but their black-rocking beats have brought a nation of millions to their feet and dancing. But can they lift their hands from their keyboards and fight like men?

Became brothers in: 1997

## ↑ WARIO BROTHERS

**Profession:** Plumbers, ethnic striptropes, mushroom addicts. Japanese game design genius Shigeru Miyamoto needed a hero to face the overwhelming menace of a barrel-throwing ape in Donkey Kong, and Mario Mario was that man. His underappreciated plumber "ugi" followed soon after.

Height: 24 pixels

## ↑ THE BATMOBILE

**Profession:** Superfly ride for Gotham City's Dark Knight. When young Bruce Wayne's parents were killed, he vowed to become a bat and fight crime. But you can't fight crime on a bicycle, so he needed to develop himself up a bit. The highly ceremonial could you up the team of the streets. (Check out if it fits from 0-120mph! 63.3 when not on the ice foggy-w!)

## ↑ THE GENERAL LEE

**Profession:** Redneck, hoach-wagon for the Duke Boys. Any car that you can start flaming arrows out of is a fly ride, but when it's got a Confederate flag on the hood and you're carting around your short-shortie, home of a cousin and racing against fat ninjas in a law suit, it ain't no fly. (You've got something special, fat Model '69 Dodge Charger)



### BIGFOOT K

**Profession:** Car-crushing, ultra-burping physicist. (Back in 1981, Bob Livingston of St. James, Missouri, was the first to show his mack-dad, out-gland-dred truck over a couple of pine cars, and the rest is history.) (Back in 1981, when he started, never higher, a lot. Bigfoot is the king of the dirt track.)

The Cost: \$1000 per tire

### BIGFOOT K

**Profession:** Missing link between ape and man. Over 1,500 reports have been filed at various points, but only one man managed to get through the forest. (The elusive, hairy Sasquatch, Bigfoot, the Yeti, he has many names, but his enormous footprints lead us to believe he probably, ticks a lot of ass.)

Shoe size: 19 Wide Width

### IRON CHEF K

**Profession:** Japanese cuisine master. Years ago, Takeshi Kaga, a Japanese gourmet, had a dream. He built a kitchen stadium to test the skills of the world's greatest chefs. He recruited Masaharu Morimoto, Iron Chef Japanese and head chef at New York's Nohu, to challenge the cooks.

Winning Percentage: 70%

### CHEF K

**Profession:** School cafeteria worker and lover of women. With the grumpy voice of Isaac Hayes, the son of Sam, of Bon Da Luisa, and the enormous schooling of Dirk Diggler, of South Park, Chef is every woman's undercover lover. What he lacks in the kitchen he more than makes up for in the boardroom.

Number of conquests: Over 300

### ETCH-A-SKETCH K

**Profession:** Mugshebbly personality drawing tool. Introduced in 1922 by the Ohio Art Company, the Etch-A-Sketch has been an enduring force in modern art for longer than Larry L'arrick. With two knobs and a whole bunch of iron shavings, you could create a masterpiece, and then shake it all away.

Patent # 3,760,565

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**THERE'S A WAR GOING ON IN THE MEDIA. IT WON'T DETERMINE WHO'S RIGHT, IT'S GOING TO DETERMINE WHO'S LEFT.**

throwers who keep things interesting. Because unlike the mass-produced, mass-marketed crapola that bends over backwards to please everyone, the UnderGround doesn't give a damn. It isn't afraid to be provocative, challenging, and unpredictable. **Think about it: the best music, the best movies, the best television, the best video games, the best comic books, ideas and content have always come from the UnderGround.**

But then some 60-year-old, white-male-media-mogul gets a whiff of it. And the next thing you know, the act gets cleaned up, the explosives get bleached out, and the ending gets rewritten because the "focus group" thought it would be more upbeat if the Brad-Character and the Jennifer-Character settle down together in Napa. "Ugh."

In response to this "bland leading the bland" style of content, UGO.com created an environment where the UnderGround, its creators, denizens, thrill-seekers, groups and those simply interested in seeing what actual prescription-strength intellectual property tastes like can thrive. And it seems to be working.

A generation of 18-34 year old men who've come to terms with the fact that the sit-coms aren't funny, that the dramas aren't dramatic, and that most media related news is just propaganda passed off as "synergy" are hitting UGO.com three different ways: hard, fast, and continuously. They're engaged and involved. They provide the site's content and its spirit.

**They make the rules, and then they break them.**

And now the UGO.com 16th Annual UnderGround Open seeks to salute the mavericks, visionaries, and screwballs who inspire the great, frighten the weak, and make up for the corporate-media broodhoo that's been gumming up the works. Hey, it's the least we could do. **We're UGO.com, and we're just trying to make sure The Man doesn't do the UnderGround what The Man did to Times Square.**

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**BROAD BANDED, BROAD MINDED, BROAD SIDED.**

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reasons. First—and most obvious—is that branding is much more than a simple tweaking of corporate identification. Although I devote whole chapters to this topic later in the book, let me just state at this point that a brand is much more than an identity, in the same way that you are much more than your name. You're a human being, unlike any other human being, with your own quirks, talents, scents and irritating habits. People may like you—or dislike you—for those attributes. But like you or not, you can rest assured that those people are not making their assessment of you on your name alone. More than likely, they're observing you, taking in all sorts of ancillary data about you as you move through their lives. How you speak. The words you choose. Your idea of fun. The way your eyes sparkle. Your idea of ethics. How you treat your dog. And the list goes on.

The point is that your brand is more than mere identification. But I'll get into all that much later. For now, let me address the reason why branding is more important now than it ever was before. It's the less obvious approach to branding, coming at you from a totally blind side of even the richest marketing guru in his finely pressed blue suit:

It's all about the media.

### THE END OF MEDIA SLAVERY: HOW BRANDING IS ROOTED IN MEDIA

To really understand where branding is going, you have to understand why branding exists in the first place. And the reason why branding exists comes down to this:

Choice.

But not choice in the way traditional branding pundits would have you believe. Their old models stress the choice of products and services among competing factions. Which means that

in their world, you choose between varying brands of shoes before deciding which pair you eventually slip on to your tootsies.

But that's not the choice I'm talking about.

The choice I'm referring to is your choice of media. That's what affects branding more than anything else, my friend, and now I'm going to tell you why. It may take a little while, but trust me, this is crucial to your understanding of branding if you intend to fully utilize its power. Besides, my publisher insists on longer chapters and word counts.

Ready? Here we go.

As far back as anyone can remember, the media has been controlled by few who in turn controlled the masses. In our modern society—say in the last hundred years or so—the term “mass media”

began its notorious run with the advent of the newspaper. Thanks to the industrialized modern printing press, a couple of publishers determined which news your great-grandmothers and great-grandfathers read. Not only did those publishers decide what they read, they also took on the task of deciding which items were the most important, which should be read first and which should be relegated to the pages in the way, way back.

It should also be noted that these very same self-appointed guardians of public information wielded enormous power over what great-grandma and great-grandpa did not read. The basic model became firmly established for years to come: one source—maybe two—of information to be consumed by a massive population over a specific geographic area. Until the early 1900s, if you needed to know about something, the daily newspaper was your primary information source. Sure, there were weeklies and monthly magazines, but they, too, followed the same basic model, offering millions of inquiring minds extremely few options.

The model became even more restrictive with the advent of news services, which reached beyond the realm of local reporters and became a central source of international and national news. The data flow narrowed even further because, theoretically, the entire newspaper-reading world could conceivably gobble down the wrongly reported story of just one reporter and risk misinforming an entire nation.

Throughout the first half of the century, the model didn't change although technology did. Radio profoundly affected the rate of information transmission, if only to include the illiterate among the ranks of the fully informed. But even



ROB FRANKEL

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radio stations were few in number compared to the total population, and to add insult to injury, they too often procured their news items from the very same newswires as the press.

By mid-century, television arrived on the scene—with little variation on the same theme. Although news organizations began to develop more sophistication, the sources for that news remained modeled on the same basic principle: lots of stories, reported by few and disseminated by even fewer media.

The lagging technology didn't help things, either. By mid-century, there were no truly national networks as we now know them. There were national affiliations of radio and television stations, but they resembled something along the lines of a farmer's co-op, sharing the efficiencies of buying programming and selling advertising space. The first satellite launch was still decades away, which meant that as recently as the 1960s, Mom and Dad were still being spoon-fed only the data that those few media would deign to dish out.

By the 1960s, however, technology began to catch up. Unfortunately.

I say unfortunately because while broadcast and satellite technology allowed the media to hook up an entire nation live—and eventually—in color, it also had the effect of streamlining information delivery even further. Now, only one source of information need be beamed out to as many TV, radio and newspaper stations as could pay for the privilege. Of course, by this time, properties in radio, newspaper and television had begun to consolidate into our modern-day networks. In the age when “thinking big” was the rage, the networks did just that, wiring together as many media properties as possible, skirting the limits of federal legislation defining just how much media one company could own in one market.

The effect is best illustrated by television, which by 1960 became dominated by three national networks: CBS, NBC and ABC. And anyone who re-

members the 1960s and 1970s knows that if anything was happening on television during those decades, it was happening on network TV. Sure, there were small, one-lung, camped-on-the-edge-of-town type local stations, but nobody ever took them seriously. And lobbyists struggled to keep a straight face when they argued the viability of UHF (Ultra-

your cousin in New York about the last episode of *Gilligan's Island*, the truth of the matter is that both his and your viewing choices had been whittled down even further.

By the 1950s and certainly the 1960s, at least three generations had witnessed the progressive deterioration of their choices in information gathering. By this time, people growing up in America were actually thinking it normal to make their decisions based on what they saw on TV and heard on the radio. Major fortunes were created literally overnight, as manufacturers placed new products in front of families on Sunday night during commercial breaks on *Bonanza*. It got so bizarre that even sociologists proclaimed early evenings as “the family hour,” where American families ostensibly grew closer through their collective television viewing.

Think about that for a moment. Tens of millions of people, all watching the same program at the same time. Then think about those same people having maybe two alternatives to what they're currently watching. It gets pretty scary when you realize that for several generations, hundreds of

millions of people's choices in media were restricted to a mere handful of options. The coined phrase was “mass media” because anyone with enough money could literally reach the vast majority of the population with one effort. New products could go national overnight—and did.

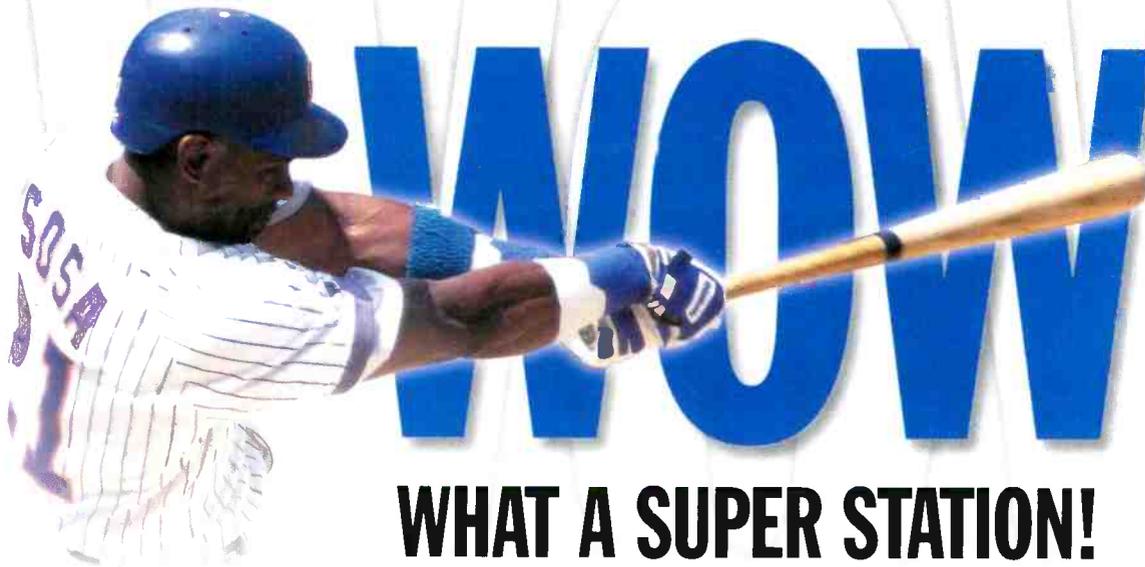
In the late 1960s, for example, women were just beginning to liberate themselves from their bras and girdles, often purloining their boyfriends' and husbands' clothing as the more comfortable alternative. It wasn't until a few years later that the first jeans “designed specifically for women” were introduced. The brand was called Dittos Jeans, whose point of difference was effectively illustrated in less than 30 seconds by a beautiful young girl in her 20s asking the audience if her blue jeans fit her well. They did, but not as well as when she took them off in front of the camera to

**FOR SEVERAL  
GENERATIONS, HUNDREDS  
OF MILLIONS OF PEOPLE'S  
CHOICES IN MEDIA WERE  
RESTRICTED TO A MERE  
HANDFUL OF OPTIONS.**

High Frequency stations that most televisions couldn't even receive without a special antenna) as competition for the networks. The fact is that if you were watching television, you were watching the Big Three. And this is why:

First, they owned a hugely disproportionate share of television stations. From 1960 forward, each of the three networks did what they could to buy up as many territories as they could. And what they couldn't buy, they tied up with affiliate agreements.

Second, the amalgamation of media channels led to a decrease in programming. Good news for the television industry, bad news for the rest of us, who flipped through three channels to find the same awful programming, no matter which city we lived in. The media got to cut programming costs and sell more advertising inventory. And even though it may have been fun to chatter with



## WHAT A SUPER STATION!

One channel. So many choices.  
One channel. So many stars.  
One channel. So many favorites.  
Wow, one great network.



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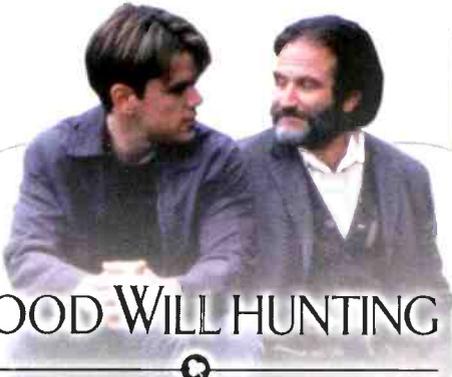
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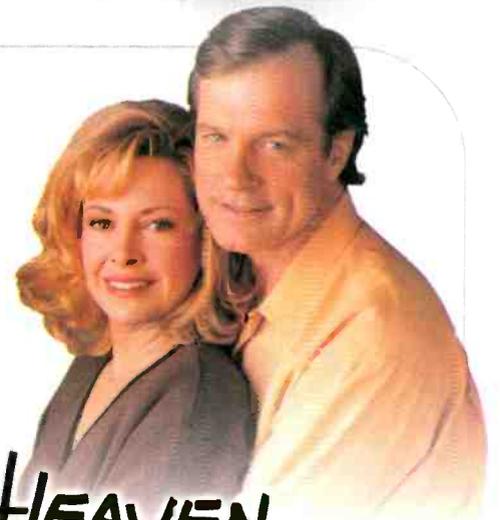
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**Will & Grace**



**GOOD WILL HUNTING**



**7th Heaven**

reveal she was wearing Dittos jeans underneath the blue jeans.

You don't see that kind of effective commercial on television anymore. In fact, Dittos didn't have to run it very often, either. They ran the spot twice in one night on the same program—the nationally broadcast *America's Junior Miss Pageant*—and owned a national brand the very next day.

Dittos exemplifies the effectiveness of mass media. It also demonstrates the power that demographics once enjoyed in the mass-media age. Because there were so few media choices, it was easy to aggregate a huge audience. Mixing those few media choices with demographically designed programming completed the process. In Dittos' case, it was amassing millions of teenage girls with a beauty pageant aimed at their tastes and interests. It couldn't fail. They had nowhere else to go. What would they tune in to, *Gunsnake*?

The Big Three dominated the television scene for another generation, honing their programming skills not on the tastes and wants of the American viewing public, but on their insatiable drive to accurately predict and deliver demographically consistent audiences. Demographics, for those of you unfamiliar with the term, is the practice of dumping people's characteristics into quantifiable categories and then basing your strategy on those numbers. It could be "white, male mental patients between the ages of 26 and 34." Or "female psychiatrists in the Detroit area over the age of 40." You get the idea. In any event, now you know why television shows are never created for their intellectual promise, but for their appeal to the widest audience, which when you think about it makes the whole concept of the Emmy awards somewhat amusing.

But what, I hear you asking, does this have to do with branding?

Everything, my friend, and more.

### **HOW THE WEB HAS RECONSTRUCTED MEDIA MODELS**

The mass-media model thrived well into the 1970s and even the 1980s, scoffing at any and all that attempted to dis-



**Wayne's World** comically captured America's growing infatuation with public access, a trend that overwhelmed cable operators.

lodge its dominance. Even the introduction of cable television didn't phase the Big Three. In fact, cable television companies became a fashionable tax-shelter scheme for a while.

But cable did manage to do the one thing that no other medium had managed to accomplish: It gained a foothold in the quest to open up alternative information channels to the viewing public. Cable's first attempts at original programming were truly laughable, low-production short features and public-access diatribes by local nut cases. And it was these tiny little cracks in the monolithic media monopoly that her-

alded the Great Media Implosion. It began with a small number of American communities getting a taste of media freedom. As pathetic as they may have been, programs began appearing on odd-numbered channels, produced at very low cost by very ordinary people. People whose messages weren't at all relevant on both sides of town, let alone both coasts of the country.

By the 1980s, America's infatuation with public-access cable TV came of age with—ironically enough—its first national media exposure. Millions of viewers took up the cause, following in legions by the likes of *Saturday Night*

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to creep when one feels  
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*Live's* comic representation of *Wayne's World*, a recurring bit about two post-adolescent dopes who broadcast their public access show from their basement. The concept became so popular with the American public that cable companies that previously couldn't give their public access time away suddenly found themselves swamped and overbooked. *Wayne's World* itself went on to spawn two feature-length movies.

Anyone who was paying attention could see that the American public liked the idea of taking back control of the media. And if you look closely enough, this is where we find the beginnings of the end of mass media. The end of four generations of media slavery.

In short, this is the point at which mass media becomes media for the masses.

I call this the Great Media Implosion because in just a few short years, 100 years of media-dominated information crumbles from its monolithic proportions. Within those few years, the number of cable television stations soars. Satellite transmissions increase the availability of program content to anyone who can bolt a dish onto their roof—for thousands of dollars at first, for just a few hundred later. Television sets move from 70-channel cable-readiness to well over 100, with an increasing number of them niching into special formats. There are science channels and movie channels. And within the movie channel segments, there are special channels for niched movies: romance channels, classic channels, science fiction channels.

By the early 1990s, there are television channels devoted specifically to food. Twenty-four hours a day of omelet preparation, followed by a seven-part series on the evolution of the avocado. Somewhere down the dial, programming that's not even entertaining appears: home shopping. Within a year, there are two more. All of this is happening by 1994, way before most of the world even knows about the Web.

And then it hits.

By 1995, the Big Three, already plenty concerned as they begin to feel their grip on the American consumer's mind slowly slipping away, begin to freak out as the Web explodes onto the scene, gobbling up the population's mind share at an exponential rate. By 1996, the number of Web users is doubling every three months, with no signs of slowing.

**FOR THE FIRST TIME  
IN HISTORY, THE  
MASSES DON'T HAVE TO  
SETTLE FOR BEING  
HERDED LIKE CATTLE  
THROUGH THE SAME FEW  
MEDIA CONDUITS.**

America Online, having registered about 6 million people just a few years earlier, hurtles into 1999 with something closer to 20 million.

For the first time in history, the masses don't have to settle for being herded like cattle through the same few media conduits. The technology is coming that allows the masses as many choices as there are individuals, created by individuals who are members of the masses themselves.

For the first time in history, the masses have a choice.

#### **WHY BRANDING IS SUCH AN IMPORTANT FACTOR IN THAT RESTRUCTURING**

When I talk about choice, I'm not talking about viewing one television sta-

tion out of hundreds. I'm talking about one Web site out of hundreds of millions. Each with its own content, available 24 hours a day, every single day of the year. Most importantly, though, is that every single one of those sites is available for viewing at the precise instant each viewer wishes to view it. Which means that unlike conventional programming, the Web is the first medium that's convenient for its users. It starts when they need it to start. It ends when they need it to end.

To the chagrin of Big Media, there's far less compulsion in the increasingly hollow threat to "tune in or miss the television event of the week." Who cares? Why should they? The public wants choice. The Web gives them that choice.

And that's the reason why branding on the Web is so critical.

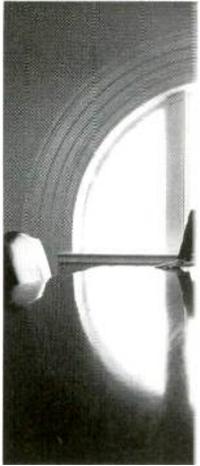
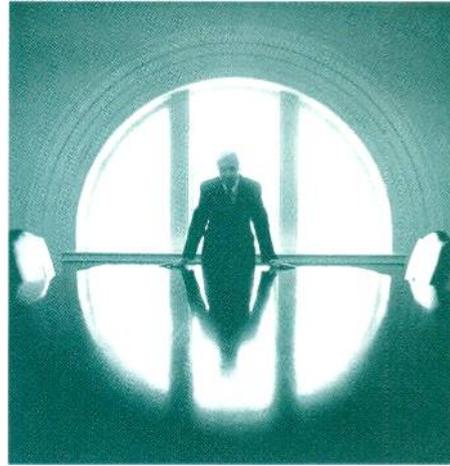
As the price of personal computers and Web-reading devices continues to plummet, more people than ever are enjoying their freedom of choice. As more people enjoy that freedom, a new class of entrepreneurs is emerging, offering them even more choices. Being the great playing-field leveler that it is, the Web allows most of these new busi-

nesses the ability to appear at least as large as their more established competitors. The result means more competition in more segments.

At first blush, you might think that more competition translates into merely increasing your brand's differentiation. And that's exactly what 99.9 percent of the world's branding experts would tell you as well.

But you'd be wrong. And the reason you'd be wrong is because you'd have failed to realize the importance of the great Media Implosion on branding.

The implosion's affect is what radically altered my own personal branding discipline, taking it from a matter of simple product differentiation up to a level of Big Time Branding. Because only Big Time Branding takes media into account as part of its strategy. Big



## Do you really think a CEO favors one gigabit switch over another?

In the real world, CEOs don't make the final decision about IT purchases. The people who actually figure out what to buy are invariably the Technology Experts, enablers of the digital economy. And what they're reading, invariably, is *Network Computing*. Our technology reviews give them the practical information they need to make intelligent buying decisions—what works, how it works, when to buy, and who to buy it from. *Network Computing* offers a unique real-world perspective that our 220,000 readers must find refreshing, because our readership scores are higher than any other publication in the category.\* So if you want to reach the real purchase decision-makers, you're not going to find them in the executive suite. Start your buy with *Network Computing*. It's the most effective way to reach the people who build the systems that businesses run on.

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The buy starts here.

Time Branding realizes that conventional branding—that which merely stresses an identity and its attributes—fails miserably once the few channels which funneled hordes of viewers no longer exist.

In other words, the days in which Big Media controlled the few images placed in front of the masses, along with the times and places where they could be viewed, are ending. Giant sponsors can less afford to pin their hopes on displaying their wares in front of millions on the hopes that 1 or 2 percent will buy.

And the reason is choice.

Because the Web is a user-driven medium, users decide what they want and when they want it. But implicit in that model is the fact that unlike traditional media users, Web users go online seeking solutions to their problems. They rarely go on to be sold on goods and services they don't need or want. Yet all non-Big Time Brands still present themselves in a self-congratulatory way that ignores their prospects' wants and needs. And that's why so many traditional "brands" fail on the Web.

A Big Time Brand, on the other hand, plays directly to the Web audience, because, as stated by Frankel's Prime Directive: *Branding is not about getting your prospects to choose you over your competition; it's about getting your prospects to see you as the only solution to their problem.*

Sure, differentiation is important. But the key realization about branding on the Web is that its users aren't a bunch of couch potatoes drooling in front of the tube. These are people intent on finding the very best solution for whatever it is they're seeking. Thus, if your brand and all that goes with it isn't portrayed as that solution, they're going to click away to the next guy's page that Yahoo or AltaVista listed for them when they first searched the category. Freedom that comes with greater choice is a wonderful, liberating thing—until you consider the fact that something like 80 percent of all Web users never drill down past the first page of a site. That tells you your brand better speak to

**BIG TIME BRANDS  
WILL LEVERAGE NEW  
MEDIA TECHNOLOGY AND  
SPECIFICALLY PROMOTE  
THEIR SOLUTIONS TO  
INDIVIDUALS' PROBLEMS.**

them fast and effectively. You better solve their problem—instead of beating your own glorious chest—and you better solve it now. Right up front. On the home page.

That's the genius of the Big Time Branding. That's the failing of traditional branding. And that's why I spent this entire chapter tracing the evolution of Big Time Branding to its media roots, instead of its marketing foster parents.

#### **HOW THE PLAYING FIELD GETS MORE LEVEL EVERY DAY AS A RESULT**

Once you understand that supplying solutions to users is what branding—and Big Time Branding in particular—is all about, you begin to see why the Web is such a level playing field. If for no other reason, you know that most larger companies still don't understand the concept of Big Time Branding. Which means the sooner you implement your own Big Time Brand, the sooner you enjoy a higher success rate, because while they're spending their resources touting their wares and patting themselves on the back, you're presenting real-world solutions to real-world problems in real-

time to real buyers.

That has even more implications than first meets the eye. Consider that since Big Time Branding focuses intently on providing solutions, the issue of presentation actually becomes moot. A prospect seeking a solution to his or her problem doesn't really care about how expensive a site is or how large the company looks. That prospect cares about one thing: how tuned in you are to his or her wants and needs.

All of which renders the whole concept of size completely obsolete.

So while P&G may spend \$40 million on a self-congratulatory site, they won't be selling a whole lot of anything to anyone real soon. In fact, pound for pound, the tiny entrepreneur who sells custom gift baskets of handmade soaps will do way better, because she knows why people are coming

to her site. She knows they're looking for what she produces. Among her competition, however, the winner will never be the prettiest or most comprehensive site. It will be the site with the Big Time Brand. The one that says, "I know what you're looking for and I've got it in your size."

No matter what this week's pundits tell you, the Web is—and will always be—the great leveler on the field of business. No production budget can harm you. No price cut can bleed you, as long as you remember Frankel's First Law of Big Time Branding: *Branding is not about you. It's about them.*

Weak, traditional brands will continue to rely on high mass-media awareness, further weakening themselves by ignoring the wants and needs of individual prospects. Big Time Brands, on the other hand, will leverage new media technology and specifically promote their solutions to individuals' problems.

The stronger your brand, the better you'll do.

It's the Revenge of Brand X, and that's where we're all headed, chief, whether you like it or not. The only question left is whether your brand will be strong enough to take it. ■

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Yamaha

**Jonathan Leess**  
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RandomOrder

**Linda Thomas-Brooks**  
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## **THERE'S A NEW EQUATION IN TV COMMERCIAL EFFECTIVENESS.**

**"=" As in: ad-supported cable's commercial effectiveness = broadcast network commercial effectiveness.**

**According to a new research study\*, a commercial running on cable is as likely to be seen and remembered by consumers as the same spot appearing on broadcast network TV. This study refutes broadcasters' long-held claim that "bigger is better."**

**In fact, ad-supported cable audiences are equally attentive to their programming environment as broadcast network viewers. And that, in turn, has resulted in almost identical levels of commercial exposure and recall.**

**All other things being equal, cable offers advertisers the added advantage of targeting desired audiences more effectively with minimum waste.**

**To obtain a detailed report of the TV recall study, call the Cabletelevision Advertising Bureau at (212) 508-1200 or log onto our Web site ([www.cabletvadbureau.com](http://www.cabletvadbureau.com)).**



\*Nationwide telephone coincidental survey of 5,792 adults age 18+ conducted during primetime, 1/31/00-2/6/00 by Nielsen Media Research for the Cabletelevision Advertising Bureau. Subject to qualification.

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**In this dot-com eat dot-com world**, the consolidation of rivals has become as inevitable as the court-ordered split of Microsoft. Still, I can't help suppressing the giggles when listening to former foes espouse each other's newly found virtues. Last week's rash of notable shotgun e-marriages—Yack.com and Channelseek, Pets.com and Petstore.com, among others—proved that bad-mouthing the competition is merely foreplay in the dot-com tango. As they say, it's smart to keep your friends close; it's even smarter to keep your enemies closer.—*Kipp Cheng*

# interactivenews

## @deadline

### Motivo Formed

Columbus, Ohio-based integrated marketing company **HMS Partners** today announced the formation of **Motivo**, an interactive technology solutions company. Motivo is being created by merging **Workstate**, also Columbus, a software technology development company, with **Studiomotiv**, HMS's interactive design firm. A New York office will be opened in the next few weeks.

### Yahoo's Contest Begins

**Yahoo!** launched its "Whose Client Wants to be a Millionaire?" contest today, offering ad agencies and in-house ad departments a prize of \$1 million worth of advertising on the Yahoo! network. The most innovative advertising concept will be announced on Yahoo! and in *Adweek*, *Mediaweek* and *Brandweek*, before Oct. 2. Entries will be accepted through Aug. 15.

### EZCD and Riffage Partner

**EZCD.com**, a New York-based distributor of CD music on the Internet, has partnered with **Riffage.com**, a Palo Alto, Calif.-based online music destination, to provide custom compilation CDs through the Net.

### Search Product Launched

Broadband provider **Excite@Home** of Redwood City, Calif., today released a new search product, Excite® Precision Search, that makes it easier for users to get more relevant search results on Excite. The product analyzes about 250 million Web pages in the Excite index to get the most relevant Web pages.

**Correction:** Regarding the viral marketing story, "It's Catching" (June 5), Fave-mail users can select an ad or banner from more than 2,300 Faves, and can create graphics with its online tools.

## Cythere Adds Gen Y to Evian Mix in Online Effort

By Jennifer Owens

**E**vian, the French bottled-water brand, has again tapped New York-based interactive shop Cythere to infuse the L'original section of its 2-year-old consumer Web site with a new Gen Y focus on music, extreme sports and entertainment.

"We wanted to add more depth and interactivity to evian.com," explained Michael Neuwirth, corporate communications director for Great Brands of Europe, Evian's importer and marketer. "And we wanted to do that in a targeted way that's more appropriate and more tailored to a young user."

To do that, Cythere, which created the original brand site, has added more Gen Y-targeted content to the site, which will relaunch this week.

"One of our challenges was that their tag is 'L'original,'" said Cythere account director Cynthia Damon. "Our whole question was, how do we integrate with the lifestyle, but in an original way? What we came up with is that the way to be original is to be unexpected. We tried to make their originality be proprietary. So whereas it's a music section, it only focuses on one specific musician."

The first "Evian Originals" is Datach'i, a New York-based electronic music artist. Likewise, an extreme sports page will focus on only one skateboarding personality every six months, while features on exclusive part-

nerships between Evian and various media properties will be added on an ongoing basis. Cythere, the New York office of Paris-based Cythere Interactive, will also add QuickTime films and interviews to the site as well, Damon said.

"We thought not just about Gen Y interests," she said, "but how Evian could be integrated into the lifestyle of these Gen Yers—not just to sell the water, but really to be integrated into what they like and what they do, so it just becomes part of their world."

If Evian has its way, that world will include Evian- and L'original-branded merchandise sold online, such as T-shirts, tote bags and pink rubber duckies, and a game area where users can also download wallpaper and screen savers.

Damon would not divulge how much Evian expects to spend on L'original, but said that the French company plans to

promote it through both banner ads and sponsorships on other, as yet unchosen, sites. "Previously, they hadn't done very much online advertising for the site," she said, and offline advertising only consisted of including the site's URL on two advertisements.

Going forward, said Neuwirth, L'original's job will be to accelerate traffic, add to the consumer database and build e-commerce transactions. ■



Gen Y music and extreme sports celebs are featured on evian.com's relaunched L'original section.

# Dot-Coms Re-Evaluate Ad Spending Habits

**BY JENNIFER OWENS**—Like kids who have already spent their million-dollar allowances, many dot-com startups have begun rethinking their spending—specifically their advertising and marketing spending—as venture dollars dry up.

“We’ve seen it all over the place,” said Carl Johnson, president and CEO of TBWA/Chiat/Day in New York, “not just from current clients, but from the tone of new business clients.”

Bill Katz, president and co-CEO of BBDO New York, agreed, saying, “What I’m finding is yes, the dot-coms are being pressed for more performance by their venture capitalists; yes, they’re being pressed for profit, or at least to make their numbers—and that is having an effect on how they spend their marketing dollars.”

Typically, he said, “more money is being put into direct marketing because [clients] are convinced and have been convinced that direct marketing will get them that kind of expedite return, which is directly in line with what their backers are asking them for.”

But while direct marketing works, Katz

cautioned, “they’ll never have a brand and their long-term success will not be assured.”

While not all agency executives polled by *IQ* had experienced the same direct marketing shift, all agreed that marketshare is no longer a magic money word.

And yet, said David Hernandez, executive creative director at Chicago-based Quantum Leap, “the new companies are in a Catch-22 because they need to capture marketshare and they need to spend money to capture marketshare ... but the venture capitalists won’t give them money unless they have some marketshare.”

All of which means that agencies dealing with Internet pure plays have to be that much more careful in choosing new clients.

“We have to have a real belief that the business model works and not be blinded by the dollar signs,” said Mike Alexander, director of client services for Marketing.com, an Overland Park, Kan.-based interactive

agency. “If it’s not a legitimate business model, then great advertising and promotion is not going to do anything but kill it faster.”

Said Chiat/Day’s Johnson, “It’s no use to an agency to have a quick flash in the pan. I mean, OK, you get some money in the short term, but what agencies should want is long-term, enduring relationships with substantial, growing, real businesses ... I think with the right relationship, you’ve already been rethinking [spending] and you’ve been in the position of advising them.”

From the VC’s perspective, said Lance LeMay, a managing partner with October Capital, Kansas City, Mo.-based VC firm, it’s all expense and it’s all being scrutinized more.

“The question is how do you maximize the value of the expense? I don’t want any of my portfolio companies being cheap, but I want them to get the most out of their money,” said LeMay.

“Marketing and advertising is going to be a major component of any business plan,” he added, “but you must spend wisely. If we have a company that goes under and you have a bunch of Sun servers sitting around, you can sell those. You can’t go back and sell your ads.” ■



BBDO’s Bill Katz says the VCs are putting the squeeze on dot-coms.

# Viral Pop-Up E-Mails Power Online Promos

**BY ERIK GRUENWEDEL**—What do pop siren Britney Spears, teen group ‘N Sync and the CBS summer TV hit show *Survivor* have in common?

Besides record sales and impressive ratings among the coveted 18 to 34 demographic, all were helped by successful online promotional campaigns that launched this spring using viral pop-up e-mails developed by MindArrow Systems.

Formerly known as eCommercial.com, the Aliso Viejo, Calif.-based Internet marketing company with 85 employees has created a mini-Web browser with built-in video graphics and interactivity that is delivered via e-mail as a self-playing attachment.

The rich-media e-mail, which includes a telephone link, messaging, chat, audio, animation, questionnaires, surveys and hyperlinks, allows advertisers and marketers to target specific recipients for upcoming promotions or product releases.

MindArrow clients include Nissan, Jive Records, Fox Entertainment Group, Sony Pictures and Columbia/Tristar, among others.

In late May, New York-based CBS targeted nearly 29,000 select viewers with Internet access, e-mailing a 30-second video trailer and links surrounding the *Survivor* premiere.

While an overall response rate from users who actually opened the file and watched the video approached 25 percent, almost 60 percent of total viewers (6,500) received the e-mail from a friend or colleague, according to Tom Blakeley, CEO of MindArrow.



“With average clickthroughs and those interacting with it at 77 percent, you had people playing the video almost twice,” said Blakeley.

In addition, Blakeley said 45 percent of the average viewers linked to the *Survivor* Web site, while 7 percent linked to CBS.com and 38 percent forwarded the e-mail.

Despite the above-average response for an Internet campaign, Blakeley isn’t positive his e-mail program is solely responsible for

diverting some of America’s attention away from *Who Wants to be a Millionaire* to a group of 16 contestants pitted against nature and each other for \$1 million on a remote tropical island off the coast of Borneo.

“I think the *Survivor* concept is pretty compelling on its own,” he said. “It’s really hard to say. CBS obviously took an integrated marketing approach.”

The early success of *Survivor* can probably be attributed to many factors, not the least of which are money and voyeurism, according to Michele Slack, a senior analyst at New York-based Jupiter Communications.

“It’s very much a chicken or the egg type of situation,” she said. “If the show isn’t buzzworthy, the e-commercial would have been difficult to propel into the limelight. Since it was, the e-mail definitely [helped], but it wasn’t independent of that.”

Slack said companies increasingly want to tap into online browsers who are considered opinion leaders and influencers in the entertainment realm.

“This isn’t the first time or the last time that a company is going to pre-promote a show via e-mail,” she said. ■

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# Unicast Superstitials To Drive Miller Online Spots

**BY KARL GREENBERG**—Miller Brewing Company has added Unicast Superstitials to its Miller Lite “Get The Goods” online promotion running since May. A total of eight Superstitial commercials bound for sites such as CBS Sportsline, Playboy.com, Maxim Online, ESPN.com and CNN/Sports Illustrated will run through the summer, driving customers to [www.MillerGetTheGoods.com](http://www.MillerGetTheGoods.com), the Milwaukee-based company’s auction site.

The “Get The Goods” Superstitials are done in Miller Lite logo colors blue, red and yellow. They feature oscillating messages hinting at items up for bid and close with a tocsin in receding text: “Going, Going, Gone.”

“We are using them for 50 to 60 percent of our total online support for this promotion,” said Scott Bussen, marketing communications manager for Miller Lite. “We wanted something integrated and consistent overall not only with how we’ve been supporting the promotion in other forms of advertising and

merchandising, but with the Miller Lite image right now in terms of the colors and look,” he said.

Miller’s in-house design team collaborated on the Superstitial design with San Francisco-based interactive agency Red Sky, and Chicago-based Starcom IP, who coordinated the Superstitial campaign and media buy. The promotional concept was



Miller Lite hopes its online promo using Unicast Superstitials will drive traffic to the site’s auction area.

from St. Louis-based agency Zipatoni. “They came up with the idea, and from there it’s been a collaboration of several in-house groups, as well as Red Sky, Unicast and others jumping in to support it,” said Bussen.

Some of the offerings include trips to next year’s Superbowl, an opportunity to be an honorary pit crew member at a Nascar race for Rusty Wallace and a race

car driven by Bobby Rahal in the 1996 season. “It’s the actual car minus the engine,” said Bussen. He added that in a couple of weeks, the site will offer a sortie to a *Sports Illustrated* swimsuit shoot. “We anticipate that will get a lot of interest.” ■

## connect

While most Americans like to think of themselves as technologically superior (after all, didn’t our Vice President invent the Internet?), when it comes to wireless we’re still playing catch-up with Japan and Europe.

It certainly won’t be that way for long, however, and to prepare for the expected wireless explosion, David Eastman, [agency.com](http://agency.com)’s director of m-business, has been given the mandate to migrate the New York-based interactive shop’s 120-member European wireless practice to the U.S.—Jennifer Owens

### IQ: How is [agency.com](http://agency.com) preparing for the coming wireless invasion?

Eastman: First of all, we’re having to do a big retraining of staff over here because the way that you write content for wireless is different from how you write for regular Web sites. Not hugely different, but different enough that you couldn’t just sit down and do it without a week’s course somewhere.

We also plan to put our strategy people here together with those in Europe. We’ll be educating them about how the market grew in Europe. It might not be exactly the same over here, but certainly there are lessons to be learned.

We’ll also do a lot of workshops with our existing clients. Because just as our clients are leaning back thinking, “Wow, we’ve got our Web sites up and running,” suddenly a new channel comes along and it’s a whole new headache.

### What concerns are you hearing already from clients?

The question we get most frequently is that clients want [to know whether we can] create legacy systems to use what has already been created for the Web. The answer to the question is yes, but the software is all rather primitive at this moment. But the market is moving very quickly, it’s very competitive and it’s very promiscuous as well—people are doing partnerships left, right and center. No one’s really sure who will be left when the dust settles.

### How many members of your existing European practice do you plan to bring over to the U.S.?

Only a small number to sort of virally infect the people here with what we’ve learned. Just about every client in Europe who’s talking to us about Web stuff now has to talk to us about wireless as well. It’s being gradually considered as just another delivery channel, and you won’t be able to look at wireless in isolation anymore. ■

## Logo Enhancement Program to Launch

**BY JANIS MARA**—Companies stuck with that plain-Jane, brick-and-mortar look may have gained a new makeover option as San Francisco-based TeamAudio, a full service Web audio production company, today releases TeamAudioID.

The product uses Flash animations and audio to enhance existing company logos for the Web. “Corporate logos imported from the offline world often look static and flat online,” said Carolyn Ramin, the company’s chief strategic officer. “TeamAudioID is intended to add a mobile dimension using Flash, original music, narration and sound design.”

Because the size of these files is kept extremely small, download time will not be noticeably affected, according to Ramin.

Ramin said it is critical for online logos to incorporate movement. “It has the same branding impact we’ve seen on television

and movies all these years—the NBC peacock, the MGM roaring lion. We’ve seen dancing images for years, and that’s what we expect.”

According to Ramin, TeamAudioID is aimed at companies that are interested in rich media but are unwilling or unable to invest substantial time and money to create more comprehensive audio/visual environments.

It is Ramin’s hope that once these companies invest in the TeamAudioID offering, they will be drawn to commit more time and money to other rich media projects.

TeamAudio is going up against established Internet audio production companies such as AudioBase, based in Sausalito, Calif., and Beatnik of San Mateo, Calif. Ramin says that while AudioBase and Beatnik have the capacity to enhance logos, it is not their main focus. ■



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# Net-Enabled TV Recorder to Ship in Fall

**BY STEPHEN A. BOOTH**—The much-bruited PC-TV convergence might be entering U.S. homes by the back door—specifically, a hard disk digital video recorder (DVR) with Internet access, interactive TV functions and an electronic programming guide (EPG) for satellite TV that will ship this fall from co-developers DirecTV, Microsoft's WebTV and RCA-parent Thomson Multimedia.

The DVR and the Ultimate TV subscription service that enables it made their debut at a New York news conference last week, where the partners said that besides having entertainment functions, the set-top and service will offer advertisers the opportunity to deliver supplemental information and sell products to DirecTV satellite viewers.

Thomson will sell the DS4290RE set-top box under its RCA brand. The console incorporates a hard disk for digital recording from its two DirecTV satellite tuners, enabling subscribers to watch or record two programs simultaneously, or view one while time-shifting another. The recorder can

store 30 hours of programming without compressing the data, the partners said. Instead, the DVR records the full resolution of the original MPEG video and audio bit-stream broadcast by DirecTV, whose compression ratios vary according to program content. This compares with other hard disk



Thomson Multimedia will introduce a Net-enabled digital video recorder in Q4.

DVRs such as those from Replay Networks and TiVo, which require the user to select among different compression ratios in a tradeoff of resolution for capacity.

In addition to subscribing to a DirecTV programming package, DS4290RE owners will need a separate subscription to the Ultimate TV service. Besides the 14-day advance EPG, Ultimate TV will bundle

basic WebTV features, including e-mail, Web browsing and the ability to participate in interactive TV game shows in real time such as *Jeopardy* and *Wheel of Fortune*.

To attract sponsors to Ultimate TV, the service will enable subscribers to request and record supplemental information from advertisers, the co-developers said. For example, a viewer could use the modem connection to request additional information on an advertised subject and DirecTV would beam the infomercial by satellite for storage on the hard disk—along with links to the sponsor's Web site. The partners said they also envision shipping the DS4290RE with infomercials pre-recorded on the drive, with opportunities to purchase the featured items through the service.

The DS4290RE will be upgradable by modem, satellite and smart-card as new functions or services emerge, the partners said. The set-top already has two USB ports for connecting a printer, other peripherals or for upgrading the internal 56k modem to high-speed DSL phone service. ■



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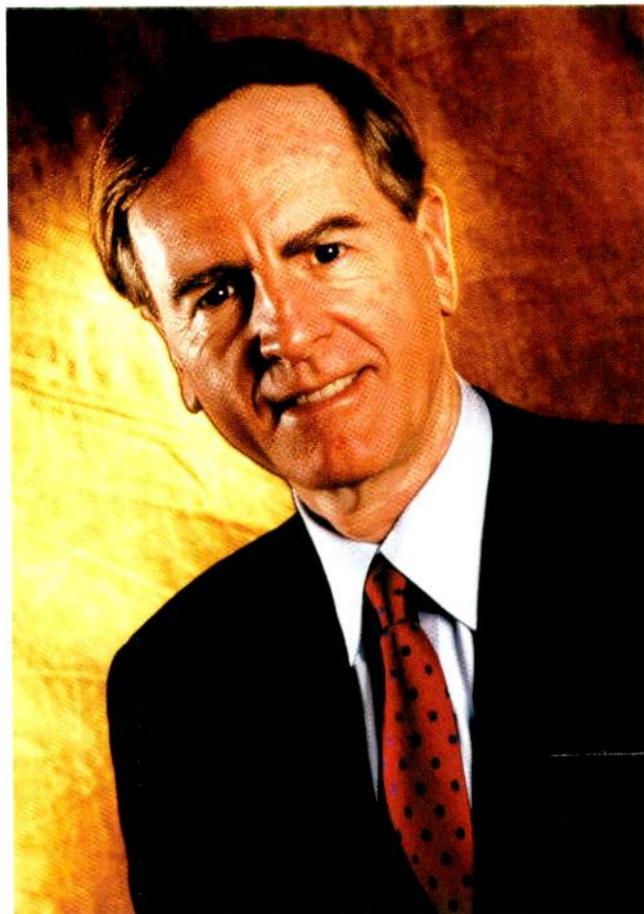
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# From Apple to Applets

John Sculley and Eyal Gever hope that advertisers and consumers take a shine to their Gizmoz. By Karen J. Bannan



John Sculley, former chief at Apple, has teamed with Eyal Gever at Gizmoz.com. to explore the viral marketing landscape.

It's become a cliché to cite declining clickthrough rates as the primary impetus for online advertisers to seek better "beyond the banner" marketing schemes. If Internet startup Gizmoz has a say in the burgeoning viral marketing category, the company's eponymous multimedia product will help both content creators and advertisers more effectively deliver their wares and messages to users.

Gizmoz, which is based in Tel Aviv, Israel and New York, creates small, 13 kilobyte Java applets that function as "containers" for content, video, advertising and hyperlinks. The free-standing, collectible containers, called Gizmoz, can be "played" on a user's desktop using the Java virtual machine application tied to most Web browsers. Gizmoz have the additional benefit of one-click e-mail capabilities, realizing its viral marketing potential.

**"Gizmoz is a different model, which is essentially a broadcast model. It says that anyone who has content can be their own broadcaster."**

**—John Sculley, Gizmoz**

After launching a Gizmoz, which can be e-mailed to friends and associates as an attachment, users can choose the links and content they want to see. Gizmoz are free to users, but advertisers and content creators pay a licensing fee for use of the Gizmoz creator. The best part for Gizmoz clients? All user traffic goes through one serv-

er, namely Gizmoz', letting advertisers know exactly how many people viewed the available content and what they looked at. And, since e-commerce hooks can be built into the Gizmoz, advertisers can see an instant payoff on their investment. Of course, advertisers pay for the traffic that comes through the Gizmoz server.

Eyal Gever, Gizmoz' chief executive officer and founder, and former Apple Computers chief John Sculley, the company's chairman, were recently in New York for the Streaming Media East 2000 trade show. The two sat down to discuss how Gizmoz fits into the viral marketing landscape.

**IQ: When did you become aware of viral marketing and what do you think of it?**

*John Scully:* Well, I first became aware of it when [investment firm] Draper Fisher invented the term. And then I saw it first hand with ICQ [the free, real-time chat application]. What I liked about [ICQ] was that in a world where the power shift has gone from producers who control everything to customers or users who control the viral marketing, it seemed like a perfect

example of that. I think it's still a very powerful idea that the most important content is created by the users themselves. The users are in control. They can pass things on to their friends. They can build affinity groups and special relationships with content that they like and want to be around on a virtual basis.

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It's All About Them

**How do you think Gizmoz will be able to compete with the other viral marketing companies that are out there right now, considering that they had a head start?**

**JS:** I don't think that Gizmoz competes with any of them. Gizmoz is a different model, which is essentially a broadcast model. It says that anyone who has content can be their own broadcaster. So it's focused at owners of valuable content who want to have their own virtual private networks (VPN). That's a different model than some of the other examples that are out there, where they are essentially saying, let the users do everything. We say, let the content owners create private networks and let users decide when they want to opt in. It's basically an interbroadcast VPN. In effect, pre-tuned stations or channels allow users to hear or see or view what they want. It's like turning on a radio. If they like it, they can pass it on to their friends because there's a copy-and-send technology. Gizmoz doesn't require plug-ins.

**Is this technology going to be exclusively used by content providers and advertisers or will you open it up to end-users as well?**

**Eyal Gever:** We started in reverse. We started almost a year ago when we finished the development. We came out and said, you know what, we'll allow any user out there to create Gizmoz and propagate them to their friends, families and business colleagues. So far more than 800,000 Gizmoz have been developed. Not all of them are very powerful because of the content inside, but some are. And in doing this, we learned a lot about what people were doing, where they distributed them, and how we could improve the scalability [of the product]. We are keeping this personal service because we think there is a loyalty issue here. Let's say that you are collecting branded Gizmoz, which is great for you, right? You can trade Gizmoz, but the ones that you will probably keep forever are those

**“We learned a lot about what people were doing, where they distributed Gizmoz, and how we could improve the scalability [of the product].”—Eyal Gever, Gizmoz**

that you have created, whether they are photo album Gizmoz or personal interest Gizmoz. Our core business is providing VPN for businesses and building VPNs for businesses. But the ecosystem has to have great interfaces that let the users express themselves.

**Can you embed an ad in the personal Gizmoz?**

**EG:** No, only the companies that create private networks can do this.  
**JC:** The big difference between this and what other people are doing with viral marketing is that this is really designed for people who own valuable content to be able to build their own virtual private networks. Because it is controlled by the owners of the content, they are the ones who can put ads in or put transactions inside of a Gizmoz. The viewer is in control of which ones that they want to have



The Gizmoz creator lets advertisers and content providers make their own custom Gizmoz that deliver content, video and advertising.



available to them. They can keep them on their desktop and bypass the browser and bypass the portal and have a direct connection to the Gizmoz. You can think of it in terms of the way a television dial would let you connect to your favorite video station. We think that's important because Gizmoz has made some careful policy and technical decisions about privacy. There's no invasion in terms of trying to put cookies on anyone's [PCs], so it avoids a lot of the controversial issues about getting personal information. [Our server] only tracks where the Gizmoz are so the Gizmoz are viral in the sense that someone

can pass a Gizmoz on to somebody else who can then pass it on to somebody else who can pass it on to somebody else. They are always connected back to the Gizmoz network. So if it's a favorite piece of music, they can pass it on. But the person controlling the content, the person who owns the music label—unlike Gnutella or Napster, which have essentially no control over what happens—knows exactly where all the Gizmoz transceivers are. From a marketing standpoint, that's a much better model because it's increasing the incentive for content owners to find models to generate revenue and go beyond banner ads. They can actually sell merchandise. Music would be a good example of that. You know music labels

currently make all their money selling CDs, and the only way the artists make any significant amount of money beyond the very small royalties they get from selling the CDs is by having their own concert tours and selling merchandise at the concerts. A Gizmoz VPN lets an artist or band run specialty events, have fan clubs, be able to show photos, sample music, sell merchandise like hats and T-shirts and bags and things like that. And it gives them a chance to have a much bigger participation in the commercialization of their actual properties. And we're starting with pop culture. ■

*Karen J. Bannan covers technology, e-commerce and the Internet for The New York Times, Business Week Online and Internet World.*

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# All the Right Moves

Primedia is methodically positioning itself as a major Internet player.

By Jennifer Owens

**N**ew hires, new ventures, new investors—Primedia has already written many chapters in its new Internet story, but is it one worth reading?

Yes, say some analysts. In fact, they say, while Primedia's plans may not have attracted much buzz in the nearly three months since the New York-based company announced a combined \$400 million investment from CMGI and Liberty Media, its new media story nevertheless may have all the makings of a multimedia hit.

"They're the niche king and the Internet is about niche properties," says Patrick Keane, a senior analyst with New York-based research firm Jupiter Communications. "And if anyone can exploit it, they can."

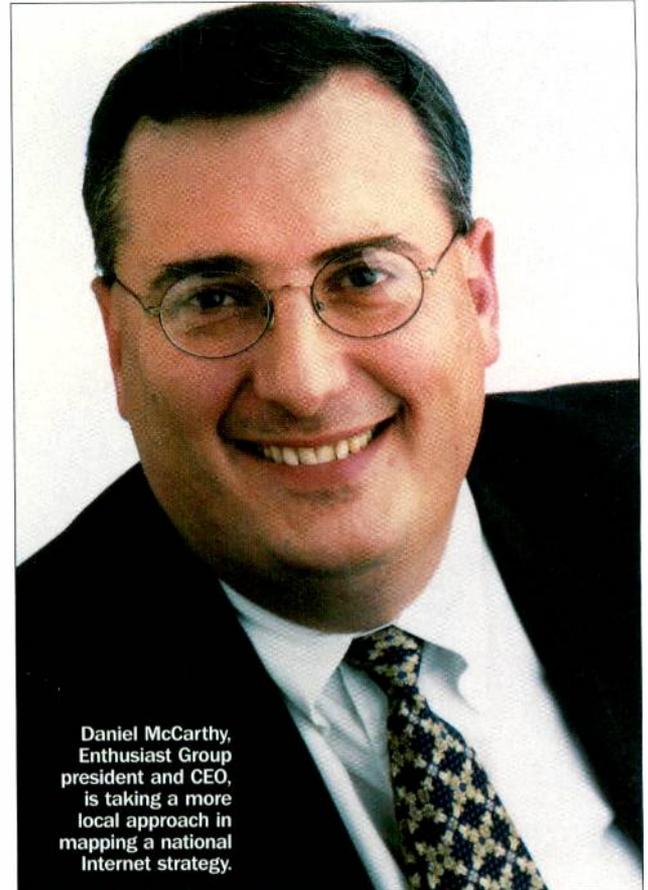
## CHANGES AT THE TOP

But first a little history: Until last summer, Primedia was the vision of William Reilly, who with backing from über-investor Henry Kravis, built what is now a \$1.7 billion publisher of 250 consumer and B2B titles as well as 232 information products, 47 trade shows and 200 Web sites. Ten years later, however, acquisitions wouldn't be enough, and as Primedia's stock price languished, Reilly was out and former NBC executive vp Tom Rogers was in as chairman and CEO.

With Rogers—who spent 12 years at NBC, leading the charge to establish both CNBC and MSNBC—came talk of a Web strategy and sure enough, six months later he was announcing CMGI and Liberty Media's investments as well as a slew of online initiatives. Rogers hired Meredith Corp. broadcasting president John Loughlin to be president and CEO of a newly formed Primedia Magazine and Internet Group, announced plans to invest up to \$120 million in its new media units and said it would sell off 20 properties for as much as \$150 million combined, while also doubling its 1999 new media revenues to \$50 million in 2000 and \$100 million in 2001.

## MINING ITS AUDIENCE

That was in March. Since then, says Jeffrey Dearth, a managing director with DeSilva & Phillips, a New York-based media invest-



Daniel McCarthy, Enthusiast Group president and CEO, is taking a more local approach in mapping a national Internet strategy.

**“By creating an umbrella brand, we are able to let the enthusiast define the community.” —Daniel McCarthy, Primedia’s Enthusiast Group**

ment banking firm, Primedia has seemed to keep its head down while continuing to reorganize and fill key positions. That's not too surprising, though. Says Dearth, "It takes a while to turn a ship around."

Considering, however, that Rogers is the one piloting Primedia's new media ship, the publishing company has missed at least one rocky shoal. "The key to making this happen is commitment from the top," says Dearth, "and Primedia seems to have that."

Primedia also has self-selecting, willing-to-buy audiences supporting some 90 different enthusiast titles and 100 B2B titles in addition to its well-known consumer brands such as *Seventeen*



and *Modern Bride*. On the enthusiast side, quilters, hunters and gardeners alone share eight Primedia magazines, but it is the automotive enthusiasts who command the most ink, with 35 titles in all.

And while many of these auto-related titles already have their own Web sites, Primedia opted in February to soft launch Gr8ride.com, a new online umbrella brand with a personalized-license-plate name meant to combine the company's automobile expertise in print with the Internet's ability to create communities and link buyers and sellers. The site plans to launch "Get Parts," an e-commerce component, by the end of June.

"By creating an umbrella brand, we are able to let the enthusiast define the community," explains Daniel McCarthy, president and CEO of Primedia's Enthusiast Group, who noted that the auto titles will continue to maintain their individual Web sites, although they will now be fed by Gr8ride's content and commerce databases. But through Gr8ride, he says, "the bottom line here is that we can sustain much smaller communities."

According to McCarthy, Gr8ride, established as an independent entity of Primedia's Enthusiast Group, also has the potential to aggregate an otherwise fractured \$22 billion aftermarket parts market served by 3,000 different manufacturers. Such fragmentation often can make it difficult to gather consumer information, but by bringing retailers together and tracking where the purchasing is going "we'll have unprecedented market information on which direction the aftermarket is headed," he said.

## GOING LOCAL

Primedia isn't only interested in hot rods and low-riders. McCarthy says his group is also considering an umbrella brand for its photography titles that could launch before the end of the year. And, he says, "there are other markets where clearly what we need to do is drive our national strategy more locally. Outdoors is a good example of that, hunting and fishing. Aggregation is tailored for areas with high, existing direct-to-consumer sales."

**"[Primedia] is the niche king and the Internet is about niche properties. If anyone can exploit it, they can."—Patrick Keane, Jupiter Communications**

Aggregation should also work with "anything that's project-driven," adds McCarthy. "Where you're able to put a list of ingredients together and you're able to drive commerce around that project, that's contextual selling and that's a great space for us."

For now, McCarthy says his Enthusiast team is continuing



Gr8ride.com combines content from Primedia's 35 auto print titles with online buyer and seller links.

to evaluate its Internet opportunities and the way to see them through. "If [the ventures] have enough scale, they'll try to become an independent entity or we'll take an investor on the online part," he explains. "Or we'll try to take advantage of the technology we've got and build these marketplaces under one umbrella."

And, at least for Gr8ride, that means creating one sales force to sell both offline and online advertising space.

To Keane, who just last month met with Rogers, that's a key move. "I think it's really important to break those walls down now," he says. "I think that's really mission critical." Also important for Primedia, he says, will be information services, creating searchable databases and archives of old content.

But while much still needs to be done, Dearth says Primedia is "at least proclaiming that they're going to reinvent themselves and a lot of companies need to. In that sense, they're out front," he says.

And if anything, he adds, "they're more in the catbird seat now than they were three months ago, because it used to be that the dot-coms didn't need the old brick-and-mortar world so much. But

I think you're going to find a lot more cozying up between traditional media and new media," especially, he says, as venture money begins to dry up. "That's going to put the squeeze on a lot more dot-coms, and they're going to be looking for strategic partners to cozy up with."

For now, though, says Keane, Primedia seems to be making the right moves. At this point, "it's all about execution. I think they have all the pieces in place, they just have to be able to move along the execution chain of events," he says. "Tom Rogers has proven in everything he's done the ability to do that, so I don't see that it's going to be any different here."

Says Keane, "I'm usually not so rosy about the companies I talk to and as I said, it's going to take a lot of execution, but they are the company with very strong niche power in a medium that thrives on niche. So I think if anyone can do it, they can." ■

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# IQ Interactive Marketing Awards

BY JENNIFER OWENS—Everybody felt like a winner at this year's second annual IQ Interactive Marketing Awards Celebration, held June 6 at the Puck Building in New York.

Centerseat's integration of commerce and content, Nike's hyper-kinetic integrated ad campaign and a certain sock puppet were just a few of the honorees who were fêted with applause, live music and an open bar featuring what *Adweek's* own Michael Parker deemed "IQ-tinis."

Simply put, said Aran Shetterly, cursor director for Comet Systems, which took home the coveted pyramid-shaped award for Best Marketing Technology, "we had a great time."



Comet Systems' Aran Shetterly (left) and John Reid show off their award for Best Marketing Technology.

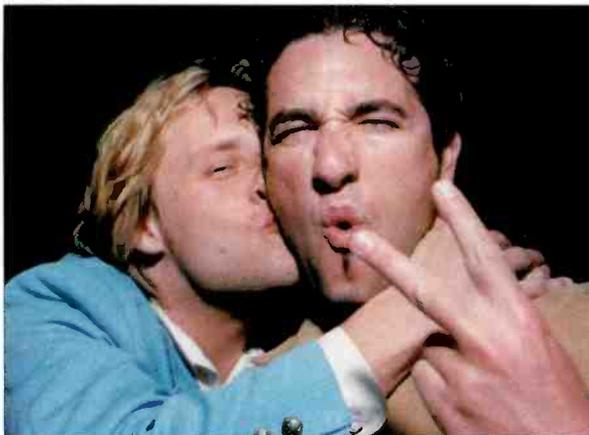


Maybe Charlie could use some advertising angels as well: Left to right, JWT's Anne Ritchie, Wendy Trees and Leah Hardy.



Come on get happy with (left to right) Stockhouse.com sales director James Wood, Stephan Partners' Robin Sanderson and George Stephan and Stockhouse.com business development director Nick Boutsalis.

What more can we say? Addison Agency's Johnny Kirsch busses a victorious DoubleClick account manager Doug Aaron Bard.



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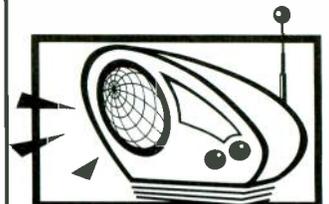
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Individual will be responsible for stewardship of trade media campaigns including initiating new media advertising opportunities, developing added-value sponsorships and merchandising opportunities. Ideal candidate should have two years experience in media buying/planning at an advertising agency or media buying service. Internet experience is not required. College degree is essential, liberal arts or marketing preferred. Requirements: strong writing, organizational and communication skills, attention to detail and proficient knowledge of Excel and MS Word.

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EOE/M/F

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Representing the Radio and Television Industry in the Garden State

\*Sourcing: MaxiSer Spring 1998 Survey, Survey Dates: March 27 to June 18, 1998, Monday to Sunday, 6AM to 12 Midnight, Cumulative Persons 12+, Arbitron Rated New Jersey Counties, Combined New Jersey Radio Stations That Subscribe to Arbitron. ©1998 THE ARBITRON COMPANY. MAY NOT BE QUOTED OR REPRODUCED WITHOUT THE PRIOR WRITTEN PERMISSION OF ARBITRON.

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For more information, call Jeanne Sachs, VP Sales, at (212) 620-5900, ext. 291, in New York; Jason Schneider at (310) 207-0533 in Los Angeles; Luke Grote at (415) 229-8070 in San Francisco; or Bob Zander at (312) 444-2940 in Chicago.

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## MTV Around the World

Week of 6/12/00

### MTV U.S.

Artist	Title
1. Matchbox Twenty	Bent
2. Eminem	Real Slim Shady
3. Three Doors Down	Kryptonite
4. Metallica	I Disappear
5. Jay Z	Big Pimpin'

### MTV Europe

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

### MTV Russia

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

### MTV Australia

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

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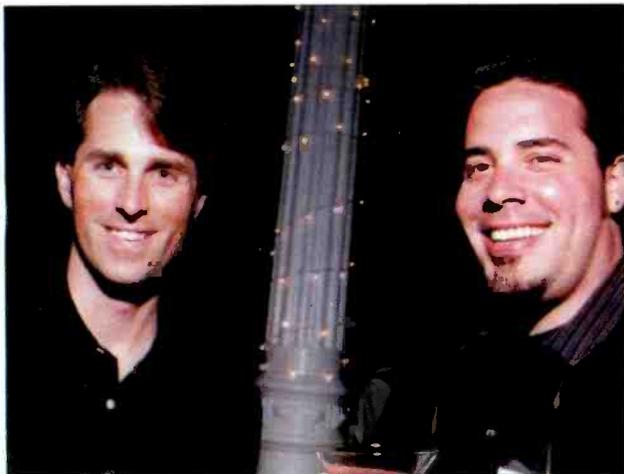


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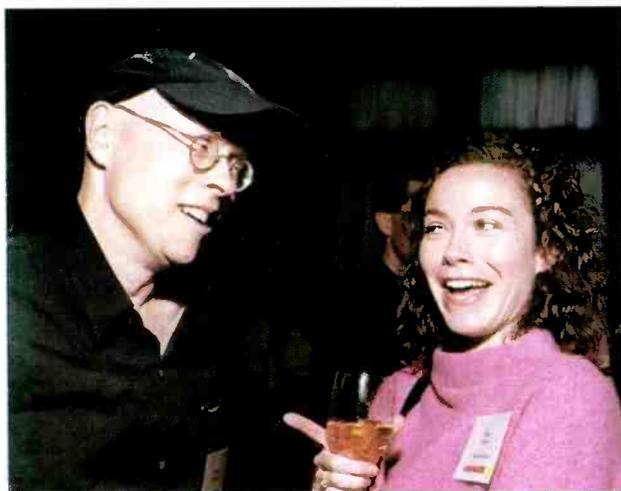
Jesse Gould, vp of sales at Premium Network, tries an IQ-tini with support from Nick Friese, national sales director for Unicast.



Left to right, Young & Rubicam's Kenneth Yagoda, O'Hara Tudor and Lisa Goore toast the winners.



Adweek's executive vp Mark Dacey and marketing vp Mary Beth Johnston confer on next year's awards.



Whatever: Wieden & Kennedy's Steve Sandoz and Katie Shields choose their own endings to win Best Integrated Campaign for Nike.

## movers

Woburn, Mass.-based online entertainment site iCAST announced the creation of iCAST Comedy, a new channel and entertainment community for comedic content.



**Brian Murphy** was named chief executive officer and **Lara Stein** was appointed presi-

dent. Previously, Murphy was president and CEO of US Concepts, a New York-based production company that created The Aspen Comedy Festival and U.S. Comedy Arts Festival, among other comedy ventures. Stein was formerly president at iXL, the Atlanta-based Internet services firm ... IFILM, the

Los Angeles-based film destination, named **Lew Harris** editor in chief, replacing **Andrew Hindes**, who was promoted to executive producer, IFILMPRO. Prior to joining IFILM, Harris served as editor in chief of E! Online, Los Angeles ... **Debbie Weathers** was named director of communications at New York-based Forbes.com. Prior to joining Forbes.com, Weathers was vice president of corporate communications at brandwise.com ... New York-based interactive agency DDB Digital has announced a new executive management structure. Under the restructuring, **Matt Freeman** has been promoted to CEO from co-chief creative officer. In addition, **Steven Marrs** has been promoted to president and chief operating officer from chief

operating officer, and **John Young** becomes the sole chief creative officer from co-chief creative officer. Marrs and Young will report to Freeman. The three executives, who were founding partners of DDB Digital 18 months ago, are charged with guiding the progress of all DDB Digital offices in the U.S., including New York, Chicago, Dallas and San Francisco. Before forming DDB Digital, Freeman and Young had been with Norwalk, Conn.-based interactive shop Modem Media. Poppe Tyson, where Freeman was executive creative director and Young was chief creative officer and worldwide creative director. Marrs had previously been managing director of strategic initiatives at New York-based interactive agency Blue Marble AGC.

# Magazines

BY LISA GRANATSTEIN

## Home Court Disadvantage

Consolidation among wholesalers, retailers puts city mags on defensive

A struggle that's playing itself out on magazine racks across the country pits a host of regional magazines against publishing Goliaths such as Time Inc., Hearst Magazines and Wenner Media, which have recently launched high-profile titles. The regional publications are getting pushed off newsstands by the big guys, but they

have a battle plan to avoid getting crowded out of their markets by out-of-town muscle.

"It's a particularly tough time out there in the newsstand business, especially for city and regional publishers," says Jane Breckinridge, circulation director for *MPLS/St. Paul Magazine*. "As more and more of the retailer outlets are going to large corporate chains, the key rack positions are getting bid out on a national basis."

Most hometown titles have not yet felt a pinch in their newsstand circulation. But changes in the marketplace could put a dent in their numbers. For example, the newsstand business has been in flux for several years, a result of the consolidation of magazine wholesalers down to four major groups from more than 400 five years ago, says Alan Centofante, a newsstand consultant.

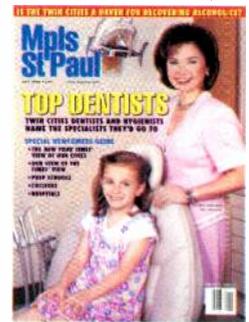
"Five years ago, the decision of where to place a magazine at the checkout was pretty much made in the local market by a local buyer," explains Centofante. "That decision is now usually made at

the corporate headquarters, which may be located 1,000 miles away."

Compounding the problem of whole-

saler consolidation is the near extinction of mom-and-pop retail stores, which has left city magazines with even fewer local outlets and connections.

Both issues were discussed at length at last week's annual City and Regional Magazine Association conference in Baltimore. And since David didn't walk away from Goliath without a fight, the CRMA has asked Centofante to represent



Unseated on stands by *Us Weekly*

## Mediaweek Magazine Monitor

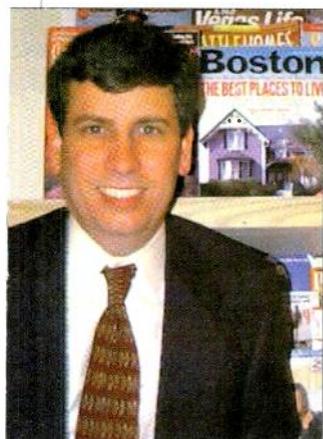
### Weeklies

June 19, 2000

**Time Out New York** broke the automotive category—specifically, Mercedes—for the first time with its June 14 issue. To date, *TONY* continues to grow its ad pages, up 8.05 percent, to 1,751.62 pages. The weekly's category base has swelled from endemic listing ads to include fashion, retail and now automotive, which publisher Allison Tocci forecasts will grow further in coming months. "Everyone, from Saks Fifth Avenue to the New York City Opera, says their core audience has aged up," says Tocci. "They all now realize that they're almost at a crisis point and they've got to get a younger audience who is sophisticated and affluent." —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
Business Week	19-Jun	160.67	21-Jun	130.06	23.54%	2,826.56	2,054.48	37.58%
The Economist	10-Jun	66.00	12-Jun	60.00	10.00%	1,455.00	1,470.57	-1.06%
The Industry Standard	19-Jun	156.67	21-Jun	34.67	351.89%	3,887.98	698.68	456.48%
Newsweek	19-Jun	39.27	21-Jun	42.43	-7.46%	1,091.32	1,132.34	-3.62%
People	19-Jun	92.51	21-Jun	83.09	11.34%	1,863.51	1,867.87	-0.23%
Sporting News	19-Jun	14.00	21-Jun	15.83	-11.56%	371.71	415.89	-10.62%
Sports Illustrated	19-Jun	40.85	21-Jun	57.73	-29.24%	1,239.22	1,328.61	-6.73%
TimeE	19-Jun	101.82	21-Jun	46.55	118.73%	1,455.39	1,293.04	12.56%
US News & World Report	19-Jun	20.48	21-Jun	35.15	-41.74%	756.58	899.21	-15.86%
<b>Category Total</b>		<b>692.27</b>		<b>505.51</b>	<b>36.94%</b>	<b>14,947.27</b>	<b>11,160.69</b>	<b>33.93%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	19-Jun	22.61	21-Jun	24.00	-5.79%	741.02	748.99	-1.06%
Entertainment Weekly	16-Jun	39.74	18-Jun	38.69	2.71%	880.10	877.08	0.34%
Golf World	19-Jun	21.99	18-Jun	18.28	20.30%	769.32	690.44	11.42%
New York	19-Jun	25.40	21-Jun	29.60	-14.19%	1,178.00	1,091.60	7.91%
The New YorkerD	19-Jun	107.12	21-Jun	110.16	-2.76%	1,154.17	869.36	32.76%
Time Out New York	14-Jun	70.56	16-Jun	65.90	7.07%	1,751.62	1,621.05	8.05%
TV Guide	17-Jun	48.08	19-Jun	52.90	-9.11%	1,619.11	1,641.04	-1.34%
<b>Category Total</b>		<b>335.50</b>		<b>339.53</b>	<b>-1.19%</b>	<b>8,093.34</b>	<b>7,539.56</b>	<b>7.34%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	18-Jun	9.53	20-Jun	9.62	-0.95%	302.60	310.56	-2.56%
USA Weekend	18-Jun	7.93	20-Jun	10.84	-26.85%	281.46	319.03	-11.78%
<b>Category Total</b>		<b>17.46</b>		<b>20.46</b>	<b>-14.67%</b>	<b>584.06</b>	<b>629.59</b>	<b>-7.23%</b>
<b>TOTALS</b>		<b>1,045.23</b>		<b>865.50</b>	<b>20.77%</b>	<b>23,624.67</b>	<b>19,329.84</b>	<b>22.22%</b>

D=DOUBLE ISSUE; E=ESTIMATED PAGE COUNTS



Hired gun: Centofante was retained by the CRMA.

# Magazines

its cause. Not only has Centofante been speaking with wholesalers on CRMA's behalf, he has been negotiating with a large national magazine retailer to give prime retail to local media, with plans to test key placement in August. If the project succeeds, it could go nationwide next January. Centofante successfully lobbied wholesaler Anderson News to create a position overseeing regional magazines.

"City and regional magazines have very strong consumer demand," says Centofante. "If they can get a fair shake in the marketplace, they can be some of the best selling magazines in their market."

He points to Washington Magazine's *Washingtonian*, MetroCorp.'s *Boston Magazine* and *Philadelphia Magazine*, and Emmis Communications' *Texas Monthly* as examples of titles that outsell most others in their market.

Some magazines are finding their own ways to solve the circulation dilemma. MetroCorp., for example, is spending hundreds of thousands of dollars to secure local shelf space. "If you're not going to pay, you're not going to sell," says David Lipson, MetroCorp.'s group publisher, who sees the expense as a reality of business in an age where small businesses barely exist anymore.

*Philadelphia*, which had an average newsstand circ of 25,178 for the second half of 1999, according to the Audit Bureau of Circulations, has worked with local stores and with wholesalers to get better exposure. According to MetroCorp.'s circulation director, Carmen Conrad, the monthly budgeted \$100,000 in 2000 just for newsstand costs, which include maintenance fees for the racks, charges to reserve the rack space and hidden costs that retailers and airports add on to deals.

Conrad believes that *Philadelphia* has a great advantage—the average newsstand sell-through rate last year was 52 percent, according to company data. "If [the magazine] is making money for the retailer, you're going to get good placement," she says.

But what about the magazines that can't afford to pay or don't sell as well as the big guys? Breckinridge's 62,935-circ *MPLS/St. Paul Magazine*, which sold an average of 12,421 copies on newsstands in the second half of 1999, according to ABC, a few months ago lost its key positioning in a local grocery chain to *Us Weekly*.

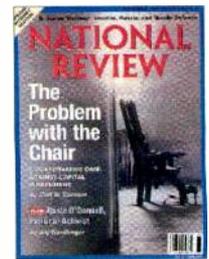
"Right now things are so competitive on the newsstand that a lot of money is changing hands," says Breckinridge. "It's very expensive to get that placement, and a lot of

# Mediaweek Magazine Monitor

## Biweeklies

June 19, 2000

**National Review's year-to-date 3.83 percent drop in ad pages over 1999 might come as a shock since it is an election year. But the fact that it is an election year accounts for the conservative political biweekly's slow start, says associate publisher Scott Budd. "Budgets are being held because most of our big advertisers are corporate advertisers, and one of their key targets is legislators" who are waiting for the election to heat up, he says. *NR* has already doubled last August's numbers, partly because of the Republican National Convention issue. —LL**



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
Business 2.0 <sup>B/20</sup>	11-Jul	200.21	1-Jul	90.48	121.28%	1841.90	466.46	294.87%
ESPN The Magazine	12-Jun	66.07	14-Jun	67.00	-1.39%	702.92	666.28	5.50%
Forbes <sup>e</sup>	3-Jul	161.00	5-Jul	141.18	14.04%	2,763.28	2,184.73	26.48%
Fortune <sup>f</sup>	26-Jun	221.91	5-Jul	124.55	78.17%	3,098.32	2,150.75	44.06%
Inc. <sup>f</sup>			No Issue			860.40	713.70	20.55%
National Review	3-Jul	11.67	28-Jun	18.33	-36.36%	248.31	258.20	-3.83%
Rolling Stone	22-Jun	92.20	24-Jun	54.34	69.67%	854.17	823.62	3.71%
<b>CATEGORY TOTAL</b>		<b>753.06</b>		<b>495.88</b>	<b>51.86%</b>	<b>10369.30</b>	<b>7263.74</b>	<b>42.75%</b>

B=MONTHLY IN 1999; e=PUBLISHER'S ESTIMATE; F=18 ISSUES PER YEAR; T=YTD INCLUDES TECHNOLOGY GUIDE ISSUE; 20=20 ISSUE IN YEAR



## Monthlies/July

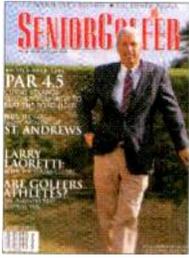
Reversal of fortune looks like a theme coming out of the first half of 2000. The page count of *GQ*, published by Condé Nast, may have looked dim a year ago, trailing 1998 by 19.67 percent, to 815.28, but the men's lifestyle title has fought back from its slump, increasing pages 10.44 percent, to 900.38 pages through July. As the ad-page leader in a crowded category for the year, the monthly got a boost from May's "Men of Hollywood," says vp and publisher Tom Florio, who adds he broke the home-furnishings category with five pages from Ralph Lauren Home.

Meanwhile, *Senior Golfer*, owned by Times Mirror Magazines, saw a 34.56

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>BUSINESS/TECH/NEW ECONOMY</b>								
Fast Company <sup>10</sup>	305,000	402,603	199.00	139.00	43.17%	1185.00	784.00	51.15%
Red Herring <sup>+</sup>	130,000	162,666	300.51	91.67	227.82%	1852.21	617.28	200.06%
Upside <sup>10</sup>	200,000	205,083 <sup>b</sup>	136.00	81.00	67.90%	935.00	513.00	82.26%
Wired	425,000	468,905	172.00	109.9	87.80%	1263.00	730.00	73.01%
<b>Category Total</b>			<b>807.51</b>	<b>421.57</b>	<b>91.55%</b>	<b>5,235.21</b>	<b>2,644.28</b>	<b>97.98%</b>
<b>DO-IT-YOURSELF</b>								
Family Handyman <sup>9</sup>	1,100,000	1,121,794	60.50	56.39	7.29%	431.03	394.31	9.31%
Today's Homeowner <sup>10</sup>	950,000	955,713	50.97	57.92	-12.00%	357.90	315.64	13.39%
<b>Category Total</b>			<b>111.47</b>	<b>114.31</b>	<b>-2.48%</b>	<b>788.93</b>	<b>709.95</b>	<b>11.12%</b>
<b>ENTERTAINMENT</b>								
People en Español <sup>10</sup>	250,000	295,022	NO ISSUE			310.21	220.93	40.41%
Premiere	600,000	603,835	42.55	61.33	-30.62%	328.13	370.34	-11.40%
The Source	425,000	425,713	122.71	117.48	4.45%	855.85	840.72	1.80%
Spin	525,000	546,382	100.00	77.59	28.88%	625.61	568.67	10.01%
Vibe <sup>10D</sup>	700,000	726,028	NO ISSUE			565.38	518.60	9.02%
<b>Category Total</b>			<b>265.26</b>	<b>256.40</b>	<b>3.46%</b>	<b>2,685.18</b>	<b>2,519.26</b>	<b>6.59%</b>
<b>ENTHUSIAST</b>								
Automobile	625,000	650,666	60.67	90.28	-32.80%	534.06	545.42	-2.08%
Backpacker <sup>9</sup>	265,000	279,045	68.95	69.04	-0.13%	444.32	447.18	-0.64%
Bicycling <sup>11</sup>	273,000	277,260	65.26	72.81	-10.37%	352.80	380.49	-7.28%
Bike <sup>10</sup>	165,000	188,911	74.75	42.98	73.92%	353.40	215.13	64.27%
Boating	None	202,265	122.00	134.60	-9.36%	1,067.40	1,082.96	-1.44%
Car and Driver	1,350,000	1,377,270	105.49	117.64	-10.33%	738.12	764.19	-3.41%
Car Craft	375,000	380,128	63.50	60.29	5.32%	390.25	408.87	-4.55%
Chevy High Performance	200,000	205,809	91.95	87.35	5.27%	566.92	547.24	3.60%
Circle Track	130,000	129,565	76.91	93.80	-18.01%	570.26	645.77	-11.69%
Cruising World	155,000	155,175	88.37	88.06	0.36%	773.50	762.04	1.50%

# Mediaweek Magazine Monitor

# Magazines



## Monthlies/July

percent spike in paging through July. "We've been successful at extending our leverage within the golf market with *Golf Magazine*, by integrating *Senior Golfer* and extending that throughout," says Richard Alfano, president of TMM's Golf Magazine Properties. *Senior Golfer* has seen a bump in liquor and tobacco ads, and travel and pharmaceutical pages have also grown. New advertisers include Viagra, British Airways and Drambuie.

At Hearst Magazines, the 876,262-circ *House Beautiful* is finally seeing some results from repositioning its endemic ad category from lifestyle ads to luxury goods. Three years ago, the magazine decided to focus on luxury-goods

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Cycle World	310,000	316,249	104.02	94.16	10.47%	666.75	562.73	18.48%
Dirt Rider	170,000	175,795	92.95	92.13	0.89%	728.40	660.11	10.35%
Flying	None	310,455	77.69	68.98	12.63%	528.64	477.37	10.74%
Four Wheel & Off Road	375,000	395,892	111.83	111.06	0.69%	648.73	640.30	1.32%
Golf Digest	1,550,000	1,559,853	127.31	106.49	19.55%	930.66	897.44	3.70%
Golf Magazine	1,400,000	1,401,885	120.78	94.88	27.30%	985.46	924.48	6.60%
Hot Rod	800,000	818,964	74.35	91.54	-18.78%	506.43	598.55	-15.39%
Motor Boating & Sailing	None	122,647	120.20	122.24	-1.67%	1,021.11	1,124.51	-9.20%
Motorcyclist	240,000	250,279	73.30	74.91	-2.15%	486.65	481.07	1.16%
Motor Trend	1,250,000	1,299,492	75.36	100.50	-25.01%	554.37	661.21	-16.16%
Petersen's Photographic	200,000	207,424	104.86	95.27	10.07%	664.96	656.47	1.29%
Popular Mechanics	1,200,000	1,239,654	68.53	65.60	4.46%	469.44	442.34	6.13%
Popular Photography	450,000	454,430	190.78	182.99	4.26%	1,314.61	1,205.25	9.07%
Power & Motoryacht	None	1,573,566	153.26	132.88	15.34%	1,346.14	1,295.01	3.95%
Road & Track	750,000	760,420	104.24	125.73	-17.09%	692.60	756.94	-8.50%
Rod & Custom	150,000	159,935	90.23	100.97	-10.64%	634.71	618.96	2.54%
Sailing World <sup>10</sup>	55,000	62,123	33.83	39.00	-13.25%	268.11	252.07	6.37%
Salt Water Sportsman	150,000	152,098	86.72	69.91	24.05%	751.21	635.05	18.29%
Skin Diver	200,000	211,960	85.12	70.09	21.44%	554.17	458.81	20.78%
Sport	1,000,000	1,022,447	27.52	28.06	-1.92%	166.74	202.97	-17.85%
Sport Truck	200,000	202,445	82.86	93.56	-11.44%	562.83	540.03	4.22%
Stereo Review's Sound & Vision <sup>10</sup>	450,000	452,625	77.48	59.75	29.67%	470.94	328.12	43.53%
Tennis <sup>10</sup> &	700,000	707,817	74.32	76.71	-3.12%	324.60	421.49	-22.99%
Yachting	132,000	133,016	139.48	112.04	24.49%	1,177.94	1,019.03	15.59%
<b>Category Total</b>		<b>3,114.87</b>	<b>3,066.29</b>		<b>1.58%</b>	<b>22,247.23</b>	<b>21,659.59</b>	<b>2.71%</b>

### FASHION/BEAUTY

Allure	800,000	865,059	56.60	58.70	-3.58%	606.60	582.02	4.22%
Cosmopolitan	2,400,000	2,854,511	150.92	131.65	14.64%	1,142.80	1,037.08	10.19%
Elle	900,000	947,673	61.91	77.88	-20.51%	1,101.52	1,072.90	2.67%
Essence								
DID NOT REPORT								
Glamour	2,000,000	2,200,304	99.39	97.91	1.51%	989.82	1,077.41	-8.13%
Harper's Bazaar	700,000	733,545	47.30	113.79	-58.43%	812.56	767.72	5.84%
InStyle <sup>4</sup>	1,100,000	1,434,272	126.71	128.21	-1.17%	1,524.44	1,153.65	32.14%
Jane10	500,000	541,611				370.80	356.90	3.89%
NO ISSUE								
Mademoiselle	1,100,000	1,177,986	54.05	51.33	5.30%	524.38	582.12	-9.92%
Marie Claire	700,000	903,127	73.76	77.40	-4.70%	797.20	684.70	16.43%
Vogue	1,100,000	1,183,134	130.43	133.14	-2.04%	1,538.70	1,466.95	4.89%
Victoria	950,000	971,888	21.33	32.95	-35.27%	254.42	268.07	-5.09%
W	400,000	434,495	36.00	52.50	-31.43%	1,002.90	967.80	3.63%
<b>Category Total</b>		<b>858.40</b>	<b>955.46</b>		<b>-10.16%</b>	<b>10,666.14</b>	<b>10,017.32</b>	<b>6.48%</b>

### FOOD/EPICUREAN

Bon Appétit	1,100,000	1,210,606	109.23	78.99	38.28%	720.46	580.99	24.01%
Cooking Light <sup>11</sup> @	1,400,000	1,443,369	89.74	106.56	-15.78%	664.47	599.59	10.82%
Food & Wine	800,000	840,101	120.28	87.34	37.71%	657.07	519.71	26.43%
Gourmet	850,000	901,289	72.00	50.92	41.40%	637.55	600.02	6.25%
<b>Category Total</b>		<b>391.25</b>	<b>323.81</b>		<b>20.83%</b>	<b>2,679.55</b>	<b>2,300.31</b>	<b>16.49%</b>

### GENERAL INTEREST

Atlantic Monthly	450,000	460,121	27.45	41.49	-33.84%	333.86	331.90	0.59%
Biography	500,000	546,140	32.22	28.96	11.26%	226.07	204.39	10.61%
George <sup>10</sup> @	400,000	558,549	22.60	23.25	-2.80%	135.65	238.78	-43.19%
Harper's Magazine	205,000	212,661	25.50	21.92	16.34%	186.74	171.34	8.99%
National Geographic	8,500,000	8,514,274				213.88	198.75	7.61%
DID NOT REPORT								
Reader's Digest	12,500,000	12,556,410	89.46	82.09	8.98%	693.05	617.25	12.28%
Smithsonian	2,000,000	2,027,759	38.39	45.65	-15.90%	415.28	448.45	-7.40%
Vanity Fair	1,000,000	1,052,290	85.30	53.50	59.44%	978.10	876.75	11.56%
<b>Category Total</b>		<b>320.92</b>	<b>296.86</b>		<b>8.11%</b>	<b>3,182.63</b>	<b>3,087.61</b>	<b>3.08%</b>

regional publishers don't have that kind of money to pay what it's going to take to stay out there on the newsstand."

Tami Long, newsstand director for Emmis Communications, which owns titles such as *Atlanta*, *Texas Monthly*, *Los Angeles* and *Indianapolis*, agrees that the challenges are making it harder to do business. "It's prime real estate out there," she says.

The bottom line for city and regional magazines: Remember your home-field advantage. "You're on your home turf," says Lipson. "If you can't control your local market, then you're not pursuing all your options." —Lori Lefevre

## SI/Still Lord Of the Rings

### 'ESPN' downplays Olympics

When it launched two years ago, *ESPN The Magazine* was all set to tangle with the industry's 800-pound gorilla, *Sports Illustrated*. And over time, the 900,000-circ *ESPN* inched closer to *SI*'s whopping 3.3 million circ. But as the September Summer Olympics draw near, *Sports Illustrated*, which is one of the biggest sponsors of the Olympics, has proven all over again that it's playing in a league of its own.

Since 1980, *Sports Illustrated* has spent tens of millions every Olympics to be a Games sponsor. With its rings, *SI* will get back millions in revenue, scoring ads from fellow sponsors and other advertisers, including UPS, Xerox, Coca-Cola, Visa, General Motors and Wendy's.

"The Olympics has an editorial and promotional platform that is clearly the largest single event we have at *Sports Illustrated*," says *SI* publisher Fabio Freyre. "The Olympic franchise is a very powerful one."

Has the Time Inc.

weekly cornered the Olympics? "Cornering is not the word I'd use," Freyre: Olympics are *SI*'s top event. responds *ESPN* vp/publisher Andrew Sippel. "People who are sponsoring the Olympics are more of an older, corporate 25-to-54 skew, and we're targeted at 18- to 34-year-olds."

That may be the case, but from the 1988



Freyre: Olympics are *SI*'s top event.

# Magazines

Games in Seoul to the '96 Games in Atlanta, household viewership of the Olympics demo grew 25.8 percent, while ratings in the adults 25-54 demographic increased only 14.8 percent, according to Nielsen Media Research.

"As I see it now, there's not a huge upside for us covering the Olympics," says Sippel, who cited Adidas and consumer electronics firm TiVo among advertisers doing Olympic pushes with ESPN. "We had [marketing firm] Youth Intelligence do qualitative research for us on Gen X and Gen Y, and the feedback was the Olympics were not real top-of-mind given it is in September and halfway around the globe."

"The Olympics definitely skew a little bit older," says Alan Jurmain, executive vp/director of integrated media services at Lowe Lintas & Partners. "But it's got to be relevant to what ESPN does as well. This is sports at its highest pinnacle. And if you're a sports magazine, it's pretty hard to discard the Olympics as being out of your demographic circle."

The Olympics will be runner Marion Jones' moment to shine.

That said, ESPN—which is owned by The Walt Disney Co. and Hearst Corp.—won't be ignoring the Games. While coverage will be substantially less than that of *Sports Illustrated*, ESPN will publish a preview package in its Sept. 18 issue and a post-Olympics pictorial section on Oct. 16, says Sippel.

Given the fact that the Olympics viewership and interest tend to spike when the Games are on U.S. soil, *SI*'s Freyre concedes ad pages will be fewer this go-round. Also, unlike in Atlanta, there will be no daily Olympic edition at the Games, though it may be revived for the 2002 Winter Games in Salt Lake City. "Is it markedly less?" asks Freyre of the page count. "It's not markedly enough to have a down year." *SI* will have its eighth consecutive record year for total revenue in 2000.

*SI* has planned for a Sept. 11 stand-alone preview issue, an Olympics Viewers Guide, which will be packaged in the Sept. 18 edition, and three coverage issues slated for Sept. 25, Oct. 2, and Oct. 9. An official souvenir program will be sold Aug. 1 on-site.

# Mediaweek Magazine Monitor

Monthlies/July



ads and moved its remaining lifestyle advertisers to a lifestyle section in the back of the book. "The repositioning provided an environment that is more conducive to their products," says *HB* associate publisher of marketing Don Schnall. "Advertisers now want to be in the good company that's in there." This year alone *HB* broke upscale advertisers Scalandre, Colefax and Fowler, and Dongea, driving its pages up 11.28 percent. Other boosts for the magazine came from May's "Giants of Design" program, which brought in 20 pages, and from sponsors of its Hollywood Bungalow showhouse, which added 35 pages in incremental business.

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>HEALTH/FITNESS (MEN)</b>								
Flex	150,000	196,784	181.47	175.00	3.70%	1,089.11	1,084.67	0.41%
Men's Fitness	400,000	530,647	53.88	68.50	-21.34%	323.53	354.57	-8.75%
Muscle & Fitness	None	477,013	149.24	216.00	-30.91%	929.33	933.85	-0.48%
Runner's World	480,000	522,976	38.63	50.18	-23.02%	260.72	314.02	-16.97%
<b>Category Total</b>			<b>423.22</b>	<b>508.68</b>	<b>-16.96%</b>	<b>2,602.69</b>	<b>2,687.11</b>	<b>-3.14%</b>
<b>HEALTH/FITNESS (WOMEN)</b>								
Fitness <sup>10</sup>	1,000,000	1,002,194	66.29	70.57	-6.06%	369.59	451.42	-18.13%
Health <sup>9/D</sup>	1,100,000	1,202,084	95.00	75.00	26.67%	552.00	401.00	37.66%
Prevention	3,000,000	3,037,457	96.78	70.51	37.26%	691.83	563.99	22.67%
Self	1,100,000	1,142,683	86.00	96.58	-10.95%	693.72	635.56	9.15%
Shape	1,300,000	1,519,787	94.69	77.34	22.43%	520.36	422.99	21.02%
Women's Sports & Fitness <sup>10</sup>	475,000	550,232	55.79	64.25	-13.17%	346.67	244.29	41.91%
<b>Category Total</b>			<b>404.55</b>	<b>454.25</b>	<b>8.87%</b>	<b>3,174.17</b>	<b>2,726.25</b>	<b>16.43%</b>
<b>KIDS</b>								
Boys' Life	1,300,000	1,252,920	14.37	14.20	1.20%	98.53	74.79	31.74%
Contact Kids <sup>10</sup>	300,000	310,690	6.00	9.00	-33.33%	43.67	34.33	27.21%
Disney Adventures <sup>10++</sup>	1,000,000	1,045,041 <sup>b</sup>	NO ISSUE			148.97	146.65	1.58%
KidCity <sup>10</sup>	250,000	261,806	8.00	7.00	14.29%	28.00	29.33	-4.53%
Nickelodeon Magazine <sup>10/D</sup>	900,000	906,318 <sup>b</sup>	NO ISSUE			181.48	124.83	45.38%
Sports Illustrated for Kids <sup>+</sup>	950,000	1,027,703 <sup>b</sup>	22.67	29.36	-22.79%	158.95	165.69	-4.07%
<b>Category Total</b>			<b>51.04</b>	<b>58.56</b>	<b>-14.30%</b>	<b>659.60</b>	<b>575.82</b>	<b>14.59%</b>
<b>MATURE MARKET</b>								
New Choices <sup>10</sup>	600,000	602,624	48.67	42.36	14.90%	295.34	272.82	8.25%
Senior Golfer <sup>10</sup>	185,000	187,727	43.26	39.17	10.44%	432.92	321.74	34.56%
<b>Category Total</b>			<b>91.93</b>	<b>81.53</b>	<b>12.78%</b>	<b>728.26</b>	<b>594.56</b>	<b>22.49%</b>
<b>MEN'S LIFESTYLE</b>								
Esquire	650,000	687,946	39.75	54.35	-26.86%	510.27	468.39	8.94%
Gentlemen's Quarterly	700,000	757,558	87.64	76.63	14.37%	900.38	815.28	10.44%
Maxim <sup>@@</sup>	950,000	1,663,686	79.88	100.35	-20.40%	591.00	492.67	19.96%
Men's Health <sup>10</sup>	1,525,000	1,606,221	58.07	89.24	-34.93%	412.92	475.73	-13.20%
Men's Journal	575,000	575,704	57.66	65.68	-12.21%	568.87	556.93	2.14%
Outside	550,000	558,912	64.23	72.87	-11.86%	652.10	665.07	-1.95%
Penthouse	None Claimed	952,535	40.68	38.81	4.82%	296.43	290.08	2.19%
Playboy	3,150,000	3,151,512	46.55	39.48	17.91%	370.09	329.25	12.40%
<b>Category Total</b>			<b>474.46</b>	<b>537.41</b>	<b>-0.12</b>	<b>4,302.06</b>	<b>4,093.40</b>	<b>5.10%</b>
<b>OUTDOORS</b>								
Bowhunting <sup>9</sup>	160,000	171,681	40.68	34.03	19.54%	149.26	145.66	2.47%
Field & Stream	1,750,000	1,790,251	54.68	43.09	26.90%	406.85	380.91	6.81%
Guns & Ammo	575,000	587,462	38.34	40.73	-5.87%	271.50	285.44	-4.88%
Handguns	150,000	155,400	24.58	36.67	-32.97%	203.15	222.26	-8.60%
Hunting	350,000	355,374	31.18	38.04	-18.03%	231.33	248.11	-6.76%
Outdoor Life <sup>10</sup>	1,350,000	1,375,536	NO ISSUE			250.63	250.08	0.22%
<b>Category Total</b>			<b>189.46</b>	<b>192.56</b>	<b>-1.61%</b>	<b>1,512.72</b>	<b>1,532.46</b>	<b>-1.29%</b>
<b>PARENTING/FAMILY</b>								
American Baby	1,805,000	1,706,343 <sup>b</sup>	51.82	37.47	38.30%	313.25	289.52	8.20%
Baby Talk <sup>10</sup>	1,500,000	1,503,382 <sup>b</sup>	NO ISSUE			190.42	188.23	1.16%
Child <sup>10</sup>	920,000	921,332	NO ISSUE			292.40	277.38	5.41%
FamilyFun <sup>10</sup>	1,105,000	1,136,884	NO ISSUE			372.31	329.92	12.85%
Family Life <sup>10</sup>	500,000	510,826	NO ISSUE			191.03	238.88	-20.03%
Family PC <sup>DD</sup>	500,000	504,516	55.48	94.58	-41.34%	464.37	543.48	-14.56%
Parenting <sup>10</sup>	1,400,000	1,415,855	NO ISSUE			554.50	571.44	-2.96%
Parents	1,780,000	1,806,806	110.75	98.89	11.99%	843.66	787.12	7.18%
Sesame Street Parents	1,100,000	1,144,948	38.65	47.98	-19.45%	269.94	274.51	-1.66%
<b>Category Total</b>			<b>535.62</b>	<b>278.92</b>	<b>92.03%</b>	<b>3,461.88</b>	<b>3,500.48</b>	<b>-0.25%</b>

# Mediaweek Magazine Monitor

# Magazines



## Monthlies/July

But not all magazines experienced joy this month. *Family PC* continues to struggle through July, off 14.56 percent, to 464.37. Early in the year, the Ziff Davis Media title was hit hard by consolidation in the gaming industry. But its strategic branding as a parenting magazine with an expertise in technology is expected to give it a boost, says publisher Pat Dignan, who broke Wal-Mart, Target, General Mills and GMC Safari for upcoming issues. Also, Skip Johnson, vp/executive publisher of the Peterson Active Outdoor Group, says his group lost pages from firearm companies Kimber of America and Remington, who stopped advertising due to already brisk sales. —LL

	RATE BASE (2ND HALF '99)	CIRC. (2ND HALF '99)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>PERSONAL FINANCE</b>								
Individual Investor	500,000	502,856	37.67	46.50	-18.99%	381.67	345.60	10.44%
Kiplinger's Personal Finance	1,000,000	1,068,556	47.00	48.29	-2.67%	463.20	466.71	-0.75%
Money	1,900,000	1,929,347	84.10	79.77	5.43%	784.68	752.44	4.28%
Mutual Funds	800,000	834,087	43.40	35.90	20.89%	417.11	283.03	47.37%
SmartMoney	725,000	764,086	85.18	90.01	-5.37%	698.14	693.38	0.69%
Worth <sup>10</sup>	500,000	534,653	62.00	62.29	-0.47%	472.79	448.55	5.40%
<b>Category Total</b>			<b>359.36</b>	<b>362.78</b>	<b>-0.94%</b>	<b>3,217.59</b>	<b>2,989.71</b>	<b>7.62%</b>
<b>SCIENCE/TECHNOLOGY</b>								
Discover	1,000,000	1,088,269	53.93	52.58	2.57%	279.24	346.56	-19.43%
Popular Science <sup>10</sup>	1,550,000	1,552,076	34.06	41.86	-18.63%	315.69	335.86	-6.01%
Scientific American	640,000	695,968	18.61	27.99	-33.51%	206.02	213.64	-3.57%
Spectrum, IEEE	None	304,430 <sup>c</sup>	44.23	39.88	10.91%	350.10	325.10	7.69%
Yahoo! Internet Life	700,000	747,279	76.55	66.49	15.13%	536.91	438.31	22.50%
<b>Category Total</b>			<b>227.38</b>	<b>228.80</b>	<b>-0.62%</b>	<b>1,687.96</b>	<b>1,659.47</b>	<b>1.72%</b>
<b>SHELTER</b>								
American HomeStyle/Gardening <sup>10</sup>	980,000	1,001,530	79.39	57.01	39.26%	387.42	357.73	8.30%
Architectural Digest	775,000	835,563	58.02	69.00	-15.91%	980.70	929.90	5.46%
House & Garden	650,000	770,325	54.88	46.13	18.97%	537.91	467.56	15.05%
Country Living	1,600,000	1,690,255	62.40	72.33	-13.73%	582.56	593.66	-1.87%
Home <sup>10</sup>	1,000,000	1,007,660	89.55	101.48	-11.76%	635.92	659.67	-3.60%
House Beautiful	850,000	876,262	56.80	54.72	3.80%	585.12	525.80	11.28%
Martha Stewart Living <sup>10</sup>	2,100,000	2,363,785	144.10	120.57	19.52%	970.92	796.60	21.88%
Southern Living	2,450,000	2,535,930	104.90	98.38	6.63%	898.70	882.04	1.89%
Sunset	1,425,000	1,448,028	95.87	96.55	-0.70%	823.81	709.79	16.06%
This Old House <sup>10</sup>	650,000	672,754	86.82	81.22	6.89%	526.33	462.64	13.77%
<b>Category Total</b>			<b>832.73</b>	<b>797.39</b>	<b>4.43%</b>	<b>6,929.39</b>	<b>6,385.39</b>	<b>8.52%</b>
<b>TEEN</b>								
CosmoGirl! <sup>10/L</sup>	500,000	850,000 <sup>c</sup>	NO ISSUE			240.46	N.A.	N.A.
Seventeen	2,350,000	2,392,562	92.01	61.54	49.51%	746.99	651.99	14.57%
Teen	2,000,000	2,126,567	47.14	49.27	-4.32%	326.19	313.60	4.01%
Teen People <sup>10</sup>	1,300,000	1,665,974	NO ISSUE			505.01	361.64	39.64%
YM <sup>10</sup>	2,150,000	2,262,532	NO ISSUE			249.58	263.88	-5.42%
<b>Category Total</b>			<b>139.15</b>	<b>110.81</b>	<b>25.58%</b>	<b>2,068.23</b>	<b>1,591.11</b>	<b>29.99%</b>
<b>TRAVEL</b>								
Condé Nast Traveler	750,000	773,706	90.58	81.53	11.10%	863.43	855.46	0.93%
Travel & Leisure	925,000	992,670	77.91	90.71	-14.11%	961.57	904.09	6.36%
Travel Holiday <sup>10</sup>	600,000	612,101	63.98	49.22	29.99%	443.66	432.85	2.50%
<b>Category Total</b>			<b>232.47</b>	<b>221.46</b>	<b>4.97%</b>	<b>2,268.66</b>	<b>2,192.40</b>	<b>3.48%</b>
<b>WEALTH</b>								
Robb Report	None	121,185	90.00	88.00	2.27%	830.60	782.00	6.21%
Town & Country	425,000	437,546	64.41	58.43	10.23%	775.34	713.68	8.64%
<b>Category Total</b>			<b>154.41</b>	<b>146.43</b>	<b>5.45%</b>	<b>1,605.94</b>	<b>1,495.68</b>	<b>7.37%</b>
<b>WOMEN'S SERVICE</b>								
Better Homes & Gardens	7,600,000	7,611,023	119.49	137.25	-12.94%	1,108.41	1,054.39	5.12%
Family Circle			DID NOT REPORT					
Good Housekeeping	4,500,000	4,549,975	97.30	87.37	11.37%	806.69	751.61	7.33%
Ladies' Home Journal	4,500,000	4,525,455	80.15	74.45	7.66%	751.37	713.25	5.34%
McCall's			DID NOT REPORT					
O, The Oprah Magazine <sup>0</sup>	500,000	N.A.	123.35	N.A.	N.A.	292.22	N.A.	N.A.
Redbook	2,250,000	2,250,262	96.89	83.92	15.46%	784.00	665.32	17.84%
Woman's Day <sup>17</sup>	4,350,000	4,280,909	120.41	96.73	24.48%	910.13	893.03	1.91%
<b>Category Total</b>			<b>637.59</b>	<b>479.72</b>	<b>32.91%</b>	<b>4,652.82</b>	<b>4,077.60</b>	<b>14.11%</b>
<b>MEDIAWEEK MONITOR TOTALS</b>			<b>9,584.61</b>	<b>9,177.55</b>	<b>4.44%</b>	<b>75,366.31</b>	<b>70,620.56</b>	<b>6.72%</b>

FOOTNOTES: RATE BASE AND CIRCULATION FIGURES ACCORDING TO THE AUDIT BUREAU OF CIRCULATIONS FOR THE SECOND HALF OF 1999; N.A. =MAGAZINE FAILED TO REPORT TO ABC BY DEADLINE; b=AUDITED BY BPA INTERNATIONAL; c=NON ABC/BPA TITLE; D=DOUBLE ISSUE; L= LAUNCHED 5/99; O=LAUNCHED 5/00; T=LAUNCHED IN AUGUST 1999; 4=FOUR MORE ISSUES IN 2000; 9=PUBLISHED NINE TIMES; 10=PUBLISHED 10 TIMES; 11=PUBLISHED 11 TIMES; 17=PUBLISHED 17 TIMES; @=PUBLISHED ONE FEWER ISSUE IN 1999; @@=PUBLISHED TWO FEWER ISSUES IN 2000; +=PUBLISHED ONE MORE ISSUE IN 1999; ++=TWO MORE ISSUE IN 1999; +++=PUBLISHED THREE MORE ISSUES IN 1999; #=STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99

## 60 SECONDS WITH...

### Mary Berner

President/CEO, Fairchild Publications

**Q.** You've been president/CEO for the past six months. What areas have been your priority?



DAVID LUBARSKY

**A.** We started to focus first on the people, the second is the company, and the third is the strategy. Structurally, we blew up the organization and made it so the executives

have a singular focus. **Q.** What was the problem with the way former owner The Walt Disney Co. ran Fairchild? **A.** Disney's m.o. was to reforecast every week for the bottom-line profit. If you run a business like that, you're always cutting expenses because you're living for the moment. And our mandate is to grow the company quickly but with a long-term view.

**Q.** Fairchild's consumer division, which publishes *W*, *Jane* and now *Details*, is dwarfed by the trade side. Do you see the consumer side growing in a big way?

**A.** They are not mutually exclusive. They will both be built up. Our tagline is Fairchild First: the authority on retail and style. It gives us a framework from which to make decisions. We're looking for ideas related to style. It's a pretty broad category—it can be architecture or travel. We've seen a lot of magazine ideas but so far nothing we want to back... We have our hands full with [relaunching] *Details* [in October.] **Q.** I hear you're doing a lot of lunches these days.

**A.** I have lunch every week with 10 employees on every level. And I'm starting with people I don't have access to, like the mail room. I've probably gone through about 200 people. I get to know them better, and it's interesting because certain themes keep coming up. **Q.** Like what? **A.** The cashier in the cafeteria was a bitch to our employees, so she's no longer working there.

# Media Person

BY LEWIS GROSSBERGER



## Bleak House

TO MEDIA PERSON, THE FUNNY THING about *1900 House*, public television's answer to *Survivor*,

is that the British family inhabiting the titular abode in London seems to face more real danger than the faux castaways on CBS' famously remote jungle island. After all, if one of the beachcombers should come down with ptomaine from ingesting a bad dung beetle (a phrase that very possibly may be a redundancy), he'll be helicoptered to Chicago Hope within 17½ minutes, whereas if that scary Victorian stove explodes (as they often did) or the charming but cranky par-

lor hearth leaks carbon monoxide, it's good-bye Bowler family. And no doubt several camera-crew members to boot.

Everyone watching the first episode of *1900 House* came away, Media Person feels safe in saying, with one overwhelming thought: *Thank God I wasn't alive then*. Forget every romantic notion you ever had about the past. The Good Old Days were an absolute nightmare, as this highly instructive show made clear even before the unlucky Bowers moved into their new old home.

Health hazards of every sort infested middle-class English dwellings of 100 years ago. Arsenic fumes seeped out of the wallpaper, children were fatally scalded while doing laundry. Coal-fire pollution was so intense that dying flowers had to be ripped out of gardens several times a year and replaced.

And if you survived these hardships, you got to work yourself to death, especially if you were unfortunate enough to be a woman. Trussed and bound in confining Victorian costumes, the wife, Joyce, soon realizes she's condemned to stay in the cold, dark house all day endlessly cleaning and cooking with archaic non-labor-saving appliances. In an interview on the PBS Web site, she confesses that she was far too tired by nightfall to do anything in the quaint Victorian brass bed she shared with her husband except sleep.

The man of the house, Paul, gets off easier; he's allowed to go to his regular job (he's a warrant officer in the Royal Marines), though attired in a 1900-style uniform. Media Person hoped that he wouldn't take the period theme too seriously and try to get his regiment to invade India.

Watching *1900 House*, Media Person concluded that the program's subtext, as with so many British TV shows, is "We Brits are smarter than you Americans."

**'She's all talk and no substance. Good bye, Stacey. Go home and eat some worms. LOSER.'**

Their survival-show concept not only teaches us history entertainingly but their plucky average family seems more interesting and intelligent than the goofballs on *Paluka Maguka*, or whatever that island is named, who have to run around competing in silly games and contests, then vote each other off the show, based on, apparently, who's the most irritating or who's the worst jock.

Note: If you're ever chosen as a contestant on *Survivor*, your best bet to win is to be in great physical shape and have no personality whatsoever. Be pleasant but say nothing, thereby offending no one, is Media Person's advice. BB, the second person kicked off the island, completely failed to understand the true nature of the

exercise. He kept barking at people that he was doing all the work while they goofed off. Schmuck! You're not there to work or to "survive in the wild"; you're there to win a game show. You do that by not standing out in any way, kind of like Army basic training. No one notices you; no one votes you off the island.

But admittedly, the show has begun a great national debate, with many fascinating and insightful opinions being raised in various venues. After last week's episode, for instance, a subscriber to America Online posted the following message on the *Survivor* bulletin board:

"Right on! It was great to see Stacey GO tonight. Getting her voted off was terrific. All she has done is engage in politics and conspiracy from the start. This person is one lousy lawyer if she can't even convince people to keep her on the island by the SECOND vote. She's all talk and no substance. Good bye, Stacey. Go home and eat some worms. LOSER."

An even more discerning poster shared this observation:

"Everyone on this board is saying how hot Stacy is, personally I think Colleen is hot. Next episode check out that hot body. I didn't think so at first but the more I watch the hotter I think she is."

Meanwhile, it turns out that CBS' next exciting survival show, *Big Brother*, originated in Germany, Media Person reads in the papers. That's the one where, starting next month, 10 strangers are locked in a house (a 2000 house, not a 1900 house) for 90 days, and every week the viewers—not the contestants this time—vote someone else out.

Before the German version of *Big Brother* premiered, Media Person read in his favorite newspaper, the *New York Post*, that "media regulators had threatened to ban the show, saying it offended human dignity, which is protected by Germany's constitution."

Fortunately, our Constitution couldn't care less about human dignity, so Media Person sees nothing standing in the way of *Big Brother* becoming the biggest thing on American television since, uh, *Survivor*. ■

# Privacy



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

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

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

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

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

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

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

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

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

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

**Business is getting too personal.**

— Steven H. Krein  
Founding Partner and CEO, Promotions.com  
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