

SPECIAL SECTION
INTERACTIVE REPORT
AFTER PAGE 28

MEDIAWEEK

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GOP Ratings Tank

Debate rages over nets' duty to keep covering conventions **PAGE 6**

RADIO

Dr. Laura Loses Spots

Sponsors flee even as show's ratings hold

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THE INTERNET

Online Shops Merging

Mediapassage, Broadcastspots to buy pan-media

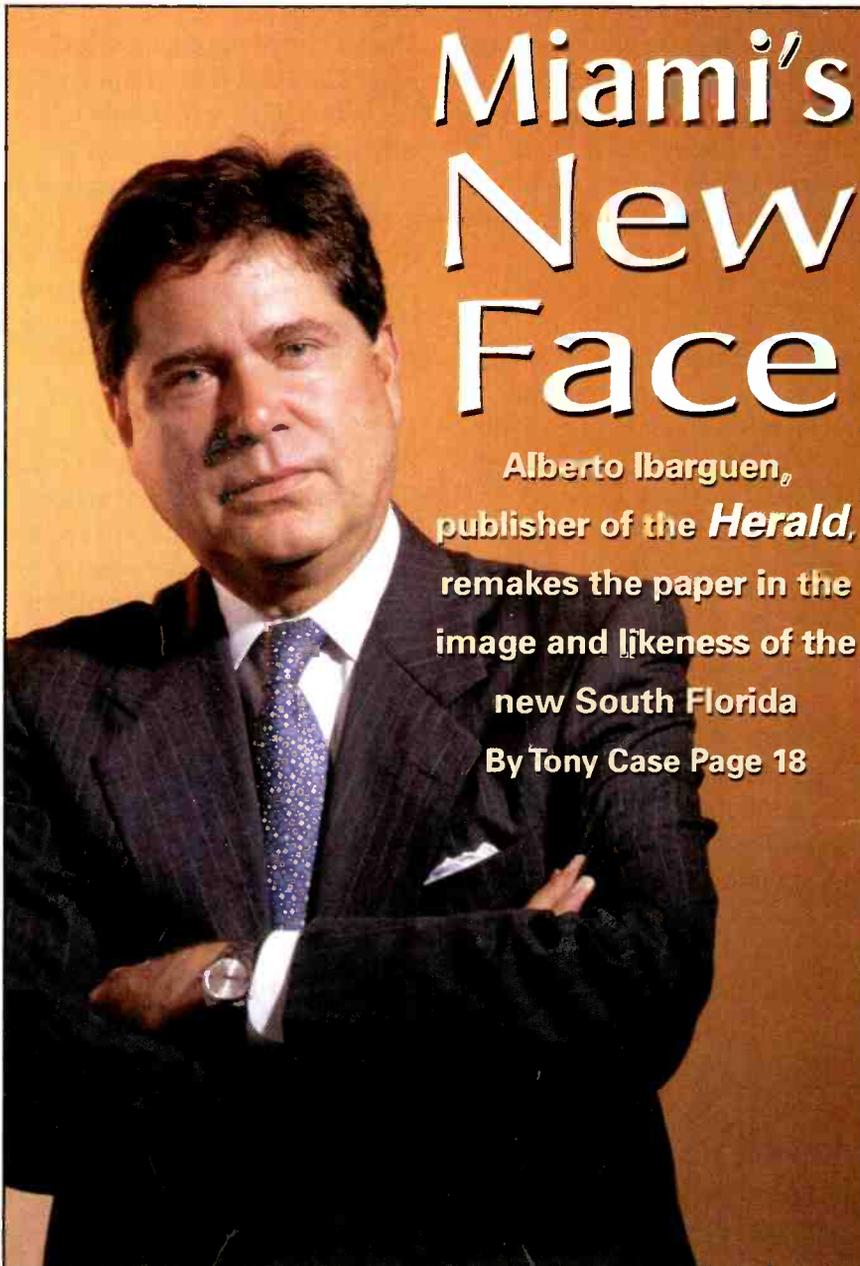
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AGENCIES

Leading Print Buyers Exit

M-E's Garfinkle retires; FCB's Oppenheim leaves

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Miami's New Face

Alberto Ibarguen, publisher of the *Herald*, remakes the paper in the image and likeness of the new South Florida

By Tony Case Page 18

MARKET INDICATORS

National TV: Soft
Few dollars outside of movie money are being spent. The sports marketplace is wrapping up, but advertisers want to wait out the football and baseball seasons before placing dollars.

Net Cable: Mixed
Large volumes of business won't likely flow until after Labor Day. Some niche networks picking up a few scatter dollars outside of the studio business.

Spot TV: Fight
Back-to-school campaigns tightening inventory in August in the top 50-75 markets. Sept. is soft, but demand will pick up with Olympics and political.

Radio: Building
Major advertisers such as Sears, Levis kick off back-to-school campaigns. August demand is strong, but plenty of avails still left in Sept.

Magazines: Shifting
Media buyers are reporting that vertical books will get a boost late in the year, as advertisers slow commitments for their more general counterparts.

JEFFERY SULTERS/USA



Boy, oh boy,

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

On beginnings:

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

On influences:

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

On the role of creative director:

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

On the business:

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

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

On brands:

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

On the computer as a tool:

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

On the next generation:

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

oh Boyko!

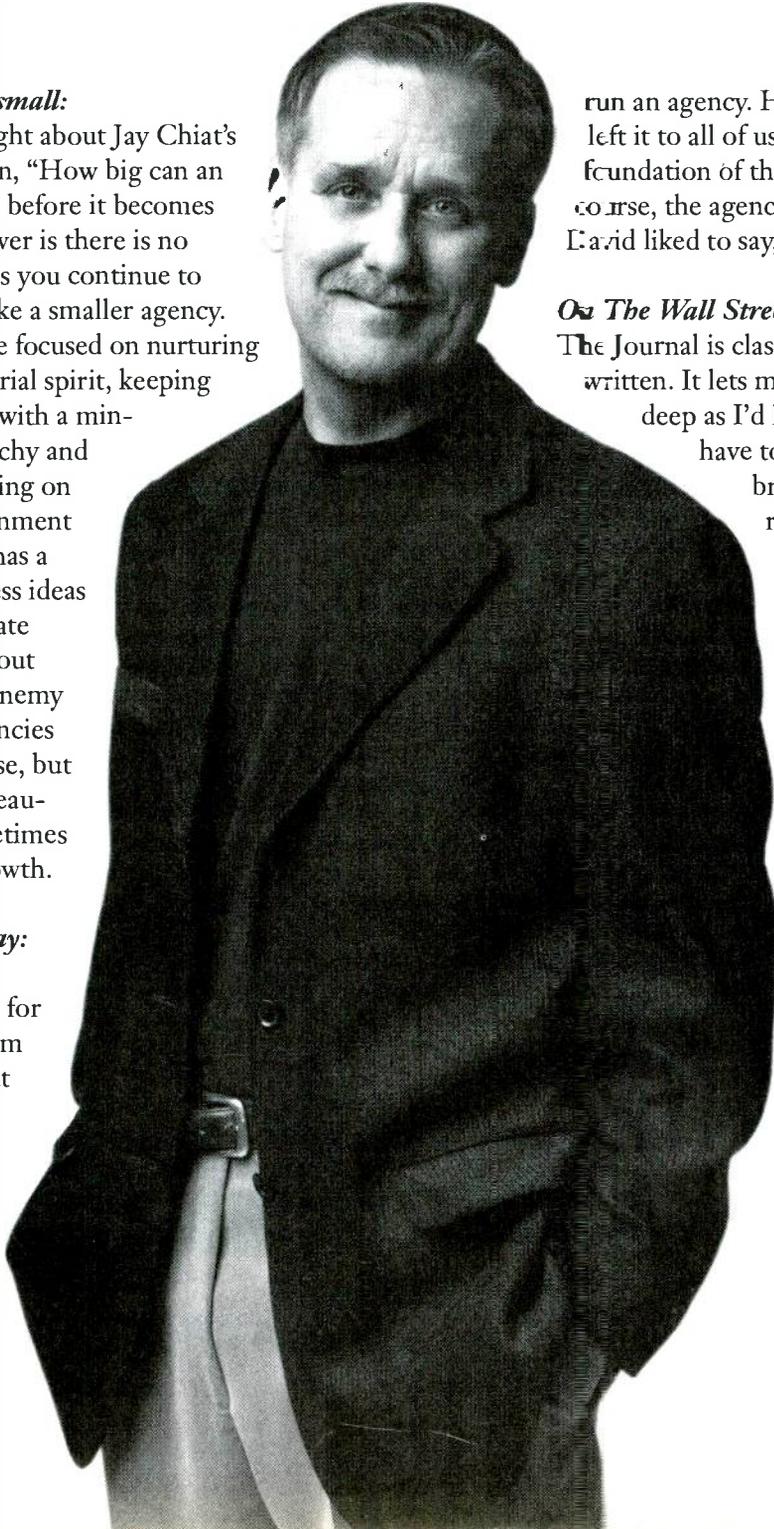
an agency with a worldwide reputation for smart, well-tailored work that builds strong brands. Here, from a recent interview, he talks about his path to leadership at Ogilvy & Mather.

On big versus small:

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

On Ogilvy today:

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



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

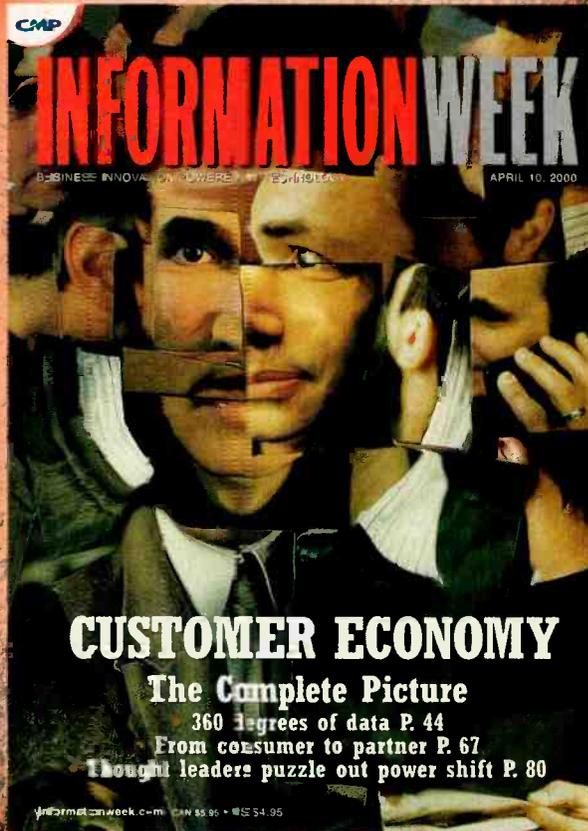
On The Wall Street Journal:

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

THE WALL STREET JOURNAL.

Adventures in Capitalism.

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AT DEADLINE

For Sale: Syndicated eBay Collectibles Show

Web auctioneer eBay is developing a daytime strip, confirmed an eBay representative, described by sources as a kind of "collectibles-talk hybrid." Packaged by the William Morris Agency and produced by LMNO Productions, the strip is currently being pitched to syndication companies. The eBay rep declined to provide further details about the project or when it's scheduled to launch.

Nassau to Explore 'Alternatives'

Nassau Broadcasting Partners, owner of 32 radio stations clustered along the Northeast corridor, may be for sale soon. After withdrawing its initial public offering last week, which was expected to raise about \$200 million, Nassau announced last week that it had retained SalomonSmithBarney "to explore strategic alternatives." While a representative said the Princeton, N.J.-based company does not intend to sell, that option is not being ruled out. Likely bidders for Nassau include Cox Radio, Citadel Communications, Regent Communications and NextMedia.

Studios USA Sells Xena Webisodes

Studios USA has become the first television syndicator to distribute content on the Internet, selling short "Webisodes" of its *Xena: Warrior Princess* franchise for TV stations to present on their Web sites. In an arrangement similar to traditional television distribution, Studios USA and stations will split the banner advertising revenue. The shorts have already been produced by Brilliant Digital Entertainment and have premiered on USANet-works.com, StudiosUSA.com and SCIFI.com.

Money Puts NBA's O'Neal on Cover

For the first time in two decades, Time Inc.'s *Money* magazine featured an athlete—Shaquille O'Neal—on its cover. The basketball star appears on the September issue, which hits stands this week. This is only the second time ever that the monthly personal finance title has focused on an athlete. O'Neal discusses how he learned to budget his finances after a spending binge early in his career and his investment strategies.

Radio One May Enter Network Business

Radio One CEO Alfred Liggins told investors last week the company would enter the radio network business once it closes on the 12 stations it is buying from Clear Channel for \$1.3 billion. Liggins said the company, the largest radio group targeting

Urban listeners, was in discussions with ABC Radio Networks and Westwood One about forming an African-American network. ABC, which syndicates Urban personalities Tom Joyner and Doug Banks, has already announced plans to launch its Urban Advantage Network in 2001.

NBC Sets Rest of Development Team

NBC Entertainment last week finished up staffing its series development team by promoting Angela Bromstad to vp of drama development and Larry Hancock to vp of comedy development. Bromstad, as vp of prime-time series for NBC Studios, oversaw the development of upcoming dramas *Ed* and *Titans*. As a vp of current series for NBC Entertainment, Hancock supervised production on some of the network's top shows, including *ER*, *The West Wing* and *Will & Grace*.

SRDS Offers Online Newspaper Tool

SRDS last week unveiled an online version of its *Newspaper Advertising Source*, which features data on more than 3,200 newspapers. An annual subscription to the print version of *NAS*, which runs \$617, will now include unlimited online access, so users can get the latest information about ad rates, circ numbers and newspaper personnel.

Addenda: During the month of July, Univision-owned WXTV beat ratings-challenged WCBS-TV in New York at 6 p.m. for the first time. The CBS flagship earned a 2.7 rating/6 share during its 6 p.m. local newscast, while WXTV scored a 2.9/6 with *Noticias 41*... Fox Sports Network signed a 10-year deal with Raycom/Jefferson Pilot starting next year for the broadcast rights to a Sunday package of Atlantic Coast Conference college basketball... Columbia TriStar Television Distribution added former *Yo MTV Raps* host Ed Lover to its syndicated weekly sports-action show, *Battle Dome*. Lover will provide color commentary... Brian Becker, former executive vp of SFX Entertainment, was named chairman and CEO, replacing SFX founder Robert F. X. Sillerman, who is leaving the company.

Correction: In the July 31 cover story on United Talent Agency, the name of East Coast agent Sherry Berman was inadvertently omitted. Berman represents executive producers on CBS' *The Late Show With David Letterman*, *Behind the Music* on VH1, ABC's *The View* and other nationally syndicated programming.

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Hispanic Newspaper Group Sues Agencies for \$1 Billion

A group representing Hispanic newspapers has sued three leading ad agencies and their parent company for \$1 billion, charging they violated federal trade laws by not throwing sufficient ad business the papers' way.

Van Nuys, Calif.-based Hispanic Newspaper Network, whose 19-member publications include *Mundo L.A.* in Los Angeles and the *Lawndale News* in Chicago, alleges in a suit filed last week in New York that London-based WPP Group and its subsidiaries Ogilvy & Mather and J. Walter Thompson, as well as Young & Rubicam, with which WPP merged last May, "systematically excluded" the minority-owned publications from ad spending by the U.S. government.

The papers claim that last year they were shut out of their share of \$900 million in federal ad spending, 70 percent of which was controlled by the defendants. The U.S. Army, U.S. Postal Service and the Census Bureau are among the agencies' clients. "This is a lawsuit the Hispanic newspapers take with a great deal of reluctance, but they feel they have no choice," said Robert Pickett, an attorney for HNN. He said the agencies treated the papers "like second-class citizens and their readers like second-class citizens."

In a statement, WPP called the suit "frivolous and completely without merit," maintaining it does "substantial" business with the Hispanic press. —*Tony Case*

Dennis Expands Maxim and Stuff Execs' Roles Into Web

Dennis Publishing last week shuffled the executives at its men's monthlies, *Maxim* and *Stuff*. *Maxim* group publisher Lance Ford is taking the newly created position of *Maxim* general manager, overseeing all aspects of the 2 million-circ title's online and offline properties. *Maxim* associate group publisher Carolyn Kremins is being promoted to group publisher of *Maxim* and its Web property, responsible for ad revenue, marketing and sponsorships.

Also bumped up to general manager was Andy Clerkson, editor in chief of the 750,000-circ *Stuff*, who will be responsible for all *Stuff* brands. (continued on page 8)

The Public Votes With Its Remote

GOP confab gets lowest ratings ever; nets urged to continue coverage

NEWS ANALYSIS / By W.F. Gloede

Which came first, convention coverage or low TV ratings? Or, put another way, how can people be expected to watch a political convention if it's not on?

The Big Three networks covered less of the 2000 Republican National Convention than they have since television was invented. And they were rewarded with the worst ratings in the history of convention coverage: a 4.2 rating/7 share for ABC, a 4.0/7 for NBC and a 3.7/7 for CBS, based on a four-night weighted average of Nielsen Media Research data. The networks were thus proved correct in their conviction that the public doesn't give a damn about political conventions. The entire four-night rating for all convention coverage on both broadcast and cable was an 11.9, or slightly more than 10 percent of all U.S. television households. That is down from a 16.5 in 1996 and a high of 31.5 in 1976.

The networks began backing off convention coverage in the 1980s as the party



What if they threw a convention and nobody came?

confabs grew more scripted and more like infomercials than exercises in democracy. This year, they are covering less than ever.

A lively debate erupted during the convention over whether the networks should cover the conventions—at least in prime time—regardless of the public's desire to watch. Those who believe they should insist that the conventions, though scripted, still do offer insight into the policies

CNN Is Tops, but Fox Is Close Behind

Still, PBS nets the biggest number in the search for elusive convention viewers

CABLE TV / By Bryan Walsh

CNN, as expected, won the GOP convention ratings race among the cable networks, but the real news came via the impressive ratings posted by the Fox News Channel. Moreover, PBS, which cleared convention coverage on only 83 percent of its affiliates, bested the total rating of all the cable news nets that covered the convention.

Of the three major cable news networks, CNN dominated, pulling in a 1.3 average rating and 1,024,000 average households over the four nights of prime-time coverage, with more households than

its two competitors combined. CNN also experienced a 160 percent bounce from its July 2000 prime-time average, compared to 111 percent in 1996. Nonetheless, CNN lost about a quarter of its total audience from the 1996 convention. Fox News, which didn't even exist four years ago, made a strong surprise showing, finishing second behind CNN with a 1.1 average rating and 578,000 average households within its universe, despite the fact that CNN reaches a third more homes than Fox News. MSNBC, anchored by NBC stars Tom Brokaw and Tim Russert, finished a

and character of the parties and their candidates. And while it is not surprising that much of the populace would rather watch "My Brother Slept With My Aunt" instead of the conventions, proponents of putting the meetings on anyway believe that if that programming were unavailable, people would have to watch the conventions because they would not know how else to occupy themselves.

The other argument for network coverage comes from both pundits and politicians themselves. Since broadcasters get their spectrum for nothing, they are supposed to cover political conventions as part of their public service requirement.

Even some network executives agree with this view. In an interview during the GOP convention with *Mediaweek* articles editor Keith Dunnivant, Rick Kaplan, president of CNN/U.S., said, "I'm totally embarrassed by the amount of time my colleagues are spending trashing the conventions. I don't buy the argument that this isn't interesting, that it's dull TV. It's certainly interesting to anyone who takes their vote seriously... We have lucrative businesses that are built on basically limited monopolies, protected by the government. It would seem to me that spending eight days covering two conventions every four years isn't that big of a payback."

In the end, an informed electorate is essential to democracy. But freedom also dictates that people who want to watch trash TV instead of the presidential nominating process have a right to do so.

Hopefully, those people will stay home watching Jenny and Jerry on election day. ■

disappointing and distant third with a 0.6 average rating and 326,000 average households.

Still, CNN, Fox News and MSNBC pulled in fewer households combined than PBS, the only broadcast network featuring complete prime-time coverage of the convention. PBS had an average of 1,996,000 households for all four nights, compared to 1,925,000 combined average for cable, according to an analysis of Nielsen data by Horizon Media.

"This was going to be the one claim to fame that cable news networks had," said Andrew Tyndall of the Tyndall Report. "When a big news event happens that's of marginal interest to the major networks, they'd fill the void. If it's the *MacNeil-Lehrer News Hour* that's doing it instead, that's a huge boost for PBS and a black eye for cable."

Dr. Laura Feeling Chills

Despite steady ratings, several advertisers have bailed amid protests

RADIO / By Katy Bachman

The forces marshalled against Dr. Laura Schlessinger's upcoming syndicated Paramount television show are starting to land some blows on her popular nationally syndicated radio program. Soon after Paramount signed her in May, the Gay & Lesbian Alliance Against Defamation (GLADD) and Stopdrlaura.com, which take offense to the host's views on homosexuality, turned up the heat, demanding that advertisers take their business elsewhere or risk a boycott. Now, with Schlessinger's TV premiere looming on Sept. 11, it's the radio show that's suffering.

Last week, two more advertisers, EchoStar Communications and Sears, joined a growing list of advertisers that this year have ended their relationship with the show. Syndicated on 475 radio stations by Premiere Radio Networks, the programming arm of Clear Channel Communications, *Dr. Laura* ranks second only to *Rush Limbaugh*.

Sears stopped its ads on July 27. EchoStar pulled its ads Aug. 1. In May, Procter & Gamble said it would no longer advertise its 11 brands on the show, as did other active radio network advertisers, such as Kraft, General Foods, Xerox, Toys "R" Us, American Express and AT&T.

Kraig Kitchin, Premiere president, countered that the list of departing advertisers is deceptive. "In reality, advertisers such as Xerox, Toys 'R' Us and AT&T all ran through the course of their schedules—they never cancelled," Kitchin said. United Airlines, for example, never was an advertiser on the radio show. In the case of AT&T, the company changed its target to a younger-skewing demo. Boxlot.com ran a 26-week schedule but recently closed shop.

Nevertheless, Premiere has had to replace 10 percent of the show's annual ad dollars, an estimated \$5 million to 7 million. "We've had to do twice the amount of work," Kitchin said, noting that advertisers such as Natrol and Supportkids.com recently signed. "Things have to cool off."

"Eventually, advertisers will go back," said Natalie Swed Stone, director of national radio services for Optimum Media Direction. "Howard [Stern], Rush—they've all

been through the fire."

"When the hoopla dies down, it will be business as usual. It's one of the few national programs that deliver women in a national daypart," said another agency buyer, who pulled ads from Dr. Laura.

Despite the advertiser drain, radio stations, buoyed by Schlessinger's steady ratings, are holding firm. "It's a non-event," said Pat McDonnell, general manager of



Unfazed: Schlessinger's ratings remain strong.

Clear Channel's News/Talker in Atlanta, WGST-AM/FM, which recently moved *Dr. Laura* from 3-6:00 p.m. to 9-12:00 mornings, and saw the show's share climb from 3.8 to 5.2.

In the top 10 markets, according to Premiere research director Len Klatt, *Dr. Laura*'s ratings are flat among her target 25-54 audience and down 3 percent overall.

In a business where Stern, Limbaugh, Don & Mike and Gordon Liddy thrive, controversy is nothing new. It's part of the game. In Philadelphia, where *Dr. Laura* airs on Infinity's WPHT-AM, her ratings are down, but so are *Rush Limbaugh*'s. "If the shows are successful at all, they'll have controversy from time to time," said Chris Claus, vp and general manager of WPHT.

"We're used to this. We saw this with Rush," added Tim McCarthy, station manager at WABC, where Dr. Laura's share was up slightly, to 2.6 from 2.1.

But one radio research exec, who's been trending Schlessinger's ratings over time, thinks the show may be in trouble. "She does well with her loyal core, but she's alienating a lot of Talk listeners, and it takes a while for that to show up in the ratings." ■

A new editor in chief and a group publisher of *Stuff* and *Stuff* Online will be announced in coming weeks. "It is now time to introduce a management structure that is appropriate for the size of the company we have become and are likely to grow to," explained Stephen Colvin, Dennis Publishing president, who noted company revenue has climbed to nearly \$100 million. —*Lisa Granatstein*

Court Prevents Toledo Blade Edit From Being Ripped Off

In a precedent-setting move that may stem the unauthorized use of newspaper stories by local broadcast news operations, the owner of a Toledo, Ohio, radio station has agreed to stop using stories from the *Toledo Blade* as on-air copy without giving the local daily paper credit.

The agreement, from an Aug. 1 consent order signed by Common Pleas Judge J. Ronald Bowman of Lucas County, settles a lawsuit filed last year by Block Communications, the *Blade's* parent company, against WSPD-AM owner Jacor Communications, a subsidiary of Clear Channel Communications. The suit had claimed radio personalities were pirating *Blade* stories.

In the court order, approved by both sides, Jacor and its station agreed that any future on-air use of *Blade* items would include statements crediting the newspaper as the source of the information. "Both companies come out in good shape," said Andy Stuart, vp/market manager for WSPD. "We have a better understanding of each other's businesses."

Fritz Byers, Block's general counsel, said the order will force broadcast outlets to respect newspaper property. "We think it is significant," he said, "that [Jacor] executives are willing to acknowledge in a court order that it is wrong...legally and journalistically, for broadcasters to take stories produced by newspapers and use them without giving the paper credit." —*Joe Strupp, special from Editor & Publisher*

FCC Postpones Spectrum Auction for a Third Time

For the third time in less than a year, the Federal Communications Commission last week post- (continued on page 10)

Mediapassage to TV

Merged company offers print and broadcast online buying services

THE INTERNET / By Katy Bachman

Mediapassage.com, the leading online media buying service for newspapers and magazines, has acquired Broadcastspots.com, an online media buying service for radio and TV. Based in Chicago, Broadcastspot.com will become a wholly owned subsidiary of Mediapassage.com. Terms were not disclosed.

The deal represents the first merger in a nascent but highly competitive three-year-old business in which more than two dozen companies vying for space. Until today, however, none of them offered planning, placement, tracking and payment in all media.

With the acquisition of Broadcastspots.com, Mediapassage.com, which has processed \$750 million of print advertising since its inception in 1997, now has an entry into broadcast. The deal brings together Mediapassage's transactional platform with

Broadcastspots.com's broadcast planning and buying system. "We'll execute nearly \$500 million in U.S. media this year," noted Mediapassage.com co-founder and executive vp of business development Carl Bryant.

Only 8 months old, Broadcastspots.com currently offers about \$50 million of radio inventory from 4,000 stations in more than 150 markets and will introduce its TV service in 45 days.

By linking with Mediapassage, which has enjoyed wide acceptance among agencies such as Young & Rubicam, Zenith Media and McCann-Erickson, Broadcastspots.com hopes to encourage those same agencies to direct more of their broadcast business online.

"This is a company where agencies are using the service. There's a huge trust factor," said BroadcastSpots.com president and CEO Jeffrey Trumper, who retains his title with the merged company. ■

Spring Strikes Fear

Possible writers walkout hinges on residual payments for cable networks

TV PRODUCTION / By Alan James Frutkin

As broadcasters gear up for fall premieres, much of Hollywood already is looking ahead to next fall—and the trouble it may bring. A possible spring strike by actors and writers threatens to shut down TV production and delay the 2001-02 TV season.

No reported progress has been made in the 14-week-old strike between actors and the radio and television advertising industry, and actors' contracts with TV producers expire next July. Meanwhile, writers' contracts with television producers expire May 1, 2001.

At issue for writers are the distinctions in residual rates that exist between the Big Three networks and Fox, the WB and UPN. The WGA says the younger networks have grown to the point where there is no longer any justification for such a difference. "It's those types of problems that have been allowed to fester and grow that have caused a grassroots push to change the

method of negotiations," said WGA exec director John McLean. Among the other issues to be renegotiated are the residuals paid for the cable rebroadcast of network programming. Cable execs argue their networks reach fewer homes and are entitled to discounts. But as cable penetration has increased, McLean said those rates must be adjusted.

J. Walter Thompson executive director Ron Fredrick said a strike may have a long-rather than short term impact on buyers. "If audiences are smaller for repeat programs during a strike, it may be more difficult to get the rest of the viewers back when the new shows finally premiere," he said. ■



McLean: writer's warrior

Promote

Imagine a scenario where you're able to meet your sales and marketing objectives by making promotional offers tailored specifically to the consumers you want, when you want -- in manageable, measurable increments. Where you can offer prizes, points, premiums or product samples and keep track of the return on your marketing investment as you go.

Imagine being able to locate, identify, qualify and establish one-to-one relationships with a continuously replenished pool of customers, prospects and known category users. Where you can spark and maintain a running dialog with thousands of people ready, willing and able to buy your product because they've chosen to sign on and stay in touch.

Imagine, on a moment's notice, being able to start, stop or change your offer, where you can ramp it up or scale it back according to what's working and what's not. Where you can match the level of promotional activity to the ability of distributors and sales forces to keep up with demand.

To marketers whose experience pre-dates the Internet, this truly is a dream come true. But at Promotions.com -- Internet promotion experts and providers of online promotion solutions since 1996 -- it's an everyday reality.

That Internet promotions are an idea whose time has come is underscored by the continued participation of such major marketing clients as Kraft Foods, NBC, The Sharper Image, the William Wrigley Jr. Company, World Wrestling Federation, Compaq Computer and many, many others.

They're discovering what respondents told Forrester Research for a recent special report: that Internet promotions are less expensive, more manageable and more effective---3 to 5 times more, in fact---than offline promotions.

Think about it: the effectiveness of a promotion, the precision of database marketing and the speed, economy, efficiency and measurability of Internet transactions. This win-win-win combo is why expenditures on Internet promotions are expected to grow to \$14.4 billion a year by 2005, according to another Forrester Research report.

But don't take our word for it. See for yourself by checking out our Web site. We've designed an Internet promotion for brand, product, agency and account promotion managers just to help you get

to know us. Simply log on, opt-in, dialog with us, check out a case history of your choice. You may even win a valuable prize in the process.

So take the first step. Log on to www.promotions.com/brandgame. Making dreams come true for your brand couldn't get any easier.

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poned the auction of Ch. 60-69, the spectrum frequencies TV stations are supposed to vacate by 2006 as they switch to digital broadcasting. The delay is just one more indication that the transition to high-definition TV is moving much slower than planned.

In a 3-2 decision, the FCC voted to postpone the auction from Sept. 6 to March 6, 2001. Chairman William Kennard said that the move was at the request of a large number of potential bidders (including Baby Bell Verizon Wireless), who need more time to develop their business plans. Commissioners Harold Furchtgott-Roth and Gloria Tristani dissented, citing the FCC's statutory obligation to deliver the proceeds from the auction by Sept. 30.

The auction's delay requires Congressional approval, and it may just get it: The House Telecommunications Subcommittee two weeks ago suggested that a delay would be prudent in order to maximize the proceeds. —*Katy Bachman*

MPA Gives ASME Digital Standards 'Extra Teeth'

The Magazine Publishers of America together with the American Society of Magazines Editors last week recommended Web standards to their members in an effort to ensure the clear separation of editorial content and advertising. While digital media standards are voluntary, ASME's board determined that any online magazines that repeatedly violate the standards will be ineligible for a National Magazine Award in the category of New Media. Among the guidelines recommended to publishers: The home page and all subsequent pages of a Web site should show the magazine's name and logo prominently; advertorials or special advertising features should be labeled clearly; a Web site should respect the privacy of its users—publishers should offer an "opt-out" option to users who prefer not to have their information disseminated to third parties.

While ASME issued guidelines back in 1997, the MPA's concurrence gives the new standards "extra teeth," said *Time Out New York* president/editor in chief Cyndi Stivers, who serves as vp of ASME and sits on the MPA board. —*LG*

Buyers: Gone Fishing

Print media experts Garfinkle and Oppenheim exit agency posts

AGENCIES / By Lisa Granatstein

There must be something in the water. Two of the media world's biggest print advocates, McCann-Erickson's Roberta Garfinkle and Foot, Cone & Belding's Ellen Oppenheim, last week left the buying business.

Garfinkle, McCann-Erickson's senior vp/director of print media, announced her retirement, and Oppenheim, senior vp/media director at FCB, will take a personal leave of absence.



CHRIS CASABURI

Garfinkle: retiring from McCann-Erickson

"Both Roberta and Ellen are great champions of magazines," said Michael Clinton, Hearst Magazines senior vp/chief marketing officer.

Garfinkle, who in 1985 became McCann-Erickson's first print media director, represented Coca-Cola USA, Nestlé

and Cosmair L'Oréal.

Elizabeth Eisenberg was promoted to associate director and will take on Garfinkle's day-to-day responsibilities. "I'll be back in some capacity in the magazine business," said Garfinkle.

Also exiting is Oppenheim, who joined FCB 10 years ago and is credited with starting the company's direct-media department. "It's an interesting time to take a step back from the business because so much is changing," observed Oppenheim. Richard Gagnon was promoted to executive vp/media director for FCB

New York. Late last week, FCB lost another heavy hitter. Michael Drexler, FCB Worldwide's executive vp and media director, left to join the interactive media planning agency Mediasmith Inc. as executive vp. ■

NBC's Gatekeepers

Producers lobby in-house agency to get their shows promoted on Olympics

NETWORK TV / By Daniel Frankel

The NBC Agency, charged not only with promoting the tape-delayed Summer Olympics in Sydney, Australia, but also with hyping the network's fall prime-time programming during the Olympics, has found itself in the position of gatekeeper. John Miller and Vince Manze, who run NBC's in-house promotional unit, are getting inundated with requests from Hollywood producers eager to ensure their shows get a solid marketing push.

"I can't think of one [producer] who hasn't come to us and asked us if [their show] is getting promoted during the Olympics," said Manze, NBC Agency's executive vp of creative services. "They like us now. As for a week after the Olympics, we'll see."

Considering the time-delay problems inherent with these Olympics (which run Sept. 15-Oct. 1), it's realistic to expect smaller audiences domestically. That means

Manze and Miller will have to be more selective about what gets promoted. An estimated \$20 million in on-air time has already been set aside to promote NBCi Web platforms.

"We control quite a bit of inventory within the Olympics," said Manze, "but we don't have enough gross rating points to promote everything the same. We'll have to prioritize. Shows leading off time periods and affecting entire nights [such as *The Michael Richards Show*, *Titans* and *Ed*] will get more GRPs. Not that *Cursed*, which airs [between] *Friends* and *Will & Grace*, won't get promoted, but a lot of people will be there for that anyway."

This month, NBC will run the bulk of 2,000 GRPs—worth some \$50 million—it has trickled out since January to promote the Games. "Coming from Australia, the events are going to be almost entirely taped," said Miller, president of NBC Agency. "That makes the storylines more important." ■

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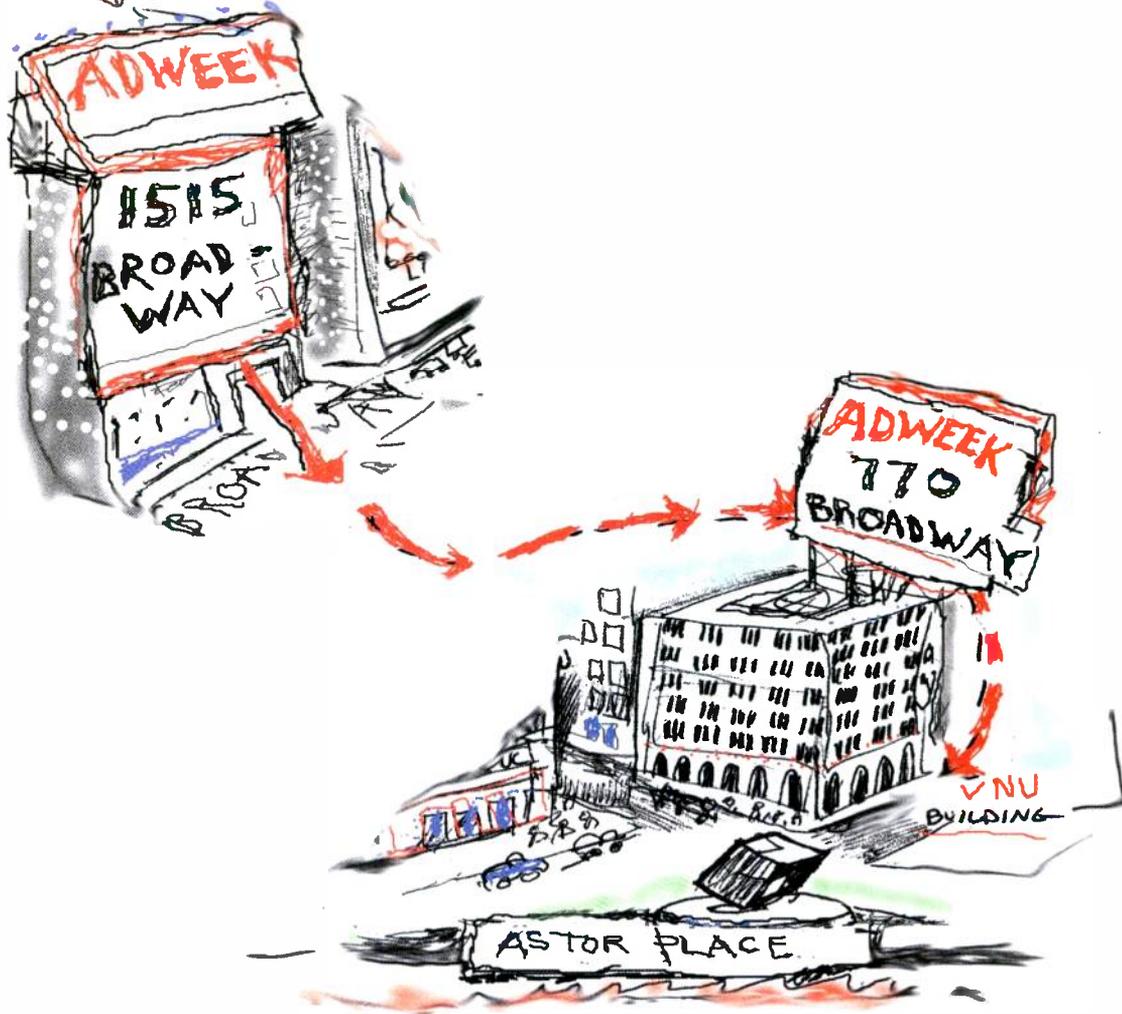
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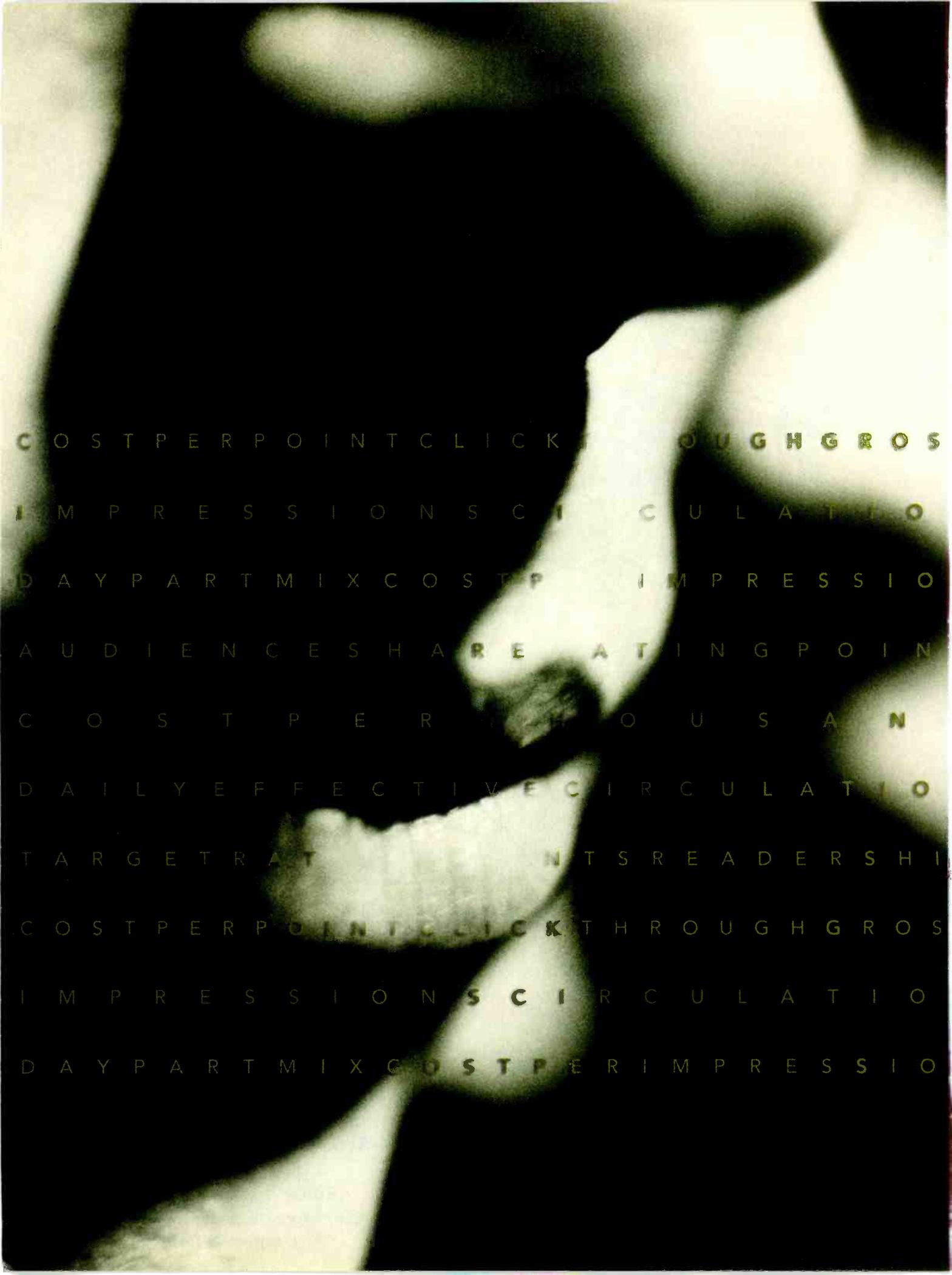
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Black Shrinks His Ink

Hollinger chairman unloads most of his North American papers

NEWSPAPERS / By Aimee Deeken

Hollinger International Inc.'s flurry of deals last week transformed Canadian media and significantly shrunk the media empire of company chairman Conrad Black, who shed nearly all his Canadian and U.S. newspaper holdings within three days.

CanWest Global Communications Corp., owner of the nation's third-largest TV network, purchased Hollinger newspaper publishing and Internet properties July 31 for \$2.4 billion. Then on Aug. 2, Hollinger sold off 45 U.S. community papers to four companies for \$215 million.

The combination of Hollinger, Canada's dominant newspaper and Internet group, with CanWest creates the nation's leading provider of local and national electronic and print media.

Such a transaction yields both potential

benefits and dangers to advertisers, cautions newspaper analyst John Morton. "It will enable the company to offer Canadian advertisers combined buys worth possible savings to advertisers," he said. "Whether the company exercises its dominance in some areas by hiking rates, we don't know yet."

Geoff Elliot, corporate affairs vp of CanWest, counters that the expanded company would be unable to manipulate advertisers. "Even if we own the TV and newspaper in an area of Canada, we sure as hell still don't dominate advertising on TV with the 60-odd channels available," said Elliot. Instead, the purchase provides solutions to advertisers for better capability in reaching a mass audience, he added.

Black put the papers on the market in April to reduce debt and rescue drowning

stock. Though the scope of the Canadian transaction exceeded original forecasts, Hollinger's U.S. transactions last Wednesday were in line with the company's original intentions. Hollinger retained the Chicago group, which includes the *Chicago Sun-Times*, London's *Daily Telegraph* and the *Jerusalem Post*.

Newspaper analysts speculate that the Hollinger deals will end there. "If they sold off Chicago, London and Jerusalem, what would they have left?" said Morton. "Hollinger would become a minority partner in a larger enterprise, and I frankly don't see Conrad Black having that among his aspirations." ■



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TNT and Fox hedge schedule with Wall Street-themed originals

TV PROGRAMMING / By Alan James Frutkin

Will America's fascination with all things financial translate to series television? Both TNT and Fox are banking on it, as the cable net prepares for the Aug. 15 launch of its first dramatic series, *Bull*, and the broadcast net gears up for the Nov. 1 premiere of *The Street*.

Both series take place on Wall Street. Whereas *Bull*'s setting puts a new spin on workplace dramas, *The Street* peels back its high-stakes veneer to examine the inner workings of the male psyche (the show, co-created by Jeff Rake and *Sex and the City*'s Darren Star, has already been described as a kind of male *Sex and the City*).

And with the nation's economy still in an upswing, setting a series in capitalism's core seems like a no-brainer, right? Well, right and wrong.

"There are some questions as to whether viewers will care about characters who live high on the hog and whose issues revolve around just making money," said Kim Haswell, executive vp of creative affairs for Artists Television Group, which is producing *The Street*. "Because of that, the networks have been afraid that this is a world most people might not relate to."

But Haswell added that times have changed. "When you have housewives in Kansas trading stocks on the Internet," she said, "it's a world that's become much more acceptable." *Bull* creator Michael Chernuchin agrees. "Wall Street is on everyone's mind," said the former attorney, whose TV credits include the veteran NBC series *Law & Order*.

Although both series hope to cash in on the Wall Street boom, they might owe something to the success last season of NBC's White House drama *The West Wing*.

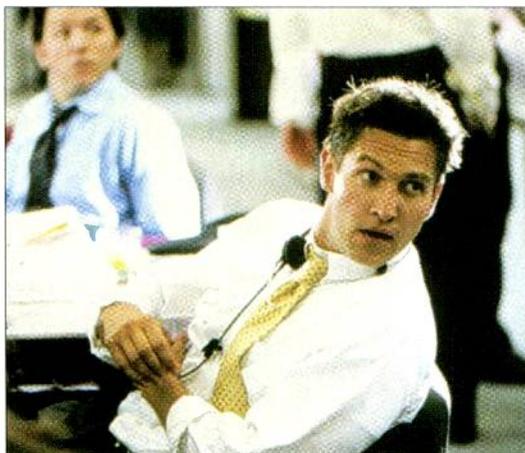
"Trying to find new franchises is the Holy Grail of network television," said David Nevins, Fox's executive vp of prime-time programming. "There are only so many ways you can slice a doctor, lawyer or cop show. And there's always a reason in the proverbial network handbook why new shows won't work. But *The West Wing* worked, and now they get to do stories you don't see on most other dramas."

Nevins hopes the same will be true of *The Street*. Haswell, however, avoids positioning the series as a forerunner of a new franchise. "This show is about relationships and characters," she said. "We will not be doing money stories every week."

Relegating *The Street*'s financial setting to backdoor status suggests that there are still lingering doubts as to whether most viewers will relate to the cut-throat world of high finance.

And compared to the often morally compelling scenarios portrayed on series ranging from *ER* to *NYPD Blue*, so what if a stockbroker loses a million bucks? "Drama doesn't need a dead body to work. We are going to examine human nature. That's what makes good drama," said Chernuchin, who remains confident that *Bull*'s characters will connect with viewers.

Many buyers side with Chernuchin. "The real trick of any show is dialogue," said Bob Igiel, president of The Media Edge's broadcast division. "And like any other situation, the concern revolves around whether these characters are going to be too plastic, or are they going to be believable." Even if both series veer toward the plastic, Igiel added that the search for new franchises is imperative. "You have to applaud these networks for trying something different." ■



TNT's Wall Street-focused series *Bull*, starring Christopher Wiehl, will test a new prime-time theme.

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SPECIAL: SOUTH FLORIDA NEWSPAPERS

By Tony Case

Shifting Sands

The changing demographic landscape presents challenges to local print media



You might think you know South Florida, but you probably don't. While the Miami-Fort Lauderdale market is among the most exciting and dramatically diverse in the country, it is also one of the most stereotyped and misunderstood. And the dominant daily newspapers there, Knight Ridder's *Miami Herald* and Tribune Co.'s *Sun-Sentinel* in Fort Lauderdale, often find themselves fighting misperceptions of advertisers and media planners as well as each other.

First, let's get it straight: While constituting a single designated market area, the cities and their home counties couldn't be more different from one another. Although print media buyers often lump them together (sometimes throwing in nearby Palm Beach, which adds to the confusion), Miami-Dade County and Fort Lauderdale-Broward County have about as much in common as Los Angeles and Lubbock.

Everybody knows Miami-Dade is largely Hispanic. Of an adult population of some 1.6 million, an estimated 58 percent is Latino, up from 49 percent in 1990 and just 5 percent four decades ago. But many are unaware of the overwhelming influence and affluence of those consumers. Miami is the third-largest Hispanic market in terms of buying power, at \$17.6 billion, according to Strategy Research, and ranks first in per-capita buying power. Nearly half of the businesses in Miami-Dade are Hispanic-owned. A whopping 58 percent of Hispanics in Miami-Dade prefer to read their news in Spanish—the reason the *Herald* spun off its Spanish-language section into a stand-alone daily, *El Nuevo Herald*, two and a half years ago, to stunning success right out of the gate.

Fort Lauderdale-Broward is relatively homogeneous, typically viewed as a white-bread enclave of retirees and "snowbirds," who migrate there each winter. But those neighborhoods are also changing. More



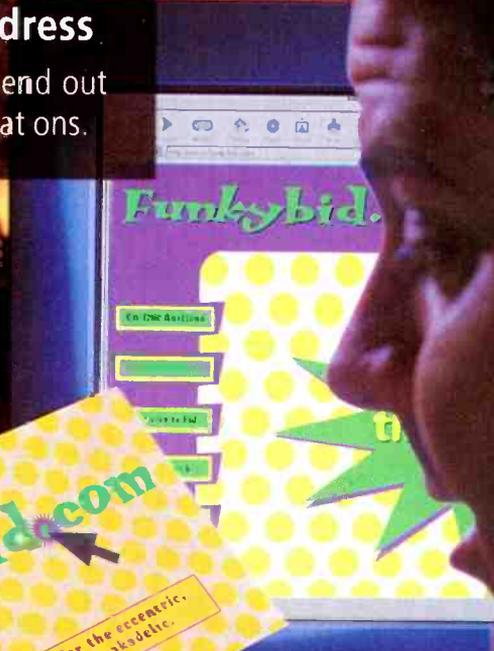
Not your typical local: Cuban-bom Ibarguen, in the *Herald* newsroom, hasn't spent much time in Miami.

and more young families are starting to call this home and the area is also becoming increasingly multi-ethnic, attracting growing numbers from South America and the Caribbean as well as middle- and upper-class Hispanics from Dade who have moved in over the past decade. Of Broward's overall population of 1.2 million, Hispanics now account for 11 percent. Meanwhile, Dade and Broward each host huge segments of Jewish residents.

Both the *Herald* and *Sun-Sentinel*—which go head-to-head in Broward, especially in the southern part of the county—devote considerable resources to reach out to their ever more diverse constituencies. Besides *El Nuevo Herald*, the Miami paper produces a range of specialty publications, such as *Destino Miami* magazine and the *Jewish Herald*. The paper sponsors neighborhood events like Calle Oche, billed as "the world's largest street party." In the

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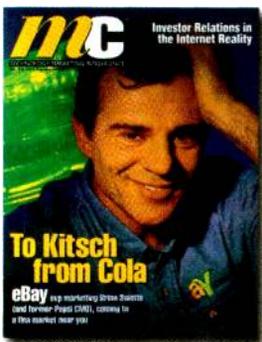
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wake of the Elian Gonzalez story, which pitted the city's Cuban population against non-Hispanics, leaving lasting divisions between the two groups, the *Herald* began hosting weekly meetings of community leaders at the paper's headquarters aimed at "healing" fractured relations among ethnic groups. The forums are covered extensively in the paper's Focus section each Sunday.

The *Sun-Sentinel* has established a partnership with the *Gleaner*, the largest daily in Jamaica. And it beefed up its coverage of Latin America, expanding its Hemisphere page from three days to five and putting a full-time reporter in Miami to cover Latin business and trade.

But perhaps nothing exemplifies South Florida's increasing diversity and its effect on the entrenched media like the creation and subsequent success of *El Nuevo Herald*. The paper—with its own staff and decidedly different editorial tone and graphic look from its English-language sister—has been a circulation and advertising smash under the tutelage of its former publisher Alberto Ibarguen, now publisher of the *Miami Herald*, and current publisher and editor Carlos Castaneda.

The numbers say it all. For the six months ended March 31 of this year, the paper grew its reach by an impressive 8.6 percent through the week, to 87,438 copies, compared to a year earlier, according to the Audit Bureau of Circulations. The Sunday edition gained 8.4 percent, with 96,896. The paper has become the fourth-fastest-growing U.S. daily, and may move up now that the two papers ahead of it, E.W. Scripps' *Rocky Mountain News* and Media-News Group's *Denver Post*, have joined hands and presumably will stop going after each other with penny-pricing gimmicks. In its first full year, *El Nuevo Herald* reaped \$1 million in ad revenue, and last year it bested that by \$400,000, Ibarguen reports. "Our expectation is that *El Nuevo Herald* is a major revenue opportunity," he said.

Meanwhile, the English-language *Herald* struggles to grab more readers because of a number of factors—the creation of the stand-alone Spanish paper, a pullback in recent years from the northern reaches of the state, and changing consumer lifestyles

and media preferences that have hit most newspapers hard. Last spring, the *Herald's* weekday sales were flat at 356,128 while Sunday, at 453,375 copies, lost 2 percent compared to the year before, according to the Audit Bureau of Circulations. The paper has faced continual declines in recent years. In 1997, the *Herald* sold 362,184 weekday, 492,235 Sunday copies. Ibarguen insists that the English-language paper "has taken the losses it's going to take."

Ad revenue during the second quarter advanced by just 3.3 percent compared to the year before. Though much has been made of parent company Knight Ridder's recent relocation from Miami to

San Jose, Calif., Ibarguen maintains the move is no indication of its commitment to South Florida. The company, he said, has had a number of opportunities to sell the paper. "I don't know why you would sell a company that two years ago was returning 18 percent [profit] and this year, at the half year, is returning 22 percent, as promised."

Ibarguen—a native Cuban who grew up in Puerto Rico and the New York area and worked with Times Mirror's *Newsday* before moving to Florida five years ago—believes breaking out *El Nuevo Herald* just made good business sense. "It wasn't a political decision—it was a matter of tone and style, a matter of language," he explained in an interview from his expansive office overlooking the Biscayne Bay. "Half a million people in this county either do not read English or strongly prefer to read in Spanish. We were requiring them to buy the English-language paper. I was persuaded that, even though it would mean some kind of hit to the circulation of the *Miami Herald*, it always makes more sense to go with the market, to pay attention to consumers' needs and figure out what kind of product you can create that meets those needs."

Advertisers targeting the Hispanic market are responding to South Florida's grow-

ing and diverse print media landscape. Mary Dowling, vp/sales director in charge of packaged goods and pharmaceutical for New York-based Newspaper National Network, which places national ads in dailies nationwide, said Hispanic-targeted proposals at her company are running 20 percent over last year. Advertisers "kind of woke up and realized they weren't speaking to this audience in a way that they were speaking to their main audience," Dowling said. "They weren't getting their attention." Seagram, Tropicana and Bristol Myers are among NNN clients going after the Hispanic niche.

Hispanic consumers are "very loyal to their advertisers," notes Iris Zayas, vp of the agency Lipof & Zayas of Fort Lauderdale, whose clients include Culligan International, Progressive Insurance and the Flanagan's restaurant chain. "If you advertise, they will come. The reason [Hispanics] buy Goya is because Goya advertises to them," she explained.

Ibarguen noted that Ford Motor Co. president/CEO Jacques Nasser and some 40 of his associates recently tore into Miami to study the market. The *Herald* was among the local print media to pitch the advertiser. "Somebody at Ford understood that this market is not the same Hispanic market as New York or Chicago or L.A.," the publisher observed.

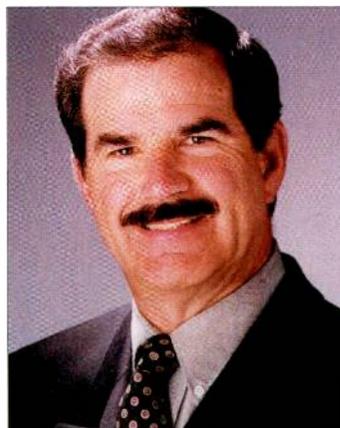
As Miami-Dade has witnessed a demographic shift, *Sun-Sentinel* vp/editor Earl Maucker has watched Fort Lauderdale-Broward become increasingly diverse over the 20 years since he joined the paper. But the "market dynamics" of the two counties are "so different," he points out during a conversation at the paper's towering downtown offices. "Dade County for many years [has been], and continues to be, an exile

community. Broward is second- and third-generation. They grew up on MTV." Unlike Hispanics in Miami-Dade, who overwhelmingly prefer Spanish, Broward's Hispanics are "very comfortable with the English language and reading in English."

But Fort Lauderdale-Broward is not the fertile Spanish-language print market Miami-Dade is. Just last week the *Sun-Sentinel* closed 13 area weeklies, including six Span-



The *Sun-Sentinel's* Hunt has diversified the paper's sales staff.



S-S editor Maucker just closed some Spanish-language weeklies.

VOL. #1

ISSUE #2

INSIDE THIS ISSUE:

MEDIAMAN

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Market Profile

BY EILEEN DAVIS HUDSON

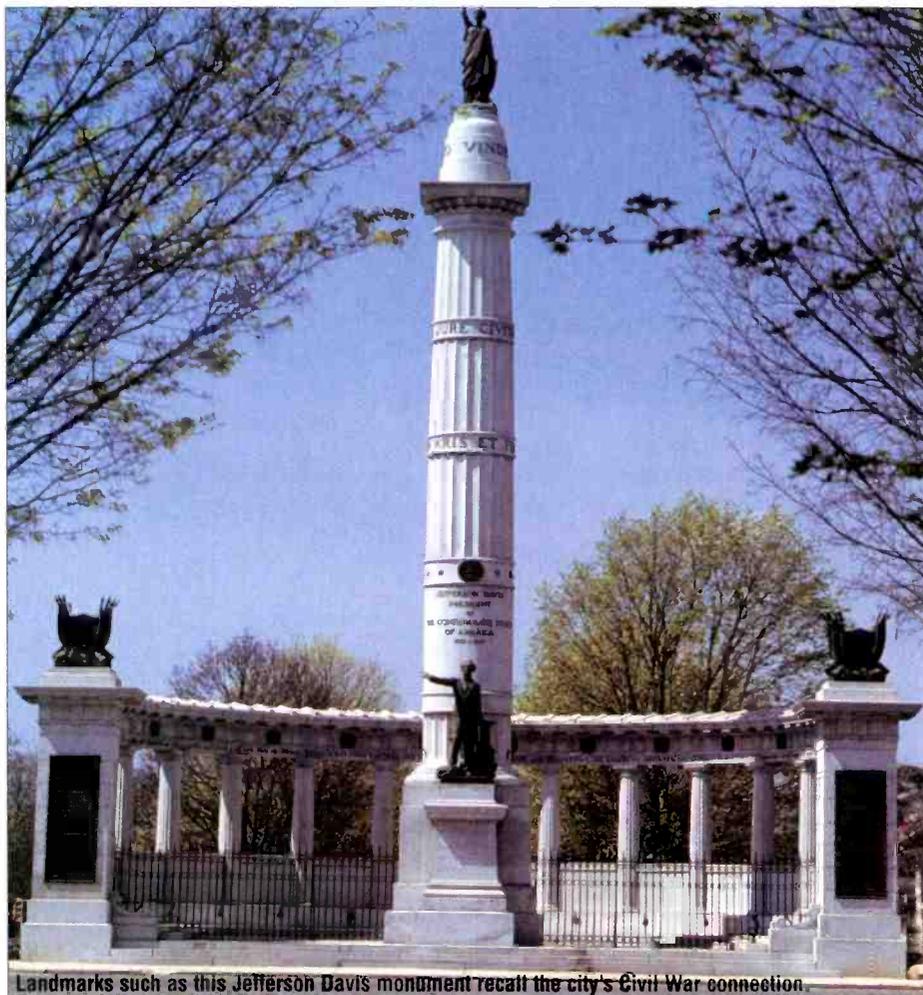
ish-language *El Semanal* papers, due to poor financial performance. In 1997, the paper closed the Spanish-language weekly *Exito*. "It's not economically feasible at this point to take the *Sun-Sentinel* and convert it into the Spanish language," said Maucker. "We don't think the audience is there."

In part to grab the attention of readers from other parts of the world now living in and visiting Fort Lauderdale-Broward who typically are single-copy buyers, the *Sun-Sentinel* this year began producing a newsstand edition with a look decidedly more eye-catching than subscription copies, employing larger headlines and bigger pictures. The paper's circ was flat for the six months ended March 31 compared to last year, with 274,963 weekday copies and 389,568 Sunday, according to ABC. But the paper has been growing; in 1997, weekday circ stood at 256,953, Sunday 371,306.

Maucker said it is impossible to please every segment of a paper's readership, although he and his staff try. "I get complaints from the growing Hispanic political base that doesn't feel we're giving them as much attention as we should," he said. "But I get those complaints from every group." Maucker is trying to strike a balance between growing minority groups who want to see themselves in the paper and "the New York retirees" who constitute a large readership base. "They don't care about Haiti [or] Panama," he said.

Selling advertising to ethnic businesses remains a challenge, said *Sun-Sentinel* vp/general manager Susan Hunt. When the paper found it had a tough time getting shops in Caribbean neighborhoods to buy space, it hired a sales rep who was a native of the Islands. Many small ethnic businesses "still think of us as the 'white newspaper,' and I think that's a national issue for the established media," she said.

Meanwhile, Hunt finds larger advertisers' lack of understanding about her market frustrating at times. "In the advertising community, there are a lot of misperceptions—that black people don't have money maybe, or that old people don't spend money, or that Hispanics want everything in Spanish," she said. On the other hand, having such a wildly diverse constituency can help boost the paper's image among clients aiming for mass. "It's truly a melting pot, and we're at the cutting edge of what's going to happen in the rest of the country," she said of Fort Lauderdale-Broward. The *Sun-Sentinel's* message to advertisers, increasingly, she says: "We have a population for you." ■



Landmarks such as this Jefferson Davis monument recall the city's Civil War connection.

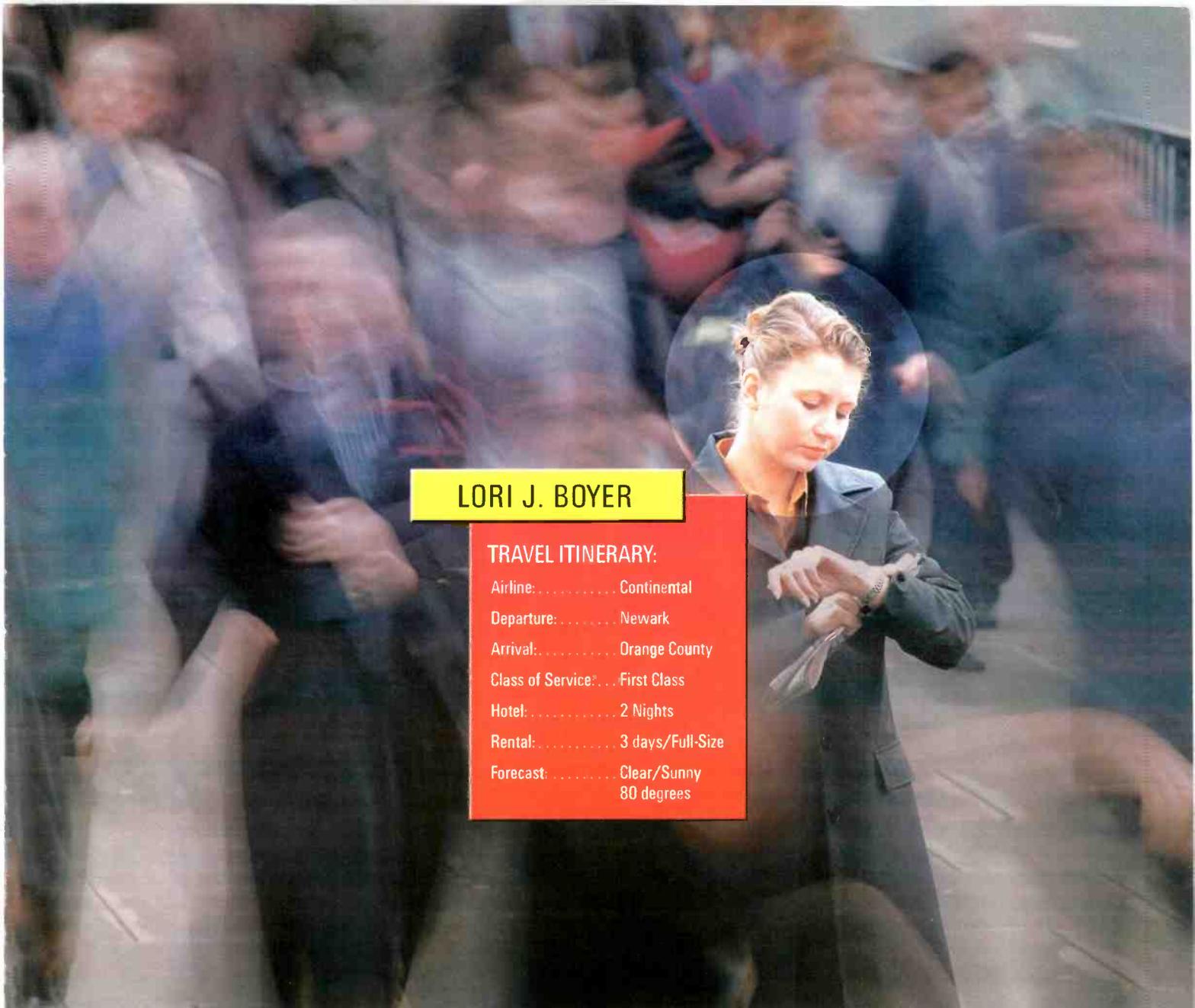
Richmond, Va.

Richmond, the capital of Virginia, reflects a rich history dating back to the Civil War era. A number of Civil War battlefields are within an hour's drive of the city. And while Richmond's place in the annals of history is undisputed, the same can be said of its place in today's booming

economy. Richmond is home to a number of Fortune 500 companies in such diverse industries as banking, technology and biotechnology. Among the companies that call the city home are Capital One, Circuit City and GTE. "Old economy" company Philip Morris also has a major presence in town, operating one of its two U.S. cigarette-manufacturing plants here.

While Richmond's local economy is booming, nearby Petersburg, about a half-hour's drive from the capital, has fallen on some hard times in recent years because of the loss of many of its manufacturing jobs.

The broadcast television market is ranked 60th in the nation with 474,610 TV households. While Nielsen Media Research has not metered the market,



LORI J. BOYER

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IN ONLINE SALES & MARKETING



INTERACTIVE REPORT

AUGUST 7, 2000

Shelf Life

Textbook e-tailers give it the old college try

Taking it to the Street

Guerrilla marketers attack the back-to-school crowd

Money Matters

Checking in on financial news sites

Gen Y on the Web

Bolt.com's Dan Pelson **The IQ Q&A by David Handelman**

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M E D I A

THE PLACE FOR INTERNET MEDIA BRANDS



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Online booksellers such as Amazon.com have transformed the way that consumers buy books. So why are textbook e-tailers so eager to recast themselves as more than e-commerce companies?
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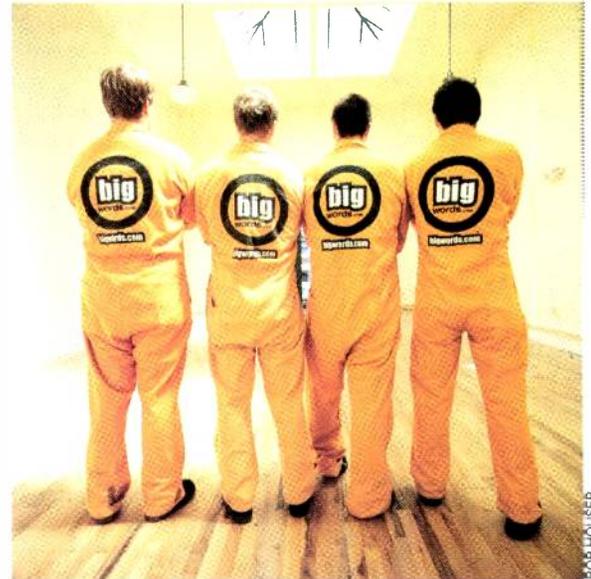
Hoping to break through the increasing clutter of marketing messages, both traditional and dot-com companies are employing guerrilla marketing techniques to capture mindshare. But do they work?
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In the Web-hot economy, financial news sites are jockeying to become the definitive source for all things Wall Street-related. A look at the best and the rest.
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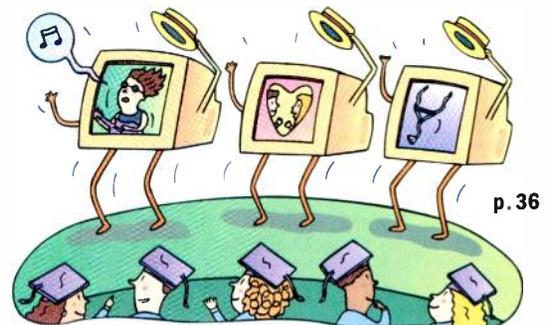
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GANG OF FOUR: The suits from Bigwords hope that college students will go back to school with them. p. 30

Executive Editor: Patricia Orsini
News Editor: Kipp Cheng
Managing Editor: Scott Van Camp
IQ Staff Writers: Karl Greenberg, Erik Gruenwedel, Ann M. Mack, Janis Mara, Jennifer Owens



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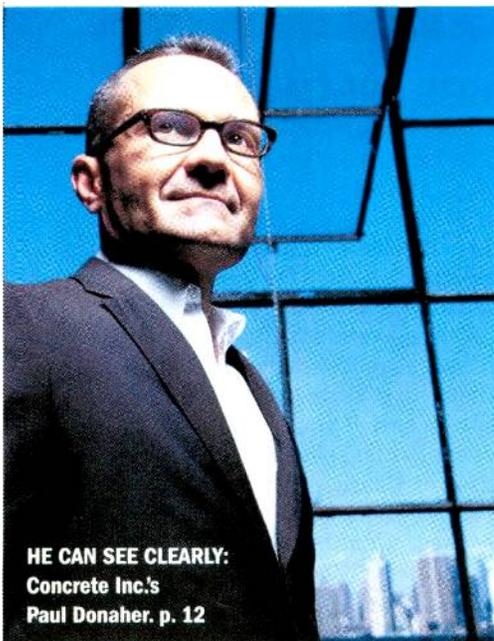
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HE CAN SEE CLEARLY:
Concrete Inc.'s
Paul Donaher. p. 12

Bullet•Points

SHOTS FROM AROUND THE WEB

TOOT SWEET

Staking a claim for a piece of the Web, pop princess Britney Spears has signed on to help launch New York-based Sweet16.com, a startup targeting Gen Y's female half.

With her few minutes to spare between touring, performing, recording and interviewing, Spears, as the company's third-largest shareholder, has agreed to help shape Sweet16.com's content, which will be used to fill not only a new Web site, but also a recently launched Sweet16.com magazine, a radio and television show and special events.

Billing itself as "the freshest place to party on the Web," Sweet16.com is betting that Britney and her teen-celeb friends will attract hits. Already, says Shelly Palmer, a composer and producer who cofounded the site with J. Patrick Kenny, a former executive with The Seagram Beverage Co.'s carbonated soft drink division, the site has generated as many as 1 million page views in six days.

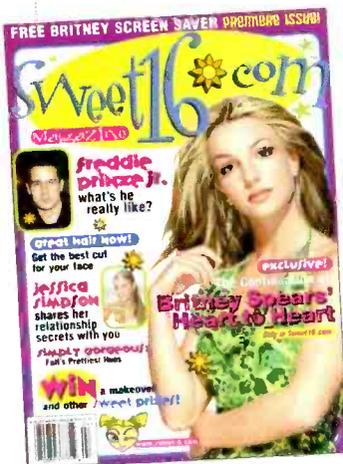
"Sweet 16 is a rite of passage," Palmer says. "When you hear Sweet 16, you think of Sweet 16 parties."

What you won't be thinking about, however, at least on Sweet16.com, is sex—no matter how many times Britney flashes her midriff.

"Being sexy and having sex are two completely different things," says Palmer, who adds that they're not trying to be Disney.

"Here's the distinction," explains Kenny. "When my wife comes to the site ... she's going to scratch her head and say, 'OK, I don't get it, but have fun.' That's fine. What she's not going to say is, 'When your father comes home the computer is coming out of the room.' That's the line we're walking."

Sweet16.com will discuss what happens to a girl's body and what may be happening with her relationships. Shelly says that the site won't "give you a primer on how to tattoo your body. And I'm not going to teach you how to roll a joint."—*Jennifer Owens*



NICE NOT NAUGHTY:
Britney is Crazy about Sweet16.com.

FRED PROUSER/FUTERSNEWS.COM



BARBIE'S DREAM SITE

Some dot-com execs may tend to pubescence, but the ones at Barbie.com have them all beat: The average age of its board of directors last year was nine. Mattel chose the girls, 26 of them, from New Jersey, Los Angeles and San Francisco to be volunteer design consultants for the new Barbie.com site, relaunched July 25 at the New York Flash-forward 2000 convention. The venue is no accident: Barbie.com reflects a trend toward building entire sites using Flash, made possible by the advent of version 4 of Macromedia's wildly popular authoring tool and player.

Designed by Chicago-based marchFIRST, the site lays on more hot pink and pastel than the city of Miami and, with help from Macromedia's Shockwave Director Studio, has everything interactive a girl could want.—*Karl Greenberg*



Bullet•Points



POST-COLLEGE COPING

With a cockeyed cap, huge black gown, diploma in hand and silly grin, many college graduates envision a ready-made, wonderful life waiting for them outside the confines of their university walls. A diploma, however, doesn't necessarily signify a smooth ride into the real world. After shedding the trappings of college life, students are hit with a cruel dose of reality: student loans to pay, sky-high utility bills, grueling job hunts, 9 a.m. meetings and no more all-night beer fests.

EGrad2000.com hopes to make the transition a bit easier. The Boston-based "life-stage" marketing company, speaking to the needs and concerns of the more than 2.5 million students that graduate from American colleges each year, offers advice, support and student perspectives on topics ranging from how to cope with parents on graduation day to landing first jobs and compiling budgets.

"We want to make the transition from school to the real world as successful as possible," says Thorp Foster, vp of membership marketing at eGrad2000. "The transition doesn't stop at graduation—that's only the beginning."

Working with e-mail marketer e-Dialog, eGrad2000 attracted over 100,000 students from more than 700 colleges and universities during its beta launch last spring. Beyond member acquisition efforts, Lexington, Mass.-based e-Dialog developed and delivered a series of mailings chock full of relevant information and promotional offers. This school year, e-Dialog plans to help grads-to-be count down to graduation by sending out even more personalized content via e-mail. "This is just the first step and we look forward to building on this success with eGrad2000 in the future," says John Rizzi, president and CEO of eDialog. —Ann M. Mack

BY THE NUMBERS



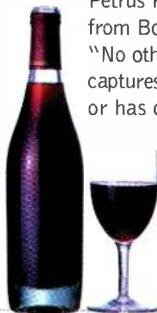
Water may be a staff of life, but beer and wine have their own Web sites, too. The Web has been compared to the Wild West, a vast sea and of course, a superhighway of sorts—just the sort of places that can make one pretty thirsty. This month, IQ takes a good, long drink at some of the Web's best spots for liquid refreshment. —Jennifer Owens

Beer.com

- The site's "beercam" allows you not only to visit bars around the world, but lets you buy that cutie sitting in a specially designated seat a beer. You can also chat for 15 minutes if he's willing.
- Features "Spin the Bottle" dating service, although "you've got to be of legal drinking age to participate," of course. Beer News offers up press releases on beer tasting competitions, mergers and acquisitions among brewers and new products.
- Seems to have a fascination with Catherine Zeta-Jones, but also gives tips on how "You Too Can Score Like Ugly Famous Guys!"

Wine.com

- You don't have to be a Frasier-esque oenophile to surf the site; its tone is both chatty and informative. You can't have wine without cheese, so of course the site sells ergonomically designed cheese planes.
- Inventory seems tremendous, with a search engine using category, price and origin parameters available to help even novices navigate the site.
- The most expensive wine available? A 1981 Chateau Petrus Pomerol (magnum) from Bordeaux, France. "No other wine in Bordeaux captures as much reverence—or has demand exceeding supply—as does Chateau Petrus. The secret here is the well-drained soil and an almost obsessive attention to detail."



Water.com

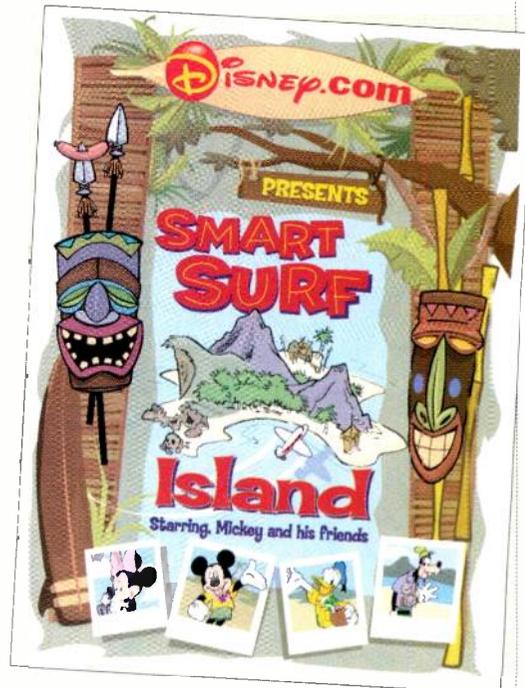
- Offers no office gossip, just "premium" water coolers. "Color choices don't get any cooler than this." Heh, heh.
- Includes e-commerce area where users can buy bottled spring water in both one-gallon and five-gallon jugs.
- Cautions that too much soda pop can lead to obese children. "Before you know it, the plump little cheeks you used to love to pinch are gracing the face of a sadly obese child."
- Makes sure to note that water makes up 70 percent of the body, and warns of the "necessity of hydration."



DISNEY'S SAFE SURF

"If it swells, ride it," is a sophomoric quip that can conjure up visions of surfing—or sex. On the Internet, such ambiguity can lead children to pornographic sites or worse.

On Wednesday, Disney Online, a business unit of Burbank, Calif.-based Go.com, will launch SurfSwellIsland.com, an "interactive life preserver" designed to provide children and families with an entertaining way to learn about "smart surfing" and Internet safety.



Disney Online's SurfSwellIsland.com teaches kids about the dangers lurking on the Internet.

Topics include "Netiquette," and sections focusing on computer viruses and Internet privacy. Users will be able to interact with games, quizzes and printables, according to Ken Goldstein, executive vp and managing director of Disney Online.

An independent study of 4,000 parents commissioned by Disney.com found that more than 50 percent of the respondents were concerned about the risks children face when surfing the Web.

Said Goldstein: "Our goal ... was to provide this crucial resource in an engaging online environment where learning happens naturally and with a healthy dose of fun."

—Erik Gruenwedel

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DOGPILE[™]

HYPERMART

100hot

HAUCTIONS
HaggleOnline[™]

WebMarket

Bullet•Points

TAMPON TANGO

When it comes to fun, what girl hasn't wished for her own line of super-hero, feminine hygiene action figures to play with?

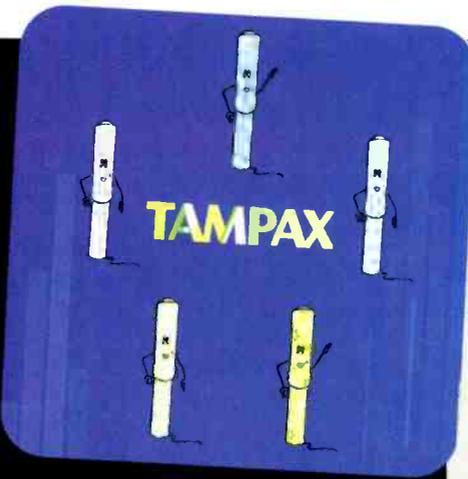
Yes, it's Super Tampon and her trusty sidekicks Wonder Liner and Captain Maxi, brought to you by the good folks at Procter & Gamble, which owns such well-known feminine hygiene brands as Always, Tampax and Alldays.

P&G's newest site, BeingGirl.com—designed for females ages 9–17 and featuring the Super Fems and a team of dancing tampons—is dedicated to making menstruation fun, according to the Cincinnati-based packaged goods company in a release touting the site. P&G developed BeingGirl.com with answerthink, a Miami-based eBusiness consulting firm, and an advisory board of teen girls.

"The site offers more than 500 articles on serious topics the teens have said they would like to learn more about, like PMS, their first gynecology exam, sex and dating and drugs," the release stated. "Just as important, they said they would also like to have fun online. To address that, Ms.

Period Face and screen savers like the Super Fems and dancing tampons, as well as having e-mail greetings available, provide lighthearted entertainment."

Except on those heavy days, of course. —Jennifer Owens

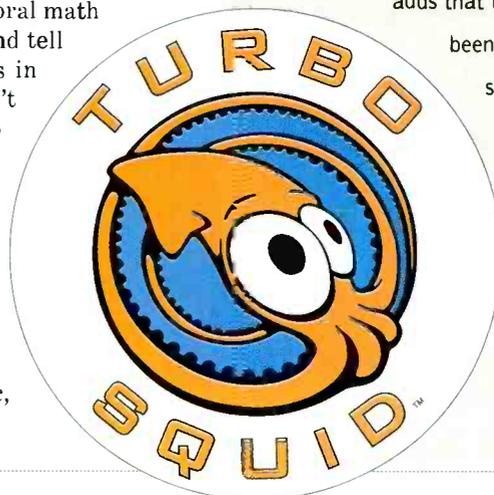


MUSIC MARKER

The last time radio DJs religiously named the songs they spun was back when there were vinyl discs to spin. Now with computerized playlists, there are fewer mentions and more coffee breaks for DJs. And that's where San Francisco-based eMarker comes in.

The Sony Electronics subsidiary, featuring a Web site and hand-held appliance by the same name, exploits regimented playlists on commercial radio to help listeners fetch song titles. "It's basically a stopwatch," says designer and eMarker CEO Woody Deguchi of the keyring-sized device shaped like a kazoo. "When you hear a song you like, click the eMarker. Later, plug it into the USB port on your computer." The eMarker will do some temporal math to figure out what time it was clicked, and tell you what was playing on radio stations in your area at that moment. If you aren't sure of the station, you can listen to clips to see what song was playing.

The site makes money through the next logical step: It links buyers to sellers, leading users to music retailer Web sites. The site uses air-play data collected through the Advanced Detection Service of Broadcast Data Systems (BDS) a division of the Entertainment Information Group. BDS technology monitors in real time more than 1,000 radio stations nationwide, covering more than 80 percent of the U.S. listener base for current music, according to Deguchi.—Karl Greenberg



RECYCLED DESIGNS

TurboSquid.com is not the Amazon of arthropods. The New Orleans-based digital assets company is more like a legitimate Napster for 3-D digital imagery—wire-frame, textured assets that can be viewed from all perspectives—and other digital assets. The company, planning a large-scale beta preview beginning next week and a full-scale launch the second week of September, plans to make money by tapping into the vast virtual graveyard of images residing on digital illustrators' storage drives and selling them to users who may need 3-D or 2-D images of, say, squids.

"There are roughly 500,000 graphic artists out there, each one having between 50 and 70 images sitting on their hard drives, taking up space," says TurboSquid.com CEC David Avgikos. "TurboSquid allows them to upload images to our servers and make money by offering them to others." He notes that the company will monetize sales by selling images to users and splitting the revenue with the illustrators who created them. The service requires a free-to-user plug-in available at www.turbosquid.com.

"The potential for freelancers to repurpose their digital assets and make money is incredible," Avgikos claims. He

adds that the company has been in discussions with several illustration application makers, such as Adobe, to bundle a TurboSquid hyperlink with new releases.

—Karl Greenberg





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Scooting his chair closer to the conference room table, Manning Rubin examines a bevy of logos and tag lines that blanket the tabletop in a semblance of order. Carefully eyeing each piece, the senior creative supervisor at K2 Design plays a consultant-like role in the afternoon proceedings. As the hot midday sun peeks through the blinds, K2 executives, leaning, standing and sitting, dot the room and state yea or nay on submissions and why. Rubin dismisses one, reasoning, "I feel like we've heard it before."

This particular meeting hits close to home for the K2 crew. By summer's end, the New York-based interactive agency plans to unveil an evolved version of its name and along with it, a new logo and tag line to better reflect its identity. Time and again, the group gravitates back to the same tag line. "I think it's a really fine line," comments Rubin. "It says exactly what we do. How can we lose with that?"

Matt de Ganon, executive chairman of K2, agrees: "It's a line with legs that encompasses more than one aspect."

Indeed, it is difficult to embody what K2 does in a tag line. The agency integrates media know-how, creative talent and technical expertise to offer clients like Sony Online Entertainment and Bayer Corp. services such as Web design, database development, strategic consulting and full-blown ad campaign creation.

In an effort to differentiate itself from some arrogant, supercharged interactive shops, K2 seeks to position itself as competent and innovative, yet friendly and approachable, with years of experience at the helm. "We've got gray hairs," says K2 chief executive Lynn Fantom.

Quick to clarify, Rubin says, "It's not the gray hairs that count, it's the gray matter."

A comical comeback, yet one that Rubin believes whole-heartedly—so much so that last year he authored a book with Lawrence Katz, a doctor of neurobiology, dedicated to building a stronger brain. Called *Keep Your Brain Alive*, the book takes readers through simple daily exercises that help stimulate the growth of brain cells. "People have to feed their brains," Rubin declares. To increase mental fitness, the book suggests readers shake up brain-deadening routines or look for the novel and unexpected.

Rubin certainly practices what he preaches. Throughout

his storied career, the ad industry vet has embraced novelty by approaching new challenges with fervor. He moved from Richmond, Va., to New York in the '60s and never looked back. Making his start in the Big Apple at Grey Advertising, Rubin worked on accounts for American Motors, General Foods and Procter & Gamble, among others.

He then founded Creative Alliance Inc., a boutique specializing in the advertising of feature films, where he helped promote more than 120 movies for clients such as Universal Pictures, Warner Bros., Fox and MGM. With that, however, came the grueling East Coast-West Coast commute. "When I woke up from a nap one day and I was like 'Am I going west or east,' I knew it was time to move on," he says. So, he staged a return to the traditional ad agency front at J. Walter Thompson, where he ascended from associate creative director for Burger King, French's Food and Goodyear to international creative director for Kellogg's worldwide.

Just as the Internet was taking off in the mid '90s, Rubin jumped ship to act as creative director of advertising at gaming site Riddler.com. The move took some gentle coaxing from a friend. "I said, 'I don't know squat about the Internet,'" Rubin recalls. "So, he gave me a phonebook-thick guide on the Internet."

Rubin landed at K2 in late 1996. "I take things I learned from other experiences and apply them here," says Rubin. "I'm not a tech expert in any sense of the word. I don't have to be. What I do is conceptual and strategic."

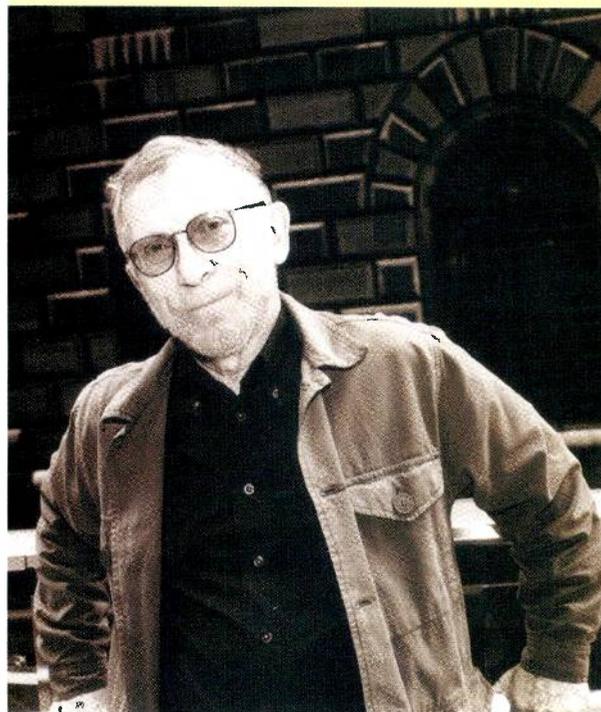
Earlier, Rubin and some K2 co-workers leafed through banners for *accelerate.com*. In the limited space of a standard banner, Rubin wants to convey the gist of *accelerate.com*, a research company that links e-commerce decision makers with trading partners. They wanted to determine which banners to present to the client the following Monday. "I've been using 'Learn More Here,' instead of 'Click Here,'" Rubin says.

Translating corporate speak into layman terms is what Rubin does. "We take companies' needs and align them with consumer needs," explains Rubin. "I help turn I-sites into you-sites. If you don't tell [the consumer] right away what's in it for them, you lose them. You have to speak their language. Otherwise, it's click—goodbye."—Ann M. Mack

SHOCK TROOPS/THE AGENCY

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Here's a parlor trick: At your next cocktail party, go up to the nearest interactive agency executive and ask him to describe his company. "We're Web builders." "We're a Web studio." "We're a Web development company, but don't call us an incubator."

In other words, rarely just an "interactive agency."

Such was the discussion one Saturday night a few weeks ago when the leaders of the newly renamed Concrete Inc. got together for dinner to talk about their vision for the company.

"We talked about what some of the words would be to describe what it is that we do," explains Paul Donaher, who joined Concrete on May 1 as chief marketing officer. "We want to be the non-jargon company, and we're working hard to be clear."

Donaher—whose background includes a 12-year stint with Margeotes, Fertitta, Donaher & Weiss Advertising, as well as his last gig as senior vp and worldwide marketing director for Sotheby's, where he led the marketing launch of both Sothebys.com and sothebys.amazon.com—knows firsthand that "clear" is not ordinarily a word one associates with the online world.

He points to copies of presentations made by Concrete's competitors that he stores in his office. "When I look at those things, I just recoil because people tend to make things more complicated than they already are," says Donaher, whose handsome, strong jaw looks like it could cut through anything, including high-tech jargon. "To me, the way someone can be the smartest is by being the clearest and the least intimidating, so we're working very hard to come up with words and descriptions that don't come from the Internet world. They just come from the world."

So how should one describe Concrete?

"We're a consulting firm that works with clients to build Internet-based businesses," he says, quickly adding that the line is only a descriptive one. "It doesn't say what makes us different yet. But then, that's not what that [line] is about."

According to Donaher, Concrete is trying hard not to use the word Web when describing itself: "Because first of all, we don't want to be Web developers, that's just part of what we do. And plus, the Web is only a potential software outcome and everything going forward is not going to Web-based. It's going to be more Internet-based, if you will."

It's a way of thinking that likely will be incorporated not only into Concrete's new marketing materials and programs—such as a New York-based, thought-leaders conference scheduled for Nov. 8—but its new-hire training program.

"Even people who work here don't automatically go toward simplicity," acknowledges Donaher. "It's not in people's nature. But the fact is that if that's how we want the company to be perceived, then we really have to work with people to be much clearer in our communication and how we work with clients. And that will be a major part of how we market ourselves."

How to market Concrete is Donaher's main job these days. In addition to the planned conference, he is also working on Concrete's new logo, brochures and Web site as well as a B2B advertising campaign that will likely appear in *The New York Times* and *Fortune*; then there's a possible roundtable discussion series in the works that may be sponsored by a magazine—all of which Donaher hopes to launch in conjunction with Concrete's settling into its new offices located in a former train car warehouse in Chelsea around Labor Day.

"Look, let's face it, our name is not tremendously well established—we're not McKinsey [& Co., the management consultants]," explains Donaher. "So part of my strategy is fame and credibility by association, at least initially." Meanwhile, he adds, "we feel that part of our schtick is that we really want to be thought leaders in this business, so whatever we do we want to inspire thought. That's why the advertising campaign will really not be about us. It's really going to be about getting people to think about the Internet."

In the meantime, not every marketing move will be so straight-business, says Donaher, who is also developing a series of special events, including a Manhattan-based summer music series that he hopes will help attract potential recruits. He's also in talks with an organization that supports Internet-related art about a possible relationship.

"I don't want this company only to be thought of as a business-y company, in the sense that I don't want everything we do to be purely about business," says Donaher. "It's getting people to think about what we do, but getting them to think about it in a totally different context."—Jennifer Owens

SHOCK TROOPS/THE AGENCY

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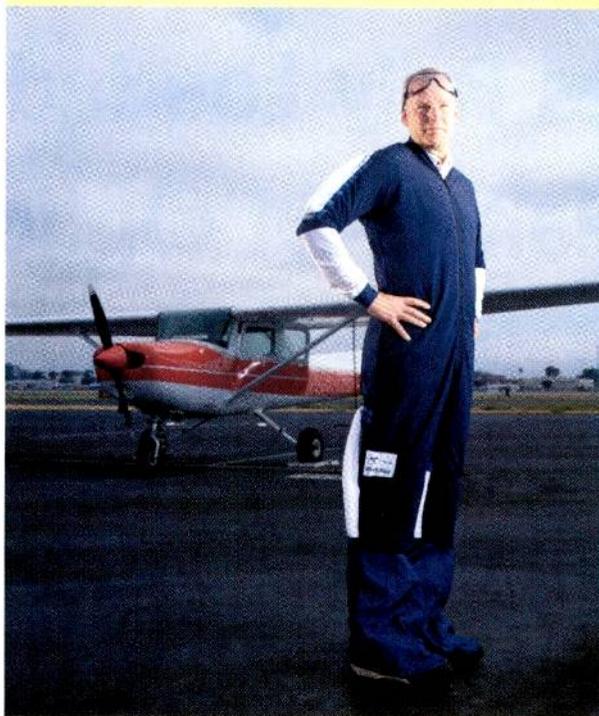




E-CONTENT

Mighty Man

Chris MacAskill flies high with a new e-publishing enterprise.



MightyWords CEO Chris MacAskill is not a man to rest on his laurels. In 1999, four years after establishing the successful online computer bookstore Fatbrain.com, MacAskill founded MightyWords, now a major e-publishing site on the Net.

It all began in time-honored Silicon Valley fashion when MacAskill and partner Kim Orumchian co-founded a computer bookstore in MacAskill's garage in 1995. The company swiftly became successful, acquiring Computer Literacy Bookshops in 1997 and changing its name to Fatbrain.com in 1999. Then came MightyWords, originally a division of Fatbrain that spun off as a separate company this July.

Gesturing expansively and changing positions about 58 times in a chair in his modest office, MacAskill burns even brighter when he discusses the two Santa Clara, Calif.-based businesses he has created.

"When Kim and I were just starting the bookstore in 1995, we intended to sell general interest books," MacAskill says.

"But when we checked out the action at Barnes & Noble and saw patrons buying just one inexpensive paperback at a time, we got scared. We decided to sell computer books instead."

For one thing, computer books are generally more expensive, running around \$40 for a single book. Also, MacAskill says, "people tend to buy more than one at a time."

The other reason was MacAskill's observation that "companies are publishers. They put out books about their products all the time. For example, Sun puts out well-written, attractive books. If you wanted to buy a Sun server, you would want both a book by Sun itself to give you the inside scoop and one by a third party to point out glitches. People used to have to scrounge around in different places to find these books; we made it possible for folks to obtain them in one place."

Currently, Fatbrain manages, markets and distributes books and information for more than 350 companies, including IBM, Cisco, Apple and Sun. Because Fatbrain deals in this specialty niche, "we have products Barnes & Noble and Amazon don't have," MacAskill claims.

A similar insight into a specialized market was the inspiration for MightyWords. "People will pay to read newspaper and magazine articles, which are usually around three pages. On the other end, they will gladly pay for a book, which I'm defining as anything more than 100 pages."

Because of traditional publishing restrictions, previously there were no established channels to purchase works of an intermediate length, however. In MacAskill's eyes, "The Internet enables the deep uncharted cavern in between."

This is why the MightyWords model is "longer than a magazine article, shorter than a book." This description leaves room for a wide variety of material: speeches, research reports, short stories and essays. Writers who want to sell their material submit it electronically to the company, which then posts the listing in the appropriate categories, which include computing, Internet, mystery, parenting, humor and sports.

MightyWords customers download the content in PDF format and print it out. The target length is between 10 and 100 pages, though this is not mandatory. MacAskill says, "People won't print out stuff longer than 100 pages. They're afraid if they do, their coworkers will be there glaring at them, 'Printer hog! You held up my job! You tree-killer!'"

MightyWords' revenue stream has two components—a partnership with Barnesandnoble.com and the income from the works published on the site. The authors split their earnings 50-50 with MightyWords.

The Barnesandnoble.com partnership, announced in June, involved a \$20 million investment from the online bookstore. The money is targeted toward MightyWords' efforts to land big-ticket authors, among other things. As part of the deal, Barnesandnoble.com displays MightyWords content on its site.

MacAskill says his site's biggest source of material is publishers, although many authors approach MightyWords independently.

According to MacAskill, the site's influence on e-publishing became clear when Stephen King decided to publish an Internet-only book "inspired by MightyWords."

"Arthur C. Clarke [author of *2001: A Space Odyssey*, among many other science fiction titles] published a five-page speech on our site. Stephen King read about this and when he checked out our site he was inspired to sell *Riding the Bullet* online." The author reportedly sold more than 500,000 copies of the 66-page short story in one week.

The CEO's enthusiasm makes it easy to see why MacAskill decided to try for the brass ring one more time. As he puts it, "It's what I'm passionate about."—Janis Mara



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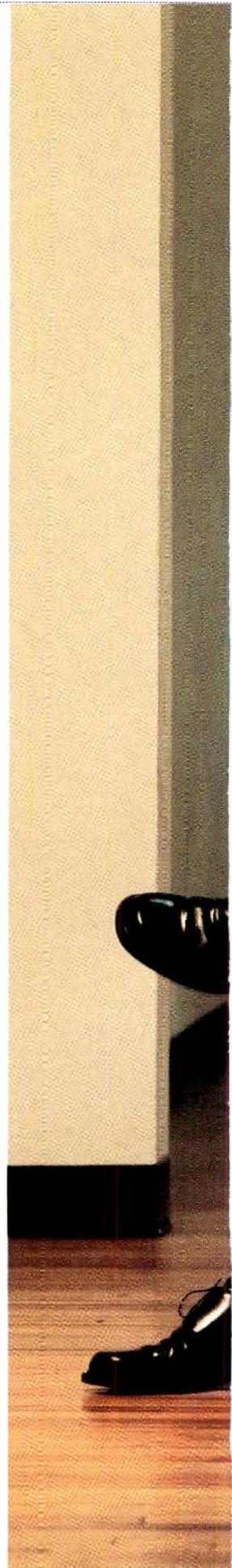
Dan Pelson

Bolt.com's Gen-Y members have created an influential online community that expresses more than simply teen spirit.

By David Handelman Photography by David Berkwitz

For anyone accustomed to old media, the idea of a “content-free” Web site seems a contradiction in terms. Why would anyone (except, perhaps, Jerry Seinfeld) seek out something providing no content? Yet in just three years, three million users, 70 percent of them in the United States, have registered with Bolt.com, which exists purely as a community—a platform for older teenagers (15–20) to meet and exchange opinions. They have created 50,000 clubs and thousands of message boards, organized into topic pages ranging from “Sex and Dating” to “Mystic” to “Poetry,” pass “Bolt Notes” to each other and generate poll questions for each other, tallying responses in personal “tagbooks.”

It's become a self-perpetuating behemoth. A year ago, there were only a million users. Every day, up to 15,000 new users sign up, mostly by word of mouth. “It's viral,” marvels cofounder Dan Pelson.







The commerce aspect is also unusual: Bolt intends to let the teens dictate much of what is being sold to them. For instance, Pelson claims the site will only sell items once the members have clamored for them and, in some cases, even created the items themselves. The site's first such foray into this territory is its ongoing "tenbuckettee," a T-shirt design contest, for which the site manufactures winning entries, submitted and voted on by members, and pays the creator a \$1-per-shirt royalty.

The site's actual revenue model, however, is less visible to the naked eye. An ongoing accumulation of data about those 3 million users, including their preferences on everything from popular music to shampoo, is sold to corporations—including Ford, Pepsi, Adidas, Procter & Gamble and the U.S. Navy—who heretofore had been stymied in their efforts to access these hard-to-reach teens.

For instance, Pepsi, which has its logo on Bolt's music page to affirm that brand's connection to music, can now learn its target audience's preferences in music. While the teens are voting on each other's mixes or commenting on Britney Spears' trendy, trashy outfits, "it's Pepsi that is in their faces—in a subtle way," says Pelson. Nestlé has promoted its Spree candy on Bolt as well, and Johnson & Johnson turned to Bolt to raise awareness for its Clean & Clear skin cleansing products, Neutrogena line and other products.

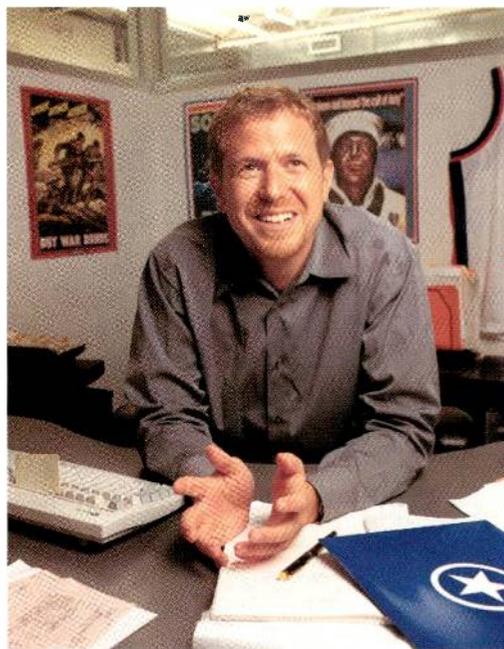
Bolt.com was co-founded by Pelson, a former Sun Microsystems executive who created the early online magazine *Word*, Jane Mount, who was design director at *Word*, and Aaron Cohen, now the CEO of Concrete Inc. and formerly *Word's* marketing director. Bolt's success is such that even America Online bowed, enlisting the company, in essence, to take over AOL's teen community.

The company's Soho offices are, like most Internet offices, bursting at the seams with employees (some 200). Pelson's is the only one with a door; even co-founder Mount shares a space back-to-back with another employee. The walls are lined with giant posters of various "Members of the Day"—Bolt teens who the site has featured.

Pelson meets me in a conference room in which a computer is logged onto the site; he types in one of his screen names, admitting, "I'm always a little nervous about visiting; you never know what's going to be in here..." Today's front page, for instance, happens to have a discussion about masturbation "for girls only."

IQ: Where did the concept of Bolt.com come from?

Dan Pelson: There was clearly a void. No one was really reaching teens on a global basis nor did anyone have a really deep brand relationship with them. Even MTV still has a



long way to go. And we saw other trends. Number one, teens and young people seem to be fleeing traditional media: newsstand sales are down to this audience, they watch less television than any other consumer segment. They're difficult to reach.

The second trend is that they're flocking to empowering media—the Internet, wireless, two-way paging. They are the early adopters; they're hyper-communicators. All they want is to say, "Here's what I think. What do you think?" and create dialog. We [give them] the ability to do it in an anonymous way. If you want to stand up and say "I love poetry, what do you think?" there's a big difference between doing it in your high school

cafeteria and doing it at Bolt.

And there were other trends. It's a huge audience globally. The world is getting younger, children of baby boomers have tremendous spending capital and influence on other people's spending. So we said, let's create a business that serves this audience's need because we know there will be revenue based on marketers who are out there thinking, "This is our audience and we're having a really hard time reaching them with traditional means."

How did you decide what age range to focus on?

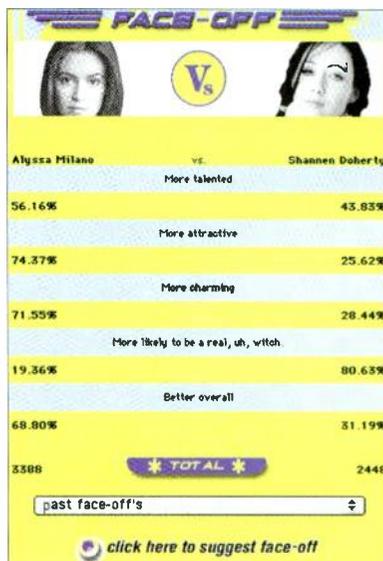
We focus on 15 to 20 because globally that's the transitional period in life. They're making their first brand decisions, having their first experience driving a car. Everyone talks about the Internet being this global medium, but very few companies have been able to take advantage of that fact. They just naturally get overseas traffic. We would argue that teens are probably the one consumer segment that is very similar on a global basis—an 18-year-old in the U.K. is pretty similar to one in the United States

or Japan or Poland. They're going through a transition to adulthood: They're maturing physically and emotionally, they either just moved out of the house for their first job or into college or into the armed forces.

Do you think this cross-cultural similarity is a recent development?

Because of the Internet, TV and these kinds of things, culturally there's a lot more similarities now, but I think it's been this way for thousands of years. Teens are the epitome of a disenfranchised community. "Mom and Dad are hard to talk to, don't understand me, I can't talk to my teachers, I don't talk to my guidance counselors or mentors."

They need a voice. And this medium is awesome for empowering disenfranchised communities. Add to that the fact that the world is getting much more multicultural, and this audience in particular is much more accepting of foreign cultural influences than



Alyssa wins: Bolt.com users can opine on a variety of topics.



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their parents—that has created an awesome opportunity for us.

Why did you name it Bolt?

I wish I had some really fascinating story. We just wanted a four-letter URL—something easy to remember and easy to type. It's amazing how many sites are being launched with a 15-letter URL. If I can't spell it, how's the teen going to spell it? And we didn't want it to have a lot of meaning. When you're creating a new brand, the best-case scenario is that the name doesn't hurt you. It's hard to have it help you, because it's not going to have a lot of meaning until people start using the product. If you called it anything "teen" then you're going to get 12-year-olds, like *Seventeen* magazine, and we didn't want that. We also wanted something that really didn't have a lot of meaning globally, so we looked into "What does Bolt mean in French? Does it mean kill your mother?" You can apply meaning to Bolt—"out of here," like bolting out of here, "lightning bolt"—but if anything, it's a sound.

How did you attract your earliest users?

The most important distribution deal we did was with Hotmail in early 1998, before it was bought by Microsoft. Teens saw it as a portal. And for us at that time it was basically at no cost. Hotmail [wanted our platform] because they realized they needed to add value to the e-mail. People started clicking through. [Our presence] is still there.

Most sites tend to skew male or female, but you decided early on to serve both audiences. Why?

If you're a traditional media company that creates content, you probably have to split a segment or audience. But we don't create content here. Our model is communication; we provide context. People say content is king—well, context is queen and we know who rules in those situations. Our job is to provide the framework. This audience is creating the content that they want to consume. They're a hell of a lot smarter than we are when it comes to what's on their minds, and we're not going to try to guess.

Because of that we can do dual audience. And we found out something fascinating: If you have a lot of women there, you'll have a lot of guys, and if you have a lot of guys there, you'll have a lot of women. Shocking! We have a little bit more women registered, probably because women are a little more apt to making a commitment to the site than guys are—another little thing we discovered. So 40 percent guys with 3 million users, that's a heck of a lot of guys. There's very few media properties out there, with the exception of ESPN, that are reaching this many guys.



Can you contrast Bolt with some other teen-specific sites?

ITurf and Alloy grew out of being early entrants in the catalog business. They really focus on the commerce aspect of having teen girls buy apparel on their sites. Snowball took an ad-network approach and offers lots of visitors on hundreds of different sites to advertisers. These approaches aren't necessarily wrong, but they are very different from Bolt. We believe that by offering a single registration process that gives our audience access to over a dozen tools in a similar fashion to Yahoo! and AOL, we create tremendously loyal members and we're able to offer our partners

access to this audience in a multitude of ways.

How did you hit upon the content-free idea?

The people who founded the company—myself and Jane Mount and Aaron Cohen—came out of the Internet, which makes us really old-timers. We knew that communication tools were going to be critical to our success. However, we did start with a relatively traditional approach. We had writers, editors, people who were trying to write cool content, and what we found relatively quickly was that the stuff that we were creating was getting some activity, but it wasn't justifying the cost of creating it. The stuff that our audience was creating was really low-cost because they were creating it—and that's what was keeping people on the site.

So we empower this audience, and they reward [us] with loyalty, and then they tell their friends about it. They couldn't care less what some 28-year-old has to say about Eminem or dating, I mean, God forbid. They care what their peers have to say. So over the course of that first year we started focusing on other tools to communicate, like Bolt Notes, which are what you did in class—it's passing a note back and forth on a one-to-one basis.



One-on-one: Bolt surveys can provide valuable information for advertisers.

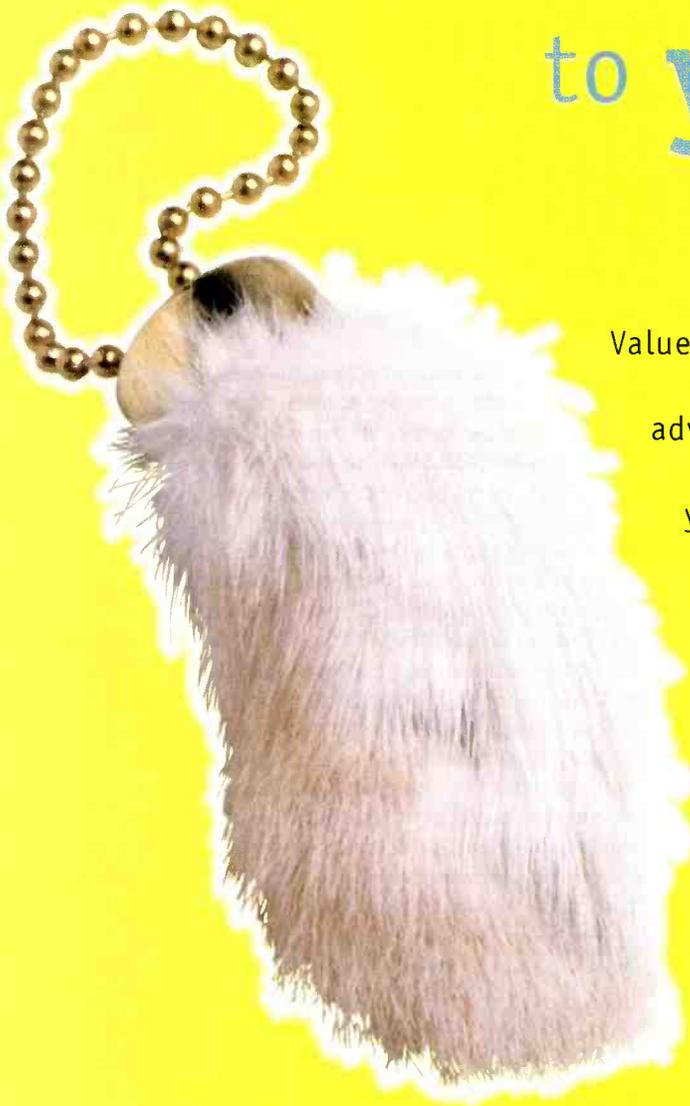
Like an instant message?

Yes, but the difference is you can leave a note for someone and they don't have to be there [online] to receive it. If they want to just send a quick message to somebody on the phone or pager or on the Web site, boom, there it is. I'd like to tell you that we were so brilliant as to [anticipate] WAP [wireless application protocol] and SMS [short message services]. But it just turns out it works really well in this new empowerment medium. Three years ago we weren't thinking about that. But when everyone started focusing on WAP, we just converted all our tools to WAP.

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the question and have a couple hundred peers respond. Being a teen you say, "Here's what I think, what do you think?" Now, I'm not going to be doing a lot of this online, but to a 16-year-old this is relevant. People find each other through tagbooks.

How do you define "the Bolt Economy," and what is the strategy?

The Bolt economy is about empowering teens to not just spend their money online—which everyone else is focused on—but also empowering [the teens] to make money. We believe we have enough of a global reach and our growth is fast enough that we can create a global youth economy where they're creating products and services. We've already started to implement that [with] "tenbucktees." Instead of us trying to guess what T-shirts they want to buy, we say, "You guys try to design them yourself, we'll put them up, let people vote on them." We get thousands of submissions every week. One of our biggest selling T-shirts is a Braille shirt. I think it says "Braille" in Braille. It has sold nearly a thousand, so there's some 18-year-old out there who is making a thousand bucks. The idea is we're not taking risks because we know who wants them, how many we should order. You look at the voting and you use the data. It took us time to develop and understand this process, but now we can apply it to other products and services: jewelry, hats.

You've said that you wait for them to tell you what to sell them. How does that work?

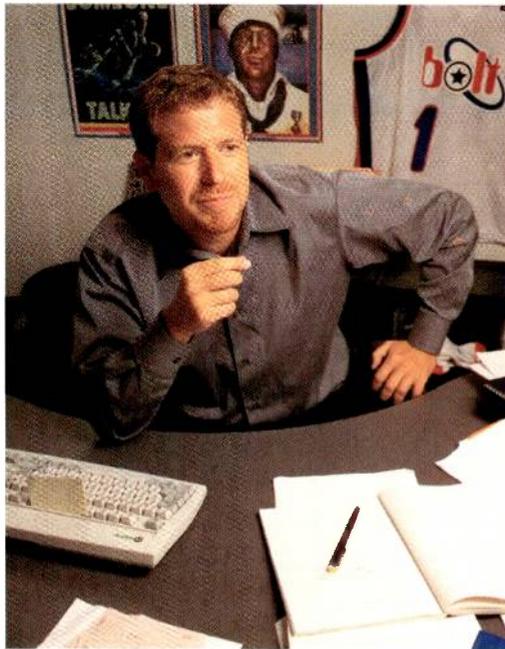
The same way: by having a communications platform. When you register to become a member, those 3 million users represent a couple of hundred data points. You're really telling each other what kind of music you're into, your favorite television shows, other things going on in your life. And if you respond to certain polls, that gets added to your profile.

Are they aware of that?

Absolutely. They're not only aware, they love it. The ultimate reason they're doing this is so [the world] can know who these teens are. Again, you and I are not going to do this. A 17-year-old wants people to know who he is and what he's all about, what he likes and what he doesn't like.

You hear people talking about how these kids don't like being sold something, are very hyper-aware of being marketed to, yet here they are volunteering their entire...

People say teens don't like to be sold to, but they forget to end that sentence with "teens don't like to be sold things that are irrelevant in their lives." This audience wants things that are relevant in their lives,



whether it's people that they're meeting, ads they're seeing, or commerce opportunities.

If this 19-year-old guy is into snowboarding and lives in New York and you put an ad up in front of him that if you go to this store in New York you get a 30 percent discount, not only do they not mind it, that's valuable. By the way, they're all anonymous too—it's not like we're sending it to their home addresses. This is just a user profile that we're sending it to.

What is the most popular topic—"Sex and Dating?"

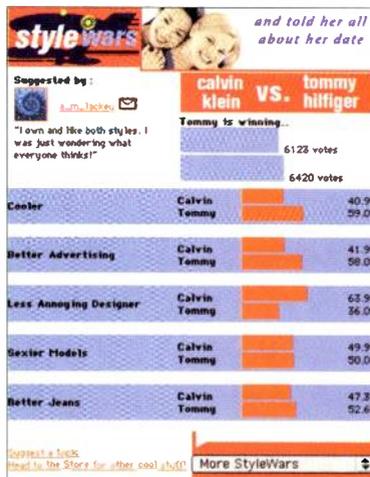
Of course. Also, the cultural things, music and television, movies. "Dealing" [as in "coping"] gets tremendous activity. "Cars" gets a lot of guys.

You have one of the stickiest sites on the Web—the eighth stickiest site for 13-17 year olds, according to Media Metrix figures. (And with 44.7 minutes logged per visitor.) Did you design it with that in mind or is that a happy by-product that you now try to keep going?

Frankly, it's more the latter. Three years ago, no one was saying the word "stickiness"; we were saying "repeat"—we need to get people to come back to the site. Now the buzzword is stickiness.

From the beginning we were [asking], "What's going to keep people coming back?" You build barriers to exit. They meet a lot of people, they have a lot of friends, they're using it for their e-mail and voicemail and their Bolt Notes and the tagbooks, and they're getting other people to the site.

If somebody replicated Bolt exactly and called it "Blot" and put it up tomorrow, they're going to have a really hard time. Why? Because the thing that ultimately makes this sticky is the 3 million members that are on the site. I think being there first was a big part of it, but now we've also spent three years developing technologies and a communication platform that really work for this audience.



Style counts: Teen preferences are mined with Bolt surveys such as this.

With so much being posted every day, how much control do you have on improper conduct?

We get probably a million communications every day, way more than we can read, so you obviously can't screen everyone. And that's not our intention because if you're going to empower this audience you have to allow them to talk.

If we censor the word "shit," when someone said Eminem is "da shit," they're going to go somewhere else. We do eliminate certain things—violent speech, racist speech, sexist or bigoted speech. Why? Because that's what the community wants. Adults don't give this audience enough respect and trust. The vast majority of this audience is a hell of a lot more mature and intelligent than you'd expect. One percent

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of people can cause a lot of problems and we handle those people.

How?

We terminate their account. If they come back and sign in as someone else, we'll know because we can look at the user code from the person's ISP. The most important thing to us is allowing members to control their privacy. Users can block [their own accounts from seeing] certain people's notes or posts on the site. That's the best way to allow our audience to censor: If you're a religious teen and you don't want to see kids using that language, just block them.

Can you explain the partnership with Ford, which seems unusual for this age group?

Ford realized that it had to establish a relationship with teens. They're driving for the first time, making those early decisions. But Ford realized it wasn't in a position to start pounding marketing at them because they didn't have a relationship established. So we launched Cars.Bolt.com.

Does Ford create this content?

No, we do. In fact, we don't, the teens do. Ford needed to get preference information, so [the logo is on the main car page, which asks questions like] Kia versus Toyota. Isn't that kind of weird, that Ford would want to be the sponsor of something that allows you to talk about a Japanese car company? They realize that to reach this audience you have to allow them to have a say in your marketing message. You make them part of it, you've won the game. Because the audience is so savvy and so aware of marketing that they realize that Ford is the one that allows them to say that Chevy has a cooler look than a Ford. Do you understand how valuable it is for Ford to know that the audience may think that?

That goes completely against the grain of traditional marketing.

Exactly. And this audience goes against the grain in terms of how you have to reach them.

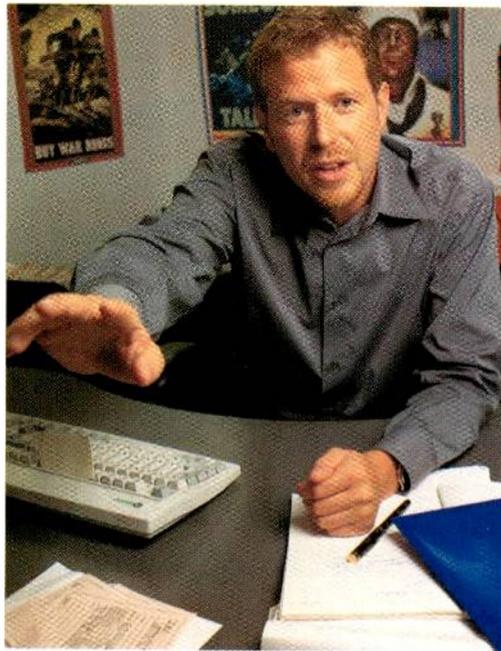
In what form does Ford get the feedback?

We have a car analyst who sits there and looks at as many of the posts as he humanly can. He'll do word searches for certain things—how often Ford is mentioned, say—summarize results, and then give them to Ford on a weekly and monthly basis. The only way to get closer to this audience is to tap their phones.

Beyond that, we have a panel of more than 200,000 teens who have said they want to be part of surveys and will go to a deeper level of preferences. [The "Bolt Bus," a proprietary omnibus survey.] We get their member name, their ethnicity, geography and age, in addition to detailed attitudes and behaviors.

You're trying to prevent under-15s from joining, but how do you prevent the kids from typing in a fake birth date?

This audience actually tells the truth. Can someone re-log in and enter a different age? Yes, of course. Can some 15-year-old



go out and buy a pack of cigarettes? Yes, of course. What we've found is that in this environment this audience tends to be more truthful about themselves than in the real world. When you're a teen, that's when you really have your mask on. If you're walking through high school and you're the jock that happens to be into poetry, are you going to let all your friends know about that? Probably not, but here you will. Why? Because you're anonymous.

You've said that this age group has loyalty but it's fleeting—that it can turn over every eight months.

That's why it's impossible to create content for this audience—because they're constantly changing. And

that's why we didn't want to be in that business. Certain brands come and go, and for this consumer segment it's probably going to happen a lot faster. The challenge is, how do you adapt? The Bolt business model is, pay attention to what's going on here, listen to what they're saying—they're going to tell you how to adapt. They want you to know, they want Ford to know what they're into.

How do you track the 100,000 posts a day and make sense of them for your clients?

It's all done by computer software. The bulk of it is data warehousing and data mining, and I would guess that we're years ahead of companies that are a heck of a lot bigger than us.

We have a bunch of Ph.D.s focused on understanding the data and able to communicate the data to our clients and to us. Then we have a business intelligence group that's doing surveys with our panel and then combining it with the analysts' findings and creating reports. It really is about the data. Data is kind of a scary word for saying their likes and dislikes. It's taken us four years to get there, but it's extraordinarily valuable.

Is there any risk in places like record companies going on the site pretending to be kids to stir up interest in one of their acts?

Sometimes. But they take a risk. Because if everyone says "She sucks, she's awful," you're done. If someone does that, it's not going to make or break that performer, and it certainly will come down to the quality of the product.

But it's certainly cheaper than trying to find the e-mail addresses of people in your audience.

That's true. If you're blatantly promoting something, it gets deleted. What tends to happen is if someone wants to promote something for free on the site, they'll post it 200 times in all these boards. We have the ability in about two seconds to find that post, click a button and [delete it]. But if one person gets in there and says, "What do you guys think about Christina Aguilera? I think she's pretty cool," it's going to stay up.

What do you do when members turn 20? Are you going to try to expand to hold their interest, or create a different site?

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First of all, people don't necessarily leave when they're 20. It's not like we suddenly delete them. But the reality is, a 22-year-old has very different interests because at that stage in life they're graduating from college, they're getting their first job. They have very different needs. Because of the nature of this medium our first goal is to be the largest global communications platform for teens. You're going to see us expanding in certain parts of the world before we focus on expanding the demographic. There's about a billion people out there that are in that older teen audience, and when we hit some significantly large percentage of those people every day then we'll start worrying about other demographics.

Short answer: Yeah, some people will leave the site.

Do you think you could put market research firms out of business?

How do I answer that one? It's not our intention to put anyone out of business. We work with a lot of market research firms that have great reputations and kind of traditional market research processes. A lot of them realize that they don't have access to the audience. Maybe the way to answer is to say that market research firms that adapt to the Internet are going to do well and those that don't won't.

How does direct e-mail for your sponsors work? Do you give them a list of people?

We control it internally because we're not selling e-mail addresses. That's not ultimately what [our clients] want.

During the registration process, [members] are presented a list of our partners and it says if you want information about, say, BMG Music Club, click here. Our database segments those people and we work with BMG to tweak what its response will be. Then we deliver the e-mail for them.

What's involved with the new wireless deals you just struck with Arch and AT&T?

The real key is using our communication tools on pagers and cell phones. Have Bolt Notes sent to me, my tagbook responses, my horoscope, "What's Cool," music reviews, movie reviews. Wireless is going to be absolutely massive for this audience. It is already.

What made you decide which things, like the Gravity Games—the extreme sports showcase in Providence, R.I.—Bolt would put its money behind?

It's the efficiency of the event. We tend to be extraordinarily efficient in how we reach this audience. Our cost of acquiring a member is a few bucks and is, I would guess, the lowest in the industry by far. There are other sites that focus on a particular consumer segment spending 15, 20, 25 bucks. There are certain events for which we want to have a real-world presence. We use the Internet pretty heavily because that's where this audience is. We use our partnership with AOL.

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Can you describe that partnership?

Since February, we've been managing AOL's teen community. AOL realized that they were becoming their father's Oldsmobile—it may have a lot of teens, but its teen's parents are also using the service, and AOL was not addressing the needs of its teens as well as we could. So, AOL came to us and said "Create AOL.Bolt.com." It's basically our platform integrated into the AOL environment. We've mutually found a way to combine our respective value—AOL's reach and Bolt's platform—to better serve this audience.

What have been the biggest surprises?

I would have never guessed how viral marketing can really grow the site. When we have a 15,000 person day it's not solely because of our marketing team—something's going on out there beyond our control.

The other thing is how they take ownership. Our goal is not to be cool with this audience, and we've learned this over time. I think if you were talking to me two years ago, I would have said we want to be the coolest brand. Reality is, we just want to work for them, and we've learned that from dealing with this audience. We want to be about as cool as AT&T is cool when you make a long-distance phone call. It's not really cool at all—unless you think it's cool that you just made a long-distance phone call. It just works for this audience. And they really have controlled it. If there is something they think could be better about the site, if they feel it's their responsibility to talk

about something and talk to each other about it, we'll listen.

Finally, the stickiness number—people who have actually become members spend over four hours a month on this site. That's really surprising to me. That's an incredible indication of loyalty not just to Bolt per se, but to each other.

What do you think this generation is going to be like as adults? Is all this going to change?

I think a lot of things will change. The Internet shifts power quickly, from the seller to the consumer. That's what's going on in Bolt. There will be a dramatic impact on media companies because this audience wants to control the content, they want to create it. Using us [30-somethings] as the counter-example to teens, if I want information about what movie to see, I may watch Roger Ebert. [My generation] is coming from a world where this authoritative voice dictates to its reader or its viewer what they need to know. For better or for worse, this audience doesn't want to be dictated to, and it's not just a teen thing; the Internet has a lot to do with it. They've got the bug and as they get older and older it's going to impact how media is consumed. Look at the popular shows on TV: *Cops*, *Survivor*—it's real people. People are more fascinated by each other than they're fascinated by what the "experts" have to tell them.

The brands, the P&Gs, the Fords that are tapping into that are going to be tremendously successful because they realize the shift has occurred and will change the way companies market forever. The cat's out of the bag. ■

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Textbook Case

Booksellers are looking beyond the seasonal sale to lure the college market to the Web.

By Ann M. Mack

Photography by Bob Houser

Slap the label “textbook e-tailer” on one of the many online college bookstores and they’ll shudder. Just ask Bigwords.com, which calls itself a media business, or VarsityBooks.com, which defines itself as a college marketing company. In an effort to downplay their once-en vogue, currently passé e-tailing roots, these dot-coms, as well as their competitors, now ballyhoo other aspects of their biz. “It’s a slightly different take from the pure textbook focus,” says Jonathan Kaplan, VarsityBooks’ vp of strategic planning.





MONKEY BUS NESS:
The Bigwords.com
team wants to deliver
more than just text-
books to students.



The seasonal nature of the textbook market coupled with the increase in online rivals has forced these companies to rethink their strategies and expand their scope. Much like their offline brethren, who stock shelves with pennants, sweatshirts and CDs to supplement textbook sales, these online shops are packing their virtual aisles with college-related content, commerce and marketing. "We don't want [students] to come twice a year," says Bigwords CEO Matthew Johnson, alluding to the high-traffic months of August and January. "We want them to come back daily."

After the peak, back-to-school buying days, textbook e-tailers usually encounter a slowdown in sales and traffic, notes Jeff Moulten, an analyst for Reston, Va.-based research company PC Data. "You have two months [where] you really have to make it," he explains.

According to New York-based Internet measurement firm Media Metrix, Bigwords tallied 889,000 unique visitors in January 2000—typically the start of spring semester—only to experience a 50 percent slide the following month. VarsityBooks captured more than 1 million unique visitors in January. Yet, it suffered a disappointing February with only 285,000 unique visitors, an 80 percent decline.

Hoping to thwart the off-season lull, Bigwords.com plans to launch a revamped version of its site this week with the promise of relevant content and commerce offerings. "We want to be *the* destination for this audience," says Johnson. To this end, Bigwords snagged Michael Dolan and David Keeps, both alumni of *Details*, and Suzan Colon, former senior writer and editor-at-large for *Jane*, to produce original content on topics ranging from pop culture to sex, updated at first weekly and then daily. The site will also expand its product inventory, which currently consists of CDs and clothing, to include housewares, health and beauty goods and other paraphernalia.

By adding a wider selection to its e-store, Bigwords plans to capitalize on the buying power of the 15 million-plus U.S. college student population. Student Monitor, a Ridgewood, N.J.-based college marketing research company, estimates that college students spend about \$105 billion on goods and services annually, dropping \$343 a month on items such as apparel, books, music and school supplies. Last year, e-commerce purchases by college students at four-year universities totalled \$2.2 billion, up 18 percent from the year before.

Seeing the immense value in this population, Bigwords also has started striking online advertising and offline coop-

erative marketing deals with companies, like travel site Expedia, interested in garnering the attention of co-eds. "We're really about access to the audience," says Johnson, adding that Bigwords' revenues are currently split evenly between commerce and advertising. "Huge advertisers are looking to attract this audience when they are making brand loyalty decisions for life."

VarsityBooks.com agrees with this assertion, so much so that the company renamed itself Varsity Group in June and redirected much of its efforts toward marketing. "We have

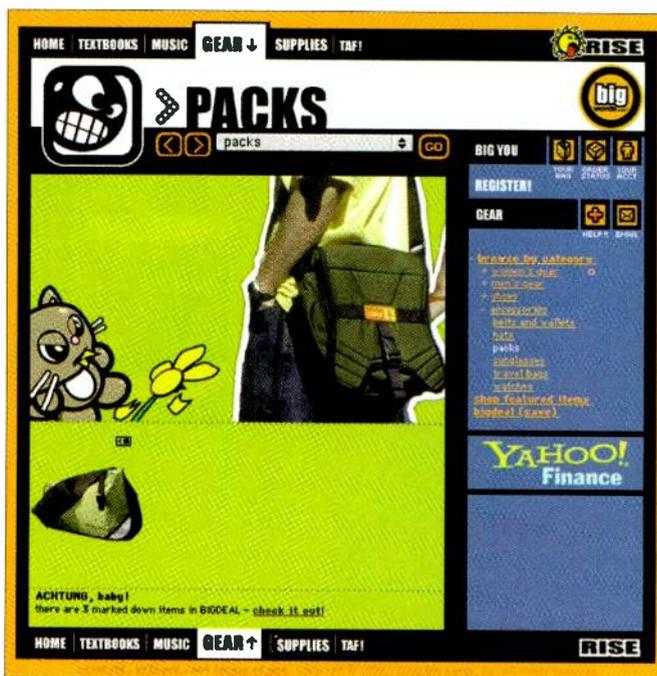
developed into a college marketing company," explains VarsityBooks' Kaplan. "So, we created a new corporate umbrella to better reflect our mission." The business now employs online and offline marketing tactics, originally created to push their product, to promote other companies' goods and services. "We are taking advantage of those assets we've developed and we are making them available to other companies that want to reach the college market," says Kaplan. "Varsity Group reaches college students where they spend most of their time—on the Internet and on campus."

With 97 percent of students using the Internet and 70 percent logging on daily, establishing an online presence is almost a "must-have" for companies trying to connect

with these early adopters. VarsityBooks helps companies accomplish this task by sending marketing messages to students via VarsityBooks.com and its opt-in e-mail network.

In the offline world, VarsityBooks hits students on their home turf by sending out the company's 1,000 campus reps to distribute flyers, hang posters and pass on the word for companies such as publishing giant Time Warner, office supplier Staples and communications network AT&T Wireless. This year, for instance, VarsityBooks plans to dole out branded book bags containing products, coupons and promotional materials from 15 sponsors including outdoor-gear merchant REI, cosmetics company Clinique and gaming site pogo.com to more than 700,000 college students

"There is no effective substitute for connecting with students through their fellow students," says Kaplan, adding that the company holds special sessions to teach its representatives the art of marketing. Last week, VarsityBooks' campus reps convened for a training conference that covered marketing best practices, codes of conduct and team management skills. "[VarsityBooks' rep network] is a key reason why companies come to us to reach the college market," says Eric Kuhn, president and CEO of Varsity Group.



BIG TIME: Bigwords.com has expanded its product offerings to include housewares and beefed-up content.

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- ✓ Food
- ✓ Free Stuff
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Although these companies have shifted focus, they have not abandoned their textbook origins all together—and for good reason. Full-time undergraduate students at four-year universities spent an estimated \$3.1 billion on 71.3 million textbooks last academic year.

In the past, these textbook e-tailers waged war against the traditional brick-and-mortar campus stores, claiming lower prices, quick delivery and no lines. They infiltrated college campuses with eye-catching campaigns, free stuff and on-campus, frat-boy rep crews, some clad in bright orange jump suits. And to an extent, they achieved success. Student Monitor estimates that 13 percent of the undergrad population bought from an online textbook retailer last spring, up from 8 percent in the fall. Further, 24 percent plan to purchase from an textbook e-tailer this upcoming school year.

“Convenience is a huge factor in our business,” says Bigwords’ Johnson. “Going into a brick-and-mortar is not convenient.” For most students, however, price cuts rank as the No. 1 reason to try an online alternative. According to Student Monitor, 49 percent of students logged on to realize cost savings, while only 9 percent visited the e-bookstores for the convenience factor.

For these e-tailers, however, it’s no longer just an online-versus-offline differentiation game. Increasingly, these front-runners are feeling the crunch from other online contenders, such as efollett.com, ecampus.com and Barnes & Noble affiliate Textbooks.com, as they vie for a piece of the college market pie. This year, efollett.com’s “No Nightmares” marketing message takes a stab at its online competitors by referencing student complaints about back orders, incorrect textbook shipments and higher-than-expected costs.

Last year, Oak Brook, Ill.-based Follett Higher Education Group launched efollett.com, an umbrella site uniting more than 600 campus bookstores online. Within hours of their ad campaign kick-off during the Fiesta Bowl, efollett.com reported 5.5 million visits to the site. In terms of marketing to and acquiring customers, the company argues that the marriage between traditional and interactive gives them a leg up on the competition.

“Efollett.com combines the 24/7 convenience of the Internet with the personal service that only a local bookstore can offer,” says Fred Weber, efollett’s senior vp of strategic planning. Orders placed on efollett.com are processed and fulfilled by partner stores, so customers have the choice of pick-up or delivery.

From a marketing standpoint, efollett’s on-campus relations allow the company to access students in a variety of

ways, explains Weber. The company uses campus retail locations, along with campus media and local marketing representatives to support national media and online promotional activities. This fall, for instance, efollett reps will disperse more than 2 million game pieces in their “No Nightmares” Sweepstakes, making students eligible to win free scholarship money, shopping sprees, CDs and mountain bikes.

Like Bigwords and VarsityBooks, efollett.com stocks non-textbook-related products and dabbles in marketing in order to supplement its income. Unlike VarsityBooks, however, Follett’s core business remains academic retailing. “Our investment and our future is in selling course materials, general books for a college audience and collegiate merchandise,” says Weber. “However, by building strong multichannel capabilities, we have created an opportunity for select companies to reach the college market.”

Contrary to other online textbook retailers that hesitate to call themselves e-tailers, Lexington, Ky.-based ecampus acknowledges that it is in fact an e-commerce business. Known for its tagline “We know you’re broke. We make you less broke,” ecampus carries textbooks, trade books, supplies, electronics, gifts, college emblematic apparel, general apparel, and more. Ecampus also entices consumers with free



MATTER OF COURSE: VarsityBooks (above) is vying for students' free time, as well, with savings on bestsellers. Textbooks are still a draw, however, and efollett (right) lists books college by college, course by course.



shipping, a major incentive for cash-strapped students.

As the school year approaches, the textbook retailers and e-tailers will continue to spar in an attempt to separate the boys from the men.

“Competition weeds out the weak,” says PC Data’s Moulten. By launching clever campaigns, deploying fanatical college reps, running appealing contests and the like, the companies will try desperately to herd students through their physical or virtual doorways.

“As long as the bottom line is less money—why would you not log on? To me, I would rather do that than deal with the crowds,” says Moulten. “We’ve only dealt with a few cycles so far, so there hasn’t been a chance for a fallout yet. Maybe we’ll see these other aspects of their sites generate revenue during the offseason.”

As these companies hurriedly stock their virtual shelves with content, commerce and marketing know-how, they hope this prediction rings true. ■



**Unable to get his wife to log off Uproar's *Trivia Blitz*,
Hank took matters into his own hands.**

**Nearly 6 million unique visitors play games on Uproar.com every month.*
All right, we know Hank's wife is no longer one of them.**

This doesn't faze our advertisers because they know 40% of online users are playing games on the Web, and more people just like Hank's wife get hooked on Uproar.com's games, prizes and fun every day. Millions of consumers click like crazy on **SUPER-SIZED** banners integrated into game content. With Uproar.com, you can get the reach and user involvement that delivers uproarious response rates.

And if your web site needs a jolt of fun, Uproar can provide super-sticky customized games for your site that will help you acquire, retain and convert consumers in droves. For more information, go to www.uproar.com/mediakit.

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

East/Kevin Carney kcarney@uproar.com • West/Suzanne McNamee smcnamee@uproar.com • Mid-West/Vince Bonney vbonney@uproar.com
Detroit/Brodie Crawford bcrawford@uproar.com • SVP Sales and Marketing/Paul DeBraccio debraccio@uproar.com



Street Fighters

At the Academy Awards ceremony in March, CheckOut.com, a Beverly Hills, Calif.-based online entertainment company courting Tinseltown's elite, stashed 600 hospitality baskets—stocked with champagne, breath mints and assorted hang-over helpers—into limousines on the eve of the awards show.

At *Adweek's* New York office in June, a man dressed as a giant mosquito delivered baskets of cookies to the editorial staff in an attempt to generate ink for The Discovery Channel's new dot-com venture, Discovery.com.

And for three days beginning October 17 in Los Angeles, New York and Chicago, models dressed as police officers—driving Chrysler PT Cruisers decked out as police cars—will write up fashion citations, courtesy of New York-based marketing company On the Go for client VH1 to help promote the network's annual fashion awards show.

Increasingly, getting an advertiser's message across to a large, mobile society requires such stealthy, military-like operations, ones frequently comprised of volunteers or poorly paid reps and utilizing radical or subversive strategies (without death and mayhem, of course). It's known as guerrilla advertising and online and offline, it's found the perfect targets for its radical methods: college students.

"It's a marriage of the gray lines of advertising," says Carter Reese, a longtime guerrilla marketer for a variety of dot-coms. "[Guerrilla marketing] has nothing do with [being legal or not], but rather being where people will take notice and allow for a positive brand interaction."

MARKETING 101

Effectively reaching the elusive college market can be tricky business for advertisers. Students tend to be even more mobile than out-of-school targets, and traditional media outlets such as TV and print can sometimes miss this audience entirely because,

When it comes to targeting the college audience, marketers are not going by the books. By Erik Gruenwedel

Illustrations by Mary Power

presumably, they spend more time hitting the books than watching the boob tube. But there is much to gain: It's estimated that college students spend more than \$96 billion annually.

College campuses provide the perfect venue for guerrilla marketing—which runs the gamut from sidewalk chalking, biodegradable tree postings and stenciling to product give-aways and spray painting logos around campuses—since students by nature are open to nontraditional marketing schemes, say experts.

National guerrilla campaigns targeting college campuses are typically carried out by an army of paid "street" representatives.

"The idea is to keep the costs low so there is less overhead for the advertiser," says Reese, whose most recent gig was director of marketing for Santa Monica, Calif.-based multimedia entertainment company College Broadcast.com, which recently laid off most of its staff when a second-round deal fell through. "This way it becomes a profit center versus a cost. If done right, a rep program can generate 75 percent margins."

Reese's guerrilla marketing campaigns for College Broadcast included the hiring of 1,500 students at 284 schools to put the company's logo in areas such as coffee houses, student lounges, libraries and dorms. "Everything we painted or stenciled was washable," explains Reese. "If you start stickering



illegally on campus property you will get a fine.”

Some companies, however, want their logos or images on public property regardless of the penalty and factor fines into the budget. It's a reality that longtime guerrilla artist Robbie Conal, who's renowned for poking jabs at politicians ranging from Jesse Helms to Bill Clinton, calls “inevitable.” Street art, claims Conal, is merely utilizing space that marketers should have co-opted years ago.

Indeed, proponents of guerrilla marketing feel that the plethora of obvious but heretofore unused spaces, in addition to the tactics' low costs and infinite opportunities for creativity, make stealth promotions the future of direct marketing. The following represents a sampling of what some marketers have up their sleeves for the Class of 2001.

TOM GONE

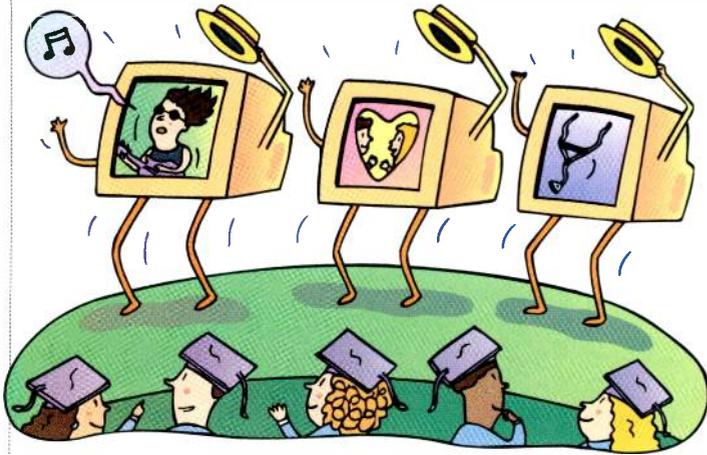
A year ago, MTV funnyman Tom Green was a one-person college street rep in three TV spots for Bigwords.com, a San Fran-

cisco-based online college bookstore. This year, he's become something of a cult figure thanks to his high-profile antics, cancer scare and engagement to actress Drew Barrymore. Green's even appearing in the upcoming *Charlie's Angels* flick. It's safe to surmise that his asking price has grown. What's a company to do?

Apparently, hire 1,000 students dressed in orange jump-suits to help spread the Bigwords word. In addition, the company is dropping 20,000 color-coded superballs from the top of 50-foot cranes at select campuses, according to Justin Jaffe, communications manager for Bigwords.

T-SWAP

Students attending college in one of the top-25 metropolitan markets this fall may find themselves with new clothes thanks to student reps at MusicBlitz.com, a Los Angeles royalty based off- and online music distributor of downloads for customized CDs. The company's T-shirt Swap allows students to exchange the T-shirts on their backs for a MusicBlitz



crewneck. The student reps, who will earn \$200 a month and the promise of 500 stock options after 180 days, will also hand out flyers, stickers and samples at campus hot spots.

"I like to call it peer marketing," says Rebecca Carroll, vp of artist development for MusicBlitz. "They are really the most credible people on campus."

ROCK THE VOTE

You might think this fall's presidential election is a non-event, but to ecampus.com, a Lexington, Ky.-based e-tailer of books and supplies, and now a presenting sponsor of Rock the Vote, it's a party.

Rock the Vote is an 8-year-old effort by the recording industry to encourage involvement by young people in the political process. Ecampus is setting up booths on campuses "with a retro '60s [look]," according to Philip Emmanuele, the company's senior vp and CMO, and is "giving out more than 100,000 promotional items, including cups, T-shirts, frisbees and campaign buttons."

In addition, ecampus.com is hitting 58 campuses nationwide in two yellow Humvees operated by "dot commandos," who include a radio DJ and former Tennessee Titan football cheerleader. Emmanuele expects his "commandos" to "work their butts off" for eight straight weeks talking to students and handing out company paraphernalia.

FAREWELL TOUR?

Last anybody heard of dr.Drew.com, the Pasadena, Calif.-based entertainment site devoted to teen advice, it was collecting kudos faster than Tiger Woods. In mid-July, however, the site found out the hard way that accolades don't necessarily translate into second-round funding. Instead, they've translated into layoffs, a canceled advertising campaign and a back-to-the-basics marketing plan, according to company spokesperson Valerie Gordon.

"All we're doing right now is guerrilla marketing," says Gordon. "Of course, Dr. Drew [Pinsky] is the cornerstone of that marketing."

While the ongoing, infamous condom giveaway, e-mail, and postcard campaigns continue—beginning Aug. 25 at Iowa State University and ending in September at Students Splash 2000 in Philadelphia—this troubled site is banking that Pinsky, T-shirts, stickers and the MTV *Loveline* mystique (Dr. Drew cohosts the nationally syndicated radio and TV show) can save a dying dot-com.

SHOE TIME

In general, it helps to have Los Angeles Laker Shaquille O'Neal as both an investor and spokesperson, which is why Dunk.net, a

Santa Monica, Calif.-based online distributor of customized athletic shoes and apparel, is already ahead of the game.

Dunk.net however, is not stopping with either O'Neal nor with its online design-your-own-shoe promotion. The company is also putting product samples in college bookstores, newspapers and kiosks, and is seeking students interested in creating written and photographic content for its site.

"By giving [these students] exposure online, we're going to leverage their design skills, enthusiasm, marketing interests and creativity to build brand awareness," says Lara O'Connor Hodgson, CIO of Dunk.net.

WASTE CASE

Of course, there are those who feel guerrilla marketing is a waste of time and money.

"[Guerrilla marketing] is inefficient, dumb marketing," says Ian Leopold, president of Campus Concepts, a 15-year-old Baltimore-based integrated communications shop that targets the college market through existing university infrastructures, such as intramural, recreation activities and music venues.

"[Guerrilla marketers] aren't necessarily welcomed on campuses," claims Leopold. "And because you can maybe target 25 schools maximum, it's hit or miss. The most effective way to reach the college student market is not by building a new mouse trap—instead, it's about enhancing the existing mouse traps."

Campus Concepts relies on more traditional techniques such as billboards over the entrances of campus arenas and logos on team T-shirts. Some of their marketing efforts naturally take a good deal more money than guerrilla marketing tactics. The company, for one, bought and downloads for free the Intramural Program Scheduler software, which schools previously paid \$2,000 annually to use.

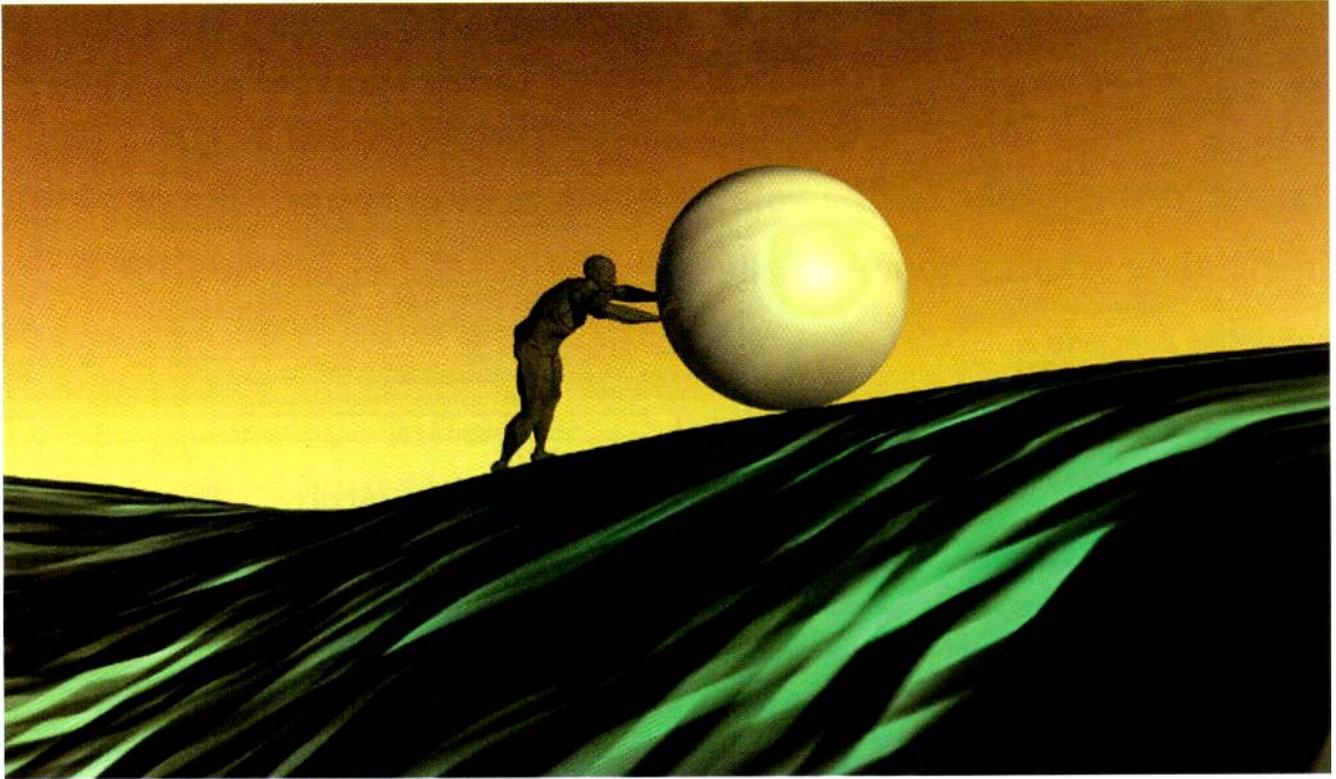
Perhaps Campus Concepts is merely combining the best of both worlds: It's reaching college students in fairly traditional if innovative ways while creating the appearance—and thus the buzz—of guerrilla marketing techniques.

Another company doing the same is Ford Motor Co., which plans to continue last year's "College Movie Premiers" promotion at select schools. The Dearborn, Mich.-based manufacturer jumpstarted the program this summer in 270 Loews Cineplex Entertainment Corp.'s college town theaters. The program incorporates a giveaway sweepstakes and 30-second trailer for its "Dirt" Ford Focus model, according to Julie Roehm, car marketing communications manager for Ford. And thanks to a partnership with Ferndale, Wash.-based Kona Mountain Bikes, it also includes a value-added giveaway: a Focus "Dirt" bike to be sold with the car.

"We intend to pull a lot of triggers for the youth market," says Roehm, whose mission is the same as guerrilla marketers everywhere: "To find out what's cool—and what can we do to integrate that into [our product]." ■



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Taking Stock

In the booming Internet Economy, users from all walks of life have started keeping tabs on the volatile stock market. A portfolio of financial news sites hope to deliver more than ticker information.

By Kristina Feliciano

Financial information is perfectly suited to the Internet. It changes constantly and the target audience has an urgent need for it. And because this audience is often on the go—always working, it seems, but never stationary—Web sites that serve business and market news are in demand because they can be accessed whether the user is in an airport terminal or an office.

From a content standpoint, there's room for variety in the financial world. Some business sites go straight for the numbers-obsessed, relying heavily on charts and graphics that track the indices and stock prices. Others aim for context, putting most of their effort into covering influential stories. There are sites with the kind of personality you might not expect from an economics-driven destination—the snappy TheStreet.com is one—and ones that go so far as to include child-rearing info (FT.com, which recently posted the article “Daddy & Daddy Parenting”).

Visually, none of these sites are much to look at. Beauty is not the point, after all. Speedily delivering information—both actionable and educational—is. They're also generally unchallenging when it comes to navigation. Playing the stock market is complicated enough—why make matters worse with a fussy Web site?

The audience is understandably attractive to advertisers because it is composed, for the most part, of educated people with disposable income. But that doesn't mean advertising in this category is simple. Many of these sites are equally competent. Deciding which one to go with may be as tricky as executing a successful day trade.

Front Page • Market Data • Portfolios • Mutual Funds • Personal Finance • Discussion

CBS MarketWatch

Need to know about net stocks?
Bambi Francisco
MarketWatch.com Commentary

CBS MARKETWATCH.COM THE STORY BEHIND THE NUMBERS July 27, 2000 4:27 PM ET

Enter Symbol(s):

Quote News Symbol Lookup

Dow thrives as Nasdaq wilts
The Dow picked up steam as investors fled from tech sectors hit with bad news from chip and Internet shares. Retail, oil service, drug stocks were safer havens.
Headlines Market Pulse Latest wire flashes TV radio news

FIND YOUR NEWS
News Index All of today's stories
NewsWatch Daily news summary
Regular Features A complete list
Search for news by symbol/keyword

NET STOCKS
Cash burnout
investors take their rage out on Internet companies that spend recklessly to grow business. [More](#)

Amazon's steep fall
E-tailer's shares plunge as Street reacts to quarterly numbers.

MEGAMERGER
AOL keyword: access
America Online, Time Warner execs take their case to FCC.
Also: [WashingtonWatch](#)

Dow Jones Industrial Average 10,630
10,600
10,550
10,500
11 1 3

©BigCharts.com

DJIA	10,560.13	+59.65
S&P	1,440.62	2.80
NASD	3,042.25	+45.47
30YR	5.77%	-0.042

MARKETWATCH.COM

★★★

The Point: To provide “the story behind the numbers.”

Vital Statistics: Launched October 1997. Jointly owned by CBS and Data Broadcasting Corp., based in New York.

Target Demo: The active investor, across all age groups. Audience is 68 percent female and 32 percent male, mostly between the ages of 25–54.

Traffic: 10.3 million unique users for Q1 2000.

Content: News and more news. They even call the home page the front page, as if it were a newspaper. Can find all kinds of headlines here, not just financial ones. One big list of recent headlines included a tidbit whose relevance to the market is uncertain: “Pope denounces gay pride parade as offense against Christian values.” But at least the site is thorough. Commentary comes in the form of, among others, Bambi Francisco, whose name makes her sound like someone who works the poles at Scores. But in truth, Francisco has a witty writing style. She's also one of the few female columnists on any of the major financial sites, and one could argue her presence expands the appeal of the site to businesswomen as well as men. You can “Find Your News” using a news index, which offers stories

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



du jour, or search for news by symbol/keyword. Get customized quotes with BizBuyer.com. Create your own "Hot Stock Tracker" by entering up to five ticker symbols and clicking the save button (you'll get the current stock price and daily price change for them each time you come to the site). Regular features include "Personal Finance," with subcategories such as "Clueless Investor" and "Finances of the Famous" (for example, Reggie Jackson advising that people should invest in something that they like because then they'll follow it closely).

Look and Feel: The white stuff. What isn't white is a pale shade of gray. The CBS logo is mint green. Overall, it has a consumer feel. Not as stuffy or as macho-money as, say, TheStreet.com. Can imagine men and women relating to the site equally well.

Usability: Straightforward access to the majority of the content—news. Special features, such as "Interactive Charting," will require a bit more perseverance.

Advertising Options: Front-page animated headers with sidebars; wallpaper; rich media; content sidebar with top and bottom banners; and broadband. Also has targeting capabilities. Advertisers include Ameritrade and GE Financial Network.

Bottom Line: This is a big-picture site that works. Plus, it's got CBS behind it, and it is generic enough to serve a varied audience without being too bland.

WSJ.COM

★★★★★

The Point: To continue a winning brand online.

Vital Statistics: Launched April 1996. Owned by Dow Jones & Co. Inc., based in New York.

Target Demo: Top executives and middle management worldwide. Average age 45. Readership 82 percent male. Average household income \$100K-plus.

Traffic: 460,000 paid subscribers.

Content: You can learn a lot about financial news just by reading this site's home page. The "What's News" section, which covers business and finance and is the focal point of the page, listed 21 stories (including brief summaries) on a recent visit. (This is after you log in, of course. WSJ.com is a subscriber site. In fact, it bills itself as the Web's largest subscriber site.) One thing you don't get right off are the indices. The Dow Jones industrial average is posted at the top of the screen, but you have to do a search to get the rest of the numbers (S&P and so forth). Other news sections include "World-Wide," "Page One" and "Washington Wire." In "Also in Today's Edition," choices range from "Marketplace" to "Politics & Policy." Even

those categories have headlines and summaries, so you can get an idea of what's happening without clicking any further. The "Weekend Journal" is for fun stuff, like advice on which movies are worth seeing twice or how to find a good wine merchant.

Look and Feel: Boardroom chic. A pebbly gray color sets off the logo at the top, and there are blue title bars and a white background.

Usability: Extremely easy to use. One of the best-designed and organized financial sites. Content is compartmentalized: A band down the right side highlights "Weekend Journal"; the news is set in the center of the page in a long list; and a bar down the left side offers quick links to the site's content. This makes it easy to digest at a glance.

Advertising Options: Demo targeting; editorial adjacencies; IP-based targeting; frequency control; hour & day control; and ad sequencing. Also, tombstone advertising with a searchable database of recent tombstones and one-click access to more detailed info on major financial transactions and company data.

Bottom Line: The New Economy and all its attendant publications and sites may be getting all the hype, but WSJ.com—that spinoff of old-timer *The Wall Street Journal*—is a serious contender.

CNBC.COM

★★ 1/2

The Point: "CNBC.com, profit from it."

Vital Statistics: Launched July 1999. Owned by NBC, based in New York.

Target Demo: Heavy users of financial sites with a household income of \$100K-plus, ages 25–35 and 50-plus.

Traffic: Averaged 46.5 million unique page views per visitor in March. Has 1.5 million registered users as of June.

Content: Purportedly, users are meant to profit from this site, but it looks more like CNBC is thinking of itself—so much of this site is about trumpeting CNBC and its corporate siblings. The headline news is courtesy of MSNBC. There are CNBC TV exclusives, such as the "Internet Investor." There's "CNBC.com Analysis." And the

"Portfolio" feature will alert users when the CEO of a company they're invested in is due to appear on—what else?—CNBC. There is nothing wrong with cross-platform promotion, but subtlety is also a worthwhile art form. Elsewhere, there's a tax center and, of course, lots of info on

stocks. There's a live ticker across the bottom that users can activate at will. They can also personalize a ticker. There's a new feature in the "Personal Resources" section: a golf center. What financial site, where green is discussed, would be complete without coverage of greens? This resources section also offers centers for career, mortgage and auto loans, among others. For business travelers, there's a weather center. Users can also check out video highlights from CNBC.

The screenshot shows the WSJ.com website interface. At the top, it displays the Dow Jones Industrial Average at 10,566.13. The main section is titled "What's News—Business and Finance" and features several headlines:

- U.S. EMPLOYMENT COSTS** rose 1% in the second quarter, meeting expectations and cooling from the beginning of the year. Separately, durable-goods orders shot up 10% last month, but the unexpectedly strong advance was largely due to aircraft orders.
- Nokia's pretax profit** surged 62% in the second quarter, but the Finnish media-share maker warned that earnings growth is likely to slow. Its shares plunged.
- The Resque composite** dropped 145.48, or 3.6%, to 3842.24 Thursday following disappointing earnings news from Nokia, WorldCom and Amazon. But the Dow industrials gained 69.65 to 10586.13, helped by a report on employment costs.

Other sections visible include "WORLD-WIDE" with a headline "Israelis, Palestinians To Resume Talks This Weekend" and "Special Features" with a headline "The Best on the Street: Ranking the analysts who have distinguished themselves as among the best in the business."

The screenshot shows the CNBC.com website interface. At the top, it displays the date "THURSDAY Jul 27, 2000 4:30 pm ET" and the "discount broker.com" logo. The main section is titled "Latest Headlines from MSNBC" and features several headlines:

- Hasday drops on earnings disappointment
- Employment costs rise nine percent
- Craving: Retail and clubs
- Symantec: Avert HK \$1.5 million deal

Other sections visible include "Market Indices" with a table showing Dow Jones, NASDAQ, S&P 500, and 30-YR BOND. There are also links to "CNBC.com Portfolio Tracker" and "Account Tracker".



Look and Feel: Like casual Friday: beige and navy, as in khakis and a blazer. Also, there's no art, just tint boxes. Despite the sparseness of the graphics, the design's a bit busy, what with fitting in all the content and all the logos celebrating this or that as an exclusive.

Usability: Not hard to use, but some might find the crowded home page daunting.

Advertising Options: Banners; buttons; sponsorships; and e-mails to registered users. Advertisers/partners include Lending Tree, MyDiscountBroker, ChipShot.com, Fidelity and Dow Jones.

Bottom Line: It's got a good pedigree, but the site is so crowded that making an ad stand out could be a challenge.

THESTREET.COM

★★★

The Point: To be the individual's guide to Wall Street.

Vital Statistics: Launched in 1996 but relaunched in June as a free hub site with subscription-based satellite sites. Owned by TheStreet.com, based in New York.

Target Demo: Affluent, educated and anywhere from 25 years of age on up.

Traffic: 41 million page views in Q1 2000.

Content: This is a site with an opinion. There's a slew of commentators featured prominently on the home page (recent topics include "Gary B. on the Annoying Subject of Stops"). Markets, headlines, news and analysis and personal finance are all highlighted on the home page, and there are links down the left side for categories such as "Investing Basics" and "Sports Scores." Elsewhere, tabs across the top tout the hub's sister sites: *realmoney.com* (for active investors and market enthusiasts); *thestreetpros.com* (for market pros, providing actionable market news and commentary); and *ipoPros.com* (for individual investors and pros, covering the world of IPOs and secondary issues). There's also a prominent link to partner *The New York Times*. The splash page includes a box of sponsored links ("Free trials to America's top performing investment newsletters!", "Play to win a golf outing with Justin Leonard!" and so on).

sponsorship). Advertisers include American Express, Datek, Microsoft, Jaguar and Rolex.

Bottom Line: With its emphasis on commentary and its personality-infused writing, this site stands out.

FT.COM

★★

The Point: To be "your partner in business."

Vital Statistics: Launched February 2000. Owned by Pearson Group, based in London.

Target Demo: New Economy executives, ages 26-45.

Traffic: 30 million page impressions per month and 1.4 million registered users.



Content: This is a business site that really covers the world, with global, U.K., and U.S. editions. But it's not so much for those with that killer instinct who want their data fast and to the point. The site, in fact, is a bit languid. Recently, a jumbo window promoting a sweepstakes competition popped up just as the home page finished loading. Some people would call this clever advertising; others—say, those trying to get information from the site—might call it annoying. Once you've fought your way in, there's not much to greet you. A few headline stories and links to world and business news. But there are markets stories with a world indices chart. And there's a global archive where you can search 8.5 million articles from the world's top 3,000 news and info sources. At the bottom of the home page are links to the Web's best business sites, grouped by category: "Data & Statistics," "Strategy & Management," industries and so on. The "Personal Office" offers a task list, calendar and address book that you can access from anywhere in the world. And you can get your daily news by e-mail and manage your portfolio. Along the right side of the page, there's an amusing choice of topics, including a "Going Out" link, where a recent article was titled, "Ballet: Daring but Bankable." And in "Shop": "Exclusive Luxury Hampers." So, the site gets points for variety and a nice dry sense of humor—if you've got the patience and the time to indulge.

Look and Feel: It's all maroon and peach, giving it a chummy feel. **Usability:** Nicely organized. All the news is in one column, so it's easy to simply scan downward and choose the headlines you want to read more about.

Advertising Options: Offers advertising partnerships that are flexible. Open to unique sponsorships. Advertisers include



Look and Feel:

It's the color of money—green. But obvious as the color is, it actually sets off the content very nicely. Makes the site look beefy and robust.

Usability: Don't have to be Street-smart to use this site because it's well-organized,

with a home page whose content is presented in a user-friendly, four-column format.

Advertising Options: Banners; buttons; tiles; and e-mails. Also, sponsorships that include co-branded areas of the site (such as the "Mortgage Center," which is part of a HomeAdvisor.com

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Motorola, IBM, J.P. Morgan, PriceWaterhouseCoopers and British Airways.

Bottom Line: It's a pleasant enough experience but not exactly the must-see business site on the Web.

BLOOMBERG.COM

★★

The Point: To cross-promote Bloomberg Service, Bloomberg Radio, Bloomberg Television, Bloomberg Press...

Vital Statistics: Launched December 1995. Owned by Bloomberg L.P., based in New York.

Traffic: 225.2 million page views in June. Number of unique users for same month was 7.4 million.

Target Demo: Upscale and financially savvy users. Audience is 75 percent male, 25 percent female. Mean age is 43.

Content: It's more about the numbers than the news, at least at first glance. There are just a handful of headlines on the home-page. But you can click on topics such as Business, World, Economy, Tech and Sports for more info. There's a clear and purposeful chart down the right side with market snapshot figures: the Dow, leading movers, etc. If you're willing to explore, you'll find a decent range of information. Within "Markets," for example, there's "World Indices," "Currency Calculator," etc. There's also "Money" (covering retirement, banking and loans, and so on), "Magazines & Books" (personal finance, Bloomberg Press), "Entrepreneur Network" (including tip of the week, among others) and "Life" (art & collectibles, sports, wine, cigars, Bloomberg shopper). The "Bloomberg Personal Shopper" area ventures into territory such as gourmet, gift ideas/flowers, beauty and other categories. This section also has a featured merchant and highlights deals from companies like Canali men's clothing.

Usability: It's not hard to use, but it is a little time consuming because you have to click to get anything. Then again, it's all well organized. The "Stocks" section, for instance, is broken

down by tech stocks, stocks on the move, chart builder and so forth. And once you decide on your choices, the content is a cinch to take in because it's presented in the center of the screen, in white; charts/graphics are on the right; and the left side lists content categories.

Look and Feel: Bloomberg also

text links; integration; and Superstitial. Advertisers include Ameritrade, Moneyzone, Insurance.com, Merrill Lynch, Salomon Smith Barney and Deloitte.

Bottom Line: Those in the know (as opposed to the masses) will know to use this site. For those interested in targeting a sophisticated businessperson versus the amateur day trader.

CNNFN.COM

★★★ 1/2

The Point: To be "the financial network" and to cross-promote with CNN and CNNfn as well as various Time Warner properties.

Vital Statistics: Launched in December 1995 and based in New York. Owned by CNN America.

Target Demo: An upscale and educated "at work" audience ages 25-64.



Traffic: 487.8 million page views for Q2. There were 1.5 million unique users per month for January through May.

Content: Everything to do with finances as seen through the prism of CNNfn and its affiliates. A bar on the right provides CNN headlines, CNN.com top stories, CNN/Sports Illustrated headlines and weather. On the left, there's a blue bar with news, markets, retirement, consumer, small business, services and "CNNfn on TV." The site breaks stories down nicely, with hot text, graphics, art and periodic subheads for those who can't stomach reading a long story online. "Financial News in Brief" is excellent, providing a list of stories, with the first paragraph of each and a link for the full story, plus links for a different day's stories. The site also plans to partner with Money.net to offer free, unlimited real-time stock quotes and portfolios. Also in the works is an expanded broker center where users will be able to search profiles of CNNfn.com's broker partners.

Look and Feel: This site is pretty jam-packed, but it makes good use of art, which is unusual among this category of Web sites.

Usability: There's good and bad here: the charts are hard to absorb, but the text is handled well.

Advertising Options: Sponsorships; banners; e-mail; Avant-Go (Palm Pilot); and streaming video. Also, opportunities for integrated (on-air and online) sponsorship of popular business features.

Bottom Line: It's thorough and there's plenty here to merit an extended stay. ■



produces The Bloomberg, a computer-like machine that offers company info, charts and all the numbers you could want, and this site replicates the look of that machine. It's very tidy, in discreet burgundy, black and gray, and has icons that resemble buttons.

Advertising Options: Banners; sponsorships; e-mail; buttons;

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Technical writers
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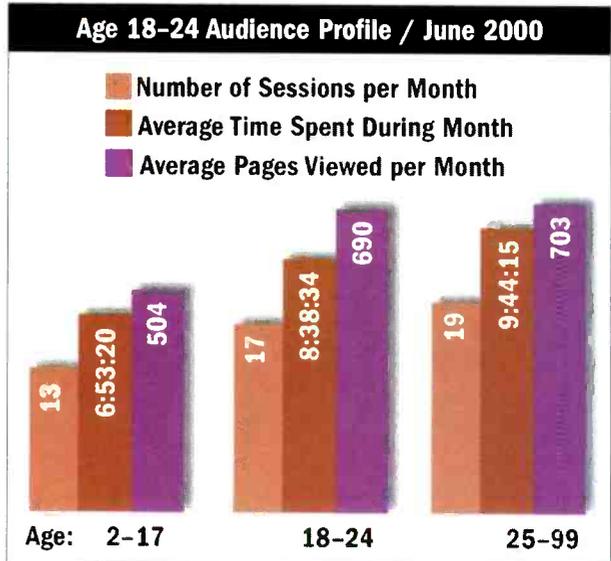
A look at the college-aged Web consumer.

What's top of mind for today's college-aged Web consumer? Money. Finding money for tuition, saving money on rent and spending those few extra dollars on leisure activities are primary goals for those in the prime higher-education sector, aged 18-24.

Two government sites attract students: the Federal Student Financial Assistance site (fafsa.ed.gov), which provides college scholarship information, and the Department of Education site (ed.gov), which provides similar information as well as news on the state of education in the United States. FastWeb (fastweb.com) is a site with 6 million registered users that matches students in need with available resources. Portal Collegeclub.com provides links to finding out how to get loans and financial aid.

Also important for college students: Finding a place to live. Rent.net and Apartments.com allow students to search for an apartment without wearing out the shoe leather. If there's any money left over after the security deposit, they're spending it at apparel company J.Crew (jcrew.com).

And if there is an opportunity for free entertainment, count this demographic in. Among the most popular sites: maximonline.com, the Web counterpart of the wildly successful young men's magazine, and scour.com, a music site that searches for downloadable music.—Allen Weiner, vice president, Analytical Services, NetRatings, Inc.



Top 10 Sites Visited by 18-24 year olds/June 2000

Site	Unique Audience	Composition %
collegeclub.com	205,084	41.2
fafsa.ed.gov	118,181	36.3
idrive.com	119,165	33.5
maximonline.com	98,219	30.8
apartments.com	143,044	27.1
fastweb.com	147,461	26.9
jcrew.com	103,134	26.3
rent.net	145,164	24.8
scour.com	96,688	24.7
ed.gov	205,879	24.0

Top 15 College Sites / May 2000

Site	Unique Audience	Time Per Person (hr:min:sec)
berkeley.edu	1,105,064	0:06:18
utexas.edu	1,092,411	0:07:27
umich.edu	1,044,021	0:06:39
utk.edu	879,386	0:05:11
uiuc.edu	862,626	0:04:42
mit.edu	830,345	0:04:27
unc.edu	818,262	0:05:27
upenn.edu	792,828	0:07:18
harvard.edu	787,706	0:04:21
msu.edu	785,005	0:06:10
cornell.edu	695,856	0:06:00
wisc.edu	686,668	0:05:07
virginia.edu	662,411	0:05:52
umn.edu	651,802	0:08:01
washington.edu	588,720	0:04:02



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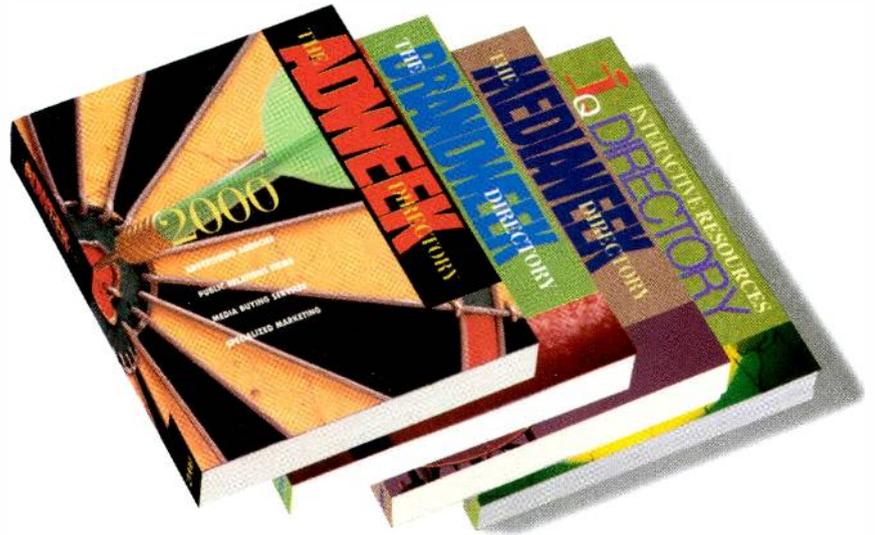


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Fax: (203) 531-1406

E-Mail: morano@qba.com

http://www.qba.com

Brand Established: 1942

Product/Service Category: Food

Media Expenditures:

\$100,000

Sales: \$405,000,000 approx.

Set: Mar.

Advertising Agency/Contact

USA Advertising & Communica

Greenwich, CT (203) 532-3244

Morano, Vice Pres.

Additional Advertising Agencies

Calvert & Co., Upper Montclair,

(973) 783-0600 . . . Dale Calve

Dewitt Media, Inc., New York, N

(212) 545-0120 . . . Bob Flood,

Dir.

Key Personnel:

Vice Pres. Sales

Mktg./C

Dir.

Brand Name, Brand
Marketer, Address, Telephone, Fax,
URL, Headquarters/Parent Company,
Product/Service Category, Media
Expenditures, Leading Ad
Agency/Contact, Key Personnel

MEDIAWEEK Directory

Entrepreneur Magazine

Entrepreneur Media, Inc.
2392 Morse Ave.
Irvine, CA 92614

(949) 261-2325

Fax: (949) 752-1180

E-Mail: entmag@entrepreneurmag.co

URL: http://

Address, Telephone, Fax, Format,
Demographics, Representation, Circulation,
Personnel, Rates and more for...Radio,
Broadcast TV, Cable TV, Daily Newspapers,
Magazines and Out-of-Home

Frequency:
Total Circulation:
Audit: ABC
Single Copy:
Editorial Personnel:
useful tech
small business owner.

Target Readership: Small business

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Assoc. Pub.
Editorial Dir.
Vice Pres., Opns.
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Mktg. Mgr.

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Communications, Producti

promotive, Entertainm

g./Banks/Savings &

Insurance/Chains

Year Four

2002,300

Medium: Network T

36,120,974, Cable TV - \$891,130, R

\$5,793,183, Newspapers - \$5,710,4

Publications - \$1,038,411, Trade Pu

\$274,104, Direct Marketing - \$75

Collateral - \$3,843,904, Other

(Pub. Rel./Sales Prom

1997 Fee Income

Agency Name, Address,
Telephone, Fax, E-mail, URL,
Services Offered, Fields Served,
Annual Billings, Billings by
Medium, Key Personnel,
Major Accounts/Clients

IQ Directory

Deja.com, Inc.

9430 Research Blvd., Bldg. 2, Ste. 300
Austin, TX 78759

(512) 343-6397

Fax: (512) 502-8889

E-Mail: sales@deja.com

URL: http://www.deja.com

Established: 1995 Employees Th

Services: Consultant (Internet Marketing)

ice.

Under/Vice Pres., Technology Opns. Ste

CEO Tom Phillips

Vice Pres., Mktg. David Wilson

Mktg. Mgr. Tempy Evans-Munoz (512)

Sales Consultant Ben Friedman (212)

Sales Rep. Chris Santa Ana (212) 48

Interactive Marketing Contact: Tempy Ev

Company Profile: Deja.com is the world le

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advertising and commerce programs.

Strategic Alliances: America Online; Bell

Lycos; Microsoft; Open Text; Web Crawler

Web Site Developed By: In-House.

Web Advertising Accepted: Yes. Sp

For Ad Placement Contact: Ben Fr

Rate Base: CPM Hits

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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WTVR-FM	Adult Contemporary	9.7	8.9
WCDX-FM	Urban	9.5	8.6
WRVA-AM	News/Talk	7.7	3.9
WKJS-FM	Urban Adult Contemporary	7.6	5.5
WKHK-FM	Country	6.7	8.4
WRVQ-FM	Contemporary Hit Radio	5.7	7.1
WRXL-FM	Album-Oriented Rock	5.1	5.2
WKLR-FM	Classic Hits	5.1	4.4
WMXB-FM	Hot Adult Contemporary	4.3	5.3
WRCL-FM	Oldies	3.3	3.9

Source: Arbitron Spring 2000 Radio Market Report

there has been talk for several years to get local meters installed. Part of the problem has been that until a few years ago Richmond was essentially a four-station market (comprising affiliates of the three major networks and Fox). But the TV landscape has changed enough to include a wider array of stations.

Among the more significant changes, Hampton, Va.-based Lockwood Broadcasting purchased WUPV-TV in July 1997 and immediately swapped its affiliation from WB to UPN. The station, on the air for 10 years broadcasting primarily religious and paid programming, had become a WB affiliate only about a year before Lockwood bought it from local owners.

Within the past year, WUPV has begun to pose a real competitive threat, thanks to the investments Lockwood has made in marketing the station, including hiring a new promotions manager, Steve Wasilik, from Washington, D.C., last summer. The UPN station is now giving Sinclair Broadcasting's Fox affiliate, WRLH-TV, a serious run in the ratings race, particularly in prime time. "We're one of the few UPN affiliates to beat the Fox affiliate in prime," says Gerald Walsh, the station's general manager. In the May Nielsen sweeps, WUPV ranked third in access from 7-8 p.m. with the syndicated *Divorce Court*.

The addition of the court show has bolstered the station's numbers from virtually zero a year ago to a 4 rating/9 share in households in the May book. WUPV is hoping for similar success with another court show it secured for the next two years, *Judge Greg Mathis*. *Mathis* currently pulls a 25 share at 9 a.m. on CBS affiliate WTVR. WUPV does not produce local news. "We have no plans to do news. We're trying to hit 18-34-year-olds," Walsh says. "Rich-

mond is a very young, active market. It also has a great cross-section of people. It's often used as a test market."

Another station trying to snag its share of the 18-34 demo is Fox affiliate WRLH. The station's former gm, Donald Richards, who now heads NBC affiliate WWBT, is credited with building WRLH from the ground up and launching its 10

p.m. newscast back in 1996. The station has gone through several successive management changes, with John Quigley taking the reins in early April, coming from WTTE, the Fox affiliate in Columbus, Ohio. WRLH is also looking for a new general sales manager.

While revenue for Richmond's television market is up about 5 percent overall year-to-date, WRLH, a longtime contender in the market, has not shared in this growth. "We had a rating decline last November. It also extended into February," says Quigley. "But we rebounded in May." Quigley attributes the station's drop to a weak Fox prime, along with shortcomings in its own early-fringe and access block.

Specifically, the previous management last fall decided to move away from ethnic programming, which until then had been the station's backbone. The ethnic audi-

ence plays a key role in the market, particularly the African American community, which represents about 50 percent of the population in the city of Richmond and nearly 20 percent of the state of Virginia. The city's Hispanic and Asian populations are also growing. The station replaced its ethnic fare with *Drew Carey* and *3rd Rock From the Sun*, which did not go over well with viewers. After giving the new lineup a try for several ratings periods, WRLH moved *Martin* back to 6 p.m., followed by *Living Single*. With the change, the station began to rebound in the May book. In the fall, it will once again look to the ethnic audience, adding reruns of *Moesha* and *Jamie Foxx*.

However, WRLH is losing *Judge Judy*, which runs at 5 p.m. but moves this fall to top-rated NBC station WWBT, owned by Jefferson Pilot Communications. As for news programming, the Fox affiliate's half-hour 10 p.m. news is produced through a news-sharing partnership with WWBT. WWBT produces the news through its own staff and WRLH brands, markets and sells the newscast separately. Quigley says the station plans to expand the newscast to a full hour by December or January.

Like WRLH, WTVR, the CBS affiliate owned by Raycom Media, has undergone a series of management changes in the last year. Mark Pimentel took over as vp/general manager last spring from WAFF-TV, the NBC affiliate in Huntsville, Ala. WTVR also

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Chesterfield County: 88,900 Households				
<i>Petersburg Progress-Index</i>	2,029	2,222	2.3%	2.5%
<i>Richmond Times-Dispatch</i>	39,086	48,106	44.0%	54.1%
Hanover County: 30,000 Households				
<i>Fredericksburg Free Lance-Star</i>	107	98	0.4%	0.3%
<i>Richmond Times-Dispatch</i>	16,429	19,022	54.8%	63.4%
Henrico County: 104,000 Households				
<i>The Washington Post</i>	338	401	0.3%	0.4%
<i>Richmond Times-Dispatch</i>	50,030	56,639	48.1%	54.5%
Richmond (Independent City): 3,000 Households				
<i>Richmond Times-Dispatch</i>	896	1,054	29.9%	35.1%
Prince George County: 9,400 Households				
<i>Petersburg Progress-Index</i>	2,619	2,401	27.9%	25.5%
<i>Richmond Times-Dispatch</i>	1,339	1,893	14.2%	20.1%

Source: Audit Bureau of Circulations



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Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (In millions)	Share of Total
Clear Channel	2 AM, 3 FM	27.9	\$22.4	45.1%
Cox Radio	1 AM, 3 FM	17.7	\$12.0	24.1%
Radio One	1 AM, 6 FM	27.1	\$11.3	22.7%
AMFM Inc.	1 FM	3.7	\$1.5	3.0%

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

changed its lead anchor team, hiring Ray Collins and Stephanie Rochon, and brought in as its weekend anchor Rick Young, who previously had been the primary 6 p.m. and 11 p.m. anchor at WRIC, the ABC affiliate owned by New York-based Young Broadcasting (WRIC did not renew his contract). Other changes included hiring a new marketing director and general sales manager.

Raycom has also beefed up WTVR's weather equipment, making an investment of about \$1 million for a state-of-the-art live Doppler radar system. The changes are starting to pay off. A tornado warning one day in May pre-empted *Montel Williams*—which normally pulls in 25,000 viewers—and delivered an additional 10,000 viewers that day, Pimentel says. It also edged out WRIC for second place overall in households with its 6 p.m. news in the May book. The station is also gaining on WRIC in the late news race. In May 1999, its 11 p.m. news earned a 4/12 in households; this year, it drew a 5/14. WRIC, by comparison, had a 7/20 a year ago and a 6/17 in May.

But WRIC vp/gm Tom Best says WTVR's ratings gains can be attributed to one thing—"forced viewing." Best says WTVR for the past three ratings books has been luring people to watch its news with cash and prize giveaways. In May the station gave away a car for watching its 11 p.m. newscast, which Nielsen noted.

Not so fast, responds WTVR's Pimentel. Though he confirms he did "Watch to Win" contests at 5 p.m. and 11 p.m., Pimentel adds that at 6 p.m.—the daypart in which the station moved into second place in May—WTVR did not run a contest but WRIC did, tying its \$1,000-a-night giveaway to *Who Wants to Be a Millionaire*. "I don't think we owe anyone an apology for running a contest," Pimentel says. "When you're the No. 3 station and you're trying to grow and you've changed your product, you want to expose the product to people who perhaps had not been watching. Frankly, we were disappointed with the results."

WRIC does not carry news at 5 p.m., running *Jerry Springer* instead. Best says the reason his station's 6 p.m. newscast slipped is because Studios USA, which distributes *Jerry Springer*, "emasculated" the show by toning it down. The controversial talk show is delivering half the audience it was a year ago, Best says. To date, WRIC has not renewed the show for the fall and is taking a wait-and-see stance. WRIC plans to pick up Paramount's *Dr. Laura* at 4 p.m. and, if the show comes out of the gate strong, will move it to 5 p.m. Maury Povich is another possible replacement if *Springer* continues to weaken.

Best says he has no plans to add a 5 p.m. newscast because historically, "there's only about 10 or 11 demo points ever available at 5 p.m.—half go to WWBT, the other half go to talk shows." Best says there's not enough evidence to show the market would support another newscast at 5 p.m. WRIC in May hired Juan Conde as its new lead male anchor to boost its 6 p.m. and 11 p.m. newscasts.

There is currently no Pax TV station or WB affiliate in the market. However, following the affiliation swap of WUPV, Acme Television has reportedly applied for a license in the market, which means

that a WB station could sign on in the market within the next year.

The local cable television scene will also be changing within the next year because of AT&T's purchase of MediaOne, the largest operator in the market. In addition, AT&T also agreed to a multi-market system swap with Comcast Cablevision, including its systems in the Richmond-Petersburg, Va., market. Once the deal is finalized late this year or early next, AT&T will effectively control the cable market. Comcast now serves 70,000 subscribers in Chesterfield County. MediaOne currently serves about 130,000 subscribers in Richmond and the surrounding counties.

The only daily newspaper in Richmond is the *Richmond Times-Dispatch* (circulation 200,085 daily, 232,893 Sunday), owned by Media General, which is headquartered in Richmond. The *Times-Dispatch* became the only daily when Media General merged another of its dailies, the afternoon *Richmond News Leader*, with the *Times-Dispatch* in 1992. At the time of the merger, Media General also invested \$175 million in a new, state-of-the-art, 400,000-square-foot printing plant in Hanover County, a suburban county north of the city.

The company has just completed a \$33 million project that included demolishing some existing buildings, gutting and expanding others and building a parking deck for the new main office of the *Times-Dispatch* in downtown Richmond. "We had people in at least five to six buildings scattered around downtown," says Louise C. Seals, managing

Nielsen Ratings/Richmond

Evening and Late-News Dayparts, Weekdays

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WWBT	9	29
	CBS	WTVR	4	11
5:30-6 p.m.	NBC	WWBT	10	29
	CBS	WTVR	4	12
6-6:30 p.m.	NBC	WWBT	14	33
	CBS	WTVR	7	16
	ABC	WRIC	6	13

Late News

10-10:30 p.m.	Fox	WRLH	4	9
11-11:30 p.m.	NBC	WWBT	10	28
	ABC	WRIC	6	17
	CBS	WTVR	5	14

All household ratings and shares are estimates, compiled from diary returns; includes local news programs only
Source: Nielsen Media Research, May 2000



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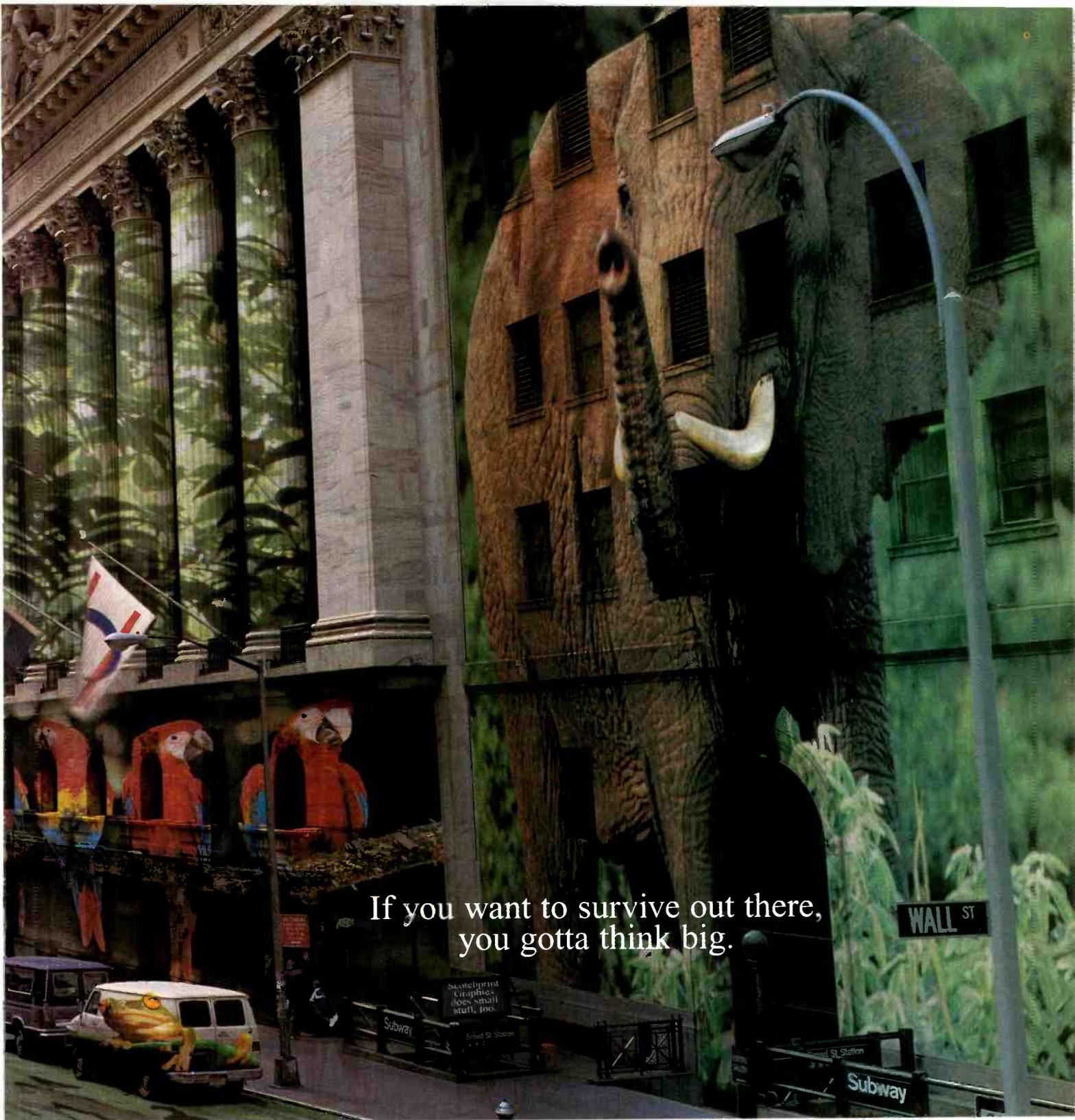
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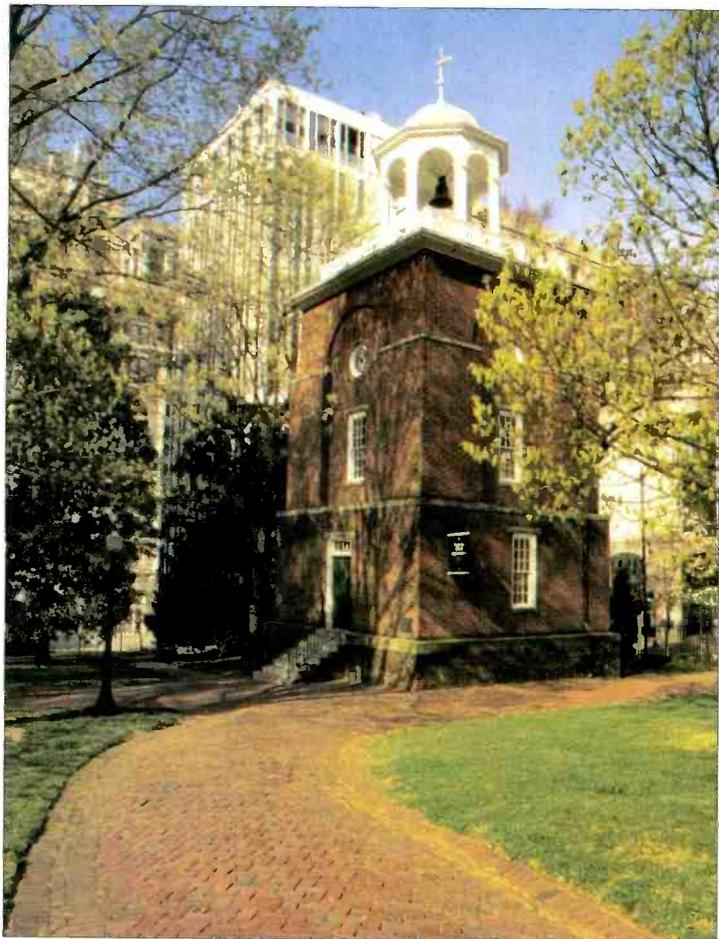
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The bell tower at Richmond's Visitors Center on Capital Square

editor. Seals says service was not disrupted because the paper learned from the problems it experienced following the merger. While the *T-D* project was under way, staff were temporarily shifted to Media General's headquarters while the parent company awaited construction of a \$50 million new complex across the street from the new *T-D* office.

In June, the *T-D* switched to a 50-inch web, following a national trend. As part of that effort, the paper redesigned its section fronts, changed body type and agate type face to make the paper easier to read, and moved to five columns instead of six on most pages with no advertisements to minimize bad breaks and word spacing.

Last month, the paper started printing a freestanding classified section in an advanced run Monday through Friday, instead of with the regular run late in the evening. The change allows more color positions in the classified section and in the main paper. Seals says the switch also provides classified with additional selling opportunities. For example, a Wheels section in the classified pages, featuring advertising and editorial, launched about

two weeks ago.

The *T-D* has also spiffed up its annual Discover Richmond section, now in its 26th year. This year the paper is outsourcing the printing of the in-depth city guide, which previously had been printed in-house. This year's guide, set to run Aug. 13, is being printed on a better grade of stock, will have a glossy cover and will be stitched. Seals says part of the reason for the changes is that the market has changed over the years with the emergence of

competition from the suburban weeklies and

several recently launched free monthly lifestyle magazines.

The *Times-Dispatch* is engrossed in a mammoth project to mark the paper's 150th anniversary on Oct. 19. The paper will publish a 112-page broadsheet special commemorative issue featuring editorial and advertising on Oct. 15. The paper, themed "150 Years of Shared Community History," will feature six sections. Five of the sections will be historic, arranged chronologically around significant events, such as antebellum Richmond, the Civil War, World War II and the Great Depression. The sixth section will look to the future.

Like other local media in the market, the local radio scene is also going through its own tumult. The main catalyst changing the face of the 57th-ranked Richmond radio market is the merger of

Clear Channel and AMFM Inc. AMFM owns only one station in the market, Oldies outlet WRCL-FM, which represents 3 percent of the market. However, Clear Channel is the dominant radio company, controlling a strong 45.1 percent of the market.

The Federal Communications Commission is requiring Clear Channel to spin off at least one of its five stations because of that market share. However, confusion over which station will be sold and what will become of the remaining stations in terms of programming and staffing changes has left buyers in the market scratching their heads. "Some [sales reps] are leaving in droves and others don't know where they'll end up," says Harry Rolfe, senior vp/media director with Edelman Scott, a full-service ad agency. "Things are in flux at those two operations right now." Rolfe says all the staff shuffling has made buying in the market more difficult. "They say media is a relationship business. And if you're having a constant flux with sales people, that can hurt a relationship," he adds.

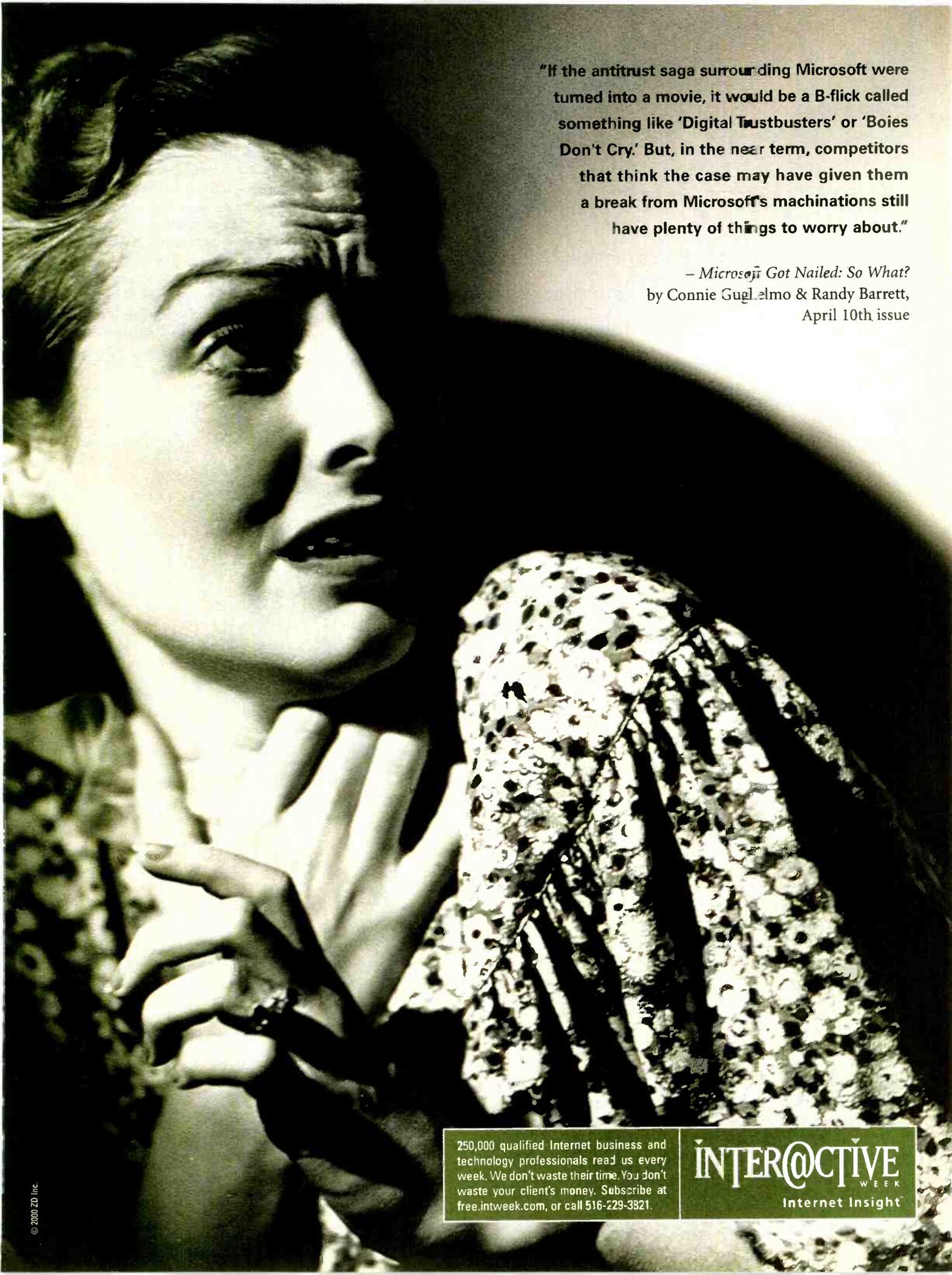
Clear Channel has the largest market share because it owns the dominant FM station, Adult Contemporary WTVR and powerhouse AM News/Talk station WRVA. According to BIA Financial Network, WRVA pulled in more gross revenue in 1999 than all the other AM stations combined. Radio One's Urban station WCDX-FM provides strong ratings competition for WTVR, as does its Urban Adult Contemporary station WKJS-FM. Cox Radio's Country WKHK-FM is also a strong player in the market. Cox made its entry into the market this year with the purchase of three FM stations and one AM station.

Lamar Advertising controls the outdoor scene, with boards throughout the city of Richmond and in surrounding counties. Interstates 95 and 85, which run through Richmond and Petersburg, are among the major thoroughfares. ■

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

	Jan.-Dec. 1999	Jan.-Dec. 1998
Spot TV	\$70,506.0	\$69,998.6
Outdoor	\$9,218.5	\$8,383.6
National Spot Radio	\$8,912.6	\$8,309.9
Total	\$88,637.1	\$86,692.1

Source: Competitive Media Reporting



"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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OPINION

By Dom Rossi

Upfront Query: Why TV?

In the weeks leading up to a record upfront television market, some sharp-minded and sharp-tongued debate came to life in the pages of *Mediaweek* over the value of continuing the upfront marketplace. Consultant Erwin Ephron intimated the upfront is a

kind of gentlemen's agreement between networks and agencies to ensure a level of predictability to television advertising—one that would not pass muster with a probing client.

Initiative Media CEO Lou Schultz countered that advertisers are pushing for upfront buying by demanding high levels of exposure at below-market rates. Solid commitments in the upfront, he argued, at least guarantee that a client gets into the tight market and does not lose share of voice to competitors. These two thought leaders put clear, professional, public faces on the debate that rages throughout the media industry at all levels. The problem is that debaters throughout the advertising world are asking the wrong question. The real question is, why is television still the top priority?

Both sides of the upfront-versus-year-round-scatter debate take for granted that network television is still "where it's at" because reach and frequency are what matters. Reach and frequency only matter if the message gets through. While advertisers may be locking in the chance to send messages into millions of households on a frequency basis, they aren't buying any assurance of message involvement. In fact, they're buying the likelihood that they'll be zapped away.

If broadcast and cable network television were any other kind of business or consumer product, you'd have to wonder how they could raise their prices and why buyers would pay the premiums. But that's what happened this year, in the form of \$12.7 billion in upfront commitments. All that for a product whose audience overall is down double digits since 1995, whose news and entertainment content is increasingly criticized as unappealing, and whose upside

trends appear to be wrestling, game shows and voyeurism.

Part of the problem is a time-honored creative perspective that the sight, sound and motion of television are essential to bring a product to life and make an emotional connection with audiences. Increasingly, advertising is seeking memorability through entertainment value. The creative world is focusing on advertising as an art form reinforced by the awards the ad industry proffers.

Certainly, the right form of advertising to the right market at the right time builds bonds with consumers through entertainment. The Budweiser frogs are a good example of that. Even Bud's "Whassup?" campaign has done that. But there aren't many of those brands out there, and consumers, with a click of the remote, are saying, "It ain't working for me." The bottom line is, sight, sound and motion aren't worth a damn if people aren't watching.

Ironically, every other medium is having trouble getting advertisers to buy, commit to and then maintain yearly schedules. For example, the switch pitch has become a way of life in magazines, where publishers are continually defending commitments against the latest series of cut-rate counter-offers from competitors desperate to get pages.

Shifting priorities and budgets are also signs of a world where emerging companies constantly reshape markets. Locking up \$100 million of a \$150 million advertising budget in the upfront simply seems out of step.

I have no delusions of grandeur that all of this money should go to print. I'm just saying there's got to be a sense of balance restored to the market. Upfront proponents say advertisers get better prices in the bidding frenzy, but "better" relative to what? As smart media planners are watchdogs of marketing investments, they have to be troubled by the widening gap between television audience and pricing.

Our history as "television first" is understandable. Going back to the '60s, television did allow advertisers to engage millions of people with the same message in the same environment at the same time. We didn't have zappers and 500-plus channels then. The Internet wasn't even a glint in anyone's eye.

As Lou Schultz aptly put it, "growth of one-to-one marketing and sophisticated modeling and buying via Internet [and related] media options will make the upfront obsolete...virtually all advertising will have a built-in direct-response mechanism."

Why wait? From Web sites that generate 50 percent repeat visits to database-driven magazines like *Reader's Digest* with 59 million reader hours (not couch-potato hours) per issue, there are mass-media alternatives with real audience involvement and impact. The challenge going forward will be to deliver real return on investment through media plans that accomplish more than reach and frequency alone. Successful plans of the future will build, measure and continually increase audience involvement, which is critical in an oversolicited environment. ■

Dom Rossi is vice president, U.S. publisher of *Reader's Digest*.



RD vp Rossi: "Sight, sound and motion aren't worth a damn if people aren't watching."

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DAY 1

FUNDAMENTALS OF INTERNET ADVERTISING

Rapidly evolving media, technology and market innovations make it necessary for media buyers, brand managers and sales reps to learn how the Internet works; the technology that creates, delivers and targets ads; what measurement standards exist and the dominant and emerging business models, ad units and pricing.

CHECK-IN AND CONTINENTAL BREAKFAST 7:30 – 8:45 AM

**9:00 AM - 12:30 PM
MORNING SCHEDULE**

BUSINESS MODELS & TECHNOLOGIES

- Web Advertising Today
- Media Attributes
- Review of Ad Units and Sponsorships
- Review of Pricing
- Ad Unit Technologies and Rich Media
- E-Mail Advertising
- Wireless Advertising
- Challenges of Buying and Selling Local
- International and B2B Sites

LUNCH BUFFET 12:30 - 1:45 PM
Q&A PANEL 1:00 - 1:45 PM

Attendees are invited to submit questions to a panel of instructors and industry experts.

**2:00 - 5:00 PM
AFTERNOON SCHEDULE**

HOW TO MEASURE, RESEARCH AND TARGET INTERNET ADS AND AUDIENCES

- From Standards to Metrics, What's Counted, What's Measured
- Dissecting the Process: Ad and Content Delivery
- Mechanics of Ad Serving and Challenges Working With 3rd Party Ad Servers
- Why the Numbers Don't Add Up
- Targeting, Profiling, Personalization
- Metrics for Site Comparison: Counting Pages, Sessions, Visitors
- Third Party and Site-Based Research - Who is Counting What and Where?

NETWORKING COCKTAIL RECEPTION 5:00 - 6:30 PM

A terrific opportunity for attendees to get together, network, share information or just relax.

"I've been attending media seminars ... for 15 years and this one, by far, was the most informative and educational. It's a "must attend" for everyone on our advertising staff."

- Scott Stephens, VP, Advertising Sales, millioneyes.com

"Having attended the last two days ... I feel inspired and confident that I can lead my sales staff to the next level!"

- Kevin Maljak, Internet Sales/Info Systems Mgr, The Washington Times

DAY 2

SELLER'S COURSE

To be successful, reps need to understand how buyers buy, media choices and buying influences. This session will help reps understand the buying process, from site selection and audience evaluation to how metrics are used. The afternoon session will cover sales techniques and sales management, including territory development, managing clients and agencies, effective communication and revenue forecasting.

CONTINENTAL BREAKFAST 8:00 – 9:00 AM

**9:00 AM - 12:30 PM
MORNING SCHEDULE**

HOW BUYERS BUY: A REVIEW OF THE STEPS BUYERS USE TO EVALUATE AND BUY

NEGOTIATION IN THE SALES PROCESS

- Understanding the Click Through as a Metric
- Understanding and Using ROI Calculations in Negotiations
- Negotiating Hybrid Deals

SELLING COMPETITIVELY

- Understand Who Your Competitors Are
- How to Position Your Site

SELLING SPONSORSHIPS AND BEYOND THE BANNER

LUNCH BUFFET 12:30 - 1:45 PM
BUYER/SELLER ROLE-PLAY PRESENTATION 1:00 - 1:45 PM

**2:00 - 5:00 PM
AFTERNOON SCHEDULE**

OVERVIEW OF THE SALES PROCESS

SALES TOOLS

- Who to Call On?
- If, When and How to Go Directly to the Client

SALES TERRITORY MANAGEMENT

- Prospecting Tools and Techniques
- Managing the Pipeline
- Realistic Territory Forecasting

SALES COMMUNICATION

- Effective Correspondence
- Components of Successful Sales Presentations
- Do's and Don'ts of Proposal Writing

ACCOUNT MANAGEMENT

- Objectives Setting and Accountability Strategies
- Effective Use of Yours and Your Client's Time
- Working the Entire Account
- Making Recommendations Based on Campaign Performance
- How to Keep Deals From Falling Apart
- Sales Operations

SALES MANAGEMENT

- Revenue Forecasting
- Compensation Plans
- Media Marketing

NETWORKING COCKTAIL RECEPTION 5:00 - 6:30 PM

THE INSTRUCTORS:



LESLIE LAREDO
President
The Laredo Group, Inc.



JEFF LEIBOWITZ
CEO
The Laredo Group, Inc.



BRIAN CAVOLI
Media Director
Carat Interactive



TIG TILLINGHAST
Director of Agency Strategy
Solbright

DAY 2

BUYER'S COURSE

This course provides information necessary to plan, execute and analyze online advertising. Topics include the research process, establishing objectives and realistic goals, accurate measurement and evaluation, and analysis of pricing models.

CONTINENTAL BREAKFAST

8:00 – 9:00 AM

9:00 AM - 12:30 PM MORNING SCHEDULE

MEDIA SKILLS

- How is Planning and Buying Interactive Media Different than Other Media?

THE MEDIA PLANNING PROCESSES

- Translating Objectives
- Formulating Strategies
- Planning
- Implementing
- Post Analysis
- Defining Audiences
- Pre-planning (RFP's, etc)
- Negotiating & Buying
- Campaign Management

HOW TO BUDGET FOR ONLINE

THE MEDIA MIX – INTEGRATING ONLINE AND OFFLINE

DEFINING OBJECTIVES AND ESTABLISHING METRICS

- Branding Campaign
- E-Commerce/Traffic Driving
- Lead Generation
- B2B Marketing

TOOLS FOR FINDING AND EVALUATING SITES

- Market Analysis Tools
- Competitive Tools
- Online Market Research
- Ad Measurement and Syndicated Research Panels
- Audit Reports
- Surveys, Polling, Focus Groups

E-MAIL AS A MARKETING TOOL

LUNCH BUFFET

BUYER/SELLER ROLE-PLAY PRESENTATION

12:30 - 1:45 PM

1:00 - 1:45 PM

2:00 - 5:00 PM AFTERNOON SCHEDULE

BUYING KEYWORDS

- How to Evaluate Search Engines
- The Importance of Different Search Engines
- How to Pick the Best Keyword
- Buying and Evaluating Search Engine Categories
- Keyword Strategy
- Determining Keyword Availability

SPONSORSHIPS AND PARTNERSHIPS

- Portal Deals
- Business Development Partnerships
- Site Sponsorships
- Shared Revenue Deals
- Affiliate Marketing

UNDERSTANDING & EVALUATING TECHNOLOGIES

- Behavioral Profiling
- Ad Units
- Targeting Opportunities
- Rich Media

THE BUY

- Relationships with Publishers
- Negotiating Tactics
- Pricing Models: CPM vs. CPC, Ad Auctions
- Insertion Orders, Contracts, T's & C's

AD SERVING, TRACKING & MEASUREMENT

- Vendors & Products
- Audience Profiling
- Click/Post Click Data Analysis

OPTIMIZATION AND ANALYSIS

ACCOUNT MANAGEMENT

- Managing Client Expectations
- How to Streamline Work Processes, Systems & Scalability
- Promoting Your Agency's Work
- Working with Other Agency Partners

NETWORKING COCKTAIL RECEPTION

5:00 - 6:30 PM

REGISTRATION

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Magazines

BY LISA GRANATSTEIN

Hail to the Cheesecake

'FHM's formula of babes and fashion yields solid early returns

The second wave of the British print invasion is well under way, led by Emap's *FHM*, which is starting to make its presence felt after six months on U.S. shores. Just as Dennis Publishing's *Maxim* three years ago crossed the Atlantic and jolted the men's magazines category, *For Him Magazine* is now positioning itself

to take on its archrival and win a sizable share of the market, which also includes Dennis' *Stuff*, Bob Guccione Jr.'s *Gear* and a soon-to-be relaunched *Details* from Fairchild Publications.

As many publishers lose sleep over bruising newsstand returns and direct-mail shortfalls, *FHM* finds itself in the midst of a major growth spurt, according to Dana Fields, executive publisher/president of the men's and entertainment group. Launched as a bimonthly with a 225,000 rate base, *FHM* will ramp up as planned with the September issue to a monthly frequency and a 400,000 rate base. In January, *FHM's* guaranteed circ will jump yet again, to 750,000.

"There's a whole new generation of guys out there that are finding their own magazines," she explains. "And frankly, I give *Maxim* complete credit for opening up people's eyes to the fact that most men's magazines were asleep at the wheel and had not expanded the young male reader-base in many, many years."

While it's still too soon to paint a complete circulation picture, *FHM's* early numbers are promising. The first March/April

issue boasted a 73 percent sell-through rate, with 429,000 single copies sold. May/June didn't fare so well, moving some 330,000 copies on newsstands, according to *FHM* data. After two mail drops, one last December and one in January, *FHM* counts 150,000 subscriptions.

Advertisers, which include Tommy Hilfiger, Jim Beam, Nintendo and Toyota, continue to roll in. While July/August dipped to 56 pages from the launch issue's 94 pages, September has a solid 93 pages, and October is slated to be 75.

"We're happy" with the edit mix, says Ross Klein, Polo Jeans Co.'s senior vp of corporate marketing, which bought in the launch issue and plans to advertise in September and December. "It seems a little bit more lifestyle and broad-stroke than the beer-and-babe competition."

Still, it hasn't all been smooth sailing. Critics noted the March/April Rachel Leigh Cook issue read just a touch too limey for American tastes, particularly the "Letters to the Editor" joke page, which came from the U.K. edition. "The valid criticism of the first issue was the humor had a British flavor to it," admits Fields. "The tweaking we had to

do was about getting the mix of stories right and getting the British tonality out of the book...Now it looks, reads and feels like a totally American men's magazine."

While *FHM* has set its sights on *Maxim* and other male-oriented books, including *ESPN The Magazine* and *Rolling Stone*, one rival exec says it should be targeting the 750,000-circ *Stuff* rather than 2 million-circ *Maxim*. "Their job is to catch up with *Stuff* and contend with what *Stuff's* done on the newsstand and with advertising," says Stephen Colvin, Dennis Publishing president. "It's not on *Maxim's* level."

"*Stuff* is a completely different product, a younger version of *Maxim*," retorts Fields. "*FHM* is a general-interest magazine for men, with an emphasis on fashion and entertainment. The fact that two books have a similar rate base doesn't mean they are ideologically in competition."

Though Emap's corporate priority, says Fields, is the company's bid for Times Mirror Magazines, the *FHM* crew is finalizing a proposal to launch in March 2001 the biannual fashion spinoff *FHM Collections*, which inevitably will compete directly with this fall's relaunched *Details*.



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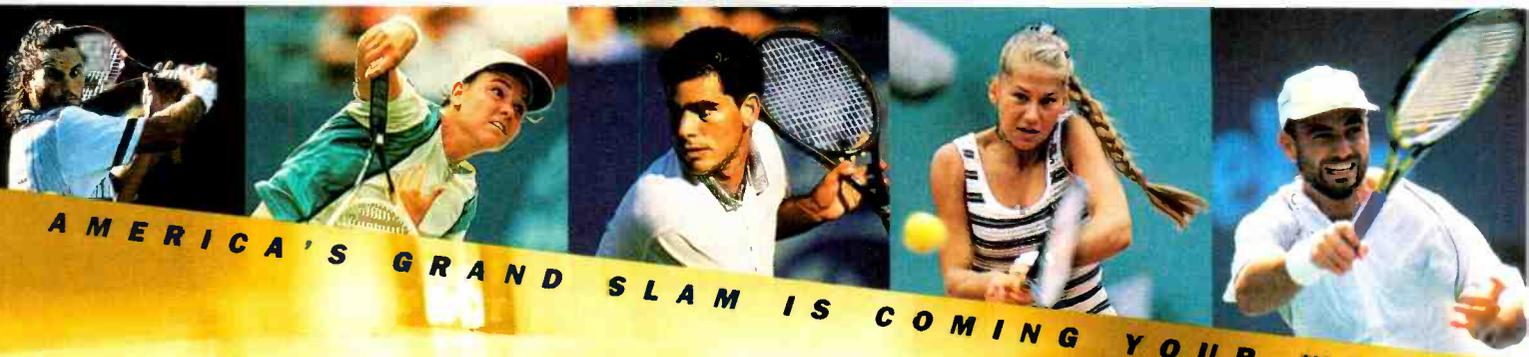
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Fields plans to grow on *Maxim's* success.

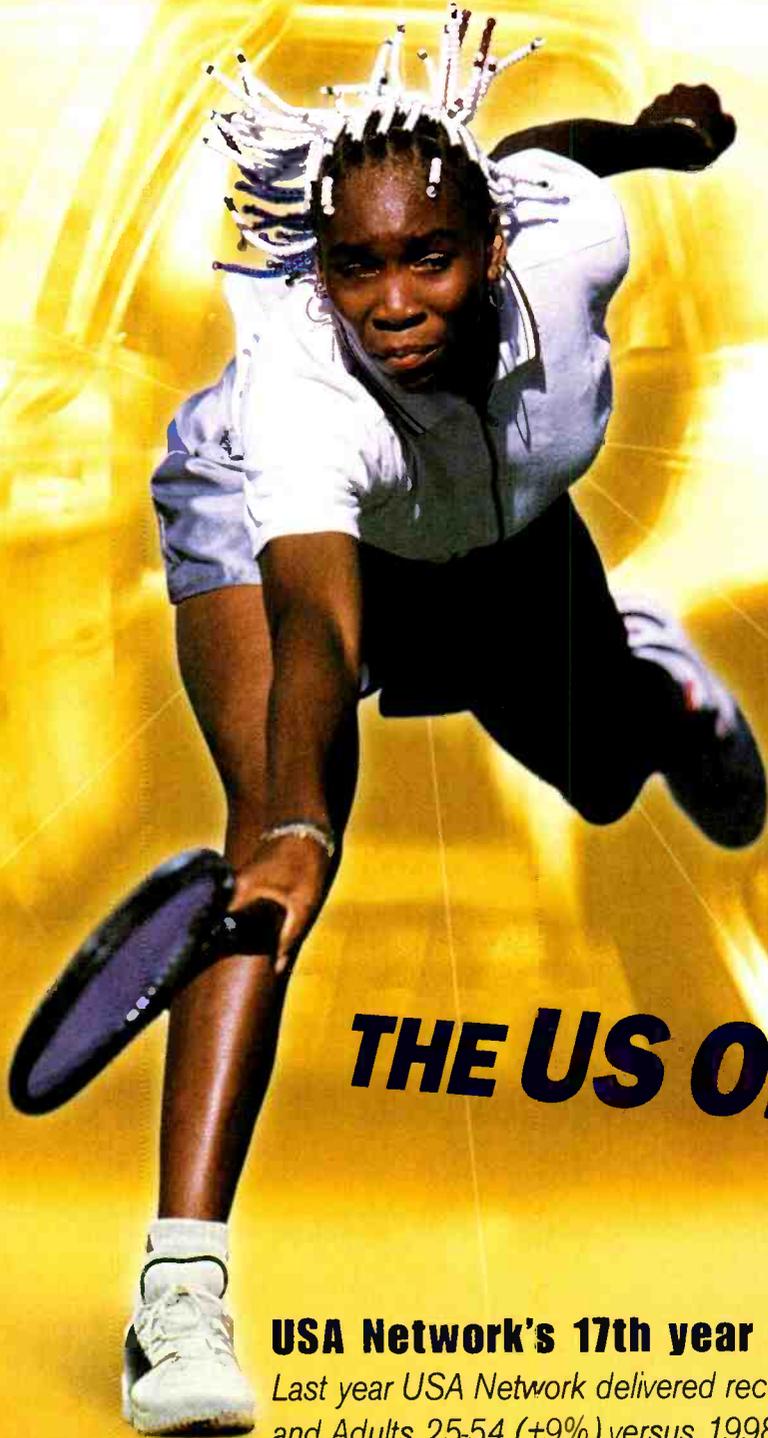
Health Gets a Lighter Look

Redesign reflects editorial shifts

Sometimes even the healthiest magazines need a face-lift. Time Inc.'s *Health* is no exception, having just gotten its first redesign ever with the September issue. After a two-year process that repositioned



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Magazines



The redesigned book (right) went for an airier look.

the editorial from a health-service bent to a broader lifestyle and wellness theme, *Health's* editors hope the new look, which hits stands Aug. 24, will better illustrate the monthly's new philosophy. "The visuals of the magazine are so important to conveying that spirit of aspirational wellness," explains editor in chief Barbara Paulsen.

In April, Myla Sorensen, former associate art director of *Los Angeles* magazine and *W*, joined *Health* as design director and oversaw the entire redesign. The most noticeable change is the cover logo, which moved from tightly kerned capital letters on the upper-left margin of the cover to loosely spaced lowercase letters that fill the entire width of the top.

Paulsen's overall mission was to create a signature look that reflects a more modern design and ties together all the elements that were added during the editorial transition. "This is the final step, and it's about packaging," adds vp/publisher Mary Morgan. *Health* will increase its frequency from nine to 10 issues a year in 2001, and has experienced steady growth for four years, hiking its rate base each year. The latest rise in January bumped *Health* from 1.1 million to 1.3.

As a result of the editorial shifts, *Health* has seen a 37.66 percent boost in ad pages, to 552 through August, according to the *Mediaweek Magazine Monitor*. —Lori Lefevre

TNR Returns To Its Youth

Beinart wants to "break china"

Peter Beinart began his journalism career as an intern at *The New Republic*, answering phones and doing research for other reporters while Andrew Sullivan edited the

publication. Seven years later, he's the one handing out assignments to them all.

The 29-year-old, who was named editor last November, is not only trying to add his touch to the title (like most new editors), he's also adjusting to a whirlwind rise to the top. Beinart's main mission has been to "focus more attention on being provocative and breaking china," he says.

"We've worked hard at establishing the magazine as being a bit more in-your-face, taking on sacred cows," he explains, citing a piece in the Aug. 7 issue that challenges whether Sen. John Kerry (D.-Mass.)—a favorite for the democratic vice presidential nomination—would make a good choice.

The young editor also hopes to make *TNR* more timely. "The mission of the magazine is about telling people that there's a different way of thinking about politics than they are reading in *The New York Times* and the *Washington Post*," says Beinart. "To do that, you really have to come out while people are talking about that."

TNR is commissioning stories as little as three days before deadline, instead of weeks

ahead, as it used to. And sticking with the desire to be more timely, the political weekly will have reporters at both political conventions to generate stories for the magazine and original content for the Web site.

While former editor Michael Kinsley, who now edits e-zine *Slate*, insists he's always been a *TNR* fan despite shifting popular opinion, he applauds Beinart for having "an unexpected and remarkable talent for packaging. The covers and the headlines and all the aspects of selling the product he's really, really good at."

Fellow ex-editor and current freelancer Sullivan also give Beinart high marks. "There's no question, to my mind, that the magazine is fresher, newswier and feistier," he says. —LL



Beinart: getting timely

Mediaweek Magazine Monitor

Weeklies

August 7, 2000

Advertisers have begun a pattern of booking slow in the first half, then coming on strong in the second, says *Newsweek* publisher Carolyn Wall. She explains that this was true in 1999, and this year seems to be following the trend. The newsweekly is off 4.61 percent as a result of cuts from Ford and Philip Morris, but it's making up for the loss with an influx of ads, particularly in the tech and personal-finance categories, in the second half. The August 7 issue experienced an 86.00 percent bump due in part to a 16-page insert from Apple and a four-page gatefold from DaimlerChrysler. —Lori Lefevre



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	7-Aug	68.22	9-Jun	47.34	44.11%	3,548.68	2,588.73	37.08%
The Economist	29-Jul	48.00	31-Jul	31.00	54.84%	1,855.50	1,854.32	0.06%
The Industry Standard	7-Aug	106.00	NO ISSUE			4,854.00	989.00	390.80%
Newsweek	7-Aug	58.94	9-Aug	31.69	86.00%	1,329.28	1,393.56	-4.61%
People	7-Aug	70.53	9-Aug	83.14	-15.17%	2,321.78	2,340.05	-0.78%
Sporting News	7-Aug	17.18	9-Aug	16.08	6.84%	476.77	521.38	-8.56%
Sports Illustrated	7-Aug	0.00	8-Aug	54.34	-100.00%	1,539.25	1,655.15	-7.00%
Time ^E	7-Aug	41.33	9-Aug	39.95	3.45%	1,733.46	1,596.86	8.55%
US News & World Report	7-Aug	33.20	9-Aug	22.79	45.68%	971.48	1,126.22	-13.74%
Category Total		443.40		326.33	35.88%	18,630.20	14,065.27	32.46%
ENTERTAINMENT/LEISURE								
AutoWeek	7-Aug	29.96	9-Aug	25.83	15.99%	917.83	934.12	-1.74%
Entertainment Weekly	4-Aug	32.28	6-Aug	26.41	22.23%	1,124.32	1,104.11	1.83%
Golf World	4-Aug	13.82	6-Aug	34.25	-59.65%	998.87	901.01	10.86%
New York	7-Aug	39.90	9-Aug	24.60	62.20%	1,447.00	1,342.50	7.78%
The New Yorker	7-Aug	18.13	9-Aug	17.89	1.34%	1,263.00	984.84	28.24%
The New Republic	7-Aug	11.50	9-Aug	5.63	104.26%	257.81	266.19	-3.15%
Time Out New York	2-Aug	55.87	4-Aug	67.30	-16.98%	2,188.00	2,064.15	6.00%
TV Guide	5-Aug	29.30	7-Aug	34.04	-13.92%	1,890.70	1,917.33	-1.39%
Category Total		230.76		235.95	-2.20%	10,087.53	9,514.25	6.03%
SUNDAY MAGAZINES								
Parade	6-Aug	6.67	8-Aug	6.79	-1.84%	360.38	370.17	-2.64%
USA Weekend	6-Aug	8.20	8-Aug	10.89	-24.70%	341.41	386.42	-11.65%
Category Total		14.87		17.68	-15.92%	701.79	756.59	-7.24%
TOTALS		689.03		579.96	18.81%	29,418.52	24,336.11	20.89%

E=ESTIMATED PAGE COUNTS

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Book Publishing

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NYU Midtown Center, Room 416

Public Relations

Mon., 6-8 p.m., Aug. 28
NYU Midtown Center, Room 416

Creative Writing, Dramatic Writing, Nonfiction, Journalism and Speech

Tues., 6-8 p.m., Aug. 29
48 Cooper Square, Room 113

Marketing, Advertising, and E-Marketing Research

Tues., 6-8 p.m., Aug. 29
NYU Midtown Center, Room 421

Film and Video Production

Thurs., 6-8 p.m., Aug. 31
48 Cooper Square, Room 113

Broadcasting/Business of Entertainment

Wed., 6-8 p.m., Sept. 6
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Master of Science in Direct Marketing Communications

Wed., 6-8 p.m., Sept. 20
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CULTURE TRENDS

MTV's BUZZWORTHY

Buzzworthy songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos designated as Buzzworthy, the vast majority have been certified gold or platinum.

Week of 7/31/00

Artist/Group: **Travis**

Song/Video: **"Why Does It Always
Rain On Me"**

Director: **John Hardwick**

The latest Brit-Pop sensation coming from the same school as past heroes Oasis, Radiohead and the Verve, Travis might not be the most original band on the planet, but their songs definitely have a modest charm to them.

Artist/Group: **Papa Roach**

Song/Video: **"Last Resort"**

Director: **Marcos Siega**

Don't look now, but the third wave of funk/rock/rap bands that began as far back as Faith No More in the late 80s has arrived. High school and younger-aged college crowds will love 'em, but how long their shelf-life will be remains to be seen.

©2000 MTV

The Hollywood Reporter's Box Office

For weekend ending July 31, 2000

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sales</i>
1	New	Nutty Professor II: The Klumps	42,518,830	3	42,518,830
2	1	What Lies Beneath	22,863,897	10	69,352,633
3	2	X-Men	12,681,154	17	122,937,208
4	4	Scary Movie	8,309,217	24	132,142,105
5	5	The Perfect Storm	7,517,689	31	158,053,931
6	3	Pokemon 2000	6,202,920	10	33,057,245
7	6	The Kid	5,211,183	24	52,057,163
8	7	The Patriot	4,443,467	31	101,207,083
9	New	Thomas and the Magic Railroad	4,154,932	5	6,564,093
10	9	Chicken Run	3,439,300	40	92,876,788
11	8	Loser	2,705,545	10	12,044,227
12	10	Me, Myself & Irene	1,636,382	38	86,073,814
13	11	Big Momma's House	917,858	59	113,035,453
14	16	Gladiator	874,562	87	179,965,669
15	13	M:I 2	840,682	68	211,273,842
16	14	Gone in 60 Seconds	779,840	52	95,014,420
17	12	The In Crowd	681,698	12	4,443,525
18	17	Rocky & Bullwinkle	477,760	31	23,416,385
19	15	Shaft	454,612	45	68,812,838
20	18	Michael Jordan to the Max	371,247	87	8,819,362
21	19	Sunshine	360,928	52	4,344,168
22	32	Road Trip	351,861	73	67,409,291
23	20	The Croupier	289,919	105	3,685,880
24	36	But I'm a Cheerleader	225,301	24	613,687
25	21	Cirque du Soleil	222,628	87	4,517,440
26	24	Blood Simple (re-issue)	181,846	24	770,810
27	22	U-571	179,375	101	76,671,180
28	26	Mysteries of Egypt	168,022	790	36,878,030
29	34	Chuck & Buck	147,751	17	441,499
30	43	Boys and Girls	141,240	45	20,627,372
31	25	Flintstones in Viva Rock Vegas	125,235	94	34,916,825
32	23	Dinosaur	124,029	73	133,483,053
33	33	Jesus' Son	115,040	45	1,070,387
34	58	The Five Senses	112,733	17	215,976
35	28	Galapagos	110,895	283	5,963,662

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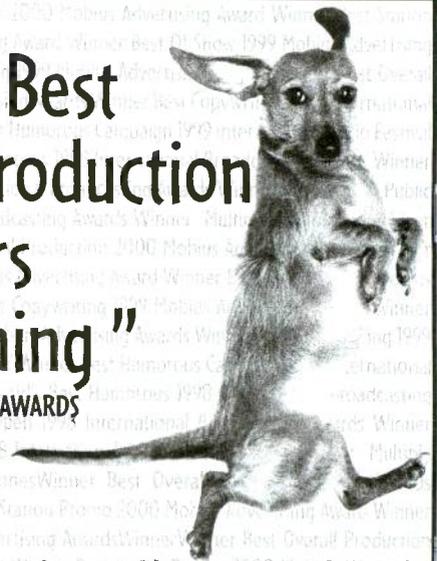
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EMPLOYMENT

MARKETING

Bring Your Appetite For Success!

FOOD NETWORK, a division of Scripps Networks, is the leading 24-hour cable network dedicated to people and food. We recognize that talented, dedicated employees are the cornerstones of our success. We currently offer the following, highly visible positions:

DIRECTOR OF MARKETING

Focus your energies on identifying and managing advertising & promotion initiatives for the core brand that meet specific objectives and enhance the Food Network brand image. Interface with agency resources and the programming/on-air promotion department to identify strategies, develop creative and supervise media planning and buying. Duties will also include providing strategic guidance for materials prepared for Ad Sales and Affiliate Groups. 6+ years experience is required in an advertising/promotional agency, marketing firm or the marketing department of a cable network or related business.

MARKETING MANAGER

Will be charged with assessing local promotional and special marketing opportunities to develop high-impact, multi-media campaigns. Duties include implementing and coordinating promotion details & scheduling/trafficking materials for all marketing efforts. In addition, you will manage ancillary collateral and the Food Network database. The keys for success include 3+ years of experience in an advertising/promotional agency, marketing firm or the marketing department of a cable network or related business.

Both positions require a Bachelor's degree or equivalent work experience and call for self-motivated, pro-active, detail-oriented professionals proficient in Word, PowerPoint & Excel. Successful candidates will be creative, well-organized team players with exceptional interpersonal and communication skills. They must thrive in a dynamic environment and be able to handle tight deadlines, define objectives and represent the brand in the best possible light.

We offer a competitive salary, excellent benefits, challenging work and desirable work environment. Interested? Qualified? If so, please forward a resume and cover letter to: **Scripps Networks, Attn: Human Resources Department at Fax: 212-398-0850 or E-mail responses to: jobs@scrippsnetworks.com.** The E.W. Scripps Company is an Equal Opportunity Employer providing a drug-free workplace through pre-employment screening.



Visit us at: www.foodtv.com

Advertising Sales Director

New York/New Jersey

TWA Ambassador Magazine, a nationally recognized in-flight publication, seeks a full-time advertising sales director to represent the New York and New Jersey markets. The ideal candidate will have a minimum of five years successful advertising sales experience with both national and local accounts in the NY/NJ market. We seek an aggressive self-starter, looking for the flexibility and freedom involved in growing an established title in a major market. Position entails working under the direction of the Publisher headquartered in St. Louis, MO. Must be very computer proficient and have excellent references. Please send resume with compensation requirements to TWA Ambassador Magazine's administrative offices:

TWA Ambassador Magazine
c/o Pohly & Partners, Inc.
Attn: Florence Le Goff
27 Melcher Street, Floor 2
Boston, MA 02210
Fax: 617-338-7767

No phone calls please. EOE

TWA[®]
AMBASSADOR

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Announcing The Ultimate Career Event—hosted by Diversified Agency Services, a division of Omnicom Group, Inc., the prime force in international communications. In one place, at one time, you can meet 35 leading marketing companies in advertising, direct, event, brand, digital and more—all looking for the best to join their forces. Come meet the minds that value learning, collaboration and free thinking. Get noticed. And ultimately, get working. It's one ride you can't miss.

See details @ www.resjobs.com/omnicom. All types welcome: creative, account, admin, sales, IT, interactive, entry and experienced. Equal Opportunity Employers.

HELP WANTED


DIRECTOR OF SALES
NEW YORK AND SAN FRANCISCO

Business.com, the definitive directory and search engine of the Business Internet, is currently looking for a Director of Sales for both its New York and San Francisco offices. These positions offer an opportunity to participate and make a difference in one of the fastest growing and most lucrative segments of the web: the Business Internet. The ideal candidate should enjoy structuring large deals and sponsorships, have an extensive list of contacts within the Internet community, and have a reputation for providing great customer service. Skill set should also include 6+ years media sales experience (prefer some Internet experience); strong presentation skills; experience working both directly with clients and with agencies; the ability to develop dynamic high-level campaigns; and strong negotiation skills. Understanding of vertical industry markets or trade publications is a strong plus.

ACCOUNT MANAGERS
NEW YORK AND SAN FRANCISCO

The ideal candidates should have an extensive list of contacts within the Internet community and have a reputation for providing great customer service. Skill set should also include 2+ years media sales experience (prefer some Internet experience); strong presentation skills; a solid contact base; the ability to develop dynamic high-level campaigns; and strong negotiation skills. Understanding of vertical industry markets or trade publications is a strong plus. We offer a competitive compensation and benefits package, and pre-IPO stock options.

Please send resume to bellanca@business.com

VISIT US AT WWW.BUSINESS.COM

SEARCH THE BUSINESS INTERNET NOW!

VIRTUAL AGENCY

(KEEP YOUR CURRENT JOB)

Looking for agency creative stars for off-site freelance project work. Do cool ads for SCIFI Channel and USA Network series, movies and specials. Email only the year and page number your best work appeared in CA, One Show, Art Directors, etc.

coolads@usanetworks.com



Nielsen Media Research is the leading provider of television information services in the US and Canada.

Customer Support Coordinators - NY

We are seeking media professionals that are highly motivated, possess excellent communication and computer skills and excel in problem solving and client service management.

The New Millennium Group which is a buying financial system for advertising agencies has immediate openings available for Customer Support Coordinators with strong media experience. As a member of our New Millennium team you will provide on site support, on site training, classroom training, and phone support via a help line atmosphere for the continuing use of products and new releases. As a Customer Support Coordinator you will train internal staff on products and new releases as well as play a key role in providing customer feedback to the development team for product improvements.

Qualified candidates will have 3+ years' experience in the media industry, strong communication skills, PC expertise, and a BS/BA degree. Travel may be required. Experience in media advertising or media financials preferred.

We offer competitive salaries, benefits and a challenging work environment. Please send resume w/ sal. req. to Nielsen Media Research, 299 Park Ave., NY, NY 10171, Attn: HR/DS. Fax: 212-708-7533 or Email: MarketNY@tvratings.com. For more info, visit us at www.nielsenmedia.com. EOE


MARKETING
ROLLING STONE magazine

seeks exp'd marketing professionals to join our creative and growing Marketing Dept in the following positions:

ASSOCIATE PROMOTION DIRECTOR

Develop effective marketing concepts & large-scale programs for advertiser-driven proposals. Work closely w/sales staff in an effort to drive ad sales related business.

SENIOR PROMOTION MANAGER

Work closely w/event marketing & sales staff to help implement major event programs for advertisers. Create attractive proposals to encourage advertisers to select these programs.

Qualified candidates will possess 5+ yrs related exp, & excellent communication, interpersonal & computer skills. Magazine/book publishing exp preferred.

Wenner Media offers a competitive compensation package w/excellent benefits. Please send resume, cover letter & salary reqmnts via e-mail or mail:

WENNER MEDIA

Rolling Stone Marketing Dept,
 1290 Avenue of the Americas,
 New York, NY 10104.
Samantha.Schneibolk@Rollingstone.com
 No phone calls please.
 Response not guaranteed. EOE M/F

For Classified Advertising Call M.Morris at 1-800-7-ADWEEK

HELP WANTED

INVITATION TO INNOVATION

When it comes to innovative marketing, The Hertz Corporation stands out for creativity, new approaches and dramatic results. As a world leader in the transportation services industry, we have created an exciting environment that will ignite your imagination and inspires your achievement. Currently, we offer the following excellent leadership opportunities at our Corporate Headquarters in **PARK RIDGE, NEW JERSEY.**

MANAGER, TRAVEL INDUSTRY MARKETING

You will evaluate & negotiate partnership programs/marketing agreements & develop and support marketing programs. We will look to you to interface daily with Airline & Hotel frequency contacts; develop/execute direct marketing & promotional programs; and manage the creative process. Position involves supporting the Director in planning, implementing & administering worldwide programs; providing direction to the Agency; and overseeing placement/content of information on Partner & Hertz web sites. Your primary objective is to leverage our investment in Partner programs with compelling materials that generate trackable revenue to Hertz in the U.S. and worldwide. Some travel is required.

To qualify, you must have a college degree, preferably in Marketing; 3-5 years of experience in account management, program development and relationship management; and a background in planning, creating and executing marketing programs & promotions. Position requires strong communication, analytical and organizational skills; proficiency in Word, Excel & PowerPoint; and the ability to manage multiple projects.

Come, share the success of our visionary, world-class company. We offer competitive compensation, comprehensive benefits and ongoing professional recognition. Please send your resume, indicating position of interest, which **MUST** include salary history and requirements, to:

The Hertz Corporation, Dept PO, 225 Brae Boulevard, Park Ridge, New Jersey 07656.
Fax: 201-307-5204. E-mail: drosario@hertz.com. An Equal Opportunity Employer.
 (NO PHONE CALLS PLEASE).



Responses will ONLY be made to qualified applicants who supply the requested salary information.



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 visit www.paladinstaff.com
 for updated job postings each week!

The Hollywood Reporter

ADVERTISING SALES

The Hollywood Reporter, the leading daily entertainment trade paper, is expanding its New York based sales team and has two advertising sales positions available. One position calls for managing consumer accounts and the other position will include new media, finance and film. Must have a minimum of 3-5 years experience in publishing or other media related industry.

Great opportunity to work in the most exciting industry in the world. Competitive salary and benefits. Mail or fax resume cover letter and salary history to:

The Hollywood Reporter
 Attn: M. Chiavelli
 770 Broadway
 New York, NY 10003
 Fax: 646 654-5636

MEDIA opportunity experts

People are talking about us. About how we have the inside track on great publishing, interactive and agency opportunities....how our approach is unique and refreshing. We call it targeted recruiting - it works. Contact us to find out how this approach can work for you.

For Permanent Positions Contact:	For Freelance Positions Contact:
Karlene Diemer 212.465.8300 x211 karlene@srsearch.com	Rachel Figueroa 212.465.8300 x206 rachel@srsearch.com



HELP WANTED



Great Opportunities in the Nation's Newspaper

A fast-paced exciting environment where readership grows everyday!

ENTERTAINMENT & PUBLISHING SALES MANAGER

A great and exciting opportunity to manage a sales and administrative staff at The Nation's Newspaper. Develop strategies and proposals to regional and national advertisers in a fast-paced fun environment. A bachelor's degree w/3 years of sales management, knowledge of the Publishing/Media Industry, a proven sales record of 6 years or more are recommended. Strong PC, negotiating and presentation skills are a must.

2 SENIOR ACCOUNT EXECUTIVES

Sell advertising space to advertisers in the Northeast. Knowledge of Pharmaceuticals/Package Goods OR the Boston territory would be helpful. Develop effective strategies and proposals on a regional and national level. Requires a college education with emphasis in business administration, marketing or journalism, with 6+ years experience as a sales/marketing representative.

ADVERTISING SALES REPRESENTATIVE WANTED FOR JOB SHARE

Are you looking for a job share position? USA TODAY is looking for YOU!! An Advertising Sales Representative who is seeking a three-day work week in our New York office. This is a GREAT exciting sales opportunity in a quickly growing category for the right individual. The ideal candidate has strong experience in the publishing/media industry, excellent communication and interpersonal skills. A college education with a minimum of 4 years experience as a sales/marketing representative is preferred. Minimal travel is required.

If any of the above is for you please fax to:
212-715-5530

ADVERTISING SENIOR ACCOUNT MANAGER

Career position for experienced advertising agency Senior Account Manager with strong marketing background and proven track record servicing business-to-business and consumer accounts. Be a critical player working on major international brands. Web knowledge helpful.

Check our website at www.rte-mkt.com.

Send or e-mail resume with salary requirements in confidence to:

Client Services Director
Reese, Tomases & Ellick, Inc.
604 W. 10th St.
Wilmington, DE 19801
csd@rte-mkt.com

BUSINESS MANAGER

Leading B2B Publishing company seeking Business Manager to act as advisor to VP/Group Publisher in all areas of managing the retail and beverage group operations, including print, face to face and electronic offerings. In this position you will provide ongoing revenue/expense monitoring, review monthly P&L, provide variance analysis and lead quarterly and annual budgeting process. 5+ years business/financial analysis exp req'd along with publishing experience. Finance or accounting degree also req'd.

Please send resume and cover letter indicating salary range to:

Dir HR
Bill Communications
770 Broadway
NY NY 10003
or fax to 646-654-7212
Email to HR@billcom.com

MEDIA PLANNER/BUYER

Medium-size NJ Advertising Agency seeking media professional with 2+ years experience in both planning and buying. Knowledge of national and local media, as well as IMS, Smart Plus and Telmar, a plus.

Fax resume & cover letter to:
973-376-0979

or E-Mail:
SuzanneS@GandMadagency.com

SENIOR ART DIRECTOR

We've doubled our business in the last few months and we need help. Namely a terrific A.D. with around five years of experience. You'll be part of a hot, dynamic advertising agency with great consumer accounts. Send or fax resume and several samples:

LBL (Attn: CD)
124 W. 24, Suite 4C
New York, NY 10011
Fax: (212) 989-3102

\$\$ Signing Bonus \$\$ Signing Bonus \$\$ Signing Bonus \$\$

Media Supervisor

We're looking for a well-rounded and dynamic Media Supervisor to spearhead our Chicago media team. Unique opportunity to manage a top tier account with reporting line to the So Cal office. Ideal individual will possess 4-5 years agency experience and supervise media activity on top-notch broadcast/print/online account. Candidate must possess polished management skills and the ability to offer guidance to media team. Proven history of excellent client and vendor relations required. Candidate must have national as well as local media knowledge and exposure. Previous hospitality/leisure experience extremely helpful.

(Job Code - MS/Chicago)

Interested candidates please forward resume to:

FCB Southern California
Attn: Cheryl Petrash - (job code)
535 Anton Blvd, Suite 700
Costa Mesa, California 92626
Fax: 714/708-9299
e-mail: cpetrash@socal.fcb.com

EOE/AA/M/F/D/V

No Phone Calls Please

DIRECT RESPONSE AD SALES REP

The Wall Street Journal, DOW JONES' flagship publication, has an exciting entry level opportunity in our midtown office for a self-motivated individual to sell display and banner advertising sections via telephone sales and Internet presentations.

The successful candidate will also analyze markets, develop sales proposals and Internet sales proposals, provide forecasts, act as liaison between customer and production, and travel occasionally to trade shows. We prefer a Bachelor's degree plus 1-2 years sales experience.

We offer competitive compensation and benefits plus advancement opportunities. Please mail/fax resume, including salary history and requirements to:

DOW JONES STAFFING
Staffing NK91653
200 Liberty Street
New York, NY 10281
Fax: 212-416-4290
natasha.karetskaya@dowjones.com
An Equal Opportunity Employer
Visit our website at:
www.dj.com/careers



Director of Direct Marketing

Las Vegas mega-resort is seeking a motivated strategic thinker to plan and implement the resort's direct marketing program. Candidates will have a minimum of 5 years experience in direct marketing with a BA in marketing, business or communications preferred. Supervisory experience also preferred.

To apply, please send resume or email to bdoak@mrgmail.com
Mandalay Bay Resort & Casino
3950 Las Vegas Blvd., South
Las Vegas, NV 89119
Attn: Bill Doak

REGIONAL SALES MANAGER

AUTOMOTIVENEWS seeks NY based advertising sales rep to cover Mid-Atlantic region for the national edition of AutomotiveNews and the upper Mid-West region for Automotive Marketer. Some sales experience required.

Send/fax resume and cover letter to:
S. Andreades, HR Manager
Job Code ANRM
Crain Communications Inc
711 Third Ave, NYC 10017
Fax: 212-210-0494
EOE M/F/D/V

Top International advertising agency has several openings due to promotions:

Interactive/Traditional/Direct positions available at all levels:
Entry level thru
Group Management Director
Account Management & Media
Pls call Nicole at 212-499-0835

HELP WANTED

ASSISTANT TO PUBLISHER & GENERAL MANAGER

Weekly trade magazine for advertising industry seeks organized, detail oriented, PC proficient assistant to support publisher and general manager. Great interpersonal skills and ability to juggle many tasks a must. College education. Knowledge of MS Word/Excel, Powerpoint and ACT! a plus.

Fax letter/resume/salary history to

ADWEEK MAGAZINES

Att. Gina

FAX: (646) 654-5351

- no phone calls.

OUTDOOR ADVERTISING ACCOUNT EXECUTIVE

Premiere Times Square outdoor advertising company seeks a highly motivated, experienced media sales account executive. The individual must have a minimum of five (5) years media sales experience. Responsibilities will include working with clients direct and advertising agencies. Compensation commensurate with experience and qualifications.

Please fax resumes to:
(212) 980-8109

WE PREDICT A REWARDING FUTURE FOR YOU! At Predictive Networks, Inc. we've developed a unique technology called Digital Silhouettes that allows us to match specific content to internet subscriber interests while respecting the privacy of the individual consumer. This provides a better Web experience for millions of individuals while offering ad agencies and content providers the opportunity to develop highly creative work on the Internet. We're seeking the best and brightest who thrive in an environment where challenges come as fast as you can handle them. Add in a pre-IPO environment and rapid, internationally directed growth and you're bound for success with us.

Advertising Sales Directors Eastern and Western Sectors

We're seeking Ad Sales Directors to launch our direct advertising sales effort in the NYC and San Francisco areas. NYC includes DC/Philadelphia. S.F. area includes LA/Seattle. You'll introduce our unique artificial intelligence products directly to senior media decision-makers at major advertising agencies within the region, and you'll build an elite team of sales professionals and grow the customer and revenue base. You must live in the market and have an established network of advertising agency contacts and customers. Responsibilities include rolling out all advertising, promotion and revenue programs from prospecting to close, including renewals and servicing accounts. You'll prepare forecasts and competitive information and will develop strategic marketing programs for senior management at key accounts. Qualifications include 8+ years' media sales experience, 2 years' internet sales, familiarity with CPM and CPC based revenue models, successful track record of new business development with major accounts and agencies, demonstrated success in prospecting and cold-calling, a thorough understanding of internet advertising and marketing concepts. Personal strengths will include creativity, entrepreneurial thinking, strong marketing instincts and excellent motivational and team building skills. Some travel required.

Advertising Sales Managers Eastern and Western Sectors

We're also seeking Ad Sales Managers to contribute to our advertising sales efforts in territories described above. Responsibilities are similar with less actual years of experience required. The ideal candidate will have 3+ years' media sales experience including internet sales, familiarity with CPM and CPC based revenue models, a successful track record of new business development with major accounts and agencies, demonstrated success in prospecting and cold-calling and a solid understanding of internet advertising and marketing concepts. Personal strengths will include creativity, entrepreneurial thinking and strong marketing instincts. Some travel required.

Contact info:
Please email resumes to:
jobs@predictivenetworks.com
Predictive Networks, Inc.
689 Massachusetts Avenue
Cambridge, MA 02139
EOE



Manager, Local Ad Sales -East Coast

A&E Television Networks has an opportunity for a Manager of Local Ad Sales. This individual will be responsible for guiding/supporting the affiliate sales teams in the East Coast, ensuring a continued focus on the LAS business. This individual will be responsible for developing a strategic business approach to maximizing local ad sales opportunities, seeking incremental business, implementing promotions and creativity meeting the needs of the advertising community.

The qualified candidate must possess a BA, 5+ years cable experience in Media/Ad sales. Strong computer and communication skills needed. In-depth knowledge of the cable business, LAS marketing and sales, research, network spot and local ad sales and promotions. Looking for an ambitious individual with strong external and internal relationships. Presentation skills and relationship management skills required.

For immediate consideration, please forward or fax your resume with salary requirements, to:

A&E Television Networks
Attn: Human Resources Dept./MgrLASEC
235 East 45th Street, New York, NY 10017 or
Fax: (212) 907-9402
Email: recruiter2@aetn.com
NO PHONE CALLS PLEASE EOE M/F/D/V



If you're TRULY ready to make your mark in television, then why not work for a leader.

USA Networks, one of the world's leading broadcast entertainment organizations, is looking to set a new standard of excellence—one that must be unique and highly celebrated. Currently, we're looking for the following creative individuals to work in our On-Air Promotions department to help us achieve our goal:

WRITERS/PRODUCERS

Great concepts, superior writing, strong graphic sensibilities.

ART DIRECTOR

Leadership opportunity for the right visionary.

GRAPHICS COORDINATOR

Work as liaison between on air and edit facility.

If you are ready to take on the challenges we offer, please forward a non-returnable reel and/or resume, stating position of interest to: **USA NETWORKS**, Attn: A. Gonzalez, On Air Marketing Dept., 1230 Avenue of the Americas, New York, NY 10020. Fax: 212-413-6528. (No phone calls, please). EOE M/F/D/V.



HELP WANTED

Washingtonpost . Newsweek Interactive

Washingtonpost.Newsweek Interactive, publisher of washingtonpost.com and Newsweek.MSNBC.com is seeking experienced online sales reps to sell advertising products on the Washingtonpost.Newsweek Interactive sites to National accounts in NY, LA and San Francisco (positions to be located in respective locations). These positions offer the right person the opportunity to develop creative Internet marketing solutions to meet clients' needs. This is not a technical position, but online salespeople must be reasonably comfortable with the Internet's technical and production issues. We want experienced, energetic and creative salespeople who know the Web and are effective in an aggressive, yet consultative selling environment. We offer competitive salaries, comprehensive benefits and substantial opportunity for incentive pay based on sales results.

POSITION:

National Online Advertising Account Manager (307)

RESPONSIBILITIES:

- Achieve advertising revenue goals by selling to National accounts in a territory covering multiple business categories
- Build relationships in the Advertising Agency community
- Manage account list and business categories.
- Analyze client's advertising and marketing needs. Design and implement sales strategies for each account. Prepare and make sales presentations.
- Identify prospective online clients in given territory and develop effective sales strategies
- Keep up to date with industry trends and identify opportunities for new product development
- Category Level – work with sales and marketing managers at Newsweek and The Washington Post to identify revenue opportunities and develop combination buys with the Print
- Client Level – Work with Major accounts in establishing a web strategy

QUALIFICATIONS:

- Proven track record of sales and goals achievement a must
- Self-starter and results driven
- A minimum of seven years sales experience
- A thorough understanding of online products and a clear vision of commercial applications in a variety of business categories
- Excellent written and verbal communication skills. Excellent presentation skills
- An aptitude for the Web
- Must be able to work in a fast-paced environment

HOW TO APPLY:

Send resume to and salary requirement to:
Human Resources/National Advertising Sales(307)
1560 Wilson Blvd., Suite 800, Arlington, VA
22209 Fax: (703) 516-0879
E-mail: jobsales@wpni.com

We are committed to diversity in the workplace and promote a drug free work environment.



Join the high performance team at Reckitt Benckiser Inc., the company behind the well known products consumers use everyday. As a global leader in household products, we offer an exciting opportunity to excel in a dynamic environment with a world class team at our North American Regional Headquarters in Wayne, NJ.

REGIONAL MEDIA MANAGER

Reporting to the Media Director at our World Headquarters in the U.K., this key role requires a creative strategist who can carry out our vision; develop and lead new media and marketing initiatives; manage media research, planning and buying; and outline an action plan to achieve category goals and meet long-term financial objectives. Your focus will include day-to-day management of media projects and identifying/recommending best practices to improve efficacy and efficiency across categories. In addition, for multi-regional categories, you will develop global category expertise to effectively support the needs of the regions.

REQUIREMENTS: 5+ years of media agency-side experience in handling top-tier accounts with a multi-national media agency. Exceptional interpersonal, multi-tasking, analytical and leadership skills along with a good sense of humor. Extensive travel is necessary.

We offer a competitive salary plus bonus plan & generous benefits package including relocation assistance. Submit resume which must include salary requirements to: Reckitt Benckiser Inc., HR Dept. MedMgr, 1655 Valley Road, Wayne, NJ 07474; FAX: 973-633-3734; EMAIL: charles.mckane@reckitt.com.

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BENCKISER**
NORTH AMERICA

Visit our website at: www.mbarecruit.reckitt.com

We are an equal opportunity employer, committed to diversity in the workplace.

SR. MEDIA RESEARCH ANALYST

Optimum Media, a division of DDB Worldwide, has an immediate opening in its New York office. Position involves research support for media planning & buying. Prefer 2+ years of agency media or media research experience. Knowledge of syndicated media research data required; software tools such as Donovan, Telmar, Memri and Stradegy a big plus. Excellent verbal & written communication skills for dealing effectively with various levels of staff and management essential, along with the ability to work both independently and as part of a team.

Please send resumes with salary requirements to:

HumanResources@ny.ddb.com

or fax to: (212) 415-3549

EOE

Media Account Executive

A top international media marketing company is seeking a Media Account Executive. Candidates should have 2+ yrs. exp. as an AE with a media buying or full-service agency. Unique position operates in marketing dept. of premier cable network and reports directly to Acct. Supervisor. Position offers great opp. to learn and work in advertising outside of an agency. Seeking bright, professional, detail oriented, self starter with exceptional organizational skills, excellent written/verbal communication skills, strong analytical skills, work ethic, and positive/can-do attitude. Proficiency in MS Office req. Use of DDS, IMS and knowledge of Nielsen a BIG plus.

Fax resumes to: 310-203-1128

SALES REPRESENTATIVE

Needed in NY, Chicago, Atlanta, and LA. CampusEngine.com is the leading provider of internet technologies and strategies to college and university newspapers worldwide. This Internet Sales Representative will be responsible for selling Internet ads along w/e-commerce deals. Great oppy for an internet-savvy person w/3+ yrs in the media sales ind., along with a minimum of 1 year exp. in internet sales. Travel required. Please send cover letter & salary req. to:

jobs@campusengine.com

Fax: 916-351-3701 Attn: HR

HELP WANTED

ADVERTISING SALES EXECUTIVE

Leading advertising sales organization, representing 40 major market newspapers, seeks a creative, dynamic, goal-oriented sales executive for their New York office.

Media sales experience a plus. Emphasis on reaching decisionmakers and on growing existing account base. Must possess excellent written and verbal communications skills. A successful sales history and ability to handle numerous ongoing projects are necessary.

Excellent salary, incentive potential and benefits including 401K. EEOC.

Fax resume in confidence to:

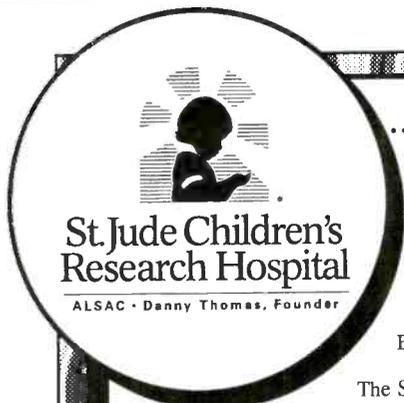
212-286-9004

Out of Home Media - Operations

The leading taxi top media company in the Country "Medallion Media" (Nasdaq Symbol Taxi) is looking for an aggressive person to help sign up taxis in New York City, Long Island, and the tristate area. We offer a great salary and benefits package.

Please fax resume and cover letter to Mike at fax# 212-328-2195.

CATCH A CREATIVE GENIUS



Senior Director of Acquisition Development

St. Jude Children's Research Hospital, one of the nation's largest health care charities, is currently accepting applications for the position of Senior Director of Acquisition Development for the National Direct Marketing Division. This position is located at our National Executive Office in Memphis, Tennessee.

The Senior Director of Acquisition Development will be responsible for the development and continuation of acquisition programs through direct marketing efforts, including television marketing, list buying and print media; assuring that television programs and commercials, on a nationwide basis, are placed at the lowest possible cost in order to gain the greatest number of calls and pledge dollars; management of the direct mail acquisition program, including list selection and analysis of list results to assure that the best possible names and lists are selected for mailing; and for the management of the Acquisition Marketing Department and staff.

We require a strong background in sales and sales marketing, preferably in a television environment; demonstrated skills in working within a complex environment at senior levels with strong capabilities in planning, organizing and managing; the ability to speak to large groups as well as one-on-one; strong interpersonal skills; the ability to be creative and to think strategically; excellent communication skills; the ability to understand complex verbal or written instructions; and the ability to understand data processing applications. A Bachelor's degree and 8-10 years marketing/management/sales experience are required.

If you would like to be considered for this position, we invite you to forward your resume to:

ALSAC/St. Jude Children's Research Hospital
501 St. Jude Place
Memphis, TN 38105
Attn: Human Resources
Fax: (901) 523-6612
E-mail: alsac.recruiter@stjude.org

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E-Week, the nation's leading information-technology (IT) newsweekly and a vibrant member of the Ziff Davis media family, has exceptional opportunities:

ADVERTISING SALES

- Texas • New York City

Your primary activity will involve selling a portfolio of print, Internet and special events to high-profile clients. Other responsibilities include cultivating new business relationships, managing existing accounts and developing strategic approaches to business development among leading hi-tech companies.

To qualify, you must have 8+ years of experience in business-to-business publishing sales or a similarly strong background in the technology/hi-tech industry.

To learn more about our company, visit our website at: www.ziffdavis.com

For immediate consideration, please mail your resume to: Human Resources, Attn: Lisa Berger, Ziff Davis Inc., 28 East 28th Street, New York, NY 10016-7930, Or Fax: 212-503-6050, Or Email: lisa_berger@ziffdavis.com Only qualified candidates will be contacted. An Equal Opportunity Employer.



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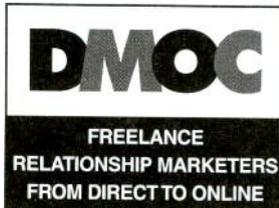
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CULTURE TRENDS

The Billboard 200

5 Years Ago

The top-selling albums from **8/5/95**

1. Selena/Dreaming of You
2. Jodeci/The Show...
3. Hootie & the Blowfish/Cracked Rear View
4. TLC/Crazysexycool
5. Soundtrack/Pocahontas
6. Shania Twain/The Woman in Me
7. Soundtrack/Batman Forever
8. Michael Jackson/History...
9. Live/Throwing Copper
10. Alanis Morissette/Jagged Little Pill

10 Years Ago

The top-selling albums from **8/4/90**

1. M.C. Hammer/Hammer Don't Hurt 'Em
2. Wilson Phillips/Wilson Phillips
3. New Kids on the Block/Step By Step
4. Madonna/I'm Breathless
5. Soundtrack/Pretty Woman
6. Keith Sweat/I'll Give All My Love...
7. Bell Biv DeVoe/Poison
8. Johnny Gill/Johnny Gill
9. Depeche Mode/Violator
10. Mariah Carey/Mariah Carey

©2000 Billboard/Soundscan

Billboard Modern Rock Tracks

Compiled from a national sample of airplay provided by Broadcast Data Systems.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	2	1	16	Last Resort	Papa Roach
2	3	2	8	Californication	Red Hot Chili Peppers
3	1	1	20	Kryptonite	3 Doors Down
4	4	3	10	Wonderful	Everclear
5	7	5	8	Promise	Eve 6
6	5	5	15	Judith	A Perfect Circle
7	8	7	11	Change (in the House of Flies)	Deftones
8	6	3	16	Sour Girl	Stone Temple Pilots
9	11	9	11	Right Now	SR-71
10	10	8	15	Take a Look Around	Limp Bizkit

©2000 Billboard/Broadcast Data Systems

College TV Network Video Playlist

Submitted by College Television Network for week ending July 31, 2000

<i>Artist</i>	<i>Title</i>	<i>Rotation</i>
Macy Gray	Why Didn't You Call Me	Heavy
Janet Jackson	Doesn't Really Matter	Heavy
Destiny's Child	Jumpin'	Heavy
Ben Harper	Steal My Kisses	Heavy
Wheatus	Teenage Dirtbag	Heavy
AC/DC	Satellite Blues	Heavy
Macy Gray	Why Didn't You Call Me	Medium
Incubus	Stellar	Medium
Catherine Wheel	Sparks Are Gonna Fly	Medium
P.O.D.	Rock the Party	Medium
MXPX	Responsibility	Medium
Creed	With Arms Wide Open	Medium
Santana/Everlast	Put Your Lights On	Medium
Our Lady Peace	Thief	Medium

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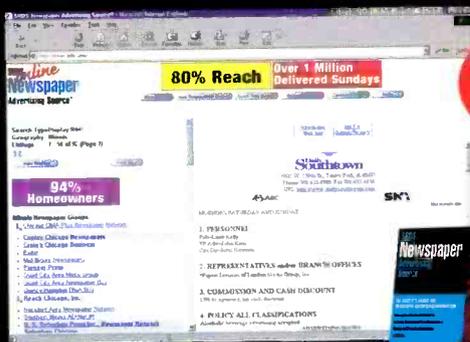
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BEFORE THE RAT RACE BEGINS.

DAILY NEWS ON THE NET.



TV

Ivey Van Allen was promoted to vp of media relations for Twentieth Television, following the highly successful launch of syndie strip *Divorce Court* last fall. She moves up from executive director/media relations...**Gary Robinson** was promoted to executive vp of business and legal affairs for Granada Entertainment. He moves up from senior vp of business and legal affairs...**Maggie Rodriguez** will take over the co-anchor duties with Steve Wolford on WFOR-TV, CBS' owned-and-operated station in Miami. Rodriguez was previously an anchor and reporter for KABC, ABC's O&O in Los Angeles. Rodriguez replaces Angela Raw, who is moving to WCBS in New York...**Coleen Marren** has been named news director at WCVB-TV Channel 5, Hearst-Argyle's ABC affiliate in Boston. Marren was formerly news director at WISN-TV, Hearst's ABC affiliate in Milwaukee.

MAGAZINES

Randy Frank Leeds, advertising director of Gruner+Jahr USA's *Fitness*, has been upped to associate publisher... Hachette Filipacchi Magazines' **Dennis Dougherty** has been promoted to corporate sales director, from Southern sales director, of HFM's home group... **Bonnie St. Clair**, senior editor at *Parade* magazine, has been promoted to executive editor...**Richard Fontana Jr.**, former CEO and managing director of Publicitas/Globe Media, has rejoined Reader's Digest Association as president of QSP, its youth fund-raising division...*Smithsonian Magazine* has named **Jill Reid Mullan** and **Meryle Lowenthal** as advertising sales representatives on its New York-based sales force. Mullan was most recently account manager, ad sales at Condé Nast's *Women's Sports & Fitness*, and Lowenthal was advertising director at *Scholastic Parent & Child*.

RADIO

Alan Stratton has joined Westwood One as its European representative. Stratton is the founder of UK-based syndication company MediaLane International... (continued on page 51)

It's All in the Game

In a business where success breeds imitation, don't expect any *Millionaire* or *Survivor* knock-offs from Bob Boden.

The new senior vp of production and development at Dick Clark Productions is going after young viewers with original game/reality shows.

"Rather than go the copycat route, our goal is to combine the appeal of current [game and reality] shows with concepts that could appeal to the next generation of TV viewers," explains Boden, who says he knew he wanted to be in the game-show business when he saw his first taping at age 6. "We have a number of projects in the works," he adds, declining to share any specifics.

With behind-the-scenes stints at dozens of game shows, including *The \$25,000 Pyramid*, *The Price Is Right* and *Family Feud*, Boden's hook-up with Clark

comes as no surprise. "[Boden] was one of the groupies I would see at tapings of *Pyramid*," recalls Clark. "It seemed

inevitable our paths would cross again."

Boden joined Clark's Burbank-based company four months ago and got to work as executive producer of Fox's *Greed*, which pulled decent ratings but, surprisingly, didn't make Fox's fall schedule.

Boden recently had another chance to impress the boss, with his collection of TV memorabilia, including two podiums from *The Price Is Right*, a flashing letter J from *Jeopardy!*,

and the qualifying-question podium from *Greed*.

"After making a beeline to my garage, where I keep most of this game-show stuff, [Clark] seemed impressed," says Boden. "I couldn't have asked for a better thumbs-up." —Marc Berman



Boden with one of his prized possessions

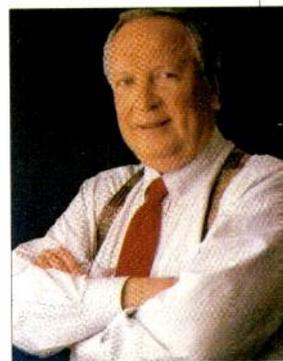
Rogers Cited for Public Interest

James Rogers, owner of Sunbelt Communications, never expected that a visit to his alma mater would lead to a distinguished career in philanthropy. But after an initial contribution in 1989 for furniture at University of Arizona's law school (he was shocked to see the sorry state of what they had), Rogers went on to lead fund-raising committees for public institutions including Idaho State, New York University and Washington University Law. And for his \$208 million worth of contributions over the years, the owner of the Las Vegas-based TV station group was recently named the nation's 12th leading giver by *Time* magazine, the only media exec besides Ted Turner to make the list.

Citing public colleges' shortage of funds for basic needs, Rogers says, "If [they] are to compete, they will have to have tremendous support from their alumni and the business communities in which they function."

As for how Rogers can be so generous, he won't tell what he's worth, but he didn't make the *Forbes* 400 Richest Americans list.

—Lori Lefevre



Big man on campuses

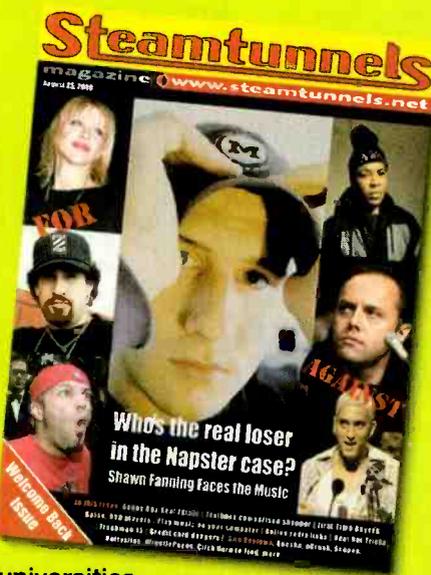
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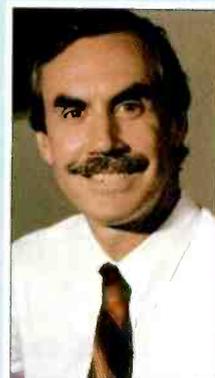
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SPOTLIGHT ON...

John Gehron

Senior VP of Programming,
Infinity Radio

John Gehron, Infinity Radio's first senior vp of programming, has one of the best programming résumés in the business. While many don't know his name, the stations he has programmed are legendary. In 1972, he launched Oldies WCBS-FM in New York. A few years later, he turned around Top 40 powerhouse WLS-AM in Chicago. In the '80s, Gehron brought Oldies to Boston on WODS-FM, and in the '90s he helped define the Smooth Jazz format on the Windy City's WNUA-FM.



Puttin' on the hits

WLS is the station most often associated with Gehron and it's the one he considers the model for successful programming. "We had a format that was attuned to Chicago. It played the right music, had great promotions on-air, but the talent had flexibility," says Gehron, whose new position was carved out of a redistribution of responsibilities for him and Infinity senior veeps Don Bouloukos, Bill Figenshu and David Pearlman.

"What's important is to motivate talent," Gehron asserts. "We see it with sports all the time—if you inspire and provide the proper leadership, you can turn people into winners." Famous on-air personalities such as WLS' Larry Lujack, John "Records" Landecker and Steve Dahl would never have become household names if not for Gehron's support and guidance.

Yet despite his successes, Gehron is quick to note one of his biggest blunders: "I didn't hire Howard Stern when he used to send me tapes, so I'm not as brilliant as I'd like to think." —Katy Bachman

MOVERS



Dallas jumps to Net company



Coyle joins Pedone & Partners

(continued from page 49) **Veronica Falcon** was promoted to vp and director of marketing for Spanish-language radio at Interep's Caballero Spanish Media. Falcon was previously vp and director of sales. Also at Caballero, **Angela Dawson** was named director of sales. Dawson joins Caballero from Sanchez & Levitan in Miami, where she was media director.

AGENCIES

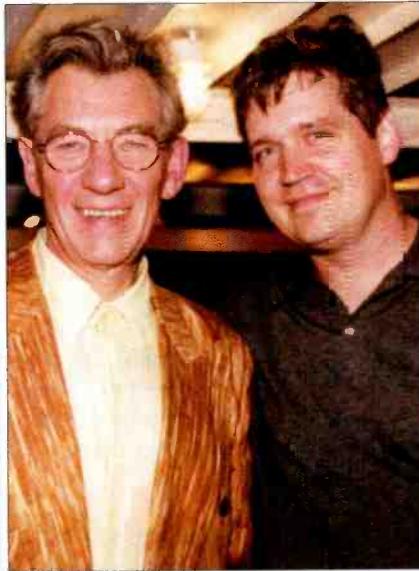
Walter Coyne has joined Pedone & Partners as senior vp and media director, overseeing all aspects of media planning and buying at the New York shop. Before joining Pedone, Coyle was vp/group media director for Deutsch Inc. in New York for five years, and before that spent four years at Horizon Media in New York working on accounts including Comedy Central and Sci Fi Channel...

Scott Davis has been upped from broadcast director to vp at Harmelin Media in Bala Cynwyd, Pa. An eight-year veteran of the agency, Davis oversees all broadcast buying and account activity, focusing on the Quality Plus Ford Dealers account.

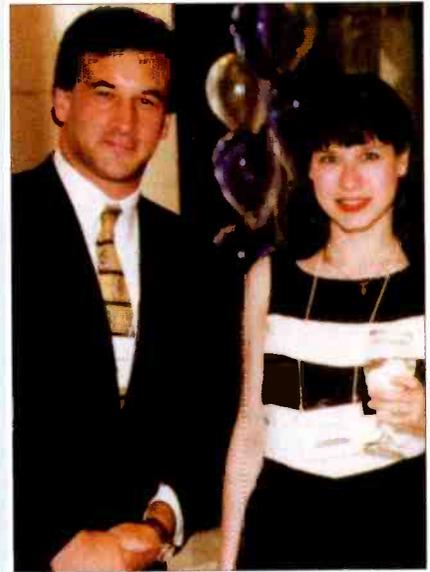
MEDIA SERVICES

George Dallas has been named chief marketing officer at MediaPlan.com, a provider of computerized media flow-charting software to agencies and advertisers. Most recently, Dallas was senior vp, director of media systems at Universal McCann, which he rejoined in 1996 having worked for McCann-Erickson in the 1970s. In that position he was responsible for all of the agency's media systems in North America...**Dana Feinberg** was promoted to director of operations for Brad Marks International, an executive search firm specializing in entertainment and new media. She was manager of client services.

MEDIA DISH



Maxim ferried some 700 guests from New York's Battery Park to Ellis Island for its recent premiere of 20th Century Fox's *X-Men*. Attendees included many of the film's stars, including Sir Ian McKellan (l.), here with *Maxim* editor in chief Keith Blanchard.



At New York's Museum of TV & Radio for the recent reception hosted by the merged Premiere Radio Networks and AMFM Radio Networks, Premiere national account manager Dan Metter with Linda Salzberg, national radio buyer, Lowe Lintas.



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This Fall, you'll find out where to reach the biggest generation in history.

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

Primedia and General Motors will co-sponsor a **benefit premiere screening of Ken Burns' new Jazz documentary** Aug. 19 at the Sag Harbor Theater in Long Island. The event benefits Harlem's Abyssinian Baptist Church and the Hamptons Film Festival, and the event committee includes Matt Blank of Showtime, John Sykes of VH1 and Michael Caruso of *Maximum Golf*. Tickets for screening and buffet supper are \$50. Contact: 212-981-5292.

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.

GAIT will host the **2000 Television & Internet Festival** Sept. 7-8 in Hollywood. Contact: 818-501-0700.

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

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

PricewaterhouseCoopers will present the **2000 Global Entertainment, Media & Communications Summit** Sept. 19 at New York's Marriott Marquis. Contact: 212-259-2413.

The **Newspaper Association of America** will host its ninth biennial **libel conference**, titled "Back to First Principles," Sept. 22-24 at the Hyatt Regency Crystal City in Arlington, Va. Contact: 703-902-1792.

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

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Time Warner Signs Up Juno

In an effort to dampen the regulatory scrutiny of its \$123 billion merger with America Online Inc., Time Warner last week opened its cable lines to high-speed Internet services from Juno Online Services Inc. The pact marks the first time an Internet-service provider other than Time Warner's Road Runner is being offered to the cable giant's subscribers. Time Warner will run a trial of the Juno service in Columbus, Ohio, and plans to roll it out in other markets later this year.

Romance to Follow Journey Women

Romance Classics plans a Sept. 28 premiere of a prime-time adventure series chronicling the motivations of women making solo treks to exotic places. Called *Journey Women off the Map*, the series will follow women exploring locales such as Finland, Morocco, Costa Rica, Kyrgyzstan and Mali, with each episode focusing on a different female guide. The 13-part series airs at 8 p.m. Thursdays.

Discovery Kids Swims With Sharks

In concert with Discovery's prime-time *Shark Week*, set to kick off Aug. 13, Discovery Kids will follow the big fish during *Discovery Kids' Super Shark Weekend*. The special will present three weekend mornings of shows that introduce kids to the diversity and drama of

sharks. In addition to the special programming, 3-D shark teeth will frame the screen during each show, viewable with 3-D glasses being offered for free at participating Lenscrafter stores. Kids can also log on to *Discoverykids.com* to learn how to make their own 3-D glasses. Discovery Kids runs on Saturdays and Sundays from 9 a.m. to noon on Discovery.

RCN Gives NYC Oxygen

RCN will pick up Oxygen Media in the metropolitan New York area beginning this week, giving the fledgling net an additional 100,000 subscribers. Since its launch in January, Oxygen, which is currently in 10 million homes with commitments for an additional 20 million, has suffered from lack of carriage in media-centric Manhattan.

Fox Cable Nabs Dharma & Greg

Fox Cable Networks has acquired exclusive cable rights for the ABC network prime-time hit *Dharma & Greg* beginning in fall 2005. The arrangement gives Fox the flexibility to schedule *Dharma & Greg* on any of its seven cable nets, and bets are it will go to FX, which has acquired off-net shows such as *The Practice*, *Ally McBeal* and *That '70s Show*.

Top Two Radio Groups Dominate Ratings

With one exception, the two largest radio groups, AMFM/Clear Channel and Infin-

Smock Covers Art, Fashion, Design

The premiere issue of art magazine *Smock* will hit newsstands on Aug. 10 with a total circulation of 40,000. The bimonthly publication, which focuses on the ways art, design, entertainment and fashion impact each other in the public realm, is the brainchild of Scott Bennett, founder and CEO of New York-based Smock Media and publisher of *Smock*. Mike Weiss, founder of several virtual-gallery Web sites, will oversee editorial direction as vp of art development/executive editor. The perfect-bound launch issue will have 145 pages, including 28 pages of advertising from clients such as Versace, Vivienne Tam, BMW and Absolut.



Hitting newsstands this week

ity, dominated the top two spots in the top 10 markets in the just-released Arbitron Spring survey (the exception was Boston, where Entercom Communications' cluster is No. 2 in overall ratings share). AMFM and Clear Channel, which are just weeks away from merging, scored the No. 1 spot in New York, San Francisco, Philadelphia, Washington, D.C., and Houston. Infinity's station clusters were No. 1 in Los Angeles, Chicago, Detroit, Dallas and Boston.

XM, Country Music Hall of Fame in Content Deal

Through a partnership with the Country Music Hall of Fame, XM Satellite Radio will broadcast a live five-hour daily show from a digital studio to be built in the Hall of Fame's new Nashville museum. The agreement also calls for additional collaborative programming, including *The Country Music Hall of Fame Hour*, featuring hour-long profiles of country music legends and their recordings; *Today in Country Music History*; and *Backstage at the Country Music Hall of Fame*, highlighting live performances and rebroadcasts of classic concerts. XM plans to launch its 100 channels of subscription digital radio programming in early 2001.

Westwood One Picks Up *Beatle Brunch*

Westwood One has inked a deal to handle clearances and advertising for *Beatle Brunch*, a one-hour weekly program focusing on the music and history of the Fab Four that's been hosted by Joe Johnson for the past eight years. The agreement gives Westwood part ownership of the show, which will continue to be produced by Johnson. The show originates from WMJX-FM in Miami and currently has 40 affiliates, including WOMC-FM in Detroit, WBIG-FM in Washington, D.C., and KBZT-FM in San Diego.

Citadel Exits Emmis Internet Consortium

Citadel Communications CEO Larry Wilson told analysts last week that the company has pulled out of the local-media Internet venture spearheaded by Emmis CEO Jeff Smulyan and is going it alone. Wilson cited delays and some unsatisfactory contract provisions. Citadel has Internet portals for each of its markets and has struck several content deals.

Net News Portal Adds Chris-Craft/United Zatsco, a local video news portal on the

Larry Bear Hosts *Stars of Country*

Larry Bear, afternoon personality on Big City-owned Country station WWXY-FM in New York, made his debut this past weekend as the host of *Stars of Country*, a one-hour weekly Country music and interview show that spotlights some of country music's biggest stars. On his first show, Bear interviewed Country Music Association and Grammy award winner Travis Tritt. Syndicated by Westwood One, the show airs on nearly 100 radio stations, including Infinity stations WUSN-FM in Chicago, WQYK-FM in Tampa and KYCY-FM in San Francisco. Bear replaced Dr. Don Carpenter, former morning man on WYCD-FM in Detroit, who has left the Country format.



Bear brings his country fare to a national stage.

Internet, recently signed a deal with Chris-Craft/United Television Station Group, owners of 10 TV stations. The deal adds local TV news from San Antonio; Los Angeles; Minneapolis; New York; Portland, Ore.; and Salt Lake City to the 36 already included in Zatsco's network. Chris-Craft stations in Baltimore; Orlando, Fla.; Phoenix; and San Francisco, which do not air local news, will be able to offer Internet newscasts. In addition to its deals with 42 local TV stations, Zatsco has agreements with nine national news sources.

World Pub Titles Head South

World Publications has begun selling *Saveur* and *Garden Design* in the Caribbean. The Caribbean sales team for World's *Caribbean Travel & Life* and American Eagle's *Latitudes* will be selling the new properties. World plans to package all of its titles in this market as lifestyle publications.

BabyTalk Grows Rate Base to 2 Million

BabyTalk magazine will increase its rate base to 2 million from 1.8 million, effective Feb. 1. The latest increase, of 11.1 percent, brings the Time Inc. monthly's growth to 100 percent since 1995. The boost will make it the No. 1 title in the baby category.

Grey Restructures Western Division

As part of an ongoing reorganization of Grey Worldwide's Western division, the agency has promoted John Crosson, Peter Mooney and Kieran Hannon to

head up the unit. Grey Global Group's media company will relaunch as MediaCom and formally establish itself in Los Angeles and San Francisco. Crosson and Mooney will share management in L.A., with Crosson serving as president/chief operating officer and Mooney as president/chief creative officer. Hannon will be president/CEO of the San Francisco office. Jeff Alperin, CEO of the Western division, will be leaving to pursue a career in the financial sector.

Lipson Honored by Regional Mag Group

The City and Regional Magazine Association honored D. Herbert Lipson, owner of *Philadelphia* and *Boston* magazines, with a Lifetime Achievement Award at its recent annual conference in Baltimore. Lipson began his career in the 1950s, when he and his father purchased *Greater Philadelphia Magazine* from the Philly chamber of commerce. In 1971 he bought *Boston* from the Boston chamber of commerce; not long after that he purchased *Atlanta*, and in 1984 launched *Manhattan, Inc.* He has been an influential leader in the regional and city magazine category.

End of the Road for *Madison*

Madison magazine suspended publication last week, with October as its final issue. The upscale national lifestyle title, published by Attic Communications, was 2 years old. The bimonthly became too costly to produce, according to publisher Pamela Schein.

Media Person

BY LEWIS GROSSBERGER



What You Missed

FOR THOSE OF YOU WHO DIDN'T WATCH

the Republican convention (approximately all of you), Media Person is here to tell you not to worry. It was a smashing success. The Republicans spectacularly achieved their year 2000 goal of turning themselves into the Democrats. What this means is that you don't have to watch the Democrats' convention either, since it will be redundant. ♦ MP watched every bit except for about 92 percent of it, when he unaccountably fell

asleep. But he filled himself in later, by reading the papers.

Oh, what a stirring show the Republicans put on down there in Philadelphia. Say, did you know that Philadelphia was the birthplace of American freedom? For those who didn't, nearly every Republican speaker provided a helpful reminder so that if you'd never thought of the connection between George Washington and George W. Bush, why, there it was.

The lineup included all you could possibly want, unless you were looking for something resembling an actual Republican.

There was a blind mountain climber reciting the Pledge of Allegiance. There was a handicapped Miss America talking in sign language. There was a Bush nephew speaking Spanish. There was a star of *WWF Smackdown* trying to speak English. There were real live black people (although one vicious commentator insisted they were actors in blackface). There was the nominee's wife, a former teacher, informing the surprised delegates that the convention was really a classroom. There was Gerald Ford dramatizing the health-care issue by collapsing with a stroke. (Doctors were worried at first when the former president seemed to walk and talk normally, but later in the day, he began spouting gibberish and falling down, so they knew he had fully recovered.)

No negativity! decreed George W. Bush, a southwestern governor who, if the network anchors are correct, received the convention's nomination for president. He held the convention in a grip of iron, even though the rest of him was compassionate, kind and inclusive. Seems a focus group had determined that the 'merican People, God bless 'em, don't want no name-callin' this year. So the Republicans were as nice as could be and held back all the bitterness

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they'd accumulated during the nightmarish Clinton years of moral turpitude, famine, war, plague and bankruptcy. (Six of them exploded from impacted bile buildup and had to be rushed to emergency rooms.) Only vice presidential nominee Dick Cheney was allowed to be mean, because his doctors didn't feel his heart could handle the strain of holding it in.

As everyone noticed except the millions of voters who will elect Bush president, the emotional We-Really-Care-About-People sob stuff and Ostentatious Minority Display was stolen right out of the Democratic playbook. Of course, the Democrats stole it too, from corporate TV commercials. You know the ones. *Here at American Porcelain Corporation, we don't build jobs. We*

build a clean, dry America where your children don't have to pee in their sneakers. Happy kids, that's our real business.

At some point you have to wonder: Does such obvious fakery really work?

Well, gee, it must, you tell yourself; otherwise, why would so many millions of dollars be spent on it? But then the obvious question that follows is: If people do buy it, doesn't that mean that the public is pretty much composed of total imbeciles?

For the most part, MP has stopped asking himself these questions because the answers are too depressing.

The high point of the convention was the acceptance speech.

All the TV analysts agreed that George didn't smirk even once and thus had succeeded in looking like a grown-up, which eased Republican fears that he might be seen as a chugalugging frat boy in search of a wild party. This means the election is pretty much in the bag because Americans vote according to who looks more like a president as well as like a guy they'd like to invite over for a Diet Sprite. Now that the people have been assured that George won't be tossing water bombs out the White House windows at visiting heads of state, it's all over. Hey, look, Marge. The kid's got gravitas. He's viable. Why, he's almost Reaganesque.

And, unlike his distinguished opponent, he's not a dork.

As for substance, as if that mattered, George delivered a long, enthusiastic, sincere address, the basic message of which can be summed up as follows: *They suck. We don't. Lose 'em.*

OK, he did take some bold stands. He was for education and a strong national defense. He was pro-family and in favor of Social Security. Surprisingly for a Republican, he dared to speak out against abortion. He even had praise for Lincoln, who hasn't been mentioned much at past conventions since he probably would have favored affirmative action.

George's best line, a cute little jab at the dork, was, "I do not reinvent myself at every turn. I am not running in borrowed clothes." So true. All he had to do was reinvent his party. ■

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