

MEDIAWEEK

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LAURA K. JONES, ASSISTANT MGR
WALDENBOOKS
42 MOUNT PLEASANT AVE
WHARTON NJ 07885-2120

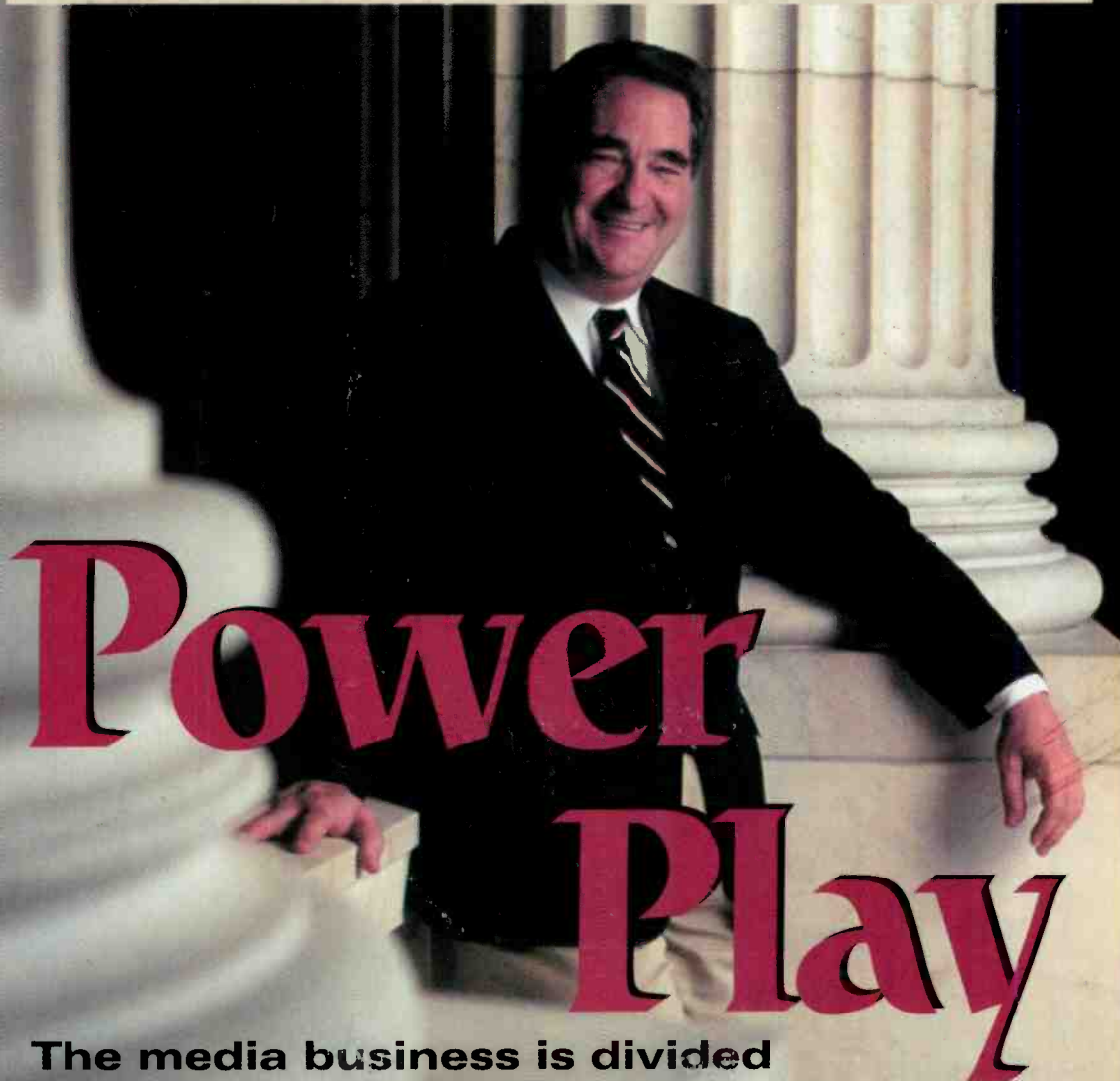
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THE NEWS MAGAZINE OF THE MEDIA

June 5, 2000 \$3.50

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- **FCC Hints at Easing Cross-Ownership Rules** *page 8*
- **Politicals Fuel Surge in Spot TV Advertising** *page 10*



Power Play

The media business is divided by Billy Tauzin's bid to take over the House Commerce Committee
By Alicia Mundy Page 48

MARKET INDICATORS

National TV: Busy

Buyers are catching up with paperwork to match all deals done for next season's upfront. July, August prime time still has inventory avails.

Net Cable: Strong

Second-tier cable nets look to wrap their upfront deals early this week at average 18 percent CPM increases. Pharmaceutical and movie dollars are up.

Spot TV: Building

June is soft. But the usual big summer advertisers—soft drinks, resorts and entertainment—are expected to move shortly in anticipation of a stronger July and August.

Radio: Tight

June is booked, beer and soda ads have all but guzzled up July. The market looks to become tighter moving into third quarter; buyers are booking well in advance.

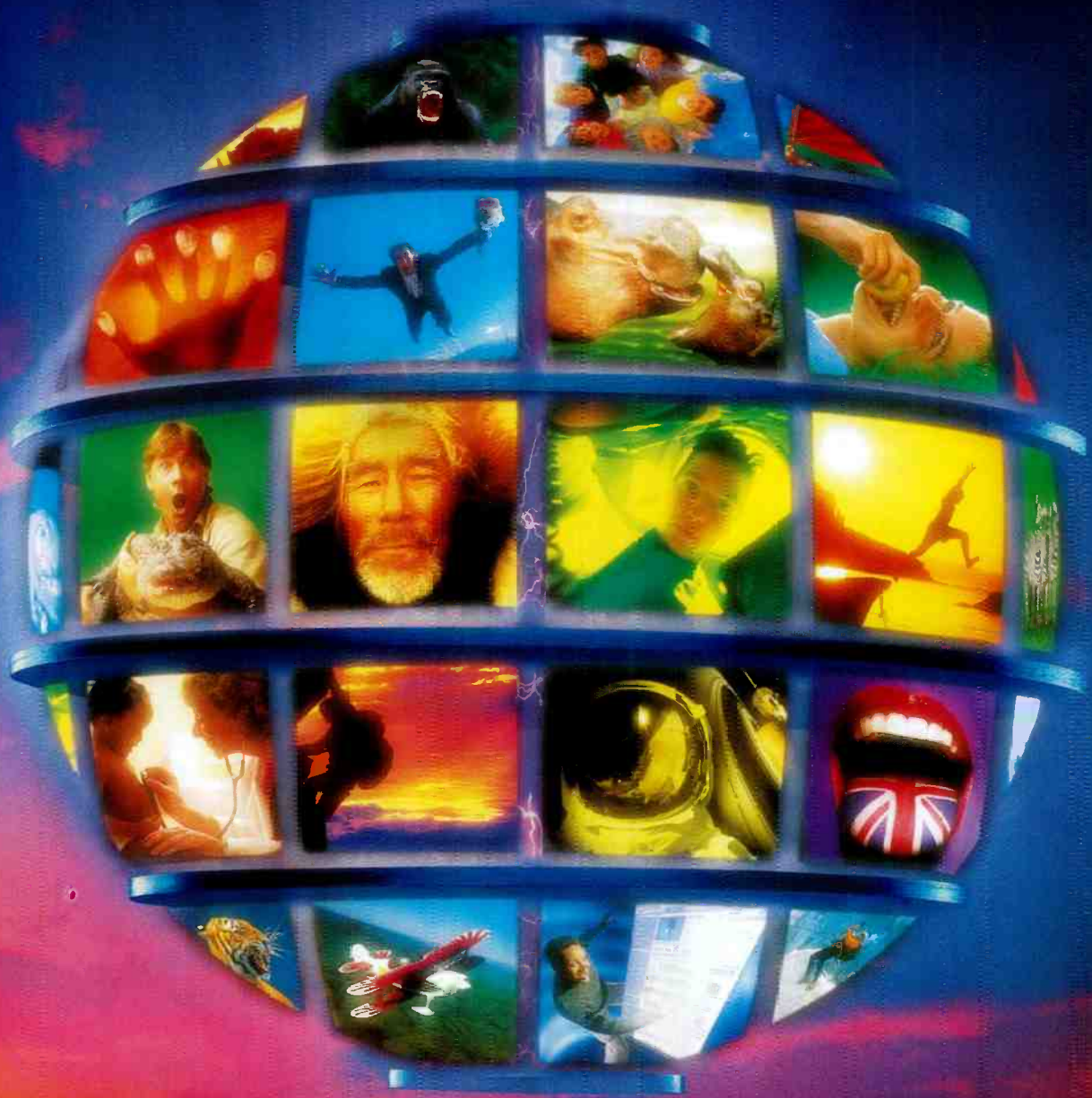
Magazines: Active

Publishers are seeing upticks in third-quarter ads from TV networks looking to plug their new fall shows. Liquor continues to spend at a rapid pace.

MARTIN SIMON/SABA



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*Real World Entertainment.
Experience Our Brands.*



A dramatic sunset or sunrise over a grassy field. The sky is a mix of deep blue and vibrant red-orange, with rays of light emanating from behind the main text. In the foreground, several people are silhouetted against the bright horizon, standing on a grassy field. The overall mood is nostalgic and powerful.

FIFTEEN YEARS AGO,

Discovery made a promise to advertisers...

AT DEADLINE

Teen People Is Bursting at the Staples

Time Inc.'s *Teen People* will switch to perfect binding with its August issue, due on newsstands July 5. Since its launch in February 1998, the magazine has published just two non-saddle-stitched issues, but growth has made perfect binding a necessity. "We've got to get rid of the staples before the magazine starts to fall apart," said *Teen People* publisher Anne Zehren. "Our ad pages have been increasing so rapidly that the staples aren't going to hold anymore." This year, the monthly's ad pages are up 36.8 percent, to 478, according to the *Mediaweek* Magazine Monitor. In the September issue, *Teen People* will introduce new editorial columns on beauty, travel and the Internet.

MindShare's Ron Fredrick to Retire

Ron Fredrick, managing director of national television for MindShare, will retire on Sept. 1 after nearly 40 years in the media business. Fredrick worked as corporate TV coordinator at Ford Motor Co. before serving at CBS and ABC as a sales exec. Fredrick then joined J. Walter Thompson Detroit, where he rose to head up the Midwest buying operation, including the Ford account. In 1996, he became senior vp of network broadcast and programming for Thompson. He took on his current position following last year's merger of Thompson and Ogilvy & Mather and the formation of MindShare.

HBC Adds 2 San Antonio Sticks

Hispanic Broadcasting Corp., the leading radio group targeting Spanish-speaking listeners, last week acquired San Antonio's KBUC-FM from Reding Enterprises and KRNH-FM from Radio Ranch for a total of \$45 million. The deal gives HBC five stations in San Antonio, the seventh-largest Hispanic radio market. Both stations now program Country, but will switch to Spanish-language later this year.

Fox Taps Pool for Movies and Minis

New Fox Entertainment president Gail Berman continued to put her programming team together last week, naming Marci Pool as executive vp of original movies and miniseries. Pool most recently was senior vp of movies and miniseries for Fox Television Studios. She also has served at Turner Network Television, the Wolper Organization and Paramount Network Television.

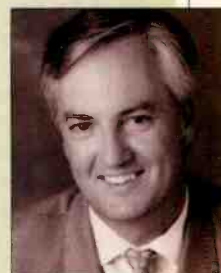
Oprah Magazine Editor Kunes Resigns

After just one issue on the newsstands, Ellen Kunes, editor in chief of *O, The Oprah Magazine*, resigned last week over what she called "work-family issues." Kunes, who recently closed *O's* third issue,

will leave the title once a new editor is named, but may stay on at Hearst Magazines. Kunes denied that tension existed between her and Oprah Winfrey, the magazine's editorial director. She also dismissed reports that the chain of command that has editor at large (and Oprah pal) Gayle King acting as Winfrey's liaison played a role in her decision to leave. Winfrey declined to comment. "The magazine is growing at such an exponential rate," said Kunes, the mother of 2-year-old twins. "It just got to be such an enormous thing that I felt it was going to be too much for me to handle going forward with my family life." The second issue of *O*, published by Hearst and Harpo Entertainment Group, will hit stands on June 19.

AmEx Publishing to Promote Kelly to CEO

Ed Kelly, vp/group publisher of *Travel & Leisure*, is expected to be promoted today to president/CEO of parent American Express Publishing Co., according to a senior AmEx exec. Kelly will succeed Daniel Brewster, who last month was named CEO of Gruner+ Jahr USA Publishing. An 11-year AmEx Publishing vet, Kelly became *T&L* group publisher last August. Between 1978 and 1989, he worked at Time Inc.'s *People* and at Times Mirror's *Field & Stream*. In addition to *Travel & Leisure*, AmEx publishes *T&L Golf*, *Food & Wine* and *Departures*.



Going up: AmEx Pub's Kelly

Addenda: Travelocity.com and American Airlines Publishing will launch *Travelocity Magazine* in September. The bimonthly will have a circ rate base of 250,000... American Media Inc.'s *Auto World Weekly* will launch on June 20 with a total distribution of 1 million... As expected, Steve Mosko will become president of Columbia TriStar Television Distribution when Barry Thurston leaves the company on July 1, CTTD said last week. Mosko moves up from executive vp/sales... Jeffrey Foley, former ad director of Condé Nast's *The New Yorker*, has been named publisher of Hachette Filipacchi's *Travel Holiday*... Stuart Glickman, vice chairman and CEO of Carsey-Werner Co., resigned last week... Hearst-Argyle Television last week signed a deal with DirecTV for the carriage of its 26 stations.

Corrections: A news story in last week's issue incorrectly reported that Nickelodeon's ratings declined 20 percent during the May sweeps. The falloff was 10 percent. An "At Deadline" item listed an incorrect premiere date of Paramount Domestic Television's *Dr. Laura*. The show will launch on Sept. 11.

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Survivor Debut Gives CBS A Healthy Dose of Reality

CBS' May 31 premiere episode of the reality series *Survivor* earned the network its strongest ratings for the Wednesday 8-9 p.m. time period in key demos since the early 1990s. Reaping the benefits of *Survivor*'s healthy debut were the show's nine exclusive sponsors—Aztek by Pontiac, Bud Light, Dr. Scholl's, Doritos, Ericsson, Reebok, Target, the U.S. Army and Visa—which signed deals with CBS when the show was just a concept.

Unfortunately for CBS, there is no remaining ad inventory on the 12 episodes of *Survivor* scheduled to air in coming weeks. But if the show's ratings hold up, the network is likely to order another 13-episode run, which could begin taping this summer for airing in the first quarter.

Survivor handily beat ABC's hit game show, *Who Wants to Be a Millionaire*, in the 18-34 and 18-49 demos and edged *Millionaire* in viewers 25-54, according to Nielsen Media Research. *Survivor* earned a 6.7 rating/13 share in 18-34, compared to a 4.3/14 for *Millionaire*. In 18-49, *Survivor* got a 6.1/20, compared to *Millionaire's* 5.0/16. And in 25-54, *Survivor* scored a 6.2/19 to *Millionaire's* 6.0/19. *Survivor's* 18-49 rating was CBS' best in the Wednesday 8-9 slot since March 1993, when *How'd They Do That* aired.

Millionaire did win the household ratings battle, by 11.8/21 to 10.3/18.

CBS, hoping to build an even larger audience for *Survivor's* second episode this Wednesday, repeated the premiere last Saturday night at 10—a bonus for the nine sponsors. "We were not looking for big ratings on the re-airing," a CBS exec said. "We just wanted to give those who missed it a chance to see it." The exec said there are no plans to rebroadcast future episodes. —*John Consoli*

ABC Radio Networks Chief Lyn Andrews Resigns

Lyn Andrews, president of ABC Radio Networks since 1997 and one of the top women executives in radio, resigned last Friday. The weekly commute to ABC Radio Nets' Dallas headquarters was taking its toll on Andrews, who wants to spend more time in *(continued on page 8)*

Nielsen, Arbitron Agree to Agree

Joint test of new meter promises first 'single-source' data

AUDIENCE MEASUREMENT / By Katy Bachman

Nielsen Media Research and the Arbitron Co. last week announced they will cooperate on a test of Arbitron's new portable people meter, a move that could lead to the first comparable multimedia audience-ratings data in history but that also could stifle competition in the research business.

Under terms of the deal, which were not disclosed, Nielsen will lend its TV survey expertise to the test, which will be run in the Philadelphia-Wilmington, Del., market, starting with 300 people in this year's fourth quarter and expanding in 2001. At the test's completion, Nielsen has the option to "join Arbitron in a future deployment of the PPM" in the U.S. That could

cake and eating it too."

Nielsen is a unit of VNU USA, the parent company of *Mediaweek*.

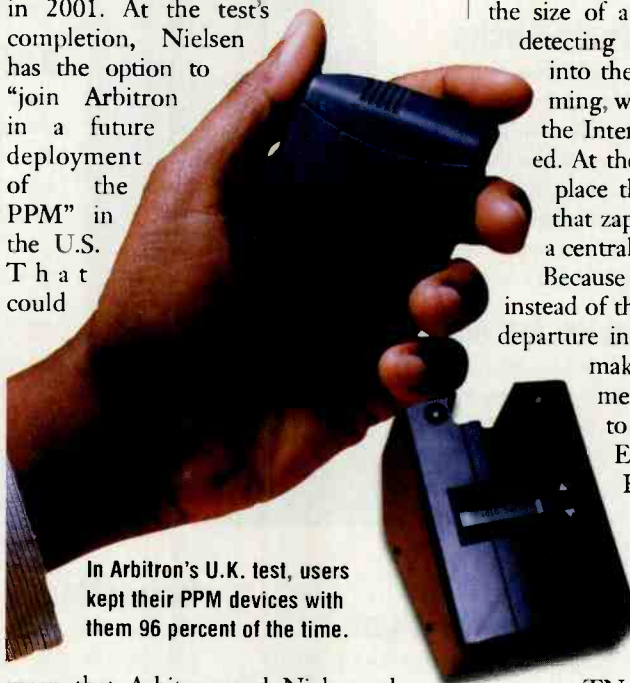
Like most agency media executives interviewed for this story, Nathan was surprised by the union yet pleased the industry was finally going to get a shot at evaluating a new passive technology that has the potential to change forever the way advertisers evaluate radio and TV. Howard Nass, senior vp and director of broadcast for TN Media, said, "This is the best breakthrough I've seen in a long time."

Worn by consumers, the PPM is about the size of a pocket pager. It works by detecting an inaudible code inserted into the audio portion of programming, whether it be TV, radio, cable, the Internet—anything that's encoded. At the end of the day, consumers place the PPM into a base station that zaps data on media exposure to a central computer.

Because the PPM meters the person instead of the TV, it represents a radical departure in measurement. "It certainly makes sense for TV measurement to move from households to persons-based," said Erwin Ephron, a partner with Ephron, Papazian & Ephron.

"This potentially would offer a way of looking at all electronic media on the same platform," said David Ernst, senior vp and media research director for TN Media.

Most Philly/Wilmington media are likely to encode, said Arbitron, which is providing the encoder free. "We plan to participate so that we at least start up the learning curve," said Randy Michaels, CEO of Clear Channel radio, which has stations in the market. TV broadcasters contacted for this story said they were still



In Arbitron's U.K. test, users kept their PPM devices with them 96 percent of the time.

mean that Arbitron and Nielsen, the two major ratings companies that provide the currency for \$36 billion in TV spending and \$17 billion in radio, might form a joint venture.

"You could have knocked me over with a feather," said Susan Nathan, senior vp and director of media resources at McCann-Erickson. "For Nielsen it's like having their

digesting the announcement.

Arbitron has spent some \$22 million over eight years developing the PPM, which has been tested in Manchester, U.K., since 1998. But Arbitron is wary of the cost of deployment in the U.S. "It would be difficult if not impossible to bring this to the U.S. market alone," said Arbitron vp Thom Mocarsky.

Therein lies the logic of the announcement. During the past two decades, Nielsen has had several would-be competitors, including Arbitron's ScanAmerica, AGB's people meter, Arbitron's local TV ratings service in 1993, and most recently Statistical Research's SMART, which despite \$40 million in support from CBS and a few top advertising agencies, folded in early 1999. The main reason all failed was that the industry was unwilling to pay for parallel services.

"Competition results in a better service no matter what, but the reality is I don't know if there ever will be a serious competitor. It has become so difficult and expensive," said Alan Wurtzel, president of research and development for NBC.

"This shows that both companies have an open interest in developing a better measurement technique and are putting their own narrow parochial interests aside," said David Poltrack, CBS vp of research.

Such agreements may be the future of U.S. research. "This is not a business that lends itself to competition. You don't want more than one currency," said Ephron.

The great promise of the PPM is that it is close to totally passive, a.k.a. idiot proof. Both Nielsen and Arbitron continue to rely on handwritten diaries for local audience measurement. The diaries are subject to mistakes, lapses in memory and, significantly, broadcast outlet hype. Another problem with current measurement services has been cooperation rates, which have been going south for the last several years. "The [PPM] technology is still being tested, but it does one great thing. Because it's a passive technology, people don't have to log in or push buttons, they just have to wear it," said Ephron.

The PPM may look promising down the road, but in the short term, the picture for TV measurement isn't clear. "What gets complicated is that Nielsen isn't abandoning their own people-meter project in Boston. You have 52 markets with set meters and diaries, and 150 markets with diaries only, so you have a lot of methodologies out there," said Stuart Gray, BBSO senior vp and director of media research services. ■

Dramas: Once Is Enough

Network prime-time hours suffering sharp declines in reruns

TV PROGRAMMING / By John Consoli

Original telecasts of prime-time drama series this past season rated as much as 55 percent higher than repeats, red-flagging the need for the broadcast networks to find ways to air more first-run episodes in order to keep viewers watching on a regular basis.

Media buyers say the solution is to cut deals with the cable networks, like ABC did this season with Lifetime, which permitted the latter to air episodes of *Once and Again* in the same week as they aired on the broadcast network. NBC cut a similar deal with USA, which allowed the cable network to air episodes of *Law & Order: Special Victims Unit*. This past season, ABC aired 21 original episodes of *Once and Again* and only one repeat. The originals averaged a 5.3 rating among the 18-49 demo, the highest among the first-year dramas. The one repeat did a 3.4 in the same demo, 35 percent lower. Like *Once and Again*, which was not noticeably hurt in the ratings by the same-week airings on Lifetime, *SVU* was not diminished in its originals by the airings on USA. *SVU* averaged a 9.5 in households for its 22 original episodes. But repeats on its own network averaged only a 7.4.

And the power of airing just originals can be seen in ABC's run of 20 original episodes of *NYPD Blue*. With no repeats, the show averaged a solid 10.7 in households and a credible 6.6 among the 18-49 demo. Those numbers would have been pulled down by about 30 percent if diluted with ratings from repeats.

With the WB now planning to talk with Lifetime or Turner about airing its same-season repeats of *Felicity* for the 2000-2001 season (*Mediaweek*, May 15), media buyers are wondering why such arrangements aren't becoming more commonplace.

Felicity, next to NBC's *ER*, was the drama series that took the largest dip in ratings from originals to repeats. *Felicity*'s ratings fell 36 percent in households and 47 percent with adults 18-49 when repeats were aired on WB.

Brad Adgate, senior vp and director of

corporate research for Horizon Media, points out that deals between the broadcast and cable networks can benefit both.

"The recognition factor is already there. And now that many of the cable networks are owned by the broadcast networks or vice versa, it would mean moving money from the left pocket to the right pocket."

Vertical integration would certainly make these types of deals easier. FX, the News Corp. sister cable network of Fox, already carries the Fox series *X-Files* in syndication, and will be adding another Fox series, *Ally McBeal*. Episodes of both

Dramas That Lose the Most Viewers in Repeats

Show	1999-2000 Originals' Rating (HH Avg.)	1999-2000 Reruns' Rating	% Diff.
<i>ER</i> (NBC)	19.9	10.3	-48%
<i>Felicity</i> (WB)	2.5	1.6	-41%
<i>Ally McBeal</i> (Fox)	9.6	6.2	-37%
<i>Roswell</i> (WB)	2.9	1.9	-36%
<i>The X-Files</i> (Fox)	8.6	5.7	-35%

Source: Nielsen Media Research data compiled by Horizon Media



these series could also be run in same-season windows, freeing up time on Fox to air more first-run episodes or another series.

ER's repeat ratings fall off sharply.

Adgate's research indicates that of the 25 broadcast network shows to exhibit the biggest audience declines from original to repeat episodes, 18 are drama series, and the average audience loss was about 27 percent. Finding a way to air all original episodes "would be a very compelling selling proposition to viewers and would truly put the appointment back into TV viewing," said John Rash, chief broadcast negotiator for Campbell Mithun Esty. "The current business models would make it a challenge, but if audiences increase, higher ad prices can be charged."

"First-run episodes mean more impact for the advertiser," echoed Tim Spengler, executive vp and director of national broadcast for Initiative Media North America.

Brad Turrell, senior vp of publicity and talent relations for the WB, said it would make sense for cable networks to make such deals. "These are shows the broadcast networks have put an enormous amount of promotional dollars into." ■

New York with her husband and their 10-year-old daughter.

During Andrews' tenure, the radio network business enjoyed a renaissance, and ABC is no exception. The company's revenue was up nearly 27 percent in 1999 and jumped 40 percent in this year's first quarter. "The 2000 fiscal year promises to be the second year in a row of record revenues and operating income," ABC Radio president John Hare said in a memo announcing Andrews' departure. ABC's programming includes *Doug Banks* and *Country Countdown*, hosted by Bob Kingsley.

Hare is expected to name a replacement soon. Staffers say the new president is likely to come from inside the ranks, and many are betting on Traug Keller, senior vp of ad sales. —*Katy Bachman*

Minn. TV Station Back on EchoStar; 3 Others Dark

Clear Channel Communications' WFTC-TV in Minneapolis was restored to the Dish Network last week after the Fox affiliate reached a temporary agreement with EchoStar Communications for carriage on the satellite TV service.

On May 29, EchoStar pulled the signals of WFTC and three other TV stations—CBS affiliate WTVF-TV in Nashville, Tenn.; ABC affiliate KTVX-TV in Salt Lake City; and UPN affiliate WWOR-TV in New York—off its Dish Network systems when the parties were unable to agree to terms on retransmission fees. Chris-Craft, owner of WWOR and KTVX, and Landmark Communications, owner of WTVF, were still in negotiations with the satellite operator last Friday. The switchboards at KTVX and WTVF left recordings for shut-out viewers, explaining the situation and asking them to call EchoStar and request that the stations' signals be restored to the satellite service. —*Megan Larson*

Pearlman Gets a Bump At Warner Bros. Television

After landing seven new shows on the broadcast networks for next fall, Warner Bros. Television president Peter Roth last week promoted several development executives. Heading the *(continued on page 10)*

FCC Floats Regs Change

Cross-ownership proposal heralded by broadcasters and publishers

WASHINGTON / By Alicia Mundy

In a surprising move, the Federal Communications Commission last week proposed easing cross-ownership restrictions prohibiting corporations from owning a TV station and a newspaper in the same market, in the biennial review of regulations. Though the proposed rule-making would affect only certain markets, and does not actually lift the ban, its inclusion in the agency's overhaul of all its ownership regulations was warmly welcomed by broadcasters.

The National Association of Broadcasters and the Newspaper Association of America have been pushing hard for the ban's elimination. But as recently as April, commissioners and staffers had signalled that it was highly unlikely there would be any change as part of the Congressional mandated biennial review, which is overdue.

But, according to sources at the FCC, several weeks ago commissioner Susan Ness, a Democrat, began quietly lobbying the commission's other Democrats, Chairman Bill Kennard and Gloria Tristani, for a compromise. Ness urged them to consider relaxing the ban but not eliminating it completely. In a statement, Ness said, "I do not believe that the rapidly changing media landscape, on the one hand, and the preservation of viewpoint diversity, on the other, present a binary choice between eliminating the rule or maintaining the status quo." Ness also raised the question of "whether the same rule applies to a top-10 market, with dozens of media voices, and to a small city with only one daily newspaper and a

few TV stations."

While Kennard conceded "special circumstances" in some markets, he said, "I also continue to believe that the newspaper/broadcast cross-ownership rule well serves our public-interest goals."

Ness, whose reappointment at the FCC runs out this summer, has stressed her moderate stance to conservative senatorial opponents. Sources at the FCC suggested that the cross-ownership compromise demonstrates that she is not tied to Vice President Al Gore, who favors the ban.

Also last week, the FCC opted not to recommend the lift of the TV station ownership cap, which currently stands at 35 percent. The action taken last week ruffled network executives desirous of growing their broadcast properties. Fox Entertainment Group, which owns 22 TV stations, threatened to take legal action. The commission also said it would initiate a rulemaking to explore how it applies the ownership rules in radio markets. The FCC now uses the overlapping signal contours of stations, a system that was set up in the Communications Act of 1934. ■



The FCC's Ness called for a relaxing of ownership rules.

Digitally Dissonant

CBS affiliates await word on future of spectrum, Gumbel show

TV STATIONS / By Katy Bachman

CBS affiliates went to Las Vegas last week with low expectations for their annual meeting. They did not expect the network to unveil a grand plan for using the digital spectrum, and they didn't get one, despite CBS Television president Leslie Moonves' letter to affiliates two months ago pleading that

broadcasters not sell off their spectrum.

Instead of a plan, affiliates got a new media committee, which will begin meeting as early as June. CBS executive vp of television Marty Franks stressed the importance of affiliates and the network going down the digital road together.

For some, the plea may be too late.



A-hemmm

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MEDIA WIRE

list is Steve Pearlman, who was named executive vp of development. Pearlman, who becomes the highest-ranking exec under Roth, moves up from senior vp of drama development. Pearlman gets overall responsibility for WBTV's drama, comedy and alternative series development. "We had a very successful season this past year; our goal is to build on that," he said.

Pearlman's most notable project this year is the studio's highly anticipated CBS action drama, *The Fugitive*. "It's a concept that has already proven itself," he said, noting the hit 1993 movie and the original 1960s television series starring David Janssen. But Pearlman admits that the buzz around the series can be nerve-racking. "When expectations are this high, there's a lot to live up to," he said.

In other promotions at WBTV, senior vp of comedy development Tom Campbell adds alternative development to his duties, and Leonard Goldstein was promoted to vp of drama development. Both report to Pearlman. —Alan James Frutkin

CNHI Bids \$400-\$500 Mil For Some Thomson Papers

Community Newspaper Holdings Inc. (CNHI) of Alabama has taken the first bite out of the Thomson Corp. smorgasbord, with a bid to buy about a third of the Thomson Newspaper properties. CNHI last week made a bid of \$400 million to \$500 million for Thomson papers in Georgia, Indiana and West Virginia. Potential suitors for the other Thomson papers include Gannett Co., Media General, Cox and Lee Enterprises.

Thomson, owner of 130 daily and nondaily newspapers in the U.S. and Canada, announced in February its intention to sell all its holdings except *The Globe and Mail* of Toronto.

CNHI, which has 92 dailies and more than 200 weeklies from Texas to Kentucky and across the Southeast, last week bid for 16 Thomson dailies and a string of nondailies, said David Bronner, investment director of Retirement Systems of Alabama, CNHI's primary lender. Bronner said the acquisition, expected to be completed within two to four months, would help the chain increase its market strength. —Joe Strupp, *Editor & Publisher*

Many groups have already committed to plans, such as Hearst-Argyle and Belo with Geocast, Meredith with iBlast and Benedek and Cosmos and several others with Granite's Broadcaster's Digital Cooperative.

Holding off until CBS does get a plan could be a nice bargaining chip in future negotiations with the network, said one broadcaster who spoke on the condition of anonymity. "Affiliates haven't forgotten that they gave up a chunk of money for NFL football, and now they want something for the spectrum they figure will become very valuable in the next two years," said the broadcaster.

Affiliates also discussed the ratings travails of *The Early Show*. "Part of the prob-



The Early Show gets backing from Karmazin.

lem is that ABC and NBC's shows have never been better, so there's no reason for viewers to seek alternatives," said Bill Peterson, vp and general manager of Capitol Broadcasting's WRAL-TV in Raleigh, N.C.

Despite grumbling affiliates, Viacom CEO Mel Karmazin said CBS was sticking with *The Early Show*, promising to lend his company's vast cross-promotional resources to pump it up. For example, whoever is voted off the island in *Survivor*, which pulled huge ratings in its premiere last week, will appear the next morning on *The Early Show*. "Patience is the operative word," said David Poltrack, vp of research for CBS. "We've changed the show so many times over the years, we have to stay the course." ■

Spot TV Spending Soars

Presidential race pumping cash into national, local ad sales

THE MARKETPLACE / By Megan Larson

Boosted by a strong advertising economy and hefty primary spending in February and March, the spot television marketplace posted a 16.2 percent gain during the first quarter, the Television Bureau of Advertising reported last week. According to the trade group's analysis of CMR estimates from the top 75 markets, national spot was up 19 percent over last year, to \$2.8 billion, and local spot was up 10 percent, to \$1.16 billion.

Wall Street analysts, who monitor sales-rep reports covering all television markets, put national spot growth at an estimated 13 percent for first quarter.

"This year will be bullish," said Maribeth Papuga, senior vp/director of local broadcast for MediaVest, who noted that the significant gains are coming off a low base from a weak first quarter last year.

Though broadcast analysts and TVB research executives are reticent to waver from last year's total-year forecasts for 2000, which hovered around an average of 8 to 10 percent growth for national and 7 to 9 percent for local, robust pacing is expected to continue. "There is no let-up for national

spot for the remainder of the year," said PaineWebber broadcast analyst Lee West-erfield, noting that campaign fund-raising continues to dump millions into the candidates' coffers. "Bush has already spent about \$15 million, and it looks like he has \$45 million in his troves again."

Excluding political, the automotive and telecom categories stepped up spending during first quarter, and the output of retail ad dollars increased almost 60 percent over last year.

Papuga noted that the excessive spending from the financial and dot-com sectors during fourth quarter 1999 in the top 10 markets spilled into first quarter, likely boosting the average for national and local spot. Moreover, she added, as ratings continue to erode, media buyers are purchasing more inventory to maintain set cost-per-points, putting an extra squeeze on avails. Taking all factors into consideration, station sales executive are likely to capitalize on politics, Olympics and big advertising budgets and hike spot rates a little higher. They might as well because next year "they'll be crying," said Papuga. ■

Privacy



“What do Internet marketers know about me and who are they sharing it with?”

That question is on the minds of many consumers as privacy becomes a greater concern on the Internet.

Here’s the danger for marketers: questions about privacy can very quickly lead to questions about trustworthiness — a costly breach in consumer confidence.

Of course, most consumers appreciate the power of the Internet to deliver personalized and knowledgeable service. For many, the Internet has become like the friendly shopkeeper who calls you when he receives a shipment of your favorite Chardonnay. Or the fellow at the laundry who knows how you like your shirts pressed. However, problems arise when marketers know more than the consumer wants them to know. Consumers are growing more concerned about technologies like “cookies” which make it possible for anyone to follow them online, gathering information about their Internet habits and purchases, many times without their permission.

It’s important for marketers to embrace this concern. If a consumer doesn’t give permission, Internet marketers have no right to assume it. The best approach is called “opt-in.”

An opt-in policy means consumers need to give their explicit consent to any exchange of information. There’s a world of difference between opt-in — where a company must seek and secure permission — and the

lazy alternative, “opt-out.” Opt-out means: “you didn’t say no, so we assumed yes.”

We have followed a strict opt-in policy since our company was founded in 1996. What’s more, we submit to voluntary “privacy audits” to verify that our performance on matters of consumer privacy exceeds the highest expectations. We believe that all companies conducting business online should be required by law to disclose precisely how they collect and use consumer information. Ultimately, consumers should retain control of how this information is used.

Our opt-in policy helps safeguard consumer privacy. We believe it also offers our clients something they value dearly: a portfolio of long-term customer relationships built on the vital foundation of unequivocal trust.

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— Steven H. Krein
Founding Partner and CEO, Promotions.com
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CBS Television president Leslie Moonves recently said the network plans to do some special projects next season with Bill Cosby, even though the *Kids Say the Darndest Things* show that Cosby hosted on Friday nights this past season was canceled. Some prime-time Cosby specials are a possibility, Moonves said, as is a Saturday-morning project involving Nickelodeon. Moonves also gave a vote of confidence to Bryant Gumbel's *The Early Show* and to the returning prime-time drama *Diagnosis Murder*. Moonves said despite *The Early Show's* inability to turn around its declining ratings, he feels it's a "much better" program than it was last season. As for the Dick Van Dyke drama *Diagnosis Murder*, which has been moved opposite NBC's powerhouse *ER* on Thursday nights at 10 next fall, Moonves said, "You can't kill the show off no matter where you put it." CBS insiders say five of the network's six new prime-time shows for next season received very strong demand from media buyers during the recent upfront buying period. The one new show that had softer interest was *C.S.I.*, starring Marge Helgenberger.

Fox Entertainment president Sandy Grushow believes that in *Titus*, his network has found a show that fits the "Fox brand" with a look and feel the network's executives have been striving to restore for the past few years. *Titus*, Grushow says, is the "prototype Fox comedy" and the show, which premiered this past midseason, is "young-skewing, edgy and risk-taking."

ABC Entertainment chairman Stu Bloomberg said that while details remain to be worked out, he expects Michael J. Fox to continue as an executive producer of *Spin City*. Bloomberg said Fox will direct a few episodes and possibly make a few guest appearances next season.

Don Ohlmeyer, who will produce ABC's *Monday Night Football* next season, recently took a swipe at his old employer, NBC, which will air the Olympics in September on tape delay. Ohlmeyer says the new *MNF* slogan is going to be, "Watch Monday Night Football. It's really live, and the American team always wins." —*John Consoli*

News Nabs May Viewers

Toning down stunts, many stations stressed hard news during sweeps

LOCAL TV / By Katy Bachman

In more cases than not, ABC's win in the May sweeps rocketed ratings for affiliates' local news. But despite ABC's ratings momentum, a few stations affiliated with other nets were able to defy gravity by leveraging their local news.

Instead of relying on the promotion hype and sensationalized stories often associated with sweeps periods, stations such as WRAL-TV in Raleigh-Durham, N.C., WBAL-TV in Baltimore, KTVK in Phoenix and WFOR-TV in Miami are sticking to long-term news plans that have strong local appeal.

"The [reliance on hype] is changing, and there's a nice renaissance coming," said WFOR news director Shannon High-Bassalik. "Before we focused on late-breaking news, we used to try different things: family-sensitive news, then news that works for you. We had a lot of problems."

After a year and a half of changes—including a new anchor team, updated tropical-style on-air graphics, music (with a nod to salsa) and a series of road shows that put the 5:00 p.m. and 6:00 p.m. newscasts on location through the neighborhoods of southern Florida—WFOR's ratings were up 27 percent in morning news, 75 percent in early news and 10 percent in late news. No longer fourth or a distant third, the CBS-owned station finds itself in a three-way horse race between Post-Newsweek's ABC affiliate WPLG and NBC-owned WTVJ.

For Bill Fine, president and general manager of Hearst Argyle-owned WBAL, building a strong news organization was the best way to survive the ups and downs of network programming.

"We have to prepare for the day when Oprah is gone," said Fine. "Our May 1998 book was huge, and then it was gone. That's when we decided to develop the brand of news people want to watch no matter who the lead-in is."

This May, WBAL was neck and neck with CBS-owned WJZ, while the ABC affiliate, Scripps-owned WMAR, trailed in third place. WBAL was No. 2 and first with its morning newscast. Its 5 p.m. hourlong news was also No. 1, while the half-hour news following it was No. 2. The station is in a dead heat with WJZ at 11 p.m.

While many stations are busy pushing high-profile news, WBAL bills its reporting as "live, local, late-breaking." "You can have a highly promotable news feature, but then the news breaks," said Fine.

WBAL also programs investigative pieces three times a week, such as pharmacies that give out individual medical records without asking for identification and car thefts orchestrated simply by asking a local car dealer for a key.

TV news operations also are becoming more mobile by taking their news into the communities they serve. For example, A.H. Belo's KTVK in Phoenix, which has been independent since it lost its ABC affiliation in 1994, has made a practice of moving its top-rated morning show around the state. "Whenever we do that, it's a huge draw, and that's probably why our numbers were higher," said Sue Schwartz, director of programming, sales and operations.

Like KTVK, Capitol Broadcasting's CBS affiliate, WRAL-TV in Raleigh, N.C., has been the market's news leader for some time. With as many as 2,300 new residents moving into the



Steve Wolford and Angela Rae, anchors for CBS O&O WFOR, at a mobile location in Miami

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The other common idea is to lower prices by increasing the amount of production. This would involve using up the oil that is produced abroad or getting to a point where we are actually using it. It is, however, not a very realistic idea. It would mean that we would have to have a very large oil reserve. We just don't have that.

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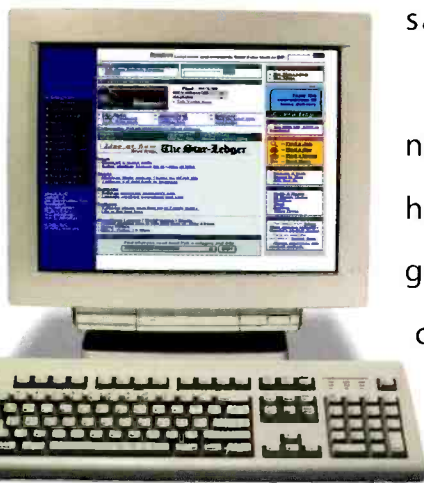
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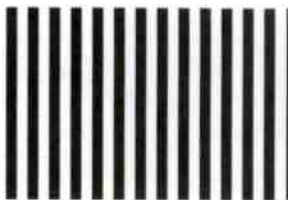
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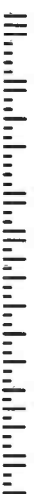
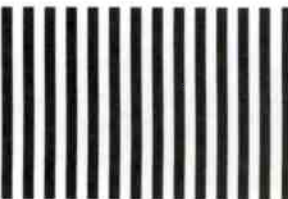
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CABLE TV

AT&T plans to capitalize on demand for X-rated video content with an adult pay-per-view channel. The cable operator last week said it will offer the Hot Network, which expects to schedule more revealing programming than Playboy's Spice Channel. The Hot Network will be available on AT&T's basic digital tier, which serves 2 million subscribers. Opponents last week urged regulators to investigate AT&T's vow to carry the Hot Network, which currently reaches an estimated 16 million homes on various cable systems. An AT&T representative noted that as a pay service, the network is available only to those who want it. Moreover, the rep said, subscribers can configure digital set-top boxes to block the channel. The Hot Network is expected to gain carriage in a few months, the AT&T rep said.

VH1 this month will begin producing music-news segments for the 4 p.m. newscast on WCBS-TV, the CBS-owned outlet in New York, further stretching the Viacom-CBS brand out to the coveted 18-to-49-year-olds demographic. Rebecca Rankin, co-host of *The Daily One* on VH1, will join WCBS anchors Dana Tyler and Stephen Clark for the weekly segments, which will air on Thursdays. VH1 will be incorporated into the station's other newscasts later this year. There is no word on whether the rest of the CBS O&O stations will also get behind the music.

Ad-supported cable networks' average prime-time household delivery increased 4.7 percent, to 23.9 million homes, this past season (Sept. 20, 1999, to May 28, 2000), while average ratings advanced 3.5 percent, to a 23.7. During total day, the number of households viewing cable grew 8.2 percent, to 13.2 million, and ratings were up 6.5 percent, to 13.1, according to a Cable Advertising Bureau analysis of Nielsen Media Research data released last week.

Showtime's new summer programming season on kicks off on June 26 with the new original series *Soul Food* and *Resurrection Blvd.* joining returning players *Beggars and Choosers*, *Rude Awakenings* and *StarGate SG-1*. —Megan Larson

market each month, WRAL needed to keep the pressure on.

"You can't rest on your laurels," said Andrea Parquet-Taylor, WRAL news director. Parquet-Taylor worked with promotion manager Cindy Sink on focused promotions twice a week targeting its early-morning and late news. As a result, WRAL's morning news was up

about three ratings points, and late news was up more than a point compared to a year ago.

Said Sink: "We're trying to get out of the mentality that you only put extra effort during the ratings period. From a product standpoint, you have to be there all the time. I think we've all come to our senses." ■

Cable Facing the Heat

Broadcast nets' push to reduce reruns steps up summer competition

TV PROGRAMMING / By Alan James Frutkin

For cable programmers launching new series this summer, those proverbial dog days may come sooner than expected.

With broadcasters airing original content—including ABC's *Who Wants to Be a Millionaire*, CBS' *Big Brother* and Fox's high school documentary series *American High*—cable execs are gearing up for their toughest viewership battle in years.

Of course, *Millionaire* may wreak the greatest ratings havoc on the cable networks, as new installments of the quiz show will air throughout most of the season (the show's August 1999 episodes repeat from June 20 through July 4).

"*Millionaire's* presence certainly could have an effect on cable," said Kris Magel, vp/national broadcast for Opti-Media. "It will likely increase the broadcast share of prime-time viewing and limit the gains cable could make this summer as opposed to the gains cable has made in the past."

Those past gains have turned summer into one of the cable industry's most prized launching seasons. Although homes using television (HUT) levels are generally lower, cable programmers increasingly have lured viewers away from broadcasting's

repeats. Average household ratings for cable have risen 40 percent, to 23.0, in July 1999, from 13.8 in July 1993.

Despite persistent warnings throughout much of the past decade, broadcasters are only now attempting to stem the tide of viewer migration to cable.

"The broadcast networks are much more at risk now when they abdicate their audience in the summer," said Sandra Kresch, partner/entertainment and media strategy practice for Price Waterhouse Coopers.

Kresch added that as content on cable continues to improve, it becomes more difficult for broadcasters to break the consumer's cable viewing pattern. But *Millionaire* seems poised to succeed in that

effort. "The environment is changing," said Bonnie Hammer, executive vp and general manager of the Sci-Fi Channel. "[*Millionaire*] has rattled everybody."

Hammer added that even though summer may no longer be the singular domain of cable, it already has pushed many cablers to be even more aggressive in their own programming strategies. To that end, Sci-Fi launches three new series next month, including *The Invisible Man* (July 9) and the Monday-Thursday psychic strip *Crossing*



Sci-Fi Channel's *The Invisible Man*, starring Vincent Ventresca, will compete with Regis.

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Even if *Millionaire* can reduce viewer migration, most industry observers say the growth cable has experienced over the last decade is far from over. "Everybody will peak at some point, and some of the more mature cable networks are not showing tremendous growth," said Magel. But he also pointed to the success the Discovery Channel saw this spring with its specials *Raising the Mammoth* and *Walking With Dinosaurs*.

Regardless of *Millionaire's* presence on the airwaves this summer, many cabling say

that the networks' prime-time schedule remains an easy target for poachers.

"Most of the shows airing this summer aren't the networks' frontline programs. On cable, they are," said Tim Brooks, senior vp of research for Lifetime, which premieres its new medical drama, *Strong Medicine*, on July 23. "This is our best shot," Brooks said of the new series. "We're not putting secondary merchandise into the summer. That's our top-of-the-line product, and in order for the broadcast networks to compete with cable, they have to do the same." ■

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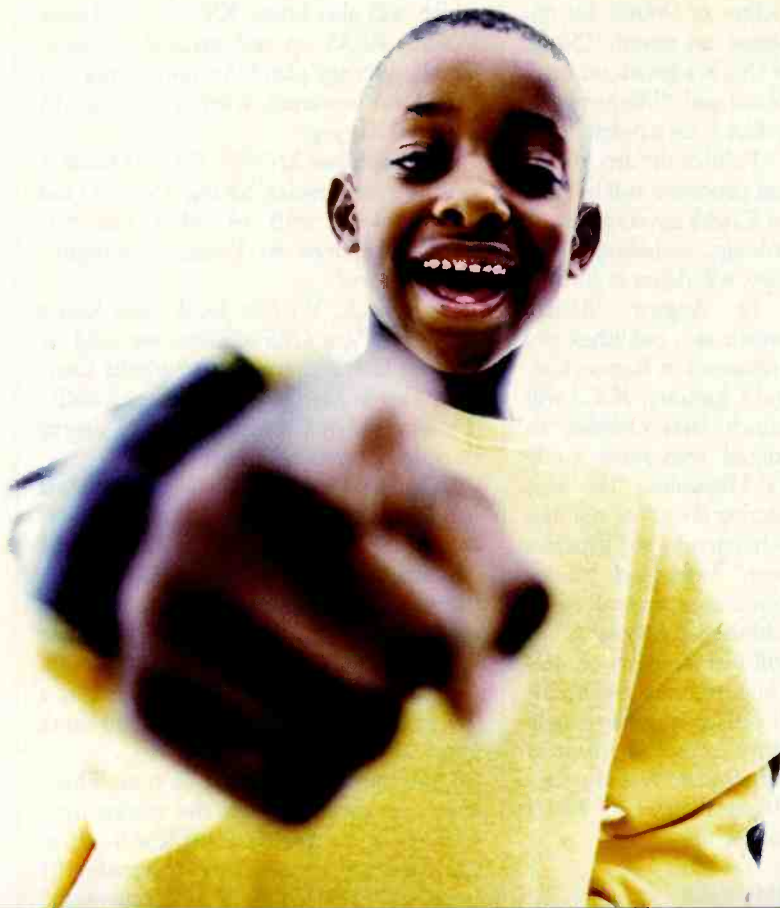
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ORLANDO, FLA. MAGAZINES

New Editor Seeks Magic for *Orlando*

 *Orlando* magazine last week hired Jim Clark, a 21-year veteran of the daily *Orlando Sentinel*, as its new editor. Clark has been tapped to breathe new life into Miami-based Abarta Media's 56-year-old, 30,000-circulation *Orlando* and to make it "more useful," says publisher Randy Noles.

"We're trying to make it relevant to the typical Orlando resident, aside from the socially active, older female who is into volunteer-type organizations, who may or may not work," Noles said. "It's past time we became a player in this town."

Local media buyers say Clark faces a big challenge in making *Orlando* a draw for young professional readers. "It's become stagnant," said Mark Kellum, marketing director at Orlando ad agency Successby Design. "There isn't any 'call to action' to pick up *Orlando* magazine. It doesn't fill a niche."

That's what Noles wants to change. "Most people have moved here in the last 10 years," said the publisher. "This town has family-oriented younger people who don't have roots here. They need to know what makes this city tick and how to take advantage of the Orlando lifestyle."

Clark, 53, served at the *Sentinel* as an editor in several departments—including business, national and staff development—rising to assistant managing editor. He also wrote a history column. Clark resigned from the Tribune Co.-owned daily last year.

"I think I bring that knowledge of the community to the magazine," Clark said. "We need lots of service articles. We want to tell people where they can find things they need in their lives."

Noles calls the new approach "not Orlando 101 but 401—a more advanced course that takes it a little more toward useful, and less toward esoteric and literary."

Brooke Lang, editor of *Orlando* for the past six years, resigned last month. "None of this is a knock on her," Noles said. "We just want to kick it up a notch."

Politics, the arts, media and education will be high on Clark's coverage list. A redesign, including a new logo, will debut in July.

In August, Abarta (which also publishes city magazines in Kansas City and Charlotte, N.C.) will launch *Hola Orlando*, an annual relocation guide for Hispanics. "We kept hearing about the number of home sales to Hispanics here," Noles said. No local chamber of commerce or real estate publications are published in Spanish.

Hola Orlando will include news on cultural and business opportunities and immigration policies. "It will let Hispanic people know they can move here and maintain their culture, keep their identity and assimilate to whatever degree they want," Noles said. —*Gilbert Nicholson*

Hola Orlando will include news on cultural and business opportunities and immigration policies. "It will let Hispanic people know they can move here and maintain their culture, keep their identity and assimilate to whatever degree they want," Noles said. —*Gilbert Nicholson*

WICHITA, KAN. TELEVISION

A Tornado of Deals Whips Across Plains



Wichita, Kan., is becoming a busy crossroads of activity in the television business, with a flurry of station sales and startups. Three network affiliates have changed hands this year in the country's 65th-largest

market, which includes metropolitan Wichita, the city of Hutchinson and communities in the western two-thirds of Kansas, which local broadcasters reach via remote transmitters.

Clear Channel Communications, which owns Wichita Fox affiliate KSAS-TV, has signed a local marketing agreement with Paramount Stations Group to launch a UPN affiliate in the market, to be called KSCC-TV. The partners plan to have the station on the air by August. Clear Channel is investing about \$5 million for equipment and remodeling at KSAS, which will also house KSCC, said Diana Wilkin, KSAS vp and general manager. The long-range plan is for both stations to offer local newscasts, a feature that KSAS dropped last year.

NBC affiliate KSNW-TV in Wichita is getting a new owner, having been sold last month along with 14 other Lee Enterprises stations to Emmis Communications Corp.

In March, Wichita local news leader KWCH-TV, a CBS affiliate, was sold by Spartan Communications to Media General. Also in March, ABC affiliate KAKE-TV was sold by Chronicle Broadcasting to Benedek Communications Corp.

The area's cable operator also changed hands recently, with the January acquisition by Cox Communications of Multimedia Cablevision. And last August, Turner Communications launched the market's WB affiliate, KWCV-TV.

"It's crazy here right now," said Bonnie Copp, owner of Copp Media Services, a Wichita media buying agency. "You don't know who the owners are."

And the swaps may not be over. There has been speculation in the market that Clear Channel might sell off KSAS-TV as the company focuses more on radio. "I have no knowledge of it happening," KSAS gm Wilkin said. —*Rich Kirchen*

MASSACHUSETTS NEWSPAPERS

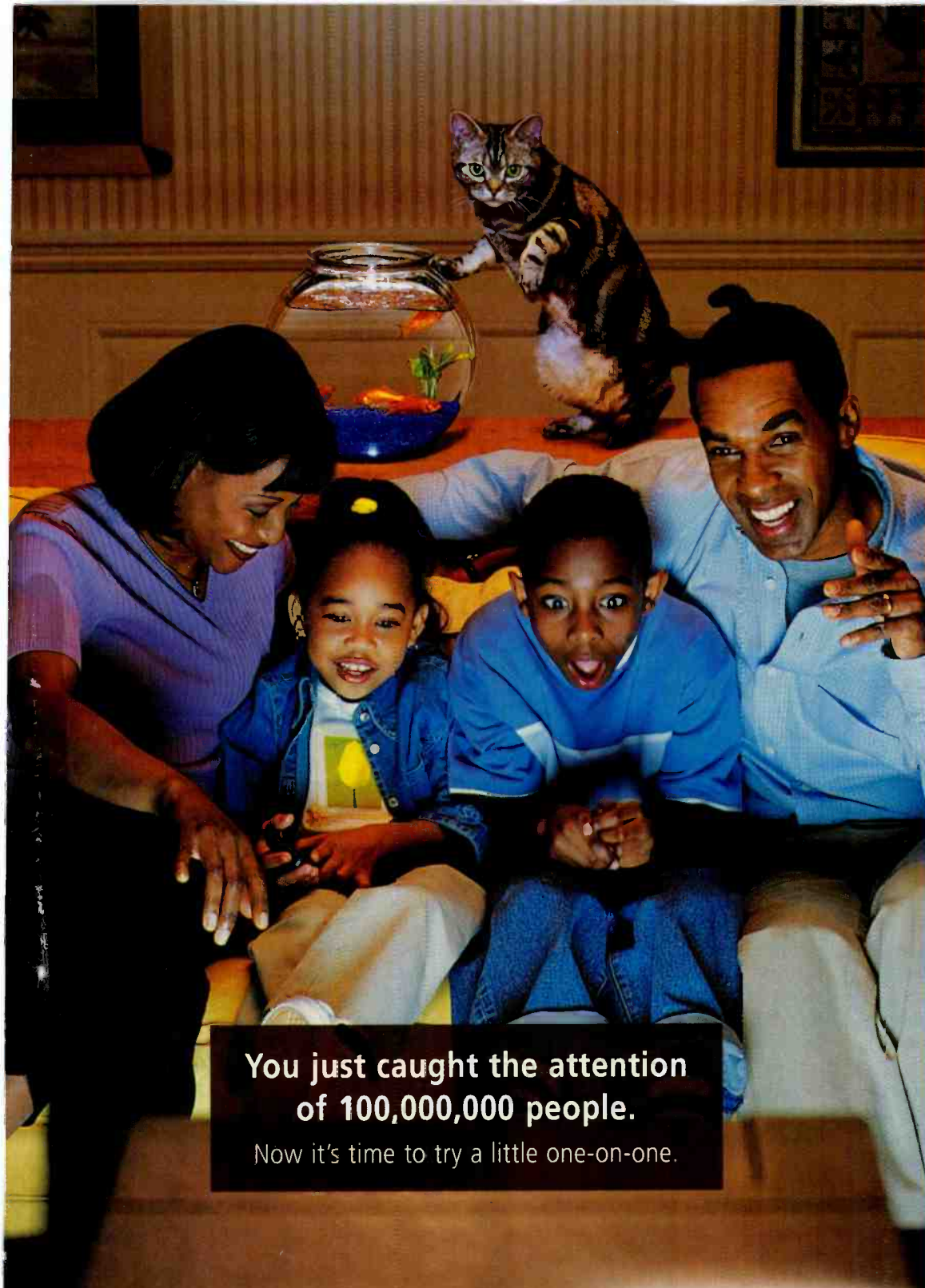
Despite Problems, Group Draws Interest



Just two years after it changed hands, *The Patriot Ledger* of Quincy, Mass., the state's largest after-



A shout-out for younger readers



**You just caught the attention
of 100,000,000 people.**

Now it's time to try a little one-on-one.

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Your TV ad can capture people's attention—now move them to action with Direct Mail. Get them to pick up the phone. Visit your Web site. Stop by your store. After all, once they know your name, shouldn't you be talking to them by name? Direct Mail is personal. It builds relationships, as well as businesses. And it's easy to get started. Simply fill out the business reply card or call 1 800-THE-USPS®, ext. AD3928 for your free Direct Mail Delivers Kit. Or visit us at usps.directmail.com. Either way, we'll show you how you can really tune people in with Direct Mail.



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SILVER LAKE STUDENTS WIN NATIONAL HONOR: B1

The Enterprise

Tuesday
May 20, 2000

The Patriot Ledger

Check to check



**Club-goer
beaten;
4 staffers
charged**

Manager of Vistar's
secure workers accused

Up for grabs: The Newspaper Media properties are expected to be sold by the end of the year.

noon newspaper, will be getting a new owner again. Several major publishers in New England—including *Boston Herald* owner Patrick Purcell, who has gone after the *Patriot Ledger* in the past, and Community Newspaper Co., a fast-growing chain based in nearby Needham—have expressed interest. James Plugh, president and CEO of parent Newspaper Media Corp., has put the *Patriot Ledger*, its sister paper *The Enterprise* of Brockton, Mass., and Memorial Press Group, a Plymouth-based weekly chain, on the block. The properties are expected to fetch more than \$100 million.

Kirk Davis, president/CEO of Community Newspaper, described the Newspaper Media holdings as “a nice complement” to the 100-plus dailies and weeklies that Community publishes in eastern Massachusetts. Other possible bidders include the New York Times Co., MediaNews Group of Denver and Journal Register Co., all of which publish dailies in New England.

Plugh acquired *The Patriot Ledger* in 1998 from the Low family, which had owned the daily for more than a century. He cited health problems as his reason for selling. Plugh and partner Frank Richardson have enlisted Donaldson, Lufkin and Jenrette to shop the properties.

The *PL* and the *Enterprise* have suffered significant circulation declines. For the six months ended March 31, the *PL*'s weekday circ fell 5.7 percent to 70,107 compared to the same period a year earlier, and the weekend edition fell 5 percent to 86,148, according to the Audit Bureau of Circulations. The *Enterprise*'s weekday circ dipped 4.5 percent to 42,059, and Sunday sales slipped 5.5 percent, to 51,082.

Thomas Devine, a partner in the Quincy ad agency Devine & Pearson, said a purchase by Community, which also operates the local Web site Town Online,

would create “real cross-media opportunities for advertisers.”

John R. Graham, president/CEO of ad agency Graham Communications in Quincy, called the *PL* “the essential print vehicle south of Boston,” but added that the daily is “plagued with antiquated technology” and limited color capability. “There’s no question that has held them back” in attracting advertising, Graham said.

Nonetheless, the *PL* and *Enterprise* are indispensable for local advertisers. “They are pretty much the only [advertising] source in the area,” Graham said. The region’s largest shopping center, Southshore Plaza, is a major source of ad business.

Miles Groves, a newspaper consultant with the Barry Group in Bethesda, Md., sees the *PL* and its sister publications as prime properties. “The Boston area is solid in terms of advertising,” Groves said. “Given their proximity to Boston, [the papers] are probably very profitable on the ad side.” —*Tony Case*

RADIO SYNDICATION

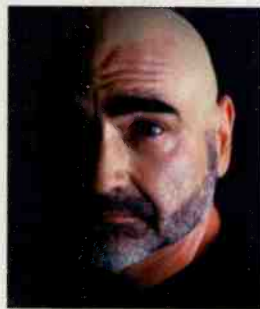
Telling Listeners Why They Exist



Peter Weissbach, host of a politically oriented afternoon talk show on Fisher Broadcasting’s KVI-AM in Seattle, is branching out with a new daily late-night show that is set to premiere today on Fisher’s KOMO-AM in Seattle and on the locally owned KXLY-AM in Spokane, Wash. The new offering, syndicated by Broadcast Programming, is “an exploration of the meaning of life,” Weissbach said.

Airing from 8 to 10 p.m., *The Quest* will take aim at aging baby boomers who may be asking questions such as Where did we come from? Where are we going? Why are we here? and Where are we going after death?, the host says.

Each hour of the caller-driven show will focus on a single topic, anything from out-of-body experiences to black magic to UFOs. “It’s about self-growth,” said Jim



Weissbach has the answers.

LeMarca, senior vp and director of Broadcast Programming.

Weissbach, a Canadian, began his radio career in 1984 with a one-hour weekend show in Vancouver. He has served as a substitute host for Premiere Radio Networks’ *Art Bell* show, which has often ventured into otherworldly territory. But when the time came this spring to select a replacement for the retiring Bell, the slot went to another Seattle talk radio host, Mike Siegel.

“Everyone is scrambling to take Bell’s affiliates, and there really aren’t a lot of offerings for late-night,” LeMarca noted. Seattle-based Broadcast Programming is owned by Jones International Networks. The company is the syndicator of talk host Delilah, who is on more than 200 stations. —*Katy Bachman*

RADIO STATIONS

Triad Adds 15 Outlets



Armed with \$80 million in equity capital to acquire stations in small and medium-sized markets, Triad Broadcasting Co. last week said it will acquire 15 radio stations in the Bluefield, W. Va., and Savannah, Ga., markets from Bluefield-based Adventure Communications for \$25.6 million.

Since Monterey, Calif.-based Triad was started up last year by president and CEO David Benjamin, the founder of Community Pacific Broadcasting and the former managing director of Capstar Broadcasting (which merged with AMFM Inc. in 1999), the group has announced or closed on deals for 27 radio stations in Lincoln, Neb.; Biloxi, Miss.; Fargo and Rapid City, N.D.; and Tallahassee, Fla. When the deal with Adventure closes in third quarter of this year, Triad will have a total of 42 stations.

In the Savannah-Hilton Head, S.C., market, the acquisition will give Triad a five-station cluster and a local marketing agreement with Simmons Broadcasting-owned WGZO-FM. Together, the six stations have a combined overall audience share of 13.3 and about 14.7 percent of the market’s radio advertising revenue, according to BIA Research. In Bluefield, the 250th-ranked Arbitron market, the nine Adventure stations have a combined audience share of 36.0 and control more than 51 percent of the market revenue.

With the deal, Adventure president and CEO Michael Shott will exit the radio business. —*KB*

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winner for Outstanding Miniseries, *Horatio Hornblower*,
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The Great Gatsby, and new *Horatio Hornblower* movies.



Timothy Hutton in
The Golden Spiders



Jeremy Irons in
Longitude



Joe Mantegna in
Spenser: Thin Air



Ioan Gruffudd in
Horatio Hornblower 5 & 6

Mira Sorvino in *The Great Gatsby*



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Market Profile

BY EILEEN DAVIS HUDSON



DONALD C. JOHNSON/THE STOCK MARKET

Chicago

Chicago has long had a symbiotic relationship with the world of business. The city is home to major corporations in an array of industries, including the Fortune 500 conglomerates BP/Amoco, Sara Lee Corp., CNA Financial Corp. and Ameritech. Mayor Richard M. Daley has launched a Technology Devel-

opment Initiative to turn Chicago into a major hub of the high-tech industry. Millions of visitors flock to the Windy City each year to attend scores of conventions, trade shows and corporate meetings, pumping some \$5 billion into the local economy. These business functions are accommodated by several large convention halls in the city, including McCormick Place, which claims to be the largest exhibition and meeting facility in North America with 2.2 million sq. ft. of space and 100 meeting rooms following an expansion in 1996. The 450,000-square-foot O'Hare Exposition Center is also frequented by visiting businesses and organizations.

The local economy is strong. Advertising sales for Chicago broadcast television stations are up about 6 percent this year through May, says Larry Wert, president and general manager of WMAQ-TV, NBC's owned-and-operated outlet in the market. Wert says local TV stations are sharing in Chicago's prospering business climate, and he credits Daley, the chamber

of commerce and local business leaders. "This marketplace is really healthy," Wert says. In 1999, Chicago TV stations attracted about \$800 million in revenue.

The Chicago TV market is the country's third-largest, with 3.2 million TV households. CBS' owned-and-operated WBBM-TV, which has been struggling in the local news ratings, made news of its own in February by hiring Carol Marin, a well-known Chicago TV personality and a CBS News correspondent for *60 Minutes II*, as the sole anchor of its 10 p.m. news. Marin attracted national attention three years ago when she (along with several other staffers) resigned from WMAQ after the outlet hired syndicated talk-show host Jerry Springer as a guest commentator on its newscasts in a disastrous, short-lived experiment.

Local media buyers have great expectations for Marin, with some even trumpeting her as a potential savior of WBBM's late news. The outlet has heavily promoted Marin's arrival and her repu-

tation in the market as an incisive reporter and trusted anchor.

"We went back to traditional news programming," says Kerri Weitzberg, a WBBM representative. "We've changed the whole [10 p.m.] broadcast. There are more long feature stories. We have sit-down, live interviews. The weather and sports are reduced to simply what needs to be told. We don't have teases. It's a very hard-news look at what's going on." Marin replaced the team of Lester Holt and Linda MacLennan, who now anchor WBBM's 4-5:30 p.m. news.

Marin's hiring and the complete revamping of the 10 p.m. newscast have yet to pay dividends for WBBM. In the May sweeps, the program's ratings continued to slide, falling 13 percent from May 1999 to an average 5.4 in households, according to Nielsen Media Research. "Because it's a completely different broadcast and a new initiative, we've said it would take a long time to see the numbers change," Weitzberg says.

Meanwhile, Disney/ABC O&O WLS-TV isn't much concerned with the attention surrounding WBBM's changes at 10 p.m. WLS has been the dominant station in local evening and late news for the past 17 years. The outlet's 10 p.m. newscast earned a 14.1 rating in the May sweeps, far outpacing its competitors (see *Nielsen chart on page 28*).

"We're extremely well-liked," says Emily Barr, WLS president/gm. The outlet's syndicated programming lineup boasts *The Oprah Winfrey Show*, which is based in Chicago and is a big draw with local viewers. WLS airs *Oprah* twice daily, at 9 a.m. and at 11 p.m., following ABC's *Nightline*.

GM Barr attributes part of WLS' continued dominance to marketing efforts that marry community outreach with advertising sales opportunities. WLS, known as "the parade station" because it offers live coverage of eight Chicago parades every year, in 1998 launched a partnership on the Thanksgiving Day parade with main sponsor Marshall Field's, the city's historic downtown department store.

WLS offers a considerable amount of other local programming. Last summer, the outlet launched a half-hour lifestyle show, *190 North* (a reference to WLS'

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* They were the largest generation of young adults ever. The object of their affection? A hot blooded little number named MTV. They looked to it for everything—what movies to see, what computers to buy, what clothing to wear. Together, they would listen to the newest music, the heat of their passion great enough to break sales records for the Backstreet Boys and *NSYNC. It was an all-consuming relationship for a generation of all consumers. Was a happy ending in their cards? Oh yes, for theirs was a love for the ages...ages 12-34.

address at 190 N. State St.), which airs on Sunday morning and is repeated on Sunday night, following the late news. The program recently covered the Pope's visit to Israel for a special, commercial-free episode. WLS also produces *The Chrysler-Plymouth All Star Shoot-Out*, an annual 10-week charity golf event featuring Chicago sports celebrities. "Our news defines who we are, but we try to extend the brand we've created in news by doing community outreach," Barr says.

In the morning news race, WMAQ has led the household ratings for the past seven consecutive books. The NBC O&Os morning weekend news also leads the market, with a 6.4 rating in May, an increase of 41 percent over May 1999, due in part to cutbacks in weekend-morning news coverage by WLS and WBBM.

But in evening and late news, WMAQ is still trying to regain the 30 percent audience share loss it suffered in 1997 in the wake of the prior management's decision to bring in the controversial Springer. GM Wert came in and quickly broke ties with Springer, whose syndicated program had originated at WMAQ's studios. Longtime staffer Vickie Burns, who defected to WLS during the Springer debacle, returned to WMAQ and was recently promoted to news director. "Our viewers tell us that they have moved on from that whole matter," Wert says of the Springer experiment. "We're excited about going forward, arresting [ratings] declines, and putting it behind us."

A year and a half ago, WMAQ refocused its daily news coverage, underscoring its "back-to-basics" strategy with the new identifier NBC5 Chicago, replacing News Channel 5, Committed to Chicago. The outlet is planning a major branding effort for this fall. Like other NBC O&Os around the country, WMAQ is expanding its promotional platform through an

Scarborough Profile

Comparison of Chicago To the Top 50 Market Average

	Top 50 Market Average %	Chicago Composition %	Chicago Index
DEMOGRAPHICS			
Age 18-34	32.3	32.7	101
Age 35-54	40.0	40.4	101
Age 55+	27.7	26.9	97
HHI \$75,000+	22.2	26.7	120
College Graduate	12.3	13.2	107
Any Postgraduate Work	10.5	11.7	111
Professional/Managerial	21.9	23.8	109
African American	12.4	17.5	141
Hispanic	11.9	11.4	96
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	60.3	106
Read Any Sunday Newspaper	66.9	69.3	104
Total Radio Morning Drive M-F	24.5	26.4	108
Total Radio Evening Drive M-F	18.6	19.4	105
Total TV Early Evening M-F	29.3	26.0	89
Total TV Prime Time M-Sun	37.2	38.6	104
Total Cable Prime Time M-Sun	10.5	9.4	89
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75.4	77.8	103
Read Any Sunday Newspaper	80.3	81.4	101
Total Radio Morning Drive M-F	79.7	80.4	101
Total Radio Evening Drive M-F	73.9	73.3	99
Total TV Early Evening M-F	67.6	63.0	93
Total TV Prime Time M-Sun	91.7	91.7	100
Total Cable Prime Time M-Sun	52.8	47.1	89
MEDIA USAGE - OTHER			
Accesses Internet/WWW	44.2	44.8	101
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	56.1	99
Shops Using Online Services/Internet	10.5	9.4	90
Connected to Cable	69.3	65.4	94
Connected to Satellite/Microwave Dish	11.3	7.8	69

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

agreement with Paxson Communications, whose WCPX-TV in Chicago is re-broadcasting WMAQ's 6 p.m. newscast at

6:30 and its 10 p.m. news at 10:30. The two stations are also combining their ad sales operations.

Fox Television Stations O&O WFLD-TV typically finishes behind Tribune Broadcasting's WB outlet WGN-TV in their head-to-head, hour-long 9 p.m. news battle in households, but "we double their demographics," says WFLD gm Stacey Marks-Bronner. Last September, WFLD expanded its news presence by launching a noon Monday-through-Friday newscast with co-anchors Mike Pomeranz and Robin Robinson.

Newsweb Corp.'s UPN outlet WPWR-TV last month was named UPN affiliate of the year. Al DeVaney, president of Newsweb Broadcasting and gm of WP-

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
Infinity Broadcasting	3 AM, 5 FM	22.2	\$189.9	35.4%
AMFM Inc.	1 AM, 5 FM	22.3	\$129.5	24.1%
Bonneville International	3 FM	8.8	\$48.8	9.1%
ABC Radio	2 AM, 1 FM	7.3	\$30.3	5.6%
EmmIs Communications	1 FM	3.4	\$24.6	4.6%
Tribune Broadcasting	1 AM	1.7	\$24.0	4.5%
Hispanic Broadcasting	2 AM, 1 FM	3.3	\$23.3	4.3%

Includes only stations with significant registration in Arbitron diary returns and licensed in Chicago or immediate area. Ratings from Arbitron, Winter 2000 book; revenue and ownership information provided by BIA Research.



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TRAVEL ITINERARY:

Airline: Continental
Departure: Newark
Arrival: Orange County
Class of Service: ... First Class
Hotel: 2 Nights
Rental: 3 days/Full-Size
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WR, says the station's core audience is the 18-49 demo. This fall, WPWR will have the syndication premiere of *Spin City* and

off-network reruns of *Moesha* and *The Jamie Foxx Show*, along with the new first-run half-hour court show *Arrest & Trial*.

Nielsen Ratings/Chicago

Evening and Late-News Dayparts, Weekdays

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	ABC	WLS	10.3	23
	NBC	WMAQ*	5.5	12
	WB	WGN*	3.6	8
	CBS	WBBM	2.8	6
	Fox	WFLD*	2.5	6
	Independent	WCIU*	2.1	5
	UPN	WPWR*	1.9	4
	Univision	WGBO*	1.1	2
	Telemundo	WSNS#	0.6	1
	Pax	WCPX*	0.5	1
4:30-5 p.m.	ABC	WLS	10.3	23
	NBC	WMAQ	4.9	11
	UPN	WPWR*	3.6	7
	Fox	WFLD*	3.2	7
	WB	WGN*	3.2	7
	CBS	WBBM	3.1	7
	Independent	WCIU*	2.1	5
	Univision	WGBO*	1.1	2
	Telemundo	WSNS#	0.6	1
	Pax	WCPX*	0.5	1
5-5:30 p.m.	ABC	WLS	10.0	20
	NBC	WMAQ	5.3	11
	Fox	WFLD*	4.9	10
	WB	WGN*	4.0	7
	CBS	WBBM	3.9	8
	UPN	WPWR*	3.6	7
	Independent	WCIU*	2.3	4
	Pax	WCPX*	1.1	2
	Univision	WGBO	1.0	2
	Telemundo	WSNS	0.4	1
6-6:30 p.m.	ABC	WLS	11.1	19
	Fox	WFLD*	8.5	15
	WGN	WB*	6.8	12
	CBS	WBBM*	5.6	10
	NBC	WMAQ	5.2	9
	UPN	WPWR*	3.8	7
	Univision	WGBO*	2.1	4
	Independent	WCIU*	2.0	4
	Telemundo	WSNS#	0.9	2
	Pax	WCPX*	0.8	1
Late News				
9-10 p.m.	WB	WGN	7.0	10
	Fox	WFLD	5.5	8
10-10:30 p.m.	ABC	WLS	14.8	24
	NBC	WMAQ	10.9	18
	WB	WGN*	7.1	12
	CBS	WBBM	6.8	11
	Fox	WFLD*	6.5	11
	UPN	WPWR*	3.9	6
	Independent	WCIU*	1.9	3
	Univision	WGBO	1.1	2
	Pax	WCPX*	0.8	1
	Telemundo	WSNS	0.6	1

*Non-news programming Source: Nielsen Media Research, February 2000

Univision O&O WGVO-TV in April moved to take advantage of the rapid growth of the Hispanic population in Chicago by launching the market's first regularly scheduled weekend newscasts in Spanish. The half-hour 5 p.m. and 10 p.m. programs on Saturdays and Sundays are co-anchored by Rafael Romo and Ana Maria Belaval.

David Cordova, station manager of Telemundo Group O&O WSNS-TV, says his Spanish-language station is considering following WGVO's lead into weekend news. WSNS recently hired Luisa Torres to anchor its 5 and 10 p.m. weekday newscasts, replacing Carla Sanchez, who left for WGVO. Torres is a well-known personality on Spanish-language radio in Chicago; he formerly hosted a one-hour talk show on Hispanic Broadcasting's WIND-AM.

"We have been improving our ratings against the competition, and we expect that trend to continue," Cordova says.


WSNS produces *Nuestros Niños*, an hour-long children's program aimed at teaching parents how to improve their kids' educational development beginning at an early age. The show is done through a partnership with Chicago public schools and the City Colleges of Chicago.

Chicago's other broadcast TV outlet, Weigel Broadcasting's independent WCIU-TV, carries off-network syndicated fare including *Queen Latifah*, *Judge Mills Lane* and *Married... With Children*.

In print, the major story in Chicago this year is the pending acquisition of Times Mirror Co. by Tribune Co., publisher of the *Chicago Tribune* (circulation 572,092 Monday-Tuesday, 674,603 Wednesday-Friday, 1,026,407 Sunday). Chicago-based Tribune and Los Angeles-based Times Mirror have scheduled shareholder meetings this month to vote on the deal.

Despite the distractions of the pending acquisition, the *Tribune* is moving ahead on a \$100 million project that will add more than 100,000 sq. ft. to the paper's printing and distribution facility and add equipment that should increase efficiency and allow greater flexibility in publishing geographically zoned editions of the newspaper for advertising and editorial. The project includes the construction of a new building across the street from the existing printing facility that will handle Sunday-paper advertising insertions exclusively.

While the broadsheet *Tribune* publishes a national edition that has circulation in various parts of the country, the paper is primarily focused on the Midwest, rough-



We're doing fine, thank you. We're the fastest growing minority in the country. Hispanic buying power is growing at twice the national average. We've worked hard. It's paying off. So if you're interested in having us spend money on your products, please talk. We promise we'll listen. And if you insist on continuing to label us, so be it. We'll just do business with somebody else.

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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WGN-AM	News/Talk/Information	9.5	5.0
WGCI-FM	Gospel	6.3	7.9
WBBM-AM	All News	5.8	2.8
WBBM-FM	Contemporary Hit Radio	4.8	5.9
WLS-AM	News/Talk/Information	4.6	5.0
WKQX-FM	Alternative	4.2	3.4
WTMX-FM	Adult Contemporary	3.9	3.9
WVAZ-FM	Urban Adult Contemporary	3.5	3.4
WNUA-FM	Smooth Jazz	3.0	4.2
WCKG-FM	Talk/Personality	3.0	3.2

Source: Arbitron Winter 2000 Radio Market Report

ly from Indianapolis to Minneapolis and from Detroit to St. Louis.

The *Tribune's* longtime rival, Hollinger International's *Chicago Sun-Times* (circulation 482,234 daily, 402,644 Sunday), differs in that it is a tabloid format with a focus more on the city itself. Yet two months ago, the *Sun-Times* announced an initiative to branch out to become more of a regional player—an ambitious move, considering the *Tribune's* regional strength.

Hollinger recently shook up the management of the *Sun-Times*. On May 15, Michael Cooke, editor of the company's *Vancouver Province* for the past five years, moved in at the *Sun-Times* as editor in chief. And John Cruickshank, editor of Hollinger's *Vancouver Sun* for the past four years, became vp/editorial for the tabloid. Former *Sun-Times* editor Nigel Wade, who said he was ready to move on after 37 “demanding years of daily journalism,” became a corporate consultant.

The *Sun-Times* is bringing in fresh leadership as it plans a major redesign for this fall. Hollinger has invested \$100 million on state-of-the-art presses that will improve the paper's color-printing capacity.

Hollinger has also shuffled the ranks of its Pioneer Press, a string of suburban Chicago weeklies. In April, Thomas Neri suddenly departed as president/publisher, moving to an undetermined corporate job.

The *Chicago Defender*, which began publishing almost a century ago, continues to chronicle events of interest to the market's African American community. The paper, owned by Sengstacke Enterprises, has a circulation of 13,999 daily and 15,780 on weekends.

The Chicago radio market offers advertisers dozens of programming alternatives, often with only fractions-of-a-point differences between competing stations in key demos. Media buyers say they

have to do extensive qualitative research to make sure a station is the best fit for a particular client. As in other markets around the country, a big influx of Internet advertising has changed the buy-sell dynamics of Chicago radio. “Dot-com business is taking up the majority of inventory, so the cost-per-point is significantly increasing,” says one local broadcast buyer who re-

quested anonymity. Buyers say radio rates have shot up about 30 percent in just the last 12 months.

Buyers expect that CBS-controlled Infinity Broadcasting, which holds a commanding 35.4 percent share of Chicago's radio advertising dollars, will have to spin off one of its eight stations in the market as part of Viacom and CBS' efforts to win federal approvals for their merger. One line of thinking is that Infinity will sell off WMAQ-AM, the weaker of its two News/Talk stations (the other is WBBM-AM) and shift WSCR-AM “The Score,” a Sports/Talk stick, to WMAQ's dial position.

AMFM Inc., the second-largest group

owner in Chicago, owns five outlets and has a corner on the African American demographic with its WGCI-FM and WVAZ-FM, which play Urban Contemporary and Urban Adult Contemporary formats respectively.

In cable, AT&T Media Services is the local interconnect for the Chicago market. Its cable operation now dominates the market, following AT&T's purchase of Tele-Communications Inc. Cable penetration in Chicago is 65.4 percent, slightly below the 69.3 percent average for the top 50 markets. Even fewer viewers have turned to satellite dishes, with just 7.8 percent of the market hooked up to satellite TV, compared to the top 50 market average of 11.3 percent. As WMAQ-TV's Wert says, over-the-air broadcast TV is quite strong in Chicago.

In local cable programming, Fox is rolling out a daily 10 p.m. sports news show on its regional sports networks in several markets around the U.S., including Chicago.

The out-of-home advertising business in Chicago is shared by Eller Media, Infinity Outdoor (formerly Outdoor Systems) and Chancellor Outdoor. Eller and Chancellor control most of the prime billboard locations in Chicago, while Infinity has a strong presence in the suburbs. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Cook County: 1,900,600 Households				
<i>Arlington Heights Herald</i>	71,358	70,281	3.8%	3.7%
<i>Chicago Sun-Times</i>	378,463	324,463	19.9%	17.1%
<i>Daily Southtown</i>	46,483	54,864	2.4%	2.9%
<i>Chicago Tribune</i>	372,073	559,306	19.6%	29.4%
Du Page County: 319,000 Households				
<i>Arlington Heights Herald</i>	32,930	31,913	10.3%	10.0%
<i>Chicago Sun-Times</i>	33,742	26,917	10.6%	8.4%
<i>Chicago Tribune</i>	93,707	148,474	29.4%	46.5%
Kane County: 132,700 Households				
<i>Aurora Beacon News</i>	20,612	22,159	15.5%	16.7%
<i>Elgin Courier News</i>	16,401	17,009	12.4%	12.8%
<i>Arlington Heights Herald</i>	16,801	16,561	12.7%	12.5%
<i>Chicago Sun-Times</i>	8,931	6,531	6.7%	4.9%
<i>Chicago Tribune</i>	24,424	39,520	18.4%	29.8%
<i>Copley Chicago Newspapers</i>	36,708	38,620	27.7%	29.1%
Will County: 153,700 Households				
<i>Joliet Herald News</i>	33,448	36,944	21.8%	24.0%
<i>Chicago Sun-Times</i>	15,812	14,279	10.3%	9.3%
<i>Chicago Tribune</i>	25,937	44,638	16.9%	29.0%
<i>Copley Chicago Newspapers</i>	33,814	36,206	22.0%	23.6%
McHenry County: 86,400 Households				
<i>Arlington Heights Herald</i>	3,409	3,462	3.9%	4.0%
<i>Chicago Sun-Times</i>	3,642	3,300	4.2%	3.8%
<i>Chicago Tribune</i>	15,465	26,633	17.9%	30.8%
<i>Crystal Lake Northwest Herald</i>	32,117	33,888	37.2%	39.2%

Source: Audit Bureau of Circulations

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OPINION

By Louis M. Schultz

Old News Is Still Old News

While reading the May 15 issue of *Mediaweek*, I was stopped by the Opinion piece titled “The Up-Up Upfront,” written by Erwin Ephron. While I have a great deal of respect for Erwin, I was flabbergasted that, once again, I

was reading an article criticizing the upfront marketplace process. I thought we had put that issue to rest in the early '90s. We've been in the business too long to revisit that trodden ground. Besides, quite frankly, I think he has it all wrong. It is always convenient to blame the media buyers and sellers for having an upfront season. I guess it's virtually a no-brainer. It's as if we had full control over the process and could unilaterally do anything and everything we wanted. I wish that were the case, but nothing could be farther from the truth.

The fact is that the advertiser, whom Erwin clearly forgot to include in his analysis, is the driving force behind the upfront business. Those clients are, in fact, the primary influence in all negotiations in all media. It is the advertising department (or marketing group, depending on the client) that needs and wants an upfront. If they said, “No upfront,” guess what? No upfront.

So why don't they put their foot down? Well, very simply, for better deals. Every day there is extreme pressure on these professionals to keep media costs down while getting more value for the dollar by obtaining advertising exposure at the highest levels, despite dwindling advertising budgets and television rating points.

Oh, Erwin mentioned “fear,” but ascribed it solely to the agencies. He's right, the agencies are concerned about losing good deals. But that fear emanates from the client organizations, which puts pressure on the agencies to get the “lowest rates,” “beat the competition” and “come in under market,” or get fired. Oh, by the way, the client will also compensate you on how well you do against that criteria—you know, the old pay-for-performance routine. The bonus incen-

tives are baked into how well one does in negotiating, and—trust me—the criterion doesn't include paying more than everyone else.

We do consult with clients, and guess what we find? While their management puts pressure on them to increase market share, their budgets very rarely increase at the rate of inflation or audience loss. There isn't a CEO I know who says, “It's OK, spend 20 percent more than we've got,” or better yet, “Don't worry, we can lose market share. Our stakeholders won't mind,” or, “It's OK that you missed the market because we've got tons of money.”

The client advertising professionals would like nothing better than to have complete flexibility and control. Their brand managers feel the same way. We would like to avoid the upfront and buy media only when the client needs it to accomplish their sales objectives. We'd like the buying closer to the planning. In fact, it would be ideal to do it *after* the plans are done, rather than before.

But here's where fear rears its ugly head again. The doubts seep in. The client asks himself, “What if my competition gets a big jump and can increase its share of voice at my expense? What if my market share declines because I paid

more in the scatter market, and received even fewer rating points? What will my boss, his boss, the CEO and Wall Street think about all that? Is it worth the risk?” Come on, we know the answer—it's a resounding NO!

The penalty for missing the market is far greater than the possible gains from flexibility, especially in a tight market and a booming economy. Let's remind ourselves that in a soft marketplace, it's the client and agency that control the process, not the seller. We do have the control that Erwin espoused.

I'm not some toady for a network or the media buyers. There are lots of reasons why we both benefit from the upfront, although I doubt the “old boys network” and “taking the summer off”

have any validity. I know our staffs work like hell every day and that it is getting harder, not easier, to do our jobs. Maybe Erwin's been picking up information from extraterrestrial vibes buried in the blinking intervals of his TV programming.

But there is good news on the horizon. The day is fast approaching when there will be less need for an upfront. The growth of one-to-one marketing and sophisticated modeling and buying via Internet (and related) media op-

tions will make the upfront obsolete. CPMs will give way to cost per sale and return on investment. Performance will be measured by how the advertising performed in generating response, and virtually all advertising will have a built-in direct-response mechanism.

Then we won't have to worry about guesses regarding price increases and negotiating all night long for a few days. We'll just build sound communication programs all night long, 365 days a year!

By the way, Erwin, the client is the first person we check, and the last. It's really about “What's in it for them.” ■

Louis Schultz is chairman and CEO of Initiative Media North America.



Client side: Initiative Media's Lou Schultz says advertisers drive the upfront process.



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- They spend over \$1.2 billion a week at the grocery store

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For information, contact Richard Amann, Executive VP/Publishing at 561-540-1000 ext. 2093

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iQ
INTERACTIVE REPORT
JUNE 5, 2000

**Giving and Getting
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Sweepstakes Boom

Catching On
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The IQ Q&A

Sock Puppet

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Doing it Right

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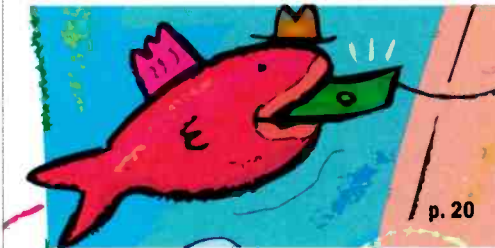
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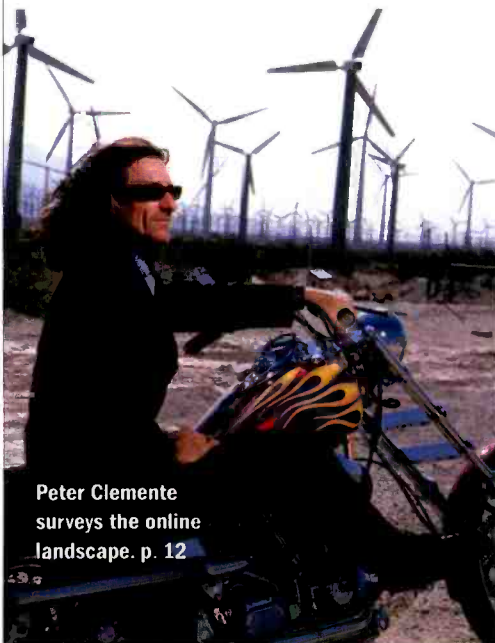


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Executive Editor: Patricia Orsini

News Editor: Kipp Cheng

Managing Editor: Scott Van Camp

Copy Editor: Roberta Bernstein

IQ Staff Writers: Karl Greenberg, Erik Gruenwedel, Ann M. Mack, Janis Mara, Jennifer Owens, Christine Sparta

Contributing writers to this issue:

Karen J. Bannan, Kristina Feliciano, Adrienne Mand

Art Director: Ron Goodman

Photo Editor: Marla Kittler

COVER PHOTOGRAPH BY CHRIS CASABURI

The e-mail addresses at *IQ* are each person's first initial followed by his/her last name. Example: porsini@adweek.com.

Bullet•Points

SHOTS FROM AROUND THE WEB
BY ERIK GRUENWEDEL



INTERNET SHOWMAN

If Phineas Taylor Barnum were alive today, he might learn a trick or two from Michael Tchong. As editor and CEO of San Francisco-based Iconocast.com, Tchong's enthusiastic promotion of e-marketing has lured even the most diehard skeptic to the charms of the Net.

For his second annual Web Attack! confab, which begins on Thursday at New York's Roseland Ballroom, Tchong has assembled a roster of in-the-know digerati. But those who expect a low-key industry affair will be in for a surprise. At last year's inaugural Web Attack! at Fort Mason in San Francisco, 1,000 attendees witnessed b-ball bad-boy Dennis Rodman's

appearance on a Harley, in-your-face lectures on creative marketing and posters depicting Godzilla leaving more than his heart in the City by the Bay.

This year's promo features King Kong venting his rage on the Big Apple while 12 Broadway dancers, singers and complete orchestra are slated to entertain more than 1,400 attendees, according to Tchong.

With many dot-coms scrambling to justify lofty business plans, *IQ* queried Tchong's state of mind on e-commerce.

WHAT CAN E-MARKETERS LEARN AT THIS WEEK'S EVENT IN NEW YORK?

"With Web Attack! we want to clearly send the message, in light of the stock market, that it will become even more important that marketers realize that they need to push the pedal to the metal in regards to creative marketing."

AREN'T MANY DOT-COMS RUNNING ON EMPTY?

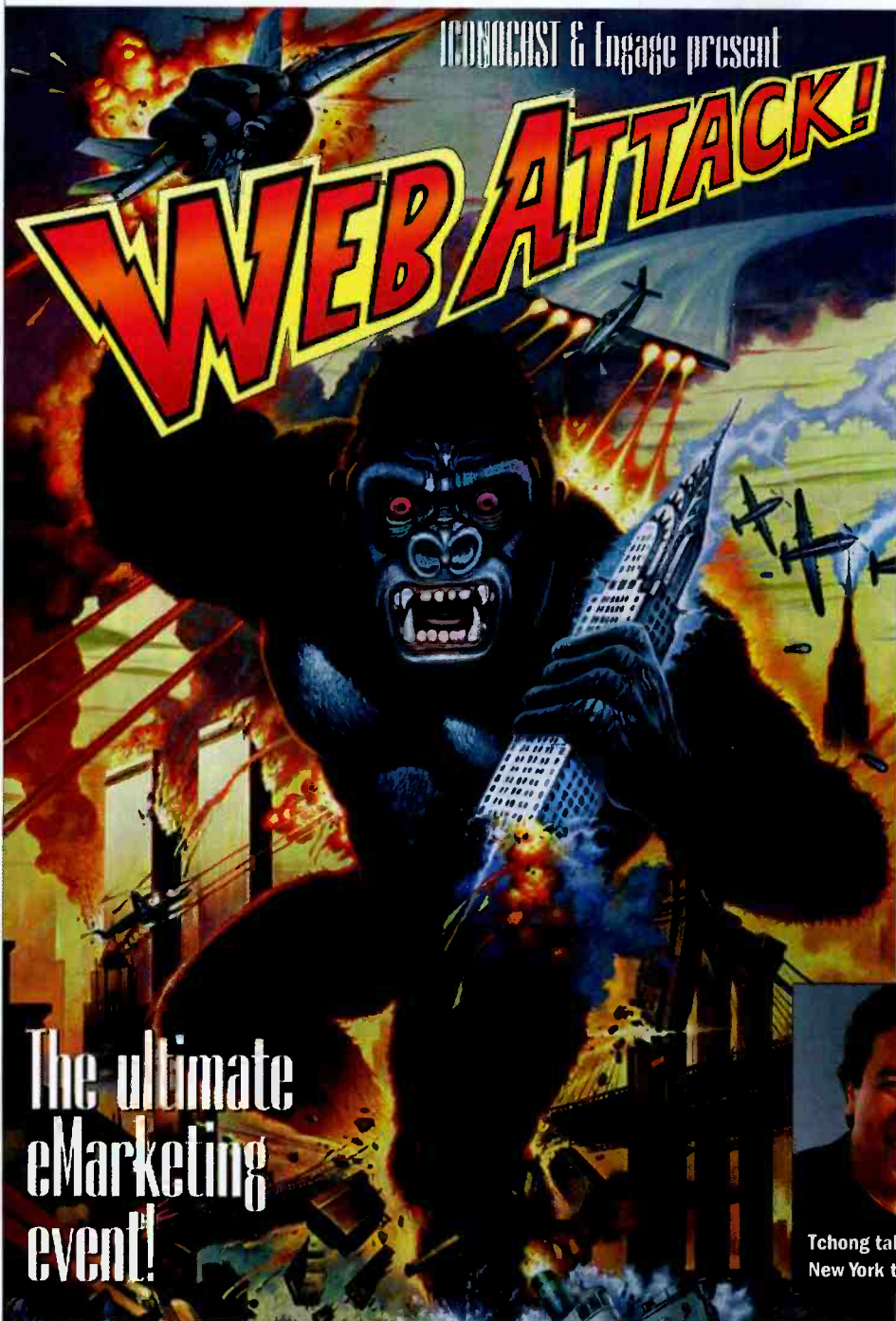
"I don't think so. Last year about 4,000 dot-coms got funded to the tune of some \$21 billion. We haven't seen the end of that money yet. Deals are still coming down the pike and marketing is going to continue unabated. There will be the occasional cutting back but that's the vagaries of any market."

YOUR MESSAGE SEEMS TO BE: CREATIVE, CREATIVE, CREATIVE. CAN'T ADS BECOME TOO CREATIVE?

"Yes, absolutely. People will push boundaries. Some will go overboard; others won't. Online marketers realize that return on investment is the religion they need to follow. And whether or not you're creative, the bottom line is determining how well your ad does."

OF THE 4,000 STARTUPS, AREN'T THERE A LOT OF FLAWED BUSINESS PLANS?

"There is so much pressure on venture capitalists to make sure that they get a piece of the action, that you're going to end up with deals that never should have been funded in the first place. I get people coming into my office everyday with business plans that have not been thought out. In response, I tell them to get a life. On the other hand, you can't prevent these people from giving the business a bad name because they go out and crash and burn and attract attention."



Tchong takes on New York this week.



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50



VICKY'S CANNES

Entering last month's annual Cannes International Film Festival, there were the usual press rumblings about the dearth of A-list celebs in attendance.

For every Tom Hanks, there were too many Jean-Claude Van Dammes, Sharon Stones and Sylvester Stallones looking for redemption on the French Riviera.

The Victoria's Secret Cannes 2000 fashion show and Webcast, which doubled as a fundraiser for the American Foundation for AIDS Research and was watched by nearly 2 million unique users, quickly quieted some naysayers when the practically naked Tyra Banks, Heidi Klum and Stephanie Seymour, among other mannequins, sashayed down the catwalk.

While the combination of lingerie and supermodels isn't new to the fashion runway, nearly 95 percent of online sales of the Columbus, Ohio-based company are intimate apparel, according to Ken Weil, vice president of new media at Victoria's Secret.

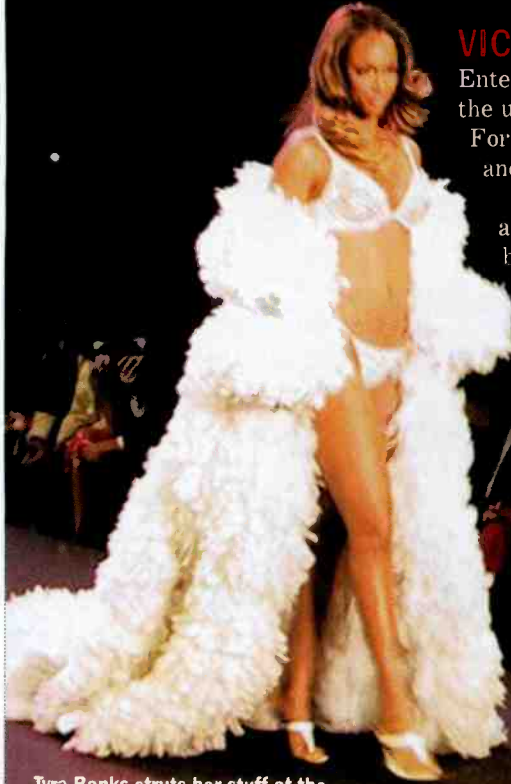
Hence, the Webcast of the lingerie show.

Weil said there was no better way to reinforce Victoria's Net presence than to hold a fashion show during one of the most glamorous film festivals in the world.

"While we're well known in the U.S., we do sell about 5 percent of catalog sales outside the U.S., and up to 9 percent of Internet sales," said Weil. "This was a great way to globally introduce our brand while maintaining our European fashion roots."

With 10-times the site capacity, increased bandwidth and improved e-commerce options, Weil said this year's Internet show was technically superior to last year's inaugural event.

"There was definitely a confluence of fashion, e-commerce and entertainment," he said.



Tyra Banks struts her stuff at the Victoria's Secret fashion show Webcast.

COMPANY MAN



ISwag.com, the Las Vegas-based e-commerce application service provider of business-to-business solutions for brand managers and merchandise distributors, recently surveyed more than 400 people nationwide and discovered, among other things, that 37 percent of those questioned who have coffee mugs with company logos have been promoted within the past six months compared to 8 percent who did not (and weren't). A look at some of the other results:

QUICK AS A MOUSE: Employees using mouse pads with a company logo worked fewer hours per week than those using other pads.

FASHION PAYS: 17 percent of employees who wear a jacket with a company logo earn \$15,000 more than those sporting no logo.

I'M DOING WORK AT HOME: 41 percent of employees who use a pen with a company logo admitted to taking office supplies home for personal use compared to 6 percent who use a generic pen and rip off the supply room.

LOYAL FIVE DAYS A WEEK: Only 2 percent of employees who own something with their company logo use it on weekends.

OFFICE VS. CUBICLE: Employees with a company logo-ed organizer are four-times more likely to have their own office compared to those with a generic organizer.

LOGO BROWN-NOSERS: Lower-level employees were three times more likely to own company logo-ed swag than senior executives.



KING OF COMEDY

When several California state assemblymen were in need of jokes for a roast of Gov. Gray Davis, they called Mark Jonathon Davis. When NBC TV wanted a jingle for its summer reruns, it, too, called Davis. And when Nick at Nite needed a tune to promote *I Dream of Genie*, it called Davis.

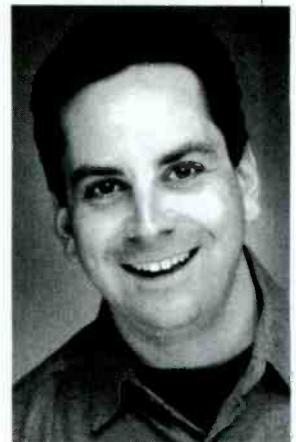
Whether it's an ad campaign, catchy slogan for a Web site or clever name for a theme park attraction, now anyone can request humor or a tune from the 34-year-old self-proclaimed King of Comedy's archive of talent at the Los Angeles-based www.creativeking.com.

Davis said that most good ideas usually write themselves into a joke or tune with little effort on his part. Yet, for the most part, being able to "think out of the box" has its limits.

"Now, people are calling looking for someone who 'thinks out of thinking out of the box,'" he said.

For example, when Davis was called to create a fictional lounge singer named Johnny Chimes for NBC, he thought he'd only have to pen a few lyrics. Soon he developed the entire persona of a cheesy, swinging, lounge singer.

"It was fairly successful, so we must have been doing something right," he said.



FUNNY GUY: Davis offers laffs and lyrics on his Web site.



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It's 7:30 a.m. on a Monday in Lafayette, Calif., and Dan Lynch, president of Logistics—the most recently created division at professional services firm Organic Communications—is surprisingly perky as he sits down in a hotel restaurant for a breakfast interview.

Lynch has just finished a grueling jog in the Northern California hills flanking the hotel. Despite the workout and the early hour, Lynch, who heads up a staff totaling about 50 of Organic's 1,000 employees, has the square-jawed, immaculately garbed appearance one might associate with a *GQ* ad. After the interview, Lynch will head off to the third day of a four-day summit meeting for San Francisco-based Organic.

Lynch's connection with the agency is, well, organic; he met Organic president Michael Hudes at a party in 1992, a year before the company was founded, and the two became fast friends. Over the years, they discussed whether Lynch's 12 years of experience in customer fulfillment at companies such as Airborne Express, Seattle, and Burbank, Calif.-based Technicolor could be beneficial to the agency.

"I had spent six years at Airborne helping companies redesign their distribution channels," says Lynch. He served as national account project manager, then manager of the entertainment division in the Hollywood, Calif., office. "Then I went to Technicolor in 1992." At Technicolor, a manufacturer of motion picture film and video and inventor of the Technicolor process, Lynch was senior vp of sales and marketing for the Technicolor Entertainment Services division. Lynch says the company saw the opportunity to take better care of both the product they manufactured and their customers, and launched Technicolor Entertainment Services to manage the physical distribution, customer service and quality-control aspects for film distribution; Lynch helped design the distribution system from the ground up.

Lynch and his company constructed a zero-defect distribution environment, with a 24-hour, seven-day-a-week customer service hotline. Clients included The Walt Disney Company and DreamWorks.

"In 1998 Jonathan Nelson, CEO of Organic, came to visit one of our facilities and found it impressive," recalls Lynch. "Shortly thereafter he commissioned me to write a business plan and a strategy. Technicolor gave me a leave of absence to

do this, hoping I would return once the plan was completed." In early 1999, however, Lynch's plan was accepted by the Organic board of directors and he left Technicolor to launch the new offering.

When Lynch first wrote the business plan, the idea of marrying fulfillment with marketing-oriented services was still a novelty. "When word got out that we were going to build a logistics division, people said we were crazy."

At that time, Internet marketing firms would help customers write a business plan, build and market their Web site, "and then push them out on the street," says Lynch. "Now we feel they have to deliver all the way to the doorstep."

For example, Lynch says, one of the largest clothing designers in the U.S. is working with Organic to establish an online presence. The company has warehouses for distributing clothing to retail outlets such as Neiman Marcus, but no facilities for what Lynch calls the "onesie-twasie" (or smaller) orders. "We established a separate location for fulfillment and set up a separate operation with real-time ordering and payment processing," says Lynch.

The latest project is with Chicago-based General Growth Properties, the second-largest mall owner in the U.S. with 137 malls across the country. The company has a Web site, mallibu.com, but has been struggling to marry its existing real estate with its Web commerce. The modifications developed by Lynch's division, accessible to users when the site's second iteration goes live this month, have several components: customers will be able to shop at any of the participating stores; they can buy items from different stores in a single order; and they can put every product in a central location at the mall's hardcopy

site where they can go to try on clothing or buy the goods.

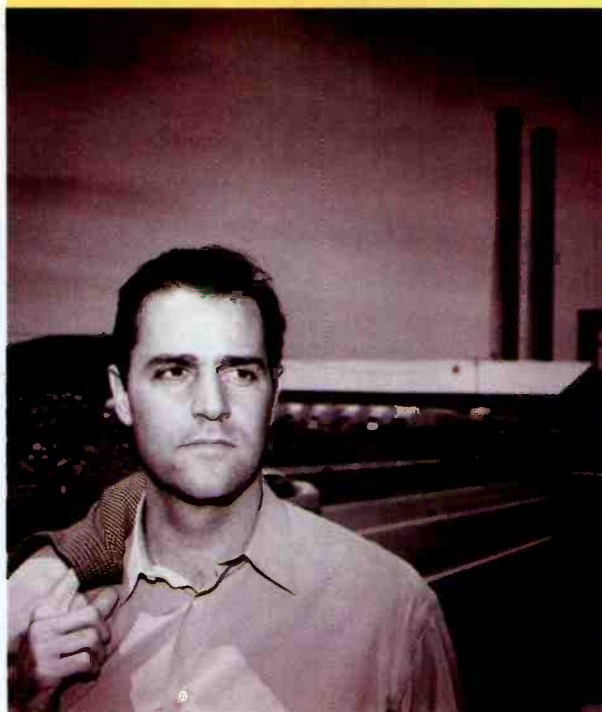
According to Charlie Graves, senior vp of e-business for General Growth Properties, "The same-day delivery and pickup at the mall are the two most important elements. We are a retail real estate company. Logistics issues are foreign to our business. We need Dan and Organic to handle these issues."

Says Lynch, "When we help a customer flesh out a strategy, we are also thinking about how they will get the goods to their own customers. A lot of people think that's weird, but we feel that the brand relationship has to begin at the site and live all the way through."—Janis Mara

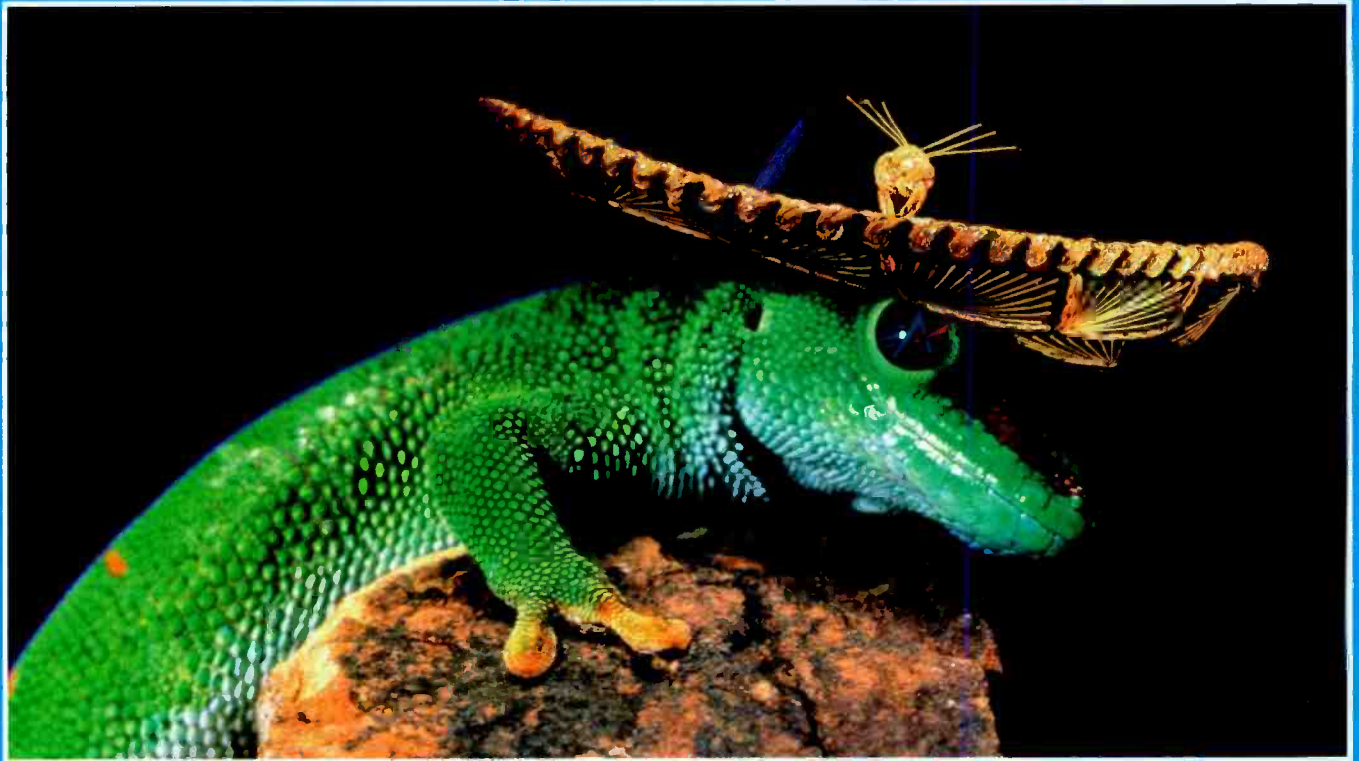
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Don't fear," is the exhortation of Peter Clemente, vice president and director of online entertainment practice at Internet customer relationship management firm Cyber Dialogue. And though he's speaking of technology and its impact on the entertainment field, it's clear that the theme of fearlessness resonates throughout the life of this early-adopting, Harley-riding Net maven.

Clemente, a former rock 'n' roll drummer, jumped on the high-tech bandwagon in the early '80s when drum machines were introduced. "Studio drummers everywhere were in fear of being replaced by machines," says Clemente. But Clemente learned to program the machines and the new addition to his repertoire put him in great demand.

Similarly, Clemente feels that Internet-related changes in the entertainment industry portend significant power shifts for many traditional entertainment companies, but that emerging opportunities far outweigh the threats and challenges. He says, "Digital distribution is empowering because it's now possible to understand in advance what consumers really want in their entertainment experiences."

Cyber Dialogue's research focuses on topics including user demographics, e-commerce, entertainment, financial services, online advertising and branding.

"We've been conducting in-depth telephone surveys of Internet users since 1994. We ask questions about online usage ranging from age, gender and income to interests, attitudes and behaviors. We track what people do on the Net in aggregate and then advise companies on how to develop stronger, more valuable relationships by listening and responding to their needs," says Clemente, "ultimately increasing profitability for their online businesses."

Clemente's personal appearance—shoulder-length black hair neatly drawn back into a ponytail, shining silver earring and Armani suit—seems to sum up the contradictions inherent in a rock 'n' roll drummer and Harley rider who is also an author, researcher and top-level executive, albeit on the Net.

Clemente's group worked with Seattle-based AtomFilms.com, a movie entertainment site, to help determine what

users wanted in a site like theirs. "We make strategic recommendations about how to attract and retain customers and who their most valuable customers are. Now, start-up companies like AtomFilms.com can compete on the same level as major film companies. In fact, Atom is one of the top most-trafficked entertainment sites on the Web, according to Media Metrix. The company didn't even exist two years ago," he says.

The benefits are not just for startups like AtomFilms.com, Clemente adds. There are great opportunities for established companies as well. The online entertainment practice client

roster includes online and offline media giants such as The Walt Disney Company and Time Warner, and he is positive that established companies like these can benefit from the new strategies.

"Only 10 to 15 percent of films are profitable," Clemente says. "Up until now, Hollywood's modus operandi has been to create entertainment and then spend millions of dollars trying to convince consumers that they want to see it. Why not complement that process by doing it the other way around as well—find out what people want and provide it for them? As it is, studios spend as much as \$50 million producing a film and then send it out for limited test-marketing runs. What if they produced a trailer instead and e-mailed it to 200,000 movie fans for their reactions?"

Clemente has more than 15 years' experience in the field of market research, having founded his own market research firm, New York-based TARGA Information Services, in 1992 and authored *State of the Net: The New Frontier* (McGraw-Hill), a book bursting with facts and figures, in 1997.

Despite these credentials, some of Clemente's methods for

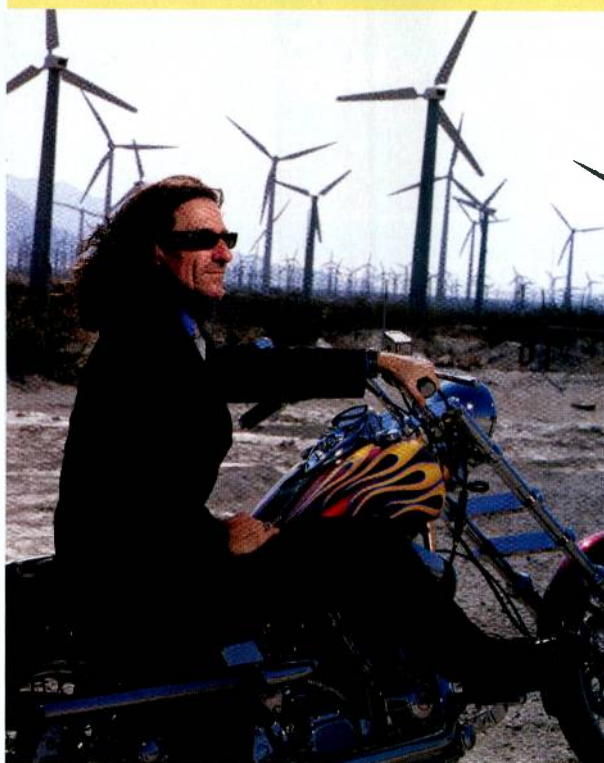
staying up to date about the latest and greatest on the Net are less than purely scientific.

"My eight-year-old daughter Renee has been on the Internet since she was three years old. She's the first one who told me about Google.com. She's the first one who told me about Napster," says Clemente. "She's a great sounding board. When we drive home from our morning trip to Starbucks, she sits in the back seat reading *USA Today's* Money section to see how our family's Internet stocks are performing." —Janis Mara

SHOCK TROOPS/THE MEDIA

Easy Rider

Cyber Dialogue's Peter Clemente
relishes his role in changing the Net.





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Follow The Money

Customers flock to giveaway sites, but it's marketers who have the most to gain.

By Karl Greenberg

While some dot-com players are scanning the horizon for clouds or lashing themselves to the tiller following grim forecasts and noteworthy failures, online promotions sites see only smooth sailing ahead.

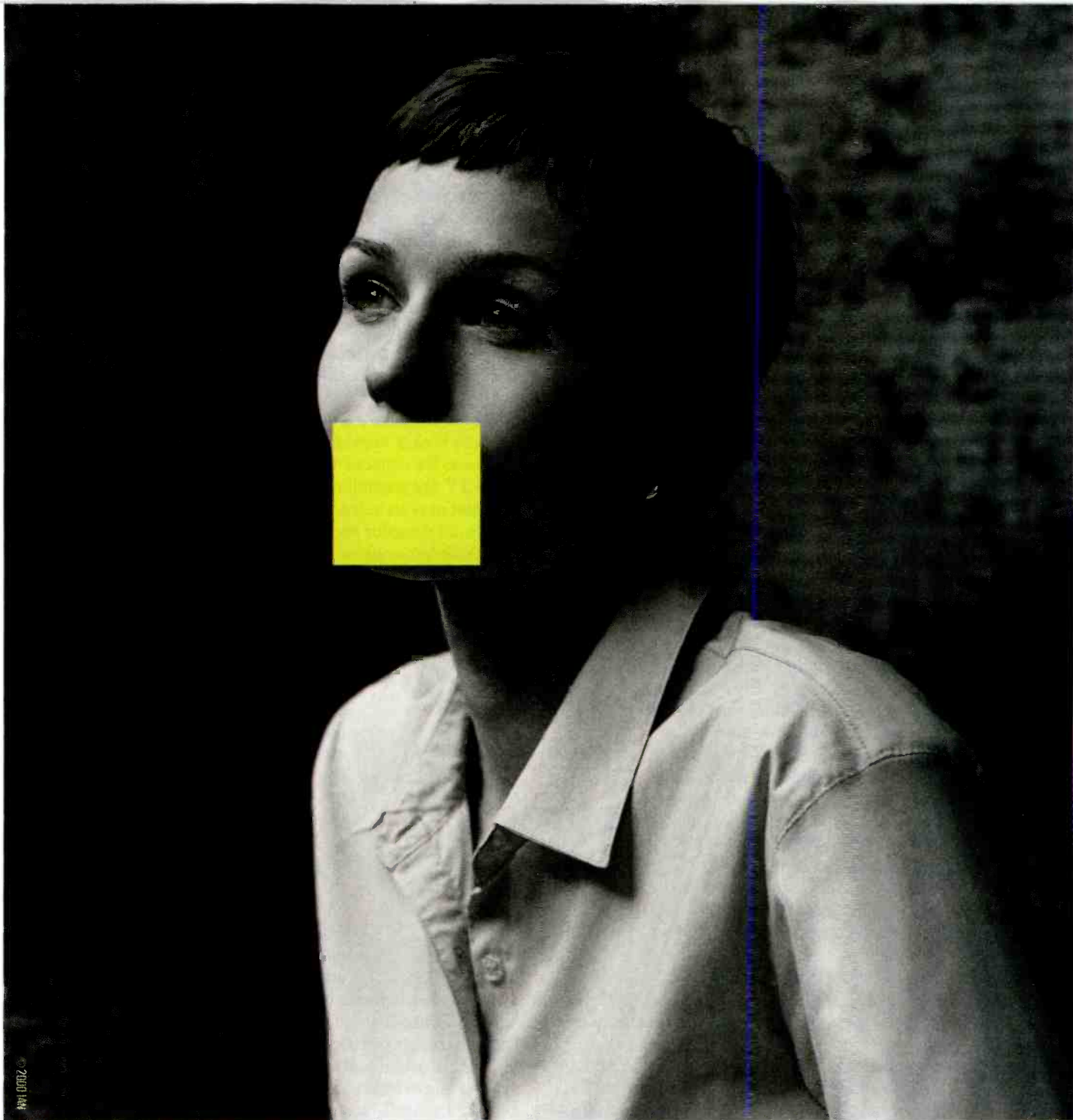
No wonder, since for consumers these sites offer a chance to win cash or merchandise without having to make a purchase or lay out cash for a lotto ticket. For marketers, they offer what no real-world promotion can: one-to-one marketing based on either opt-in or user preferences.

A recent survey by Jupiter Communications shows that

about 93 percent of all commerce sites involve some sort of promotion, which could be anything from discounts to sweepstakes to \$10 million giveaways. "Any way you slice it," says Steve Krein, president of Promotions.com, "that's an amazing number. It speaks very clearly to the fact that the Internet is a medium compatible with promotions." The stream of money from marketing coffers flowing into online promotions is growing, principally because more offline promotions war chests are being spent online, and more advertising dollars, on and off, are being spent on promotions, according to The Promotions Commotion, Forrester Research's April report on the phenomenon.

According to the Cambridge, Mass.-based consultancy, marketers will spend \$1.8 billion dollars on Internet promotions this year, double last year's amount. By 2005, they'll spend \$14.4 billion. "Marketers tell us online promotions drive site traffic, grow e-mail promotions, strengthen customer relationships, build brand awareness and coax new Web users to make their first purchase online," says Charlene Li, author of the report.

But there's another big driver: A highway billboard offering a chance at a free CD player can't target the third car from the left. Online promotions can. "I don't believe the Net per se is a



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great advertising medium," says Kevin Aronin, president of FreeLotto.com, a popular online lotto-style sweepstakes site. "If you want to sell Tide detergent, you should go buy a 30-sheet billboard by the side of the road. But if you want to conduct a personal conversation with somebody, the Internet's interactivity makes that very worthwhile."

Benefitting from this are integrated promotions vendors, especially those who set up shop before the rush and enjoyed first-mover advantage, such as Aronin's site. FreeLotto.com has consistently been a leader in the promotions category, according to Reston, Va.-based PC Data Online, a ratings and analysis service listing site categories by reach.

In April, the top promotions sites were FreeLotto.com, garnering 17.6 percent reach; Webstakes.com with 12.1 percent reach; and MyPoints.com grabbing 11.3 percent, according to PC Data. According to Nielsen/NetRatings, FreeLotto is also consistently in the top 25 most visited Web properties.

For the month of April, it was the 20th site overall, first in the sweepstakes category, with 13.4 million unique users. For the week of May 13, it was the 16th Web site overall, with 6.7 million users for the week alone.

Other sites, such as Santa Monica, Calif.-based iwin.com, a sweepstakes site with a Hollywood theme, offering entertainment-related prizes (a chance to go backstage or grab a walk-on part) and cash giveaways, has experienced a remarkable 1000 percent growth, last October through April, according to Media Metrix.

"Beyond sex," says Doug McFarland, senior vp and general manager of New York-based Media Metrix, "what people like best is 'free.'" Media Metrix, ranking promotions sites during the period beginning April 1999 through April 2000, shows both iWon.com and FreeLotto.com leading in reach.

"People love gambling and chance," he says. "Go to Atlantic City or Vegas—at the best table your odds are about 140 to 1. But people sit down and play. And online, at sites like FreeLotto.com, it's free." Between October 1999 and April 1999, according to the consultancy, FreeLotto grew almost 1400 percent.

SHOW ME THE MONEY

Launched last June, New York-based FreeLotto.com now has 8.5 million registered players and Aronin says he expects to have about 18 million by the end of 2000. Now, with over 18 percent reach, it's a heavyweight among promotions sites. "When they launched," says PC Data analyst Jeff Moulton, they were getting only .2 percent reach. Each month, the trend has been to increase its percentage."

FreeLotto.com's million-dollar sweepstakes is modeled on the New York State Lottery, says Aronin. He claims the site's popularity is driven to a large extent by its ease of use. "When you get to our page, you know what we want you to do: pick six numbers to win a million bucks tonight. Same format as the old New York State lottery, with the same odds."

It means a chance of a cash award for players, but with registration-driven data mining and opt-ins for focused advertising, it's a gold mine for marketers. "Aronin has done something really interesting with his site," says Moulton. "He's compiling a database of names whom he can target later. That helps other companies target individuals with products and services, and that's how he's going to come out a winner in this thing. He has the ability to attract marketers and say, 'Who do you want to hit, this is who I've got. Let's go get them.' That's invaluable if you are trying to market a product or service."

FreeLotto.com's marketing model borrows a lot from Aronin's background of nearly 30 years in the direct marketing business. He explains that the benefit of the Internet is that while TV programming nets an individual demographic, the Internet nets an individual. Aronin says FreeLotto.com maintains a database for each player based on answers to questions and their behavior on the site. "Then we use that to serve

them advertising they are likely to be interested in."

After the initial online registration, a player can play other games, including a \$50,000 car giveaway and a \$10,000 giveaway, also with opt-in registration. Further questions posed during play, while used to direct focused advertising, are also opt-in and don't preclude further participation. "You might see a question like, 'Do you plan to buy a computer within the next 90 days?' If you say yes, chances are you'll see a banner ad for Gateway."

Five players have come away from the site millionaires, and there have been countless winners of everything from \$1 and up. "I wrote 600 checks last month," says Aronin. "My goal: give away a million dollars a day." Prize mon-

ey comes from advertising dollars generated by clickthroughs. "We generate a couple of million banner clicks a day and charge 20 cents per click."

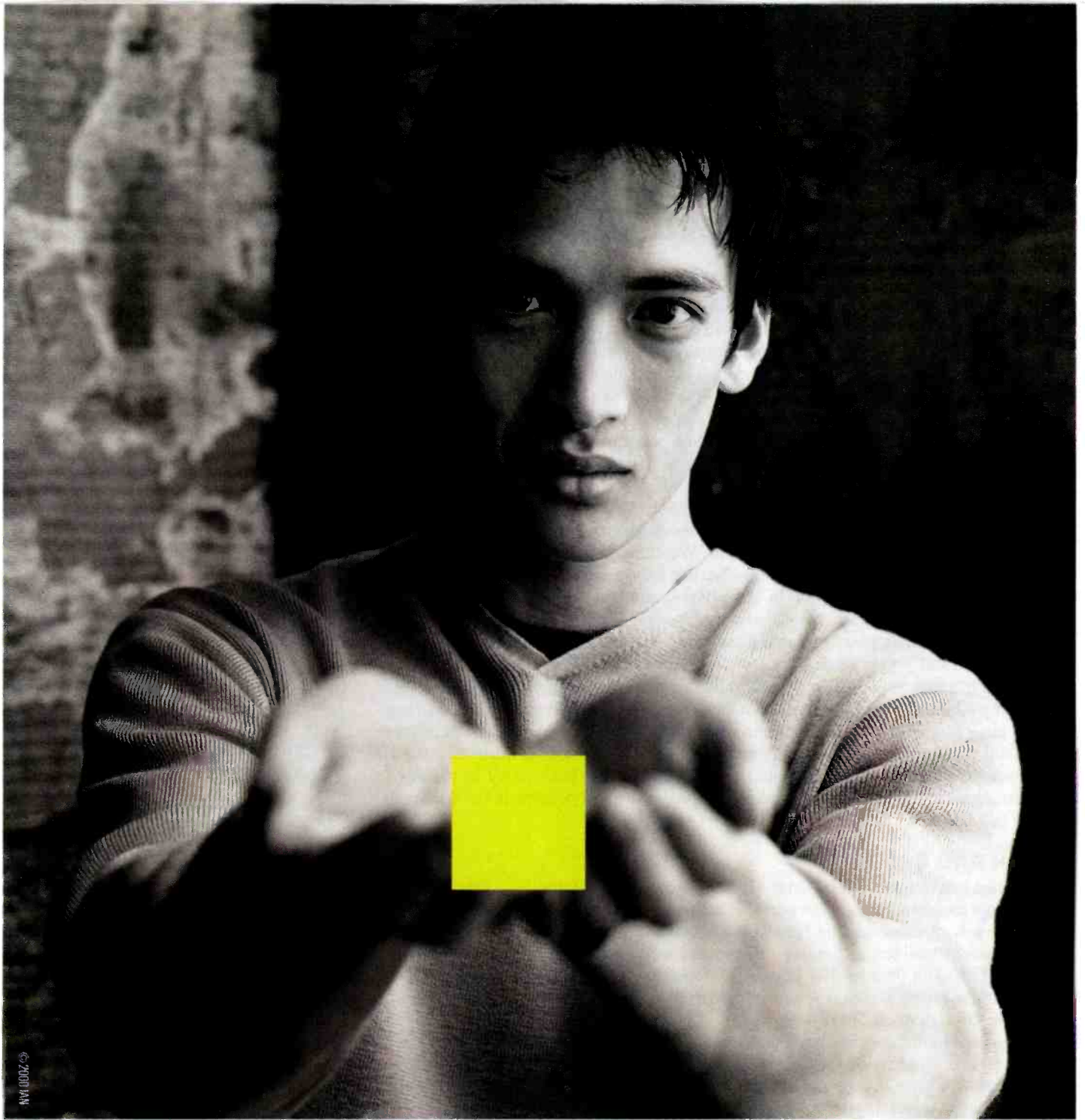
The Forrester analysis notes that more promotions vendors are evolving to offer more than one promotions solution for marketers. In April, according to PC Data, Promotions.com's sweepstakes site Webstakes.com, achieved 12.1 percent reach, up more than 133 percent from the preceding six months. The site attracted 9.1 million unique visitors during April, and was the 36th most-visited site on the Web.

"The beauty of the Internet," says CEO Steven Krein, "is that it allows a marketer to leverage the power of direct marketing for promotions." In contrast to FreeLotto.com, Promotions.com focuses on merchandise. Krein says that tangible prizes are more valuable as a marketing tool. "The end game of this whole thing is data and permission. How much data do you collect on someone who wants to win \$1 million? How much do you collect on someone entering every day to win a Palm VII, or a gift certificate to Sears or a year's worth of movies?"

He started the company four and a half years ago after running promotions for the *National Law Journal* and *New York Law Journal*. "We started the company with the idea of helping companies execute Internet promotions on their Web sites

**"Beyond sex,
what people
like best
is 'free.'"**

**—Doug McFarland,
Media Metrix**



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and e-mail campaigns," says Krein. He explains that the idea is to use targeted incentives to attract targeted audiences. "While you might be able to attract more people with a big cash incentive, what are you learning from the interaction that is beneficial to your clients?" he asks.

After establishing the Custom Solutions Group as a promotions consulting group to provide marketers such as Netscape, Toshiba and Hyundai top-to-bottom promotional packages, Krein launched Webstakes.com in 1996 as a way to make targeted-prize offers to a broad base of consumers, linked with sponsorships designed to serve clients targeted customers—Autobyte, for instance, sponsoring an automobile giveaway.

Its newest division, Promotions.com Direct, is a data-mining service offering marketers access to demographic profiles acquired through daily Webstakes.com promotions. Site sponsors also have access to a permission-based direct-marketing platform, called iDIALOG, allowing sponsors to deliver e-mail offers to prospects who have opted-in.

"Our belief is very much that Internet promotions, as more and more of our clients come from the real world, will be integrating real-world assets," says Krein. The company runs online promotions for the World Wrestling Federation, which integrates those promotions into its live events; the Sharper Image, which integrates promotions into its stores and catalogs; and NBC, which integrates them into its broadcasts. "It's about running Internet promotions that are real-world enabled," says Krein. His three rules regarding what every promotion must do? "Collect information, dialogue with the audience and get permission."

Krein is quick to note that although data provided to clients is anonymous, the company uses registration information for its own demographic modeling. "We can draw models against different subsets and groups based upon the real data, so we have full demographic data on every consumer in our database, upwards of 5.4 million consumers. But, the cornerstone of the company's philosophy is privacy." According to Media Metrix, Webstakes.com has grown 127 percent in the 6 months since last October.

CASH AND CARRY

Launched last October, iWon.com is a hybrid lotto site/portal that links a daily incentive-based cash sweepstakes to portal functionality, while offering the biggest consistent cash giveaway on the Internet: \$10,000 a day, \$30,000 a week, \$1 million a month and \$10 million on tax day. "People are attracted to the site to win money," says co-CEO and founder Bill Daugherty, "and they stay because of the content." According to Media Metrix, the site experienced a 277 percent expansion in user base October through April 2000.

What makes the site different than game sites is that it takes the risk-free lotto idea a step further. Not only do you not have to pay to play, you don't actually have to 'play' to play. All you have to do is show up and accrue points toward daily drawings simply by engaging in typical portal activity: searching the Web, reading the news, checking e-mails or tracking stocks. Entry-tracking technology appears at the top of each page providing users with a tally of the entries they have accumulated toward the cash giveaways. It is frequently on Nielsen/NetRatings' top 25 most-visited Web properties, with users at home and at work. "It's a portal with a drawing as the driving force. It's just like Yahoo!, but it's driving traffic with the incentive of a lottery," says Moulton.

The company's marketing campaign is backed by CBS and the site has received a total of \$200 million in private equity financing, including \$100 million in private equity secured this February. "Reach is important," says Daugherty, "but what you want is a large, loyal group of customers. That's what we are building and that's why advertisers are attracted to us."

Looking ahead, Forrester predicts that the analytical benefits of online promotions—coupled with their ability to influence behavior in crucial targeted audiences—will shift dollars away from traditional ad spending on TV, radio and newspapers.

Moulton says that users will continue flocking to the sites. "You gotta be in to win," he says. "The mind set is instant gratification: win \$1 million, win \$10 million. All you have to do is enter your name, e-mail address and a couple of other things and you're good to go." ■

WHO PLAYS?

Half of all online sweepstakes players are men and half are women, according to PC Data's Jeff Moulton. He says the largest group of users is between 35 and 54 years old and 24 percent of players are between ages 18 and 34. Though the majority of players are not unique visitors but consistent players, the market is broadening. "When you look back to October 1999," he says, "you are seeing a reach of 27 percent—meaning 27 percent of the home Internet users based in the U.S. visited sweepstakes sites." In March that number rose to 35 percent. "That means 17.5 million unique users are going to this category of sites, growing to almost 24 million unique users by March," Moulton says.

Don't look at it just in terms of men and women, but also age-break skews, says Doug McFarland, senior vp of Media Metrix. The largest category of players, he says, is women 35 to 54. He adds that FreeLotto.com's largest demographic group is women between the ages of 35 to 54, constituting 27.5 percent of the audience. Men ages 25 to 34 constitute 9.1 percent of the site's audience. "Women buy slightly more lottery tickets than men and the older you are the more likely you are to buy a lottery ticket," he says.

The picaresque-minded may imagine lotto and sweepstakes players living hand-to-mouth, desperately seeking an infusion of cash, but the numbers show otherwise. Most players are bringing home—if not the whole hog—at least the bacon. According to PC Data, 47 percent are making \$35,000 to \$75,000 per year. — KG



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It's Catching

You can spend \$10,000 or \$1 million on a marketing campaign, but in the end, the best ads are the ones that transcend their main purpose and become entertainment. Anheuser-Busch's recent Budweiser "Wassup" campaign is one example. Although the ads originally launched on TV, the campaign gained momentum on the Web with lightning speed. Within a month of its online debut, many users had downloaded the ad from the Web site and sent it, or myriad variations, to friends and business associates, say analysts. This phenomenon—the purest form of viral marketing—is an advertising medium that many hope to capitalize

Viral marketing used to happen by accident. Now marketers are looking for ways to infect consumers with their messages via the Web. By Karen J. Bannan

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on. Unfortunately not everyone will succeed at duplicating the pure viral marketing experience, leading many companies to go at it from an artificial means.

Over the last six months, e-mail marketing has exploded due to a low cost barrier and relatively high response rates, says Michelle Slack, a senior analyst with Jupiter Communications. The category is expected to grow from \$164 million last year to \$7.3 billion by 2005. At the same time, per-user e-mail volume will explode by a factor of 40, according to a report issued by Jupiter last month. In 2005, 268 billion commercial e-mails will go out, a significant increase over the 3 billion messages sent in 1999.

Companies are already cashing in on viral campaigns. Visit 10 commercial sites on the Web and you're sure to find links to tell-a-friend-type promotions. Open an e-mail and you may find a text-based promotion or banner ad embedded in the message. Entertainment and e-commerce industries are two of the most successful categories gaining ground by using viral marketing, says Jupiter's Slack.

But there is also a downside to viral marketing. A highly-charged anti-spam sentiment has emerged over the past 12 months, forcing several companies to pull viral marketing efforts all together. Going forward, marketers will need to demonstrate caution. With more e-mails making their way into consumers' inboxes, the chance that commercial e-mail—even opt-in marketing—will be viewed as spam also increases.

There are other issues aside from consumer perception. The most common viral marketing delivery method—HTML e-mail—can pose a technical problem. Marketers who use this type of e-mail as a delivery vehicle are often shut out. America Online, which is the nation's largest Internet Service Provider, has 22 million users, but its proprietary e-mail program doesn't support HTML-based e-mails.

The challenge then is to create a marketing campaign that balances content with caution. Retailers and advertisers need to learn how to incent people without incensing them. Recognizing that not everyone can capture this balance, today there are at least five companies that specialize in viral marketing, and if the research is correct, that number is sure to grow, says Jupiter's Slack.

EPIDEMIC.COM

Kelly Wanser, Epidemic.com's chief executive officer, says she doesn't think that what her company does is truly viral, even though its billed as a viral marketing service. Epidemic.com attaches to consumers' outgoing personal

e-mails. If the recipient of an ad clicks on it or buys something after clicking through, the e-mail's sender gets a piece of any resulting profits.

In order to thwart spamming, Epidemic.com doesn't base its incentives on the number of eyes that are looking at a message. Instead, they base payments directly on traffic and sell-through, says Wanser. And, since Epidemic.com can track the source of a message, it can not only see how far its ads are going, but exactly where they originated from in the event of a problem.

The consumer-driven process is fairly simple. After downloading a small software component, consumers select their favorite ads or allow Epidemic.com to do it for them. Since

every member of the program discloses personal demographic information, it's easy for the company to target ads, giving advertisers such as Dell Computer, Hanes, 1-800 Flowers.com, and Omaha Steaks a highly motivated audience.

There's even a feel-good component to the program. Consumers can donate their earnings to charity or raise money for a specific group.

To date, Epidemic.com's program is succeeding. At the end of the first quarter, the company posted 10,000 ad impressions per month and was signing up new members at a fast clip. Members are also reaping the rewards, with the average monthly payout hovering at \$20. Members who recruit other members get a piece of their earnings, too.

"Our business model is working because we're not focused on getting people to give us their e-mail addresses," says Wanser. "We're expanding the reach of a banner ad and providing a service to consumers, too."

FAVEMAIL

Like Epidemic.com, Favemail is looking to brand consumer e-mail. Consumers can download a small plug-in or, if their e-mail doesn't support HTML, sign up for a free Web-based e-mail account. Then, they can select an ad or banner from 165 "faves" available on the site. If they like more than one ad, users can create an album of ads that they can run on a rotational basis. They can also turn ads off completely, giving users a comfort level that is often missing in viral promotions. Favemail doesn't limit users to revenue-generating ads. The company will also let them create and attach their own ads. There's even a photo cropping tool so users can attach personal photographs to their messages.

Those members who choose ads make a profit when friends and associates click on them and complete e-commerce transactions. Favemail gives its users 50 percent of any profit, but that percentage may climb to as much as 70 percent as

"Viral marketing can show people how well a campaign is doing. No matter what program an advertiser uses, they should be able to see real-time reporting ... and make adjustments appropriately."

— Matt Spiegel, L90

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its user base grows, says Hani Elnaggar, vice president of products and services. While the lure of cold, hard cash is definitely driving customers to the site, not everyone is in it for the money. Today, only 20 to 40 percent of all users attach revenue-generating ads, says Elnaggar. These non-earning ads, which are often generated by organizations, are used to publicize a favorite sports team or show off a personal Web site. "This is really more about getting people to change the way they think about e-mail advertising," he says.

On the business side, advertisers that want to embed their own messages into corporate e-mails can sign up for a partner account. This provides additional tracking and reporting components. Customers can publicize their products and services without necessarily selling anything. "Right now, this isn't necessarily about making money. It's about building brand awareness," says Elnaggar.

GAZOوبا.COM

In November, Gazooba.com introduced its Recommend a Site service so Web surfers could evangelize sites and get paid for it. Today, just eight months after the launch, the service has evolved. Gazooba.com is still covering all the viral marketing bases but has shifted its focus from consumers to businesses. Instead of waiting for consumers to sign up on the Gazooba.com Web site, the company is handing off the responsibility to potential advertisers. For example, the company is currently working with a sports site that gets plenty of visitors but few registrations.

"We help the site tell its visitors, 'If you tell your friends to register, we'll give you a T-shirt.' Our software makes it happen seamlessly," says Andy Raskin, Gazooba.com's chief executive officer.

The sports site, along with a major long distance carrier, is using a variation of the Tell-a-Friend program, but now the

onus is on them to make sure users don't spam, a common problem for some e-mail marketers. In addition to this program, the company also offers permission-based viral e-mail campaign technology to advertisers, says Raskin.

One of the things that sets Gazooba.com's offer apart, says Raskin, is its reporting functionality. "We can analyze a customer's data and see what the top 10 things people send to their friends are. We can see who are the top spreaders of the word," says Raskin. "When you know that, it's easier to design a program that works."

L90

It's difficult to be all things to all advertisers, but that's exactly what L90 is trying to do. The company offers viral marketing, opt-in reward programs and direct marketing. L90 is also looking to garner traditional advertising business by selling banner ads and access to more than 10 million opt-in e-mail addresses as well as offering ad development services.

"We let advertisers test out their marketing involvement. They can spread their advertising dollars around to different programs to see which work best for their particular needs," says Matt Spiegel, L90's direct marketing specialist.

On the viral side, L90's L90Link program is a program that puts small promotional ads directly on to client Web sites. When the customer clicks on the ad, which can be anything from a free product offer to a percentage off a purchase, they receive the reward. They can score additional benefits by getting their friends to accept the offer, too. E-mail messages, which sometimes contain audio and video, are sent out with a promotional link to bring recipients to the site. Ever mindful of spam, L90 controls the entire viral process, monitoring and limiting the number of e-mails that are sent by one person.

Today, the company's program is far ahead of traditional promotional banner ads, which have a clickthrough of about one-

Spreading the Word

When it comes to getting the word out, e-mail is the killer app.

Viral marketing, which is a term that is often used interchangeably with e-mail marketing, is succeeding because consumers are becoming the medium by which advertisers get their word out. Since the messenger is familiar to the recipient, consumers are more likely to trust the message.

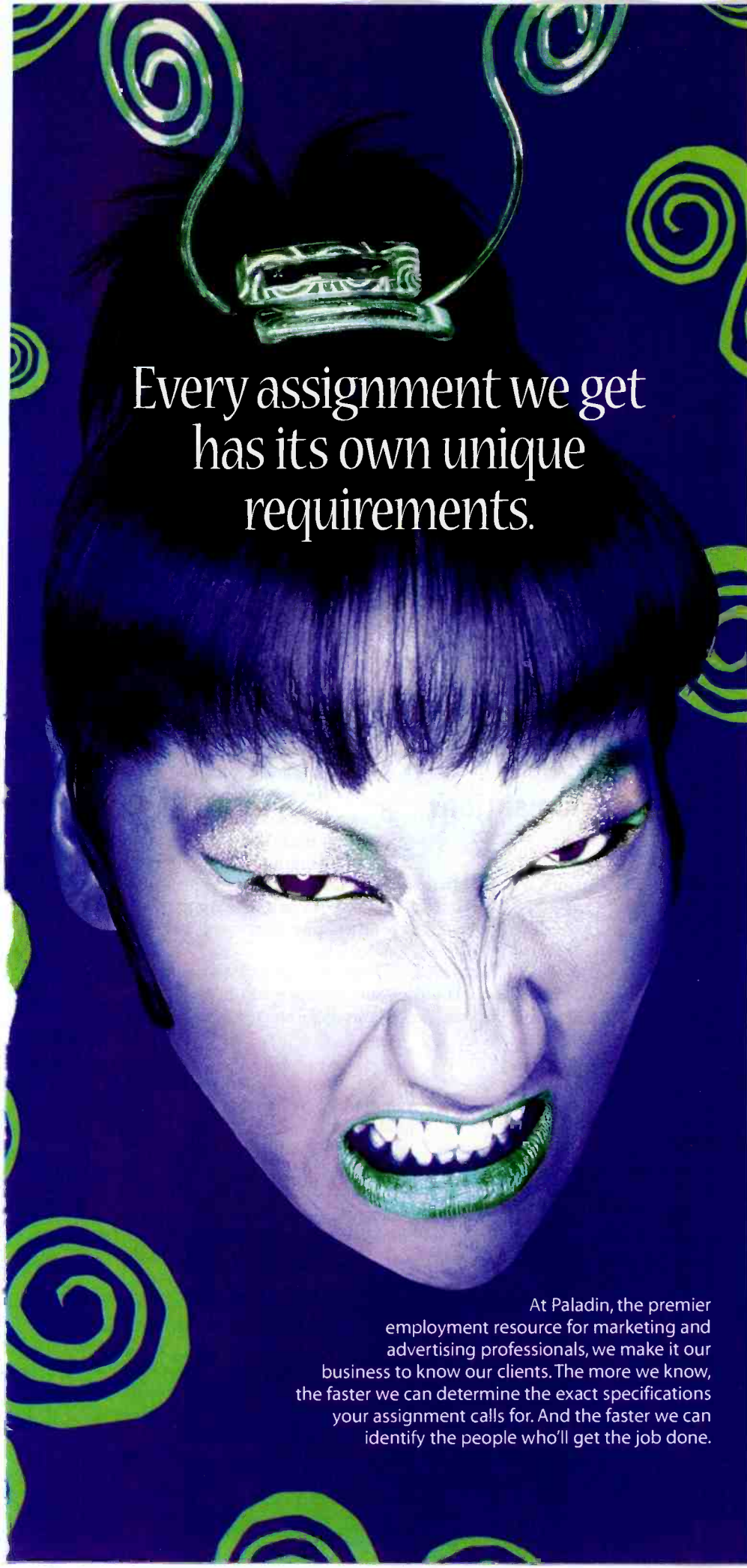
Health and lifestyle Web site Asimba.com found this out first hand. Last September, the company had 30,000 members and scant marketing funds. They needed to get their message out and register new users without spending a lot of cash.

Banking on the popularity of viral marketing, Asimba.com posted a prominent link on its site for a Friends and Fleece viral e-mail program—a take-off on MCI's Friends and Family

campaign. Users could earn points towards a free fleece vest by referring friends. Once 10 of their referrals registered on the site, the fleece was theirs. The link paid off. Today, Asimba.com boasts

more than 500,000 users, says Adam Roth, the company's vice president of marketing. "One of the nice things about this referral program is that we knew people weren't going to be referring other people who they didn't feel comfortable telling





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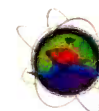


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half of 1 percent. A whopping 8 percent of the people who fill out the company's online forms will actually use the service.

"Viral marketing can show people how well a campaign is doing," says Spiegel. "No matter what program an advertiser uses, they should be able to see real-time reporting, like they can with ours, and make adjustments appropriately."

PROSPER BUSINESS DEVELOPMENT

Gary Drenik, the president of Prosper Business Development knows good word-of-mouth is the best form of advertising, but it is often the most difficult to achieve. He also knows that if you start out with an ad base of 30 million people, it's not too difficult to create good buzz.

Prosper originally made a name for itself providing marketing services to telecommunications and media industries. Today, Drenik's company, via a partnership with PennMedia, is taking its contacts and combining them with e-mail newsletters, merging content, community and advertising. PennMedia creates and maintains more than 700 newsletters, which will be branded so they appear to be coming directly from their sponsors. In addition, the newsletters will be customized with local content, making them appealing to readers looking for news and information that hits home. Local ads can also be embedded for additional local flavor. Since content is targeted, many subscribers often pass on the messages to friends and family.

The company is targeting the same traditional media players that it has always worked with including radio, TV and cable operators. The program lets the companies embed their

messages into the newsletters. The combination of lifestyle-oriented content and PennMedia's huge user base may help struggling local stations boost viewer and listener retention and, more importantly, visibility.

"We can really offer advertisers something special," says Drenik. "After all, even *Who Wants to Be a Millionaire* doesn't deliver 30 million people to advertisers," he says.

Although all of the services say their clickthrough and success rates are high, analysts have no way of knowing how well viral marketing is doing on an aggregate basis. This is especially true in cases where companies are creating their own viral campaigns. For every "Wassup" campaign, there may be 100 others that don't fare as well. Even the incentive-driven offerings may hit speed bumps down the road as viral marketers compete directly for funding with other forms of advertising, says Jupiter's Slack. In the end, the companies that succeed may fall into specific categories that tend to do better with viral marketing, she says. The entertainment industry does well, as do companies that already have well-known brands.

"Marketers should keep in mind that viral marketing is a great idea, but you should always be thinking, 'Can I make this work if it feels too artificial?'"

"You'll always hear about success stories," says Slack. "The best campaigns are going to be the ones that you don't have to promise your users anything." ■

Karen J. Bannan is a freelance writer who writes about e-commerce, technology and the Internet for Business Week Online, The New York Times and Internet World.

"Viral marketing is a great idea, but you should always be thinking, 'Can I make this work if it feels too artificial?'"

**— Michelle Slack,
Jupiter Communications**

about us," says Roth. The viral route also saved the company quite a bit in marketing costs. Roth estimates Asimba.com paid \$3 per user acquisition versus the \$300 that the company would've paid by going the TV ad route that many dot-com companies seem fond of.

Free Internet Service Provider Bluelight.com also went the viral route. Surprisingly, the company didn't offer free gifts or incentives, yet even today they are still getting plenty of pass-along, says Dave Karraker, the company's director of marketing. Bluelight.com, which is a Kmart company, posted a simple tell-a-friend link on its Web site. That link translated

into the second-largest source of new subscribers, says Karraker.

"People are passing on our message because they think it's such a good deal they want their friends to know about it. If our service wasn't free, it probably wouldn't work as well," he says. Jupiter Communication's Slack agrees. Users will only pass on a message that benefits them or their friends. Those programs that adhere to this adage are likely to succeed.

Even if they follow it to the letter, there will be some that are unsuccessful with viral marketing. For example, this spring, home furnishings retailer Ikea was forced to pull a viral promotion from its site a mere 24 hours after it was posted. The problem? The offer, which gave

visitors gift certificates as a reward for publicizing via e-mail the company's latest store opening, was misused. Even though Ikea limited the amount of pass-alongs to 10, some visitors spammed strangers who in turn complained to the company. Again and again, retailers are learning that people don't like spam.

"It's very important for anyone who is doing viral marketing to make clear to their users that any use of spam is unacceptable," says John Mozenia, co-founder and vice president of the Coalition Against Unsolicited Commercial Email (CAUCE), a grassroots anti-spam organization. "In concept, it's a fairly good way of doing things." —KJB

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Sock Dogma

From the doghouse to the penthouse, Pets.com's irreverent spokessock has been through it all—and lived to tell about it. But will the Sock Puppet bite the hand that feeds him?

Interview by Adrienne Mand Photography by Chris Casaburi

Just a year ago, he was a down on his luck stray, having been kicked out of a doggy manners school—a mere sweat sock in a world of Versace-covered feet. Now the Pets.com Sock Puppet is a pop culture phenom, with his likeness featured as a 36-foot “falloon” (that’s a float-slash-balloon combo) in last fall’s Macy’s Thanksgiving Day parade, as well as on seemingly countless billboards across the country.

Having already represented San Francisco-based e-tailer Pets.com in 13 television commercials, not to mention numerous print and outdoor advertisements, the Sock Puppet has nimbly scaled the rarified heights of celebrity, enough to attend the 2000 Academy Awards ceremony.

Not since Kermit the Frog and Miss Piggy broke through the once “humans-only” club of superstardom has a puppet received as much fanfare and adulation, with profiles on *Access Hollywood* and *Nightline*, as well as coverage in mainstream media outlets such as *Entertainment Weekly*, *Time* and *People* magazines.

But perhaps his biggest splash came during the second quarter of Super Bowl XXXIV, when this self-professed “regular Sock” starred in the memorable Pets.com commercial, pleading in his signature plaintive voice to pet owners everywhere, “Please, don’t go.” The spot scored the No. 1 recall ranking for the lowest media investment during the game, according to Internet market research firm Active Research.

A superstar was born.





Sock It to 'em:
The Sock Puppet
takes time to smell
the flowers.



For whatever reason, the Sock Puppet has struck a chord with both pet-owning and non-pet-owning Americans. According to Pets.com reps, the company has received nearly 10,000 e-mails and phone calls to date about the Sock Puppet since October 1999. Perhaps we are enamored with his button eye, his wry sense of humor and his uncanny ability to speak to pets and humans with equal aplomb. In fact, the Sock Puppet has become more than mere spokessock for a dot-com. He has transformed into a cross-species liaison.

If you think this now-famous poly-blend pooch is simply riding the wave of fame without regard for its consequences, you'd be wrong. In between indulging his love of parasailing, longboarding and imbibing Fresca, the Sock Puppet has made it his mission to help less fortunate pets through Pets.com's commitment, Pets.com's philanthropic program aiding animals. As the Pets.com campaign by TBWA/Chiat/Day San Francisco is honored by Adweek's *IQ News* as Best Offline Campaign for an Online Brand, we chatted with the brown-and-white moppet who has single-handedly made wearing a Timex fashionable again.

IQ: How you were discovered by Pets.com.

Sock Puppet: Remember how Lana Turner was discovered in an ice cream parlor? It was just like that, only totally different.

You've been the Pets.com spokesperson since 1999, but your life was not always so charmed. Tell me how your experiences of escaping from a coin-operated washing machine, touring with a professional arm wrestling circuit and getting kicked out of a doggy manners school prepared you for your current gig?

I'm not gonna lie. I've had a tough make-believe life. But I'm stronger because of it.

As the company notes, "Pets can't drive." You yourself have failed the licensing exam three times and you're trying now for a fourth. Though it would essentially put you out of a job, do you envision a world where pets are free to operate motor vehicles on the road to self-sufficiency? I envision a day when an iguana driving an 18-wheeler will wave to a hamster driving an SUV. That will be a good day.

Any chance you'll work your parasailing and longboarding skills into future TV spots?

I've been trying to get them to shoot in Hawaii so I can talk to island pets. (*Laughs*) They can see right through that plan.

In what ways are you a role model for other socks and sock puppets in America? Is it a burden at times?

Because of my eye defect—I have 20/3000 vision in my right eye—I've proven that you can overcome anything if you put your mind to it.

Can you offer any advice for those young, regular tube socks out there who dream of following in your footsteps as a spokesperson?

Go to South America. There's plenty of work down there for ambitious socks.



Tell me if or how were you influenced by other famous puppets, such as Lamb Chop or, say, any of the Muppets?

They taught me that if you can synch up your hand motions with your voice, you can own the world.

Well, speaking of owning the world, in addition to all of the media coverage you've received in recent months, you've also been featured on both *Good Morning America* and *Live with Regis and Kathie Lee*. So who would you rather take long walks in the park with: Diane Sawyer, Kathie Lee Gifford or the Reege?

It totally depends on which park you're talking about.

Fame and fortune have come suddenly into your life, yet you still rent the same modest wood drawer you've been living in before your success. You're sort of the Jerry Yang of the super-rich sockpuppet set. Have you splurged on anything since you became the Pets.com representative?

I haven't really done anything for myself. But I did buy my friend Uncle Wiggles the Parakeet a hang glider, a Jacuzzi and some glassware.

Uncle Wiggles is a good buddy of yours. Is there a special sock puppet in your life, doggy or otherwise? How do you feel about inter-species relationships?

Are you flirting with me?

Would that be a problem?

(*Awkward silence*)



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Um. Okay... What's better: stuffed things or squeaky toys?

This is one of those trick questions, isn't it?

Your role in the Pets.com outdoor ad campaign has put you in some pretty "interesting" situations. In New York alone, you're pictured on Sixth Avenue interviewing fish in an aquarium, while on 23rd Street you're taking a bath with a shaggy dog. What has been your most challenging assignment so far?

My biggest challenge is working with humans. They can't act nearly as sad as a bloodhound.

Your best friends include Uncle Wiggles the Parakeet and Coco the Himalayan cat, both friendships that would have been scorned by society just a few years ago. Do you see yourself as an emissary between dogs and cats, birds and fish, and other traditionally adversarial species?

I'm not that smart, but if an emissary is a good thing, then yes, I think of myself as one.

Now that you're a celebrity, I'm sure you must mingle with other famous pet-slash-



"My biggest challenge is working with humans. They can't act nearly as sad as a bloodhound."

imaginary characters. What's it like getting to know other television canines such as Lassie, Eddie from *Frasier* and Santa's Little Helper from *The Simpsons*? Do you ever get together after work and throw back some Freixas?

I'll throw back Freixas with anyone, anytime, anywhere.

What was the best celebrity interview you've done?

It's a toss-up between the big brother from *The Wonder Years* and Chachi.

The Walt Disney Company owns less than 5 percent of Pets.com. Growing up, did you ever dream you'd be in the same league as canine icons Pluto and Goofy? Are there any projects in the works, such as *Pluto*, *Goofy* and the *Sock Puppet Go Parasailing*?

I'll do anything with Pluto. But someone has to explain what the heck Goofy is before I'll work with him.

The Pets.com site has begun selling your image on hats, T-shirts, placemats and other items, and beginning this summer these items will be available in dirt-world

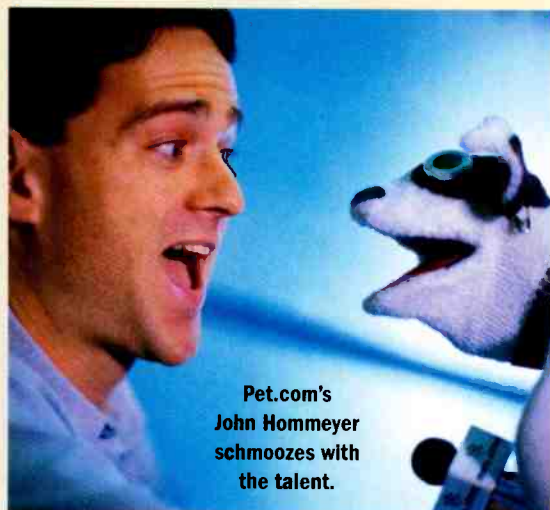
A Sock's Best Friend

John Hommeyer knows it's the connection between people and their pets that's at the heart of Pets.com's success.

Oly the black lab is very well traveled for a retriever. She's lived in Cincinnati and Japan, but it's in San Francisco where she's finally found home. Every day Oly goes to Pets.com's SoMa office with her owner, John Hommeyer, where she can frolic with at least a dozen other canines, plus an assortment of birds, fish and even a tarantula.

That connection between people and their pets, according to Hommeyer, is what he's been charged with conveying to consumers through the Pets.com advertising campaign.

Since joining the online pet-supply retailer a year ago as vice president of marketing, the 11-year Procter & Gamble veteran has taken his brand management skills to a new level with the creation of the Pets.com Sock Puppet. Pictured in ads by TBWA/Chiat/Day San Francisco, the brown-and-white dog, armed with a microphone and a Timex around his neck, has gone from zero to cultural icon in just nine months.



Pet.com's John Hommeyer schmoozes with the talent.

ROBERT HOUSER



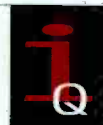
If we had a showroom, it would look sort of like this.

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stores. Licensing agency Hakan & Associates, which is handling your merchandise, also created products featuring the Taco Bell Chihuahua. How does it feel to see your face on children's shirts? Have you gotten any tips on fame from the chihuahua?

He told me not to do press-on decal shirts. But I'm doing it anyway. What can I say, I like the way they smell.

The lawsuit between Pets.com and *Late Night with Conan O'Brien* has been well publicized in recent weeks. Have you and Triumph the Insult Comic Dog tried to sort things out, puppet to puppet? Is there room for both of you in Hollywood?

If there's enough room in Hollywood for all of those Baldwins, there should be room for us.

Since you've come on board, traffic to the Pets.com site has increased and revenue grew 12-fold, from \$0.6 million in Q3 1999 to \$7.7 million in Q1 2000. What do you attribute this to? Me.



“I’m not gonna lie. I’ve had a tough make-believe life. But I’m stronger because of it.”

In February 2000, an original Pets.com Sock Puppet was auctioned on Amazon.com Auctions for \$20,100. The proceeds went to Pets.com's philanthropy program. Does it feel weird to know one of your siblings is out there, somewhere, perhaps without a microphone? And what's your favorite charitable activity?

Recent breakthroughs in cloning sock puppets made that possible, and as long as the charity helps make pets' lives better, I'm for it.

What's the one thing all people should know about their pets, other than their inability to drive?

When you're not home they call their friends on the phone.

Your spots (um, the television ones) have been recognized by Adweek's IQ News as the best offline campaign for an online brand. How does that make you feel? What do you think was the winning ingredient?

Who is Adweek and what are they doing making fun of my I.Q.? ■

The company has thousands of inquiries about the Sock Puppet, including photos of people dressed like him for Halloween. Clearly, he's struck a chord with folks who know that pets are family.

Citing Tony the Tiger, the Marlboro man and the Pillsbury Doughboy as inspiration, Hommeyer says, "We believed we needed to develop an ongoing character, kind of an icon to put a face on the company."

Pets.com toyed with other ideas pitched by Chiat/Day, including a pet psychic and something to do with Dr. Doolittle. "As soon as they presented the Sock Puppet, we just knew," he says. "There was something magical about the idea."

The company also considered giving a first name to their spokesperson, such as Fred or Buddy, but chose not to because "this way people are always saying, 'Pets.com,'" Hommeyer says. He adds that there are many who have no idea who Spuds McKenzie represented (Budweiser), but everyone knows the Energizer Bunny.

Consumer research was conducted in homes and dog parks to find out what pet owners liked and disliked about caring for animals, as well as their shopping preferences. This was honed to one message: "Pets.com makes it easier for you to care for your pet, makes it easier for you to make your pet happy," Hommeyer says of the site, which offers more than 15,000 items.

Enter the Sock Puppet, a "Johnny Appleseed spreading the good news" to "tons of friends out there in the pet world." Much of what he says is ad-libbed by actor Michael Black, the voice behind the hand.

The ads have clearly increased revenue and traffic to the site, and Hommeyer said the success has a lot to do with the company's marketing outlook, calling the campaign a "contrarian story."

"There's been a lot of discussion over the last year by some who say marketing in the Internet world is different.

Some say there's so much of it, it could not have all been effective," he says. "We don't think of ourselves as a dot-com. We don't think of ourselves as a cyber-marketer."

Having already built a brand, Hommeyer says, there are endless possibilities for future Sock Puppet ads. "We



found that the Pets.com Sock Puppet has won share of heart, as well as share of pocket," he says.

And that's just fine with Oly, short for Hommeyer's hometown of Olympia, Wash., who can continue to teach those humans a thing or two at the Pets.com headquarters.—AM

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It's All About Them



Interactive Marketing Awards

T

rying to give out awards in the ever-evolving world of Internet marketing is a bit like trying to figure out how to get your kid to bed on time: Once you think you've got the routine nailed, they go and change on you.

As the consumer's perception of the Internet changes—content vs. commerce—so too does the marketer's approach. What impressed us most about our winners were approaches that wove the technological and creative possibilities of the Internet together, giving consumers new options for commerce and content.

In choosing this year's Interactive Marketing winners, we came up with quite an eclectic mix. We have some of the best-known—Amazon.com, gap.com, Nike—and relative newcomers—Centerseat and Comet Systems—in the business. We added some new categories, such as Multimedia Marketing Effort: Enhanced TV, to acknowledge technological advances. All are innovators, advancing in this constantly moving, always-changing space called the Internet.

We also looked at the “stickiness factor” with a chart examining six advertising categories for which sites get the most hits and how long people stay per visit.

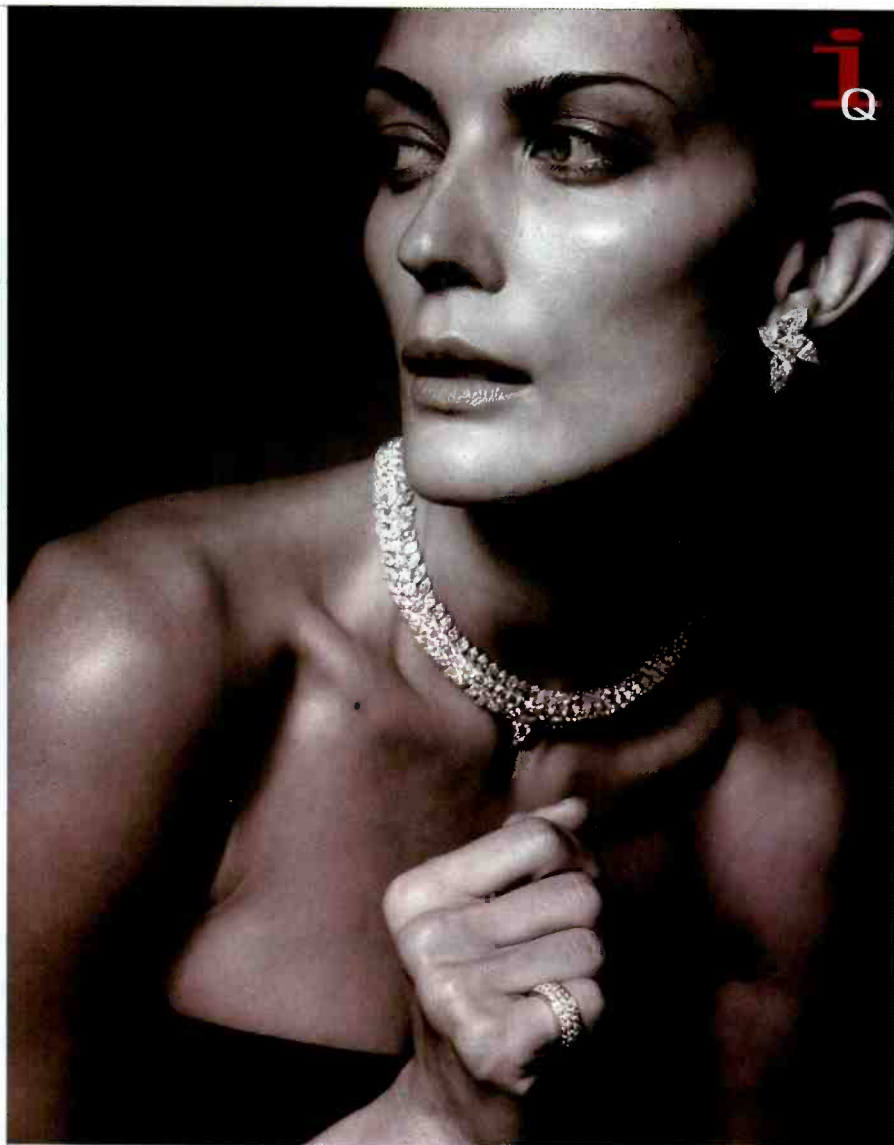
**A deft mix of technology
and creativity makes
IQ's picks for interactive
marketers winners.**

While dozens of advertisers, hoping to play on consumers' sentimentality or senility, jumped on the millennium bandwagon during the second half of 1999, international diamond merchant De Beers boarded gracefully. Using the turn of the millennium to spark renewed interest in the diamond market, the London-based company launched a classy, black-and-white offline campaign, followed by a complementary online effort that connected the lasting quality and value of diamonds to the once-in-a-lifetime event. "Diamonds fit the millennium better than any other product could," says Ann Ritchie, account director and partner at J. Walter Thompson, New York, the ad agency that created the promotional push. "It represents forever." The campaign served a two-fold purpose: to reverse the five-year decline in diamond acquisition rates and increase diamond spending.

Central to both the on- and offline effort was De Beers' "design your own engagement ring" program, which resides on JWT's Diamond Information Center Web site. The program, developed by JWT's interactive division Digital@JWT, allows visitors to design an engagement ring online by selecting a preferred stone, band and sidestone. Sponsored by De Beers, the Web site, located at adiamondisforever.com, was originally developed in 1996 by New York-based shop Interactive 8 (now Luminant Worldwide).

Seeking to illustrate the appeal of the online program, JWT created the "Click" TV spot, which ran for three weeks in late November 1999. Targeted at 18- to 34-year-old single women, the commercial featured a woman's hand clicking a mouse. With each click, the diamond ring on the woman's hand transformed into a different style. The overwhelming response to the spot translated online with a 62 percent jump in site visits the first week the spot aired. In the week preceding the spot, the site recorded 63,000 visits. During the spot's third week on air, visits soared to 131,000.

As traffic to the site climbed, so too did the De Beers' viral marketing effort. When a person designed a ring on the DIC site, they were invited to send that ring design to a friend via e-mail. The recipient was prompted to click on a link housed within the e-mail, which sent them to the site to view the ring. In addition, the site obtained demographic information by requesting would-be ring designers to fill out an application.



De Beers

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Results

Riding on the successes of the TV spots, outdoor ads and print executions, JWT took to the Web to create an online campaign that captured the same aura. In doing so, JWT didn't look to replicate the offline effort. Instead, it sought to maintain a consistent brand image that transferred seamlessly across mediums. "While the [online] execution is individual and particular to the Web, its look and feel is very similar to the outdoor and print advertising campaign, so there is real synergy off-and online," Richard Lennox, director in charge of De Beers at JWT, said of the online campaign back in December.

From the start, Digital@JWT shied away from static banners, citing the ad unit's failure to convey the allure and romance of the unflappable gem. Instead, they opted to use rich media advertising, employing Unicast's Superstitial, a pre-loading "super" pop-up window and Comet Systems' cometized banners to prompt people to buy diamonds and drive visitors to the DIC site. (The cometized banner ads transform cursors into sparkling diamond icons when users have the Comet Systems plug-in installed on their computers. See page 48 for more on Comet.)

Some rich media ads promoted a sweepstakes running on the DIC site that gave users the chance to win a trip to London to see the De Beers Millennium Star diamond. According to JWT, 35,000 people entered the contest. Other rich media ads, targeted at men in their 20s and 30s, linked to the DIC site from male-centric sites, such as Maximmag.com, Bloomberg Online, Golf Online, E! Online and TheStreet. To appeal to this segment, JWT dropped attention-grabbing items, near and dear to many men, in the ads. One Superstitial, for instance, focused on a football, claiming "She'll let you watch football for the next thousand years." JWT reports that this ad scored a 5-percent clickthrough.

Unique to the online campaign, JWT could tweak unsuccessful elements on the fly. For instance, the first time a Superstitial ran, it received a less-than-favorable result—only a .19 clickthrough rate. The JWT group reacted quickly, adding the word "win" to the ad. The slight change proved a significant one, producing a .85 clickthrough rate.

In addition to the rich media ads, Digital@JWT created a micro-site at Maxim magazine online in Q4 1999. Targeted at young men, the micro-site featured tips on buying a diamond engagement ring, including information on the four Cs: clarity, cut, color and carat. JWT reports that the micro-site over-delivered its impressions by 744 percent. While initially planning for 1.5 million impressions, the micro-site actually received 11.1 million in a two-month time period, capturing 19 percent of Maximmag.com's users.

According to Web tracking data provided by Luminant Worldwide, the DIC site has posted tremendous numbers since the De Beers endeavor began. The June 1999 launch of the design-your-own-ring program spurred a 270 percent increase in site visits, rising from a monthly average of 68,000 to 350,000. Page views have jumped from a monthly average of 500,000 to 6 million, with the highest month-to-date boasting 9.7 million. Time spent on the site has lengthened from a 4:37 monthly average to 7:51. "When you look at response rates, they just blow people away," says Kevin Wassong, senior partner and director of Digital@JWT.

In addition to driving site traffic, the campaign also achieved its main goals of boosting diamond acquisition rates and dollars spent on diamonds. Before the campaign, 70 percent of brides-to-be acquired a diamond engagement ring. After the campaign began, acquisition rates reversed, returning to 74 percent, the 1994 level before the decline. The amount spent on diamonds also grew 12 percent, from \$2,000 to \$2,263.

While most millennium-themed campaigns fizzled after the clock struck midnight on January 1, the De Beers campaign still shines today. Currently, the diamond company is marketing a three-stone anniversary ring in conjunction with the millennial year. When users log onto adiamondisforever.com, they can link to an anniversary page that showcases designs and explains the past-present-future concept behind the ring. In addition, Digital@JWT is redesigning the DIC site to increase usability, add new functionality and create an interactive design gallery for De Beers that will feature an extensive collection of diamond jewelry designs online. Thus, the celebration continues.—*Ann M. Mack Photography by Henry Leutwyler*

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The New York Times



Nike Best Integrated Campaign

**Online and offline,
Nike did Whatever to
find perfect synergy.**

What makes a good integrated marketing campaign? Analysts like Marissa Gluck of New York-based Jupiter Communications say it's consistency: "The look and feel must be the same offline and online." Nike's "Whatever" campaign not only was consistent, it was groundbreaking—so groundbreaking that major TV networks almost refused to run it.

The ads, which ran both online and on TV this winter, dropped the viewer into an immediate situation: "You're racing Marion Jones. The fastest woman in the world. Look out for the glass door. (CRASH!) What do you do? Continued at whatever.nike.com." When viewers visited the site, prompted by

the tagline, they could choose the ad's ending, delivered using San Francisco-based Unicast's Superstitial technology.

"When the networks saw 'Continued at whatever.nike.com,' they panicked. They were afraid people would abandon their TV sets and go to the Web site," says Ian Yolles, director of marketing for Portland, Ore.-based Nike. Initially, the networks refused to use the "Continued" tagline, and the ads ran without it. "Midstream, one of the networks changed its mind and we were able to [use it]," says Yolles. The flap, he notes, only added to the media attention already garnered by the ad.

The ads not only got a lot of attention, they also worked. Sales went up: Mike Wilsky, Nike's vp of U.S. marketing, was quoted in *Sports Illustrated* as saying that the shoe, the Air Cross Trainer II, "immediately shot to No. 1 in Nike sales" after the ads debuted, outselling the second most-popular shoe by a 10-to-1 margin. In the words of Internet marketing publication ChannelSeven.com's Seth Fineberg, the campaign "did what it set out to do ... Nike increased sales and created yet another branding experience people would not soon forget—at least, in the advertising world."

The campaign was also effective in driving traffic both to

"Man, Juno beat us again.
I'll be in deep @#\$\$%
if my investors see this chart."



Rank	All Digital Media	Average Minutes Spent Per Month
1	AOL Network - Proprietary & WWW	407.0
2	JUNO/JUNO.COM	229.9
3	eBay	136.1
4	IWGN.COM	87.8
5	Yahoo Sites	76.6
6	Microsoft Sites	74.6
7	Ex@te@Home	34.9
8	The Uproar Network	31.5
9	Go Network	29.6
10	AltaVista Network	26.7
11	FREELOTTO.COM	23.7
12	iVillage.com: The Women's Network	22.6
13	SPORTSLINE.COM SITES	22.2
14	Lycos	21.5
15	EarthLink	21.1
16	Snowball	19.9
17	Time Warner Online	19.8
18	Priceline	19.8
19	AT&T Web Sites	19.1
20	ZDNet Sites	18.6

Source: Media Metrix, March 2000 Top Properties

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Nike's original site and to the whatever.nike.com site created specifically for the campaign. According to New York-based Media Metrix, unique visitors to Nike.com went from 589,000 in January to 852,000 in February, when the campaign reached its height. Whatever.nike.com garnered 524,000 unique visitors in February (Media Metrix's figures for January and March were too small for an accurate sample).

"Versatility is the key element of cross-training shoes, which is what we were promoting," says Yolles. "Letting the viewers choose from various endings reinforced the idea."

Once at the site, visitors could choose from six or seven possible endings for the ad, read information on the various sports and athletes featured in the ads or purchase the shoes. The athletes featured were runner Marion Jones, baseball player Mark McGwire and snowboarder Rod Kingwell.

"The way the media plan worked, the initial spot with Marion Jones started on TV and you could go to the whatever.nike.com site and have the experience with Marion," says Yolles. "A couple of weeks later the TV ads with Mark McGwire started, we introduced the Mark McGwire content and then the third spot came into rotation."

Yolles says the major networks played a relatively minor



role in the media plan because the company was targeting young people, active people and sports fans, and focused on cable and alternative outlets. The online ads, which mirrored the TV spots, ran in Superstitial format on Bolt.com, Alloy.com, ESPN.com and MTV's Web Riot.

Because Superstitials play like mini-commercials as opposed to traditional, largely static banners, the format helped keep the campaign consistent. The online ads had the same look and feel as those on TV. "Superstitials are interstitials that have been supersized. They allow for larger file sizes and more interactivity," says Allie Shaw, vp of worldwide marketing for New York-based Unicast.

For Weiden & Kennedy, Nike's agency of record, the "Whatever" campaign is like another golden offspring produced by a long and happy marriage. The agency has worked with Nike for 18 years, producing a slew of innovative campaigns including "Just Do It."

Just in case there's any doubt about the efficacy of the relationship, a word with Steve Sandoz, interactive creative director for the Portland, Ore.-based Weiden & Kennedy, makes the situation clear. Sandoz' outgoing voice mail message at work says, "I'm busy taking the kind of abuse you get every day in advertising," so when Sandoz extols Nike as "supportive" and

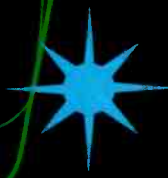
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Flip here.....





“innovative,” you figure he really means it.

“We never could have done this without Nike’s trust and faith in us,” says Sandoz, who has been at Weiden 11 years.

“When Andy Fackrell and Dylan Lee (respectively, art director and copy writer on the Nike account) came up with this, it was perfect,” he adds. “With this, the full experience could only be had on the Web.” Sandoz also give kudos to New York-based one9ine, which built the site.

The site used Apple’s QuickTime streaming media technology, a decision that drew criticism from some users. There were viewers who found it cumbersome to download the plug-in, and some were frustrated at the speed and quality of the images—an unfortunate consequence, perhaps, of venturing beyond the tried and true into untested territory.

Sandoz says that only now is Net advertising beginning to come of age: “There hasn’t been a lot of creative integration on the Net. We as advertising agencies have to think about how we can extend those brands.”

Indeed, as analyst Gluck notes, the “Whatever” campaign marked the first time a marketer of Nike’s stature has produced a campaign of this sort.

The online ads reach a whole new audience for Nike, Sandoz believes, one that is younger and might not be as accessible



through traditional media.

Television ads have a larger screen and are in some ways less avoidable. At the same time, though, they’re short, and when they’re over, they’re over. Sandoz points out that driving traffic from the TV ad to the Web site “allows people to go deeper if they want into a

concept, something we can give a cursory view on television, but we then allow them to go into it and drill down as deep as they like.”

For example, on the whatever.nike.com site, “you could look at the shoe from all these different angles, find written information, you could see a video of Marion Jones winning a race, you could see how fast she was,” says Sandoz.

Encouraged by the success of “Whatever,” Sandoz is looking forward to “doing stuff that’s more interactive. The Web is the one medium where people are in control. We need to stop pushing content at people and let them be in charge.”

Yolles’ sentiments on the matter dovetail with Sandoz’s. “Traditionally, a 30- or 60-second ad is an experience with the brand that you did not necessarily choose,” says Yolles. “But with campaigns like ‘Whatever,’ you can demand the experience by going to this active experiential site and it becomes a 10-minute interaction with the brand.”—*Janis Mara*

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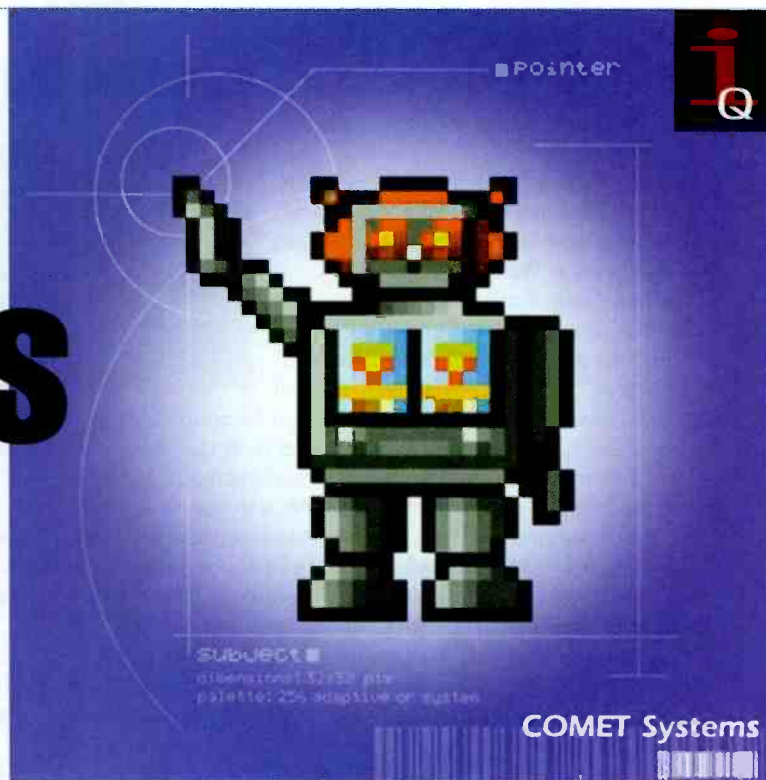
Comet's popular plug-in deserves much more than a cursory glance.

Business is stellar for Comet Systems Inc., a fact reflected in the company's recent acquisition of a venerable corner of New York real estate: the two-story, 24,000-square-foot former home of the Spanish language newspaper, *El Diario*, at 143 Varick. The irony is that Comet's success comes from its acquisition of the smallest corner of screen real estate: the nickel-sized cursor space.

Not only has Comet laid claim to the 32-by-32 pixel arrow—something a lot of people are probably kicking themselves for not having done themselves—but they've developed technology that leverages the fact that, broadband notwithstanding, most Americans are still dialing into the Web at 28k bps.

The idea for Comet Systems came to the company's founder and chairman, Jamie Rosen, in 1997. He reasoned that, while most of the Web is full of bells and whistles, animation and graphics, the cursor space was dead. "Yet it's the most focal part of the screen," he says. "It's 42nd and Broadway, because it's where your eye is almost all the time." Rosen then did extensive research and found nobody had tried to animate the cursor online, though

Founder and chairman Jamie Rosen (top), and president and CEO John Reid are animated in their enthusiasm for Comet Systems.



the idea was nascent in photo and graphics packages that turn the cursor into a selected tool.

Comet Cursor, the company's flagship product launched in 1998, allows banner advertisers and site publishers to change the appearance of a user's cursor with a client plug-in and server-based software, linked to a site or banner. Central to its theme of catering to the modem-compromised (most of us), the plug-in is thin—about 28 kilobytes—and a Comet image is only 1 kilobyte. "It takes about 30 seconds to download the plug-in at 28k; for the cursor image, the download is immediate," claims Rosen. A typical banner, by comparison, comprises about 8 to 10 kilobytes.

When a user with the plug-in passes his or her cursor over a "Cometized" banner or page, it changes into a custom image. At Comedy Central, the cursor morphs into *South Park* characters. In an Energizer banner ad, it becomes the ubiquitous pink Energizer bunny. The effect can be page-wide, so even if the banner isn't visible, the cursor keeps on branding. The application sits on the status bar, bottom right. When a user clicks on it, a window pops up. They can then call up any cursors they've already used, which are cached, or dial-in to My Comet Cursor and download cursors in their library. The plug-in, claims vp of marketing Ben Austin, is the fastest growing one in the history of the Internet.

He explains that the cursor is ultimately a tool for more site interactivity, offering the ability for advertisers and site publishers to change a cursor in a lot of different ways over different links, such as giving a user a price on an item as he or she mouses over it. "It's not simply a billboard on a cursor," says Austin. "It also has media-mining capabilities, based on broad distribution and user tracking."

Since the two-and-a-half-year-old company launched Comet Cursor, business has burgeoned. In April of last year, Warner Bros. Online and Comet Systems entered into a strategic partnership in which the Warner Brothers homepage, as well as its sites for *Looney Tunes*, *The Rosie O'Donnell Show*, *Friends*, and numerous film sites were Cometized. Then, in May,

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BellSouth launched the first Comet Cursor-enabled banner ad campaign. That month, Media Metrix data declared Comet Systems the fourth most-popular Web Tools site, in traffic, behind ICQ, Real Networks and Macromedia.

Current Comet clients include site publishers Yahoo!, Comedy Central, AT&T WorldNet, Alta Vista and Universal Studios. Advertisers with Comet-enabled banners include BellSouth, Warner Bros., Energizer, AT&T, IBM, 24/7 Media and Flycast. Austin says the company now boasts over 180,00 Comet Cursor-enabled sites.



The company's growth continues unalloyed. Nielsen/NetRatings statistics for fourth quarter 1999 reveal that Comet Systems was the second most-visited site by unique users during that period, behind eToys, and the second-fastest growing site on the Internet, with a more than 430 percent gain in unique users during that period.

"We began the quarter with a base of 10 million users with the plug-in, and on New Year's Eve, our user base passed 20 million," says Austin. He says the installed Comet user base recently shot past the 34 million mark. Twice since April, Comet Systems has appeared in Nielsen's top 25 most-visited sites. "That's amazing since we never advertise," notes Austin. He points out that the company recently inked a deal with Mattel, which will introduce Comet Cursors to Mattel's generationgirls.com in late June.

The company launched CometZone—originally LiveCursors—in late 1998. The free service allows site publishers to Cometize their sites with any image found in a 2,000-plus collection of cursors at cometzone.com. "With CometZone a publisher can Comet-enable their site for free. In exchange, they post a button that says 'Cool Cursors Courtesy of CometZone,' that includes a download option," says Austin.

Since success depends on broadening the user base, Comet has made recent distribution deals. The company inked pacts with Web portal Lycos in February for distribution of a co-branded version of CometZone. In May, Comet Systems formed another alliance with Lycos to serve CometZone to four million users of Angelfire, Lycos' free Web-hosting site.

My Comet Cursor, another freebie aimed at getting more users Cometized, launched in February. The site, www.mycometcursor.com, allows users to download the requisite plug-in and customize their own cursors from a free cursor library in categories like sports, music, the Hansons, Judaica and everything in between. "After we shipped the Comet Cursors, people started sending us e-mail that said 'This is great, how can I make this my own cursor? Do you have sports cursors? Can you make a Brazilian flag; can you make a Jesus? A Fish?' My Comet Cursor is the next logical iteration," says Austin, who adds that the free cursors have become extremely popular. "In the first month following its February 29 launch, there were one million downloads of the plug-in," he says.



Rosen says that, down the line, the company will be looking at ways to enhance Comet Cursor's versatility and interactivity with links, allowing it to do more than simply transmute into branded images: "We are governed not only by what our clients and business partners want. We are also very responsive to what users want as well."

Austin explains that simplicity is a big part of Comet's user acceptance. "We've been successful," says Austin, "because we've been a good technology for the masses and one reason is that Comet Cursors are simple enough to use on a Web page, and the client is simple and unobtrusive on a PC."—Karl Greenberg



COMETIZER EFFECTIVE

With clickthroughs in the slumps, a recent study by Naperville, Ill.-based Millward Brown may help those who are either wondering whether the traffic justifies the banners or are desperate to light-up their ads without losing users with narrowband access.

The consultancy's study, completed in February 1999, demonstrates the effectiveness of the Cometized cursor as a branding tool. The study, sponsored by Procter & Gamble, Johnson & Johnson, MasterCard and Cendant, and hosted by Lycos.com, NBC.com, Women.com, FortuneCity.com and GameSpot involved 14,000 subjects assigned to a control group shown just the banners for the two products and a test group shown Cometized banners.

The results of the study showed that the lift in advertising awareness for Cometized banners was an astronomical 222 percent, while the lift in top-of-mind unaided brand awareness was 39 percent. Additionally Millward Brown's study found that the Comet Cursor can assist a banner in increasing overall opinion, purchase intent and perceptions of brand. Clickthroughs increased 97 percent, from a combined average of 1.45 percent for the Crest and Pepsid AC banners alone to an average 2.86 percent for the Cometized versions.

"The Comet cursor more than doubled Pepsid's level of clickthroughs and almost doubled Crest's. A lot of advertisers would be happy with that type of effect," said Nigel Hollis, an analyst with Millward Brown.

Why does the Comet Cursor work? "Quite simply," says Rex Briggs, executive vice president of Millward Brown, "it is an effective 'creative magnifier.'" The term was coined by MB to denote the most involving aspect of an advertisement.

"From a researcher's point of view, the Comet Cursor is extremely effective in building a brand," adds Briggs. "That's great news for advertisers." He says that when used properly—to embody that creative magnifier—it can drive home the messages that advertisers want to send. "It is essential," says Briggs, "that the creative magnifier include the brand name or some mnemonic device that generates brand-linked recall. This helps the ad communicate effectively."—KG

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Amazon.com

Best E-Commerce Experience

Stylist: John Stattery/One / Groomer: Andy Cambridge / Prop and Set Stylist: Linda Keil



The people have spoken and the verdict is in: Amazon.com provides the best e-commerce experience. When it comes to the giant Seattle online books-movies-music-whatever merchant, perhaps the most important thing is not to get between the site and the stampeding hordes charging there to buy everything from books to electronic bug killer.

Just to give a general idea of Amazon's preeminence, it was ranked as the No. 1 consumer site in May 2000 by Cambridge, Mass.-based Forrester Research for the areas of toys, books, music and movies. A comment on the Forrester site regarding Amazon's bookselling area: "Blows the competition away." In 1999, Amazon was estimated to have 13 million customers.

What makes the company so special? "Overall, they provide the best shopping experience online," says Tom Rhinelander, an analyst at Forrester. "From having lots of information on goods to making it easy to order to delivering promptly, they manage to do most things better than other folks."

Rhinelander points out that certain elements of the online shopping experience are more important to consumers than others. "It varies from item to item, of course," says Rhinelander, "and certain elements will be more important depending on what you are buying. Generally, though, for example, usability is not that important to consumers. Customer service is usually one of the most important areas."

Not surprisingly, Amazon ranks No. 1 in the customer service area for the categories of toys, books, music and movies in Forrester's ratings. The rankings are based both on the opinions of Forrester employees who shop the various e-commerce sites and on feedback from 19,000 Net users.

When Amazon opened for business in 1995, founder Jeff Bezos told *Time* magazine in 1999 he wanted his company "to do something that simply cannot be done any other way." His reasoning was that this would lure customers away from "the old way" of shopping via bricks and mortar. Though he only gave himself a 30-percent chance to succeed, telling potential investors, "Don't invest unless you can afford to lose it," Bezos has now succeeded beyond his—and probably anybody else's—wildest dreams.

In the beginning, the site only sold books, but all that has changed. As of December 1999, the site sold 18 million products, and it is Bezos' plan for the site to offer everything short of guns and certain small animals in just a few years.

A consistent comment about Amazon is that the company manages to do well pretty much across the board in the various elements of e-commerce. "It's hard to pick out one particular thing that Amazon has done well, they've done so much right. From strategy to execution, they really don't miss," says Ken Cassar, analyst for New York-based Jupiter Communications. But among consumers, anecdotal evidence indicates that the fast and reliable delivery service is one area that stands out.

How does the process work? If the customer is buying in the United States, after the "Place Your Order" button is pressed, the order goes to one of seven Amazon distribution centers in

the U.S. The order is then transmitted to the closest facility carrying the items, which are located by human beings adorned with multiple piercings (OK, not always) and loaded into green (yes, green!) crates holding many other orders. Next, the order is dumped into a chute, then a cardboard box; if requested, it is wrapped by hand. It's then packed, labeled and whisked away in a truck to be delivered to the consumer.

And, as Rhinelander points out, if any step along the way miscarries, Amazon will do its best to straighten things out. "That's an important part of customer service," he says. For example, one customer interviewed by Forrester described Amazon's return procedure as "the fastest."

Another key element of Amazon's customer service, Rhinelander says, is the customer reviews on the site. "If you want a Tonka truck, Amazon will have 50 reviews for you. Toysrus.com doesn't have that." It's widely recognized that people use the Net for research, and supplying visitors with reviews makes it possible for them to both research and purchase at the same place. If a consumer knows he or she wants a product, it is possible to decide which one to buy going on the information Amazon provides.

While Amazon does a good job in a preponderance of areas, there are some customer complaints: "no real-time inventory information" is one oft-repeated comment. "They don't tell you if they have the book on hand. They say it will ship in 24 hours," says Rhinelander. Though the clear leader in the books, movie and music categories, the company is just a hair ahead of its closest competitors in the toy category, SmarterKids and eToys.

Overall, though, Jupiter's Cassar says the company has done a good job diversifying. "I questioned their decision to sell items other than books, but now I am willing to concede it was a good idea," he says. "They have quickly come to dominate many categories and have not done any damage to the brand name as they extended the market."

Concurring with Rhinelander, Cassar says, "The content around each product category seems to be pretty good." Cassar says that Amazon hires good managers for each category and gives them the tools to be successful.

Looking to the future, Cassar feels that Amazon's challenge will be whether or not to build brick-and-mortar outlets. "Right now the company says they're opposed to the idea. I question whether they should be," Cassar says, noting that Jupiter released a report in May arguing that for every dollar spent online, eight dollars are spent offline as a result of online product research.

"So this means the great content Amazon and others have developed is likely to be used by consumers to make purchase decisions, but in many cases they may be making the purchase in brick-and-mortar stores. If Amazon had such stores, they would be able to capitalize on the research they are providing," Cassar says. He says that opening offline stores would provide a great opportunity for Amazon. "Everyone seems to be coming around to the notion that the multichannel retailer will be the winner. Putting up physical stores would fundamentally change the economics of their business."—Janis Mara Photo: Joseph Cultice

**In taking care
of the customer,
it's apparent that
Amazon.com
delivers.**

Pets.com

Best Offline Campaign for an Online Brand

Sock Puppet's antics have helped distinguish this online pet store from the rest of the pack.

His button eyes, his nubby fur, his watch-collar—he may not be the spiffiest dog on the block, but for Pets.com it was love at first sight. “We thought it was important to put a face on the company,” explains John Hommeyer, vp of marketing at Pets.com. When TBWA/Chiat/Day presented the Sock Puppet as one of four options, he adds, Pets.com fell hard.

Since first appearing 10 months ago, the Sock Puppet has appeared in hordes of print and TV spots. The campaign has worked so well that the Pets.com Sock Puppet has been chosen by *IQ* as Best Offline Campaign for an Online Brand.

In all, Pets.com spent more than \$20 million on its campaign in 1999, launching in spot markets in August and nationally in October. The San Francisco-based e-tailer says it will maintain its advertising spending “at a sustainable level” while also increasing its other marketing efforts, including a biweekly e-mail newsletter and a bimonthly magazine.

“We’re getting most of our traffic through the advertising,” explains Hommeyer. “You have people coming to Pets.com, and they’re very motivated because of the emotional connection they have with the advertising. It’s working very well for us.”

And yet, the Sock Puppet is about more than chatting up pets with a microphone that happens to be taped to his paw.

“The advertising is not just about fun and jokes,” says Hommeyer. “He’s really communicating a strategic message. There’s always a product, we always talk about selection, we always talk about some core benefit of the company. We have fun, but he’s doing his job.”

In response to consumer demand, the e-retailer recently signed with Hakan & Associates, which will introduce licensed merchandise in stores nationally and online beginning this summer; all products will sport a hangtag to promote the Web site.

According to Hommeyer, the licensing program has two objectives: “The first is to continually build our brand, and secondly, we’re creating a new revenue stream.”

More revenue is just what Pets.com needs, according to Mike May, a senior analyst in digital commerce for New York-based Jupiter Communications. “There’s no question that the



millions of dollars they’ve poured into their advertising has turned the Sock Puppet into perhaps the first icon of the Internet age,” says May. “But can you argue that their advertising is paying off?” Consider, he says, that “in the last two quarters alone, Pets.com spent about \$60 million on advertising and drove less than \$13 million in revenue. That’s over 400 percent of revenue spent on sales and marketing.”

As the Sock Puppet would say, “That’s enough to feed a lion.” But is it too much?

May concedes that at this point, with the market for online pet supplies as crowded as a New York City dog run, Pets.com has little choice but to spend. “They’re trying to build a nationally recognized brand in Internet speed,” he notes. “The only way to do that is to spend unconscionable sums on advertising and hope that it takes root.”

The goal now, says Hommeyer, is to provide a shopping experience and fulfillment service that creates repeat customers. The company seems to be doing well on that front; in a study of 100 e-tailers, Pets.com ranked third behind Amazon.com and Sports Authority in order fulfillment.

Jupiter’s May says it’s too soon to tell whether Pets.com’s marketing campaign will work. “So much of it depends on [Pets.com’s] ability to stay liquid, to be able to keep this [spending] up until competitors begin to drop off the landscape.”

For now, though, with competitors such as Petsmart.com, Petopia.com and Petplanet.com still barking, Pets.com has some spending to do. Says May, “The fact that they had to spend about the same amount in first quarter 2000 as they did during the holiday season indicates that the competitive environment is as strong as it ever was.”—Jennifer Owens

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Gap.com

Best Brick-and-Mortar Brand Online

In an online world of increasing complexity, gap.com has proved that keeping it simple is not stupid.

Gap.com doesn't shy away from the looking glass. As the click-and-mortar sizes itself up, it doesn't see the reflection of a warped, carny-like image, inflated by the unflattering glare of fluorescent lights. Instead, it gazes upon a perfect mirror image of its offline counterpart.

"It's been important to us that the online shopping experience mirrors the in-store shopping experience," says Rebecca Weill, spokesperson for gap.com. Since it opened shop in November 1997, San Francisco-based gap.com has done just that—transferring the offline chain's trademark bright-white background, pastel palette and clean, uncluttered look to the

Web. The shopping site peddles everything consumers can find at the real thing, from Gap classics like jeans and khakis to seasonal favorites like summer shorts, capris pants and flip-flops.

Just as in the offline world, gap.com focuses on simplicity of use and simplicity of style. In keeping with this philosophy, gap.com hesitates to add the bells and whistles, such as shopping guides or 3-D and 360° product previews, that bog down some shopping sites. For those with the modem speed, these gadgets and gizmos can induce the gee-whiz effect. Yet for most e-shoppers, the thrill factor is lost to excruciatingly slow download times that frustrate and alienate.

1 MARKETING NEWS

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SPECIAL REPORT

RICH MEDIA & STREAMING MEDIA

Solbright Lets Formats Work Together

BY BILL McCLOSKEY

Nobody loves press releases more than the rich-media advertising industry. It seems that almost every ad campaign is a cause for celebration.

Why is this? The short answer is that almost every rich-media ad campaign truly is a cause for celebration. Getting this stuff up and running hasn't been a walk in the park. In fact, until recently, deploying a typical rich-media campaign has been like signing up for a triathlon.

Pretend you work at the average whiz-bang technology company, for example, and you've just invented the latest rich-media

advertising gizmo, a technology so powerful that it just hypnotizes folks into buying stuff. Now the real fun starts: Sites won't configure their systems to handle your new gizmo until they're sure an agency wants to use it, and even then a



Bill McCloskey

gun has to be put to their heads. Agencies don't want to get their clients excited unless they know sites will actually take their money and put it up. Welcome to the Internet's Catch-22.

Fortunately, things have begun to change. Some rich-media companies are getting around the site issue by signing agreements and forging partnerships with entire ad networks. Comet Systems works with 24/7 Media to deliver a banner that also delivers a dynam-

Bill McCloskey is the comet evangelist at Comet Systems, New York, and founder of the Rich Media Special Interest Group. Reach him at bill@cometsystems.com.

ically generated cursor when it rotates on to the page. Unicast's Superstitial technology works easily across the DoubleClick Network and others.

All of this is great, of course, but it really doesn't go to the root of the problem: How does a media buyer target specific sites with specific technologies, test and monitor the buy, and track results easily? How do independent sites, which want to grab those rich-media ad bucks, incorporate every new format that comes down the pike in a cost-efficient manner?

One company tackling this problem head on is Solbright. I first became aware of the folks at Solbright a few months ago because of a trade organization I run called the Rich Media SIG. At our monthly meetings I kept seeing piles of business cards from Solbright in the sign-up bowl. Out of curiosity, I finally went down to its office to check out what the company is up to. I walked away a changed fellow.

Solbright, New York, has invented a complete back-end workflow solution for online publishers and agencies which has been designed to handle the issues surrounding richmedia file types. AdSuite, a series of tools which includes their AdTraffic Manager and AdSales Manager products, completely automates trafficking and production processes for the harried Web publisher. On the agency side, Solbright markets a product called Dispatch, which handles creation and tracking of insertion orders and lets agencies test rich media ads before they are sent to the publisher.

To illustrate how AdSuite can simplify the deployment of rich media ads, Key

Compton, Solbright's president/CEO, told me that one of his salespeople, feeling rather cocky, issued a challenge to a publisher he was visiting: Give me your most difficult rich-media ad and let's see how fast the AdTraffic Manager system can process it.

Sending the creative via e-mail, the system was able to extract the attachment, optimize the file, and format it so that it was ready to post, all in under one minute.

Until recently, deploying a typical rich-media campaign has been like signing up for a triathlon.

According to Key, the publisher later confessed that they had tried to put the salesperson in his place by giving him a file that had taken them more than nine hours to process!

Besides extracting HTML, JavaScript, Enliven, Bluestreak, and other rich media types from e-mail attachments, AdSuite can check and verify all links, as well as clean up any redundancies or unnecessary code, making the ad smaller and more efficient. It also checks the ad against site-specific requirements such as file size, dimensions, and restrictions on rich media types.

All of this is a good thing for the advertising industry as a whole, not just the rich media industry. We've all read the upside to rich media: increased click-through, better branding, increased interactivity, and a more enhanced experience. When done well, rich media can just make you stop and go. "Wow".

With a few more solutions like Solbright out there, the "wow" factor for online advertising looks very bright indeed. **1**

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Rather than risk shopping basket desertion syndrome, gap.com sticks with the basics, just as its product line does, to create a straightforward shopping experience. "Gap.com is pretty easy to navigate and it loads fast," reports Peggy O'Neill, a principle analyst for Internet media and market research company NetRatings, Milpitas, Calif. "A big part of the value proposition of shopping online is that [the consumer] doesn't want to wait in line or find a place to park," she explains, advising that e-commerce sites shouldn't waste shoppers' time with non-value-added features and risk "the wrath of the consumer."

With a plethora of clothing, accessory and personal-care product options for men and women, gap.com allows shoppers to view the products as either a list or an image. To take a closer look, shoppers can enlarge those pleated walking shorts or that rayon ruffle skirt they've been eyeing, "examine" fabric swatches and read detailed descriptions.

The numbers reflect the success of Gap's online formula. According to New York-based audience measurement service Nielsen/NetRatings, the click-and-mortar has posted a unique audience monthly average of 830,000 since May 1999. Last Christmas, gap.com saw unique audience numbers climb to the 1.2 and 1.5 million marks in November and December, respectively. But high-traffic fluctuations are not isolated to seasonal shopping frenzy. In April 2000, unique audience figures again reached 1.2 million.

Gap.com has expanded to include some features unique to cyberspace. For instance, consumers looking for just the right fit of Gap jeans and khakis can browse pants@gap.com to find online-only sizes and lengths. The offering touts more than 175 sizes, 25 fits and 15 colors and washes, along with size charts, measuring instructions and comparison tools. GapMaternity, which launched in March, is another online exclusive. The dot-com line features A-line styles, non-binding waistbands and easy-to-wear jersey and stretch cotton fabrics. "Whether it's the addition of new shopping tools or new and exclusive product categories, we are always looking at ways to improve our customer's shopping experience," says Weill.

Boasting an extended product line that any Gap enthusiast would drool over, gap.com has posted page views that run into the millions. Nielsen/NetRatings reports a monthly average of 19 million page views for the dot-com. In December 1999, page views soared to 39 million. Since last year, the lowest month-to-date is June 1999 with 7 million total page views. According to Nielsen/NetRatings, time spent on the site ranges from seven to 10.5 minutes.

However, these numbers only equal dollars if gap.com turns browsers into buyers, cautions O'Neill. "[Gap.com] doesn't live on a CPM model," O'Neill says. But, she adds, the data reflects that gap.com "has been effective in getting people to buy." According to Nielsen/NetRatings, the site averages a 3.5 percent conversion rate (where visitors make a purchase). In December 1999, gap.com recorded nearly a 7 percent conversion rate. In April 2000, more

than 3 percent of the site's unique visitors made a purchase.

O'Neill attributes gap.com's good fortune to a couple of factors. First of all, she says, Gap already has "a good brand. People are more likely to type in gap.com, than go to a search engine and type in 'clothes for mom.'" Secondly, the retailer has shifted some of its focus from teens to adults, who are more likely to have credit cards to shop online. "By emphasizing business casual, they are going after the older folks," O'Neill explains.

With a clear Internet following, gap.com aims to please. To this end, the cybershop concentrates much effort on building and maintaining customer relationships. From the start, the e-tailer replicated its in-store customer-service tactics. Instead of burying contact information, the site places an e-mail address and toll-free number for inquiries and feedback prominently on each page. Inhouse customer service reps field a variety of questions, including ones about size and fit, product availability and store locations, explains Weill. According to gap.com, representatives usually respond to e-mail inquiries

within 24 to 48 hours. Customers also can phone a toll-free number where reps are available 24/7.

In addition, gap.com claims a hassle-free return policy. Online consumers can return any Gap online purchase—even items sold exclusively on the Web—to any Gap, GapKids or babyGap store within the United States or through the mail. The site also offers e-mail gift reminders so important dates don't slip by, a wish list feature so registered

users can let others know what Gap items they'd like to receive and the ability to ship to multiple addresses.

Gap.com's customer relationship push has not gone unnoticed, reports Weill. "We have a very vocal and loyal customer base," she boasts. "Through e-mails, phone calls and letters, our customers let us know how much they like the simple design of the site, the friendly and speedy customer service and the added convenience that online shopping provides."

Gap.com does not rely on word-of-mouth alone to drive site traffic, however. In the brick-and-mortar store, for instance, customers are inundated with the URL plastered on shopping bags, register receipts and denim walls. Customers craving a dose of dot-com can even shop the online store in specially designed Web lounges located in eight Gap stores across the U.S. In addition, Gap has launched two advertising campaigns to grow brand awareness. When an e-retailer has an offline brand, "traffic comes cheaper," says O'Neill. "You get more out of your marketing dollar." Internet efforts include a three-year commerce and marketing agreement signed in August 1999 with Dulles, Va.-based America Online, which gives Gap anchor and other premier placements within AOL's shopping destinations. "We look at everything Gap does as the expression of one brand," explains Weill.

Right now, O'Neill reports that the dot-com seems to be breathing life into its brick-and-mortar counterpart. "Gap.com," says O'Neill, seems to be "the diamond in the crown right now."—Ann M. Mack Photo: Angelika Grundler

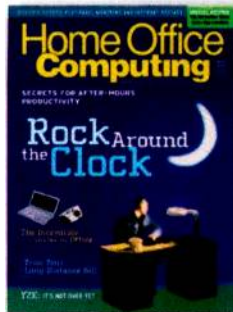
"We are always looking at ways to improve our customer's shopping experience."

— Rebecca Weill, gap.com

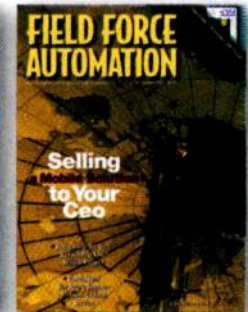
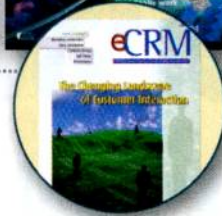
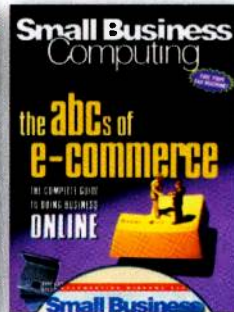
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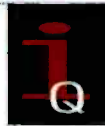
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Centerseat takes centerstage online with its seamless blend of audio, video, text and commerce.

Centerseat

Best Integrated Content and Commerce Experience



Britney Spears appears front and center on Centerseat this month.

There she is, hair as big as all outdoors, smiling supremely as she steps to the podium to announce her reunion tour. Yes, it's Diana Ross, the latest diva found. But the footage, complete with video montages and music, isn't playing on your TV.

No, it's streaming into a small box at the center of your computer screen. And while Miss Ross beams amid a hail of popping flashbulbs, the lower left corner of your computer screen serves up info about the Supremes' Detroit hometown and history, while at the lower right, an array of Supremes-, Motown- and music-related products for sale has begun scrolling into view.

All of it—video, audio, text and commerce—is as tightly orchestrated as an early Supremes performance itself. And all of it, from the original electronic press kit to the online programming to the history and e-commerce tie-in, has been produced by Centerseat, a New York-based digital media and commerce company chosen by *IQ* as this year's Best Integrated Content and Commerce Experience.

What a year it's been.

Founded in April 1999 by Scott Harmolin, Lee Haddad and Mark Haefeli, Centerseat was born in Harmolin's basement when he and Haddad began brainstorming their next step. Harmolin had recently sold the last company he had founded—Icon CMT Corp., an Internet service provider, in a \$185 million stock swap with Qwest Communications—and Haddad, as vp of corporate development, had followed.

"Very quickly, we decided to do this and we got involved with Mark Haefeli," explains Harmolin. "We met and within a week had this basic concept put together and the structure of the company put together."

That structure—which has Harmolin serving as CEO, Haddad as president and Haefeli as executive vice president—is built on a foundation that was Second Coming Productions, Haefeli's award-winning video and TV production company that is already producing integrated content for Centerseat, while also continuing its work-for-hire video production business. Meanwhile, Centerseat has also built an archive of more

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– Lonnie Radford, Director of Internet Marketing, Gamestop.com





than 100,000 hours of classic TV and films dating back to 1908—which is currently being cleansed, digitized and audio- and color-corrected—much of which Centerseat will be able to distribute offline on broadcast, cable and satellite TV as well.

In the meantime, Centerseat and its 85 staffers have been making deal after deal, signing on big names to both back up its business—Terry Baker, formerly a senior producer for *Good Morning America* now serves as vp of news and information programming—as well as front its shows—former CNN and NBC reporter Mary Alice Williams is already developing and hosting several shows for the company.

And Centerseat is offering more than 1 million products online.

“What we’ve basically done is bring together point of interest with point of purchase,” says Harmolin. And yet, “we purposely have not integrated ‘hot spots’ in the video for clicking on for say, a shirt, because that shirt is going to go out of style one day and the video will become useless in terms of selling that shirt. So what we’d rather do is talk about the shirt and tag the video as a way to sell the shirt whether its in style or on sale or whatever the partner is promoting.”

It’s an approach that works, says Joe Salesky, chairman and CEO of Irvine, Calif.-based Skytron Corp., which recently negotiated a mall-based programming deal with Centerseat. According to Salesky, whose background is interactive television, the key to Centerseat’s success is its ability to create high-quality programming mixed with interesting information, while incorporating an interface that allows users to back up and revisit ancillary information easily.

“You really have to orchestrate it, and it takes a couple of elements that Centerseat has done uniquely well,” explains Salesky. “One is to develop an interface—those interstitials are coming up in the context, but the viewer’s attention is typically focused on the content. The person doing programming has to realize that these ancillaries could be distracting, so a person may need to go back to them.”

To address that, Centerseat has created a system of “bricks” allowing users to click back to revisit any ancillary content. “That’s one of the keys,” says Salesky. “They’ve come up with an approach that you can note, ‘That was something around the midbrick,’ and it does work.”

Another important factor is the ancillary content and commerce itself. To work, Salesky says the information and commerce must be both interesting and non-invasive. “If it was solely commerce information, you would just treat it as banner,” he says. “But because it’s both ancillary information and commerce information, you tend to treat both with a higher level of interest. You don’t tune them out because in that space [are] things you might want to know.”

While Centerseat.com is the most visible aspect of Centerseat, it’s only one of the company’s many irons in the fire. For example, in February, the company began providing exclusive programming for MillsTV, a network consisting of video walls,

parlor screens and overhead monitors seen by 162 million shoppers annually as they pass through one of Mills Corp.’s 10 enormous malls nationwide. “With every segment’s intro and outro, you see Centerseat,” says Harmolin. “And everyone walking through Mills malls will know who Centerseat is.”

And then there’s Centerseat’s growing business creating co-branded, B2C Web sites using its content-and-commerce approach and its B2B program where Centerseat plugs its production and platform capabilities into other companies’ Web environments. Centerseat additionally has signed on with Borders.com to create Borders Vision, a co-branded site set to launch this month that will feature interactive programming created from the more than 90,000 live events Borders hosts each year. As part of the Borders deal, Centerseat not only creates programming for Borders Vision, but has exclusive rights to show the events on Centerseat.com. Centerseat also receives a transaction fee from any Borders Vision purchase. Says Harmolin, “All the things that we do not only generate revenue, they generate awareness for the company.”



Centerseat's Web site offers content, e-commerce and streaming video: The complete entertainment package.

At Borders, Rich Fahle, manager of online content, says the deal brings his company a level of professional programming and integrated commerce that would have been hard to create on its own. “Centerseat has created a model that I think is going take care of those who can get to it now and certainly is going to be ready for the future explosion when broadband hits.”

Not that Centerseat is waiting for broadband to explode. First, says Harmolin, “it’s not as pretty as you might want it to be, but a 56K modem

is pretty functional.” And then there are those 1.5 million homes already wired for interactive television. “Our presentation model that we have on Centerseat.com will work beautifully on interactive television,” says Harmolin. “So we’re looking at that as an outlet as well as broadband Internet.”

Eventually, says Harmolin, Centerseat hopes to shift revenue from solely production to include advertising and sponsorship, with transaction fees from e-commerce representing the “lion’s share.” Harmolin won’t say, however, what Centerseat’s revenue is now or what he hopes it will be. He also won’t divulge viewership statistics surrounding Centerseat.com, which soft launched in March and will hard launch in the third quarter with an updated version of its technology platform that will make it more narrow-band accessible.

In the meantime, Centerseat’s motto remains “many outlets and even more programming.” “It’s hard not to do this,” argues Harmolin. “It makes total sense. We’re doing it, and our biggest challenge is to try to convince the world that this makes sense.”

In fact, says Harmolin, Centerseat’s model is a little like a perpetual motion machine in that “a lot of the content that we end up using for our own purposes we get paid to create. We understand it, but to get the rest of the world to understand it and appreciate it and not be afraid of it because it doesn’t fit into some traditional boxes—that is our biggest challenge.”—*Jennifer Owens*

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Who Wants to Be a Millionaire

Best Multiplatform Marketing Effort—Enhanced TV

ABC's megahit game show effortlessly went from the boob tube to the Internet.

Unless you have been sharing shade space with Rip Van Winkle under a tree, you've probably heard of *Who Wants to Be a Millionaire*, the quiz show that transformed Regis Philbin from a mere morning show co-host into a pop-culture icon, padded the wallets of a few couch potatoes and vaulted ABC from third to first place among TV networks in less than a year.

Millionaire is so much a juggernaut that when ABC announced adding a fourth night of the one-time summer replacement and little else to its 2000 fall lineup during a presentation last month at Radio City Music Hall, Stu Bloomberg, co-chairman of ABC Entertainment Television Group, told *The Hollywood Reporter* that his focus would switch from new talent to keeping the show running smoothly.

"We'll be able to maximize our promotion, marketing and publicity efforts as never before," said Bloomberg.

For Enhanced TV, an interactive component of GO.com, the Internet arm of The Walt Disney Co., Burbank, Calif., and parent of ABC, maximization means expanding *Millionaire's* audience in cyberspace.

Since its debut in March, one of Enhanced TV's responsibilities has been to field a Net-based simulcast version of *Millionaire* for ABC.com. The enhanced version enables viewers to answer the same questions as the contestants on the TV show in real time. Enhanced TV viewers, who compete with other online players, score points by answering the questions correctly. Winners receive gift certificates and *Millionaire* merchandise, among other prizes.

In the show's first six Webcasts, which began March 28, more than 1 million people logged onto the *Millionaire* link, with an average connect time approaching 45 minutes, according to an Enhanced survey of 27,000 respondents.

Jonathan Leess, senior vp of Enhanced TV, says the network decided to expand its Internet presence rather than wait for the number of homes with set-top boxes to reach "actionable" levels. Initial forays into convergence TV included last year's interactive components to the *Monday Night*



Football and *Sunday Night Football* telecasts. "Millionaire was something we planned when we were looking at a tape of the [British] version before Regis was [chosen]," says Leess.

According to Bill Carroll, vp of programming for New York-based Katz Television Group, "a game show lends itself to [online] usage because it's real-time involvement." A successful interactive platform for a TV show, he notes, has to include a positive payoff in terms of information, involvement or entertainment: "If [the online contribution is] the equivalent of a phone poll or other information that you already know, [it could] irritate those who already use the Internet."

For security reasons, the interactive component of *Millionaire* doesn't have the questions on it. Instead, browsers have to watch the TV show. Since the show is taped on the East Coast, it becomes time-zone centric. Leess says allowing the actual questions online would be an open invitation to hackers. "That's why we keep the quantity level of our prizes high and the value of the prizes low," he says. "Actually competing for \$1 million or a chance to get on the TV show is still about a year away until we perfect security issues."

To keep online viewers engaged during the TV show's commercials, Leess says contestants can score extra points by answering questions specific to the advertising spot being shown. In addition, Leess believes in polling online viewers. He says viewers could vote whether a TV contestant should or should not use a lifeline, cash out or answer the question.

In April, J.C. Penney signed on as a sponsor of the interactive version. As a result, Enhanced TV created a foyer that announces Penney as a sponsor with a banner, graphic and message throughout the Webcast. The idea is to eventually sell nightly online sponsorships. Marketers can also become part of the interactive questions. Says Leess, "That really ties in the advertiser and hooks the user into watching the commercial."—Erik Gruenwedel

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Sticking Around

For marketers, getting users to come to a site is one thing; keeping them there is another.

Which is more important to advertisers, the amount of time spent at a site or the total number of viewers?

Some Web sites have that stickiness factor all figured out. Consider eBay, which, according to Nielsen/NetRatings, had users glued to their computer screens for an average of 1 hour and 50 minutes each time they visited the site during the month of April. (At work, time spent zooms to 3 hours and 10 minutes. Is anybody getting any work done?) Other sites manage to haul in several million eyeballs per month. In examining usage at home and work in six advertising categories, marketers may be able to tell which sites can conquer all.

Top 15 Automotive Sites at Home, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
kbb.com	1,954,679	0:09:39
autotrader.com	1,541,596	0:14:58
carpoint.msn.com	1,346,204	0:10:06
cars.com	1,064,934	0:11:13
autoweb.com	969,027	0:07:19
edmunds.com	872,558	0:19:18
autobytel.com	841,004	0:06:15
carfax.com	783,114	0:08:09
ford.com	585,650	0:03:19
daimlerchrysler.com	517,714	0:02:37
carsdirect.com	474,677	0:08:49
chevrolet.com	474,028	0:07:28
autos.yahoo.com	470,238	0:04:44
carclub.com	447,394	0:04:38
carparts.com	444,739	0:08:33

Top 15 Automotive Sites at Work, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
carpoint.msn.com	1,307,532	0:09:43
kbb.com	1,192,677	0:11:57
autotrader.com	1,047,994	0:14:08
cars.com	668,982	0:07:30
autoweb.com	652,853	0:07:10
edmunds.com	613,265	0:23:23
autobytel.com	610,557	0:06:51
carfax.com	460,107	0:07:40
carsdirect.com	428,968	0:22:49
ford.com	346,162	0:05:10
carparts.com	338,524	0:06:20
daimlerchrysler.com	314,410	0:09:29
carclub.com	291,266	0:04:11
nadaguides.com	289,533	0:13:52
autos.yahoo.com	257,868	0:05:27

Top 15 Shopping Sites at Home, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
amazon.com	10,168,660	0:10:44
ebay.com	9,368,403	1:50:02
barnesandnoble.com	3,343,579	0:08:06
priceline.com	3,127,055	0:25:53
cdnow.com	2,866,342	0:09:48
shopping.aol.com	2,797,433	0:02:27
shopping.yahoo.com	2,110,737	0:02:30
hallmark.com	1,757,902	0:08:30
auctions.yahoo.com	1,616,438	0:02:27
shopping.altavista.com	1,603,664	0:02:14
bmgmusicservice.com	1,457,147	0:13:52
gap.com	1,233,832	0:08:13
eshop.msn.com	1,224,310	0:03:02
jcpennney.com	1,222,983	0:13:00
egghead.com	1,221,839	0:18:05

Top 15 Shopping Sites at Work, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
amazon.com	6,752,135	0:16:50
ebay.com	5,432,120	3:10:50
barnesandnoble.com	2,183,330	0:09:15
priceline.com	2,122,458	0:17:11
cdnow.com	1,471,096	0:09:48
shopping.yahoo.com	1,454,729	0:02:53
buy.com	1,359,369	0:11:15
eshop.msn.com	1,222,274	0:02:41
shopping.altavista.com	1,175,356	0:02:21
bmgmusicservice.com	1,136,351	0:16:08
hallmark.com	1,101,263	0:07:53
egghead.com	955,047	0:20:56
staples.com	919,629	0:15:27
shopping.aol.com	917,623	0:03:03
lprint.com	909,795	0:10:18

Source: Nielsen/NetRatings. Home data is based on audience measurement of more than 43,000 U.S. panelists who have home access to the Internet. Work data is based on audience measurement of more than 8,000 U.S. panelists who have work Internet access. Total Time Spent measured in hrs:min:sec.



Top 10 Telecom/Internet Sites at Home, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
passport.com	15,599,184	0:10:28
smartbotpro.net	6,773,900	0:04:49
mallblts.com	4,261,094	0:05:37
messenger.yahoo.com	4,217,084	0:09:42
earthlink.net	3,997,599	0:30:52
gator.com	3,159,081	0:05:21
hotmail.com	3,033,896	0:09:56
simplenet.com	2,726,041	0:06:43
essential.com	2,652,265	0:02:32
lcq.com	3,497,191	0:08:16

Top 10 Telecom/Internet Sites at Work, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
passport.com	6,593,792	0:14:46
smartbotpro.net	2,993,752	0:05:58
earthlink.net	2,054,952	0:20:50
gator.com	1,721,693	0:09:23
aolmail.aol.com	1,638,073	0:08:59
mallblts.com	1,635,391	0:06:18
hypermart.net	1,462,654	0:06:20
essential.com	1,444,056	0:02:42
messenger.yahoo.com	1,394,627	0:17:34
hotmail.com	1,361,991	0:18:44

Top 10 Travel Sites at Home, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
mapquest.com	4,803,080	0:08:50
maps.yahoo.com	4,332,687	0:08:13
travelocity.com	3,551,763	0:16:27
expedia.com	2,828,331	0:14:44
travel.yahoo.com	1,698,044	0:02:09
southwest.com	1,249,509	0:10:25
aa.com	1,192,314	0:09:14
prevlewtravel.com	1,158,879	0:08:44
itn.net	1,099,846	0:13:45
delta-alr.com	1,007,350	0:14:51

Top 10 Travel Sites at Work, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
mapquest.com	3,903,988	0:10:30
maps.yahoo.com	3,181,020	0:11:09
expedia.com	2,894,892	0:16:58
travelocity.com	2,876,264	0:19:11
travel.yahoo.com	1,270,282	0:02:39
southwest.com	1,211,409	0:12:16
itn.net	1,075,046	0:13:58
prevlewtravel.com	1,049,997	0:10:41
aa.com	1,045,167	0:12:42
delta-alr.com	1,003,799	0:12:09

Top 10 Entertainment Sites at Home, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
dlsney.go.com	3,580,576	0:16:55
ticketmaster.com	3,054,482	0:14:47
uproar.com	2,972,968	0:41:13
lwn.com	2,713,355	0:31:46
windowsmedla.com	2,675,285	0:03:16
mtv.com	2,466,761	0:08:06
abc.go.com	2,452,491	0:08:50
games.yahoo.com	2,266,181	0:20:04
webshots.com	2,128,365	0:14:24
speedyclck.com	2,116,956	0:07:28

Top 10 Entertainment Sites at Work, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
windowsmedla.com	2,415,352	0:03:14
uproar.com	1,845,667	0:16:51
webshots.com	1,779,091	0:19:42
lwn.com	1,713,548	0:37:22
dlsney.go.com	1,595,721	0:13:35
eonline.com	1,587,186	0:08:34
abc.go.com	1,580,105	0:07:45
broadcast.com	1,542,850	0:03:19
ticketmaster.com	1,536,518	0:13:31
games.espn.go.com	1,352,643	0:11:13

Top 10 Financial Sites at Home, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
finance.yahoo.com	3,543,494	0:26:01
marketwatch.com	3,017,627	0:09:36
moneycentral.msn.com	2,206,348	0:25:35
etrade.com	1,797,540	0:56:39
quicken.com	1,736,434	0:25:26
fidellty.com	1,664,255	0:33:58
nextcard.com	1,459,728	0:04:16
fool.com	1,380,994	0:18:04
paypal.com	1,243,797	0:23:23
wellsfargo.com	1,139,669	0:26:23

Top 10 Financial Sites at Work, April 2000

SITE	UNIQUE AUDIENCE	TOTAL TIME SPENT
finance.yahoo.com	3,259,111	0:41:00
marketwatch.com	3,097,022	0:17:20
moneycentral.msn.com	2,522,699	0:32:14
etrade.com	1,553,780	1:20:00
quicken.com	1,383,653	0:37:41
cnfn.com	1,285,440	0:34:35
paypal.com	1,180,279	0:26:08
americanexpress.com	1,121,226	0:14:47
nextcard.com	1,106,372	0:04:36
fidellty.com	1,081,724	0:27:19

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he worked.

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Ladies' Choice

As the gender divide among computer users closes, more and more women are turning to the Web to find useful information and nothing-but-Net entertainment.

Although there's been a boom in sites developed for and by women, only a few are worth a second look. By Kristina Feliciano

The Web is from Mars, women are from Venus. At least that's what people used to think. Now the logic is that women are so pressed for time and burdened by responsibilities, they need the Internet to make their lives easier.

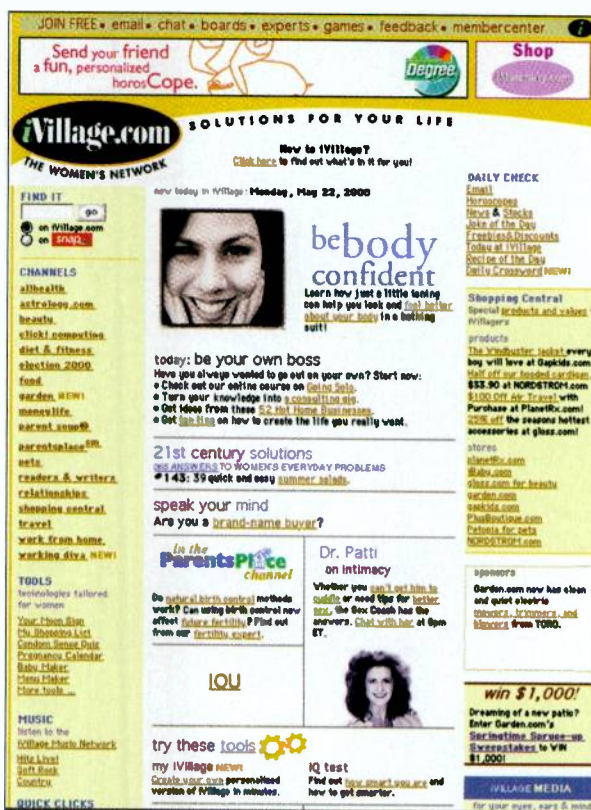
But first, they need someone to make the Web itself easier, which explains the explosion of sites catering specifically to women.

These sites, ranging from iVillage, which launched in 1995, to Totalwoman.com, which made its debut in April, are a lot like online women's service magazines. They offer tips on homemaking, fashion, health, parenting and career. And they are remarkably similar in their visual approach: All of the six general-interest sites we reviewed follow a simple grid layout, and all but one were resplendent in yellow.

Content and tone were another matter. Too few of these sites were engaging. It's as if they extended their no-frills attitude a little too far. But others, like Oxygen.com, were rather compelling.

Let the comparison shopping begin.

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



IVILLAGE.COM

★★★★

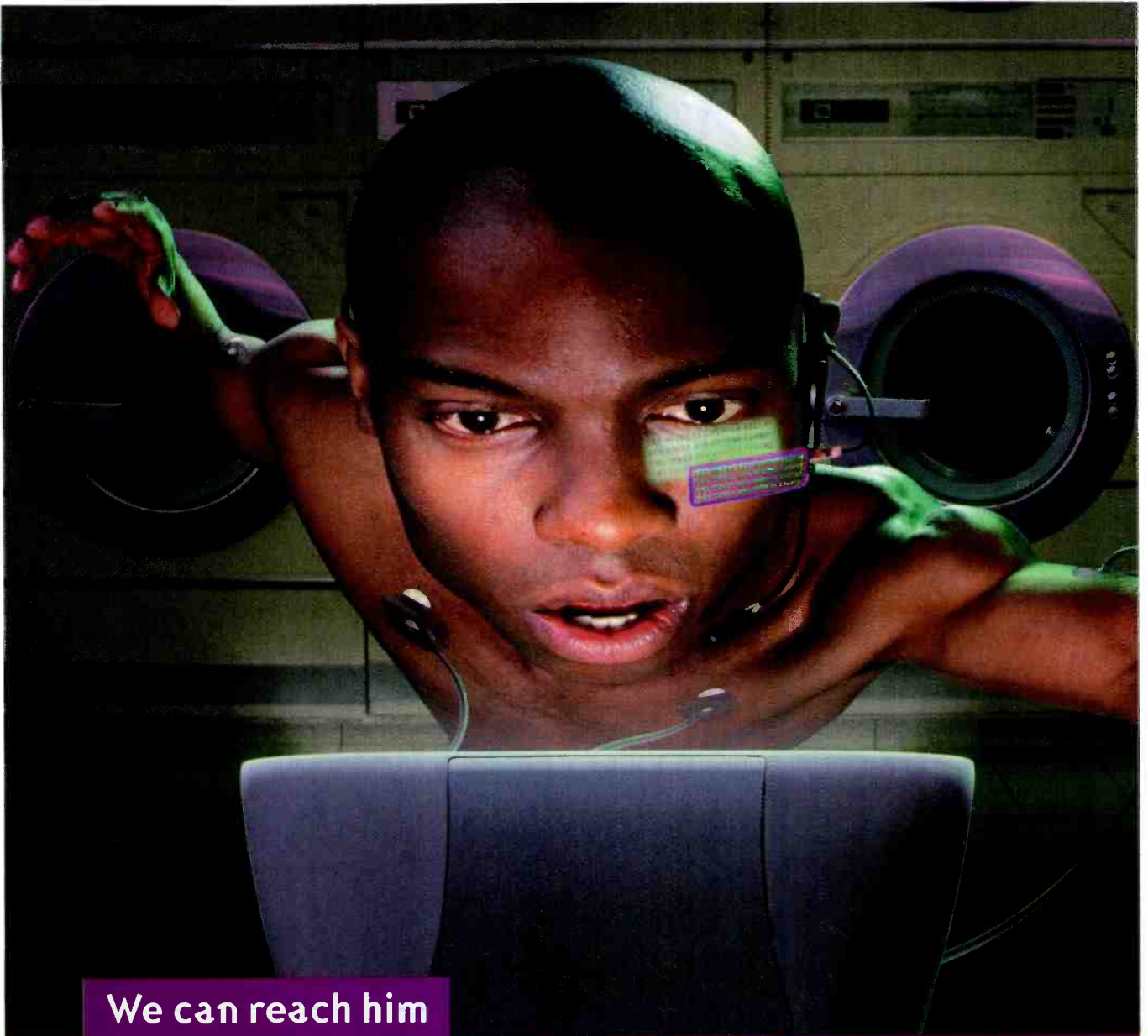
The Point: Solutions for women's lives in a "well-lit, supportive, community environment."

Vital Statistics: Launched in 1995. Owned by iVillage Inc., in New York City.

Target Demo: Women 25-54.

Traffic: 5.8 million unique visitors in March.

Content: This site actually delivers on its promise of helping women



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find solutions to practical matters. There's a pregnancy calendar, a recipe finder, a debt-reduction tool, a Top 10 downloads for home improvement help and lots more. IVillage.com consists of 19 channels organized by subject matter: "AllHealth," "Pets," "Shopping Central," "Travel" and a new one, "Working Diva." There's music, courtesy of the iVillage Radio Network (spinning soft rock, country and something called Hits Live!). Tips are mixed in with the substance: Solution No. 129 in "21st Century Solutions, 365 Answers to Women's Everyday Problems" was how to make your lipstick last. But at least it's useful tips. IVillage also offers e-mail, personal homepages and message boards. A "Specials" section features freebies and discounts on stuff like vacation cruises and books from Amazon.com. "Shopping Central" links to products (discounts offered by online retailers) and stores (such as ibaby.com and planetrx.com). The news section acknowledges women care about more than their looks, covering sports, politics, international and health, just like a real newspaper.

Look and Feel: Has less white space than the others; there's text neatly arranged in every bit of the basic grid layout. But it works—you feel like you're being presented with lots of information.

Usability: It doesn't take a village to use this site.

Advertising Opportunities: Sponsorships, banners, buttons and sweepstakes. Sponsors/partners include Unilever, Ford Motor Company, Warner-Lambert, Charles Schwab, PNC and AT&T.

Bottom Line: A solid option. IVillage has the content and the presentation. Plus, everybody knows about the site: It's been heavily marketed, and founder Candice Carpenter has been written about in everything from *The New Yorker* to *The Industry Standard*.

OXYGEN.COM

★★★★

The Point: To serve women "better than they've ever been served before"—and to promote cable network Oxygen TV.

Vital Statistics: Launched October 1999. Owned by Oxygen Media in New York City.

Target Demo: Women of all ages.

Traffic: For April, 3.3 million at-home users and 1.6 million at-work users (these groups overlap to some extent).

Content: Oxygen.com is smart, and it's got personality. At what other women's site would you find features like "Is bread making you broad?" It's also for the pop-culturally aware. One of the partners is GirlsOn.com, a snappy entertainment site that reviews movies, books, TV and music from a twenty-something perspective. Elsewhere, there's a newsletter, features on Oxygen programming and the requisite sweepstakes and such. But rather than hold a contest to win a vacuum cleaner, as one of the other women's sites did, Oxygen invited women to see who could write the best rock song. The contest exhorted would-be participants to "forget divas," and the panel of judges included the all-grrl band Luscious Jackson. Oxygen.com is for women who have opinions and a sense of humor—and who have never seen a made-for-TV Valerie Bertinelli movie.

Look and Feel: Much more visually interesting than its peers. Yes, it's yellow, but it's also gold and avocado green—in overlapping tint blocks that resemble an abstract lithograph that might

have decorated someone's kitchen in 1974 (but in a good way). An animated "dial" breaks up the banality of the frames layout.

Usability: As intuitive as breathing.

Advertising Opportunities: Sponsorships, banners and buttons. There's also a "partner utility bar," which is integrated into Oxygen's sites and links visitors to specially created partner pages that feature tools, services and discounts. A TV

"stripe," which runs continuously on the Oxygen cable network, offers information about the advertiser, from URLs to tips to "call to action" messaging. Advertisers include Cover-Girl, Amazon.com and gazelle.com.

Bottom Line: Highly recommended. Everyone knows of Oxygen. And chances are, if women visit this site, they will return. It's that good.

SHESGOTITTOGETHER.COM

★★

The Point: To be "the premier" Web site for women.

Vital Statistics: Launched March 1999. Owned by She's Got Network in Palm Springs, Calif.

Target Demo: Women 21 and older.

Traffic: 500,000 hits per month.

Content: It's hard to get past the atrocious grammar at this site. An article entitled "How to Handle Unexpected 'What If's' in Speaking" provided the cure for "would of's, could of's and should of's." And when the copy's not incorrect, it's inexplicable: "Read how expanding creative expression at mid-life emerges among women today." There are roughly 25



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channels, among them “Just for Laughs,” “Psychic Lives,” “Small Business” and the redundant “Culinary Cuisine.” Articles that might have some relevance are dumbed down. “Is Your Daughter Being Treated as a Stereotype?” asks, “Are girls naturally as sweet as sugar and spice, or are teachers molding them into that by virtue of their expectations?” There’s free e-mail, and links to news and message boards. This site is part of She’s Got Network, which also produces ShesGotEmpowerment.com, ShesGotMoney.com, ShesGotBaby.com, ShesGotSports.com, ShesGotVote.com and the ShesGotNetwork.com portal. It’s called spreading yourself too thin.

Look and Feel: The bland stock photos make it look like an old J.C. Penney catalog. The site isn’t yellow, like the others. Instead, it’s everything else—mostly teal with purple, fuchsia, orange, royal blue, black, green and so on. There’s space-age clip art, an atom and a Saturn-like planet, on either side of the logo at the top of the homepage, making it look very Jetsons, or like something produced for science class.

Usability: She’s got no trouble navigating this site.
Advertising Opportunities: Sponsorships, banners and buttons. Advertisers include adbroadcast.com and *The New York Times* Web site.

Bottom Line: It’s low quality, but someone likes it: They’ve got advertisers. And the ads are nice and visible. But considering the competition, it might be better to try one of She’s Got Network’s more specialized sites.

TOTALWOMAN.COM

★ 1/2

The Point: “Making everything click.”
Vital Statistics: Launched in April. Owned by Cybereps in Sausalito, Calif.
Target Demo: Women in their late teens and up; core demo is 25–54.
Traffic: 42 million page views per month across entire network.
Content: Less than the sum of its parts. Totalwoman.com has

23 affiliate sites—among them newhomemaker.com, everythingforparents.com and socialnet.com. It has “Click Trips”: Family, Fashion, Fun, Health, Heart, Home, Work and Views & Reviews. And it has tabs along the top for Fun, Dreams, Horoscopes, Games and Shop. According to the site, “not everyone is a parent or on track for a corner office.” So who does that leave? People who would enjoy making their “punk” fashion statement, some 20-plus years after punk ended, or who might have a yen for dressing up Mr. Potato Head—games offered by Totalwoman.com affiliate site thinks.com. Methinks not. The games are a sign of Totalwoman’s overall problem: There’s nothing much crucial here. Hot colors for summer, how to grow healthy herbs, battling Lyme disease—

you can get this stuff anywhere. One can imagine women having a brief courtship with this site and then running off with one of its affiliates, never to return.

Look and Feel: Orderly and sensible. The yellow here is pale and the layout follows a grid, but there are fun circles, like a target, incorporated in the logo. An L-shaped block of yellow on the left nicely frames the page. The text runs in neat vertical blocks in the center. And there is a band down the right side to highlight features and ads.

Usability: A total breeze to use.
Advertising Opportunities: Sponsorships, on- and offline promotions, contests and banners. Advertisers include Kimberly-Clark and Canyon Ranch.
Bottom Line: Too soon to tell. The site has potential, with its intriguing choice of affiliates. But it needs to develop its own voice so women will want to visit Totalwoman.com again and again.



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WOMEN.COM

★★ 1/2

The Point: Helping women get things done “the smart way.”

Vital Statistics: Launched October 1992. Owned by Hearst HomeArts Inc., a subsidiary of Hearst Corp., based in New York.

Target Demo: They don’t break it down by age. In their words, the audience comprises breadwinners, believers, trendsetters, movers, pillars and explorers.

Traffic: 5.8 million visitors in March.

Content: Offers 18 channels, such as “Career,” “Cars,” “Sex & Romance,” “Small Business” and “Pregnancy & Baby.” Despite the modern twist those categories suggest, the site’s emphasis is actually fairly traditional: health and beauty, parenting and housekeeping. But even on these well-worn paths, women.com treads very lightly. Stories range from the obvious (nervous brides should force themselves to eat “little bitty things” on their big day lest they get a headache and “fade too quickly”) to the obscure (“astounding” vegetable desserts) to the curious (how to raise your child with “moral fiber”—sounds like a diet plan). On one visit, the news channel led to just three negligibly important stories: the winning lottery tickets in Michigan and Illinois, “Bourbon Blaze Shuts City” and “Making Fat Legal.” The site does benefit, however, from its association with Hearst Corp., spotlighting and providing links to the publisher’s women’s service books—*Marie Claire*, *Victoria*, *Good Housekeeping*, etc. There’s also a shopping section, free e-mail, Women.com Radio, a daily poll and a special content area for sponsors.

Look and Feel: It’s all canary yellow and summer-squash orange. The chunky sans-serif logo, black with yellow, blue and red—better known as the primary colors—suggests something from a kids site. Still, the layout is clean and uncomplicated.

Usability: Easy as (vegetable) pie.

Advertising opportunities: Banners, promotional sponsorships such as sweepstakes, mini-sites within Women.com and ads in targeted areas. Partners include Rodale, Torstar, Bloomberg L.P., ABC News, E! Online, America Online, GO.com and Procter & Gamble.

Bottom Line: Contests, polls and sweepstakes—interactivity, in other words—are the site’s strength. Women.com gave away \$217,880 in prizes last year, so it has a certain stickiness.

The watered-down content isn’t much to talk about, but the clearly defined sponsor and partner sections, and the ever-changing banners at the tops of the pages, are worth a look.

WOMENSFORUM.COM

★

The Point: To unite smaller women-targeted sites and grow up to be iVillage or Oxygen.com or ...

Vital Statistics: First launched in 1996, then relaunched last February as a portal. Owned by The Women’s Forum Inc., of San Francisco.

Target Demo: Females 12–65.

Traffic: 1.7 million unique visitors in January.

Content: Consists of 60-plus partner sites, but they’re all small-potatoes dot-coms. To become a womensforum.com partner, a site has to be “women’s-focused” and attract an audience of more than 50,000 unique users or 300,000 page views a month. The sites they’ve partnered with (youmarriedhim.com, way-coolweddings.com and riotgrrl.com, for example) aren’t terrible, but their packaging makes Copywriting 101 seem like a graduate course. The teaser for the “Fashion & Beauty” page one day was, “Summer is just around the corner! Get some tips on how to look cool in the heat.” If womensforum.com were a print publication, it would be a tabloid on cheap newsprint.

Look and Feel: Like spray-painted carnations—mustard yellow with hot-pink titles. The illustrated flower serving as the “dot” in WomensForum.com makes the logo look like it came straight off of a feminine-protection pamphlet from the Fifties.

Usability: Simple in every way.

Advertising Opportunities: Banners, sponsorships, co-branding, category exclusivity and keywords. Advertisers include SpotOn.com.

Bottom Line: There are better ways to spend your ad dollars. ■

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IQ DATA



Click Time

Relationship, retail sites top women's lists. By Christine Sparta

Nielsen/NetRatings' survey of females age 18 and over who used the Internet at home during the month of April found that relationship-oriented and retail sites were tops on their cyber lists. Leading the way was iVillage.com, with 1,444,531 unique visitors who spent an average of more than 15 minutes per session. Next in line was e-tailer jcpenny.com, with 872,461 unique visitors who logged on for an average of just under 14 minutes online. Webtrends.live.com was the fastest-growing site for the month of April with a whopping 645.7 percent jump in unique visitors. The number of unique visitors soared from 129,559 in March to 966,095 in April.

Top 10 Fastest-Growing Sites for the Month of April 2000 / Home

SITE	MAR UNIQUE VIS.	APR UNIQUE VIS.	%GROWTH
webtrends.live.com	129,559	966,095	645.7%
1112.net	146,466	609,537	316.2%
carfax.com	241,800	783,114	223.9%
dlscjockey.com	128,255	383,354	198.9%
surfing2cash.com	236,235	692,649	193.2%
dalmerchrysler.com	176,868	517,714	192.7%
efront.com	139,716	404,923	189.8%
evolce.com	321,711	896,507	178.7%
directnic.com	136,875	355,941	160.4%
audlobase.com	251,019	642,478	155.9%

This data is based on a 250,000 Unique Audience minimum in April.

Top 25 Sites for Females Age 18+ for the Month of April 2000 / Home

SITE	UNIQUE AUD.	COMPOSITION %	AVERAGE TIME SPENT
ivillage.com	1,444,531	70.7	0:15:21
jcpenny.com	872,461	71.3	0:13:58
homearts.com	863,888	70.8	0:03:39
qvc.com	703,220	75.0	0:22:31
babycenter.com	698,746	76.4	0:17:00
oprah.com	596,618	82.4	0:11:13
bhg.com	574,391	73.3	0:06:23
marthastewart.com	555,545	76.8	0:11:22
hgtv.com	497,855	70.2	0:12:18
edlets.com	368,067	75.4	0:17:01
mcfeth.com	57,497	71.5	0:03:47
prevention.com	332,058	74.3	0:05:34
parentsplace.com	318,547	75.3	0:10:51
nordstrom.com	315,321	71.1	0:08:50
petopia.com	311,336	76.9	0:06:30
splegal.com	274,225	89.4	0:13:01
macys.com	273,223	70.6	0:03:20
more.com	271,777	78.7	0:07:13
oxygen.com	263,605	72.6	0:03:10
onllynpsych.com	262,832	72.3	0:04:28
goldcrowncard.com	256,843	88.9	0:02:42
kraftfoods.com	256,487	74.9	0:09:16
danschocolates.com	256,394	71.7	0:02:12
realage.com	253,856	72.2	0:15:50
abcdistributing.com	251,010	76.6	0:20:12

This data is based on a 250,000 Unique Audience minimum in April.

Demographic Comparison, At Home Active Audience Composition %

	ACTIVE AUD	AUD %	PAGES VIEWED DURING MONTH	AVERAGE TIME SPENT
Male 18+	32,270,408	40.2%	811	11:17:06
Female 18+	32,736,332	40.8%	625	8:58:37
Internet Universe	80,304,712	100.0%	671	9:26:24

Male/Female High-Speed Access Usage

GENDER	PERCENTAGE
Male	54.8%
Female	45.2%

Source: Nielsen/NetRatings
This data is based on audience measurement of more than 43,000 U.S. panelists who have home Internet access.

Internet Connection Speeds, April 2000 / Home

SPEED	PERCENTAGE
Modem 14.4K	6.6%
Modem 28.8/33.3K	33.7%
Modem 56K	51.1%
High-Speed Access	8.6%

*High speed includes ISDN, LAN, Cable Modem and DSL



TECHNOLOGY

ENTERTAINMENT

LIFESTYLE MONEY

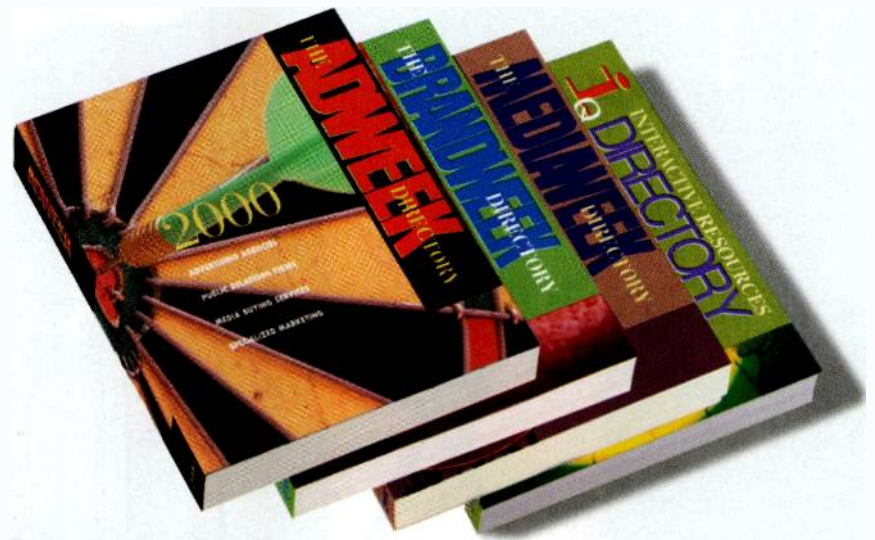
Her documentary film, "The Ballad of Ramblin' Jack," just won at the Sundance Film Festival. *Daily Variety* named her one of the Ten Digital Directors to Watch. Hear filmmaker Aiyana Elliott on **Inside Film**. One of many compelling audio programs available for sponsorship on the Redband Network, with a combined reach of more than 50 million users every month.

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NETWORK TV

Alan Braverman was promoted to executive vp and general counsel of ABC Inc. In his new post, he will oversee legal affairs of the ABC Broadcast Group, ESPN and Disney/ABC Cable. He will continue to oversee labor relations, as he did in his prior post of senior vp and general counsel. In another ABC appointment, **Steve Jones** was named executive producer of ABCNews.com. In his new role, Jones will oversee the site's programming, editorial and media operations. He had been director of special programming for the site since August 1999...**Jimmy Roberts** has left his post as reporter, writer and producer at ESPN to take an on-air post at NBC Sports, where he will cover tennis, golf, horse racing and the Olympics.

RADIO

Thomas Lee has joined Premiere Radio Networks as program director of the Fox Sports Radio Network. He comes to Premiere from Ackerley's KJR-AM in Seattle, where he was program director...**Trevor Oliver** was promoted to director of operations for the talk division at Premiere Radio Networks, from director of affiliate marketing...**Wendy Storch** was named managing director of AMFM's Chancellor Marketing Group's offices in San Francisco and Sacramento. She comes to CMG from Initiative Media, where she was executive vp and managing director of Promotion House, the agency's in-house promotions agency...**John Atkinson** was promoted to director of operations for Westwood One's Shadow Broadcast Services in San Francisco, from producer...**Cyndi Cawthorne** was promoted to national events director of Chancellor Marketing Group, AMFM's promotion arm...**July Brenna** was named to the new post of director of corporate communications and investor relations for Nassau Broadcasting Corp. She comes to Nassau from Noonan Russo Communications, where she served as assistant vp of financial communications...**Greg Wells** was named vp and market manager for Triad Broadcasting's recently purchased four- (continued on page 40)

It's Showtime for Glynn

L.A. sounded pretty good to Glynn Brailsford on the bleak February day in London when he got the offer to head up Promax & BDA. Jim Chabin, then president of the Los Angeles-based television and promotion trade organization, called Brailsford, chair of its London conference, asking if he'd be interested in assuming the presidency of the entire organization.

"I'd pretty much been through the loop in the U.K., and L.A. was sounding pretty attractive," says Brailsford, the creative services mastermind behind the massive 1996 launch of the U.K.'s Channel 5 and winner of more than 30 awards for his on-air promotional work.

Currently, Brailsford is shuttling back

and forth between Promax & BDA headquarters and New Orleans, site of Promax & BDA's 45th annual conference and exhibition, a four-day event kicking off June 14.

Like most television conferences these days, this year's Promax & BDA show will also have a big Internet presence, as the conference tries to reinvent itself a bit in the wake of consolidation in the station and syndication industries, which previously provided the bulk of the constituency. With the increasingly

mixed bag of members, Brailsford has his work cut out for him: "Someone once told me that to do this job well, you have to be part P.T. Barnum and part Henry Kissinger. You have many constituencies to please," he admits. —Dan Frankel



On-air flair: TV promo pro Brailsford

Brown Bound for Radio

Downtown Julie Brown promises that her next media venture will be "one big radio party with an endless guest list." The former MTV veejay is set to go live later this month (exact date TBD) as host of *The Julie Show*, a two-hour, caller-driven, Sunday-evening show syndicated by NBG Radio Networks through an agreement with PTN Media.

Brown's first foray into radio will focus on what she knows best: fashion, style, music and entertainment gossip. "Everyone has watched my moves and checked out my style," she asserts. "Now I'd like to share my personal thoughts, fashion insight, celebrity knowledge and showbiz wit, and of course the latest celebrity, music and fashion stories." The guest list for the premiere is still a work in progress.

Since she came to national attention

as a VJ on MTV in the late '80s and host of Club MTV, Brown, now in her mid-30s, has made a name for herself covering fashion, style and entertainment events. She has hosted numerous award shows, including the Ace Awards and the New Music Awards, and appeared on the telecasts of Super Bowls XXV and XXVI. She is also a regular contributor to *Inside Edition*. —Katy Bachman



Julie's "on call" for her next hosting gig.

MEDIA DISH



The Primedia Enthusiast Group turned a bunch of ad and media execs loose in sporty Nissans and Volkswagens for the mag group's recent "Spin Around the Park," a prelude to an evening of festivities in New York's Central Park. (Standing, l. to r.) Jeff Burch, Primedia; Dan McCarthy, Primedia; and Wright Ferguson, of event co-sponsor Adweek Magazines; (seated l. to r.) Nelson Silveria, Panasonic; and Robert Lopez, Primedia



Karl Kani (left), of Karl Kani Int'l., buddies up to *The Source* publisher David Mays at the recent "Welcome to the Hip-hop Generation" marketing conference, sponsored by the magazine and held at the Loews Santa Monica in California.



At Cipriani's in New York for the recent CNN election upfront, Tony Sirico (r.), who plays Paulie Walnuts on the HBO hit series *The Sopranos*, mixes it up with (l. to r.) Larry King, host of CNN's *Larry King Live*; Rick Kaplan, president of CNN/U.S.; and Judy Milestone, senior vp of bookings for CNN.



At a New York sales reception for King World's new *Curtis Court* courtroom series, (l. to r.) Emerson Coleman, vp of programming, Hearst/Argyle TV; James Curtis, judge on *Curtis Court*; and Mary Duffy, executive producer, *Curtis Court*.

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MOVERS

(continued from page 37) station radio cluster in Lincoln, Neb. Wells was previously general manager of Three Eagles Communications, a Columbus, Neb.-based radio group.

TV STATIONS

David Lougee has been named vp and general manager of Belo's KING-TV (NBC) and KONG-TV (Independent) in Seattle/

Tacoma, Wash. Lougee was formerly KING's executive news director...**Henry Maldonado** was promoted to vp of audience and sales promotion for Post-Newsweek Stations. He was formerly vp of programming and promotion for Post-Newsweek's WDIV-TV in Detroit...**Brian Reed** has joined Univision Communications as Western region sales and marketing manager for national spot sales. He



Lougee takes on KING, KONG



Kedas to handle MTV press strategy

comes to the company from Los Angeles Jammin' Oldies radio station KCMG-FM, where he was local sales manager.

CABLE TV

Beth McDilda was named general manager of CableRep Advertising for Cox Communications, responsible for the Wilkes-Barre, Pa., area, which serves 275,000 customers. Previously, McDilda was the local sales manager for CableRep in Gainesville, Fla. Also at Cox, **Adam Hamblett** was promoted from general sales manager to vp and general manager of advertising sales for Cox Communications in New England, where he will be responsible for CableRep operations in Connecticut, Rhode Island and Massachusetts. And **Dena Maslom** was appointed director of creative services and branding... **Jeannie Kedas** was named vp of MTV Communications, where she will be responsible for press strategies for the music network, handling made-for-television movies and annual specials such as the MTV Movie Awards. Previously, Kedas was vp of corporate communications for MTV Networks.

AGENCIES

Dan Albert was promoted to executive vp/chief media strategist of Starcom USA. He was previously senior vp/media director. Albert will report to Renetta McCann, chief executive of Starcom North America, and will be in charge of ensuring the quality of Starcom's media planning.

MAGAZINES

MaryEllen McLaughlin, former vp and advertising director for *Sesame Street Parents*, has been named vp and director of integrated sales and marketing for *Time for Kids*. Also, **Amy Dunkin** has been upped to advertising sales manager of TFK from account executive at Time Inc. Custom Publishing.

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SPOTLIGHT ON...

Dave Ward

VP/Programming for TV,
Emmis Communications

Dave Ward often turns to coffee when he's looking to take on a project. He fondly remembers one "two-cup coffee idea" that led to one of his most successful promotional cam-



His cup runneth over.

paings during his early days in the TV business, as promotion manager at WB affiliate WKCF-TV in Orlando.

"We were a little station, doing 2 ratings," says Ward. To promote *Cops* and *Highway Patrol*, which aired from 7-8 p.m., Ward came up with the line: "See big busts five nights a week." It was the turning point for the station, he says, a key branding device that set WKCF apart in the market.

In his new position overseeing programming for Emmis, Ward will no doubt once again be reaching for the java. Emmis has seven stations, but not for long. Another eight will be joining the fold in late summer from Emmis' recent deal with Lee Enterprises, and Emmis CEO Jeff Smulyan's buying spree isn't over yet. Ward says he'll draw on both his programming and promotion experience in working with all the Emmis stations.

"The importance of branding can't be overstated," he says. "With cable, satellite and everything else out there, the only thing that distinguishes you is the local aspect of TV. Local programming is tough, and it's expensive, so we'll look [for] things the stations can share. It could be a promotion, a campaign or a news show that works for one market [and gets] adapted for another."

As for network affiliation affecting a station's identity, Ward has a simple philosophy. "You can't do anything about it, but you can insert things. So if you're constantly aware of it—and you have enough coffee—you can find opportunities." —KB

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The 9th Annual **Radio-Mercury Awards** will be held June 15 at the Starlight Roof of the Waldorf-Astoria Hotel in New York City. Contact: 212-681-7222.

The Laredo Group and Adweek Conferences will present three one-day seminars at the Sheraton New York Hotel & Towers, **How to Buy & Sell Web Ads**, on June 15, and **How to Measure, Research & Target or How to Build Internet Revenue & Business Plans** on June 16. For more information, call 888-536-8536.

Woman's Day will host "Women With Heart Lunch" to raise awareness for the American Heart Association on June 15 at the Pierre Hotel in New York. Contact Jill Davison at 212-767-6062.

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

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

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

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

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

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

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemp

AOL to Look In On CBS' *Big Brother*

CBS Television and Endemol Entertainment have struck a deal with America Online in which AOL will provide a co-branded Web site where viewers can see four streaming video feeds, 24 hours a day, from inside the house site of the *Big Brother* reality series, which will premiere on CBS July 6. The series, in which 10 people who have never met live together in a house outfitted with 28 cameras and 60 microphones to record their every move, will air five nights a week throughout the summer. The site will also provide details on the contestants, chats and viewer polling related to the show. Live chats with cast members who are voted out of the house each week will also be offered on the Web site. In related news, CBS and Infinity Broadcasting have been sued in federal court in New York by the operators of *VoyeurDorm.com*, which alleges that CBS violated a nondisclosure agreement and reneged on a proposal to develop a joint project. The suit alleges that CBS instead signed a deal with Endemol Entertainment to put the reality show *Big Brother* on the network and to subsequently create a Web site to air 24-hour live feeds to supplement the TV coverage. *VoyeurDorm.com* transmits live video feeds over the Internet from inside a house in Tampa, where several female college students reside. "We had numerous meet-

ings with the CBS people, during which they vacuumed up all the information they could about how we operate *VoyeurDorm.com*," said David Marshlack, president of the Web site's parent company, Entertainment Network. "They kept promising us we were on the fast track to both a radio and a television show." The lawsuit seeks to halt the broadcast of *Big Brother*. CBS had no immediate comment.

Groundbreaking Net Event Boosts Steel

Kids' WB and Sony Pictures Family Entertainment Group on May 19 aired the first real-time animated interactive event. The Internet event included real-time streaming animation from the animated series *Max Steel* and a behind-the-scenes tour of N-Tek, the "top-secret" corporation from the series. It also allowed viewers to pose questions to the character *Max Steel* and have them answered in real time. More than 4,000 kids participated for an average of 18.5 minutes, according to the Kids' WB. The event, conducted on a Friday night, led to increased ratings for the TV broadcast of the series the following morning.

B. Smith, *Housecalls* Back in Fall

Hearst Entertainment has officially announced the return of two weekly half-hour syndicated how-to shows. *B. Smith With Style* (0.9 season-to-date national

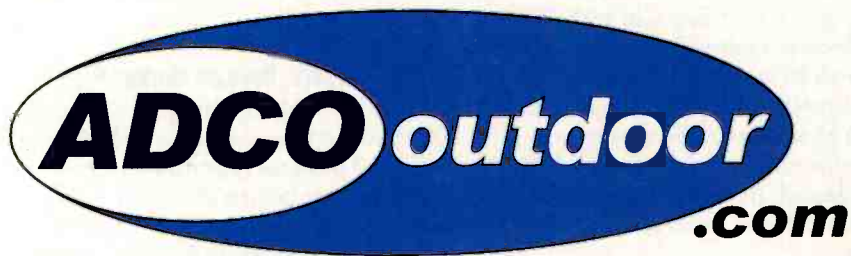
Stakes Get Higher for MTV *Road-ies*

MTV's ninth season of *Road Rules* will kick off June 19 with six new cast members ready to risk their lives on the open road for a cash reward. This year, the "Roadmaster" joins the group—a sinister character who entices members to engage in death-defying acts and get \$100,000 for their completion. In addition, the *Road Rules* gang will participate in five competitions with other groups, including one to take place in South Africa with the new cast of MTV reality-show sibling *Real World*. Also entering its ninth season, *Real World* will launch June 13 with seven strangers moving in together in the party town of New Orleans. The half-hour show will air regularly on Tuesdays. One "first" includes the introduction of a male cast member's boyfriend, whose identity will be concealed so he will not be found out as a homosexual in the military.



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Inside Media

CONTINUED

rating, according to Nielsen Media Research) will begin its fourth season cleared in 80 percent of the country. And Ron Hazelton's *Housecalls* (0.7 season-to-date rating) will start its second year cleared at 85 percent.

History Repeats Itself in Ratings

The ratings growth experienced by the History Channel this year continued into May. During the sweeps last month, History earned a .86 household rating (549,000 households), a 23 percent increase over last year. However, the May numbers fell slightly from the 557,000 households THC delivered in April. The History Channel reaches 64 million subscribers.

Learning Channel Looks at Old TV

The Learning Channel will look at vintage TV from a sociological perspective in a series of specials conceived and produced by TV historian Jim Romanovich, senior vp at Associated Television International. There will be two editions of *Inside Television's Greatest*, one profiling *I Love Lucy* and the other profiling *Cheers*. TLC also booked another Romanovich nostalgia-TV series, now in development. *Behind the Fame: TV's Unsold Secrets*, comprises three pilots: *The Addams Family/The Munsters*, *The Mary Tyler Moore/Bob Newhart Shows* and *L.A. Law/Hill Street Blues*. "I am looking to offer a new twist on an established formula," said Romanovich. "Part of the focus will be on how certain programs affected our society." The specials and series are planned for airing sometime in the fall.

Outdoor Life Sets Summer Plans

Outdoor Life Network will launch its original series *Surfer's Journal* for the summer on June 5, with episodes filmed on location at premier surfing spots throughout the world. Also on June 5, OLN will kick off Fishing Week, offering one hour of fish-themed programming each night through June 9.

Hispanic Media Firms Make Board Move

Hispanic Broadcasting Corp., the ninth-largest radio group with 45 radio stations targeting Hispanics, began trading May 25 on the New York Stock Exchange under the ticker symbol HSP. It was for-

merly traded on the Nasdaq as HBCCA. HBC CEO Mac Tichenor purchased the company's first shares on the exchange and donated them to the Committee for Hispanic Children and Families.

Retailers to Sell XM Satellite Radios

Three retailers, Best Buy Co. with 350 stores, Tweeter Home Entertainment Group with 84 stores, Circuit City Stores with 600 outlets, have agreed to sell the XM satellite radio service and XM-capable radios in their stores. XM is due to launch its subscription-based 100-channel digital radio service early next year.

NCTA and CEMA Agree to DTV Set Labels

Pressured in January by FCC Chair Bill Kennard to resolve certain compatibility issues between digital TV sets and the cable systems, the Consumer Electronics Association and the National Cable Television Association have reached an agreement about how DTV sets will be labeled, making it easier for consumers to know what they purchased. Kennard said he was "pleased." The two groups agreed to DTV transmission formats and standards in February, but in April the FCC commenced a notice of proposed rulemaking anyway. Still to be resolved is the issue of copy protection. Comments were due May 25 regarding the rulemaking last week.

Jane, Elle in for Rate-Base Hikes

Jane magazine will raise its rate base 20 percent in September, from 500,000 to 600,000. The Fairchild Publication will increase its guaranteed circ ahead of its planned increase for January. Also upping its rate base is Hachette Filipacchi's *Elle* to 950,000 from 900,000, effective with the September issue. The 15-year-old fashion monthly will now be headed by Roberta Myers, former editor of now-defunct *Mirabella*.

Survey: Mergers, Buys on Marked Rise

A survey by AdMedia Partners of nearly 800 senior-level executives at leading media and financial organizations shows that 38 percent believe there will be an increase in the number of mergers and acquisitions in the media field this year, compared to 24 percent who believed that would be the case in 1999. And 85 percent of the respondents foresee increased merger and acquisition activity between traditional media companies and interactive firms. Among the survey's other findings: More than 90 percent of the respondents expect to keep a lookout for suitable acquisitions in 2000, and 63 percent expect to complete an acquisition, up from 53 percent last year. Most expect commercial banks to lend at about the same level to media companies. Two-thirds of the respondents said the Internet was a revenue stream for their company in 1999, up from 57 percent in 1998. Forty-nine percent expect new media to be "a positive source of profits" to their company in 2000, up from 46 percent in 1999.

Fox Tops Saturday Mornings in May

Fox Kids ranked first in the ratings for Saturday mornings among broadcast networks in the kids 6-11 and 2-11 demos during the May sweeps period, topping both Kids WB and ABC. Fox Kids produced ratings of 3.51/16 in kids 6-11 to edge out Kids WB, which recorded a 3.50/16. In kids 2-11, Fox Kids scored a 3.07/14, compared to a 2.99/14 for Kids WB. Cable network Nickelodeon scored the highest kids' ratings during the May sweeps, turning in a 4.7/22 in kids 6-11 and a 4.2/20 in kids 2-11.



Digimon led Fox Kids to a May win.



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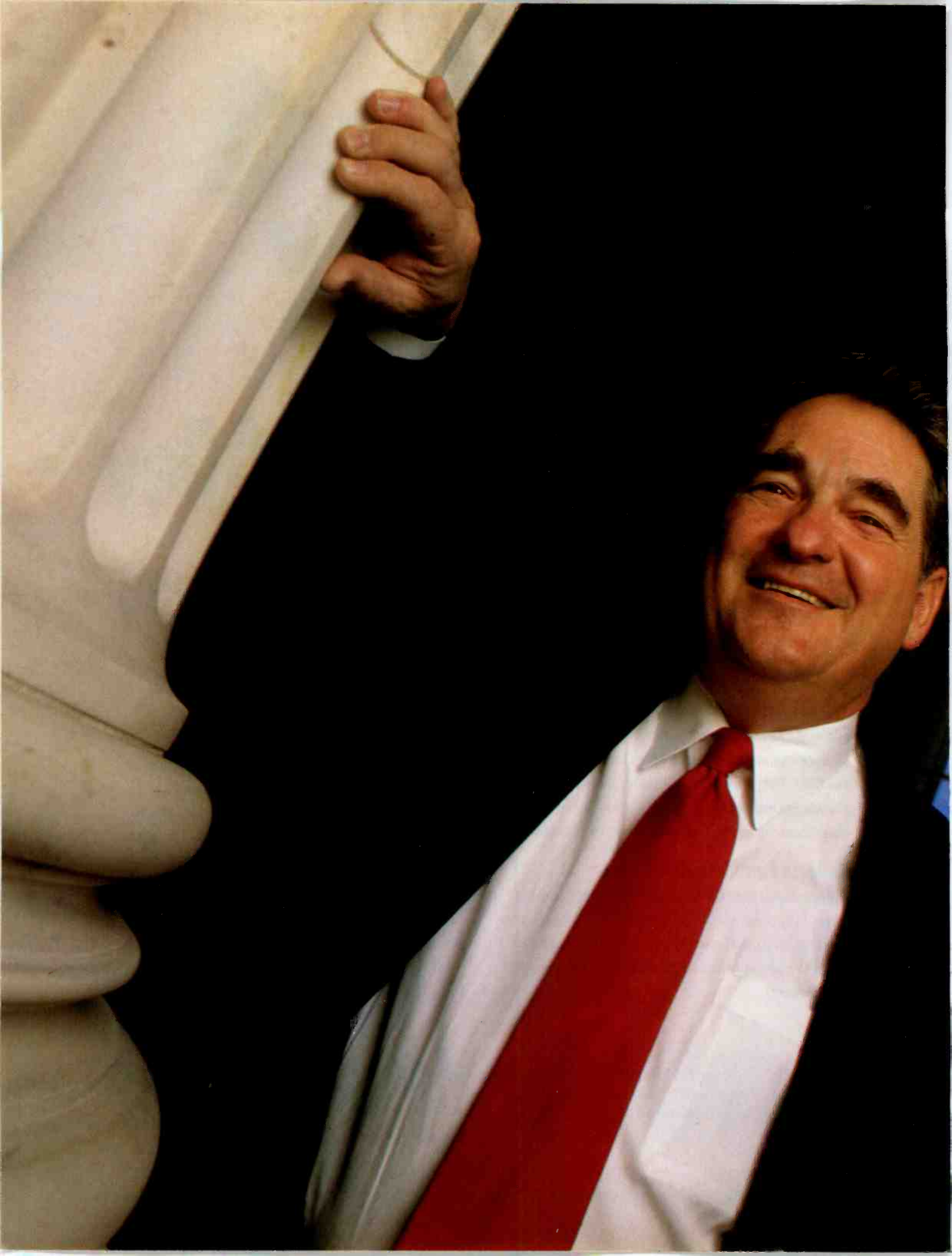
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Business Evolving in the Information Age







The Cagey Cajun

By Alicia Mundy

■ Photography by Martin Simon/SABA

Billy Tauzin desperately wants to take over the House Commerce Committee. But even his allies wonder: Can he overcome his own zeal?

If hangovers are hell, Mardi Gras morning-afters are Dante-esque. But Rep. Billy Tauzin (R-La.) was gamely going on with the show at a recent Washington seminar of the National Association of Broadcasters, telling jokes and bringing people to their feet. “Folks ask, ‘How are things in Loosiana’, and I tell ’em: ‘Half under water, half under indictment.’”

The bags under Billy’s eyes betrayed the fact that he had celebrated way into the wee hours of the morning, participating in numerous toasts and two-steps, for which he is famous. The room at the JW Marriott was shaking with

laughter. A few chosen souls had joined him the previous night at the very exclusive D.C. Mardi Gras, hosted each February by Louisiana's congressional delegation. The chefs are imported from the French Quarter, the music from Bourbon Street. Lobbyists offer to sell their kids for a \$500 ticket to the rowdiest invitation-only party in town. But despite his temporarily disabled state, Tauzin was not going to disappoint the NAB's annual state representative conference.

A few minutes into his spiel, Tauzin swerved off the pleasantries and began talking about "shake-downs," "blackmail" and "corruption" being fostered at the Federal Communications Commission. He was referring to whispered allegations that radio broadcasters are "forced" to hire certain minority middlemen as lobbyists, to smooth the way for their license applications and renewals. He ended with a flourish, promising to demand accountability from the FCC's chairman. The room exploded in applause and at a few tables there was rhythmic chanting: "BILL-Y, BILL-Y."

"Tauzin for president" said one broadcaster with a smile, shaking Billy's hand up and down as he left the room. President? At that moment Billy had his eye on the chairmanship of the House Commerce Committee, which once seemed like his for the taking. Why settle for president when you can have something really powerful? After all, he had only two obstacles standing in his way: Democrats. And fellow Republicans.

Memory in politics can be a lot like the alligator in the Louisiana bayou. It raises its head, then disappears for a while in murky waters. And just when you've forgotten about it, it pops up again with a mouthful of teeth, coming back to bite you. Many things are coming back to snap at Billy Tauzin—not the least is his change of political parties in mid-1995. An issue that had sunk into the swamps of Washington is alive and baring its fangs.

The old grudges are being revived because the issue of who becomes the next chairman of the Commerce Committee is of paramount importance to just about everyone, allies and enemies alike. Half the



Party-crasher: After the GOP seized the House, Tauzin became a Republican.

bills in the House of Representatives go through that committee, which oversees the banking industry, the Federal Trade Commission, the Securities and Exchange Commission, and telecom, telecom, telecom. The current chair, Tom Bliley of Virginia, is stepping down next January. Tauzin heads the telecommunications subcommittee and wants the full Commerce Chair so bad it hovers in the air around him like cheap aftershave. But Bliley's imminent departure has set up an uncivilized civil war on the Republican side between Tauzin and a very likeable congressman from Ohio, Mike Oxley.

Not that Tauzin isn't likeable. Charmin' Billy could sweet-talk a gator into a "fa do do" some days. But the denizens of Capitol Hill are meaner than gators and forget nothing. They hate outsiders and party switchers. And Republicans hate anyone who stands out in a crowd.

Tauzin is the personification of politics as performance art. In one classic comeback before a subcommittee hearing on direct-broadcast satellite, he listened while Ed Markey (D-Mass.) said that if his grandparents had had satellite TV, they'd have never left Ireland. "I thought they left because of

the potato famine," Tauzin interrupted. "Now I find out it was the Couch Potato famine."

But the most quotable, quip-filled congressman in decades has a style and personality anathema to the GOP. His po'boy populism doesn't play in Peoria. Democrats don't want him back, and many Republicans want him to disappear. That leaves Tauzin, by acclamation one of the hardest-working politicians in Washington and one of the most knowledgeable, with everything in his favor but no place to call home.

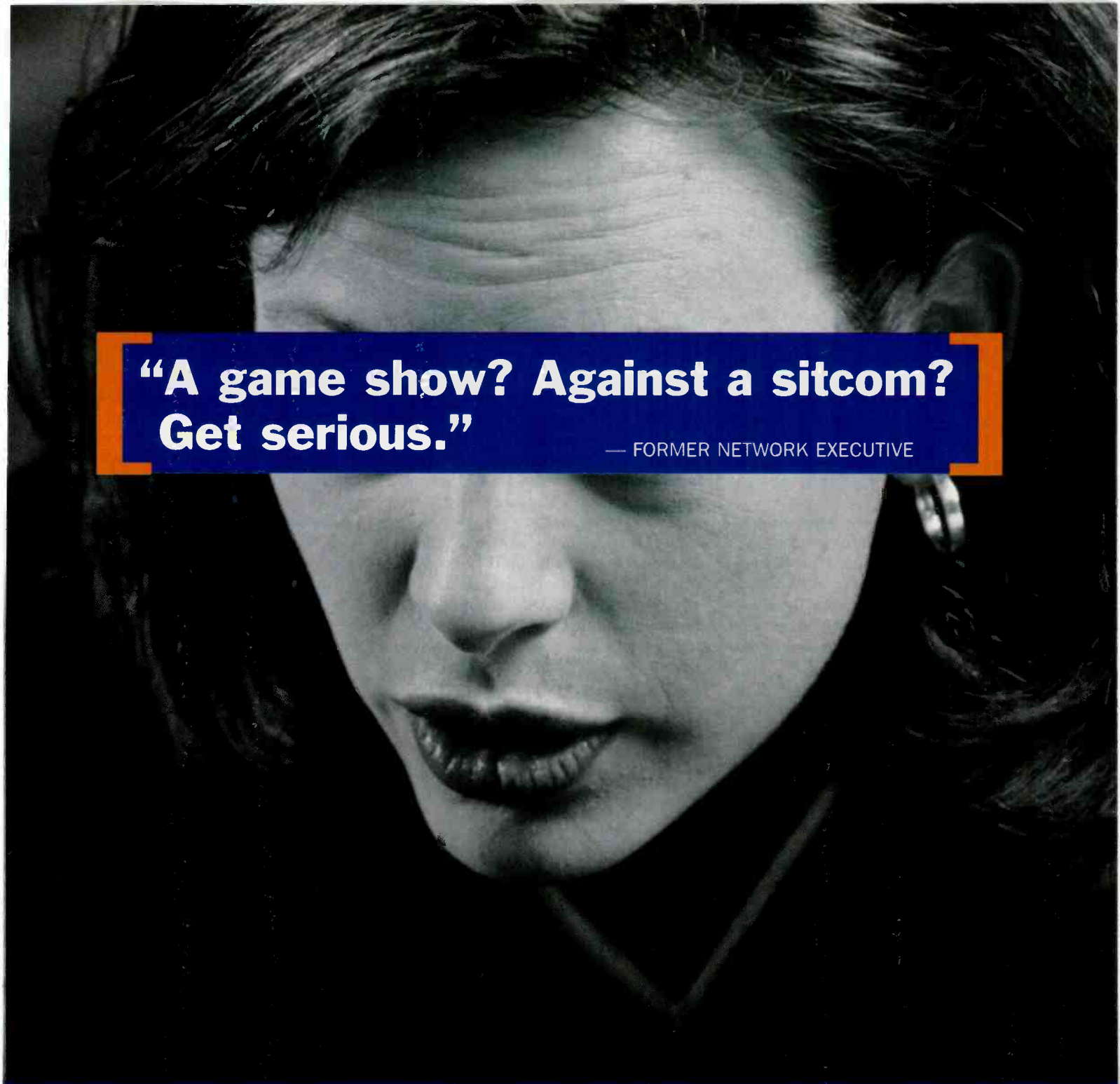
Even after his party switch in 1995, Tauzin's political instincts kept him alive, playing his friends and enemies off one another while he played footsie with Newt Gingrich. But he may have overplayed his hand recently. He tends to push people into corners, and twice this spring he irritated key potential allies, including Speaker of the House Dennis Hastert. At the time, Tauzin

thought he'd outfoxed Oxley. But for someone who prides himself on being one of the smartest guys on Capitol Hill, Tauzin may have been too smart for his own good. In his quest for the chairmanship, Tauzin may have become reckless, making rookie political mistakes, looking for the headline, then getting ambushed by his opposition.

Before he can pursue an agenda he's been planning for years, Tauzin must muster support from the people he rolled over on his way to the top. They include Republicans who, staffers say, don't trust a man who changes parties. And the Democrat who mentored him, and whom he abandoned, John Dingell.

The road to Morgan City, La., may be long and dull, but at least it is paved. For that, as Tauzin likes to remind his voters, the folks can thank Billy.

Morgan City is home to the annual Shrimp and Petroleum Festival, an event marked by a huge and rather tartly colored mural on the main wall of the public hall. The fete started out as the state shrimp festival. But when drillers discovered oil in the waterway in 1947 and set up the first offshore oil rig nearby, the official logo



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changed. Painted mid-mural is a giant bilious pink shrimp, with antennae and legs, curled nicely around an oil rig and sporting a gray hardhat. The design has been incorporated into the one-of-a-kind rhinestone crown of the festival's Shrimp and Petroleum Princess, who dons it annually for Mardi Gras.

Tauzin's scheduled to speak at the monthly chamber of commerce luncheon. But his day begins hours earlier, with a 6 a.m. appearance at New Orleans' WWL-TV. A wild jazz group in full Roaring '20s regalia is playing on one side of the set, while one of the city's celebrity chefs is sautéing a mountain of onions and peppers on the other. Tauzin takes a chair in the middle and preps the anchor to ask him about New Orleans music.

Right off the bat, Tauzin takes the pre-fred question and zips into an explanation of how copyright issues involving broadband, video and audio streaming and I Crave TV.com are crucial to preserving the Crescent City's musical heritage, and "that's why I'm pushing this problem forward in the Commerce Committee." Swoosh.

During commercials, Tauzin chats up the chef, admiring the mound of boudin and andouille sausage about to hit the fire. Tauzin can't help but mention his recent TV appearance on *Martha Stewart*, cooking Creole and Cajun for the diva of domesticity.

Then, it's radio time with Andre, the most popular talk host in New Orleans. "Why are my cable rates so high?" Andre asks him. It's the question that won't die.

A few years earlier, Tauzin was in Chicago and stopped in at Wrigley Field to chat with the legendary Harry Caray. The Giants were ahead with the Cubs at bat, and Caray turned away from the action to ask Tauzin, "Billy, how come my cable rates are so high?" While Tauzin squeezed monopoly pricing into a sound bite, the Cubs hit a double and a runner tried to steal second, but Caray was still nagging, "My rates keep going up."

But that happens all the time. At a major Silicon Valley meeting, a dot.com CEO takes Tauzin aside to rag him on cable rates. At Morgan City, they will collar him. At a fancy reception at Rip van Winkle Gardens, a Louisiana lakeside resort, executives from Morton Salt will bring up cable rates.

Billy's district, a rural area encompassing much of Louisiana's Cajun country, is dependent on cable. He's been the bane of the cable guys for years. But they gave a huge amount of money to his failed 1987 campaign for governor. "They'd have given anything to keep me in Louisiana," he says.

On the road with Tauzin, his press secretary is nowhere to be seen. A politician without a praetorian guard to protect him from his own mistakes is an anomaly in Washington, but Tauzin says at this point in his life "I'm comfortable with myself, and I know where I stand on issues. I don't need protection."

He loves to tell the story about being born on the floor of Big Bill's Dance Hall, owned by his grandfather. It's hard to catch all the words, since, with each mile closer to Morgan City, Cajun Man's speech is taking on the thickness of the Frenchified Bayou region. His ts become Acadian ds, and the Franglot is almost incomprehensible. His district includes McIlhenny



Billy, don't be a hero: Tauzin imitating George C. Scott's *Patton*

Island, the birthplace of Tabasco sauce, and the town of Thibodeaux (which he pronounces "tibbidoo"), source of raucous jokes about the family Boudreaux, a group of sly ne'er-do-wells who pop up constantly in Tauzin speeches.

An hour away is his family house in Chackbay. That's where Miss "Nono" Enola Tauzin holds sway. Tauzin's mama would spend more time visiting her successful son, except that she's been tied up at the Senior Olympics where, at 82, she just took a gold in the javelin toss, a silver in the shotput and, to her dismay, a bronze in the discus throw.

Thibodeaux boasts a regional theater that frequently starred the youthful Tauzin. A natural ham, he played, or rather, inhabited Starbuck, the Burt Lancaster role, in *The Rainmaker*. (In a memorable introduction, the con man announces, "The world's gone completely out of its mind. And the only thing that'll set it straight is a First Class A-Number One lunatic. Well, here I am!")

To Tauzin's more staid GOP colleagues, the congressman doesn't seem very far removed from the infamous character: a magician with words, sweet-talking sensible people into buying his crazy promises. Oxley tends to come off in the Wendell Corey role, the stodgy suitor wooing Katherine Hepburn.

"Starbuck was a dreamer, but he delivered," Tauzin says, noting that as promised, *The Rainmaker* delivered the rain. (True, but as everyone who saw the movie recalls, in the end Hepburn chose the duller guy.)

Tauzin's effortless charm—some people use the word "exuberance"—clearly sets him apart in a business that so often turns on personal relation-



Recipe for success: Tauzin cooking gumbo in his Louisiana district



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congressman, Chairman Tom Bliley, had been bottlenecking the bill. But two weeks ago, it began slowly moving forward with a public hearing, supported by Oxley.

Tauzin already had his lines ready, having come up with them on the road to Morgan City, when he suddenly said, "How's this: 'We, the people, paid for those phone and DSL lines when they went in in the first place! They belong to us. Why shouldn't we be allowed to use them now for broadband?' That's what I'm gonna start pointing out."

Ah think Edward's goin' down this time," Tauzin says as the car leaves Morgan City for Rip van Winkle Gardens.

At that point, the jury had been sitting in judgment of former Gov. Edwin Edwards for less than a day, in the latest of several corruption cases brought against the flamboyant politician.

"Nope, not gonna happen," one of Tauzin's aides chimes in, and the rest quickly agree.

The flashy casinos in New Orleans are already offering heavy odds favoring Edwards, they remind Billy. The pols say he will walk. But Billy's insistent: "He's got the wrong jury this time. Baton Rouge isn't Edwards' country," launching into a dissertation on the political aspects of the case.

Two weeks later, the jury will find Edwards guilty on 17 counts, proving nothing except perhaps that Tauzin's keen political instincts are sometimes dead-on. And sometimes not.

There's no love lost between Tauzin and Edwards, who accounts for one of the two times that Tauzin's "political nostrils," as Motion Picture Association of America president Jack Valenti calls them, failed to pick up the scent of betrayal. In 1987, when Edwards announced he was retiring, he promised his former floor manager a free ride to the nomination. But after Tauzin began to campaign, Edwards jumped back into the race. The move upended not just Tauzin but the Democrats, as Buddy Romer eventually captured the governor's mansion.

The second time was in 1993, when President Bill Clinton asked him to support

legislation that would have imposed a BTU tax, hurting Louisiana's oil industry. Mack McLarty, Clinton's chief of staff and an old buddy of Billy's, swore to him that if he voted for the bill, the tax would be dropped. But McLarty pulled a switch, leaving Tauzin swaying in the breeze. According to friends, the "angry words" Billy said to his ex-pal McLarty would not have passed the FCC's on-air standards. Meanwhile, Republicans and Democrats alike began referring to the BTU as "Billy Tauzin Unem-



Tauzin's ability to draw a crowd has made him one of the GOP's best fund-raisers.

ployed" tax. Still, he bounced back.

But last year he stumbled. During the appropriations process for the Corporation for Public Broadcasting, Tauzin, a staunch supporter of public TV and NPR, proposed a budget 10 percent higher than requested by the president, confounding many fellow Republicans. Almost all of his allies were Democrats, which was awkward, and Oxley forcefully opposed him. Tauzin was on the spot when the news about CPB selling subscriber lists to Democrats hit the fan, giving Tauzin a chance to get back in the good graces of the GOP. He tore into CPB worse than Oxley.

But when he saw he was going to be on the losing side of the CPB appropriation battle with a bunch of Democrats, he withdrew the appropriation request 45 minutes before the vote. He hasn't revived the appropriation issue since then, leaving CPB in limbo.

This spring, the low-power FM bill became the fire hydrant which Tauzin and Oxley took turns marking. Tauzin had warned Bill Kennard not to push this issue.

But while he was trying behind the scenes to get Kennard to compromise, Oxley took the opportunity to propose a bill killing off LPFM. Hearings were scheduled on the legislation and on signal interference, and the names changed seemingly hourly; reporters were told to stand by for the Tauzin LPFM hearings, then the Oxley LPFM hearings, then the Oxley-Tauzin Spectrum integrity hearings. In the end, Dingell worked with both men on his own version of a bill. And though it technically has Oxley's name in front, it's generally referred to now as the Dingell-Oxley bill—odd, since Dingell's in the minority and can't have his name first.

The low-power FM controversy showcased Tauzin's several sides. Though he takes wild shots at Kennard, Tauzin's actually quite fond of the FCC chairman personally and has told friends that he admires Kennard's sticking to his principles, even when Tauzin disagrees with them. In addition to toning down Oxley's initial LPFM bill, behind the scenes Tauzin risked political capital by trying to broker a deal

with Kennard. Through intermediaries, he urged Kennard to compromise and do a "test period" of LPFM in a few markets for signal interference. If Kennard agreed, sources said, Tauzin would go to Dingell, and, playing some chips he had with broadcasters, would work on Fritts to get the NAB to go back off and shelve the bill to kill LPFM. All Kennard had to do, sources say, was call Tauzin personally. But Kennard never called, apparently believing popular support and the White House would save his initiative.

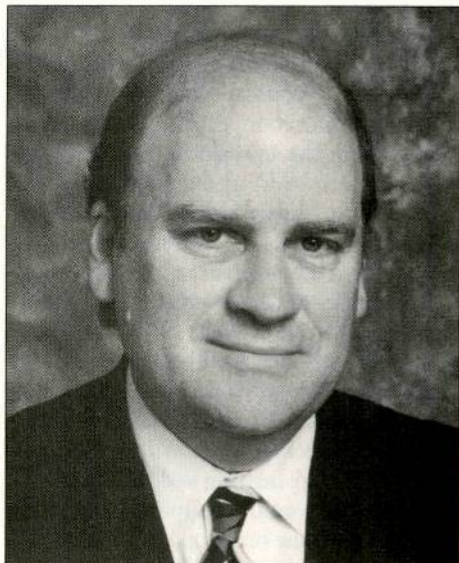
But Tauzin was prepared for that, and showed why he's called the Cagey Cajun. Using his longtime ties to public broadcasting, he cleverly played divide and conquer among the social liberals, getting CPB to officially oppose Kennard and LPFM. This surprised, in fact, shocked, politicians who assumed CPB would back LPFM without hesitating.

More recently, Tauzin risked alienating potential allies. In April he asked Speaker Hastert to verify his seniority deal in a private letter. (Tauzin's "obsession" with sen-

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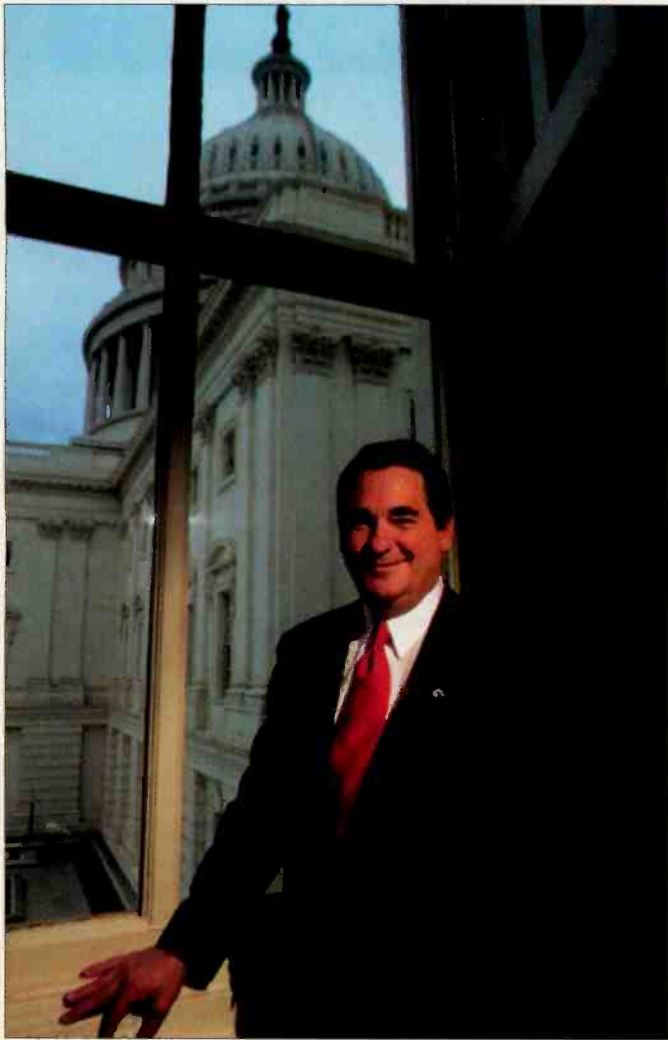
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| <input type="checkbox"/> ORLANDO, JUNE 22, 23 | <input type="checkbox"/> NEW YORK, OCTOBER 18, 19 |
| <input type="checkbox"/> PITTSBURGH, JUNE 26, 27 | <input type="checkbox"/> TAMPA, NOVEMBER 2, 3 |
| <input type="checkbox"/> PHILADELPHIA, JULY 13, 14 | <input type="checkbox"/> NEW YORK, NOVEMBER 9* |
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Tauzin says the GOP has "let our oversight responsibility drop."

iority fascinates Republicans. "Seniority is a Democrat thing," says a GOP congressman. "We did away with the focus on seniority in chairmanships when Newt came in.")

Though Hastert had just warned Republicans to ignore future chairmanship battles and concentrate on the fall elections, he wrote the letter for Tauzin. It was leaked. It got Tauzin a good bounce in Capitol press, but badly ricocheted off the walls in the office of the Speaker, who then had to smooth it over with his longtime pal, Oxley. Is this a bad time to mention that the Speaker will probably make the chairmanship decision?

(Of course, for all the apparent bad blood, even Hastert recognizes that Tauzin is a valuable commodity. He went to Louisiana a few weeks ago and used Tauzin's presence to raise \$100,000 for the Speaker's Leadership PAC.)

Tauzin also backed Rep. Chip Pickering (R-Mississippi) into a corner recently over an FCC decision to restrict content by religious broadcasters on non-commercial TV

and radio stations. The dispute pitted Tauzin against Rep. Steve Largent (R-Okla.), Oxley's designated pit bull. (Largent, sources say, has not forgiven Tauzin for refusing to back him for a leadership post against Majority Leader Dick Armey. Tauzin, sources say, thinks Largent is too extreme.) Oxley quickly introduced a bill that would make the FCC review the issue slowly. To steal Oxley's thunder, Tauzin asked Pickering to put forth a bill that would stop the FCC cold. Unlike Largent, Pickering doesn't make a very good hatchet man.

A slow and reluctant Pickering finally agreed to a deal that watered down the FCC's efforts. Now, says a telecom lobbyist: "Pickering's standing in the middle of the road, waiting for these two trucks to collide and hoping he'll survive."

The effect of the Pickering intervention was to dislodge Oxley's bill, which took his name off the marquee and his legislation out of the spotlight—a smooth move.

In his office, Oxley's blue eyes crinkle and he smiles at the mention of the bill. He says nothing negative about Tauzin. But he says firmly, "That bill should have moved forward before now." With the delay, it probably won't be passed this year.

Oxley is known for not carrying grudges (though Largent could carry enough for both of them). He does like to remind folks that even though Tauzin got the press, Oxley was also a player in the Telecom Act, which had its start in legislation he crafted years earlier.

Whichever Republican emerges on top will have to work closely with the minority party (assuming the Republicans retain the majority), and there, Oxley might have an edge. Democrats call Oxley "trustworthy," someone who "will work with us," as he has on banking bills. Some of them such as Ed Markey of Massachusetts feel Oxley tends to reflect the GOP leadership, which they see as too close to industry. As for Tauzin's relations with his former party-goers, a vet-

eran Democratic House aide just smiles, "I think Dingell feels he works better with Billy since Billy changed parties—now there's no question he can't be trusted."

Tauzin fund-raisers are not your father's Republican receptions. On May 22, Tauzin threw a celebration of his 20th year in Congress at the upscale Reserve Officers Building, across from the Capitol. It was replete with a lively zydeco band, life-size cardboard cutouts of himself, tons of old friends from Thibodeaux, a roast pig, and a large number of congressmen. NAB President Eddie Fritts and the NCTA lobbyist Peggy Binzel both paid homage, and the place was packed with telecom types, including ABC's Tim McKone, NBC's Bob Okun, and Shaun Sheehan of the Tribune Company, one of Billy's hunting and fishing pals.

Toward the end, Ken Johnson played a tape made for the occasion, spoofing Billy's life and times. A clip of him talking about his birth on the dance hall floor was interspersed with a clever interview with Miss Nono. "I don't know where that boy gets these stories. I dropped him on his head once, maybe that did it."

Then former congressmen Jimmy Hayes blows apart the myth of "Cajun Man." Tauzin's really an American Indian, he says, adding, "Tauzin, translated, means 'Dances With Damned Near Anything.'" Tauzin howled.

But the crowning moment was the five-minute clip of Tauzin dressed up as Gen. George S. Patton, looking and sounding very much like George C. Scott. Waving his swagger stick, a chestful of medals, helmet and a bizarre baby blue sash with a huge bow, he gives the GOP a pep talk to remember. In fact, Tauzin made the tape three months ago, when the GOP poll numbers began to tank, to rally the troops and demonstrate his loyalty to his adopted party. After a Pattonesque exhortation, he ends, "Now, when your children ask you, 'What did you do in the great war for the House of Representatives...you won't have to say, 'I was shovelin' s--- in Louisiana.'"

The spoof was pure Tauzin, but, like all of his jokes, it contained a kernel of truth: The Commerce Committee may be a prize, but the war remains the one for the House between the GOP and the Democrats. If the Republicans lose, John Dingell becomes chairman of Commerce, Tauzin and Oxley get leftovers, and this story is moot. ■

Alicia Mundy is Mediaweek's Washington bureau chief.

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 5/29/00

Artist/Group: **Pink**
 Song/Video: **"There U Go"**
 Director: **David Myers**

This fuchsia bombshell is about to blow the spot up. Sending the warning that she is not one to be messed with in her debut video "There U Go", Pink is LaFaces latest rising star. Her self-titled album, due out in March, contains a medley of musical influences - from Mary J. Blige to Fleetwood, as witnessed on the possible second single, "Players".

Artist/Group: **Incubus**
 Song/Video: **"Pardon Me"**
 Director: **Steven Murashige**

This five-member band from Calabasas, California has finally made a mark with this video off their recently released album, Make Yourself. Not new to the music scene, Incubus started out as a garage band back in 1991, and moved up through the ranks to eventually release their first full-length record, S.C.I.E.N.C.E. in 1997. Their newest offering blends funk and alternative metal, with a little rap/rock thrown in for good measure.

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For weekend ending May 30, 2000

This Week	Last Week	Picture	4-Day Weekend Gross	Days In Release	Total Gross Sales
1	New	M:I 2	70,816,215	6	91,819,054
2	1	Dinosaur	32,038,631	11	80,449,346
3	New	Shanghai Noon	19,647,065	4	19,647,065
4	2	Gladiator	17,064,503	25	126,996,389
5	3	Road Trip	13,518,906	11	35,270,527
6	7	Small Time Crooks	3,897,693	11	8,901,412
7	5	Frequency	3,616,767	32	35,084,665
8	4	U-571	3,260,205	39	68,952,220
9	8	Center Stage	2,673,584	18	12,751,724
10	9	Where the Heart Is	1,949,029	32	28,526,729
11	10	Flintstones in Viva Rock Vegas	1,699,795	32	30,106,940
12	6	Battlefield Earth	1,073,097	18	20,371,635
13	15	Erin Brockovich	1,057,355	74	121,529,105
14	12	Love and Basketball	986,251	39	25,440,700
15	13	Rules of Engagement	731,618	53	59,525,998

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Our new address will be:
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Toll-free phone number (unchanged):
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Direct-dial phone numbers:

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Julie Azous (New England Account Manager): (646) 654-5308
Karen Sharkey (Southeastern and Southwestern Account Manager): (646) 654-5309
Liza Reich (Midwestern Account Manager): (646) 654-5310
Margaret Morris (Eastern Account Manager): (646) 654-5311

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E-mail addresses (unchanged):

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 ksharkey@adweek.com
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CONTACT INFORMATION FOR OUR CALIFORNIA STAFF IS UNCHANGED.

EMPLOYMENT



The Reverse Marketplace Leader!

Based in Redmond, Washington, imandi.com is the first and largest "reverse marketplace", connecting consumers to a growing network of more than 200,000 businesses across the street and across the country. Launched in May 1999, imandi.com was formed by Microsoft alumni Raghav Kher and Eric Johnson in November 1998 and is backed by a powerful venture capital team led by Menlo Ventures (backer of Hotmail, InfoSeek and UUNet) and Bertelsmann Ventures. imandi.com is pre-IPO, and the leader in one of the hottest e-commerce categories.

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High-energy individual needed to secure high-profile media coverage. You will apply your strategic thinking and proven writing style to creatively pitch media and analysts about the unique qualities of imandi.com by employing non-traditional tactics that make media people take notice. Far from shy, you're comfortable contacting media and conducting extensive follow-up communication to include managing day-to-day coordination with an outside PR firm. You are fluent with print, broadcast and electronic media, and possess great organizational skills to juggle many responsibilities with strict deadlines. Ideally, you have a track record of turning startups into stars, making complex ideas seem simple, staying organized in a hectic environment, plus some exposure to investor relations. Excellent written and verbal communication skills an absolute prerequisite. Public relations/marketing experience with an agency or software/Internet enterprise required.

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ACCOUNT MANAGER

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Must be able to handle multiple tasks and learn quickly. Windows/Excel/Word and/or some media background a plus.

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For the above positions, send resume to: Attn: JC/SD, Fax: (914) 735-0749

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ASSISTANT MEDIA BUYERS

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Candidates should forward resumes to: ACTIVE INTERNATIONAL, One Blue Hill Plaza, P.O. Box 1705, Pearl River, NY 10965. (See above for ATTN: and Fax#). EOE/Employee Owned/MFDV.

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PRODUCT MANAGER New Products

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PRODUCT MANAGER Consumer Marketing

This position will develop and implement consumer marketing plans to generate sales volume and profit growth. The candidate will work closely with Sales and Trade Marketing to ensure proper alignment of consumer programs with sales and merchandising activities. A minimum of a college education is required, and an MBA is preferred, but not essential, as experience may be an acceptable substitute. A minimum of 2-3 years experience is expected. Familiarity with the use of a personal computer is required. Strong communication skills, both written and oral, are essential.

MANAGER Market Research

This position will identify the market information needs of assigned businesses and provide appropriate information to the appropriate individuals. The qualified candidate will plan, implement, control, analyze, and report primary consumer research and its integration with appropriate secondary market data. Five plus years of practical experience in consumer marketing research and familiarity with marketing and marketing research (packaged goods experience preferred), principles is required. Must have working knowledge of basic and advanced research methodologies. Strong analytical, well-developed oral and written communication skills are essential.

To be considered, applicants must send a resume with cover letter to:

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ACCOUNT EXECUTIVES

Applying your enthusiasm for online advertising sales, you will prospect, interact with clients and negotiate accounts to build and maintain a local client base. This will include servicing accounts, ensuring proper ad placement and up-selling current clients. Requires a BS/BA, or equivalent, 2+ years' advertising sales experience with an emphasis on single-call sales closes with short sales cycles, knowledge of online advertising and strong negotiation, problem-solving, communications and presentation skills.

LOCAL SALES MANAGERS

Working within a multimarket territory, you will attend to field sales calls four days a week with pre-set appointments, motivate a team of AEs while traveling to designated cities to drive local business and achieve revenue goals, and proactively recruit/hire qualified sales executives. Requires a BS/BA, or equivalent, 2-4 years' advertising sales management experience in an online, radio, cable or other new media environment, along with a history of surpassing quotas, managing an advertising sales team of 5-15 people, knowledge of online advertising sales and strong negotiation and leadership abilities.

REGIONAL SALES DIRECTORS

Developing a team of savvy advertising sales personnel, you'll be accountable for all advertising sales activities within an assigned region, as well as travel frequently with AEs on sales calls, build a solid rapport with internal/external clients, represent the sales team in major presentations and ensure constant communication within the region and across all departments. Requires a BS/BA, or equivalent, 4+ years' advertising sales management experience, including managing an advertising sales team of 20-50 sales people, knowledge of online advertising sales, a history of surpassing quotas and strong negotiation and analytical skills.

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E-mail resume and writing samples to:
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Or mail resumes to:
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MARKETING OPPORTUNITIES

The Wm. Wrigley Jr. Company, global leader in the marketing of chewing gum products (*Doublemint, Big Red, Juicy Fruit, Extra, Winterfresh, Eclipse, and many others*) is expanding its Marketing staff and is seeking creative, dynamic, innovative individuals for its corporate headquarters located in the Wrigley Building in Chicago, Illinois. We currently have the following openings available:

MARKETING MANAGER • 2 Positions

Your responsibilities will include business analysis, research planning and analysis, concept development, strategy/marketing plan development, and promotion management for your assigned Wrigley brands. Demonstrated skills in priority setting, problem solving, leadership, communications, and teamwork are required to be successful in this position. Your experience should include working with advertising agencies and with a field sales group. The qualified individuals will have at least a Bachelor's degree (MBA a plus) and 5-7 years experience with a record of increasing responsibility in the consumer products field. Knowledge of the confectionery market is a plus.

MARKETING ASSISTANT • 2 Positions

Your responsibilities will include assisting the Marketing Managers in the development of marketing plans, business analysis, and promotions management for assigned Wrigley brands. The qualified individuals will have at least a Bachelor's degree and 0-2 years experience in the consumer products field.

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Responsible for working directly with our centers in Metro New York Region, you will direct the development and implementation of marketing strategies and efforts to generate patients for each center. You are experienced in working with the media and have a proven track record in marketing and/or advertising. Familiarity with the vision care industry is an asset.

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Kids/Family and Daytime/News

The Marketing Department of ABC, Inc. is seeking experienced professionals to oversee all promotional activity within their Dayparts and to seek opportunities to develop integrated promotions that extend to other Dayparts and/or other divisions within ABC/Disney.

Responsibilities will include responding to requests from Network Sales, initiating promotional opportunities to build awareness and drive viewership of ABC programming, and developing innovative and unique promotions that will differentiate ABC as an industry-leading promotional partner. This will involve the management of staff, agencies and a promotional budget.

To qualify, you must possess 6+ years' marketing/promotions experience, a Bachelor's degree (MBA preferred), demonstrated strategic/creative abilities, and excellent communication and presentation skills. Candidates must also be self-motivated and have strong team leadership ability. A studio/entertainment background is preferred.
[position code: BB]

Associate Director Sales Development

The Network TV Sales Department of ABC, Inc. is seeking an experienced television sales professional to create presentations and sales materials (print & video). This will involve overseeing design and execution, some client contact, and working with other ABC, Inc divisions including abc.com and ABC's Enhanced TV.

Candidates must possess a Bachelor's degree, solid writing and communication skills, experience with Nielsen and other syndicated research data, strong computer skills (PowerPoint, Excel & Word), and a fundamental understanding of the advertising/television buying marketplace. A minimum of 5 years of related experience is preferred.
[position code: SS]

For immediate, confidential consideration, please forward resume (indicating position code) to:



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Art Director (Pharmaceutical) – Pharmaceutical experience with direct to professional or direct to consumer. Package goods a plus. Conceptual thinker in direct. Great with Quark, Photoshop & Illustrator.

Art Director (Direct) – Conceptual thinker in direct. Great with Quark, Photoshop and Illustrator.

Copywriter (Advertising) – Experience in developing advertising primarily with support work in collateral and direct marketing. Some broadcast important. B to B and consumer mix in portfolio.

Copywriter (Pharmaceutical) – Conceptual thinker. Experience w/broadcast, direct collateral and print ads. Pharmaceutical direct to professional or direct to consumer experience a plus.

Copywriter (Direct) – Conceptual thinker. Experience writing direct campaigns.

Account Management

Account Executive (Direct) – Direct agency experience preferred. Must have experience executing, on daily basis, projects or direct programs.

Account Supervisor (Direct) – Strategic thinker. Direct agency experience preferred. Must have experience supervising direct projects and programs.

Account Supervisor (Pharmaceutical) – 4-5 years agency or equivalent corporate experience in one of the following areas: consumer package goods, e-commerce, health and beauty or direct to consumer pharmaceutical products.

Management Supervisor (Direct) – Strong direct marketing skills a must. Wide category experience, including consumer and B to B, a plus. Position will manage several of our dot.com accounts from strategic development through production and implementation.

Respond to: Director of Human Resources
PO Box 3333
Princeton, NJ 08543
FAX (609) 895-1426
recruiting@gillespie.com

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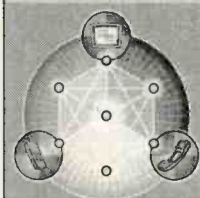
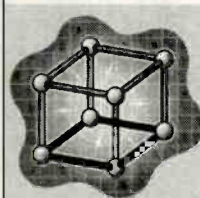
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Advertising/Marketing Manager



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You are a highly creative team player that possesses exceptional writing, project management and Microsoft Office skills and the ability to thrive under pressure. You have a BA in marketing or communication field, a minimum of 3 years marketing experience in a high-tech atmosphere, as well as a background in a startup environment. Some travel is required. Web, Telecom or ISP knowledge, experience with service products and international markets, and public speaking background are a plus.

E-mail your resume and salary requirements to hr@itxc.com or fax it to 609.419.1521.

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MARKETING

Calling all eCom Explorers (spaceship not necessary)

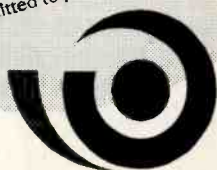
Webcraft, Inc., a leading provider of integrated direct marketing solutions, is looking for Account Executives to join its iSolutions Team. Get in on the ground floor of this new team, and buckle up for adventure at Internet-speed. Our mission, supporting the start up and ongoing efforts of eCommerce businesses with a host of integratable marketing and customer relationship management solutions.

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As an Account Executive, you will be responsible for extensive prospecting, opening new accounts, managing customer relationships, growing sales volume and meeting profitability goals. Your efforts will be supported with comprehensive marketing, presentation and execution support -- from members of your TEAM.

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Webcraft, Inc. is an equal opportunity employer committed to providing a culturally diverse workplace.



MANAGER, AD SALES OPERATIONS

A&E Television Networks has an opportunity for a Manager, Ad Sales Operations. Will ensure efficient and effective customer service to clients by providing training and service support for department regarding business policies, processes and technical practices.

The qualified candidate must possess a BA preferably in Advertising or Communications. 5 years cable experience in Ad Sales Administration. Must have managerial and training experience, with strong communication, organizational and analytical skills. Computer experience, Word & Excel — Gabriel experience a plus.

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

A&E Television Networks

Attn: Human Resources Dept/MgrAdOps

235 East 45th Street, New York, NY 10017 OR

FAX: (212) 907-9402 Email: recruiter@aetn.com

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EOE M/F/D/V

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BET is seeking to fill the following sales positions in its Chicago, IL and New York offices:

• SALES ASSISTANT

Responsibilities include order entry, proofing and maintenance of agency order records. 1+ years office experience is required. Media experience is a plus.

• SALES PLANNER

Primary responsibilities are media planning and account stewardship activities. Candidates must have strong multi-tasking skills, detail oriented focus and the ability to work independently in a fast-paced environment. Requirements include 2+ years experience in a Television Ad Sales support role, a working knowledge of media math, an undergraduate degree and proficiency in Excel.

Send resume (indicate desired position) and salary requirements to:

Att: Human Resources-CH
BET

One BET Plaza/1900 W Place, NE
Washington, DC
20018-1211

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SALES

Miller Freeman, worldwide magazine publisher and tradeshow producer, seeks the following:

MIDWEST REGIONAL SALES MANAGER

Miller Freeman Inc. has a great opportunity for an experienced Advertising Sales professional. We're looking for a high-energy individual to sell ad space for our leading weekly publication - Leisure Travel News. You will prospect for new business and maintain relationships with current accounts. 3+ years' ad sales experience required; travel industry knowledge preferred. Must be able to work well autonomously. Travel required. This position is located in Chicago or NY.

Please send resume, WHICH MUST INCLUDE SALARY REQUIREMENTS, AND COVER LETTER to:

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One Penn Plaza
NY, NY 10119-1198

E-MAIL: dparsonage@mfi.com

FAX: 212-279-3965

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The Buccaneer Marketing Department has an immediate opening for a:

MARKETING MANAGER

This service-oriented position requires strong relationship and sales promotion skills. Three years of proven sales promotion and client service skills a must. The ideal candidate will have a background in consumer and/or business to business promotions.

Please mail resume and salary history to:

One Buccaneer Place
Attn: Human Resources
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Tampa, FL 33607
Absolutely No Phone Calls
EOE M/F/V/H

Designer, Interactive wanted by Corporate Design Communications Co. in New York, NY. Must have Masters in Arts, Communications, Comp. S/ware & 1 yr exp creating concepts, designs & maintaining concepts through all phases of web page projects. Respond to: HR Dept, Taylor & Ives Incorporated, 1001 Ave of the Americas, 14th Fl, New York, NY 10018.



net2phoneSM

Net2Phone (NASDAQ: NTOP) is a leading provider of Internet Telephony services to individuals, businesses, and telephone carriers worldwide. We are launching a new focused Free Communication Portal and are seeking experienced sales professionals to play pivotal roles in developing our vision.

DIRECTOR OF ADVERTISING OPERATIONS - New York

The qualified professional will assist in building an internal advertising operation team, develop new programs and strategies as well as serve as a key decision maker in division policies. The successful leader we seek will possess 3-5 years experience in media operations or sales with Internet background. Superior communication, analytical and problem-solving skills are essential as is the ability to attract top talent. Medical operations, technical or sales experience is a plus.

SPONSORSHIP MANAGERS New York

The senior sales professional will build an internal sales staff dedicated to developing programs that exceed traditional Internet advertising and serve as a key decision maker in division policies. The flexible candidate will possess interactive sales and 2-3 years direct sponsorship experience. A proven ability to work in an ever changing environment, and a high energy, entrepreneurial, risk taking personality are a must.

DIRECTOR OF ADVERTISING SALES - New York

Responsibilities include developing an internal sales staff, new programs and strategies, as well as, serving as a key decision maker in division policies. In addition, you will recruit and train field sales executives, and establish a sales infrastructure. The creative, high energy, entrepreneur we seek will possess interactive sales and 5-7 years direct management experience. Flexibility and effective business judgment are essential. Experience in a fast growth environment is preferred.

ADVERTISING SALES MANAGERS New York and San Francisco

The experienced candidates will develop a roster of blue chip accounts, build an internal sales staff, and serve as a key decision maker regarding division policies. Interactive sales and 3-4 years direct management experience are essential. Flexibility and strong interpersonal skills are necessary.

SENIOR AND JUNIOR ACCOUNT MANAGERS New York, San Francisco, Chicago, Los Angeles

The experienced candidates will develop a roster of blue chip accounts and build regional revenue streams through the sales of local and national advertising. Interactive sales and 2-3 years direct management or senior level sales experience are required. The proven negotiators will possess creativity, flexibility and a proven ability to develop business. Effective business judgment is essential.

To proven team players, we offer a competitive compensation & benefits package, including 401(k), yearly bonuses, Stock option plan, and commissions.

Please send resumes with salary requirements and job title to:

cwilliams@net2phone.com

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PACIFIC LIFE

Exciting opportunities are available at **Pacific Life** in **Newport Beach, CA**. For over 100 years we have been providing financial services, and today manage more than \$315 billion in assets, making us one of the largest financial institutions in America. Not only do we offer a great corporate environment, we're a stone's throw from some of the most beautiful beaches in California, one hour from Los Angeles and 30 minutes from Disneyland. Who said insurance is boring?

Print Production Supervisor

Working within our Life Division, you will manage the print process from design layout through field distribution and our Producers' website. Includes handling Department of Insurance audits and a future imaging project. Requires at least 2 years of experience in a print production environment including a supervisory role.

Senior Marketing Communications Specialist

Enjoy the challenge of an agency job without the extensive hours. Working within the Annuities Division, you will develop, write and edit sales communications to support multiple distribution channels. Includes identifying communications needs and opportunities, and developing creative strategies to address. Requires a Bachelor's degree and 3+ years of experience.

Director, Marketing Communications

You will oversee the Marketing Communications for our Life Insurance Division, which includes advertising, public relations, recruiting support for Branch offices, design and printing of all marketing materials, and direct mail to producers. Oversee database management, fulfillment management, sales promotions, web site management, marketing/field publications and industry article placements. Requires 5-10 years of experience, preferably in financial services, with at least 5+ years in a supervisory role.

Public Relations Manager

You will manage all public and media relations activities, which includes promoting the company among the financial and trade press and maintaining credible relationships with key reporters. Will screen media inquiries and provide consultation/guidance to internal division contacts on media issues. Responsible for developing and distributing press releases, tracking and internal distribution of relevant articles. Requires 4+ years of experience, preferably in the insurance industry. Background must include media relations, project management, coordination of print production, and agency/partner relations. Must be PC proficient and possess some Internet knowledge.

These exceptional opportunities offer a highly competitive salary, bonus and benefits package. Qualified candidates, send resume and salary history to: **Pacific Life, HR/IM/AW, 700 Newport Center Drive, Newport Beach, CA 92660** or Fax: (949) 759-5530 or e-mail: plemploy@PacificLife.com. Please visit our website at www.PacificLife.com. EOE.



HOW'S THAT 7:38AM TRAIN OUT TO CT. TREATING YOU?

Here's the deal ... we need some people for a few account positions we have at our NYC-based marketing and promotion agency. Yeah...yeah...you have to be motivated, outgoing and all that stuff, but most of all you have to "get it." Know what we mean? If not, don't bother wasting your time.

If you want to work with talented people on challenging projects for clients across the beverage, alcohol, tobacco and entertainment categories, send your stuff ASAP.

Right now we've got **ACCOUNT DIRECTOR, ACCOUNT SUPERVISOR** and **ACCOUNT EXECUTIVE** positions available (you know the qualifications and skills that come with those positions, so we're not even getting into that).

If you're interested, e-mail us at jobs@bigfatpromo.com
or Fax: 646-435-6067

And be sure to check out our website @ bigfatpromo.com

CABLE TV

Major Cable Network is seeking a professional exec asst. This position will involve working with high-level clients & mgmt. Day to day tasks involve but are not limited to the following: heavy phones, logs, calendar & expense reimbursement. Strong Microsoft Packages. Excellent benefits and competitive salary.

Fax Rachel P
212-576-1859 or email
rphilipp@unitedstaffing.com

ADVERTISING SALES

Entertainment industry publishing company seeks an advertising sales representative for its New York office. Position offers great growth potential for an organized, goal oriented salesperson with the ability to service existing accounts as well as develop new business. 3+ years print and online sales experience is a plus.

For immediate consideration, fax resume to (323) 460-6314 or email to brianmc@la411.com

LA 411

AFFILIATE SALES

If you're energetic, well spoken, Internet savvy, and think that selling music and comedy programming to radio stations sounds interesting, then we want to meet you. United Stations Radio Networks has openings in their expanding Affiliate Relations Department. Please fax a resume to (212) 869-1115 attn: Director, Affiliate Relations.

SR. ACCT EXEC/ SUPERVISOR

Small, growing agency seeks go-getter to manage national OTC brands. Requires 5+ yrs in HM, organizational/ writing/financial & people skills.

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718-544-0757
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HELP WANTED

DIRECTOR, MARKETING

Madison Square Garden, L.P., has an excellent career opportunity for a highly creative, brand-oriented marketing professional to join our Corporate Marketing division.

This group includes new media, ad & design, promotions, and market research. We support and help guide the strategic direction of The Garden's properties, including the Knicks, Rangers, Liberty, Radio City Entertainment, Sports Properties (boxing, college basketball, tennis, etc.), MSG Networks, and Clearview Cinemas.

You will work closely with the marketing groups in each division to create and develop brand-building programs. You will be charged with identifying and helping to implement promotional strategies which leverage the resources of the Garden, as well as those of our "sister companies, Rainbow Media and THE WIZ, and owner Cablevision." You will also be involved with key sponsors to help build their partnerships across the Garden and use their resources to achieve our brand building objectives.

BA with minimum 5 years strategic marketing experience required; MBA a plus. Excellent organizational and communication skills a must. Key attributes of a successful applicant include: sports/entertainment marketing background, on-line marketing/advertising experience, and hands-on knowledge of the NY marketplace and media environment.

We offer a competitive compensation and benefits package.

For immediate consideration, please forward your resume, cover letter and salary requirements to:



2 Penn Plaza, 15th Floor
New York, NY 10121
Att: DMLG-1
Fax: 212-465-6026
E-mail: msghr@thegarden.com

EOE M/F/D

Sales

Pinpoint Golf Marketing, the largest out of home media in reaching golfers where and when they play, is seeking a sales professional to be headquartered in its NYC office. The candidate will have 5-7 years of print or outdoor experience, be familiar with automotive, technology, foreign imports, dot coms, or pharmaceutical categories at both the client and agency level that will sell advertising programs to advertising agencies and clients directly. Proven track record is required. You will be computer literate, a great seller, and maybe even a good golfer.

Pinpoint provides an excellent base salary, commissions, benefits, expenses, and stock options for the right candidate that can tell us how he/she will sell over a million dollars in new business to the categories listed above. Please email introductory response and your resume to:

dgillespie@pinpointgolf.com
Visit us at www.pinpointgolf.com

ASSOCIATE REPRESENTATIVE

J. Walter Thompson, one of the world's leading advertising agencies, is seeking fresh, new talent to join its Philadelphia office as an Associate Account Representative on its Regional Automotive Account. Ideal candidates will have at least 1-2 years' of agency experience; a Bachelor's degree in Advertising or Marketing; excellent organizational and time management skills; the ability to think in both a creative and analytical manner; and have a "passion" for the industry. JWT is global agency with tremendous opportunity for career growth, and future relocation is a definite possibility! Interested candidates should send a cover letter and resume to:

J. Walter Thompson
Attn: Nikki Kallek-Philadelphia
500 Woodward Ave.
Detroit, MI 48226
Fax: 313-964-3191
Email: nikki.kallek@jwt.com
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THE HOLLYWOOD REPORTER

Consumer Ad Sales

The Hollywood Reporter, the leading daily entertainment trade paper, is seeking a senior level ad salesperson to handle fashion, automotive, liquor and travel accounts on the East Coast. Must have previous consumer sales background, with a minimum 3-5 years of experience. Position is located in our New York office.

Great career opportunity to work in the most exciting industry in the world.

Competitive salary and benefits. Mail or fax resume, cover letter and salary requirements to:

The Hollywood Reporter
Attn: M. Chiavelli
1515 Broadway, 11th Floor
New York, NY 10036
Fax: 212-536-8875

ASSISTANT MEDIA PLANNER

Washington, D.C. Ad Agency is looking for an *Assistant Media Planner*. Strong organizational skills and the ability to multi-task a must. Great chance to learn the basics of media planning. Good opportunity for advancement in the thriving advertising industry.

We offer competitive salaries and good benefits.

Send resume and salary history to:

Adworks, Inc.
2401 Pennsylvania Ave., NW #200
Washington D.C. 20037
Attn: Erin George
Or fax 202/739-8201
eoe

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SUNNY CORNER OFFICE. GREENWICH, CT.

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HELP WANTED



**Are you ready...
to join the Internet revolution?**

Microcast, the broadcast standard of the Internet, is seeking **Research Analysts** for positions in Danbury, CT and New York City.

Candidates should be quick thinkers, fast learners and college graduates with 1-2 years research experience at a broadcast or cable network, syndicator, Internet company, ad agency or related media company. Online research experience a plus. Proficiency in Word, PowerPoint, Excel and Outlook required.



Please email resume and cover letter to: jdetraglia@microcast.net or fax to Julie De'Fraglia at 203.205.7251.

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**Lee Rudnick, President
DBI Media Executive Search**

E-mail: resume & salary history (word doc.)

lee@dbiny.com

Fax: 212-338-0632

Phone: 212-338-0808 Ext. 5

**Marketing Project
Manager**

Mktg. Product Mgr - iBenefits is a fast-paced, growing Internet company in El Segundo, CA. We are an application service provider to the insurance/employee benefits industry. You should be organized, tech-savvy, able to perform market research analysis, plan and execute product management and corporate branding initiatives and able to work at Internet speed. BA in Marketing or Business preferred, 3-5 years of similar experience required. We offer competitive salary, comprehensive benefits, and casual dress. Please email resume and salary requirements to:

hirdirector@ibenefits.com

Chicago based Ad Agency has the following openings for talented and creative professionals:

Packaging Dept: Creative Director & Sr. Designer - Five + yrs exp in Consumer Goods, Food, Pharmaceuticals & Toys desired.

Creative Dept: Creative Director & Sr. Art Director & Copywriter - five + yrs exp in Retail desired.

Resume: Attn: 002PAK, PO Box 618462, Chicago, IL 60661.

AD SPACE SALES

ADWEEK Magazines seeks a dynamic, eager and imaginative inside sales rep for our classified advertising department. Although this is a full-time inside sales position, we're looking for someone with the intelligence and poise of an outside sales pro. 1-3 years experience preferred. Salary & commission + benefits. Fax resume & salary history to: **Harold Itzkowitz, (212) 536-5315**

No Phone Calls, E-mail, or unrequested visits, please. We're an equal opportunity employer.

ADVERTISING SALES

Lifestyle Ventures, publishers of 5 special interest magazines and six websites, seeks an experienced space sales professional with 1-2 years of experience to join us with a fast track to senior management. Teenage market experience a plus.

Fax: 212 265-8929

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HELP WANTED

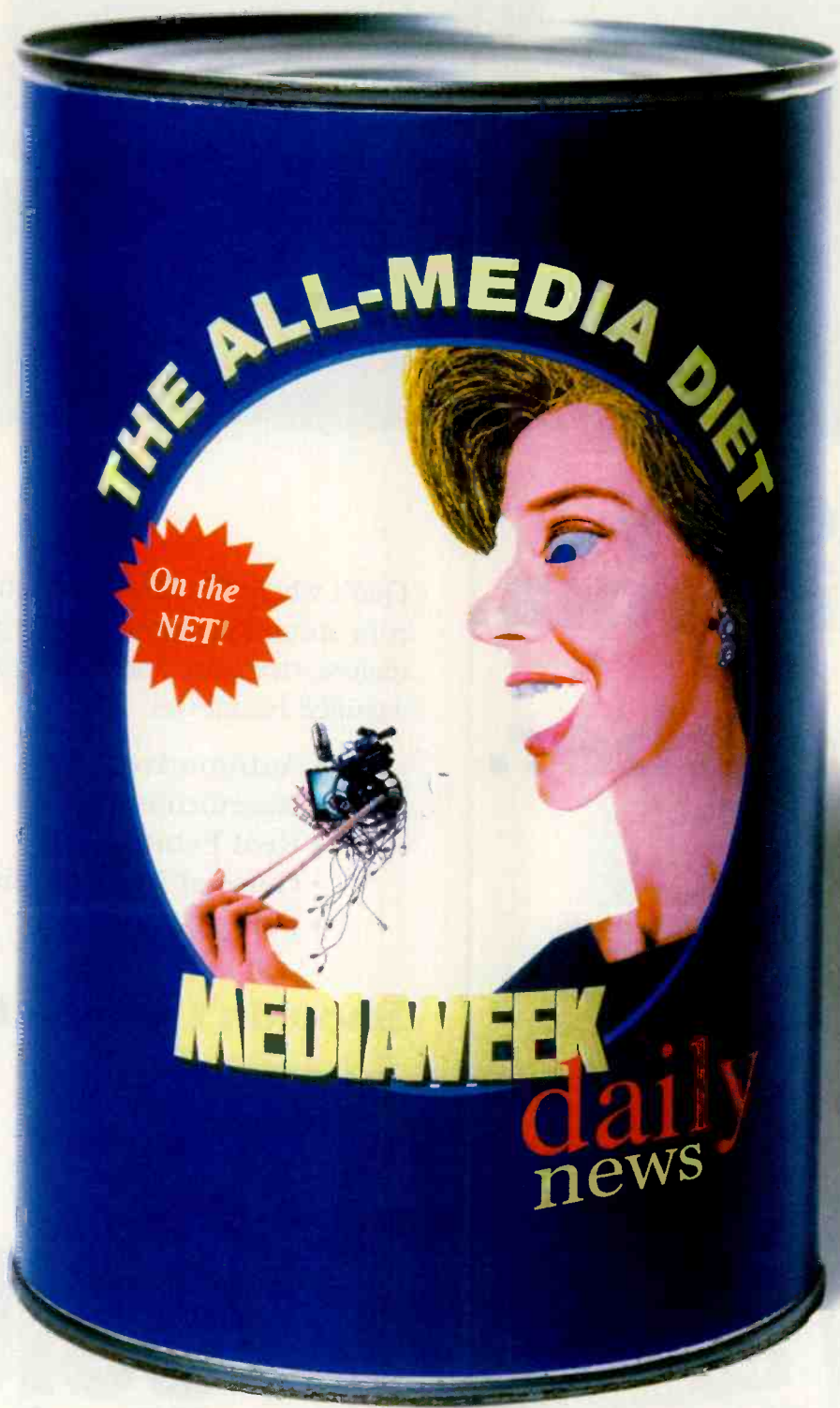
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Servings per container: 1

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Magazines

BY LISA GRANATSTEIN

Savoy May Emerge

Vanguard Media in talks with Time Inc. to acquire name for relaunch

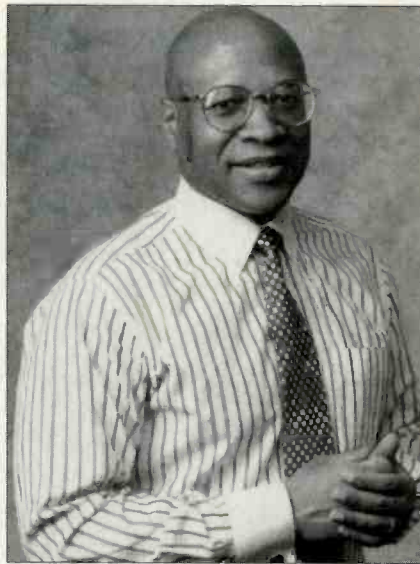
Vanguard Media's political magazine, *Emerge*, which last week suspended publication, may rise again early next year as *Savoy*, the title of an upscale black lifestyle magazine long held in deep freeze by Time Inc. Vanguard is currently in negotiations with Time Inc. execs to buy the *Savoy* name, according to

Vanguard editorial director Roy S. Johnson, a former editor at *Money*, *Sports Illustrated* and *Fortune*.

A Time Inc. spokesman confirmed the talks.

Five years ago, Johnson conceived the editorial concept of *Savoy*, and Vanguard chairman/CEO Keith Clinkscapes, then a Time Inc. executive who worked on the launch of *Vibe*, created the business plan. But the magazine never got off the ground. "The primary reason was it never found someone on the business side as passionate about its prospects as I was about its editorial prospects," Johnson says. "The feeling was, it would be an expensive business proposition to build circulation."

Johnson joined Vanguard in April, two months after Clinkscapes, most recently a top *Vibe*/Spin Ventures exec, consummated a deal with BET Holdings. The parent of Black Entertainment Television became the majority shareholder in Vanguard, which owns five titles, includ-



Roy S. Johnson, a veteran Time Inc. editor, now heads editorial operations at Vanguard.

ing *Heart & Soul* and *Honey*.

In a segment dominated by venerable books such as Johnson Publishing's *Ebony* and *Jet* and Earl G. Graves Publishing's *Black Enterprise*, new publications aimed at black audiences have struggled to find widespread success.

"The hard part is having enough investment capital to make it so you can garner enough advertising and subscription revenue to make it work," ex-

plains Debra Lee, president/COO of BET Holdings. "It's a tough market."

Even some of the old-timers appear to be struggling. While *Black Enterprise* was up 9.9 percent, to a circulation of 357,152, in last year's second half over the prior year, according to the Audit Bureau of Circulations, and up in ad pages by 1.9 percent through April, to 368, *Ebony* fell 1.7 percent, to 1.7 million, missing its 1.8 million rate base, and ads fell 7.5 percent, to 342 pages. Also, *Essence's* paid circ remained flat, at 1 million, making its rate

base by a mere 583 copies, and ad pages skidded 4 percent, to 327.

Heart & Soul, a well-being book for women of color, did not file an ABC statement, and neither *H&S* nor *Emerge* filed ad pages with the Publishers Information Bureau. Paid circ for *Emerge* fell 5.7 percent, to 152,870, missing its 160,000 rate base, and tumbled 36.7 percent on the newsstand.

"Like the general magazine marketplace, there are more magazines coming in, more advertiser choices, more reader choices," says Roberta Garfinkle, senior vp/director of print media at Universal McCann. "You have to produce a quality product people want to read for us to want to buy it. Why should minority segments be any different when it comes to media consumption?"

Ten-year-old *Emerge's* demise was not unexpected. It reportedly was losing \$1 million per year. "The trends in both circulation and advertising were not promising," Johnson says. "We could not afford to sustain losses for a publication that wasn't trending upwards."

The decision to suspend publication, of course, also opens the door to *Savoy*.

Still, the African American category includes pockets of growth. Urban youth-oriented, 726,028-circ *Vibe* and 425,713-circ *The Source* are both thriving.

Meanwhile, *Emerge* editor in chief George Curry says he will seek investors to launch a political news magazine in the same vein as his defunct magazine. Curry says he will remain based in Washington.

In early May, Curry was elected president of the American Society of Magazine Editors. According to ASME bylaws, he has four months to either find another senior editorial position or step down and be succeeded by his vice president—Cyn-di Styvers, *Time Out New York's* president/editor in chief.

The URly Bird Gets the Worm

'Esquire' turns joke into bucks

It seems in the hurly-burly world of dot-coms, anything goes. *Esquire* learned that lesson when an April Fools' spoof on a bogus business became a \$25,000 windfall. "We tried to come up with the silliest idea for an Internet startup and then write a story about it as though it were real," explains *Esquire* editor in chief David Granger.

Written by *Esquire* contributor Ted Fishman for the April issue, "There Are No Free Wheels" detailed the business plan of three fictional guys in the pretend town of Barrington du Lac, Ill.

Drivers would score free cars as long as they didn't mind having them splashed with bumper-to-bumper ads. The business would launch on the Web April 1 at freewheelz.com.

The site, hosted by *Esquire*, included Fishman's article and ran a 30-second

Esquire's April Fool's gag offered free cars.

video, which concluded by saying that it was an April Fools' joke. But some entrepreneurs took the bait. "I expected there to be some knuckleheads that would believe anything," Fishman says. "But I didn't expect it to be a business already in somebody's head."

Owners of sites that included myfreecar.com and autowraps.com came out of the woodwork, claiming it was their idea. Relieved that it was only a joke, freecar.com owner Larry Butler, preparing for launch, decided to take advantage of the site's publicity and negotiated with Hearst Corp. to buy freewheelz.com's URL. *Esquire's* \$12,500 was earmarked for its site, and the other half, says Fishman, "will go organically into my spendthrift lifestyle." ■

Mediaweek Magazine Monitor

Weeklies

June 5, 2000

TV Guide's food business, which has increased 100 percent over 1999, came in strong in its June 3 issue, with new ads from Milk and Lawry's accounting for an uptick of 11.71 percent. While the weekly has joined the ranks of magazines that are struggling with cuts in direct-response insert business from Columbia House, Franklin Mint and Hamilton, it has seen its four-color ad pages swell 20 percent. Kraft has been a leading supporter of the growth, running pages for several of its brands, including Jell-O, Post cereals, General Foods coffee and Maxwell House, says vp/publisher Tom Harty. Also, drug advertising is up 165 percent to date. —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	5-Jun	149.02	7-Jun	82.29	81.09%	2,551.05	1,818.64	40.27%
The Economist	27-May	52.00	29-May	60.00	-13.33%	1,335.00	1,350.73	-1.16%
The Industry Standard	5-Jun	160.00	N.A.	N.A.	N.A.	3,514.73	596.18	489.54%
Newsweek	5-Jun	48.08	7-Jun	47.85	0.49%	1,007.69	1,013.21	-0.54%
People	5-Jun	67.68	7-Jun	91.19	-25.78%	1,692.93	1,701.28	-0.49%
Sporting News	5-Jun	14.00	7-Jun	10.75	30.23%	342.71	380.31	-9.89%
Sports Illustrated	5-Jun	49.84	7-Jun	72.48	-31.24%	1,128.35	1,210.32	-6.77%
Time ^E	5-Jun	74.00	7-Jun	49.95	48.15%	1,335.42	1,116.51	19.61%
US News & World Report	5-Jun	46.21	7-Jun	38.37	20.43%	702.38	822.69	-14.62%
Category Total		660.83		452.88	45.92%	13,610.26	10,009.87	35.97%

ENTERTAINMENT/LEISURE

AutoWeek	5-Jun	40.82	7-Jun	61.50	-33.63%	689.88	699.19	-1.33%
Entertainment Weekly	2-Jun	33.74	4-Jun	44.07	-23.44%	804.97	805.86	-0.11%
Golf World	2-Jun	23.42	4-Jun	23.49	-0.30%	680.90	611.84	11.29%
New York	5-Jun	77.50	7-Jun	65.70	17.96%	1,128.20	1,042.00	8.27%
The New Yorker	5-Jun	27.41	7-Jun	27.05	1.33%	1,003.41	735.54	36.42%
Time Out New York	31-May	89.69	2-Jun	83.70	7.16%	1,611.31	1,485.45	8.47%
TV Guide	3-Jun	49.60	5-Jun	44.40	11.71%	1,524.04	1,535.56	-0.75%
Category Total		342.18		349.81	-2.21%	7,442.71	6,915.44	7.62%

SUNDAY MAGAZINES

Parade	4-Jun	16.63	6-Jun	14.57	14.11%	280.94	286.40	-1.91%
USA Weekend	4-Jun	17.47	6-Jun	14.90	17.25%	262.84	294.71	-10.81%
Category Total		34.10		29.47	15.70%	543.78	581.11	-6.42%
TOTALS		1,037.11		832.26	24.61%	21,596.75	17,506.42	23.36%

E=ESTIMATED PAGE COUNTS

Biweeklies

June 5, 2000

Rolling Stone's June double-whammy, featuring its second installment of "NetBook," published in the June 8 edition, and June 22's annual "Sports Hall of Fame" issue, helped put its first half ahead of 1999's first half. The Wenner Media biweekly, which lagged behind 3.93 percent in ad pages through May due to a loss of 30 to 35 pages from music clubs, pulled ahead 4.6 percent through June, says recently promoted vp/publisher Jack Rotherham. The longtime Wenner exec says he also hopes *RS* will cash-in second half with its 25th issue—*RS'* first year-end photography double issue. —LL

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^{B/20}	27-Jun	212.09	N.A.	N.A.	N.A.	1641.69	375.98	336.64%
ESPN The Magazine	29-May	67.58	31-May	50.83	32.95%	636.85	599.28	6.27%
Forbes ^E	12-Jun	267.70	14-Jun	241.54	10.83%	2,601.60	2,042.70	27.36%
Fortune	12-Jun	212.63	14-Jun	98.81	115.19%	2,735.95	1,884.35	45.19%
Inc. ^F	15-May	120.50	15-May	103.50	16.43%	860.40	713.70	20.55%
National Review	19-May	18.50	14-May	17.57	5.28%	229.98	239.90	-4.14%
Rolling Stone	8-Jun	108.17	10-Jun	88.76	21.87%	761.97	769.28	-0.95%
CATEGORY TOTAL		1007.17		601.01	67.58%	9468.44	6625.19	42.92%

B=MONTHLY IN 1999; e=PUBLISHER'S ESTIMATE; F=18 ISSUES PER YEAR; 20=20 ISSUES PER YEAR

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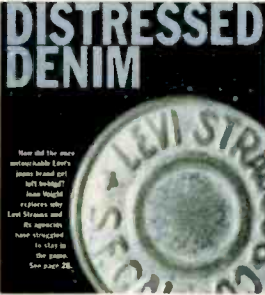
Vol. XLIX No. 17 WESTERN EDITION April 26, 1999/\$3.50

LATEST OF LATEST
Washburn delivers the world's first 100% cotton, 100% denim, 100% made in the U.S.A. jeans. The company has a long history of innovation and is looking to expand its market share in the U.S. and abroad. See page 8.

WORLD GETS WORD
Building the effort's success in 1998. \$75 million, **World Health** has made the most of the high-tech, advanced and digital. The company's efforts have made a difference in the lives of the people of the world. See page 8.

SUPER BONDS
How much is a good deal? **Shelley** says the answer is yes. **Shelley** says the answer is yes. **Shelley** says the answer is yes. See page 8.

DISTRESSED DENIM



How did the once-ubiquitous Levi's jeans brand get left behind? Levi Strauss and Co. has struggled to stay in the game. See page 28.


NEW IT BEST
How Advertising's L.A. office is leading the industry in the new arena. **Advertising** is leading the industry in the new arena. **Advertising** is leading the industry in the new arena. See page 15.

SPECIAL REPORT
How the Pacific Coast region will face competition and will attract competition. **How** the Pacific Coast region will face competition and will attract competition. **How** the Pacific Coast region will face competition and will attract competition. See page 24.

Ideas Wanted

Roster Shops Chase HP Project

Howlett-Packard's three roster shops—Growth, Silverstone & Partners, Padden & Han Roney and Stierle & Stierle, all Plus Partners—will offer ideas on an upcoming \$100 million global campaign. If it doesn't like what it hears, HP isn't interested in looking elsewhere. See page 5.



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Media Person

BY LEWIS GROSSBERGER



Lord of the Rats

QUIETLY READING HIS NEWSPAPER THE

other day, as is his wont, Media Person espied a headline that in his judgment fairly summed up one of the most crucial questions facing our society in the complex, post-modern, digital era. To wit: "Will Rat-Eating Castaways Catch On?" ♦ Media Person believes they will and should. After all, television has a duty to inform as well as entertain. And we desperately need to be informed about what happens when you put 16 20th-century Americans on a jungle island, take away their sunblock and wait to see if any of them drop dead, although offhand MP can't quite remember why. Maybe it will come to him.

The debut of CBS' *Survivor*, the first of what in the industry are variously being called "reality shows" or "spy-cam shows" or "vicarious survival shows" or "stick-a-bunch-of-masochists-in-hell-and-let-them-squirm-while-we-all-laugh-at-them shows," proved that, placed in a competitive environment, human beings will sink to the lowest depths of depravity in their bitter struggle to survive.

Of course, Media Person isn't referring to the 16 castaways but to the executives at ABC, who decided to throw their annoying blockbuster *Who Wants to Be a Millionaire* up against the premiere of *Survivor* as a kind of preemptive strike. When the dust settles, they want the only survivor standing to be Regis Philbin.

The ABC people like to speak of *Who Wants to Be a Millionaire* as the equivalent of thermonuclear energy, a precious resource to be used for the good of all humanity, and not squandered or employed for evil or trivial ends. They say things like, "We're totally trying to be smart in how we use *Millionaire*." Should this show ever fall off in the ratings, it will be mourned as a tragedy not for one network but for mankind.

Television executives would never

themselves engage in rat-eating, as it smacks of cannibalism. But some of them can exhibit intelligence. The survival-show concept was invented by the great Swedish TV producer Sven Glymquist. As a teenager, he had read the classic novel of survivalist horror, William Golding's *Lord of the Flies*, in which a group of shipwrecked English children revert to savagery. We all read it. Most of us just wrote a book report, entertained a few

The debut of CBS' *Survivor* proved that human beings will sink to the lowest depths of depravity to survive.

clichéd thoughts about the thin veneer of civilization and the intrinsic cruelty of man and let it go at that. But not Sven Glymquist. He exclaimed, and quite loudly, too, "This is gonna make for a great TV series!" Only, he exclaimed it in Swedish, of course.

It did, and his American counterparts were quick to shout, "Me too!" Not in Swedish, of course. They instinctively grasped that the true brilliance of the concept was combining survival with high school. Not only do the island volunteers have to trap rodents and acquire skin rashes, they also have to smile while doing so because one by one the contestants are voted off the island until only one remains. He wins a million dollars

and gets to marry Darva Conger. (The winner won't be a woman; all the women are killed and eaten by the men, MP is informed by inside sources at CBS.)

So, finally, survival is not enough. Popularity is also essential. This idea somehow seems very American, despite the Scandinavian origin. In the Swedish version, one of the eliminated contestants actually committed suicide. This fact, unlike that whole stupid Sven Glymquist bit, is actually true. Media Person read it in *Newsweek*. It is either horrible or hilarious, depending on your perspective. Or maybe both. Yes, definitely both.

Last week, millions of Americans watched the somber tribal council ritual in which poor Sonja was blackballed by her teammates and her torch was symbolically extinguished by the show's MC, a genial young man named Rick Lazio. Many in the audience wept, though a few snickered. Media Person had predicted Sonja's demise the minute she whipped out a ukulele and began singing, even though several others in her group were equally obnoxious, especially the fat guy who sat on a log insisting that the group discuss "the process" of discussing before they actually discuss anything. Hopefully, a deadly krait awaits him in a subsequent episode.

As for Media Person, his ordeal is just beginning. Having lived through an episode of *Survivor*, MP must now attempt to survive *Big Brother*, which debuts next month, also on CBS. That's the one in which a group of fame addicts gets locked up in a house together for months and must somehow attempt to find closet space while at the same time avoiding bumping into one of the 237 cameramen, sound men and other technicians recording the carnage.

Then in November comes the worst horror of all, when a depressed group of citizens is locked into a voting booth with Al Gore and George W. Bush and must decide which to eliminate. Some choice. Here is a show in which you would like to be able to vote *yourself* off the island. Here is a show in which you don't eat the rats; the rats eat you. ■

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