

MEDIA WEEK

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Stockpiling the Hits

Nets seek to counter strike threat by ordering extra episodes **PAGE 6**

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Kaplan exits as channel colors itself interactive

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RADIO

Clear Channel Tunes in AMFM

Massive merger could speed pace of consolidation

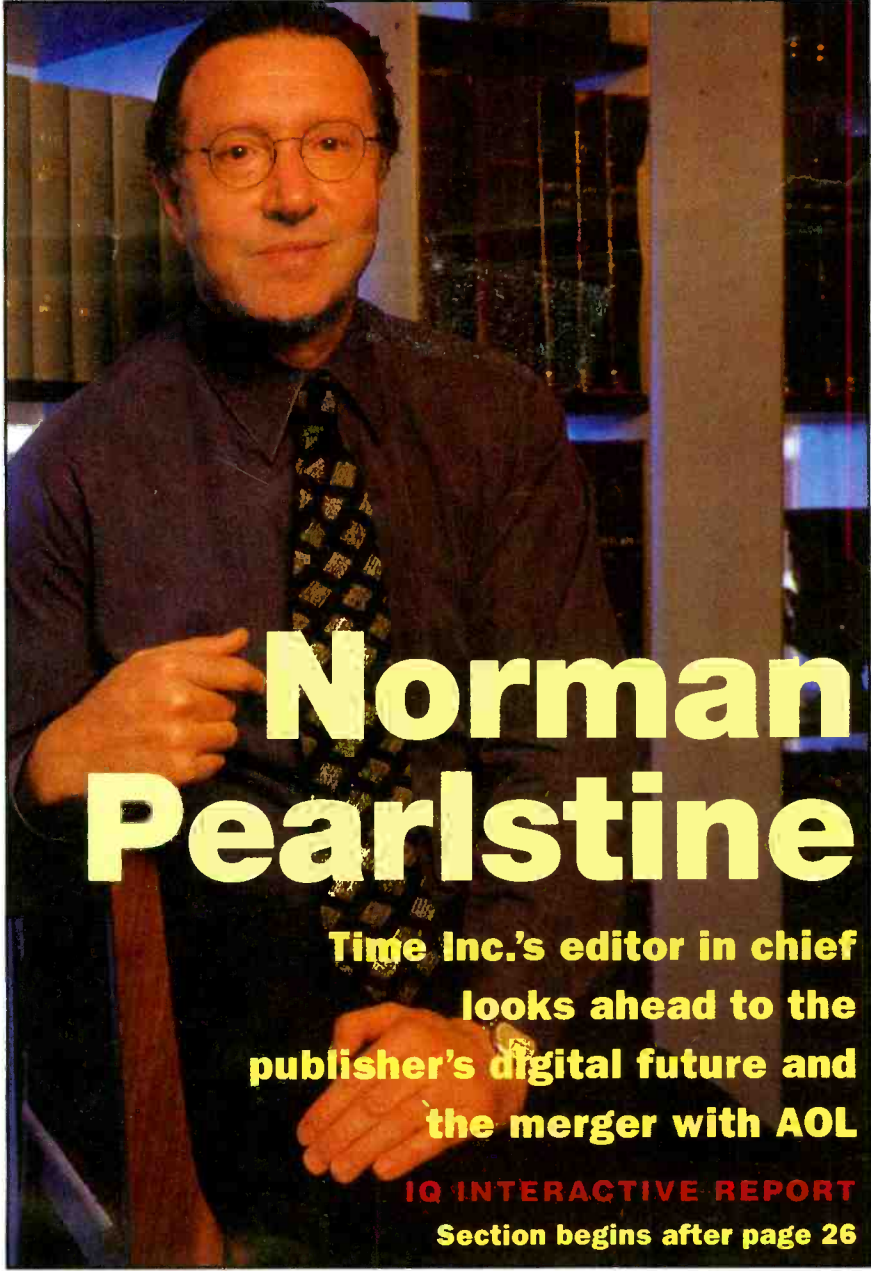
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Smart Biz Retools Again

Ziff Davis title updates design and content

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Norman Pearlstine

Time Inc.'s editor in chief looks ahead to the publisher's digital future and the merger with AOL

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MARKET INDICATORS

National TV: Steady
 Prime-time scatter inventory is still available in third quarter. Fourth quarter is wide open, as buyers wait for delayed fall season to begin. Big spenders: movie studios, autos.

Net Cable: Stirring
 After a sleepy August, nets are returning from Labor Day break to sell remainder of third-quarter scatter and a generally open fourth quarter.

Spot TV: Mixed
 Top 30 markets are active. But smaller markets are spotty except for politicals, which are revving up. Auto market is sluggish.

Radio: Active
 With dot-com ads cooling, rates are more moderate. September is almost sold out, driven by demand from autos, back-to-school, financial services, pharmaceuticals and beverages.

Magazines: Heating
 Men's lifestyle magazines expect an uptick in toiletries and cosmetics, with Norelco running its largest print campaign ever in the second half of 2000.

DAVID BERKOWITZ

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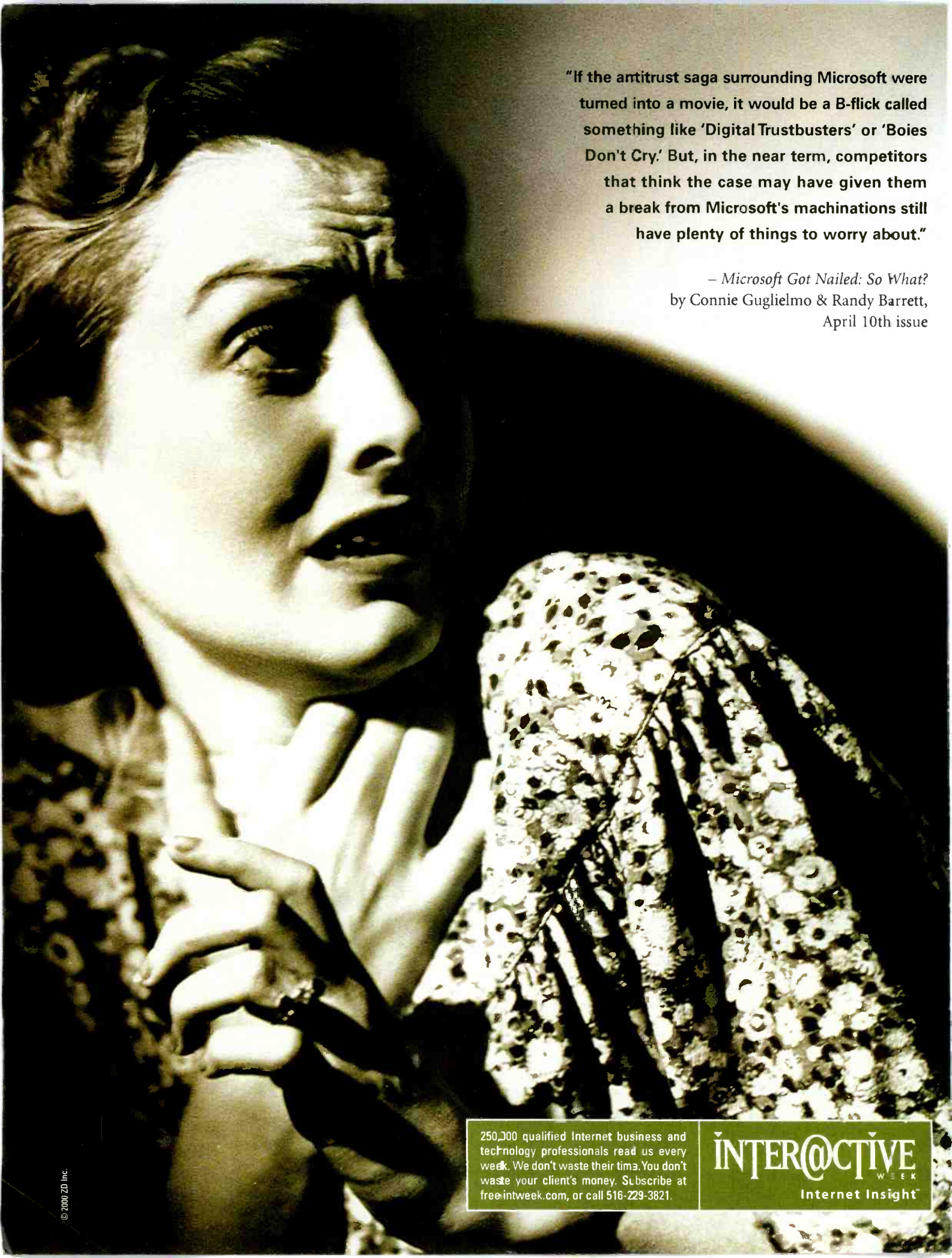


EVERYTHING ABOUT THE SPIRIT OF HOME



House & Garden

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

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

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AT DEADLINE

Veteran Condé Nast Executive Departs

Linda Mason, the former publisher of *Details* who had shifted over to one-shot *Teen Vogue*, has left Condé Nast Publications, said executives familiar with the situation. Mason was publisher of *Details* until CN in March folded the men's monthly and shifted it to sister company Fairchild Publications, where it will relaunch in October. Prior to joining *Details* in 1997, Mason had climbed the ranks at *GQ* to become associate publisher. A Condé Nast representative declined comment, and Mason could not be reached by presstime. *Vogue's* teen spinoff is set to test in October.

Clear Channel's Eller Buys Donrey, Triumph

Two days after Clear Channel closed on its acquisition of AMFM and agreed to divest AMFM's 29 percent interest in Lamar Advertising (see story on page 8), CC unit Eller Media last Friday acquired Donrey Media Group, the seventh-largest outdoor company, and Triumph Taxi Advertising. Terms weren't disclosed.

N.Y. Post Discounting Again

Two weeks after the New York *Daily News* announced it is creating a free evening daily, the rival *New York Post* last Friday is halving its newsstand price, effective today. The *Post*, no stranger to pricing gimmicks, will cost 25 cents Monday through Saturday for an indefinite period. *Post* publisher Ken Chandler said the move will "introduce the paper to new readers." *News* editor in chief Ed Kosner called it "a pretty expensive way to get circulation." The 75,000-circ *Daily News Express* will be passed out Monday through Friday at commuter stops beginning Sept. 12.

U.S. Open Ratings Up 30% on USA

USA Network recorded a 1.3 household rating for the first three nights (Aug. 28-30) of its coverage of the U.S. Open tennis tournament, a 30 percent rise over the first three days of coverage last year, according to Nielsen Media Research. USA will carry a total of 92 hours of Open coverage this year, including the seven hours of special daytime coverage on Sept. 3. While USA got off to a good start, the tournament's two top men's seeds, Andre Agassi and Gustavo Kuerten, lost last week, which could adversely affect this week's ratings.

Broadcast TV Revenue Pacing Well in 2000

Total broadcast TV ad revenue grew 13.7 percent to \$28 billion for the first half of 2000, according to Television Bureau of Advertising stats, based on CMR MediaWatch data. National spot TV revenue increased 17.8 percent to \$5.7 billion, and local

spot grew 8.5 percent, to \$2.3 billion. Syndicated TV revenue rose 6.5 percent to \$1.5 billion, while network TV (including WB, UPN, and Pax) climbed 12.8 percent to \$10.1 billion.

On to Round 2 in Bids for Times Mirror Mags

As expected, the first round of bids for Tribune Co.'s Times Mirror Magazines has drawn interest from Primedia, Emap, Ziff Davis Media, Gruner + Jahr USA Publishing, Hachette Filipacchi Magazines, American Media and North American Outdoor Group, according to execs familiar with the sale. The group is expected to fetch between \$400-\$500 million.

Twentieth's Power Holds Lead-In


A year after successfully launching *Divorce Court*, Twentieth Television delivered similar launch numbers for its latest syndicated reality court strip, *Power of Attorney*. *Power* averaged a 2.2 rating/7 share in its Aug. 28 premiere, according to Nielsen metered market data, flat with lead-in and year-ago-time-period figures—and with *Divorce Court's* '99 debut.

Addenda: Time Warner first-run syndication arm Telepictures Productions is developing a pilot starring actress and singer Cher. Emphasizing fashion, the show could launch as soon as fall 2001. Telepictures officials declined to comment...

Sports Illustrated will roll out on Oct. 12 a 2000 Olympic Commemorative special. The Olympic edition will be delivered to SP's 3.1 million subscribers, and more than 200,000 copies will be sold on newsstands for \$3.99. Advertisers to date include Nike, General Motors and Monster.com...King World Productions' *Inside Edition* will begin its 13th season in Los Angeles cleared on KCAL-TV, leading into that station's 3:30 p.m. newscast starting Sept. 5. The show has run on KCBS-TV since 1997...Karen Corbin, Tribune Entertainment senior vp/programming and development, has left to pursue independent production opportunities...Two days after taking over the operations of KKBTV-FM, its first radio station in Los Angeles, Radio One announced it has signed actor/comedian Steve Harvey to host the 6-10 a.m. slot, starting Sept. 11.

Clarification: The Aug. 21 issue's Mediaweek Magazine Monitor on September monthlies should have stated that American Baby had a circulation rate base of 1,800,000 and a total circulation of 1,831,363 for the first half of 2000, according to BPA International. Also, Motor Trend published a 50th anniversary issue in September 1999.

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**Survivor Champ Hatch
Chats Up Providence Station**

Survivor contestants are milking their newfound celebrity for all it's worth, led by Richard Hatch, the million-dollar-winning *Survivor* champ who took the microphone last week as host of his own radio talk show. Airing from 9 to 10 a.m. on WPRO-AM, Citadel Broadcasting's News/Talk outlet in East Providence, R.I., Hatch's show was also streamed on BroadcastAmerica.com.

Ron St. Pierre, WPRO operations manager, said he spotted Hatch's star potential early on during *Survivor*'s CBS run and approached the corporate trainer about doing a radio show. "I watched *Survivor* from start to finish," St. Pierre said. "I saw that [Hatch] was an intelligent guy and manipulative, which a good talk-show host has to be to extract gems from his callers. I knew he could do it."

Hatch (who called himself "Rich" during his one-week stint on the air, to avoid confusion with the actor Richard Hatch), fielded calls like a radio pro from *Survivor* addicts in Texas, Florida and the Carolinas, as well as from listeners in his nearby hometown of Middletown, R.I.

Just in case Hatch stumbled, Steve Kass, regular host of Providence's fourth-rated a.m. show, was on hand to help man the phone lines. "It feels pretty fun," Hatch said on the air about his radio gig.

Hatch's guest spot boosted advertising revenue for the show, St. Pierre said. If the top survivor is interested in a regular job at WPRO, the station is willing. "It's totally up to Richard," St. Pierre said. "I get the sense he's exploring. But he's liking [radio] and having a ball." —Katy Bachman

**Fox Bumps Night Visions,
Subs Wildest Police Videos**

Fox last week put off until midseason its new Friday-night anthology drama, *Night Visions*, and will instead air *World's Wildest Police Videos*, beginning Oct. 6. Fox's other new Friday show, *Freaky Links*, will move from 8 p.m. to *Night Visions*' 9 p.m. slot, with *Police Videos* airing at 8.

Fox Entertainment president Gail Berman said the decision to delay *Visions*' premiere was made (continued on page 8) so

Nets Prep for Possible Strike

With writers' deadline looming, calls go out for extra episodes

TELEVISION / By Alan James Frutkin and John Consoli

As talk of a possible strike next summer by television writers and actors heats up around Hollywood, the broadcast and cable networks have begun to ask producers of some of their most popular shows to stockpile scripts for possible use during the 2001-02 prime-time season. The networks' ultimate goal is to get producers to shoot as many extra episodes of their series as possible during the current season, before a potential strike begins.

At issue for both the writers and actors unions is the residuals system currently in place for domestic, cable and foreign distribution of television series. Writers' current contracts with television producers expire next May 1, and actors' contracts expire next July 1.

Failure to prepare now for a possible walkout by writers and actors could put the networks at risk next spring, when the nets will announce their fall 2001 programming slates and advertisers will place the majority of their buys for the upcoming season. By the time the networks unveil their schedules in mid-May, a writers' strike could already be under way. Faced with the possibility of having no new comedy or drama programming for fall 2001, the networks need to develop contingency plans. So they are asking studios to produce extra episodes of shows that the nets are sure will be returning to their lineups in fall 2001.

An NBC executive said last week that it's a "strong possibility" that backup episodes

will be shot of the sitcom *Will & Grace*, an in-house production of NBC Studios. NBC has also had talks with John Wells, producer of *ER* and *The West Wing*, but so far Wells has not agreed to produce extra installments.

"We have approached a lot of the producers of our shows about doing additional episodes, but most have not yet responded," the NBC executive said. "Contractually,

we cannot force [producers] to make them. They are bound to make only the minimum amount we ordered."

CBS has approached the producers of the network's hit drama, *Judging Amy*, to shoot additional episodes for the 2001-2002 season. The network's CBS Productions unit is a partner in the show.

On the cable side, USA Networks president Steven Chao said approaching the studios to order extra

episodes "for those shows that you have the most faith in is a logical contingency."

But several producers said the networks' expectations of banking extra episodes this season to be used next fall may be unrealistic. "Making a TV show is labor-intensive," said Marshall Herskovitz, who along with Edward Zwick created and executive produces ABC's returning drama *Once and Again*. "It's 9½ months of 13-14 hour days. And if we face the possibility of adding on more production to that schedule, it will be daunting to a lot of people."

Production on most prime-time series traditionally winds down by mid-to-late March, at which point creative staffs go on



MONTY BRINTON/CBS

On the case: CBS has asked *Judging Amy*'s producers to bank shows for 2001-02.

hiatus until production for the following season starts up in July. The networks hope to get many producers to agree to not take a hiatus this season, with production on extra episodes continuing right up until the Writers Guild of America's May 1 deadline. At that time, producers would be unable to request any more script revisions from their writers and production will grind to a halt.

"The networks can't do these shows without the writers," said Scott Zimmerman, a talent manager at Untitled Entertainment. "TV shows have the luxury of large writing staffs for the very reason of revising scripts as they shoot."

The number of extra episodes to be shot during the traditional hiatus period would vary from show to show, based on the time frame of each series' 2000-01 production schedule. For example, although many comedies end production in mid-March, some dramas shoot through much of April.

"The general expectation is that for [dramas], one or two extra episodes will be shot, and for comedies, two to four extra half-hours can be produced," said David Colden, a Hollywood entertainment attorney who has several TV actors as clients. Most TV talent contracts would prohibit producers from getting actors to work more than a few weeks into the normal hiatus period.

Many producers also are credited as writ-

ers on their series, which could create some sticky situations if guild members vote to strike next year. "To ask show-runners to produce additional scripts puts them in the uncomfortable position of undermining their own cause," said Carlton Cuse, creator and executive producer of CBS' *Nash Bridges*.

"The inability of the networks to produce TV shows is leverage from which you build a negotiating position. If the networks are able to stay in production using banked scripts, it undermines our position."

One unanswered question is whether writers and actors will be contractually obligated to comply with the networks' request for more episodes if those episodes are not scheduled to air until the following season.

If the networks are unable to get producers to deliver extra completed episodes, they are hoping at least that additional scripts can be banked so that when a potential strike ends, production could resume immediately.

In addition to having extra episodes to be



CHRIS HASTON/NBC

Contingency plan: NBC is likely to shoot backup installments of *Will & Grace* for use next season.

used next fall, the nets may also increase the number of airings of their newsmagazines, air more reality programming and game shows, step up movie production and draw upon their libraries for vintage shows in a strike.

"We are also looking at the scripts we have in our library to see if

we can pull any of them out," the NBC executive said. "We have to look at all dayparts, not just prime time. We are looking at possibly doing the *Best of Leno* and the *Best of Conan* for late night."

Fox has a lot of animation product on its shelves, including *Family Guy* episodes that have not yet aired. Additional episodes of *King of the Hill* and *The Simpsons* can be produced well in advance. Fox also has a healthy supply of reality programming in reserve.

As for ABC, the short-term solution to a writers' and actors' strike could be very straightforward; The network would add as many extra *Who Wants to Be a Millionaire* episodes as Regis Philbin can sit through. ■

Loophole Could Threaten a Guild Strike From Within

Writers, actors have the right to claim 'financial core' to receive benefits while working as non-union members

TV PRODUCTION / By Alan James Frutkin

Contract negotiations between Hollywood's trade guilds and TV producers have yet to begin, but both sides are girding for what may be their toughest labor battle in years. If talks break down prior to the guilds' contract expiration dates (May 1, 2001 for the Writers Guild of America; July 1, 2001 for the Screen Actors Guild), the networks could potentially get the upper hand in a short-term work stoppage by stockpiling extra episodes of dramas and comedies and by airing more reality shows, which don't require teams of writers and actors.

Another potential threat to a strike could come from within the ranks of the guilds themselves. Guild members could claim what is referred to as "financial core," a process in which members exit their respective unions while maintaining benefits such as health care, enabling them to work as non-union employees.

Cheryl D. Rhoden, assistant executive director of WGA West, downplayed that scenario, citing 1988's 5½-month strike as an example. "We only had three or four writers go financial core," Rhoden said. "You always want to be sure you have the support of your membership, and so far there is no indication that there's any kind of insurrection mounting."

Carlton Cuse, executive producer of CBS' *Nash Bridges*, believes that most writers and actors will not break ranks and stay on the job if there is a strike next year. "There was a lot of division within the guild in 1988, and most writers recognize we were hurt by that infighting," Cuse said. "There always will be people who disagree with the majority sentiment, but now most writers are pretty united in taking on this fight."

Broadcasters' most powerful leverage against a writers' strike comes from the rising popularity of unscripted series. With the WGA's contract expiration only eight months away, the networks already have begun production on several new reality shows, including ABC's *The Mole* and NBC's *Chains of Love*.

"Not only can reality programming undermine the effectiveness of a strike, it will undermine it," said entertainment attorney David Colden, who noted that newsmagazines could also help fill a programming void created by a strike. "I have facetiously said in the past that ABC is going to become the network of *Who Wants to Be a Millionaire* and *20/20*. But there is some truth to that, because those shows [and others like them] can be produced without WGA writers."

as not to “jeopardize” the show’s chances of success. Fox has elected to delay the introductions of several other shows originally scheduled to premiere this fall. Said another Fox exec: “Rather than just throw out all of our shows to see what sticks, a decision was made to judiciously roll them out. *Boston Public*, *Dark Angel* and *The Street* are getting the lion’s share of the fall marketing support.”

John Rash, chief broadcast negotiator for Campbell Mithun Esty, said advertisers should not have a problem with Fox’s fall schedule shifts “as long as [the network] commits to rebuilding its brand with sitcoms and compelling dramas.” Regarding the *Police Videos* move, Rash said media buyers will balk if the network reverts back to the “shockumentary” programming “that eroded marketer interest [in Fox] in the first place.” —*John Consoli*

Carpenter, O’Brien Get Top Posts at GM Planworks

Two veterans of Starcom and Leo Burnett last week were added to the management team of GM Planworks, the General Motors–dedicated media planning unit created last month to determine how the automaker’s nearly \$3 billion annual ad budget will be spent. Detroit-based GM Planworks is a unit of the Starcom MediaVest Group.

Mary Carpenter was named director of operations and Jana O’Brien was named executive director of strategic research and insights. They will report to Dennis Donlin, recently named president of the unit. Carpenter was most recently vp/media director at Starcom, where she worked on Oldsmobile. O’Brien joined Burnett in 1981 and rose to her most recent position of Starcom executive vp/executive planning director (for clients including Coca-Cola, Pillsbury and Maytag) and director of the research services group. —*JC*

Dennis Taps Clarkson, Ex-Rodale, As Editor of *Stuff*

Dennis Publishing last week made two top-level appointments at *Stuff*. Succeeding *Stuff* editor in chief Andy Clarkson, who was promoted last month to general manager, is (continued on page 10)

CNN Changes the Lead

Kaplan replaced by several executives with an eye toward new media

CABLE NETWORKS / By Jim Cooper

After a bumpy three-year ride as president CNN/U.S., Rick Kaplan, haunted by several high-profile debacles and flagging ratings, last week announced his exit from the 24-hour news giant after his contract wasn’t renewed.

While long expected, Kaplan’s departure represents what CNN insiders see as a major strategy shift driven by Turner Broadcasting System CEO Terry McGuirk, who is taking a more hands-on approach in prepping CNN for a more interactive role in the merged AOL Time Warner. McGuirk is said to be eager to mend CNN and have a team of executives with solid new-media experience in place when the division falls under the purview of AOL president/COO Bob Pittman.

The realignment is “designed to better leverage our leadership strength across technology platforms,” said McGuirk in announcing the changes.

“A lot of this has to do with finding cultural common ground between Turner’s traditional journalism and a merged AOL Time Warner,” said one CNN exec who spoke on the condition of anonymity.

Of the cadre of executives that were promoted last week, Jim Walton, president of CNN/NI, who now becomes president of CNN Networks/USA, comprising all 15 CNN domestic news networks and Web sites, has the most Internet experience due to CNN/NI’s heavy Web emphasis.

In a memo to staffers, McGuirk and CNN News Group chairman Tom Johnson

announced Kaplan’s resignation and the executive shuffle under Johnson. Philip Kent, formerly president of Turner Broadcasting System International, has taken the newly created job of president/COO of CNN News Group and will report to both Johnson on editorial matters and to TBS COO Steven Heyer on the business side. Along with Kent, Eason Jordan, who had been president of newsgathering and international networks, was made



Walton has experience with Web development.

president of newsgathering and chief news executive for CNN News Group, reporting to Johnson. Under Jordan are Walton and Chris Cramer, president of CNN International, who expands his role to president of CNN Networks International.

“We expect our top people to know it all and have a strong interactive background,” said Jordan in an interview last week.

CNN sales president Larry Goodman said the new structure will not impact ad sales, revenue generation or resource allocation. “I think we have made some positive decisions outside the sales department,” he said. —*with Megan Larson* ■

Radio’s Big Round-Up

Completed Clear Channel deal is likely to accelerate consolidation

RADIO / By Katy Bachman

Clear Channel Communications made radio history last week, completing its \$23.8 billion acquisition of AM-FM Inc. to assemble the largest out-of-home media company with more than 900 radio stations in all 50 states, 19 TV station, 700,000 outdoor displays, programming arm Premiere Radio Networks and SFX Entertainment.

And while the merger was certainly the bellwether of radio deals, it by no means closes the door on radio consolidation. Clear Channel, for one, flush with more than \$1.5 billion in cash from its divestitures, is shopping for “tuck-in” deals to maximize station clusters, said Randy Palmer, Clear Channel’s vp of investor relations.

Analysts agree big deals are still to come.

Looking for a digital camera.

Looking for some security.

Looking to improve his game.

Looking for the meaning of life.



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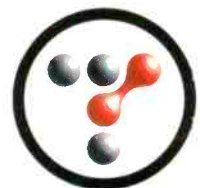
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techtv

Formerly  ZDTV

former *Men's Health* editor in chief Greg Gutfeld. Gutfeld will join *Stuff* Sept. 18.

"I didn't even have a chance to collect unemployment," said Gutfeld, who was dismissed from *Men's Health* in July following disagreements with publisher Rodale over the magazine's editorial direction. Gutfeld had been at Rodale for 10 years and was top editor of *MH* for less than a year.

As for *Stuff*, "you don't want to screw with something that's working great," Gutfeld said. "But I want to make the magazine more surprising...*Stuff* should be a filter of what's the coolest stuff out there and what needs to be screened out."

Onetime *Maxim* ad director Jamie Hooper, most recently an exec at Web-content firm WireBreak Entertainment, has been rehired by Dennis as *Stuff*'s first group publisher, overseeing ad revenue and marketing for the magazine and its Web property.

Stuff, now a monthly, will increase its rate base to 850,000 for first-half 2001 from its current 750,000. Big brother *Maxim* will jump in first-half 2001 to 2.25 million from its current circ rate base of 2 million. —*Lisa Granatstein*

SET Sets Tyson's First Pay-Per-View in 21 Months

Pugilistic legend and public-morals lightning rod Mike Tyson will return to the ring next month in a pay-per-view contest via Viacom's Showtime Event Television. Tyson will square off against fellow heavyweight Andrew Golota in a 10-round bout scheduled for Oct. 20.

The matchup will be Tyson's first pay-per-view venture since January 1999, when he knocked out South Africa's Francois Botha on SET. That contest pulled about 700,000 PPV buys, well below the levels Iron Mike attracted in his heyday as heavyweight champ a decade ago. Showtime's premium cable network has featured Tyson's bouts since his victory over Botha.

SET has set a suggested retail price of \$49.95 for Tyson/Golota, which will take place in Auburn Hills, Mich. A victory by Tyson could put the fighter on track for a bout against current champ Lennox Lewis, whose pay-per-view rights are held by Time Warner's TKVO. —*Jim Cooper*

"Radio still remains one of the least consolidated of the media companies," said Jim Boyle, an analyst with First Union Securities. "The top ten groups have only 45 percent of the revenue, compared to 60 to 95 percent for other media segments."

No other radio group comes close to Clear Channel's estimated \$3.1 billion in radio revenue. No. 2-ranked Viacom-owned Infinity has about \$1 billion in radio revenue.

Future dealmakers will likely include Clear Channel and Infinity, as well as Cox Radio, ABC, Entercom, Citadel and Emmis Communications. "There will be four or five companies standing in a few years," predicted PaineWebber broadcasting

analyst Lee Westerfield.

Even the number of required divestitures to satisfy government regulators represents a massive deal. Clear Channel had to spinoff 108 radio stations in 35 markets. The company still has another 14 stations to sell in the next 150 days. As a condition to closing, the San Antonio-based company also agreed to divest AMFM's 29 percent stake in Lamar Advertising, the third-largest outdoor company, which competes directly with the number two player, Clear Channel's Eller Media. Clear Channel could also acquire the rest of Lamar and divest properties in the 12 overlapping markets, suggested Lehman Brothers analyst, William Meyers. ■

Celeb Talk Sells for CF

Byron Allen's syndie shop winning clearances, despite low ratings

SYNDICATION / By Daniel Frankel

Despite less-than-stellar ratings for its shows, most of which air in off-hour time periods, comedian Byron Allen's independent syndication company, CF Entertainment, has secured major clearance increases for all six of its returning celebrity profile series.

Including new station clearances in Cleveland (WJWB-TV) and St. Louis (KNLC-TV), CF's weekly celebrity interview show *Entertainers* will start its seventh season in 90 percent of the country. The company's other five returning programs have also recorded clearance gains heading into the new season. The weekly half-hour jock-profiler *American Athlete* has

boosted its market penetration to 96 percent. CF's music and fashion-interview weekly *Kickin' It* has signed up stations in Atlanta (WATL-TV) and Minneapolis (KSTC-TV) and now reaches 72 percent of the U.S. CF's sophomore interview shows, *Every Woman* and *Global Business People*, both grew about 40 percent and now reach about 70 percent of the country.

With a schedule lineup largely confined to the wee small hours of the morning, CF's

slate has barely registered a blip in the national ratings. *Entertainers* and *American Athlete*, the company's best performers, both averaged 0.5 ratings for the week ended Aug. 14, according to Nielsen Media Research.

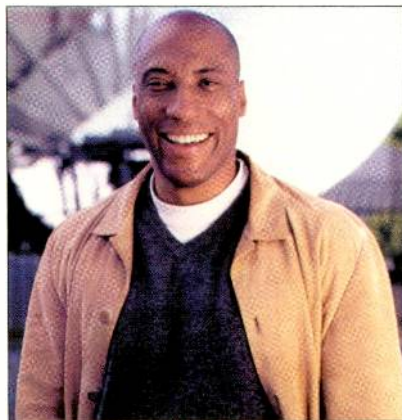
Allen distributes his programs domestically on an all-barter basis. "CF is one of those companies I'm baffled by," said Garnett Losak, vp/director of programming for station rep firm Blair Television. "How they make their business work is beyond me."

Low overhead, some creative revenue streams and Allen's work ethic all count for something. The former *Real People* star works on distribution and ad sales, oversees

production and hosts all the shows himself.

CF recently added Coca-Cola as an advertiser on *Entertainers*, *Kickin' It* and *American Athlete*. Internationally, CF receives license fees from Fox Latin America and the Armed Forces Network. Other revenue comes from United, Continental and U.S. Airways, which show CF programs in-flight.

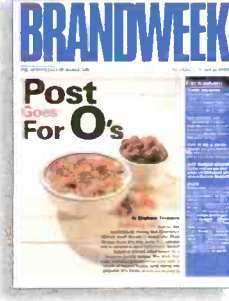
"We're working on our station lineup and time periods," Allen said. "You'll see an improved lineup over the next 24 months." ■



Do it yourself: Allen oversees CF's business affairs and plays host on all six of its shows.

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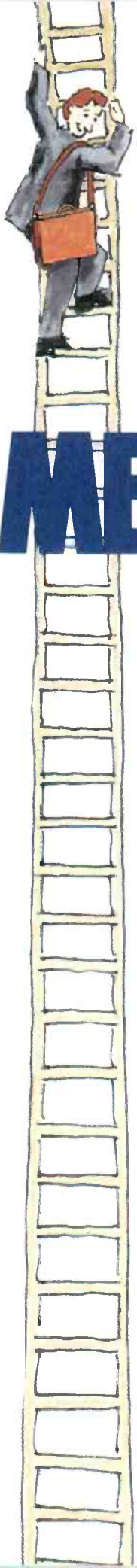
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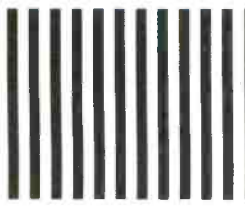
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LETTERS

Little Rock Update

We appreciate the extensive attention you gave to the Little Rock radio and TV markets in your July 24 edition (Market Profile). But we're a bit disenchanted with the cursory glance you gave Equity Broadcasting Corp.

Equity Broadcasting's KKYK is no longer a low-power UHF station. For the past year, we've been a combo of channels 22 and 49, with 49 being a full-power station. The two stations combined give KKYK a coverage area that exceeds that of most of the market's full-power VHF stations, particularly in the southern half of the state.

KKYK did cancel our local news product after a two-year run because it simply did not fit the demographic profile of the growing WB audience, but we continue to serve the local interests by producing a daily interview/talk show and a weekly sports program that more appropriately target our demo strengths. At the same time, we've experienced solid ratings growth in our local, syndicated and WB prime-time programming, with an associated increase in revenue.

We also continue to serve the community in other ways, including an ambitious schedule of live and tape-delayed broadcasts of the local Arena Football League team, the Arkansas Twisters.

You also missed one of the biggest media stories of the year in the market. Equity Broadcasting is in the process of purchasing KYPX, the PaxNet affiliate for Little Rock. This will give us two full-power stations in the market with complementary demographic targets, allowing us to serve the needs of a wide range of advertisers.

Obviously, we feel that you missed much of the Equity Broadcasting story while giving too much coverage to the old-line established stations in the market. True, they continue to perform very well. But today they are no longer the only game in town.

Thomas J. Shannon
VP/Television Operations
General Manager
KKYK-TV
Little Rock, Ark.

What About Local Cable?

I was five parts hopeful and five parts I guarded when I started to read the 2000 Media Plans of the Year in *Mediaweek's* June 19 issue. I am now writing

you 10 parts frustrated.

In a few quick paragraphs written to you last year, I pointed out that Thomas C. Porter's "1999 Senior Open" success story had more than a few holes, the most glaring of which was no attempt to use local cable. After another year of scant attention paid to local cable advertising, I should have known that this year's Best Use of Television plan would not include cable. It's ironic that the winning agency plans of \$10-25 million budget and greater than \$25 million budget used cable as a vital part.

But I'm a local cable guy, so my comments are more appropriate for that "creative" agency with the best use of local television. They (Thomas C. Porter and Associates) guess at a "one in 10 adults in Iowa" reach. They mention KTVO of Ottumwa/Kirksville, a two-state DMA where all of Missouri must be considered waste against this "stay-in-Iowa" campaign. Same for KTIV in Sioux City, although there's less waste with their signal outside Iowa. I challenge the 230,000 Iowa adult reach, but did *Mediaweek*?

Local Iowa cable would have had no geographic waste for this program. Local cable can deliver much more than "30 promo spots in a month" (KCCI), "65 promotional spots over one month" (KWWL). And just like last year, the agency "sold" (anybody check that?) the commercial inventory inside the show to some of their clients. Small wonder that they needed to give the 230,000 Iowa adults number.

My biggest frustration comes with *Mediaweek*. After two years, has anyone asked the agency about cable? You continue to treat local cable advertising as a complete afterthought. You gladly take national cable network advertising but do little to educate your readers on the advantages of local cable advertising. I feel a responsibility to pass this belief on to other local cable contacts. My respect for your publication has been further eroded. We deserve better.

Jim Heneghan
Director of Advertising Sales
Cable One Advertising
Phoenix

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, *Mediaweek*, 770 Broadway, New York, NY 10003 or fax to 646-654-5368 or e-mail to bgloede@mediaweek.com. All letters are subject to editing.

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Local Media

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HARTWELL, GA. CABLE TV/INTERNET

Big-Time Video Hits Small-Town America

Spurred on by an increasingly competitive marketplace, Michael McInerney is steadily transforming the century-old Hart Telephone company, 90 miles north of Atlanta, into a broadband beast, capable of delivering video and Internet service to 8,500 customers in Hart County who had previously gone without.

Though Hartwell, Ga., is serviced by Comcast Corp., many of the homes dotting the wide-open spaces of Hart County have gone unwired. "It doesn't make sense for Comcast to provide cable for every home," said McInerney, describing a landscape of farmland that would require miles of cable wires to reach just two houses. "In some cases the mailbox is a mile from the house. It just isn't a good investment." Hart Telephone, however, already has its copper lines in place.

Helping to build out Hart's connection is mPhase Television, a joint venture of telecommunications equipment manufacturer mPhase Technologies and satellite company AlphaStar. The hardware arm created the mPhase Traverser, a set-top box that uses DSL technology to send video, Internet and telephone service over a basic telephone line, while the television arm negotiates with content providers.

Since the service is still in test mode, subscribers are receiving it free of charge. But Hart Telephone pays mPhase a certain amount of money per subscriber, and in turn mPhase pays the content provider, from which the company has consent agreements with 56 cable networks, including NBC Networks, Fox Cable Networks,



mPhase's Durando wants to be small phone companies' best friend.

Comedy Central and BET. Starting Sept. 6, "We will aggressively begin to turn those consent agreements into affiliation agreements," said Ron Durando, mPhase CEO.

Some cable networks did not participate, including the Turner Entertainment Networks, which are owned by Time Warner, owner of the second-largest cable operator in the country, 10 million-sub Time Warner Cable.

By November or December, said McInerney, Hart Telephone will aggressively market to potential subscribers, though a pricing structure hasn't yet been finalized. Durando said the range for a combined package of telephone, Internet and video is about \$75 per consumer. Some customers, McInerney imag-

ines, will need only some of the services. Once the service has all the bugs worked out, Hart Telephone might even target some Comcast subscribers.

Though it is predominantly an overseas telecom operator, mPhase hopes to build out 300 local exchange carriers—telephone companies—in the U.S. by 2005. The next market mPhase is targeting is Ulysses, Kan., and independent phone company Pioneer Communications.

"It's an interesting concept, and I see how video on demand and streaming media might take off, but I don't think you are going to see a widespread rollout of video programming by telephone companies," said Derek Bane, an analyst for Kagan Associates, noting the expense to small operators. "The rate Time Warner...pays for content is a lot less than those with a few hundred thousand [subs]." —Megan Larson

DALLAS MAGAZINES

D Tears Up Issue Over 'Obscene' Ads



What is the cost of maintaining one's morality? *D Magazine* just found out that it doesn't come cheap. The Dallas monthly shredded all copies of its September issue, which should have reached readers on Aug. 21, because the publisher thought two of its ads were too

NEW YORK

To the Port Authority, Alice!

The Honeymooners' Ralph Kramden is back on the job at the bus depot. Cable network TV Land last week erected a 1,000-lb. statue bearing the character's unmistakable rotund likeness at New York City's Port Authority Bus Terminal.

It's probably the first time a fictitious character has been memorialized in a location that fits his occupation. But it's also a nifty bit of promotion for TV Land, which carries the classic sitcom every weeknight. Media coverage of the unveiling was unprecedented, said a TV Land representative. Even CNN covered the event live.

Kramden was memorably played by the late, great Jackie Gleason, who bore a passing resemblance to *Mediaweek* group editor Bill Gloede, in voice, at least.



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The cleaned-up Sept. issue hits stands today.

another press run sans the ads.

Neither advertiser, which Allison refused to identify, fought the decision, and one sent the independently owned regional publication a different version. The new issues are expected out today.

Allison said he takes full responsibility for the mistake, blaming it on a breakdown in the system at *D* in which two departments failed to communicate. "That will happen sometimes," he explained. "Unfortunately, it was a very expensive breakdown."

Allison refused to say how much the second press run will cost the publication. "For any magazine, whatever its size, shredding its press run and going back on press—which is the single largest expense of any magazine—is very expensive," is all he would say on costs incurred.

Allison said he has gotten a lot of support from within the company and in the community for his move. "I didn't think I would become the Joe Lieberman of Dallas, but I find myself saying, 'No, it's just too much,'" he joked. "We get a lot of letters complaining about what we allow in the magazine editorially. And this is a very sophisticated fashion market and a very sophisticated market period. But they are over the line and we're not going to take it." —Lori Lefevre

SAN FRANCISCO TV STATIONS

KNTV Set in Granite



Granite Broadcasting's KNTV, which snagged an NBC affiliation after Young's KRON-TV dropped it in San Francisco, was officially made part of the San Francisco DMA, the fifth-largest TV market, effective Sept. 1. KNTV had been assigned to the 119th Nielsen market, Monterey/Salinas, Calif.

Since July 3, when KNTV dropped its ABC affiliation (it's now an independent but carries some WB programming), the

offensive to print.

"When I flipped through my advance copy on Aug. 18, I said, 'No way,'" said publisher Wick Allison about two fashion ads he deemed "obscene." "I was just astonished," he added. *D* destroyed all 70,000 copies that had been printed and scheduled

station has been undergoing a makeover. It boosted its signal strength in order to better serve the San Francisco market and it is in the process of doubling its news programming to eight hours a day in preparation for its NBC affiliation, which begins Jan. 1, 2002. The news staff is expanding from 70 to 110 people. —Katy Bachman

DAVENPORT, IOWA RADIO

CC Enters Quad Cities



Clear Channel Communications last week agreed to enter the Quad Cities market with a deal to acquire six stations in Davenport, Iowa, from Mississippi Valley Broadcasting, an

affiliate of Sconnix Broadcasting, for \$85 million. The radio group easily will be the dominant group in Quad Cities in both ratings and revenue. The six-station cluster—Oldies KUUL-FM, Adult Contemporary KMXG-FM, Classic Hits KCQQ-FM, Country simulcast WLLR-AM/FM and News/Talker WOC-AM—commands 44 percent of the radio audience and draws an estimated revenue of \$9.75 million for more than 64 percent of the market's radio revenue, according to BIA Financial Network.

The deal was announced just days after Clear Channel agreed to purchase 11 stations from Mondosphere Broadcasting for \$45 million, putting it in three new California markets: Bakersfield, San Luis Obispo and Santa Maria. —KB

RADIO

Top Formats' Slips Are Showing

Radio's top two formats, News/Talk and Adult Contemporary, have lost some audience share, according to *Billboard's* analysis of the just-released Spring survey for Arbitron's 92 year-round measurement markets. But the Top 40/Contemporary Hit Radio format had its best ratings in eight years, and Country may have finally begun to stem its audience erosion. *Billboard*, like *Mediaweek*, is published by BPI Communications.

Climbing to a 10.5 share compared to 9.8 a year ago, Top 40 was up in all demographics, most sharply among teen listeners. The results were even more eye-popping since the number of stations programming Top 40 and CHR, 177, increased by only two outlets since the previous survey. Top 40's gain among teens may have been Adult Contemporary's loss. Still the most popular music format, AC, which was off slightly (see chart), was down among 18-to-34-year-olds.

After its lowest numbers since the pre-Garth Brooks days, Country rebounded slightly in Spring. Another good sign that Country may be coming out of its doldrums is the number of stations programming Country, which increased to 275 from 266. Most of Country's strength came from listeners aged 35-64; the format was flat among 25-to-54-year-olds and younger audiences.

In six months time, News/Talk, which has to draw its "hits" from news and events, has gone from its best-ever share of 20.7 to its lowest number since Summer 1994. Perennially the top-ranked format, News/Talk was down in adult demographics.

The R&B/Urban format has gained over the past few years, but it's still short of the 13.3 share captured last summer. Part of the reason could be the newer Jammin' Oldies stations, which were flat at 2.6 share, down from a high of 3.1 two surveys ago. Stations are also rockin'. Shares for all Rock formats were up, especially Classic Rock, thanks to a steady stream of baby boomers. Even Triple-A (Album Adult Alternative), a rarity in many markets, was up to 1.1 from 1.0. —KB

Radio-Format Audiences Stand Firm

| Format | Spring 1999 | Winter 2000 | Spring 2000 |
|--------------------|-------------|-------------|-------------|
| News/Talk | 15.9 | 16.3 | 15.5 |
| Adult Contemporary | 13.9 | 13.8 | 13.5 |
| R&B/Urban | 12.7 | 12.5 | 12.9 |
| Top 40/CHR | 9.8 | 9.8 | 10.5 |
| Country | 9.4 | 8.9 | 9.0 |
| Spanish | 6.7 | 7.3 | 7.2 |
| Album Rock | 6.6 | 6.1 | 6.5 |
| Oldies | 5.8 | 5.4 | 5.6 |
| Classic Rock | 4.7 | 4.9 | 5.0 |
| Modern Rock | 4.1 | 3.8 | 3.9 |
| Middle of the Road | 2.9 | 3.4 | 3.2 |
| Jazz/New AC | 2.8 | 2.7 | 2.8 |
| Religious | 1.5 | 2.7 | 2.3 |
| Classical | 1.6 | 1.7 | 1.6 |

Source: *Billboard's* analysis of Arbitron audience share data

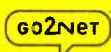
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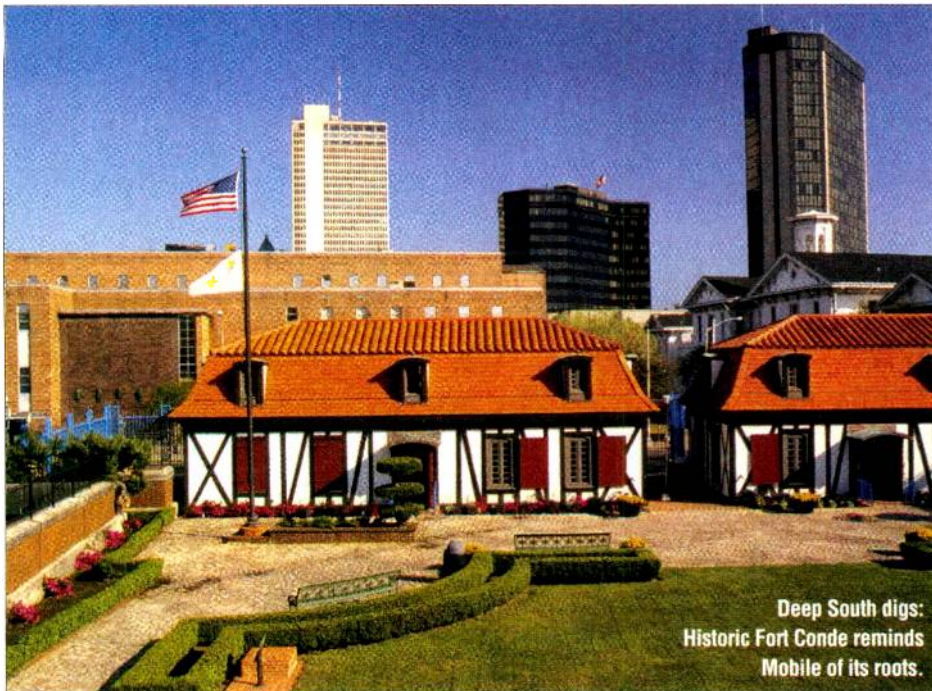
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Market Profile

BY EILEEN DAVIS HUDSON



Deep South digs:
Historic Fort Conde reminds
Mobile of its roots.

ANDRE JENNIFER/INTERNATIONAL STOCK

Because Alabama does not have legalized gambling, many Mobile-area residents (who commonly refer to the area as "L.A.," for Lower Alabama) often head over to Mississippi, about 30 miles away, to gamble on riverboat casinos or go to Pensacola to buy Florida State Lottery tickets.

Money ranked Pensacola No. 2 out of 44 medium-sized Southern cities (behind Richmond, Va.) on its annual Best Places to Live list. Nationally, Pensacola ranked 33rd on the *Money* list, boosted by its low cost of living and popular Gulf beaches. Just across the border in Alabama, Baldwin County is one of the fastest-growing counties in the country.

The local radio scene is divided into two distinct markets, with separate Arbitron ratings books for Mobile (ranked 88th in the country) and Pensacola (No. 121).

Milwaukee-based Cumulus Broadcasting entered the market last November, buying up five stations in Mobile and three in Pensacola from several different radio groups. In January, Cumulus swapped the dial position of its Hot Adult Contemporary/Top 40 outlet WYOK-FM with that of Clear Channel Communications' Classic Country property WDWG-FM. WYOK, which had been at 104.9 on the dial, is now at 104.1.

Clear Channel is also making some moves in the market. As part of the divestitures required by its acquisition of AMFM Inc., Clear Channel will spin off two of AMFM's three stations in the market. The outlet that will be retained is All Sports WTKE-FM in Pensacola.

It is unusual for a radio station to do well among listeners in both markets, notes Clear Channel's Coppock. CC's WTKX-FM, a Modern Rock property licensed in Pensacola that is also popular in Mobile, is one of the exceptions. However, "in terms of converting ratings [in Mobile] to revenue, that doesn't always follow," Coppock admits. "Unless you have some type of format exclusivity, it's very difficult to go from one city to the other and conduct business. The [ad] rate structures are very different." For this reason, CC operates WTKX, its only property in Pensacola, separately from its half-dozen Mobile stations.

Baldwin Broadcasting's WZEW, an Album Adult Alternative outlet that was off the air for three years in the mid-1990s, in

Mobile-Pensacola

Differences in demographics, lifestyle and culture highlight the hyphenated media market of Mobile, Ala.-Pensacola, Fla. Mobile is a stately old blue-collar city that is proud of its Deep South roots. Mobile also has a large African American community, accounting for about a third of the city's residents. Pen-

sacola's population is younger and more transient, owing to the presence of a huge U.S. Navy base.

The cities are "60 miles apart, and 1,000 miles separated," says Dave Coppock, vp and general manager of station owner Clear Channel Radio-Mobile, who was born in

Mobile and raised in Pensacola. "The two communities do not really identify with each other."

"In Mobile, it's not so much who you are but who your grandmother was that determines your status," says Ed Papie, gm of privately owned Baldwin Broadcasting's two FM radio stations in town.

Mobile, which at one time was settled by the French, claims to have played host to the country's first Mardi Gras celebration.

Ad Spending by Media/Mobile-Pensacola all dollars are in thousands (000)

| | Jan.-Dec. 1999 | Jan.-Dec. 1998 |
|---------------------|-------------------|-------------------|
| Spot TV | \$67,886.3 | \$67,799.2 |
| Outdoor | \$15,148.5 | \$14,744.8 |
| National Spot Radio | \$6,746.3 | \$5,780.7 |
| Total | \$89,781.1 | \$88,324.7 |

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How much do they love us? They didn't even mind watching Cow prance around in her birthday suit.



CartoonNetwork.com

*Source: Nielsen Media Research, Among ad supported basic cable networks. Prime (8p - 11p), Summer '00 (6/19/00 - 8/20/00) vs. Summer '99 (6/21/99 - 8/22/99). **Total Day (6a-6a) Summer (6/05/00 - 8/20/00) HH Coverage Ratings. Qualifications available upon request.



Radio Listenership

| STATION | FORMAT | Avg. Qtr.-Hour Share | |
|------------------|------------------------------|----------------------|--------------------|
| | | Morning Drive, 12+ | Evening Drive, 12+ |
| Mobile | | | |
| WABB-FM | Adult Contemporary Hit Radio | 10.1 | 11.3 |
| WBLX-FM | Urban Contemporary | 9.6 | 10.9 |
| WDLT-FM | Urban Adult Contemporary | 9.5 | 7.8 |
| WKSJ-FM | Adult Standards | 8.4 | 7.1 |
| WRKH-FM | Classic Rock | 7.0 | 3.9 |
| Pensacola | | | |
| WXBM-FM | Country | 15.8 | 12.8 |
| WBLX-FM | Urban Contemporary | 9.1 | 12.1 |
| WABB-FM | Adult Contemporary Hit Radio | 6.7 | 6.5 |
| WCOA-AM | News/Talk/Information | 6.5 | 5.8 |
| WMEZ-FM | Adult Contemporary | 5.2 | 5.6 |

Source: Arbitron Spring 2000 Radio Market Report

ation swap, WPMI had to start a news operation from scratch when it flipped from Fox to NBC in '96.

"We built the entire news department and audience from the ground up," says Sharon Maloney, WPMI vp/gm. "I'm really proud of our people and what we've been able to accomplish in the market." Last year, WPMI changed its slogan to "Covering the Coast." The outlet has a news facility in Pensacola but still focuses its news reports on Alabama.

WPMI reporter Jodi Brooks started a community service program, A Secret Safe Place, that has been featured on the syndicated *Oprah*, ABC's *Good Morning, America* and NBC's *Today*. The program, which grew out of Brooks' reporting on teenage mothers abandoning their babies, encourages teen mothers to drop off an unwanted infant within 72 hours of birth unharmed at a safe haven, such as a hospital, without fear of being arrested. WPMI says that the program, which led to the passage of a new state law on child abandonment, so far has saved the lives of six babies.

In the last year, WPMI has launched a noon newscast and has expanded its morning news by a half hour to start at 5:30 a.m. The station is in the process of hiring a co-anchor for its newscasts at 5, 6 and 10 p.m. to replace Jim Thomas, who left the market. WPMI's other co-anchor is Natalie Tysdal, who has been with the station since it launched news four years ago.

On the syndie programming front, WPMI this fall will pick up *Judge Judy*, which currently airs on WKRG. *Judy* will replace *Divorce Court* in the 4 p.m. time slot, leading in to the 5 p.m. news. Meanwhile, *Divorce Court* will be moving over to UPN affiliate WJTC-TV, which WPMI operates via an LMA with owner Mercury Broad-

casting Corp. Clear Channel is looking to acquire WJTC outright under the new federal duopoly regulations. The station, whose programming skews male and ethnic, this fall will add the syndicated shows *Moesha* and *Just Shoot Me*.

Cable TV in the Mobile-Pensacola market is split between Comcast Cable and Cox. Cox controls the Florida portion of the market and has about 213,000 subscribers. Comcast controls the Alabama side of the market.

Mobile and Pensacola have their own daily newspapers—Knight Ridder's *Mobile Register* (circulation 99,361 Monday-Friday; 92,618 Saturday; 117,848 Sunday) and Gannett Co.'s *Pensacola News Journal* (circ 63,005 Monday-Friday; 67,483 Saturday; 82,485 Sunday). The papers monopolize their respective home turfs and do not compete head-to-head. "It's tough to sell [advertising] across state lines," says Michael Marshall, executive editor of the *Register*.

The *Register* recently began construction on a new main office, situated about a half-mile from its present quarters in downtown Mobile. The total cost of the project, including a new \$19 million printing press, is estimated at \$65 million.

The new offset press will replace the paper's nearly 50-year-old letterpress and

should help improve the reproduction quality of the paper. The *Register* will also switch to a 50-inch web to save on newsprint costs. Although pages will be narrower, the new trim size will add about 1½ inches of depth.

For advertisers, the *News Journal* has held an edge in repro quality, having installed a new offset printing press in 1997. Earlier this year, the *News Journal* also converted to the narrower 50-inch web width.

Gannett has been in the market since 1969, when it acquired the Pensacola News-Journal Co., which published the *Pensacola Journal* in the mornings and the *Daily News* in the afternoons. Gannett merged the two papers in 1985, ending 96 continuous years of afternoon publication in the market.

The *Pensacola Independent*, a locally owned weekly, provides some competition to the *News Journal*.

Mobile and Pensacola are considered separate markets for outdoor advertising. Lamar Advertising is the primary player in both markets. In the Mobile area, Lamar offers about 620 30-sheet displays, along with 10-by-30-foot and 14-by-48 bulletins. Outdoor positions are concentrated along Interstates 65 and 10 and Airport Boulevard.

Lamar's Pensacola office offers outdoor placements including 625 30-sheet poster panels, 100 14-by-48 bulletins, 150 facings on bus shelters and another 350 on bus benches.

Lamar faces some competition from Bill Salter Advertising, a local company that controls outdoor positions in the more rural portions of the market. ■

Newspapers: The ABCs

| | Daily Circulation | Sunday Circulation | Daily Market Penetration | Sunday Market Penetration |
|--|-------------------|--------------------|--------------------------|---------------------------|
| Baldwin County (Ala.): 52,100 Households | | | | |
| <i>Mobile Register</i> | 21,147 | 25,584 | 40.6% | 49.1% |
| <i>Pensacola News Journal</i> | 1,169 | 2,382 | 2.2% | 4.6% |
| Mobile County (Ala.): 148,600 Households | | | | |
| <i>Mobile Register</i> | 64,594 | 76,948 | 43.5% | 51.8% |
| <i>Pensacola News Journal</i> | 717 | | 0.5% | |
| Escambia County (Fla.): 111,400 Households | | | | |
| <i>Pensacola News Journal</i> | 44,858 | 57,636 | 40.3% | 51.7% |
| Santa Rosa County (Fla.): 38,900 Households | | | | |
| <i>Northwest Florida Daily News</i> | 1,818 | 2,647 | 4.7% | 6.8% |
| <i>Pensacola News Journal</i> | 13,945 | 18,807 | 35.8% | 48.3% |
| Okaloosa County (Fla.): 66,400 Households | | | | |
| <i>Northwest Florida Daily News</i> | 31,477 | 39,797 | 47.4% | 59.9% |
| <i>Pensacola News Journal</i> | 976 | 1,333 | 1.5% | 2.0% |

Source: Audit Bureau of Circulations



INTERACTIVE REPORTS

SEPT. 4, 2000

All News, All the Time

Network TV news
competes with itself

Between the Lines

Web designers
critique content sites

Free for All

Sites that are giving
it away online

Time Inc.'s

Norman Pearlstine

The IQ Q&A by Lisa Granatstein



Elvis is alive.com
Land-of-pocket-lint.com
Poodle party planners.com



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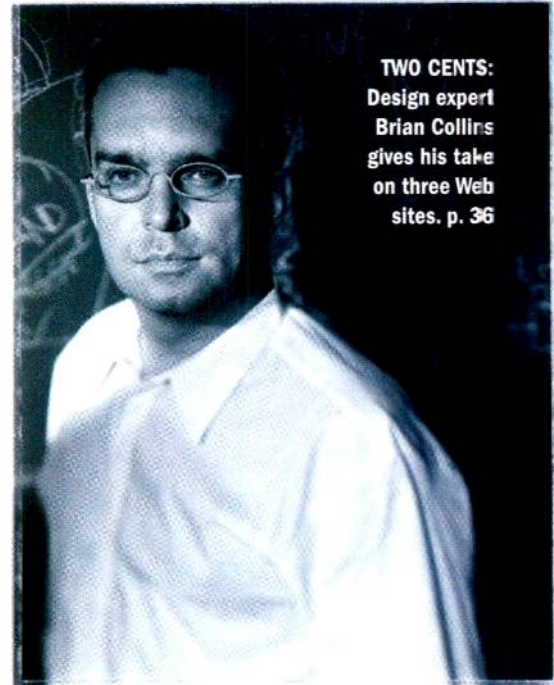
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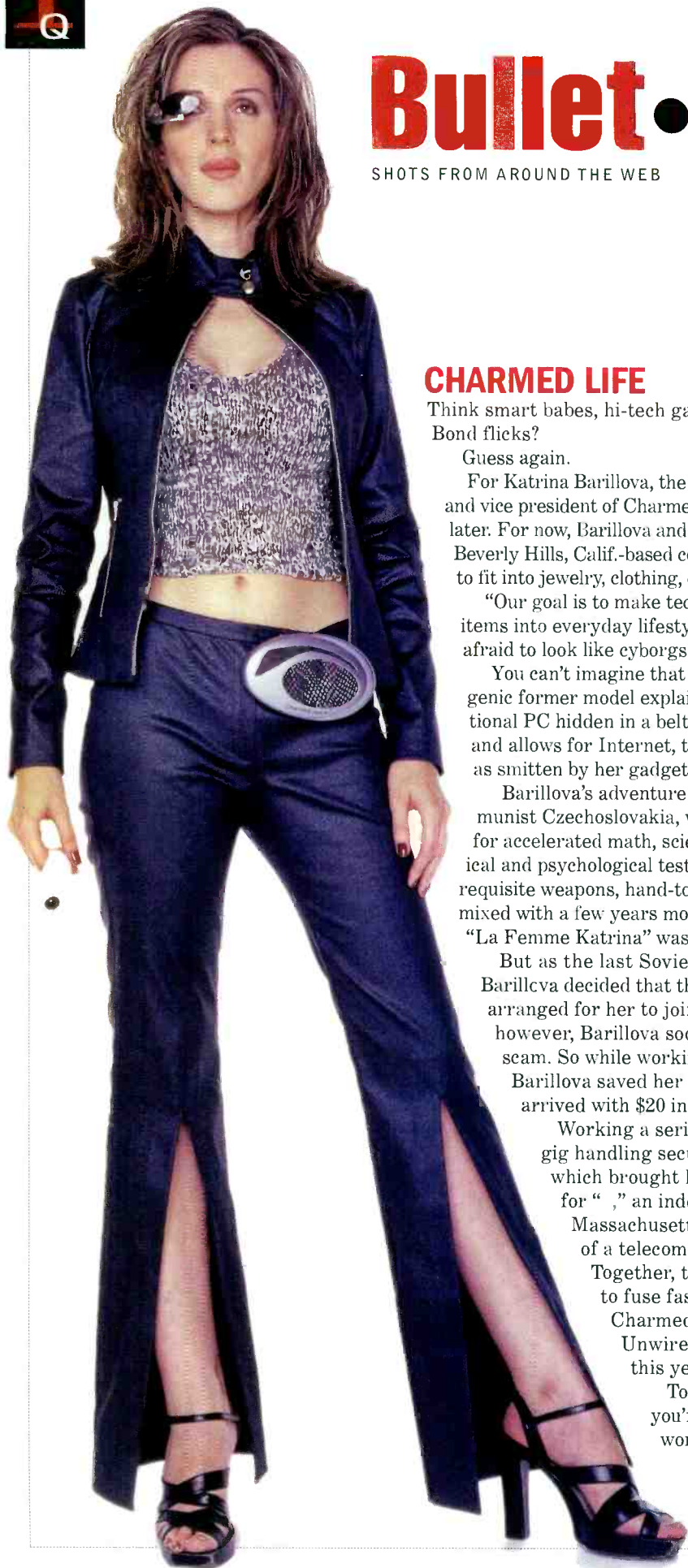
CREATIVE KINDA GUY:
Joel Hladecek of
Red Sky. p. 10

BOB HOUSER

Bullet•Points

SHOTS FROM AROUND THE WEB

EDITED BY JENNIFER OWENS



CHARMED LIFE

Think smart babes, hi-tech gadgets and espionage are only found in James Bond flicks?

Guess again.

For Katrina Barillova, the 27-year-old, Czechoslovakian-born co-founder and vice president of Charmed Technology, it's been real life. But more on that later. For now, Barillova and her partner Alex Lightman are focused on their Beverly Hills, Calif.-based company that manufactures computers designed to fit into jewelry, clothing, eyeglasses, watches and other accessories.

"Our goal is to make technology fashionable and to incorporate these items into everyday lifestyles," explains Barillova (left). "People are afraid to look like cyborgs. They are afraid of losing their humanity."

You can't imagine that ever happening to Barillova. To hear the photogenic former model explain the "Charmed Communicator"—a fully-functional PC hidden in a belt buckle with sunglasses that double as a screen and allows for Internet, telephone, TV and radio transmissions—is to be as smitten by her gadgetry as by her made-for-TV past.

Barillova's adventure begins at the age of 10, in what was then communist Czechoslovakia, when IQ tests determined that she was suitable for accelerated math, science and biology classes. At 14, additional physical and psychological testing indicated a career in intelligence. Throw in requisite weapons, hand-to-hand combat and surveillance instruction—mixed with a few years modeling and producing fashion shows—and "La Femme Katrina" was born.

But as the last Soviets left her home country, an 18-year-old Barillova decided that the United States was her dream, so her parents arranged for her to join a student exchange program. Upon arrival, however, Barillova soon realized that the exchange program was a scam. So while working as a nanny in the backwoods of Oregon, Barillova saved her money, bought a ticket to New York and arrived with \$20 in her pocket.

Working a series of odd jobs, Barillova eventually landed a gig handling security for royalty, execs and celebrity types, which brought her to Los Angeles in 1998 for the premiere for " " , an independent film. There she met Lightman, a Massachusetts Institute of Technology grad and president of a telecommunications company in search of funding.

Together, the two founded Charmed Technology as a way to fuse fashion with technology. Barillova now promotes Charmed through fashion shows entitled "Brave New Unwired World"; more than 40 are slated to be held this year worldwide.

To Barillova, her story has a simple moral: "If you're motivated and work hard, you can have the world at your feet."—Erik Gruenwedel

the reach



of the network.

“Rivals.com has become the Holy Grail of what everyone’s trying to do. It’s what Yahoo! has been trying to do – move from being a portal, where people go to other sites, to being a place where people stay.”

- Dan O'Brien
Analyst, Forrester Research Inc.
as quoted in IMarketingNews.com, February 23, 2000

- The Rivals.com network consists of hundreds of sports affinity websites run by in-market journalists delivering the inside information fans crave.

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Bullet•Points

PLAZA PERKS

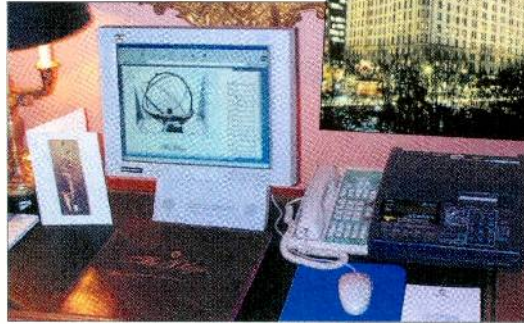
With a name that conjures up images of wealth, style and class, New York's 93-year-old Plaza Hotel now also wants to be known for its high-tech services, particularly its months-old, high-speed wireless Internet service now available in 155 of its most exclusive rooms.

Calling it a "cyber concierge," the hotel has added the service to its "Ambassador" rooms—priced at \$385 to \$2,700, depending on whether they face Fifth Avenue or Central Park—through a partnership with Aero-Vision Technologies, a data networking company based in Hauppauge, N.Y.

Each Ambassador room comes with a small, liquid-crystal screen and keyboard that welcomes guests with a changing slide show of the Plaza and NYC photos and an array of guest information choices, such as billing, concierge, shopping and maps, and Internet services. The custom PC's brain is hidden in a desk drawer or under the desk, completely out of sight and inaccessible to guests.

"They blend into the room very nicely," says hotel manager Paul Tormey. "When you walk in, you just see this monitor and keyboard." He says the hotel is now measuring hits on the service in order to fine-tune its offerings.

Tormey said the cyber concierge's most common request has been e-mail, news and sports scores. "It gives people another option to looking in the magazine that's normally in the guest room or talking to the concierge," he said. "It's sort of a self-directed deal."—*Jennifer Owens*



CEO IN A BOX

Ever wonder what Internet CEOs do all day?

On Aug. 23, Clifford T. Boro, CEO of New York-based Internet Financial Network, was willing to give anyone who passed by his "office" an answer—actually, sitting in a display window at the corner of 68th Street and Broadway, he was willing to show you, too. For with the help of a wireless phone, modem and microphone, Boro worked a 12-hour day behind glass.

"Obviously, I can't do some very confidential stuff," said Boro, his comments ringing through speakers on the street. Nevertheless, Boro said he hoped to get some real work done in his "office." "It's kind of goofy and fun," he said. "But our product is very serious."

Founded five years ago, IFN's flagship product is Infogate, a financial desktop portal designed to offer business news and stock quotes unobtrusively while other desktop and online applications are in use. To show off the service, Boro took questions—some of which were based on suggestions from his staff on the street—from anyone willing to participate in return for free coffee, hot dogs or popcorn.



Internet Financial Network CEO Clifford T. Boro takes questions from the street.

PROVOKING PALAVER

Jupiter Communications predicts wireless penetration will soon outpace PC penetration. But what about bullshit penetration? If there's a million new Web pages everyday, it's easy to believe that there's probably twice as much new jargon.

To keep up, try Dack.com. Supervised by Dack Ragus—a "guy living in Minneapolis, who likes to golf, cocktail and watch movies, in that order"—the site excoriates everything from Flash to swag. But it saves the big guns for Web jargon and PR double-talk. For that, it devotes a separate page for its Web Economy Bullshit Generator (WEBG), a kind of search engine for palaver, a veritable Rosetta Stone for the real Internet growth market: linguistic caca.

The WEBG is perfect for marketers desperate for something to say about a product with no use or whose purpose is so arcane it would mystify Stephen Hawking. It has an easy-to-use search field. In fact, it's so easy to use, you don't have to use it. Just hit the "make bullshit" button and voilà! You've generated gems like: "reintermediate leading-edge users," the Frankensteinian "reinvent proactive eyeballs," or the salacious "exploit frictionless users."

Sound like fun? If not, you may need to "mesh impactful technologies," but then that might ruin your marriage.

The page also features a hefty list of nouns, verbs and adjectives, although those distinctions can blur after a few doses of "leverage," "prioritize," "implement" and "out-source." And yet, the best thing about Dack.com's BS page may be the testimonials at the bottom: "This is very clever, but your verbs are often real verbs. As anyone who has worked in Web-relate business knows, most verbs are not verbs at all, but nouns," says one observer. Or, "Using the Bullshit generator, we were able to replace our entire marketing staff. Thanks!"

Now if only Dack.com would include my favorite PR phrase, "just touching-base," we'd have a fully-purposed front-to-back B2C solution.—*Karl Greenberg*



The most common question? Simple, said Boro. "They're asking, Why am I in a window?"

The answer was that the CEO stunt was the idea of Fourfront, a New York marketing firm that rents the window out to various companies and even Broadway shows.

"This will allow people to actually taste-test the product on the street, which Internet companies don't get to do very often," explained Fourfront's Evan Shapiro.

According to Shapiro, the window generates 750,000 walk-by impressions each month. "It's an amazing opportunity," he said, "and it costs less than any billboard in the city."—*JO*

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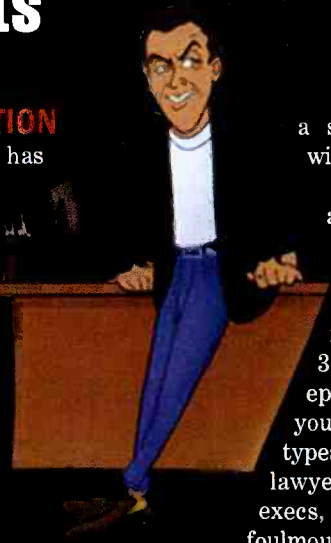
Bullet Points



SPRINGING INTO ANIMATION

Staying true to the persona he has carefully carved for himself through years of hosting his profanity-packed, fight fest of a talk show, Jerry Springer, a.k.a. the Ringmaster, makes his online debut this fall in the most irreverent way.

Starting Sept. 28, Springer will lend his voice to the character "Blue Jew" in *The Producer*, an animated Web series following the adventures, angst and mishaps of myopic movie producer Lester Spaxman and his team of totally twisted insiders. Springer will star as the Producer's brilliant agent of questionable moral repute. Tom Arnold will play the title role, while Jamie Pressly will play the producer's assistant Lucy,



a sexy, wealthy lush with a heart of gold.

Written, designed and produced by TheThreshold.com, an online entertainment network for guys ages 8 to 35, the five-minute episodes will feature your typical Hollywood types—slimy agents and lawyers, scumbag studio execs, neurotic starlets, foulmouthed publicists, egomaniacal superstars and washed-up actors. "Everyone is fascinated by Hollywood," explains Larry Kasanoff, chairman and CEO of TheThreshold.com and its parent company Threshold Entertainment. "Spend a day in my office. Hollywood is full of weasels, geeks and wunderkinds."

In a blurring of the lines between truth and fiction, one episode centers around a game show based on a blood test called

Who's Your Daddy? The contestants consist of a wretched kid and his three possible fathers. With such reality-based material, Spaxman bets he has a hit and so does The Threshold.com. "It's wild, funny and irreverent," says Kasanoff. "It's about a fractured, dysfunctional family of people."

With the motto "No Crying! No Hugging! No Learning!", TheThreshold.com hopes shows like *The Producer* will resonate with guys all over the world. Add to it a programming lineup that includes such shows as *What Babes Want*, a streaming advice show hosted by actresses Angelica Bridges and Sung-Hi Lee; *Boyd Cottingham's Garage*, a live action hot rod series; and the self-explanatory *Bikini Masterpiece Theatre*, Kasanoff believes TheThreshold.com is well on its way.—Ann M. Mack

FINDWHAT

On the hit TV show, *Survivor*, 16 strangers ensconced on a tropical island endured rats, ants and Richard for a shot at \$1 million.

Now, FindWhat.com, a New York-based Internet search engine, has surveyed 864 people nationwide to find out what they would surrender one million George Washingtons for. Besides the requisite yahoos (51 percent!) who would cough up the dinero to find out if Elvis is still alive, respondents were three times more likely to pay to find ways to stay thin than improve their sex lives.

In addition, male respondents were six times more likely than women to pay to find out what happened to their first love. Then again, a sign that the apocalypse might be imminent: Twice as many of the respondents said they would pay \$1 million to find out the winning "survivor" than to find out whether there is life on Mars.—EG

Other notable findings from FindWhat.com:

WHY DIVORCE IS RAMPANT

46 percent of respondents would pay \$1 million to find out how to take five

strokes off their golf game compared to 17 percent who would pay for the secret to a happy marriage.

O.J. RETREAD

66 percent of respondents would pay \$1 million to find out if O.J. Simpson really killed his wife Nicole and Ron Goldman.

LEFT COAST FLAKES

West Coasters are seven times more likely than East Coasters to pay \$1 million to find out what their friends really think about them.

CARNAL THOUGHTS

Top 5 female celebs male respondents would sleep with:

1. Jennifer Lopez
2. Anne Heche
3. Britney Spears
4. Pamela Anderson
5. Courtney Cox-Arquette



GOT STOCK?

Jump aboard, get a huge bunch of stock options ... and see them plummet in worth overnight! Hold on to your hat (and wallet) as the stock market zigs and zags!

What's an employee to do?

Maybe click to My StockOptions.com, a Brookline, Mass.-based site that aims to help not just dot-commers, but the more than 10 million Americans with stock options working at a broad variety of companies.

Founders Bruce Brumberg, a Boston-area lawyer with experience in stock plans and insider trading rules, and attorney Jesse Brill, chair of the National Association of Stock Plan Professionals, join with various journalists, professors and lawyers to offer up such articles as "Stomach Volatility In Your Company's Stock Without Losing Your Mind" and "What Are My Stock Options Worth? (First In A Series)," as well as some nifty applications.

Using "My Records," visitors can figure out such things as what their options would be worth if cashed in on the spot, what they could be worth in the future, and, if they need cash right away, how many shares to exercise.—Janis Mara

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**SHOCK TROOPS
THE CREATIVE**

Sky Pilot

For Red Sky's Joel Hladecek, it was a logical progression from theme park rides to the Internet.

After even a brief conversation with Joel Hladecek, executive creative director at Red Sky, it's apparent why the San Francisco-based advertising/Internet services agency has a reputation as a creative, quirky and high-energy shop.

The beanpole-esque Hladecek's look—with his round, silver-framed glasses and tousled mane of black hair—is more rock star than creative director. Still, his opinionated take on the outlook for interactive advertising comes across like the musings of an erudite and passionate college professor.

Hladecek received a film degree at City College of Arts and Crafts in Oakland, Calif., in the late '80s. After graduating, he did special effects camera work for feature films and then developed theme park ride simulations, working for companies such as Matte World Digital in Novato, Calif.

"I didn't realize it, but I was in training for what I do now," says Hladecek. "What do you call a place where you can go from one thing to another and choose whatever feature you find attractive? A theme park—or the Internet."

Hladecek hooked up with what was then Red Sky Interactive (the company now goes simply by "Red Sky") in 1993 just as the company was forming. "My wife was a commercial editor at a film production company," says

Hladecek. "At that time, Tim Smith, our founder and CEO, was using a small office in the production company's offices to get Red Sky Interactive together. I had started doing freelance interactive work already, designing CD-ROMs and the like. I met Tim and saw in him a real appreciation for creative efforts. He offered me the position and I took it in a second."

Since 1993, the company has landed clients such as Nike and Absolut, garnering industry awards for the Nike.com and the Absolut DJ sites. Red Sky pulled in an estimated \$10 million in revenue in 1999 and merged with Nuforia, a New York-based agency, earlier this year. Now, in the wake of the merger, Red Sky employs nearly 500 people.

Throughout the last seven years, Hladecek says he has always remembered the lessons from his days creating theme park simulation rides. To this day, one of Hladecek's mantras is: "Embrace the limits of the technology."

An example of this might be the current state of animation on line, which only allows for three to five frames per second. "It would look too slow if you tried to portray a person walking across the screen," says Hladecek. "So instead, the idea would be to do a neon sign, which looks more natural blinking slowly."

The company's goal for 2000 is to "emerge on the radar screen as a force to be considered where entertainment and broadband are going to go," says Hladecek. "We have always been pushing interactive technology toward broadband. In 2000, we are seeing the fruits of that labor."

Red Sky has assembled a team of creative and technical employees, including Dewey Reid, formerly creative director at MSN, who are working as a group to develop broadband projects.

Hladecek predicts that in the future, "performers and folks of that ilk will take the lead in interactive advertising programming." He says agencies will need people with backgrounds in improvisational theater, puppeteers, performance artists—people who are otherwise used to interacting with an audience, "as opposed to creating a brochure for people to flip through."

And he's continuing to bank on broadband. "We've always kept a focus on it over the years. And now people are starting to pay us for broadband work we are doing, which is great."—Janis Mara

SHOCK TROOPS THE PLANNERS

Jim Warner (left) and Steve Klein welcome the challenge of the ever-changing Internet.

Eye On iBalls

There are no corner offices at iBalls. In fact, there are no offices, which is how Jim Warner and Steve Klein like it. The president and chairman, respectively, of the New York-based Internet media planning, buying and data analysis company, come to the Internet business from jobs in traditional media, where, they say, the office culture reflected much of what they found stultifying about the business itself.

"Steve got in as a pioneer," says Warner. "He was in the advertising business and saw the Internet as a way out. From my perspective, I came from this office at CBS that was fantastic, with assistants, oriental rugs, the Tiffany treatment. But the rules of traditional media are huge and the relationships among the players are huge, immovable obstacles to innovation. Internet business is much more fluid, changing, growing and innovative. Keeping up with it is what makes it fun. People in the Internet world are not bringing the bad habits and cynicism that comes from living and working in a mature industry in a big company."

Klein agrees. "The challenge for an Internet ad strategy firm like iBalls is keeping up with the continuously changing environment," he says. "Office culture of few walls and offices help. We built this place to be as open and collaborative as it can be."

At CBS, Warner spent eight years as president of the CBS Television Network and president of the CBS Enterprises Division. He also held the position of president of the Primedia Magazine Group, where he was responsible for more than 200 consumer, business and special-interest publications. At iBalls, he is in charge of day-to-day operations.

Klein—who founded iBalls and whose responsibilities include overall corporate strategy and development as well as directing client-based media strategies and strategic partnering—spent five years in client marketing, first at Grey Advertising and then as media director at Kirshenbaum Bond & Partners, where he helped build the firm into one of the country's most successful independent advertising agencies.

Meanwhile, business at iBalls is brisk. A subsidiary of Seattle-based Avenue A, iBalls recently made a deal with Dallas-based strategic partner

Luminant Worldwide Corp., to plan and analyze Mastercard's online ad campaign, developed by Luminant. Between them, Avenue A and iBalls now have 100 clients, according to Warner, including Gateway, Eddie Bauer and MSN. iBalls' current clients include theglobe.com, motleyfool.com and Strong Funds. iBalls served over 18 million ads during the second quarter, according to Warner.

If, for Klein and Warner, the appeal of running Internet ad campaigns is accountability, it's also the challenge. "In network TV, 80 to 90 percent of all inventory is sold in a week in May and June," says Warner. "Advertisers are making gigantic bets on which media they are buying and they spend an unbelievable amount of money against a broad demographic. And you can't make too many decisions on the fly. It's like an archer with one arrow trying to hit a target behind a screen: You spend a lot of time aiming, doing theoretical research, aiming, and in the end, you still don't know if you hit a target. In the Internet media world, you get a lot of arrows and you see the target every 15 minutes. So you spend a lot of time and a lot less money shooting."—Karl Greenberg



SHOCK TROOPS THE STRATEGIST

At a time when well-established national and international brands have realized that new media platforms are increasingly important to the execution of successful integrated marketing campaigns, it's become clear that some of the tenets of traditional marketing and advertising have necessarily changed, according to Charlie Tarzian, chief strategy officer at Baltimore-based Circle.com.

"You have to tie together so many different aspects of a business in real time, it presents challenges that were never there before," he says. For the 5-year-old Circle.com—whose client roster includes Guinness, UPS and IBM—those challenges require a strategic approach to online marketing that not only includes banner and Web site creation, but also historical data-mining and a clear-headed look at the market. "You cannot optimize or orchestrate a Web-based business unless you know everyday how it has been acting," says Tarzian.

While Tarzian doesn't think the days of the ubiquitous banner ad will soon be over, he does believe that most practitioners of this advertising platform, which accounts for more than 95 percent of all online ad spending, aren't maximizing the banner ad's potential. "A lot of [online ad networks such as] the DoubleClicks, 24/7s [and others] fail to recognize that there is more cause and effect than whether or not they are getting traffic to [a client's] site," he says. Indeed, Tarzian believes that there's a disconnect between Web site traffic and the online ad efforts leading to that traffic: "We feel there is an incredible discontinuity between e-mail marketing companies, banner advertising companies and demand-generation companies, and the actual operation of the Web site itself."

Tarzian underscores the critical issue of customer conversion with the example of a current client that he says attracts 20,000 potential customers a week to its site looking



Full Circle

Circle.com's Charlie Tarzian believes that successful Web marketing lies in the total sum of its parts.

to subscribe to an expensive service. But in reality, the company manages to enroll about 350 people a week.

"Is it the service itself or is it the navigation of the site and the way this company is asking for information from potential customers that is causing the falloff?" asks Tarzian. "You have to separate the issues and come up with a plan to test which ones are the problems. It could be all of them."

For Guinness, Circle.com created "The G Spot," a weekly e-mail that is delivered each

Friday to customers based on their postal codes. Opened as a file, the e-mail advertising expands to list relevant weekend social activities in the subscriber's area, including movie, CD, book, food and wine reviews.

"This is more than simply a way to put Guinness on a PC, PDA or cell phone," says Tarzian. "It is expanding the brand to allow people to rely on Guinness for information that affects their lives."

Tarzian believes that advertising on the Web is quickly being surpassed by so-called "collaborative commerce," which calls upon the ability to mesh content, products, services, and timing, and move all of those components across a continuum.

"[Web-based marketing] is not [about] demand generation and traffic building," says Tarzian. "It's not just advertising and banners. It's not just registration vehicles. It's not just [closing] a sale. It's a complete end-to-end realization that you can have a point of failure anywhere along the way and you'll miss opportunities." —Erik Gruenwedel

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Norman Pearlstine

The editorial gatekeeper of Time Inc.'s content talks about the challenges of being all things digital.

Interview by Lisa Granatstein Photography by David Berkwitz

The stroke of midnight may have signalled the dawn of the new millennium, but it was a handshake in early January between America Online chairman Steve Case and Time Warner chairman Gerald Levin that heralded the true start of the 21st century. By melding AOL's 20 million subscribers and Time Warner's motherlode of content, which includes Warner Bros., CNN and *Time* magazine, the combined companies are poised to become a portal to the future of media.

For Time Warner, and specifically Time Inc., arriving at this juncture was no small task. Millions of dollars over the years had been invested to map out a coherent Web play, and there was little to show for it. The promise of Pathfinder, which launched in 1994 as a mega-brand portal for Time Inc. magazines (an update on Time Inc. magazine sites follows on page 26), ultimately proved a branding fiasco, with Web users going directly to individual magazine sites, and the confusion was compounded by technical problems. In April last year, Time Inc. scrapped Pathfinder and shifted to a so-called hub strategy that would combine magazine sites such as Money.com with Web sites of other Time Warner properties such as CNNfn. Since January, however, that strategy has been on ice as Time Inc. execs and AOL hammer out their next move as a unified company.







Now with AOL in the fray, questions arise within Time Inc. as to how its Web strategy will play out. How will the content be delivered? And who will control it? Toeing the party line, Norman Pearlstine, Time Inc.'s editor-in-chief for five years, dismisses talk of an über-editor—one who would oversee all synergistic endeavors within AOL-TW—as “a nutty idea.” Rather, he advocates for editorial independence, striking partnerships with other divisions where they make sense.

Though a print guy, Pearlstine, 57, is no stranger to the Internet, having simultaneously overseen Time Inc.'s new media division from 1997 through 1999. Prior to joining Time Inc., Pearlstine spent 22 years with Dow Jones & Company, where he rose through the ranks to become the first managing editor of *The Asian Wall Street Journal* in 1976. After a two-year stint from 1978 to 1980 as executive editor of *Forbes* magazine, Pearlstine returned to *The Journal*, where he was credited with making the content more relevant as the go-go '80s created a new business culture. In 1991 he became executive editor of *The Journal*, then moved to Time Warner.

As the line blurs between traditional and new media, Pearlstine must grapple with a new paradigm of editorial responsibilities that ultimately raises questions about the next wave of new media and the future of church and state.

IQ: Four years ago, in a speech to the American Society of Magazine Editors, you were quoted as saying, “I think it’s worth acknowledging at this point that none of this stuff works.” You were referring to the “Netscapes of the world,” and presumably America Online. Has the technology improved?

Norman Pearlstine: Well, some stuff works. AOL clearly has more than 20 million people who are willing to give it \$240 a year or \$250 a year. I think you’d have to say that there’s a lot at Yahoo! that works. From a broad consumer perspective, there are a lot of cool things and approaches [to] be intellectually curious about, but [there still are] incredible technology glitches—whether it’s just waiting to get online or your server is crashing—that make it not really ready for prime time. This is still the early days in this business and the technology is still more promise than performance. When the technology starts delivering then we’ll know much more about what the true products are.

Briefly, what are the lessons of Pathfinder?

At its worst, it seems to me Pathfinder was a useful, legitimate and appropriate investment for a division like Time Inc. It certainly got us thinking about new media faster and got more people thinking about it than would have otherwise been the case. And in the years when Pathfinder was the key viable strategy, it never lost an amount of money that to me was inappropriate for a company this size if you look at it essentially as R&D. It never lost the kind of money that Rupert Murdoch lost with Delphi, for example.



On the other hand, arguably it was the first portal and we did understand that a search and directory was something you’d want to do with it. We had lots of conversations about whether content would be aggregated from sources outside of Time Inc. and Time Warner. We tried some things with paid subscriptions that were not successful, but with very few exceptions nobody else has been either. You have to have pretty specialized content and a pretty specialized kind of audience for subscription-based content to work.

There has always been and will [continue to] be vigorous debate about whether each brand needs to have a site that is precisely tailored

to its own needs or whether you have to have some organizing principal that both controls and drives cost plus content. And it all depends on where you sit.

Has the hub strategy also been scrapped in light of the merger with AOL?

It is the subject of intense discussions. We’re in a little bit of a funny position because until the merger is approved you can talk about a lot of this stuff, but you can’t actually do it, and until you do it, you don’t really know what works. I think pretty clearly, if the merger stands for anything, it stands for AOL taking a lead position in figuring out a strategy for the digital content of Time Inc. [It could result] in a hub strategy or in continued focus on individual brands or in creation of a new portal; I think you’ve got to say it’s up in the air at this point.

AOL president Bob Pittman [who will become AOL-TW co-CEO] and AOL interactive services president Barry Schuler [who will become AOL CEO] are meeting with every division and are looking at the digital assets we’ve got and trying to think some of this through. They’ve indicated they’re pretty excited by the prospect of working with a lot of these assets and they clearly have a fixed cost-based that can take on more stuff, which would be encouraging to all of us.

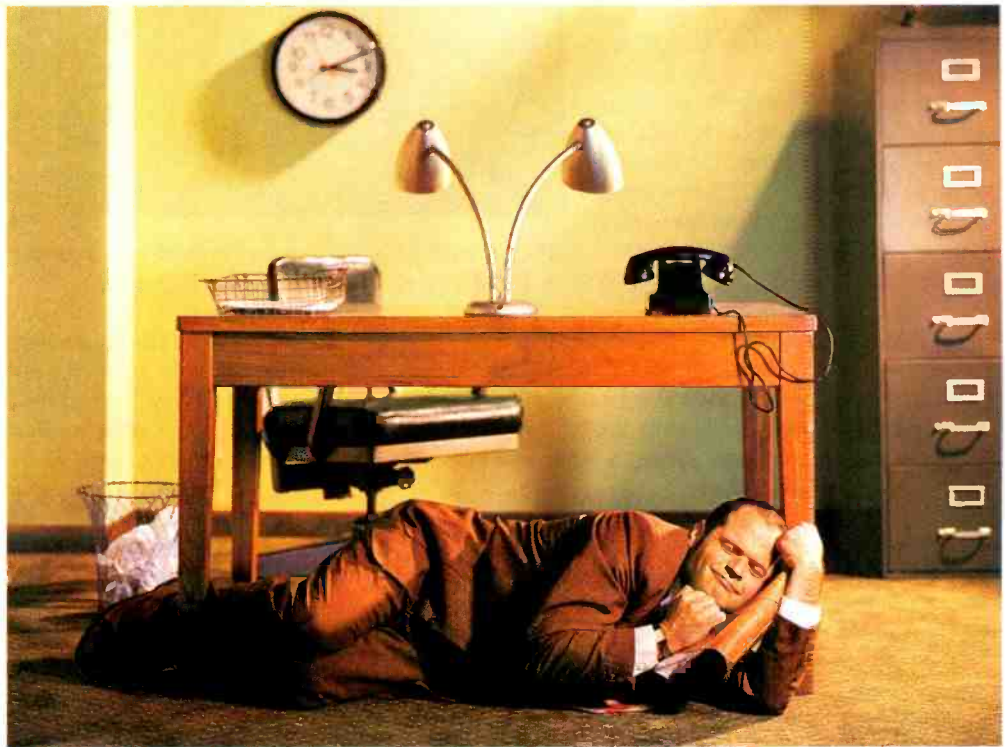
Is there concern, when the two companies merge, about whether AOL will interfere with Time Inc. edit?

I have no concerns in that area. Frankly, with Time Inc. having survived a merger with Warner [Communications in 1990] and a merger with Turner [Broadcasting Systems in 1996], AOL seems not all that threatening or frightening. We’ve known the AOL people for a long time. When [Time managing editor] Walter Isaacson was running Time Inc. New Media in '94, he made the decision to put Time on AOL when I think it was the fifth-largest online provider. Bob Pittman worked at Time Warner. There is a comfort level with these people. I have known people like Ted Leonsis [AOL interactive properties group president] and Barry Schuler almost 10 years. Lewis D’Vorkin [former *Forbes* executive editor, now AOL vp of content strategy], who’s there in a content position, was somebody I worked with at *The Journal*.

Secondly, they are really smart and they understand that the editorial independence and editorial integrity of the mag-

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azines is not only something that we worry about in terms of words and pictures in the magazines, but obviously something we have to worry about anytime we put the brand out anywhere. I have no concerns about editorial independence or about editorial integrity.

Negotiating with Warner Bros. on *entertainment.com* very quickly got to issues of what do you do with critical reviews of Warner Bros. movies. And it was clear to everybody that if you didn't have the same level of editorial independence and integrity on *entertainment.com* [as you do on] an *Entertainment Weekly* review, the damage to the core product would be too great to go forward. So, if you look at *entertainment.com* you'll see the reviews with the ratings that appear in *EW*, including reviews of Warner Bros. movies. The same will obviously happen here. We have that commitment from them and I have no reason to doubt it.

There's been talk in recent months about a content czar overseeing and coordinating all editorial activities at AOL-TW. Time Warner chairman [and future AOL-TW chief exec] Gerald Levin has said no way. Wouldn't such an über-editor make sense?

I don't think so. I don't think you could divorce content from the revenue stream. [Time Inc. CEO] Don Logan and I have worked hard, in fact, to go in the other direction. When I [first] came here, I reported to the board of Time Warner and when the merger with Turner went through and it was clear that CNN would remain a part of Turner and not become a part of Time Inc., Don and I went to the board and changed that so that I report to him here, because we thought there was no logic to having somebody with a title that suggested editorial responsibility that went beyond a specific area of revenue. To change that now just makes no sense.

Secondly, if we understand anything it's simply [that] television and print are radically different businesses and what works in one doesn't [necessarily] work in the other. The idea that somehow you get some benefit from one person thinking about both of them doesn't make any sense at all ... and certainly within AOL, in fact, there's a certain attraction to having, if you will, some of their neutral players managing those sites in terms of what makes the most sense for the users of those sites.

We clearly do need either one or more than one person within Time Inc. with the ability to negotiate for the division with other divisions, and they need the idea of having an editorial interface here. But that's really just a question of how you manage your relationship.

[An über-editor] is a nutty idea that doesn't make sense and one that has never been seriously discussed.

What is your role in terms of Time Inc.'s digital endeavors and what will it be in the new world order?

My primary function is the words and pictures in our magazines, and that's what I spend most of my time on. I do work with both



the people in Time Inc. New Media and Time Warner Digital Media pretty closely. What they clearly want to be able to have access to is the editorial content of the magazines or variations of it. I do spend a fair amount of time trying to think through the implications for editorial on some of these new products. If *InStyle.com* is going to be primarily an e-commerce play, how do you make sure and protect the fact that the decisions made by editors about what is going to be in *In Style* the magazine are not based on what's for sale on the [site] but the other way around?

Beyond that there's a fair amount of discussion, obviously, that a number of us are engaged in, which is how much of your content becomes part of some other site as opposed to your own.

What changes do you envision at Time Inc. with AOL on board?

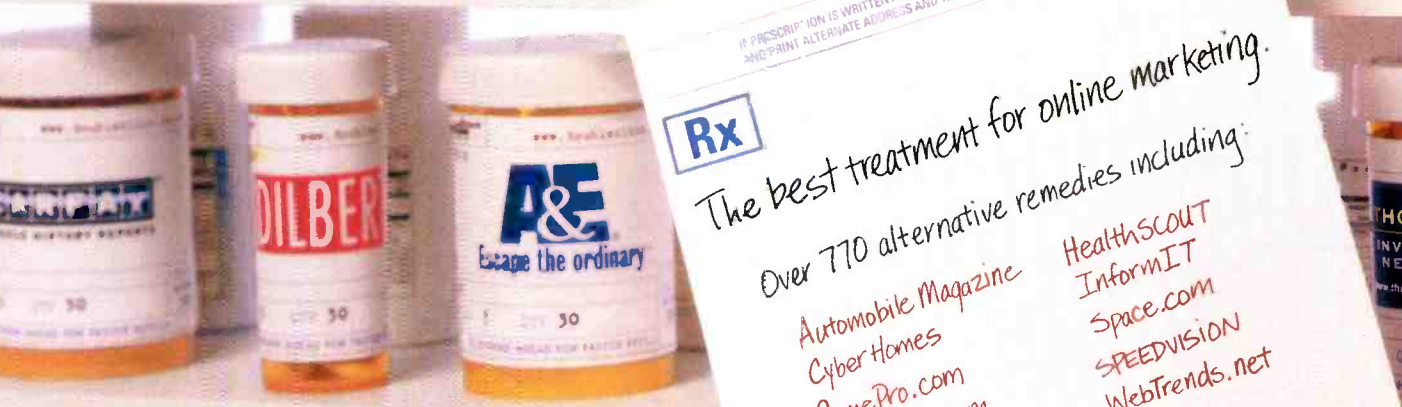
We owe it to ourselves and to them to explore whether there are some new magazines that we ought to be creating, either because the AOL audience creates some opportunities or because doing some stuff together might make some sense. I don't think there are any active plans right now to start another newsweekly, but if you did you could do worse than to call it *CNN* or *AOL*, right? If so much of the trend is it's easier to go from a TV program to a magazine then the other way around, you might look at that. I don't want to suggest that we're having active negotiations in these areas, but alternatively if AOL could clearly identify through its bulletin boards, through its chat, through its usage that there's high interest in specific areas, the idea of niche publications trying to serve those audiences is something we ought to be taking a look at.

I don't know of any discussions that have gone in that direction, but that's certainly one of the things. I've mentioned more than once, I mean I have not actually talked about it with AOL, but there's [the teen market to look at, for instance]. We have *Teen People*, but given that almost every teenage kid I know is on Instant Messenger and the Buddy System, you at least have to ask the question whether, for instance, a magazine for teenage boys that focuses some on that AOL experience isn't worth an exploration.

At this point, there are a lot of things that go into starting new magazines. It's not just an editorial vision and it isn't just identifying a market sector of popular interest. But I would think after the merger that would be one of the things we would want to explore.

Would you consider starting a magazine purely online?

So far you have to say that an investment in *Salon* or *TheStreet.com* doesn't look all that brilliant this week, and I have no idea what Microsoft's investment in *Slate* has been, but I think it's a pretty safe bet that they're not making money, [it seems that there] aren't great models out there—but that doesn't mean it couldn't be done.



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For example, we develop a huge amount of international content outside of the United States and we have not been able to make a strong argument for doing an international news magazine. Is that something you could deliver to a select audience online? Well, look at broadband and so forth—it's not a crazy idea. On the other hand, I'm still not convinced that online is the place to go [for the experience of reading] long-form journalism articles.

Should content be free or do you think there is a model out there now that works?

I don't think it's a question of free or paid. I think it's a question of the experience. If you look at the new compact competitor of the Palm with the Microsoft software, the color and even the sound on it are getting close enough that you can imagine that there might actually be some content you'd want to read. Some of the smaller reading-tablet type devices at least suggest that there's a time when you could download *Sports Illustrated* pretty easily overnight into something that could be a readable experience. Now whether you still want to do that or whether it would be faster or more convenient to just take the magazine—I don't think the lines are anywhere near crossing at this point.

When you say free, I'm assuming that there's advertiser support for it or something. It certainly isn't free to create. And so to the degree that there's certainly pressure on us, and probably other companies, too, to create something a customer

is willing to pay for or support, I don't see that. The beauty of new media to me is the interactive experience and the fact that there are people talking to each other about stuff—and that's a different kind of content and a different kind of experience. And maybe that kind of stuff should be free. Even when we put up our archival material—this is not a business you'd want to bet your life on.

Not yet?

No, I don't think so. I think archival is interesting. Personalization certainly gets more and more interesting as we pick up better and more efficient ways to use AI [Artificial Intelligence]. But timeliness and information that leads to a transaction still take precedence over archival material.

Are there print companies that have done an exceptional job on their Web sites?

There are some very attractive Web sites that are fairly easy to navigate, but I don't think they're exceptional.

What are some of your bookmarks?

I don't bookmark much, actually. What I often do is read about something and then go to it. I use Amazon.com. I haven't been in a bookstore in a year-and-a-half. One-click shopping is probably the thing that distinguishes it from other places I can go to do the same transaction.



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With content, [what] I found is there's not a whole lot of stuff during the day that I have to know that's truly as important as the stuff I'm doing with our own magazines.

An interesting question is, how much timely information do people really need? I went on AOL yesterday morning and saw that a Russian sub was at the bottom of the ocean and I was curious enough to want to go to that news site where I saw an AP piece. But did I really need to know that at 2 p.m. yesterday? Or would it have been alright to have found it out on the 11 o'clock news last night? I think that's what a lot of people have to ask.

If you're a day trader in options, then in fact what the Net is doing is commoditizing information that used to be proprietary and, if you will, allowing what used to be a rather exclusive business to be much more broad-based. But I don't play the market so it's not something that I do. I look at some of the news sites and I find it kind of interesting. *The Journal*, for example, clearly is holding stuff off of the *Wall Street Journal* interactive site. I think not so much for fear of cannibalizing the paper as fear of cannibalizing the much more expensive Dow Jones News Service. Bloomberg.com has fewer of those hang-ups. I don't particularly care whether a stock quote is 20 minutes late, but if I wanted current information I'd probably go to Bloomberg.

What do you really need to know on a timely basis? You might like to know the weather if you're going someplace, or you

might want some gossip about your business, but there isn't that much stuff you really have to know instantly, is there?

How often do you check out service sites?

If I'm going to make a trip I may want to go to Expedia. I mean, how often do I go to eBay to see what's for sale? Most of us have busy lives. I'm looking at sites every day that are really about work. I'm not using it as a tool during the day because I have stuff to do. That at some point just becomes a limitation on how broad-based the medium is going to be.

I have a T1 line here and I have one in my apartment, and even with that speed and that reliability it's not the way I want to download a movie for live action to watch—and if it were wireless I know I wouldn't. I still use “week at a glance” rather than a Palm and I'm actually convinced that it's faster. I'll put myself up in a contest against any user of a Palm in terms of what I have to do at 11 o'clock next week.

Do you seek out talent on the Web for writers and editors?

Well, I delegate the hiring of talent to individual titles. We don't use monster.com to advertise for job applicants, but clearly *Time* magazine has hired people from a couple of sites. The television writer James Poniewozik came from *Salon*. I know they've used reviewers from *Slate*. *Fortune* has a columnist who also works for TheStreet.com—Adam Lashinsky. And we have some of our people doing some stuff occasionally for some of

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them. So that's worked. I think when some of these content-driven sites crash, as they inevitably will over the next year, some of these people will want to come back to print and will be better for having had that experience.

If you were just starting out today as a journalist, would you go to the Web or would a print publication be your first choice?

I think for me the question is would I be going into journalism or would I want to be a [venture capitalist] for content or something.

I still think that print and journalism have an extraordinary future. We may be delivering content differently, but there will still be a demand for the kind of stuff that we do best. If anything, the Net has created such a surfeit of data that synthesis and analysis and making sense of information remain or become, if anything, even more important.

I still think there's work to be done on the business-model level. Lots of newsletters that were charging hundreds of dollars a year, it seems to me, can be or are being replaced by sites that either are free or are relatively low cost. So people are going to have to figure that out.

I guess if I were looking for a job today in journalism, setting up my own site and trying to sell my content at a penny a page is not what I'd do. Five years from now that may not be the case, but right now it seems to me a tough way to do it.

Could you ever see yourself years from now working entirely on the Web?

No, I don't. But that sounds more negative than I mean to be. There are some things that have really changed in my life because of it. I'm a slave to e-mail. If people really want to get a quick reaction from me they know that's the best and fastest way. And I would say 95 percent of what I read prior to publication [is on] our own proprietary system. That means I'm in the office a lot less than would otherwise be the case, but I'm reading at hours I actually can't believe I'm doing this. So it's kind of a mixed bag.

New media, in terms of the intranet, has changed my life extraordinarily from what I was doing 10 years ago. I don't have the direct day-to-day responsibility for any of the magazines in terms of closing pages. But I'm probably reading significant amounts of content every week prior to publication and I do almost all of that online.

Do you get the same experience by reading online?

It depends. I get all covers sent to me in a JPEG format that's close enough for my purposes. I'm not the art director worrying about the tint. On large features, I'll have them send them and then we have an edit review system that when I have access to broadband is really quite good for seeing whole pages. Unless you want to leave your machine on all night to download stuff, that's not the best. In narrowband I'm really just reading the words and not focusing much on pictures. But I do a fair amount of that. We did this whole thing on the



"Innovators" a few weeks ago in *Time* and I was on a T1 and actually went into the area where I could see every page. In terms of my personal efforts, the things that I'm able to do are totally different from what they were a decade ago, and that you have to get excited about.

To go back to the question about moving over to the Web full time, why such a definite "no"?

While I'd say I have strong interests in the Net and I'm a believer in its future, just for personal satisfaction what I love is a long story well told. I find magazines satisfy that urge and that interest more than anything I've seen anyplace else. As interested as I

am in Silicon Valley, the *Fortune* piece on Bill Lerach, the [class-action suit] lawyer out in San Diego, that's more fun for me to work on than trying to find a great online magazine for a niche audience.

Can you predict where AOL-Time Warner will be a year from now?

I believe that [the merger] is the transforming transaction that Jerry Levin was looking for that really brings the company at every level into the Digital Age.

You make it sound so easy. But it's no secret that the Time Inc. merger with Warner and Turner was anything but smooth.

How could you say that? [Laughs] I don't think any of these things are ever seamless. I mean, these are independent divisions that in their own right are huge and have cultures and traditions of their own, and invariably there's stuff you don't want to throw out.

What I think is that the merger of Time and Warner, I'm saying this more, frankly, as a business reporter having focused on that deal than as somebody who resides in this place, but the merger of Time and Warner obviously created synergies in cable. It created some opportunities for synergy between HBO and television and motion pictures. It did not create huge differences for the magazine part of Time Inc., which just meant we had to cover ourselves more. Turner has a very strong journalistic tradition and there's been some stuff we've been able to do together, but print and television are really different.

I think in this case, the online world is a place we all know we have to be, and none of us have been doing it as well as AOL. The idea of figuring out ways to get the best of their infrastructure and their understanding of what the customer wants online is wonderful from our perspective. Editorially, I think there are going to be some real chances to do some good stuff with them. From a distance, one would at least assume that there ought to be a way to sell subscriptions online and to sell subscriptions to AOL in our magazines. So, we can assume at that level at a minimum there's going to be some stuff we're going to want to do with them. ■

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Next Time Around

Now that Pathfinder has been dismantled, Time Inc. magazine Web sites try to find their own way.

By Jennifer Owens

To say that Time Inc.'s stable of magazine Web sites has become decentralized is a bit of an understatement. Indeed, since the implosion of proto-portal Pathfinder—Time Inc.'s failed attempt, beginning in 1994, to create a comprehensive daily destination site that culled content from existing brand-name magazines such as *Time* and *People*—each newly freed site has seemingly taken on a

life, not to mention differing approaches to content, staffing and ad sales, all its own. The following is an attempt to track each of the magazine-related planets within Time Inc.'s online universe—after the big bang, natch.

Time.com/TimeDigital.com

Launch Date: Time.com launched on AOL September 1993/Time Digital, October 1998
Time.com Editor: Richard Stengel
TimeDigital.com Editor: Nathaniel Wice
Unique Visitors per Month: 3.4 million (June)
Staff: 24 (includes TimeDigital.com)
Highlights: With a new editor in place, Time.com is due to relaunch by the end of the year with a more global approach to news, although a new "Arts & Culture" weekend edition has already been added this month. Time.com has created "iCampaign 2000" as a special election mini-site, which includes "Email from the Trail" daily updates. In its biggest exclusive to date, Democratic candidate Al Gore penned an "Email from the Trail" himself. TimeDigital.com features a daily review of an electronic or Internet product, which complements a daily radio spot by *Time Digital* editor Joshua Quittner that goes out to 600 CBS affiliate radio stations.

Time for Kids

Launch Date: Relaunched Aug. 1
Editor: Joel Schwartzberg
Unique Visitors per Month: 250,000
Staff: 10
Highlights: Site originally launched as an online repository for its corresponding print title's content. Now the magazine's content makes up only 10 percent of the site's editorial offering. Recently launched the "Election Connection," a mini-site devoted to the presidential campaign. Also recently became premier news partner at AOL's Kids Only channel.

CNN.SI.com

Launch Date: December 1996
Managing Editor: Steve Robinson
Unique Visitors per Month: 2.16 million (June)
Staff: 100
Highlights: Includes *Sports Illustrated* for Women mini-site, which launched with a quarterly print title in March 1999. In addition to daily sports stories and contribution from *SI* columnists,

the site is also home to mini-sites for major sporting events such as the PGA Tour and the Olympics.

Sports Illustrated for Kids

Launch Date: July 1995
Editor: Peter Kay
Unique Visitors per Month: Unavailable
Staff: 8

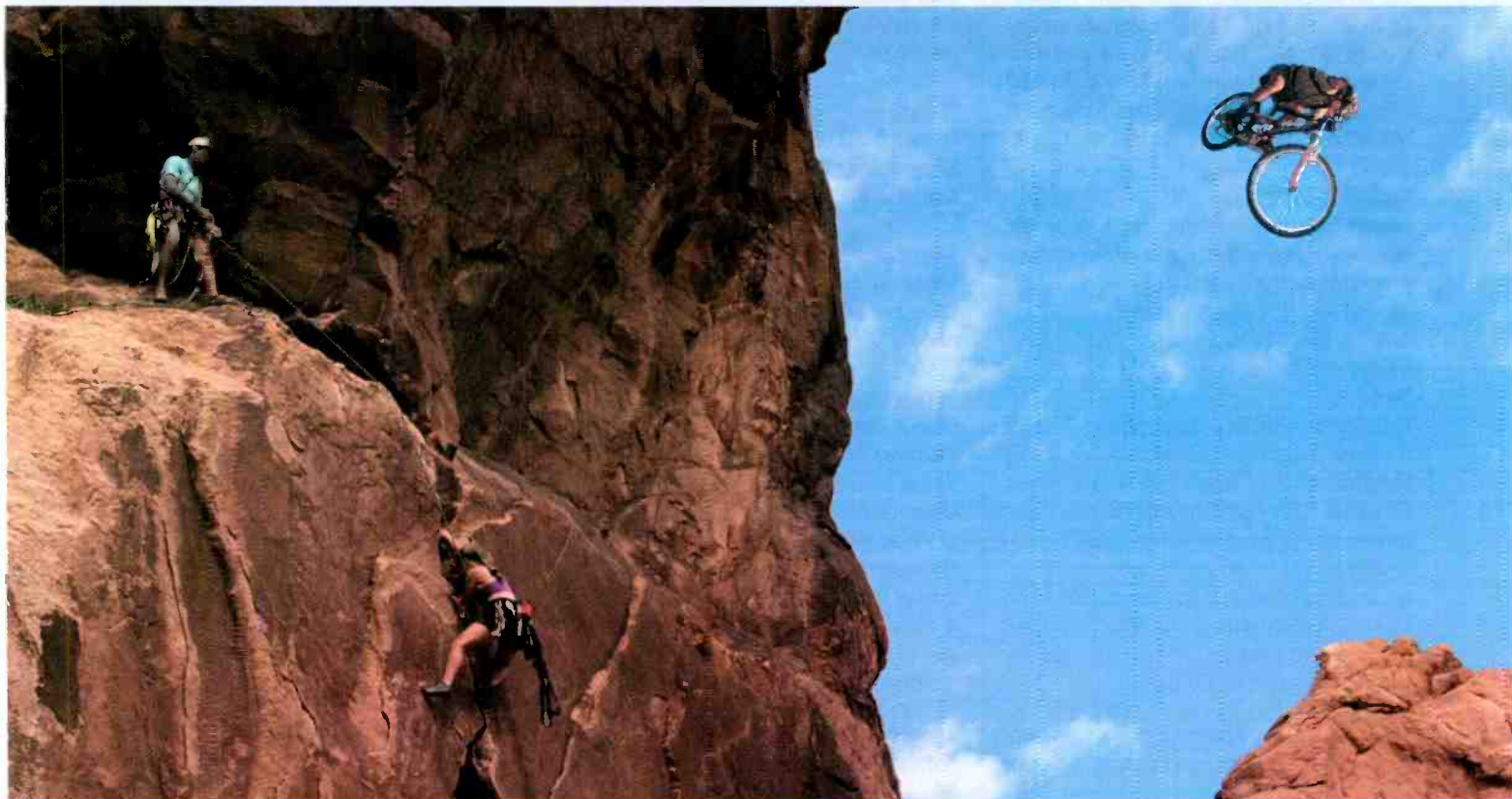
Highlights: This month, the site launched its own Olympics site featuring themed games, news reports and a draft-your-own-team feature. As many as 30,000 kids sign up for each two-week "season" of hockey, basketball, football and baseball. The site typically experiences a 50 percent increase in traffic when its print title hits newsstands.



People.com

Launch Date: Originally launched as part of Pathfinder in 1994
Editor: Stef McDonald
General Manager: M. Gary Ryan
Unique Visitors per Month: 4.5 million
Staff: 20
Highlights: Site is updated every morning; an opt-in e-mail newsletter was slated to relaunch last month. The site, which

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takes about 40 percent of its content from its print sister, has been developing its own original editorial features, including an online-only music column expected to launch Sept. 18, by magazine writer Chuck Arnold. The site also plans in October to create its own "Style Watch" column, based on the magazine's feature, but with additional content as well.

Teen People Online

Launch Date: January 1998; currently on AOL exclusively and expecting a return to teen people.com sometime this fall
General Manager: Peggy Mansfield
Editor In Chief: Laura Smith Kay
Unique Visitors per Month: 600,000
Staff: 21

Highlights: Launched simultaneously with its print magazine, while also becoming the first anchor tenant to AOL's Teens Channel. The site launched a year-long interactive animated series, *Boy Band-O-Matic*, chronicling the adventures of an aspiring, fictional boy band. After the Columbine shooting, the site provided updates and a forum for teens to discuss the news as it was happening and after; two days and more than 1,000 posts later, a story was developed for both the magazine and NBC's *Dateline* on teen opinions regarding cliques.

ture links back to EWO. In June, the site introduced an expanded search engine featuring all 10 years of *EW* content. Magazine writers and critics contribute to the site, while the site plans its own editorial packages to complement print features.

InStyle

Launch Date: Under Construction
Editor: Angela Matusik
Executive VP: Anna Acierno

Real Simple

Launch Date: Currently a preview site for marketing and sales, it launched in April; a consumer editorial site is set to launch by the end of 2000.

Fortune.com

Launch Date: 1993
Executive Editor: Peter Petre
Online Director: Vanessa Reyes
Unique Visitors per Month: 535,000
Staff: 16 (includes FortuneSmallBusiness.com)
Highlights: The site's regular columns attract thousands of pageviews each week; meanwhile, thousands also subscribe to weekly opt-in newsletter versions. For example, "Street Life" has generated 51,000 subs in addition to 125,000 to 140,000 page views each week, while "Valley Talk" has 26,500 subs and sees 30,000 pageviews weekly. The site has also seen major traffic spikes in conjunction with major magazine issues, such as the most recent "Fortune 500" issue, released on April 3, which prompted 2.8 million weekly pageviews for two weeks in a row.

ECompany.com

Launch Date: May 2000
President and Editor: Ned Desmond
Publisher: Lisa Bentley
Unique Visitors per Month: Unavailable
Staff: 25
Highlights: The site's fundamental feature is its Guide where visitors can search through a directory of more than 5,500 topics and nearly 20,000 links to Internet-related business sites. Additionally, its "Webfiles" tool enables readers to link the site with its print counterpart, *eCompany Now*. Readers are directed to various in-depth Webfiles through keywords mentioned in articles. The site also features daily columns on latest trends and products.

Fortune Small Business (fsb.com)

Launch Date: 1995
Chief Web Producer: Elaine Pofeldt

Online Director: Vanessa Reyes

Unique Visitors per Month: 275,000
Staff: 16 (including Fortune.com)
Highlights: Site features "Answer Men," a popular Q&A in which readers can get free advice from a lawyer, accountant and investment banker. Also, "Net Guys" Larry Pearl and Sandeep Thakrar, both former execs at Netgrocer.com who now work at the Internet accelerator Katalyst, offer advice on tapping the marketing potential of the Web. The FSB 25, a list of the hottest new startups, has generated more than 15,000 pageviews since being posted on the site in April.

Money.com

Launch Date: Originally launched as part of Pathfinder
Executive Producer: Craig Matters
Unique Visitors per Month: 800,000 to 1 million
Staff: Unavailable
Highlights: Writer Michael Sivy's popular column has spun off an opt-in e-mail newsletter that now has about 100,000 subscribers. The site also works with its print sister on big editorial projects, such as the top places to live. Also, users can customize survey results to meet their personal criteria.

Parenting.com

Launch Date: Early next month
Editor: Liza Schoenfein
Unique Visitors per Month: Expecting about 500,000 at launch, with an increase to 800,000 by end of the year.
Staff: 20
Highlights: The site will be the online home of *Parenting*, *BabyTalk*, *Family Life*, and *Healthy Pregnancy* magazines. Additionally, the site will offer its own interactive features, including a personalized pregnancy planner, a baby name finder, and ovulation and due-date calculators.

Lifemag.com

Launch Date: Launched as part of Pathfinder
Producer: Michael Enright
Unique Visitors per Month: Unavailable
Staff: 1
Highlights: Site changes daily, with a new "Picture of the Day" chosen from wire services. The site also features past *Life* covers from that particular day as well as that day's significant events. It is scheduled for a redesign, which will likely add new photo features from former *Life* photographers each month.



Entertainment Weekly Online

Launch Date: Originally launched with Pathfinder October 1994
Executive Editor: Michael Small
Unique Visitors per Month: 1.7 million (July)
Staff: 25
Highlights: In July, the site's 1.7 million unique visitors represented a 160 percent increase in traffic against February, when the magazine took over the site. Meanwhile, in its first six months back with the magazine, the ad sales staff has sold more space than in the prior 12 months. The site has syndication deals with sites such as AOL, Netscape and AltaVisa, which fea-



This Old House Online

Launch Date: August 1999

Editor: Gurmeet Sandhu

Unique Visitors per Month: 500,000

Staff: Unavailable

Highlights: While sister to a Time Inc. magazine, the site is actually owned by WGBH, the PBS station in Boston that owns the original popular television show of the same name. The site has access to the magazine's content, although it generates most of its own. The print title sells subs through the site.

Sunset.com

Launch Date: 1998

Editor: Carol Hoffman

Unique Visitors per Month: Unavailable

Staff: Produced by *Sunset* magazine staff

Highlights: Site offers weekly ideas for trips, home improvement, gardening and quick-fix cooking techniques, as well as recent *Sunset* articles and book excerpts. A relaunch is now in the works, targeted for next month, to give users expanded searchable access to *Sunset* magazine and book content, as well as other tools.

Cooking Light Online

Launch Date: August 1995

Editor: Lisa Delaney

Unique Visitors per Month: 591,438 (July)

Staff: 3

Highlights: The site is working on a number of changes, including adding exercise sessions and cooking techniques that have been digitally recorded to

amplify the magazine's step-by-step photos. Also, new bulletin-board software will make it easier for readers to talk with the magazine's staff.

Southern Living Online

Launch Date: Enhanced version set to debut Oct. 15

Editor: Richard Banks

Manager: Robin Spooner

Unique Visitors per Month: 332,257 (July)

Staff: 3

Highlights: The site's staff has been working on a design facelift, as well as new features and functions. The site's recipe and house plan search features are two of its most visited sections.

Coastal Living

Launch Date: May 1997

Editor: Rex Perry

Unique Visitors per Month: 24,000

Staff: 1

Highlights: A redesign of the site will launch in mid-October.

Southern Accents Online

Launch Date: December 1998

Editor: Rex Perry

Unique Visitors per Month: 12,000

Staff: 1

Highlights: A redesign is planned for the near future.

Progressive Farmer.com

Launch Date: July 1995

Editor: Jamie Cole

Unique Visitors per Month: 51,148 (July)

Staff: 3

Highlights: The site plans to expand on its Web-only content and to build on its relationship with AOL for agriculture-related edit. The site also includes archives of past magazine material dating back two years, a reader-forum area, 10-minute-delayed market quotes and local weather forecasts.



Healthmag.com

Launch Date: March 2000

Editor: Mike Mason

Unique Visitors per Month: More than 1 million

Staff: Unavailable

Highlights: The site's redesign (in conjunction with its print magazine's redesign) will be introduced this month. The site will be renamed health.com in first quarter 2001 and will feature personalized tools for reducing stress, losing weight and eating right as well as information on coping with common diseases and conditions. An editor for health.com is expected to be named shortly. ■

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All the News

The first thing you notice when you go to ABC News' vast Web site is, well, everything. Text stories. Links to shows such as *Nightline*. Streaming audio and video clips. Chat rooms. There's enough material there at any given time to fill 100—even 1,000—daily newspapers. But the eye invariably drifts to Exhibit A in the gathering revolution to bring fresh news content to the Web: a tiny picture of a man with ferret-like eyebrows and a mischievous grin which suggests he knows something you don't.

Click on samdonaldson@abcnews.com—as several thousand devotees, mostly stationed in offices with high-speed Net access, do each weekday at lunchtime—and you may get lucky. Then again, you might have to work for it. Chances are good that

Real Player (the media player ABCnews.com uses for streaming audio and video) will demand that additional plug-ins are needed. Chances are also good Real Player will not be able to provide them at just that moment. With persistence, you get past this hurdle and chances are even better the show will frequently be interrupted by buffering (the collection of data) and Internet congestion—a fancy term for a traffic jam.

Yes, it's much easier to turn on the TV set to watch Sam and Cokie on Sunday mornings. But maybe, just maybe, Sam does know something the rest of us don't. "I love it, I just love it," says Donaldson, talking about putting together a news show for the Web. As for the technical glitches, he has a response to that: "What would you have ABC News do?" he responded to a question lobbed by a reporter at the ABC Summer Press Tour. "Not try to go on the Web? Simply perish? I think our networks, if we don't find new mediums and highways, are dinosaurs." Donaldson has emerged—improbably—as the Web's biggest booster of TV-news-on-demand.

Samdonaldson@abcnews.com is, in fact, a groundbreaking Internet-only newscast; the first time a major network news anchor has fronted his own Web show, although colleagues like Chris Wallace and MSNBC's John Siegenthaler have also launched less ambitious efforts of their own. Even so, the Web site is hardly a ratings barnburner, and it's fair to ask: Will it ever be? Everyone agrees that if streaming video shows like this are beholden to the same God as their TV counterparts—Nielsen—then they are in trouble.

PIONEERING SPIRIT

But proponents say that obsessing about the volume of site traffic misses the point entirely. You can't measure the future with a yardstick, and you certainly can't argue that what is there today will necessarily be there tomorrow. This is a medium in flux, they say, but one with perhaps more promise than

anything since the invention of the printing press. Richard Glover, executive vice president, Internet Media at ABC, says, "Do we still have [technical] problems? Sure we do. Do I think that would scuttle what we're trying to do? Absolutely not."

Glover, Donaldson and others perfectly reflect the can-do pioneer spirit at places like ABCNews.com, CNN.com, MSNBC.com and CBSNews.com, four of the leaders of online TV news content, which are battling for primacy in this nascent business. Despite a host of minor technical glitches and not-so-minor financial ones (numerous sites have had layoffs in recent months, including Disney's Go.com), there is now a feeling that the keys to the kingdom are within their grasp. Executives argue that they have a clearer idea of how people will use their sites and why they will use them. They also say they are rapidly folding in more content, which will make their sites even more compelling and indispensable. And they note that some technical advances—such as the introduction of Real Player 8 and Intel's new Pentium 4, as well as the expansion of broadband—will help eradicate the glitches.

Millions of people now use the Internet as their primary source of news. And during big news events people are starting to turn to the Internet for updates. According to Media Metrix, Web site usage at MSNBC.com increased 85 percent on July 25, the day the Concorde crashed in France, from the day before. And during the week of Aug. 13, when the Democratic convention was held in Los Angeles, traffic increased 9.8 percent, from 3.8 million unique visitors to 4.2 million.

It's certainly not the majority of people, but as usage grows and as broadband technology becomes the preferred method to access it, a thicket of questions arises: What, for example, will be the difference between network TV news provided by major networks such as ABC, CBS and NBC, and Internet TV news sites such as ABCnews.com and MSNBC.com? How will networks complement their Web news sites and vice versa, or will they ultimately become one in the same? The challenges this presents become apparent when someone like Glover contends that network shows such as *World News Tonight* will some day be available on the site in their entirety. What does this do to agreements with affiliates? What does it do to network and local ad rates? Why even have the Big Three TV news divisions at all?



That Fits

Networks are giving people more news all the time on the Web. But are audiences ready to trade in a remote for a mouse?

By Verne Gay

Photography by

Lara Jo Regan

DOT-COMMERS: (Left to right) Richard Glover, Steve Jones, and Bernard Gershon oversee ABC News' vast Web site.



Steve Jones, a veteran ABC News radio executive who—as executive producer of ABCNews.com—brought a breaking news urgency to the site argues, “We don’t want to replicate the network but offer as many uses to the user as possible, so that they can watch *Nightline* or portions of *World News Tonight*. The great thing about the Internet is that we don’t have to exclude content. It’s not a question of putting up last night’s *Nightline* instead of something else, but in addition to something else. That’s exciting for the network, but also for the storyteller.”

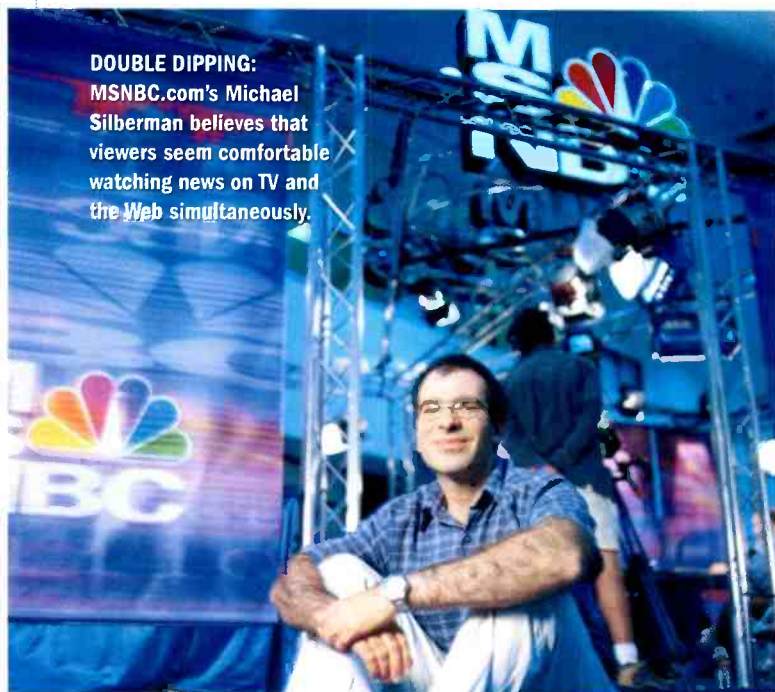
FROM COUCH POTATO TO MOUSE POTATO

And, says Bernard Gershon, senior vice president and general manager of ABCNews.com, “The basic nature of the human being is not going to change. People are still going to want the couch potato experience.” There are reasons to go to both, he says. “Video will be a much better experience on TV than on the Web, but what you’ll get on the Web is a fully interactive experience. It’s audio and the video image. It’s moving graphics. It’s the ability to clip through a map, for example, or get a 3-D spinning image of the White House, or show the [political] route to the White House, or the greatest video clips from the conventions of the past 30 years, or click on a timeline and see a speech or watch a video of the rioting in Chicago in ’68. The key is going to be to make it easy for users to find the stuff, as you put more of this content out there.”

And the human animal is still evolving. According to a recent study released by Showtime and Paul Kagan Associates, people in about 25 million U.S. households log on to the Internet while watching television (90 percent of these watched sitcoms, sports and news.) That bodes particularly well for the major TV news hubs.

Studies like this tend to support what executives have claimed all along: Millions of users have effectively become ambidextrous, able to watch a video clip with one eye and digest factoids with the other. And so executives have constructed their sites to accommodate this new media consumer.

MSNBC.com, the behemoth of network TV new sites that boasts some 3 million worldwide users per day, was conceived



DOUBLE DIPPING:
MSNBC.com’s Michael Silberman believes that viewers seem comfortable watching news on TV and the Web simultaneously.

SAM I AM

In another life, perhaps, Sam Donaldson would have made a perfect preacher. That voice. That personality. The man is positively electric with conviction. Spend 10 minutes with him, on any subject, and be prepared to undergo conversion.



Sam the Preacher man’s latest crusade is the Internet. “It’s kind of a rebirth,” he says of samdonaldson@abcnews.com. “I don’t care if 5,000 [are watching] or five million. It’s a show in which I’m the sole anchor. I’m the captain. It’s a great feeling.”

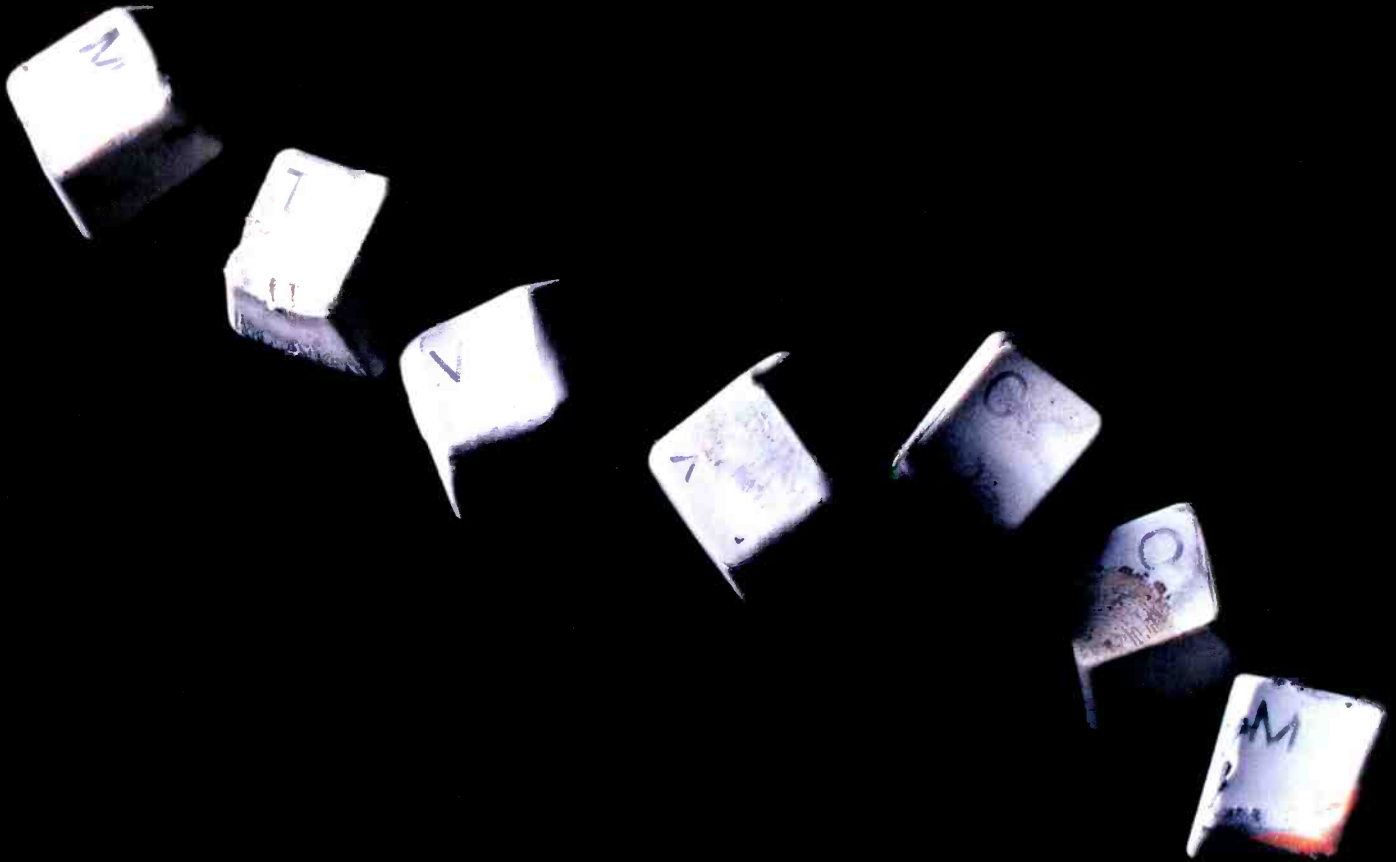
For people who know him, “rebirth” is an appropriate description. Donaldson was unhappy when *Primetime Live* was morphed into *20/20*, and not particularly pleased with the quasi-tabloid direction of that news magazine. Meanwhile, *This Week with Sam Donaldson and Cokie Roberts* was slugged with a ratings drop-off earlier this year (due, in part, to time-period changes) from which it has only recently begun to recover.

And then, Sam hooked up with the Internet and ABC News.com. All in all, it’s been a very good year as a result.

Of the weekday interview show, Donaldson likes to joke that there are 6.5 billion people out there, and—by God—someday he’s going to reach all of them, although he’s not sure when: “If you’re laying the transcontinental railroad in the 1800s, and you’re on schedule, all of the track hasn’t been laid yet. So far, you’re on the prairie, and haven’t had to dip around the valleys and mountains yet.” And since “I don’t have a road map,” he says, he’s not exactly sure when he’ll get to those billions, but he’ll keep trying.

The people who watch the show each day, he explains, “are primarily younger people in high-tech [jobs] who have a computer, a modem and Real Player, and they know how to do it. They’re techies, and I say that admiringly. How do I know? Because whenever we do a show that appeals to them [he cites interviews with Internet industry leaders] we get a surge in audience.” When pop culture figures appear, however, there is an ebb. When he interviews political figures, however, you can hear the proverbial pin drop: virtually no one tunes in, or as Donaldson colorfully puts it, “No one gives a rats-you-know-what.”

How long will Sam continue his trek through the wilderness of the World Wide Web? Foolish question. He explains that Mike Wallace has continued to work well into his 80s (Donaldson is well into his 60s.) By then, perhaps, billions and billions will be tuning into samdonaldson@abcnews.com. It’s a heady vision. Sam the Preacher man just might make it come true. — VG



> > > WHAT GENERATION Y IS WEARING OUT < < <

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with the basic idea that there can never be enough information on any one story. In the emerging world of online news, this would appear to be a particularly smart strategy—and the de facto model for all TV news sites—for at least one key reason. It keeps the user glued to the site, rather than forcing them to migrate to other sites for additional facts.

Michael Silberman, executive editor of MSNBC.com, says “We don’t know a whole lot about how people are using video on the Internet in terms of what behavior patterns are. But we know how people watch TV and use the Internet, and we think the experience, even when both are on the computer screen, is kind of parallel.” People, he says, “are comfortable with the idea” that if they see something on TV, “they can go to their computer and dig for more information that makes it more personally relevant.”



With that in mind, MSNBC has designed an intricate interplay of video and audio with factoids, links and 3-D images. Silberman adds, “That’s why we have our anchors [like Siegenhaller, during his Web casts during the Democratic and Republican conventions] refer to things that are happening on the page around them. We see this as a whole experience. The video is certainly the anchor point of it, especially for [political convention] coverage, but it’s not the only part of it. We wouldn’t be taking advantage of the media if we weren’t using the whole page, so that’s totally key.”

THE BIGGER STORY

Whether users are digging deep to get all that’s available is still a question, but it is there, ready for the taking. A recent *Dateline* story posted on the MSNBC site, entitled “Breaking Away,” about families who leave housing projects, gave viewers more than they could ever get in a regular network broadcast. Besides the video and audio portions of the original TV story, there were facts and figures on public housing, as well as a mini-site that showed where public housing is state by state.

Of all the sites, MSNBC.com has become the most adroit at this extremely complex juggling act. MSNBC.com’s streaming video is particularly good, with fewer interruptions and seemingly sharper images than its competitors. “The better the experience the more likely it is someone will come back and do it again,” says Silberman. “If you have a crummy experience with

a lot of buffering and freeze frames, well, that’s a novelty but not a way to get information. So we’ve put a lot of energy into how to distribute this most effectively.” MSNBC.com does this a couple of ways, but one strategy has been to effectively transmit video at a lower bit rate and audio at a higher one, or as Silberman puts it, “We take a little bandwidth away from video and give it to audio.” This means less buffering. Also, the superior audio literally tricks the human mind into seeing better video.

Silberman says it is programming that will eventually determine whether viewers choose the TV or the Web or yet another device to get their news. “It’s quite clear the Web video audience is a lot smaller than the nightly news audience,” he says. “Can you imagine a time when those curves cross each other? I don’t know how far in the future that will be, but at that point,

the difference between the TV set and the computer will have perhaps disappeared. We’re very close to a moment when the primary difference between viewing things on television and viewing things on the Internet are primarily about ergonomics—ease of interactivity, device by which you interact. And I suspect that how people choose to use one device with that interactivity versus another device will be a user preference that is determined by what the programming is.”

WELCOME TO CONVERGENCE

In the converged world of new media, news content is considered by many to be the area of fastest growth, if only for the reason that it will be allowed to grow. News video is, for the most part, unfettered by copyright issues or residuals—the things that make the migration of entertainment programming to the Web fraught with so many problems. The network that shoots the video owns the video—and network news divisions shoot a lot of video.

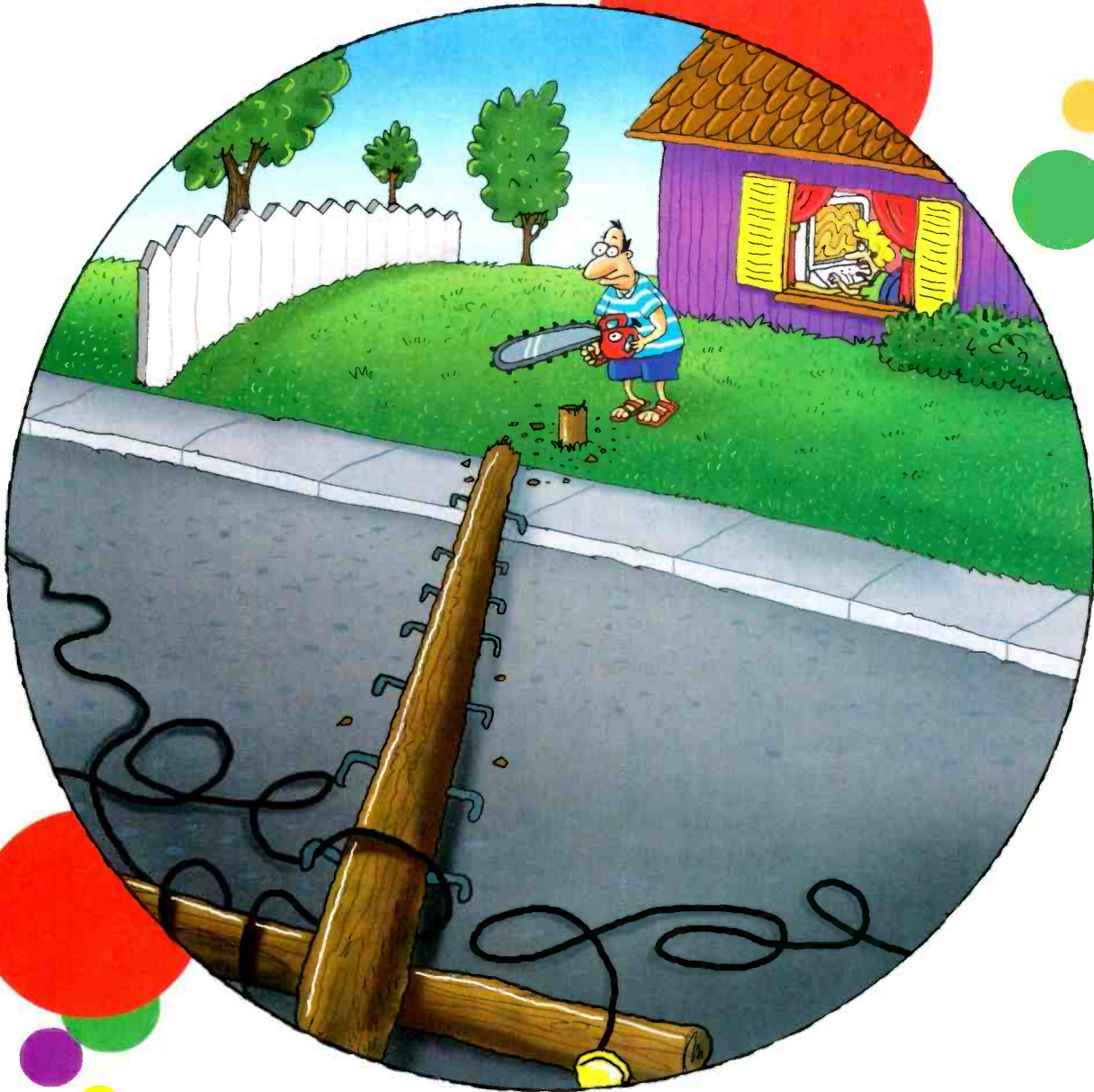
Why have a TV network saddled with affiliates and compensation when you can have a worldwide Web network burdened by ... nothing. No comp. No limitations. Just access to billions of potential online viewers. Why not kill the network news?

“We don’t believe this is a zero sum business,” says Glover, “in which one medium suffers because of another. The arithmetic of the business suggests that many people have gravitated to the Web and away from television. A big, rich site like ABCNews.com effectively brings them back into the corporate fold,” he says. “If we’re [ABC] going to be cannibalized, isn’t it better we cannibalize ourselves than allow someone else to do it?”

But, he adds, “We also believe there are generations of people who want their news when they want it and they’re not going to wait around for the scheduled broadcast.” A third and growing faction, he says, are people “who want it all.” These are the people who want to interact with their television set, who want to build their own news stories, and collect their own video and audio streams.

“The best live experience for a video program from ABC News remains on television,” says Gershon. “Radio didn’t kill television and television didn’t kill radio, and I don’t think providing access to some of this content on the Internet is going to kill any of those.” ■

Verne Gay is a contributing editor to Mediaweek and writes about the television industry for Newsday.



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Sites By Design

Three design and advertising gurus take a no-holds-barred look at three content sites.

By Ann M. Mack

Chances are, a cold, impersonal computer screen will never replace the look and feel, not to mention the nostalgia, of the printed page. After all, for most traditionalists, nothing can compare to sifting through the *Sunday Times* over a cup of coffee, curling up with a good book in that favorite easy chair or flipping through a fluff magazine on the sandy shore.

Despite these print page purists, Web designers continue to make attempts to create a warm and inviting environment for content to live on the Web. Week after week, content sites unveil redesigned products, boasting new and improved user interfaces, easy navigation and digestible information. These reincarnations, however, bear testament to the fact that no one has quite cracked the code when it comes to content design on the Web. Time and again, Web readers are left overwhelmed, bogged down by big blocks of text, unnavigable homepages and user-unfriendly features.

To determine what makes for successful content design on the Web, *IQ* asked three design gurus to critique three content sites' home pages: *The New York Times*, ESPN and *Seventeen*. While there was some consensus, the three produced a wide range of opinions. Here, the experts reveal their thoughts on what works and what doesn't, lending insight into the good, the bad and the ugly on the Web.

THE PANEL



Jakob Nielsen, Ph.D., is a User Advocate and principle of the Nielsen Norman Group, which he co-founded with Donald Norman, former vp of research at Apple Computer. A usability engineer and Web design consultant, Nielsen offers dozens of examples of good and bad Web design in his book *Designing Web Usability: The Practice of Simplicity* and in his weekly column at www.useit.com. For more than a decade, Nielsen has studied how software companies can make their programs more user-friendly. And in

the past few years, he's applied this expertise to the Web. Until 1998, Nielsen was a Sun Microsystems Distinguished Engineer.

Brian Collins is the executive creative director of the Brand Integration Group at Ogilvy & Mather, New York. What makes design meaningful today is a question that consumes Collins. His philosophy, based on years of experience in creating award-winning, image-building work, is that design must convey the story of the brand and have a meaning in all environments where it touches the consumers. Collins joined Ogilvy & Mather from Foote, Cone & Belding, San Francisco, where he was senior vice president creative director on Levi Strauss & Co.



Michael Grossman is the creative director for *Saveur* and *Garden Design*, two New York-based titles from World Publications. In his lack of spare time, Grossman does contract editorial and design consulting work for clients like *Forbes*, *Harper's Bazaar*, *Kiplinger's Personal Finance*, *National Geographic* and *Nerve.com*. Prior to his current gig, Grossman was design director at *Entertainment Weekly* for five years. Before *EW*, he art directed, edited and/or consulted for a number of publications and companies including *Village Voice*, *Sports Illustrated*, Time Magazine Development Group, *National Lampoon* and more.

The New York Times (NYTimes.com)

Launched January 22, 1996, NYTimes.com targets "people with a respect for lifelong learning who have an affinity for other like-minded individuals based on shared values and interests," according to a spokesperson. The Web site's audience tends to be highly educated and affluent. After a rolling redesign of section fronts, NYTimes.com's current homepage appeared in July 1998. Right now, the newspaper behemoth is undergoing a homepage redesign, scheduled to launch in early October. The redesign intends to take better advantage of the 800-pixel resolution width.

Michael Grossman - For those who are familiar with *The Times* as a print product, you are certainly made comfortable by the use of the logo, the use of the underlying six columns, the use of type faces. They've done a good job without trying to make it into a newspaper page. What they've done is come up with a smart Web site and they've put a little print spin to it. The things that relate to the print publication are the frosting on the cake.

MG - I frankly wouldn't mind a little visual with the top three stories. To have a tiny thumbnail shot there seems like it would strengthen things. I understand the trade-off. Actually, one of the things I would think of trading off is the size of the headlines. By Web standards, the headlines are pretty huge. The heads conceivably could be a little smaller or a little shorter.

MG - The top story treatment, I think, is fine. It sometimes seems a little expansive for stories that really end up not being hard stories. There's no hierarchy to the treatment. Whatever the top three stories of the day are—it can be the outbreak of World War III or it can be second-day analysis—it still gets the same kind of treatment. Sometimes I wonder if they could use that space in a way that highlighted an important story a bit more.

MG - I look at these and say, "What do these four [elements in this column] have in common?" I understand what the first column is doing. I understand what the second three columns are doing. This column is somewhat random, which is kind of intentional. But, even the labeling is not consistent. Some of it seems like it's today's news and some of it seems like it might be old news. It's not entirely clear to the user what this collection is.

Jakob Nielsen - *The New York Times* actually put its short pieces right on the front page. If you just scan the front page, you actually have read the newspaper in some way and you have all the top stories of the day. You don't have to click on anything.

MG - The most useful part of the home page is the left side navigation stack. It is very clearly laid out and they have a lot of access crammed into a minimal amount of space. It's a very common technique. Take the left-hand side of the Web page and for people who know exactly what they are going to drill down to, there it is.

JN - The search area is completely and utterly wrong. From any perspective, search needs to be at the top of the page. People go into the Web site and type in "I want a story about X." I want to be able to type "X" and bang—I get it. It's far down the page, which is really not where users want it. So, this is clearly a user-hostile design.

MG - The sponsored stock quote retrieval spot is clearly an ad, but it's just a little uncomfortable. The fact that there's a button-like chunk of the DLJ Direct ad that runs below the stock quote input box suggests that there's a closer tie. It invites a mistake that users could make. They might hit the button below the box, instead of the button to the right of it, and they'll really get a DLJ Direct ad. It's a little fraught.

MG - In that the breaking news is going to change if you come back to the site multiple times during the day, I would figure out a way to place that above the fold or at least have the top of it appear above the fold.



ESPN (ESPN.com)
 ESPN.com launched April 1, 1995, seeking to target males 18 to 34. In the coming days, ESPN.com plans to unmask a homepage redesign, which promises quicker download times and a reduction of links. In addition, real-time scoreboards located at the top of the page will provide scoring for the top three games of each day and fantasy league update boxes will promote new fantasy games, winners and editorial features. Finally, the redesigned page will give more prominence to the site's regular columnists and analysts.

JN - That's what you have to do—bang—[place search] right up at the top. It doesn't necessarily have to be on the extreme top, like ESPN has it here. It could be just below the navigation bar. But, in any case, they're doing it the right way.

JN - The Web is very much a breadth and depth combination. On the one hand, everything has to be very fast and superficial—a sound bite that you can grab in a second. On the other hand, when I decide I care about a story, there should be ideally instant depth. I should be able to drill and drill and drill and get more and more and more. That's what they do quite nicely on ESPN because they use a lot of nice text links to go into the full story.

MG - That's basically what you want. If you come to the ESPN.com homepage, you can just click on NFL and go directly to that site.

Brian Collins - You can get NFL scores, soccer, NBA, WNBA, even figure skating. It's about sports, sports and more sports. You can find out everything you need to know from Michelle Kwan to the World Little League Series to Rusty Wallace to Nascar in a second. They understand what sport junkies want and they deliver it like gangbusters.



JN - One thing I like is this section called top stories, which has little tabs. You can flip between sports. You can go to look at the hockey league or the baseball league or whatever. I think it is a good use of tabs. In this case, it's really a nice, simple way to flip between top stories. They reuse the top story space for whatever sport you care about the most.

JN - What they're trying to do is cram more into the available space. Maybe if they had one thing less, it would be enormously better.

MG - The block is not very appealing looking. They might run a little less text and give things a little more space with a little more size on headlines. It's not like you can scan the features and columns area and say, "That's an intriguing premise." There are smart folks at ESPN.com—their columnists, their commentators—giving me something that I'm not going to get anywhere else. They should highlight that material and they're not. They're just sort of burying it in a wall of grey. They should make the individual headlines more prominent and lose a story or two.

BC - ESPN.com is a heavy data-delivered site with a ton of information. It amplifies the most unique attributes of the Web in a way that's deep and incredibly motivating to the audience of sports junkies who go there. It plays off of the brand promise, which is, "You're the sports junkie. We're as passionate as you are. We'll deliver sports to you in ways you want it."

JN - The ESPN homepage is overwhelming. It is crammed with information at every last square millimeter of the screen. It's probably just too much to do on that one page, like top stories and feature stories and breaking news and advertising and there's a poll at the bottom, as well.

BC - If you look at it from a design point of view, which is only the first level, I thought it missed some of the attitude and vibrancy and potency of the ESPN brand compared to the other brands. But, it's irrelevant to me because once you get into the site, the depth and power of it is so great, how it looks is not nearly as important as how it operates.

MG - The poll is low. I think it would be good, particularly in a case where it relates to the top story, to get it up by the top story.

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It's All About Them



BC - The first thing you see is the Seventeen logo. I don't think it's been changed since *The Patty Duke Show* was cancelled. The problem is they are doing nothing to leverage that. They are not making it feel classic and they are not making it feel retro. It's just dusty and it's the first thing you're looking at. It feels very Cheryl Tiegs to me. That's the face of the brand. That's the front door.

Seventeen (Seventeen.com)
 Seventeen.com was born in the fall of 1998. The teen site, which targets females 13 to 22, unveiled a new look August 1. However, the site will not remain static, says *Seventeen* editor Patrice Adcroft. As technology evolves, so too will the site. Eventually, *Seventeen.com* plans to add or update its e-commerce, streaming video and audio, and voice chat offerings, she says.

JN - You provide a menu of choices to the visitor. They're going to spend anytime from one to 10 minutes on the Web site if they like it. If they don't like it, they will spend about 10 seconds. That's why within 10 seconds, you have to communicate with people what the Web site is about and what the main things you can do here are. That has to be very upfront, clear and explicit. Secondly, you have to allow them to understand where to go. The more they understand where to go, the more they will stay because they will click on things that are gratifying to them, as opposed to the things that are wrong for them.



JN - The main story, which is the dish of the day, has maybe too teasing a headline. That really violates the navigation rule that says "I'm supposed to understand where I'm going." I would make the headline a little more specific. The advice is to provide a little more information about the story, so that people can decide where to click. Life is too short to click on everything. That is true for every single Web site in the world. No one will have time to click on all your stuff. And it should not be your goal. It's unrealistic to expect people to read everything.

BC - The fashion section has really bland photography. It's like bad catalog photographs.

JN - [Love & Sex: How Far is Too Far?] might be slightly daring, but you have a good idea of what you would get if you clicked on.

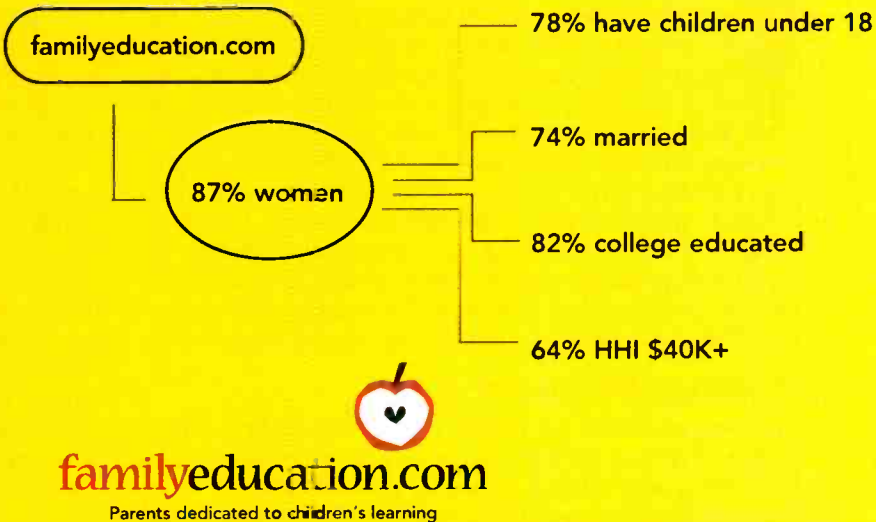
BC - That's the tone of voice they use throughout the Web site. It's a magazine type of voice. It's like *Vogue* for kids. It is generic. It's not a tone of voice that kids speak in. It sounds like it's being written by very well-intentioned 30-year-olds. I think it's a homogenized, synthetic view of how girls live. [On the other hand,] Alloy.com uses language that seems a true and honest experience for where a young 13-, 14-, 15-year-old girl lives. They have a thing called the Alloy Poll and the question is, "If your best friend stole your crush, would you deal or freak?" That's how kids talk. It's hipper by far and far more real.

JN - I think [the scrolling banner at the bottom] is basically annoying. What you're really doing here is constantly offending your customers. It's sort of like, "We have to put you through a certain amount of torture in order to give you this content." And I think people engage in a game. It's like, "Well, I'm really not going to allow you to impact me." It's constantly blinking, which makes it harder to read or concentrate on the content.

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On the Edge

Streaming media technology companies bring video and audio closer to end users. By Karl Greenberg

If the Internet is like an airline whose baggage-checking system involves opening suitcases and putting each article of a traveler's clothing onto a different plane, it's a system that works fine for Web pages that travel light. But as a conduit for video and other bandwidth-hogging content, it means sometimes lost or stuttering streams, and video frame-rate quality that looks like the Keystone Cops. However, with broadband access in U.S. homes predicted to explode from today's estimated 3 million users, according to Media Metrix, to anywhere between a conservative 30 million at-home users with high-speed connections by 2004 to a high of 65 million users with home, school or business access, streaming-media delivery is a growth market. More than mere novelty, analysts say consumers will increasingly use streaming video and audio as part of their everyday online activities.

STREAMING CLOSE TO HOME

Since opportunity is the mother of invention, at least on the Web, several streaming-media carriers have tried to solve the problems associated with streaming-media delivery—such as Net congestion and quality degradation—by creating virtual runways for video and audio streams. And for companies who provide those streams, carry them or supply the advertising, making money may mean integrating their services, according to Cambridge, Mass.-based Forrester Research.

"Homegrown, piecemeal streaming solutions have frustrated content providers and held back Internet video," says



MISSION CONTROL:
iBeam takes a different route when distributing streaming media.

Forrester analyst Jeremy Schwartz. "But new integrated platforms are emerging that let content providers stop experimenting and use real business rules to monetize streaming." New front-to-back offerings, he adds, let content providers upload gigantic video files without having to assemble a makeshift streaming solution comprising different technologies from different companies.

The model for getting streaming content to consumers with minimal hassle from the Internet is "decentralized distribution": getting content cached at edge-servers located at users' local ISPs, so the content only has to travel the proverbial "last mile" over the Net to a consumer, rather than "the longest mile" from the content provider itself. Streaming-content carriers achieve this by creating virtual expressways that carry content out to the edge fast and in one piece, either within the Internet itself or somewhere else.

Sunnyvale, Calif.-based iBeam Broadcasting does it somewhere else. The expressway the company has created is the same as a cable broadcaster's: iBeam relays content from source to satellite and back down again. But instead of showering the content across a network of cable head-ends, iBeam sends it to its own downlink-equipped servers contiguous with ISPs such as Covad, AOL and Northpoint Communications, which last month merged its DSL networks with Verizon Communication's. iBeam also caches content at middle- and central-tier servers, which have much larger capacity.

"Trying to go across the Internet to deliver streams is almost a hopeless proposition," says Shrey Bhatia, director of marketing for iBeam. He says the Internet is still principally a unicasting medium, where a single user retrieves a single stream of Web-page content over a variety of routes. "That doesn't work for video, which relies on content showing up at the destination quickly and in the right order."

He adds that the edge-servers are the principle target, especially during hours when demand is high or for events expected to be popular, and that while content cached at iBeam's edge-servers may not reach everyone—yet—it's definitely the cheapest option for content providers and for

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iBeam. "From content downlinked to central-tier data centers, we can potentially reach everyone, but we will have to pay a premium to reach consumers because we're streaming over the Net," he explains. From the middle-tier data centers, iBeam still enjoys a 100 percent reach potential and still has to pay, but pays less. "From the third tier—our edge—we reach about 32 percent of the Internet but pay nothing since there's no Internet involved," he says.

Bottom line, says Bhatia: Streaming content to consumers from edge-servers is less expensive, with better quality than anything you send from a central data center, via a unicast model, where every consumer is "hitting" the same server.

"There's a paradigm shift in streaming media from delivering content from a central location to delivering it on a distributed model that results in better quality for the end user and lower cost to the content provider," notes David Eisenberg, worldwide director of broadband applications for Engage, an advertising delivery and analysis company currently working with both iBeam and Cambridge, Mass.-based streaming-media carrier Akamai.

NOT QUITE LIFE OR DEATH

In the banner-ad distribution business, ad networks such as DoubleClick serve double duty, deciding which ads to serve at a given Web site, and then serving them, usually from a central location. To a great extent that is because, in the world of static Web content (e.g., pages), it doesn't matter if a banner ad comes from Detroit and content from Dublin, Ireland. The lag time between the arrival of content and the arrival of advertising is not a life or death issue.

But in streaming-media delivery, Bhatia explains, where dead air is fatal to a successful broadcast, delivery of content and advertising must be tightly integrated. Eisenberg says that the key, again, is distribution. "We serve within iBEAM or Akamai's infrastructure, and our decision-making engines are integrated into their networks. Our systems are the decision-makers, the streaming-carrier networks handle delivery."

Engage integrated its ad-management systems with iBeam in December 1999, when iBeam enlisted the Andover, Mass.-based company, a majority-owned subsidiary of CMGI Inc., to serve as a third-party, ad-delivery service. At that time, Engage also made a similar agreement with InterVu, another streaming-content carrier now owned by Akamai.

HITS THE SPOT

In June, iBeam and Engage announced On-Target, an online advertising service that exploits iBeam's network and Engage's analysis ability. The On-Target platform, developed through collaboration among Microsoft's Digital Media Division, iBeam and Engage, serves streaming advertising relevant to consumers based on demographics and online behavior. Bhatia says ad agencies using the platform include Starcom

IP, FCB Worldwide and Exile on 7th.

Eisenberg says, "This kind of integration of services allows content providers, for the first time, to take something that has been a cost center for them, [namely] streaming, and generate revenue with it with highly targeted and seamless advertising."

Brad Porteus, vice president of MTVi radio, a streaming audio provider and iBeam content partner, concurs. "It's the nature of streaming media in general that is expensive," he says. "But their model is good since they can cut out some of the cost in terms of distribution of content. But it also means, for content delivery, a good listening experience for our customers, since content is delivered by a much shorter path."

The way it works, according to Eisenberg, is that Engage's AdManager and iBeam's intelligent routing systems utilize high-speed communication software to interact "so that we can point to where the right ad is on their network and their systems can interpret that, and deliver it in a high-speed and quality way. So, we are the brains and they are the brawn. Our systems decide which is the right ad to show and allow the campaign management and reporting process to function. They carry the ads."

Bhatia says Engage's AdManager is also integrated with Engage's anonymous profiling capability, to help target ads. "Their massive anonymous profile repository of 70 million users

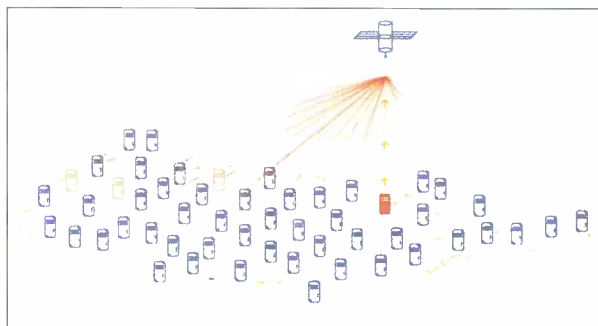
gives them the ability to dynamically target users with relevant ads." Eisenberg says that soon that application package will include AdKnowledge, Engage's post-click tracking and conversion analysis system.

The most immediate benefit is speed and seamless performance, according to Bhatia. "The whole process, from ad request to decision making to delivery takes about two-tenths of a second. We had to build it that way because in the broadcast world,

dead air is a sin." Here's how an ad is inserted: iBeam reads a digital "ad insertion" delimiter in the stream, makes a call to the Engage infrastructure embedded in the iBeam network. Then Engage determines which ad is appropriate for that user based on all the active campaigns in the system. It updates the ad reporting systems to log that the ad is about to be served, and returns the location of the ad to iBeam. Finally, iBeam determines which one of several hundred servers the ad sits on and redirects the user to that server. Two-tenths of a second has passed. The ad starts to play.

Bhatia adds that 40 content providers, including MTVi, Excite@Home, and MSN have signed up with iBeam, and that the company has served 12 million streaming ads thus far.

"The combination of Engage's audience profiling and tracking, Windows Media's dynamic ad insertion and iBeam's content delivery will let advertisers deliver rich media ads targeted to broadband viewers' interests," says Forrester's Schwartz. "But the ad world is unprepared for this new way of reaching consumers, and sales forces must learn to think at an increasingly local, not national, level." ■



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Land of the Free

The phrase “free stuff” should be listed in the dictionary as synonymous with the word “Internet.” After all, the Internet was originally created as a free resource for academics and researchers. Even today, many people venture online to find bargains, offers and, yes, free stuff. However, instead of making consumers turn to search engines or troll through newsgroups, marketers have created a new breed of Web sites that make the search for the perfect deal a snap.

These so-called free-stuff sites range from user-maintained sites that serve as lists of coupon codes, manufacturers offers and free online services to slick, corporate-sponsored ventures where advertisers pay to give free products away. Among the low-end sites, offerings include editorial coverage about the quality of free offers and daily or weekly e-newsletters that bring free offers—and paid advertisements—directly to consumers. Conversely, high-end sites offer affinity clubs and promises of free-sample deliveries within a week.

Free sites have their own unique look and feel, since they rely heavily on offers and links. None of these sites are extremely visually pleasing or extensively designed. Most take a bare-bones approach and some of the sites actually suffer from a dearth of graphics. All sites help users search for products to try and some offer coupons or let users make purchases online. Deciding which free site will bring a bounty of paying customers may be as illusive as finding the proverbial free lunch.

Whoever said there’s no such thing as a free lunch hasn’t been on the Web lately. With marketers eager to increase market share, a new crop of “freebie” sites are enticing consumers with product samples in exchange for personal information.

By Karen J. Bannan



YOURFREESTUFF.COM

The Point: Separate the free from the fake while connecting qualified consumers to offers.

Vital Statistics: Campbell, Calif.-based direct marketer.

Target Demo: More than 90 percent females, ages 18–35. Average income is more than \$40,000.

Traffic: More than 311,000 unique users per week.

Content: The site lists hundreds of offers, but most have been checked out before they are posted so users don’t end up waiting for samples that never comes. The site is separated into four categories—“People and Pet Stuff,” “Personal Stuff,” “Entertainment Stuff” and “Computer Stuff.” The top five offers, sensibly listed at the top of the page, are usually high-profile samples such as free coffee, beauty items and personal



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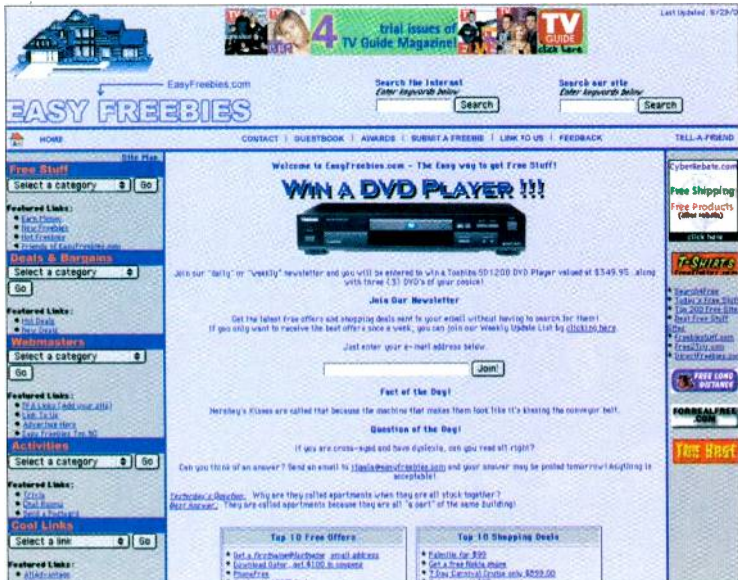
care samples. The site can be customized so visitors only see the offers that pertain to their lifestyles, so if users don't have pets or kids, they won't have to sift through dog food and diaper offers. In addition, users can sign up for e-mail alerts and one of several newsletters to keep you up-to-date about new offers on the site.

Look and Feel: Yellow background and a rainbow of colored menus give the site a whimsical look and feel.

Usability: Even if users do click on an offer, they're never far from the site, since the new page opens up within the current frame.

Advertising Options: Product tile, banner ads, face-to-face event opportunities, targeted couponing, e-mail sponsorship and newsletter sponsorship.

Bottom Line: One of the fastest-growing free sites on the Web today, according to PC Data.



EASYFREEBIES.COM

The Point: Free offers, deals and rebates.

Vital Statistics: Launched March 1999. Privately owned and operated.

Target Demo: The conscientious bargain hunter. Audience is 60 to 75 percent female, mostly between the ages of 30-50.

Traffic: 3,000 unique visitors daily.

Content: Links, links and more links that lead to offers and deals. Jason Haala, the site's creator, lists the top 10 offers and shopping deals on the main page, as well as five featured sweepstakes and free after-rebate deals, which change almost daily. The site is keyword searchable, so users can find, say, the exact free candy sample they are looking for. Unfortunately, none of the offers are verified, although Haala says a good portion of the free offers come from other users. In addition, some of the offers are paid placement, so these deals should be better than others.

Haala adds a feeling of community by asking unusual questions and listing the best answers on the site the following day. One recent question was a thoughtful, "If you can't drink and drive, why do bars have parking lots?" For now, the winner

gets simple bragging rights. In the near future, Haala will reward winners with gift certificates and prizes, he claims. A "Fact of the Day" is another simple site element that keeps people coming back to the site daily, Haala says.

In addition to listing free offers, EasyFreebies.com also has a daily and weekly newsletter. Visitors are encouraged to join by the possibility of winning a free DVD player. Links to free Webmaster resources, trivia sites, chat programs and electronic postcard sites round out the offerings.

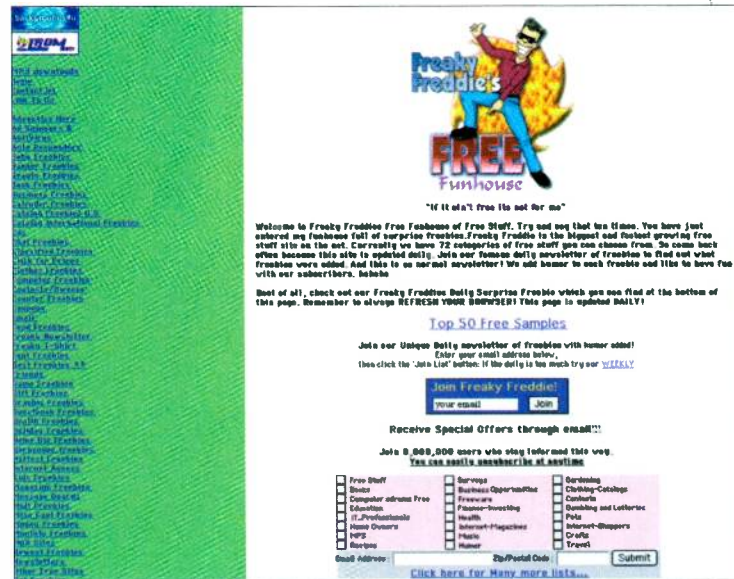
Despite the contests and fun diversions, Haala says 80 percent of the site's traffic goes directly to the links for its free offers, with shopping deals posting the second-highest amount of traffic.

Look and Feel: Homespun without the homemade look. The site is purple and gray, with navy borders. There are few graphics, save a drawing of a house in the top left corner of the page. The site is laid out like a grid, with small bulleted lists that act as menu options.

Usability: It doesn't get much easier than this. Point and click on the deal you want. You're instantly whisked to another site.

Advertising Options: Banners, e-mail.

Bottom Line: It's a small, homegrown site, but its chatty feel and conspirator tone make it a good source for users looking for free deals.



FREAKY FREDDIE'S FREE FUNHOUSE

The Point: "If it ain't free it's not for me."

Vital Statistics: Launched in 1997.

Target Demo: N/A

Traffic: 10,000 unique visitors a day.

Content: Freaky Freddie's site features 73 categories of free stuff, with most concentrated in the Web resource and giveaway genres. For example, categories include "Book Freebies," "CDs," "Chat Freebies," "Contests/Sweepstakes," "Counter Freebies" and "Coupons." Updated regularly, many users visit the site to check out the "Daily Surprise" freebie. Aside from the category-based freebies, the site's homepage also features offers that sound like get-rich-quick schemes.

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Many of these offers are actually paid placements by advertisers. In fact, half of the offers on the site are direct company giveaways and most of the "Hottest Freebies" fall into the paid placement category.

Look and Feel: Lime-green menu along side a white main bar makes for a visually shocking and busy site.

Usability: This isn't the easiest site to get through since it is so jam-packed with offers, and sorting the junk from the gems can be equally difficult.

Advertising Options: Buttons, paid placement, banner ads and tiles.

Bottom Line: The site has plenty of offers, but since some are of the get-rich-quick variety, consumers need to tread with care.



FREECENTER.COM

The Point: Listing and reviewing free offers.

Vital Statistics: Launched January 1998 by Jim Reardon, the site's founder and editor.

Target Demo: The smart shopper, regardless of age. Audience is 69 percent female and 28 percent male, ranging between the ages of 18-44.

Traffic: One million unique users per month.

Content: Although the site is designed with consumers in mind, there's also an entire section of offerings specifically for Webmasters, making this a good place to visit from the office or home. There are 20 categories "for everybody" and 18 categories for Webmasters. Instead of simple lists of offers, FreeCenter reviews and rates every offer it posts, so you know what you're in for before drilling down. Site visitors are also encouraged to review offers, so if you don't agree with a review you can inform your Web brethren.

FreeCenter links users to contests, free Internet-access offers, planners and software, voicemail and magazine offers.

Look and Feel: Mint green and white pages with to-the-point menus.

Usability: Simple to click through and explore since menus and main category pages are laid out cleanly.

Advertising Options: Buttons, paid placement, banner ads and

tiles. Advertisers include NYToday.com, InsightExpress.com, Capital One and One Ramp.

Bottom Line: Solid site for Web-based freebies, but free sample offerings are a bit lean.



FREESAMPLES.COM

The Point: Connecting qualified consumers with marketers.

Vital Statistics: Launched March 1999. Financed by Witt Capital and other institutional investors including Condé Nast, General Electric, and United News and Media.

Target Demo: Women, ages 18-49.

Traffic: 1.2 million unique users in July, 2000.

Content: This site is as bare-bones as it gets, but its minimal-ist approach pops the featured products into the spotlight. At FreeSamples you can select up to four free samples at a time, which are shipped directly from the company's fulfillment center. You won't find any lame offers here, only the best trial- and full-size samples from manufacturers such as the Andrew Jergens Company, which manufactures the Biore skin care line.

One of the best features of the site is that you'll actually get all of the samples that you've requested, often within a week. Users in the Chicago area can expect turnaround within one to two days, site officials say. This is an important distinction because other online sample offers are often over-attended and some users get left out of the fun.

Look and Feel: Slick corporate site with plenty of rollover menus and a sampling cart—much like a shopping cart—that stays with users wherever they go on the site.

Usability: After signing up for the service and clicking on an authenticating link (which is sent to your e-mail), you can start "shopping" for free samples right away. It doesn't get any easier than this. However, the site's popularity results in sluggish connections during peak hours.

Advertising Options: None, aside from the paid placement of the product samples on the site.

Bottom Line: Smart idea that lets advertisers target and send care-packages to qualified consumers.

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Editors
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Proofreaders
Retail copywriters
Sales promotion copywriters
Speech writers
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Communications & PR



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- employee
- marketing
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IQ DATA

Well Read

Getting a read on content sites.

While everyone talks about streaming media on news sites and all that it offers, the majority of Web visitors are still weighed down by a 56K modem, which doesn't allow smooth access to video. According to Nielsen Net Ratings, 82.3 percent of visitors to the FoxNews.com site in July had 56K or below. But lower-speed access doesn't stop users from sticking around the site. It is only the users with the highest-speed connections (T1/T3 lines) that spend more time on the site than dial-up users. Of course, it could be that the slower the hookup, the longer you're waiting for downloads. It's also interesting to note that No. 3 on the Hit Parade of top magazine Web sites is Pathfinder, the now (we thought) defunct Web site. It seems to still be drawing visitors. The reason, as best we can determine, is that during visits to Time Inc. Web sites, users can find themselves on pages that are still part of the Pathfinder legacy. For instance, you want three free issues of *Fortune*? Click, you're on Pathfinder.

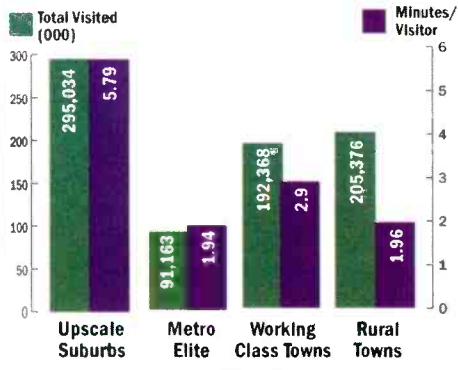
Foxsports.com by Connection Speed



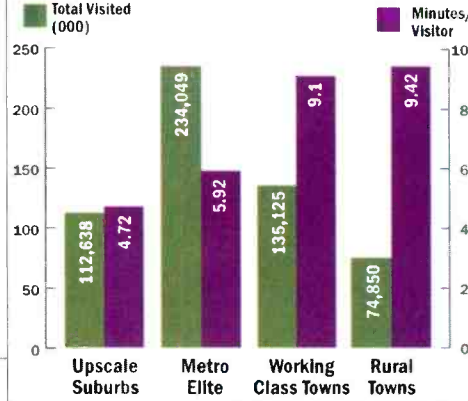
| SPEED | PAGES/PERSON | TIME/PERSON |
|--------------------|--------------|-------------|
| Modem 14.4K | 7 | 0:09:28 |
| Modem 28.8/33.3K | 10 | 0:10:03 |
| Modem 56K | 15 | 0:10:08 |
| ISDN | 4 | 0:04:00 |
| LAN | 21 | 0:09:44 |
| Cable Modem | 8 | 0:03:19 |
| DSL | 4 | 0:01:18 |
| High Speed (T1/T3) | 24 | 0:17:30 |

Source: Nielsen Net Ratings / July 2000

MSNBC.COM Audience Profile Age 35-54 w/Kids



ESPN.GO.COM Audience Profile Age 18-34 No Kids



Source: Spectra Internet Intelligence using Nielsen/Net Ratings Data, June 2000

Upscale Suburbs: Major metro suburbs and urban fringe neighborhoods, top-end incomes, educations and occupations
 Metro Elite: Townhouse and high-rise apartment areas, above average incomes and occupations, very high educations; younger, professional populations
 Working Class Towns: Towns and outlying suburbs, mixed lower level white collars, upper level blue collars
 Rural Towns and Farms: Mill, factory, and mining towns with rural farm areas, middle to lower middle incomes, blue collar farming-related occupations, rust belt mill towns and mid-western farmers

DATA POINTS

ADS BY SITE*

CNN.com: 185

NYT.com: 61

**Most Frequent Advertiser NYT.com:
Trust E**

**Most Frequent Advertiser CNN.com:
Barnes & Noble/BN.com**

NUMBER OF ADS ON CNN**

Paid Ads: 501

*Source: Leading Web Advertisers for Aug. 15-21

**Source: Competitive Marketing Reporting
 Based on one-day average of total paid ads: 4/3-4/7/00 (M-F)

Top 5 Network Television Sites

| Network Television | Unique Audience (000s) | Time per Person |
|--------------------|------------------------|-----------------|
| cbs.com | 3,638 | 10:27 |
| bigbrother2000.com | 3,617 | 16:47 |
| pbs.org | 1,653 | 11:30 |
| nbc.com | 1,247 | 7:42 |
| foxtv.com | 889 | 25:13 |

Top 5 Magazine Sites

| Magazines | Unique Audience (000s) | Time per Person |
|----------------|------------------------|-----------------|
| Zdnet | 5,759 | 10:52 |
| ew.com | 1,699 | 5:34 |
| pathfinder.com | 1,256 | 3:32 |
| playboy.com | 1,225 | 10:47 |
| money.com | 1,194 | 7:17 |

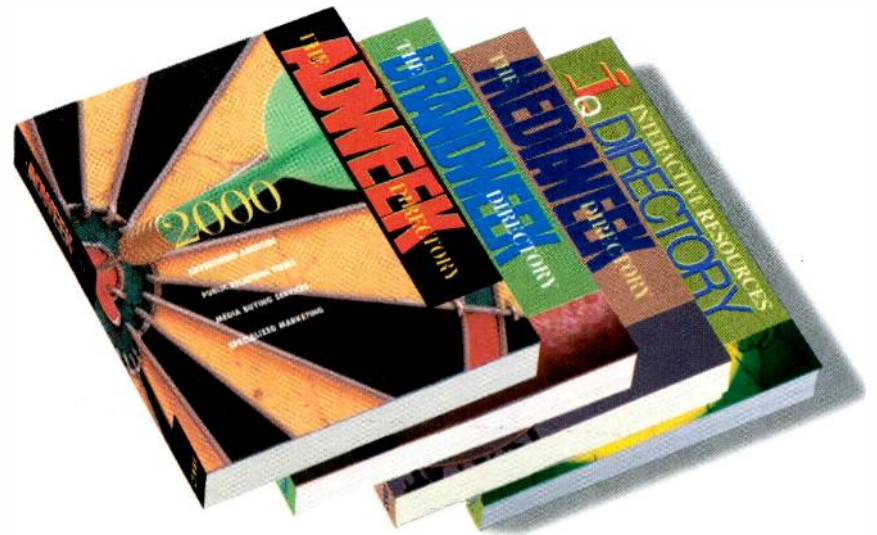
Top 5 Cable Television Sites

| Cable Television | Unique Audience (000s) | Time per Person |
|------------------|------------------------|-----------------|
| msnbc.com | 6,001 | 11:25 |
| weather.com | 5,376 | 7:02 |
| cnn.com | 3,937 | 18:01 |
| eonline.com | 3,076 | 6:48 |
| mtv.com | 2,597 | 10:00 |

Source: Nielsen Net Ratings / July 2000



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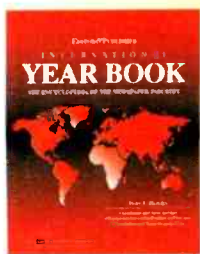
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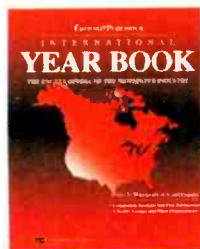
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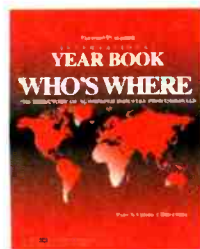
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Magazines

BY LISA GRANATSTEIN

What's In a Name?

'Smart Business' revamps again to better fit its title

The new editor of *Smart Business for the New Economy* has a flair for understatement. In his first editor's letter in the September issue, Geoffrey Precourt told readers they should expect some "fine-tuning" to the Ziff Davis Media magazine in upcoming issues. But less than a year after the monthly was redesigned and then

relaunched with a new name, the newcomer is looking to revamp several different parts of the magazine. Precourt and publisher Lee Jones—also new to the title—believe the changes will help solve the magazine's transitional problems: poor newsstand circulation, a loss in ad pages and a lack of identity in the marketplace.

But Precourt doesn't want to move too fast. "We did a redesign a year ago so we can't come in and do a massive redesign again," says the former deputy managing editor of Time Inc.'s Custom Publishing Division. "But we can take it issue by issue and evolve it to the next stage. It's like changing wheels on a moving car."

After replacing former editor Paul Somerson—who was named editorial director of Ziff Davis Development in June—Precourt immediately started making changes. For one, he wanted to bolster the financial coverage in the magazine and hired several new staffers with business reporting backgrounds, including Richard Teitelbaum, former investments editor at *The New York Times*, as deputy editor and Maria Atanasov, formerly with *Fortune*, as a senior business writer.

Precourt also hired a photo editor to help get away from using generic product shots and illustrations. "I wanted to double the amount of photography to create the perception that this is not an evergreen products magazine that six months from now you can take a look at how to better

take advantage of whatever Windows application you're using," he explains.

Though November will be his first full issue, Precourt has already introduced



SB's former name was downplayed on the October cover (right), and more tweaks are coming.

some cosmetic changes to the October issue, on stands on Sept. 15. He toyed with the cover by reducing the size of the "Formerly *PC Computing*" bug and playing with the cover lines and images. By January, the cover's makeover should be complete.

In November, readers will begin to notice more sweeping changes. The feature well will carry a wider variety of stories and more business coverage. Also, two

Mediaweek Magazine Monitor

Weeklies

August 28, 2000

As weekly publishers finally get through the dog days of summer, many are looking to bounce back from first-half challenges. Year to date, *Newsweek*, which took a hit when Ford made its industry-wide cuts, is off 4.14 percent at 1,476.57 pages. Competitor *US News & World Report* dipped further with its Sept. 4 issue and is now down 15.82 percent for the year. *The Sporting News*, which skidded 53.11 percent with its Sept. 4 issue, is off 9.80 percent YTD. —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 | 4-Sep | 80.84 | 6-Aug | 55.71 | 45.11% | 3,860.48 | 2,852.30 | 35.35% |
| The Economist | 26-Aug | 35.00 | 28-Aug | 36.00 | -2.78% | 2,009.50 | 2,001.32 | 0.41% |
| The Industry Standard | 4-Sep | 88.00 | | NO ISSUE | | 5,296.00 | 1,148.00 | 361.32% |
| Newsweek | 4-Sep | 31.89 | 6-Sep | 51.97 | -38.65% | 1,476.57 | 1,540.32 | -4.14% |
| The New Republic ^D | | | | NO ISSUE | | 282.93 | 279.71 | 1.15% |
| Time ^E | 4-Sep | 54.00 | 6-Sep | 51.97 | 3.91% | 1,925.44 | 1,761.59 | 9.30% |
| US News & World Report | 4-Sep | 35.06 | 6-Sep | 45.16 | -22.36% | 1,073.32 | 1,274.98 | -15.82% |
| Category Total | | 324.79 | | 248.81 | 34.87% | 15,924.24 | 18,858.22 | 46.60% |
| SPORTS/ENTERTAINMENT/LEISURE | | | | | | | | |
| AutoWeek | 4-Sep | 41.74 | 6-Sep | 31.98 | 30.52% | 1,032.29 | 1,045.73 | -1.29% |
| Entertainment Weekly | | | | NO ISSUE | | 1,254.55 | 1,235.92 | 1.51% |
| Golf World | 1-Sep | 19.49 | 3-Sep | 13.36 | 45.88% | 1,110.05 | 1,008.47 | 10.07% |
| New York | 4-Sep | 23.40 | 6-Sep | 22.50 | 4.00% | 1,618.10 | 1,516.60 | 6.69% |
| People | 4-Sep | 77.76 | 6-Sep | 82.23 | -5.44% | 2,619.74 | 2,643.82 | -0.91% |
| Sporting News | 4-Sep | 14.92 | 6-Sep | 31.82 | -53.11% | 554.79 | 615.07 | -9.80% |
| Sports Illustrated | 4-Sep | 58.36 | 6-Sep | 55.02 | 6.07% | 1,810.41 | 1,893.06 | -4.37% |
| The New Yorker | 4-Sep | 26.80 | 6-Sep | 18.09 | 48.15% | 1,394.37 | 1,121.61 | 24.32% |
| Time Out New York | 30-Aug | 55.56 | 1-Sep | 54.80 | 1.39% | 2,428.31 | 2,300.55 | 5.55% |
| TV Guide | 2-Sep | 36.26 | 4-Sep | 50.89 | -28.75% | 2,092.58 | 2,122.45 | -1.41% |
| Category Total | | 354.29 | | 368.69 | -1.77% | 15,915.19 | 15,583.28 | 2.66% |
| SUNDAY MAGAZINES | | | | | | | | |
| Parade | 3-Sep | 11.16 | 5-Sep | 6.30 | 77.10% | 398.32 | 407.50 | -2.25% |
| USA Weekend | 3-Sep | 6.64 | 5-Sep | 7.25 | -8.41% | 376.55 | 419.03 | -10.14% |
| Category Total | | 17.80 | | 13.55 | 31.34% | 774.87 | 826.53 | -6.25% |
| TOTALS | | 696.87 | | 615.05 | 13.30% | 32,614.30 | 27,188.83 | 19.96% |

E=ESTIMATED PAGE COUNTS

WHY HAVEN'T THEY CALLED? WERE
WE TOO HIGH? WERE WE TOO LOW?
WHO ELSE ARE THEY TALKING TO? DID
WE MISS THE WINDOW?
DID THEY SELL IT TO SOMEONE ELSE? WERE
WE TOO LATE? IS OUR PHONE WORKING?
IS OUR FAX WORKING? IS OUR EMAIL
WORKING? WHY HAVEN'T THEY CALLED?
WERE WE TOO HIGH? WERE WE TOO LOW?
WHO ELSE ARE THEY TALKING TO? DID
WE MISS THE WINDOW?
DID THEY SELL IT TO SOMEONE ELSE? WERE

How To Translate Silence.

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A Network of Their Own

By Joanna Wolper

**Former Olympian
Lydia Stephans
vows to make
Oxygen a haven
for women's sports**

Lydia Stephans will never forget the feeling. In 1972, the then 12-year-old Stephans sat transfixed in front of her television set as two women from her hometown of Northbrook, Ill., skated off with Olympic gold medals. "The minute I saw Anne Hollum and Anne Henning win, I made up my mind that I was going to be a speed skater in the Olympics," she recalls with an impish smile. "I asked my parents to get me speed skates, even though I had never been on skates before. They were happy to buy them, because the week before, I'd wanted to be Janis Joplin and begged them for a guitar."

That same year, Congress passed Title IX, the landmark statute prohibiting discrimination against women in federally funded athletic programs, giving rise to a generation of girls who grew up playing sports. Stephans did follow in the footsteps

Photography by Peter Murphy



of her local heroes, competing in the Olympics in 1984, her status as a champion athlete cemented with her subsequent election to the Speed Skating Hall of Fame.

Now she has a chance to inspire the next generation of women's sports figures.

In her capacity as president of Oxygen Sports, the sports division of the female-oriented cable channel, Stephans seems determined to change the way women view

the same time get women used to watching sports at a regular time each week. "I have become part evangelist, part brand manager, part salesperson and part producer," Stephans says. "I know it's going to take more than hard work to be successful and attract an audience. We're going to need some lucky breaks, and lots of support from both advertisers and fans who share our passion for women's sports."

'I've become part evangelist, part brand manager, part salesperson.'

sports. Stephans, 39, is facing the biggest challenge of her career. Oxygen partners Caryn Mandabach and Geraldine Laybourne have handed Stephans the 5-7 p.m. slot every Saturday and Sunday, telling her to "make sports." She is creating a genre of sports programming that covers the wide world of women's athletics ("from rodeo to rugby," she says), using a behind-the-scenes, storytelling approach—all without the vast resources of a network sports division. "Once I realized that we were starting from nothing," Stephans says, "it felt as though Caryn had thrown me a bouquet that weighed a thousand pounds."

The startup network currently has only 13 million subscribers—less than one-fifth the number of ESPN—and is still trying to raise a third of the \$450 million called for in its five-year operating plan. Its first few months have been rife with programming and personnel changes. "Right now, our biggest challenge is to figure out how to expand our funding base [for sports], since Lydia has more good ideas than anyone else," says Laybourne. "Lydia has so many contacts. Without her, we would never have come as far as we have so fast."

Stephans wants to make Oxygen Sports synonymous with women's sports, and at

Those who know Stephans say she has spent her entire life preparing for her latest challenge. By the time she was 16, she was the national speed skating champion in her age division and third overall in the World Short Track Championships; in the Sarajevo Olympics she placed 13th in the 1,000-meter, the highest finish by an American that year. When the Olympics ended, she told her father she was finished with skating, left her skates at the side of the rink and began to pursue a journalism career. Nine years later, Lydia Stephans became the first woman to be made a vice president at ABC Sports.

Dennis Swanson, co-chairman of NBC's Olympic unit and president of WNBC in New York, met Stephans when he was the president of the suburban-Chicago speed skating club where his kids trained. "At 12, you knew Lydia had Olympic potential," he says. "Lydia had great form and was fiercely competitive. When you're a speed skater, something inside drives you."

"Lydia was one step below the top guys," says five-time Olympic gold-medal skater Eric Heiden, who calls Stephans his adopted sister. "But that never stopped her from persevering. I think that helps her in her position today to understand an athlete's firsthand experience, whether he wins or loses."

"Being an athlete gives Lydia an edge," says Robin Roberts, an ABC/ESPN commentator who worked with Stephans at ABC and was once a college basketball player. "Most sports executives I know haven't participated in sports since they got cut from Little League."

As a young girl, Stephans liked all kinds of sports, running track and playing softball. Her paternal grandmother, Regina Stephans, had belonged to a league of her own, playing for a Chicago women's baseball team in the 1920s. "Grandma Stephans was one of the original bloomer girls who

barnstormed the country from May to September," she says. "It was Grandma who showed me how to throw a curveball."

After becoming consumed with speed skating during the Japan Olympics, Stephans signed up for lessons at the Northbrook Skating Club, a hotbed of national speed skating. At least eight members of the Olympic team had trained there, and the 12-year-old Stephans was a beneficiary of the club's tradition of giving back to the sport. When Hollum and Henning returned from the Olympics, they became her coaches. And Stephans became a pupil of the best speed skaters in the world.

Four years later, she won her first national championship, describing the competition as one of those life experiences one never forgets. "The first day I had fallen twice," she recalls. "My parents were trying to be supportive when another skater's father remarked to me that it was too bad I had lost the nationals. I told him I still had tomorrow, and he said he hoped I would always stay so optimistic. It must have been pure determination and optimism on my part, because the next day I took both races and won the championship."

At 17, Stephans was flying back and forth to Europe competing and finishing high school. Then tragedy struck. Her parents were involved in an auto accident that killed her mother, Pauline. "My mother was an artist and a businesswoman, and I get those sides of myself from her," Stephans says. Her dad had to deal with her death while being a single parent of four children. "Before the accident, skating had been my total focus," Stephans says. "Afterwards, I knew I had to spend more time with my family."

But she tried to remain focused on her dream. "Competing in the Olympics is kind of like Christmas morning when you're waiting to see what Santa will bring," she says. Going into Sarajevo, she held the world record for the 1,000-meter, but she failed to bring home a medal.

"The bottom line is, I could never be the speed skater Eric Heiden, Bonnie Blair or Dan Jansen were," Stephans says. "Sometimes I was envious, because they could focus a hundred percent on the sport and tune everything out. For me, speed skating was a wonderful part of my formative years, and my competitive spirit will always stay with me. I have to work hard to see results, whether I'm skating or running Oxygen Sports. I can never do anything halfway."

During the Olympics, Stephans became intrigued with the media. She and her team



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members were continually being interviewed, and for three days a crew chronicled her every move. The experience led her to enter Northwestern University's Medill Graduate School of Journalism to study broadcasting.

While a student there, she called Dennis Swanson to ask whether she could qualify for an internship at Chicago's WLS, which Swanson was then running. "Dennis spent two hours talking to me about career opportunities," Stephans recalls. "When he asked me what I wanted to do, I told him my dream was to work at my favorite show, *Wide World of Sports*."

When Stephans didn't hear from Swanson, she found a job producing the 6 and 11 o'clock news at WLUC-TV in Marquette, Mich. Although it was one of the nation's smallest television markets, Marquette also was a training center for speed skating. She could coach young skaters and give back to the sport the way she had been taught.

One evening as she was producing the news, an item flashed across the Associated Press wire announcing that Dennis Swanson had been named president of ABC Sports. "When I read the story," Stephans says, "I thought to myself, 'There is a God!'"

She landed a job as a researcher and production assistant for the Calgary Olympics. Stephans was assigned to the Up Front and Personal unit, which produced profiles of competing athletes. "Lydia didn't know anything about television, but she knew the athletes," says Emmy Award-winning sports and documentary producer Diane Oates, who supervised Stephans when she started out in production. "People think athletes are fascinating, but most of them are one-dimensional—they eat, they sleep, and they train. But Lydia understood them. You could always count on her to come up with a different angle that would make the piece unique."

Stephans' knowledge of the athletes and their lives produced one of the most poignant moments in Olympic TV history. Prior to Calgary, she had heard that Dan Jansen's sister, Jane, was being treated for leukemia in Seattle and wouldn't be able to join the rest of the family at the Olympics. "I knew how close the Jansens were and how badly Jane would be missed," Stephans says quietly. "So I asked if I could go up to Seattle and interview her. At the time, Jane was in

remission, and I had no idea she was going to die. I just knew she wouldn't make the Olympics and asked if she wanted to give Dan a message on the day he would compete."

Stephans took the tape with Jane's message back to ABC. On the morning Jansen was to skate for the gold, the world learned that his sister, Jane, had died.

Once the Olympics were over, Dennis Swanson called Lydia into his office and urged her to think about her career in terms of programming and management rather than production. "At the time, there weren't many women in sports management, and I thought Lydia had the skills to make it," Swanson says. "Lydia was smart, organized, self-assured and had a fierce competitive drive. Those were all ingredients for management."

Stephans was ambivalent. Even though Swanson kept telling her that management would be a promotion, she wanted to remain out in the field and produce. So Swanson and Bob Iger, then vice president of programming at ABC, made her a deal: If she wasn't happy after six months in management, they would send her back to production.

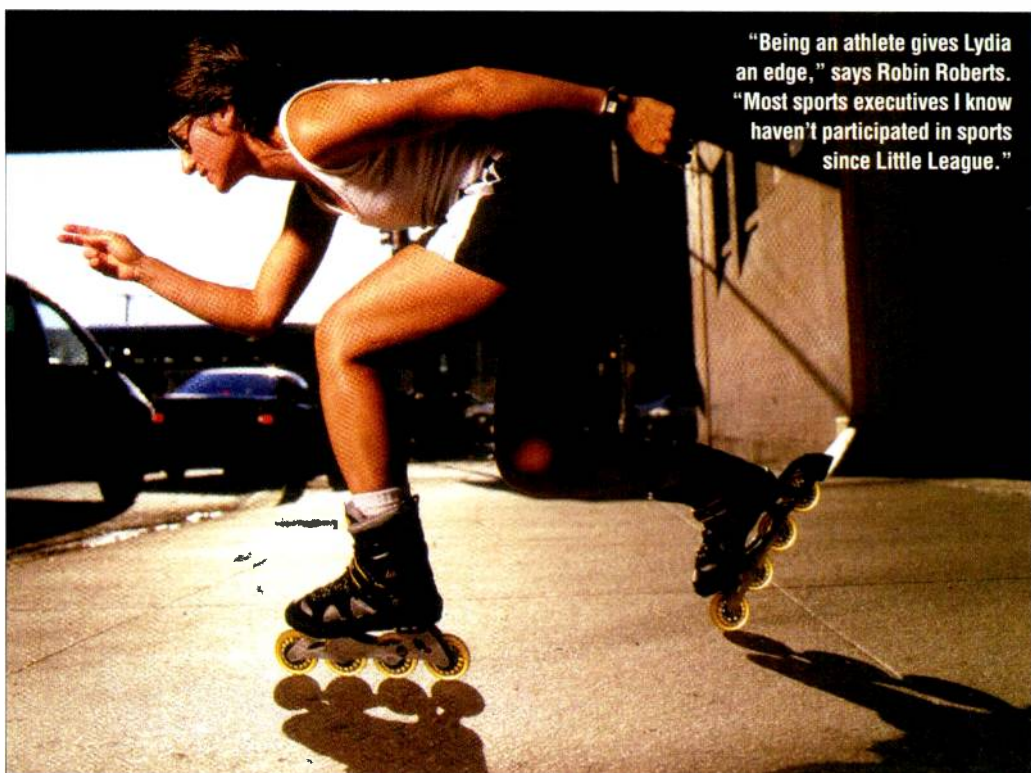
As a junior executive, she realized that management suited her organizational and creative skills. She was promoted from coordinator to manager to director, and in 1993, five years after starting at ABC, was

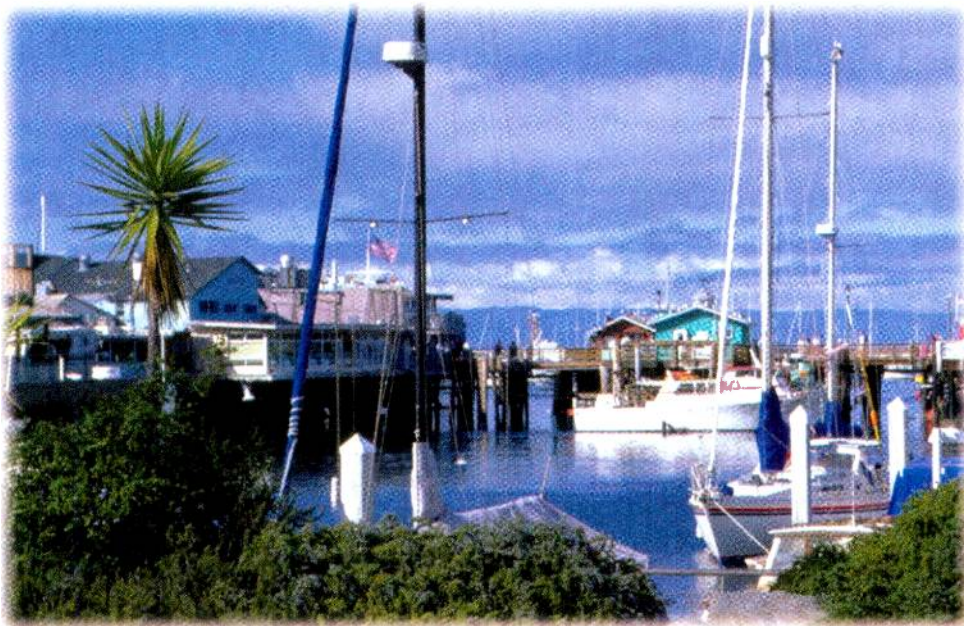
named vice president of sports programming, making her the only woman executive in sports programming at any of the networks.

As soon as she had her management stripes, she began lobbying ABC to produce women's sports shows. Swanson gave her the green light for a documentary series on female athletes called *Passion to Play*. Stephans herself co-produced the first show of the series, which featured Katarina Witt, starting a production relationship with the former Olympic skater that continues today.

When Laybourne and Mandabach urged Stephans to run the sports division of Oxygen, she found it hard to resist. Part of the enticement was the idea of joining a very different environment from the all-male team she had been part of at ABC sports. "I knew I wouldn't have that lonely feeling anymore," Stephans recalls, sitting in one of three closed rooms in Oxygen's loft-like studios in Manhattan. "I could blend in and have colleagues."

Stephans and Geraldine Laybourne had become friendly when they served together on the board of Lifetime Television. Stephans discovered that she and Laybourne had more in common than the trials and tribulations of being an ABC executive: At 48, Laybourne had taken up boxing, bik-





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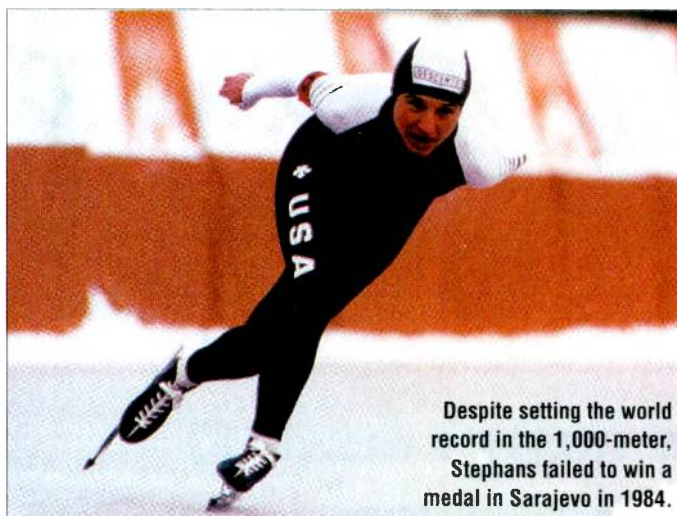
The sports slot was developed, Mandabach says, because "Oxygen was conceived for active and engaged women who are committed to a fun and challenging life—what better way to express that than becoming the first and only place dedicated to women's sports?"

Stephans began applying everything she had learned at ABC to Oxygen. She contacted every event organizer in women's sports and began negotiating for events. "There's a lot more to TV sports than just getting creative—it's a highly competitive, event-based business," she says. "I had a modest budget, and sports like women's figure skating can be very expensive." Stephans declines to speak about budgetary matters except to say that she has 9 percent of Oxygen's overall programming budget. Stretching her dollars, she piggybacked productions. "For every men's event, there's a woman's event being produced at the same time," she explains. "I called in every favor I could, and paid people covering the men's events to stay on and shoot the women."

Oxygen's style is reminiscent of the Olympic coverage that Stephans helped bring to the air at ABC, incorporating profiles of the athletes, background facts about the sport, and ways to improve your game if you're a participant. "We don't just put an event on the air," says Stephans. "We teach our viewers what each sport is about. We get up-close and personal about the athletes. We present sports the way women like to see it—we tell stories."

Besides the most popular women's sports, figure skating and gymnastics, almost every type of sport women participate in is included: NCAA, high school, professional, adventure, extreme, Olympic and recreational. This year the schedule consists of 26 shows, hosted by model and athlete Hunter Reno. Each features one or two events that showcase top female athletes and their respective sports. The events are broadcast from around the globe and will include the World Cup Alpine and Freestyle Skiing Championships, the U.S. Open Water Ski tour, the Double Dutch (jumprope), World Feminine Wrestling, ballroom dancing, ice hockey and beach volley championships, Women's Global Auto Racing, the Olympics Gymnastic Tour and the Triathlon World Cup. In

2001, Stephans expects to expand to 52 different events, half live and half post-produced. Each show will repeat at least four times. In addition, *Truckers*, the teen show, will have a weekly sports segment; *Pure Oxygen*, the network's daily flagship show, will telecast two Oxygen Sports segments.



Despite setting the world record in the 1,000-meter, Stephans failed to win a medal in Sarajevo in 1984.

The Oxygen Sports Web site is an integral part of the Oxygen approach, offering news, statistics, video clips, even suggestions of where to find the best place to play on vacation—such as where to fly fish in Vermont. Come the Sydney Olympics in September, where, Stephans says, "American women will be the big story," the Web site will focus heavily on Olympic coverage. It will closely monitor women favored to win, as well as profile other competitors from around the world.

For the launch of Oxygen in February, Stephans wanted to do something spectacular that involved figure skating. Her old friend Katarina Witt was producing a special called *Divas on Ice*, with stars including Tara Lipinski, Ekaterina Gordeeva and Witt herself skating to live performances by Monica, Jessica Simpson and jazz singer Diana Krall.

NBC was getting first broadcast rights, and Stephans wanted the cable rights for Oxygen. "Lydia was a tough negotiator," says Steve Disson of Disson Furst and Partners, the event creator for *Divas on Ice*. "But with Lydia, it usually turns out to be a win-win for everyone."

But Stephans had no intention of launching her sports programming with a show that was going to run first on NBC. She got permission from Witt to go behind the scenes for a three-day shoot in Atlantic City. Witt allowed Stephans and her crew to film them offstage and in rehearsal, and

Stephans then edited the behind-the-scenes footage into the performance.

But despite some initial successes, even fans of Stephans say she has a lot to overcome. Liz Dolan, who was marketing director of the committee that organized the 1999 Women's World Soccer Cup, has reservations about whether Oxygen can compete in the high-stakes world of TV sports acquisitions. "Fifty percent of the people who watch women's sports on the networks are men," says Dolan, one of the hosts of *Satellite Sisters*, a new women's program on National Public Radio. "Will the rights holder or sponsors go to a network that only targets half the audience?"

Stephans' present strategy is to focus on 18-to-34-year-old women, not only the most coveted demographic for advertisers but also the age group known as the Title IX generation. Studies show that women who were under 10 when the law was passed in 1972 have a 20 percent higher rate of participation in high school sports than the generation before them, and many are playing traditionally male sports like soccer, hockey, even rugby.

But if women don't hear about a sport or recognize its star athletes, it's hard to attract them as viewers. And Stephans blames America's newspapers for that. At a recent meeting of the powers that be at Oxygen, including partner Oprah Winfrey, Stephans brought a *New York Times* Monday sports section that didn't have any stories about women's sports, just a few highlights and TV listings buried within the twelve pages. "I told them this was what we were up against—being delegated to the back pages," Stephans says. "And Oprah was incensed that the sports coverage of women was so minuscule. Oprah said we should make this a cause that we rally around, make it a real call to arms."

Clearly, the industry will be watching to see if Stephans and her company can have an impact on the way women view sports. "Oxygen is approaching women's sports completely differently than ESPN," Robin Roberts. "ESPN takes it for granted that the audience are fans and know the game. Plus, Oxygen in a short time can bring attention to sports ESPN ignores." ■

Joanna Wolper is an Emmy Award-winning documentary producer and writer.

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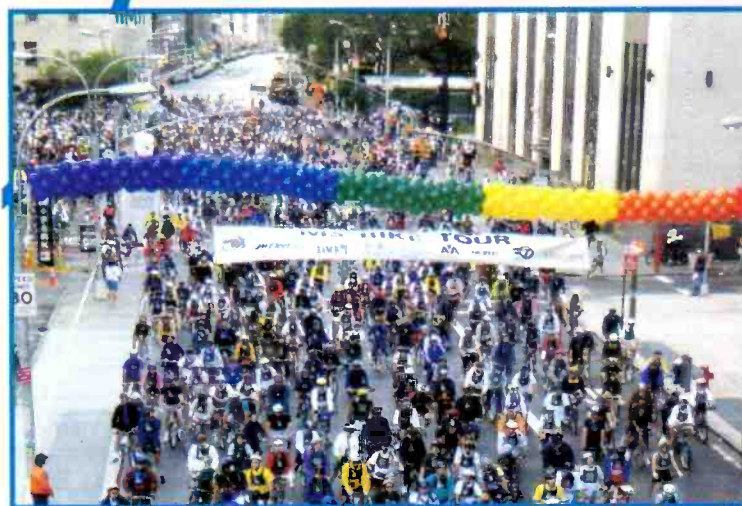
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MTV's BUZZWORTHY

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Week of 8/28/00

Artist/Group: **P.O.D.**
Song/Video: **"Rock the Party"**
Album: **Fundamental Elements of Southtown**

The second single from their major-label debut, P.O.D. (Payable on Death) has already opened for the likes of Primus and taken the main stage at OzzFest. It's been quite a good year for this Christian hardcore metal outfit, who's influences range from Bad Brains to U2 - who's "Bullet the Blue Sky" they often cover live.

Artist/Group: **Disturbed**
Song/Video: **"Voices"**
Album: **The Sickness**

Yet another rap/metal band with a touch of industrial and electronica thrown in for good measure. "Voices" is the second single from the band's debut record.

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The Hollywood Reporter's Box Office

For weekend ending August 28, 2000

| <i>This Week</i> | <i>Last Week</i> | <i>Picture</i> | <i>3-Day Weekend Gross</i> | <i>Days In Release</i> | <i>Total Gross Sales</i> |
|------------------|------------------|--------------------------------|----------------------------|------------------------|--------------------------|
| 1 | New | Bring it On | 17,362,105 | 3 | 17,362,105 |
| 2 | New | The Art of War | 10,410,993 | 3 | 10,410,993 |
| 3 | 1 | The Cell | 9,676,012 | 10 | 33,745,083 |
| 4 | 3 | Space Cowboys | 6,514,903 | 24 | 63,709,955 |
| 5 | 2 | The Original Kings of Comedy | 5,906,038 | 10 | 21,213,020 |
| 6 | 5 | What Lies Beneath | 4,612,974 | 38 | 130,919,547 |
| 7 | 4 | The Replacements | 4,075,896 | 17 | 30,777,664 |
| 8 | New | The Crew | 4,051,921 | 3 | 4,051,921 |
| 9 | 6 | Nutty Professor II: The Klumps | 3,560,195 | 31 | 109,992,755 |
| 10 | 8 | Autumn in New York | 3,267,896 | 17 | 26,822,408 |
| 11 | 9 | Coyote Ugly | 2,867,004 | 24 | 49,366,137 |
| 12 | 7 | Hollow Man | 2,522,163 | 38 | 66,562,821 |
| 13 | 10 | Bless the Child | 2,712,898 | 17 | 22,752,806 |
| 14 | 11 | Godzilla 2000 | 1,742,857 | 10 | 7,593,423 |
| 15 | 12 | X-Men | 1,369,713 | 45 | 151,232,499 |
| 16 | 13 | The Perfect Storm | 1,207,115 | 59 | 175,604,700 |
| 17 | 16 | Saving Grace | 943,705 | 24 | 3,351,920 |
| 18 | 15 | The Kid | 703,456 | 52 | 65,759,135 |
| 19 | 14 | Scary Movie | 682,288 | 52 | 148,497,444 |
| 20 | 18 | Chicken Run | 575,670 | 68 | 102,899,454 |
| 21 | 17 | The Patriot | 566,283 | 61 | 110,968,991 |
| 22 | 23 | Gladiator | 450,919 | 115 | 182,749,280 |
| 23 | 27 | The Tao of Steve | 384,559 | 26 | 1,092,006 |
| 24 | 21 | Big Momma's House | 360,261 | 87 | 115,674,272 |
| 25 | 22 | Me, Myself & Irene | 284,233 | 66 | 89,155,555 |
| 26 | 20 | Pokemon 2000 | 268,204 | 38 | 42,502,931 |
| 27 | 19 | Thomas and the Magic Railroad | 229,012 | 33 | 15,120,622 |
| 28 | 24 | Michael Jordan to the Max | 226,862 | 115 | 11,014,950 |
| 29 | New | HamaraDil Aapke | 219,434 | 3 | 219,434 |
| 30 | 28 | The Croupier | 204,414 | 133 | 4,923,466 |
| 31 | 31 | Cecil B. Demented | 196,874 | 17 | 638,632 |
| 32 | 25 | Rocky & Bullwinkle | 195,300 | 59 | 25,344,160 |
| 33 | 26 | But I'm a Cheerleader | 163,542 | 52 | 2,015,078 |
| 34 | 30 | Cirque du Soleil | 143,914 | 115 | 5,973,009 |
| 35 | 29 | Frequency | 141,809 | 122 | 44,670,379 |

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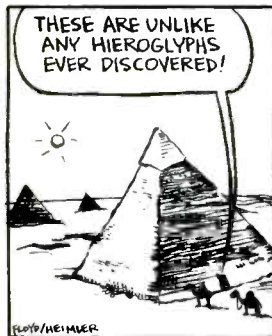
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EAST SERVICES & RESOURCES

RADIO PRODUCTION



If you're having a hard time finding talent, we aren't.

WE ARE PRETTY passionate about creating and producing great radio. It's what we do. It's all we do. So, many of our waking hours (and even some of our sleeping ones) are spent searching for, listening to, and developing interesting new voice talent. We find people in the obvious places: Los Angeles, San Francisco, New York and Chicago. But we also find them in places like Portland, Seattle, Vancouver, Toronto, Montreal, Arizona, Dallas, Denver, Minneapolis, Virginia, London, Australia and South Africa. But finding talent is only half the battle. Directing them and pulling real, believable, compelling performances out of them is another thing we bring to the party. That's why some of the country's hottest ad agencies will only trust Radiolana to cast and direct their radio. It's why you should call Em at 323-962-2506 and ask for our latest CD.

We wrote a jingle about ourselves
It goes like this
Creative Oasis 425-830-7633

SWEEPSTAKES

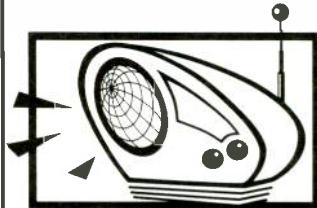
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RATES for Employment and Offers & Opportunities

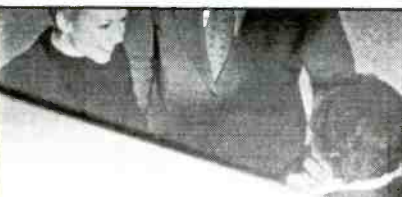
1-800-7-ADWEEK Classified Manager: M. Morris

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$184.00, 1/2 inch increments: \$92.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 770 Broadway, 7th fl. New York, NY 10003.** 1-800-723-9335 Fax: 646-654-5313.

EMPLOYMENT



We are Nielsen Media Research, The recognized leader in Television Research and one of the fastest growing companies in the new media product and research space. We are looking for bright, motivated individuals who can uphold our longstanding tradition of quality and service.

Senior Sales Professional

Currently we are seeking a Senior Account Manager in our fast growing New Millennium division to work in our Midtown, NY office. New Millennium is our leading-edge agency buying system that provides advertising agencies with the ability to perform buy analyses, track negotiations and scheduling of ad time, evaluate overall performance in terms of delivery and cost, and perform reconciliation and subsequent accounting functions.

This position involves high-level sales of the New Millennium system to National Advertising agencies. You will be responsible for the identification of key prospects, developing sales strategies and presentations to key Senior-Level executives. This is a high profile position with major upside potential; "A" players only need apply.

Requirements of the position are as follows: BA/BS Degree with 10 years' experience in the advertising business in a sales position. Excellent consultative selling, written and oral presentation and communications skills, ability to handle multiple priorities and to work in a start-up team environment.

We offer competitive salaries and commission as well as an excellent benefits package. Send resume, including salary requirements to: Nielsen Media Research, 299 Park Avenue, 22nd Floor, New York, NY 10171 or Fax (212) 708-7533. ATTN: Sean Nelson, HR Business Partner (Sean_Nelson@TVRatings.com). An Equal Opportunity Employer



www.nielsenmedia.com



Account Executive New York Area

Consider an exciting and lucrative career with CPRi, a national Marketing Services firm providing Internet Marketing and classical marketing consulting. Industry leaders, including over 200 Fortune 1000 and dot.com companies, repeatedly turn to CPRi to provide expertise and resources that enable speed-to-market.

Your charge will be to create market awareness and generate new business through prospecting and relationship development with senior level management.

A solid record of sales performance at or above quota, face to face consultative sales of professional services and an intellectual curiosity for new concepts and business strategy are required. An MBA and prior sales of consulting, marketing services or ad agency service a plus.

So come talk to the leader of this marketing category!

Submit your resume with earning history to e:mail: newyork@cpri.com or Fax (212) 319-1252. Visit our web site at www.cpri.com. EOE



SALES DEVELOPMENT DIRECTOR

Popular Science, the world's largest science and technology magazine, is looking for an upbeat, can-do team player with a creative flair to become our Sales Development Director.

Responsibilities include the ability to identify marketing opportunities and to develop customized presentations around these opportunities.

Must have 3 to 7 years background in publishing or advertising with experience in sales and marketing to help our sales team focus on key prospects with compelling and strategic marketing programs. Also, knowledge of syndicated research and previous involvement with multi-media integrated packages required.

We offer a competitive salary and a generous benefits package. Please send resume with cover letter indicating salary requirements to:

Kim Putman
TIMES MIRROR
MAGAZINES
2 Park Ave
New York, NY 10016
EOE M/F/H/V

Account Supervisor/ Management Supervisor Bi-lingual Japanese

Account Supervisor/Management Supervisor New York, NY - Supervise bilingual account services staff in mktg activities incl. corporate building campaigns aimed at general consumers and campaign targeting trades. Provide consult. services to Japanese clients' mktng in US & vice versa. Manage media planning, buying of consumer print/outdoor media in US and print media in Europe. Develop US clients' advertisements for publ. in major newspapers in Japan. Supervise planning & implementation of special events/sales promotions. Supervise budget allocation & control. Report to SVP. Must have 5-7 yrs. exp. in job duties or 5-7 yrs. as Senior Account Executive/Account Supervisor or higher level (Advertising). Must be fluent in advanced business-level Japanese (written and spoken). Send resume to:

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666 Fifth Avenue
New York, NY 10103



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Advertising Sales Representative

John Brown Custom Publishing (see www.JohnBrown.co.uk), an established UK publishing house, is experiencing rapid growth. We are seeking an Ad Sales Rep with 2/3 years media sales experience to sell IKEA space and Williams-Sonoma Taste Magazines.

Creativity, independence, and a desire to work in a fast-paced, dynamic environment are keys to success in this entrepreneurial company.

Email resumes to chenry@thorn.net or fax to 212-618-1984.

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ADWEEK CLASSIFIED

HELP WANTED

ACCOUNT EXECUTIVES

Prospect Associates, a nationally recognized, health sciences research and communications firm, is seeking full-time Account Executives at various levels of experience to assist with planning & implementing communications and strategic fund raising programs. Prospect is one of the country's leading practitioners of social marketing-an exciting field that applies commercial marketing skills to social issues. Our clients include the National Cancer Institute, the Massachusetts WIC Program, the National Heart, Lung, & Blood Institute, the Centers for Disease Control & Prevention and other public and private health organizations that address the world's foremost public health issues. If you've worked in an advertising, marketing or public relations agency creating and building programs, this is the environment to use those skills to help people!

Qualified applicants will have 1-5 years of public relations and hands-on account/client management experience and excellent writing skills. Candidates must be able to develop communications programs, proposals and budgets, and ensure program implementation from conception to execution. A second position is also available which requires experience in the development of fundraising plans, identification of donors and development of national and community partnerships. Agency experience a must. We offer a comprehensive salary & benefits package. Please send resume & salary requirements to:

Prospect Associates

10720 Columbia Pike, Suite 500
Silver Spring, MD 20901

Fax: 301-593-9456

E-mail: prospecthr@prospectassoc.com

AA/EOE

**EXECUTIVE DIRECTOR
OF MARKETING
AND COMMUNICATIONS**

NON PROFIT

UJA-Federation of NY is the world's largest local philanthropy and the central address of the NY Jewish Community. We are seeking a dynamic partner to secure the leading role in shaping our message to the community. In this key position, lead a team responsible for the strategic positioning, public affairs, media relations, publications, and marketing of the organization. The ideal candidate will have experience creating and leading successful, proactive marketing efforts. Excellent communication skills, superior management ability, 10+ years of related experience and a deep understanding of issues facing the Jewish Community is essential. Only qualified candidates will be contacted. EOE.

Please forward resume to:

UJA-Federation of NY

130 E. 59th St. NY, NY 10022, 8th floor/SF.

e-mail: ferros@ujafedny.org or fax (212) 836-1622

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ROZ GOLDFARB ASSOCIATES

**ADVERTISING
SALESPERSON**

Billboard Magazine seeks an experienced advertising salesperson for an important assignment in its New York office. Reporting to the Group Advertising Director/East, this person will work in the most exciting and dynamic areas of the music industry including e-music, and in addition call on national consumer accounts. Successful candidates will have at least two years of advertising space sales experience with an affinity for music if not experience in some aspect of the entertainment industries. Send resume to:

Billboard
Attn: P. Jennings
770 Broadway
6th Floor
New York, NY 10003
Fax: 646-654-4799

**NEW BUSINESS
BUILDER**

Northern NJ based branding consultancy/marketing communications firm seeks dynamic, entrepreneurial professional to identify, generate and develop relationships w/top corporate prospects. Demonstrated strategic/creative abilities and excellent communications and presentation skills are required. Candidate must possess database management skills, be able to work independently, interact with top management, and manage multiple projects. Competitive compensation and opportunity for personal and professional growth with ownership participation. Resume and salary requirements to: **Adweek Magazine, Box 4127, 770 Broadway, 7th Floor, New York, NY 10003.**

CLIENT ACCOUNTING

Phila. advertising agency seeks an Accounting professional w/degree in accounting, advanced spreadsheet skills, a strong cost accounting background, and at least 2 years experience in billing and A/R.
Fax resumes to: 215-832-0190

**Account Supervisor
and Sr. AE ASAP!**

Find out more: www.mlinc.com

media logic



**COMMUNICATIONS
MANAGER**

Nikon, a world leader in the distribution of photo optical equipment, has an immediate opening for an experienced professional to direct and manage the marketing communications efforts of consumer digital products, compact cameras and eyewear. This position involves working with outside agencies in developing and executing advertising plans, web marketing efforts, public relations programs, trade show activities and a variety of collateral material. Ideal candidate will possess strong project management and organizational skills, the ability to work under pressure meeting multiple deadlines, excellent people skills and strong budgeting abilities. BS/BA in marketing/communications, 7+ years of agency or client side experience and ability to travel required.

Nikon offers a competitive salary and benefits pkg. Send resume, which MUST include salary requirements and Dept Code HQAB, to: **NIKON, Human Resources, 1300 Walt Whitman Rd, Melville, NY 11747, Fax: 631-547-4025. E-mail: recruiter@nikoninmail.com www.nikonusa.com**

EEO/AA/M/F/D/V • No Phone Inquiries or Agencies!



Nikon

CREATIVE DIRECTOR

A well established Boston area advertising agency with a large automotive client is looking for a Creative Director. Ideal candidate needs to have extensive TV and radio production experience, public speaking skills, and have special knowledge of automotive advertising. Position also requires strong interpersonal, organizational and budgeting skills. Please forward resume and samples of work in confidence to:

ADWEEK Classified, Box NE859
770 Broadway
7th floor
New York, NY 10003

NATIONAL MEDIA SALES REP

"Nightly Business Report," television's #1 daily business news program, is expanding and adding a rep in NYC to present various national sponsorship opportunities to major corporations and advertising agencies. Base salary, commission, plus performance bonus. If you have 2+ years of media sales experience; are a detail-conscious self-starter; enjoy developing new business and following up leads; have creative communication skills; send resume to:

NIGHTLY BUSINESS REPORT
HUMAN RESOURCES
hrjobs@gate.net
fax: 305-944-4211

HELP WANTED

**VP
Agency Relations
New York**

At **OneMediaPlace**, we've created the first true e-marketplace for buying and selling all forms of media on the Internet. Now we need someone to help us bring our story and services to ad agencies globally. Someone with at least ten years agency media experience. Someone with impeccable sales ability and intimate knowledge of the media and advertising industries. Someone who wants to join the leader in this exciting new market.

Send resume to
jobs@onemediaplace.com
or fax us at 415.597.4881



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Talent?

If you have to think about it, move on.
We're looking for someone who can art-direct fashion and hardgoods, is sensitive to typography, loves the work and does it well.

Here at "The Creek" we move at a rapid pace, and provide ample opportunity to hone your talents in a "quality-first" atmosphere. We offer a great compensation package and paid relocation. Send your résumé and copies of your 5 best work samples to:

Coldwater Creek, Human Resources Department
One Coldwater Creek Drive, Sandpoint, Idaho 83864
Email: employment@thecreek.com • Fax: 208-265-3199
www.coldwatercreek.com

Coldwater Creek
S A N D P O I N T , I D A H O

**Sales Account Executives
Sales Planners**

National Public Broadcasting (www.npb.com), the national media sales representative for NPR radio stations, PBS television stations and Public Broadcasting websites throughout the US, has immediate opportunities for Sales Account Executives and Sales Planners in three regional offices - **New York, Los Angeles and Chicago.**

The AE will represent our stations (PBS, NPR affiliates) to both agencies and clients. The Sales Planner participates in the preparation of presentations as well as the assistance of proper booking and airing of schedules.

This is a wonderful opportunity in a three year old, successful, profitable, cross-media sales operation. Competitive compensation and excellent benefits. **If you are interested in helping to build a great company, email resume to Meredith Repella at mrepella@npb.com.**



NATIONAL PUBLIC BROADCASTING
TELEVISION ▼ RADIO ▼ INTERNET

**MAKE CREATIVE PEOPLE GROVEL
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Looking for a smart, aggressive account supervisor or management supervisor.
One who has an appreciation for great creative work – and a good fight.
We have amazing clients. And you can make an amazing impact.

Please fax resume to Richard Ellenson 212 431 6185
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www.ellensongroup.com



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IN TEXAS.**

And Circle R Group, the in-house advertising agency for RadioShack, needs top hands. We offer a competitive salary/benefit package, generous 401(k) and stock plans and the chance to play a pivotal role in the branding of one of America's biggest retailers. Plus, our location means you'll enjoy real quality of life in the Dallas-Fort Worth Metroplex, where culture is cool, winters are warmer and the state income tax is zero.

Brand Manager Requires a relevant degree and 5 - 8 years of agency AE experience. Fortune 500 brand experience is a must (audio/visual electronics preferred). Familiarity with media, direct response and Internet marketing is helpful.

Associate Brand Manager Requires a relevant degree, 3 - 5 years of agency AE experience and the ability to track projects, research competition and act as a liaison between creative and merchandising groups.

Rush your resume to
Don Carroll, Vice-President of Marketing, Circle R Group
100 Throckmorton Street, Suite 1100, Fort Worth TX 76102
e-mail: don.carroll@radioshack.com
No phone calls please.

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HELP WANTED

Bring your career to the TurningPoint™

Media Supervisor

Fast-paced, full-service Morristown, NJ-based Agency is on the lookout for a Media Supervisor. Actively manage regional and national consumer accounts. Must be brand savvy, have experience with broadcast, out-of-home and internet planning. Work & play well with others (especially clients), be proactive, forward-thinking and fun. Don't let this turning point pass you by. FAX resume and cover letter outlining salary requirements to DKB & Partners/Media Director (973) 829-6566 or e-mail jobs@dkbnet.com



OPPORTUNITIES ARE LIMITLESS, UP TO AND INCLUDING TWO.

Full-service AAAA New York Ad Agency seeking A+ team members to help us continue on our fast growth track. Be a part of a growing organization with offices around the country.

Media Director

Looking for a new leader for our media operations.

This hands-on position will allow you the opportunity to train and develop your media staff. Familiarity with both offline and online media is important, as is a creative mind.

As part of the management team, you'll help build the agency and make the Media Dept. a true strategic asset, both for our current clients and our new business efforts. Minimum of 5 years media experience is required.

Account Executive

High-energy, creative self-starter needed for fast-paced B2B accounts with integrated offline and online programs. Previous online experience preferred, but not mandatory. In this highly visible position, you'll have the opportunity to play an active role in our clients' businesses. Minimum of 2 years account experience is required.

AdWeek Classified, Box 4130, 770 Broadway, 7th Floor,
New York, NY 10003

ADVERTISING SALES MANAGER

The New York Times seeks a highly qualified advertising sales manager to lead its travel advertising sales team. Responsibilities include planning and developing account and category strategies and advertising agency relations for the team. In also includes developing strategies for internal and external communication. The successful candidate must have a proven track record of motivating and developing a sales team, including coaching, training, resolving conflict and leveraging talent.

College degree required. Previous experience leading a sales team essential. Print advertising sales management in newspapers or magazines preferred. Experience in sales to the hotel industry a plus. Must have excellent communication and presentation skills. Some travel required.

We offer a fast-paced environment committed to diversity, challenges and growth. The New York Times Company in on Fortune Magazine's list of America's 50 Best Companies for Minorities. You will have the opportunity to earn a competitive salary with bonus and excellent benefits including stock options and matching 401(k).

For consideration, please email or fax your resume,
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hrresume@nytimes.com

The New York Times

Expect the World™ www.nytimes.com

FAX: (212) 556-4011

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ADWEEK Classified closes on Wednesdays at 4:30 p.m.

All copy and artwork must be in our New York office no later than WEDNESDAY. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

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If you are a creative, hardworking, ambitious, smart thinking media professional with strong communication skills, and are ready to move onward and upward in your career, then Doner Direct, the largest ad agency in the Baltimore area, may be just the place for you. You MUST have experience in negotiation and placement of spot TV and national cable DR buys. Client contact is likely and juggling multi-tasks is definite. If you can do all the above as well as help create media plans for our clients, assist in market and network selection, budgets, volume projections and cost per lead estimates, you are the perfect candidate. We offer a great working environment with an Inner Harbor location, competitive salary and a comprehensive benefits package. E.O.E. Send resumes with salary requirements to: Attn: Human Resources

Doner Direct

400 E. Pratt Street
Baltimore, MD 21202
Fax: (410) 385-9754.

NO PHONE CALLS PLEASE

Manager, Partnerships

Fast-paced, high-profile advocacy organization seeks Manager, Partnerships, who is responsible for planning, establishing, and maintaining partnerships with individuals and organizations for the purposes of expanding the organization's reach, resources, and influence and for creating successful marketing, education and advocacy relationships. The Partnerships Manager also oversees special projects and youth advocacy work. College degree; minimum 10 years experience in relationship building and a proven track record in developing corporate partnerships required; experience in marketing of organizations, causes, services and/or products; and excellent writing/editing skills and event coordination/management ability.

Send resume/cover letter to:

Manager, Partnerships, Campaign for
Tobacco-Free Kids, 1707 L Street, NW,
Suite 800, Washington, D.C. 20036
Fax 202-296-5427

No calls please

EOE.

HELP WANTED

CREATIVITY

Bloomberg

Take a look at Bloomberg's big picture - News, Radio, Magazines, Bloomberg.com, Tradebook and our core business The Professional Service Sales Team. We offer a unique atmosphere that fosters creativity and professional growth. We encourage our diverse group of experts to communicate openly, suggest new and alternative ideas, and develop their skills to their fullest potential. Experience the future of business with Bloomberg.

TV AD SALES

We are seeking an Advertising Sales professional with experience building relationships with clients and their agencies. Selected candidates will have the ability, as well as the flexibility, to identify and pursue opportunities with all media departments. These creative, detail-oriented professionals will have excellent follow-up skills, as well as 3-5 years experience building relationships and identifying new business contacts in national cable or broadcast network, a national TV syndicator and/or a station or cable representative firm. If you yearn to be a part of a growing national and global TV network, and have a vision of what the future of television may bring, you will fit in with our intense team of dedicated professionals.

ACCOUNT EXECUTIVE- BLOOMBERG MAGAZINE

We are seeking an experienced ad sales professional to join the Bloomberg Markets sales team. This challenging role requires extensive agency and client contact. Your ability to identify and pursue opportunities with all media departments will be conducive to your success in this position. This highly motivated, team player will possess a minimum of three to five years experience as an ad sales professional. Proficiency in Microsoft Word, Excel and PowerPoint is essential.

Please send your resume, indicating position of interest, to: **Bloomberg, 499 Park Avenue, New York, NY 10022. Fax: 917-369-4315. E-mail: emarte@bloomberg.net.** No phone calls, please. We are an Equal Opportunity Employer M/F/D/V

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New décor, new menu choices, and a new enthusiasm are part of today's culture at Friendly's Restaurants. That means more opportunity and challenge than ever before as part of our corporate team.

Director, Consumer Research

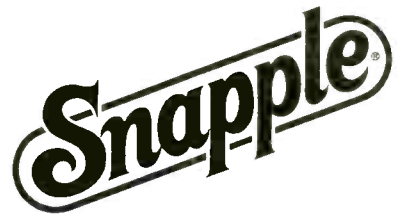
You will be responsible for the development of all market research data including trend analysis, consumer/ demographic research, estimating market potential, restaurant service performance and retail category analysis. You will also manage evaluation programs for performance standards of restaurants, conduct consumer studies for developing new products, and oversee focus groups for analysis of programs/strategies.

Your BS in Marketing Research or an MBA should be complemented by 5+ years of related experience that includes designing statistical programs for quantitative research. You must also have strong computer/analytical skills, be deadline-oriented, and have the ability to handle multiple projects simultaneously.

Make our success yours. Send your resume to: **Lori Bourgoin, Friendly Ice Cream Corp., 1855 Boston Rd., Wilbraham, MA 01095, fax: (413) 543-9360.**



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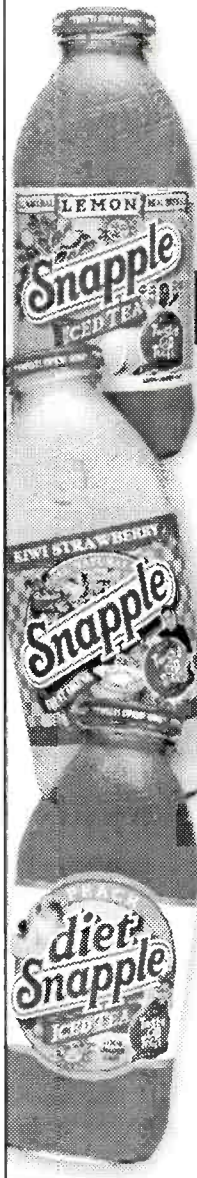
Made from the best stuff on Earth®

Brand Directors

Snapple, synonymous with fun, flavor and refreshment, offers the same excitement in its career opportunities. Quench your thirst for challenge and career mobility within an environment that offers the same mix of creativity and support which keep our brands at the forefront.

Within these roles, you will help to grow the Snapple business by developing and implementing innovative products and programs. Bachelor's degree and demonstrated marketing experience, preferably within the consumer products industry, required. MBA a plus.

We offer a highly competitive compensation and benefits package within our upbeat headquarters in White Plains, NY. Apply on-line by visiting our website at www.snapple.com. Or e-mail your resume to: 4jobs@tribevgrp.com. Diversity creates excitement in our workforce. We will only be able to contact qualified candidates. An Equal Opportunity Employer M/F/D/V.



Snapple Beverage Group

Creative Wizard

Is an in-house shop and your role is pivotal. Our **New England** practice needs a creative marketing talent that can take the sometimes complex, dry business-speak we all suffer and transform it into people-friendly tones and images. Wit, an appreciation for the slightly off-beat and a gift for aligning the visual with simple/lively text would represent an ideal blend of outlook and skill. In short, we're looking for a master of concepts. If this makes sense to you, please apply.

You will build integrated marketing communications to support the Arthur Andersen brand. Plus, work side-by-side with a dynamic marketing team that understands the value of brand and integrated communications.

If you have a BS/BA degree and have spent 6+ years in marketing communications in an agency or on the client side, please mail your resume to: **Arthur Andersen, Attn.: Lynda Reinish, 225 Franklin Street, Boston, MA 02110. Or email: lynda.s.reinish@us.arthurandersen.com.** No phone calls, please.

ARTHUR ANDERSEN

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

HELP WANTED

MEDIA STRATEGY

TBWA/Chiat/Day is looking for a few good Media Strategists! Our Media Strategy team works with Brand Strategy (Account Planning) and Media Planning to fully understand the target and determine the strategic positioning needed to reach them. Qualified candidates for these positions will have exp using various resources (IMS, MRI, Simmons, Nielsen, Arbitron, etc.) & they will possess knowledge of the industry to create in-depth consumer target profiles, and then will translate these target insights into big picture account and media strategies.

Do you have experience in new media? We're also looking for a New Media Strategist & a New Media Analyst to identify & evaluate cutting edge interactive opportunities for our clients. Must have knowledge of Internet planning and research such as @Plan, Media Metrix, Nielsen NetRatings and Jupiter.

Send cover letter & resume w/salary req to:

Susan Franceschini
Recruiter
TBWA/Chiat/Day

f:
310 305 6331

e:
susan.franceschini@tbwachiat.com

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TELEVISION

Erik Storey, vp of development at Von Zerneck-Sertner Films since 1997, has joined NBC Studios as vp, movies and miniseries. He has been involved in the development and production of long-form projects for NBC, CBS, ABC, TBS and Lifetime. Prior to joining Von Zerneck, Storey was director of development for Diana Kerew Productions.

MAGAZINES

Michele Eldon has been upped from marketing director of *Discover* to group marketing director of Buena Vista Magazines. Eldon will manage a centralized marketing department servicing all of the Buena Vista magazines, including *Discover*, *FamilyFun*, *Disney Adventures* and *Disney Magazine*...**Bob Weber**, former CEO of Haymarket Publishing USA, has been named vp, publisher of American Express Publishing's *T&L Golf*.

CABLE

Wendy McCoy was promoted from director to vp of marketing at Outdoor Life Network. She joined the network shortly after its inception in 1996 after working in account services for Times Mirror Magazines' in-house agency...At MTV, **Nicole D. Alemanne** was promoted from vp to senior vp of audience research...**Ovie Cowles** was named vp of affiliate ad sales at Fox Family Channel. Most recently, Cowles was vp of ad sales and production at Falcon Cable.

SYNDICATION

Eagle Rock Entertainment, the independent London-based TV programming distributor, has tapped **Steve Sterling** as president of Eagle Vision, the company's New York-based distribution unit. He will develop domestic and international programming deals and oversee video and DVD distribution. Eagle Vision currently is developing a TV special from the Up in Smoke tour, featuring Dr. Dre and Eminem. Sterling was vp of development and marketing for Sony Music Entertainment's Automatic Productions, producer of A&E's *Live by Request* and PBS's *Sessions at West 54th*.

Beck: Offbeat in Borneo

Gordon Beck is still recovering from a week in Borneo, where he spearheaded USA's first coverage of the annual Eco-Challenge race, trying to extract the human element from a grueling obstacle course trekked by 76 teams of four through the rainforests of Malaysia.

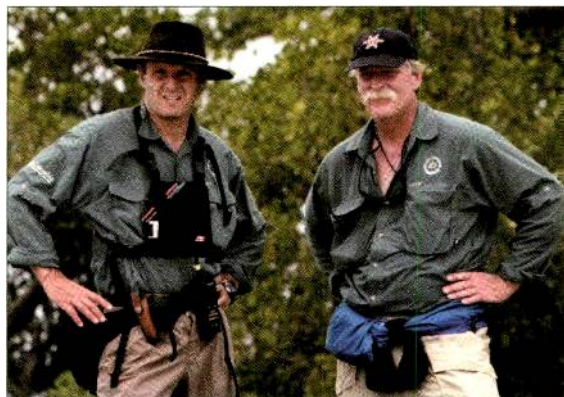
Beck has spent 13 years as head of sports programming at USA, producing golf and tennis tournaments, but in Borneo he bypassed the traditional route of showcasing top athletes and focused on a Russian foursome and a couple of ex-Playboy bunnies.

"Those really focused teams that train for a year...I don't find particularly compelling at this level of maturity of [adventure racing]," says Beck. "We were after the individual stories—the personalities—that allow a broad audience to connect with what's going on."

To Beck, the mushroom-farming Russians, who bummed cigarettes at every checkpoint, and the struggling yet ambitious Playboy "Extreme Team" provided the best ingredients for entertaining TV.

"You can't write this stuff," Beck says.

Eco-Challenge first aired on MTV, then went to Discovery, which focused less on entertainment and more on sport. USA, which will air the Borneo special in April 2001, cut a three-year deal with Eco-Challenge creator Mark



Beck (r.) with Eco-Challenge creator and founder Burnett

Burnett with an option to renew through 2008. Beck, who thinks adventure racing may well be the next big thing in sports, wants the network to go the distance. Says Beck: "This is life-and-death stuff that you won't find at the U.S. Open." —Megan Larson

Reporters Seek Salzman-Speak

Marian Salzman is feeling pretty popular these days. The president of Young & Rubicam's marketing communications company The Intelligence Factory has been a primary go-to source for journalists interested in her latest research, which looks at the increasing buying power of single women. The *Time* Aug. 28 cover story, "Who Needs a Husband?" cited a Salzman-honchoed IF study that labeled single women "the yuppies of this decade, the blockbuster consumer group whose tastes



Central Intelligence figure

will matter most to retailers and dictate our trends."

"For better or worse, I have had two- to three-dozen invites for paid speeches on single women as yuppies," says Salzman, mentioning requests from *Jane* and *Harper's*.

This isn't the first time Salzman's trend-spotting has gotten her some publicity. She coined the word "wigger" on *The Oprah Winfrey Show* in 1992,

identifying the cultural trend of suburban kids adopting the style and manner of urban youth. —Lori Lefevre

MEDIA DISH



At a reception at the Orchard Lake Country Club in Orchard Lake, Mich., following the DaimlerChrysler and Pentacom Media Day, PentaCom president and CEO Dave Martin (left) chatted with Kenneth Laurence Sr., global media director for Dodge Division DaimlerChrysler Corp.



General Motors and *New York* magazine recently hosted a sneak preview of Ken Burns' *Jazz* documentary at Long Island's Sag Harbor Cinema to benefit Harlem's Abyssinian Baptist Church and the Hamptons Film Festival. (L. to r.) Burns; *New York* editor Caroline Miller; and fashion designer Randolph Duke.



At the home of architect Lee Mindel in New York for the recent party feting Lou Gropp, retiring longtime editor in chief of *House Beautiful*, and hosted by Hearst Magazines president Cathleen Black, Peggy Kennedy, editor in chief of Hearst's *Victoria* magazine, with the guest of honor

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SPOTLIGHT ON...

Andrew Kramer

Publisher, *Yahoo! Internet Life*

When Andrew Kramer worked on the launch of *Yahoo! Internet Life* in 1995, he was its sole ad salesperson and the competition was fierce—there were 20-odd magazines that had “Net” in the title.

Today Kramer's sitting pretty as publisher of the sole survivor from that group, celebrating the Ziff Davis Media monthly's fifth anniversary with a staff of 30 ad reps.



The time **Net-savvy** has flown by for Kramer, who's also celebrating his 30th birthday this week (over the hill for an Internet executive). At *YIL* he has been operating on Net time, which he equates with dog years.

The years at the Internet lifestyle/entertainment title have transformed Kramer into a self-proclaimed “Internet junkie” whose idea of a vacation involves leaving his laptop at home. He describes his life as completely digital, including shopping on the Net and planning travel with the aid of his mouse. And though it wouldn't be prudent for Kramer to divulge all his favorite Web hangouts, the avid sports fan did mention something about ESPN and Rotonews.

Asked about *YIL* reaching the 1 million-circ mark this month, Kramer said editor Barry Golson always edited the book as if it already had that many readers and noted that the title has already announced it will up its rate base an additional 200,000 in January.

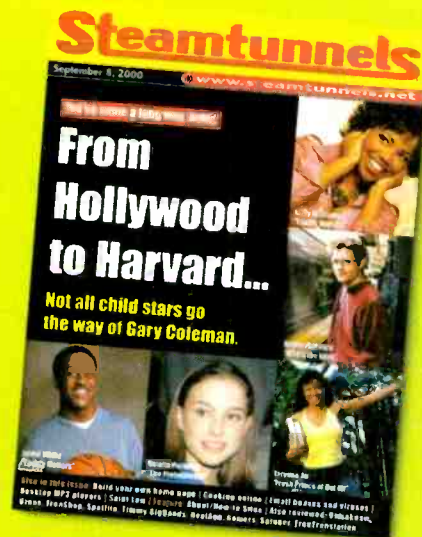
What's the next mark Kramer's aiming for? He says he's got travel and pharmaceuticals ads in his sights. —Lori Lefevre

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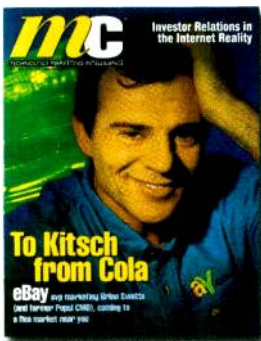
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GAIT will host the **2000 Television & Internet Festival** Sept. 7-8 at the Hollywood Roosevelt Hotel in Los Angeles. Contact: Dawn Tittiger at 818-501-0700.

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

Editor & Publisher magazine will host an **Online Classifieds Industry Symposium** Sept. 17-19 at the Hyatt Regency Monterey Resort & Conference Center in Monterey, Calif. Contact: 646-654-5168.

PricewaterhouseCoopers will present the **2000 Global Entertainment, Media & Communications Summit** Sept. 19 at New York's Marriott Marquis. Contact: Deborah Scruby at 212-259-2413.

The **Newspaper Association of America** will host its ninth biennial **libel conference**, titled "Back to First Principles," Sept. 22-24 at the Hyatt Regency Crystal City in Arlington, Va. Contact: 703-902-1792.

The **International Radio & Television Society Foundation** will host a news-maker luncheon at the Waldorf-Astoria in New York Sept. 27. Contact: John Kienker at 212-867-6650, ext. 303.

The **Virginia Cable Telecommunications Association** will hold its **34th annual convention** Oct. 8-11 at the Hyatt Regency Hotel in Reston, Va. Contact: Barbara Davis at 804-780-1776.

CTAM will host a **Broadband Opportunity Conference** Oct. 18-19 at the Santa Clara Marriott in Santa Clara, Calif. Contact: Seth Morrison at 703-549-4200.

The **Society of Professional Journalists** will hold its **annual convention and conference** Oct. 26-29 at the Adam's Mark Hotel in Columbus, Ohio. Contact: Tammi Hughes at 765-653-3333.

Association of National Advertisers will host a series of seminars Nov. 13-15 at the Rye Town Hilton in Rye Brook, N.Y. Contact: 212-697-5950.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Maxim Launches a Minute for Men

Dennis Publishing's *Maxim* will extend its brand this Friday with the launch of *The Maxim Minute*, a weekly radio spot produced with ABC Radio. The 60-second doses of young men's fare will air Fridays on the network's 3,000 news and news/talk affiliates. The *Minute* will also be offered exclusively to FM stations that subscribe to the Alternative, Classic Rock and CHR/Hot AC formats of ABC Radio News' ePrep service. *Maxim* contributing editor John Walsh will write the scripts for the radio segments and ABC News Radio's David Blaustein will do the .

Tyrer Promoted to Senior VP Post at Fox

Thomas Tyrer, former vp of communications for Fox Broadcasting Co., last week was promoted to senior vp of corporate communications for both the Fox Cable Networks Group and Fox Television Studios. Tyrer will oversee several divisions within the two groups, including entertainment networks FX, Fox Family Channel and National Geographic Channel as well as Regency Television, The Greenblatt-Janollari Studio, Fox Television Studios Productions and Natural History New Zealand. Tyrer joined Fox in 1997.

DirecTV Takes Music to a Higher Plane

DirecTV on Oct. 6 will launch *Music in High Places*, a series featuring major

recording artists traveling to historic locales. Alanis Morissette, for example, will travel to Navajo Nation's Canyon de Chelly National Monument in Arizona. Other potential sites include Cambodia's Angkor Wat and Nepal's Kathmandu. Described as a "National Geographic for the VH1 generation," *Music in High Places* will be promoted on MTV, VH1 and CNN.

Rose Named Publisher of Us Weekly

Vicci Lasdon Rose has joined Wenner Media's *Us Weekly* as publisher, replacing Larry Burstein, who left recently to become publisher of new independent title *MBA Jungle*. Rose, a former publisher of Condé Nast's *Mademoiselle* and Gruner+Jahr USA's *YM*, was most recently publisher of style365.com. Separately, *Rolling Stone's* Steven Greenberger, who joined the biweekly last March from Grey's Mediacom as associate publisher of marketing, has left the company.

More Advertisers Shun Dr. Laura

Motel 6 and Radio Shack are the latest advertisers to pull their advertising from Dr. Laura Schlessinger's radio show, which is syndicated by Premiere Radio Networks. The controversial show has come under fire from gay and lesbian groups who have found Schlessinger's remarks about gays offensive. More than a dozen advertisers,

Magazines, Space.Com's Next Frontier

The premiere issue of *Space.com Illustrated* hits newsstands this week with a distribution of 150,000. The publication, which will cover space exploration on a bimonthly basis, is a custom-published magazine from Lou Dobbs' Space.com and Hearst Magazines. The oversized title, carrying a cover price of \$2.50, is edited by Space.com's executive science and space editor Andrew Chaikin. Michael Hurley of Hearst Custom Publishing will serve as director and publisher. The launch issue has 15 pages of advertising, including insertions from IBM, Subaru and Aetna U.S. Healthcare, and features high-profile contributors such as astronaut Sally Ride, space visionary Robert Zubrin and sci-fi author Ray Bradbury.



Lou Dobbs' first print venture will take space on newsstands this week.

including AT&T, Priceline.com and Toys 'R' Us, have decided against running advertising on the radio program. With Paramount set to premiere the Dr. Laura TV show Sept. 11, the Gay & Lesbian Alliance Against Defamation has launched a nationwide network monitoring team to report on any anti-gay rhetoric stirred up by the new TV show.

Hookey to Exit Cable in the Classroom

Cable in the Classroom last week announced Megan Stevens Hookey has resigned her position as managing director, effective Dec. 31. Hookey's decision to pursue other career goals follows a decade with the nonprofit organization whose membership has grown to include virtually all cable operators and 41 cable television networks. A formal search for Hookey's successor will begin at the association's board of directors meeting on Sept. 19.

NPR Readies Content for Satellite Radio

With the launch of Sirius Satellite Radio just months away, National Public Radio, which will program *NPR Now* and *NPR Talk*, two 24-hour channels on the 100-channel digital radio service, has created a new programming division called NPR2. Former ABC and BBC television anchor Melinda Wittstock has signed to host NPR's new morning newsmagazine, which will air weekdays 7 a.m. to noon on *NPR Now* and 7-10 a.m. on *NPR Talk*. Both channels will provide a mix of current NPR programming along with new programming provided by its new division and programs produced by NPR stations.

Time for Kids Spins Off The Big Picture

Time for Kids will create a version of its publication for kindergarten and first-grade students. *Time for Kids: The Big Picture* will launch this September as a magazine for beginning readers. The latest Time Inc. magazine will launch with a 500,000 circulation and will have a yearly subscription cost of \$2.95 per student. It will include age-appropriate stories with maps, photos and charts to aid readers in understanding the stories.

Sakin Upped at FX and National Geographic

Michael Sakin, former vp of entertainment sales for the Eastern Division at FX, took on new responsibilities last week with the National Geographic Channel U.S. He now serves as senior vp of ad sales for FX and National Geographic, which is set to launch in first-quarter 2001. Sakin, who

Viewers Pick Cartoon's Next Series

The audience has chosen. During the Cartoon Network's *Big Pick* weekend (Aug. 25-27), viewers voted for *The Grim Adventures of Billy and Mandy* to be added to Cartoon's development slate. Of the three pilots viewers had to choose from, the "macabre yet hilarious tale of an immovable little girl and her dimwitted brother" won by a margin of 2 to 1. The votes were entered online and via phone during the special weekend, which highlighted *Billy and Mandy* as well as *Longhair and Doubledome* and *Whatever Happened to Robot Jones?* Thirteen half-hour episodes of *Billy and Mandy* will be developed for next year's season.



Grim winner: *Billy and Mandy's* viewer appeal earned it a place on the Cartoon slate.

has served in the sales division at FX since its inception six years ago, will oversee the ad sales department of both networks while working alongside Rich Goldfarb, the newly appointed senior vp of media sales for the nature channel. Prior to joining FX, Sakin was an account executive at Turner Networks.

Pinckney to Host *SOS in America*

Hearst-Argyle Television Productions has chosen veteran TV news anchor/producer Sandra Pinckney as the new host of its syndicated weekly reality series *SOS in America* (formerly *Save Our Streets*). An anchor for *2News* on WMAR-TV in Baltimore for six years, Pinckney takes over for the departing Carol Martin. The half hour starts its sixth season Sept. 25.

Powerful Media Announces New Title

Powerful Media Inc., parent company of new media and entertainment industry Web site Inside.com, and Standard Media International, publisher of *The Industry Standard*, are planning to publish a new weekly magazine focusing on entertainment and information industries in the digital age. *Inside: The Business of Entertainment, Media and Technology*, scheduled to launch in late 2000, is expected to have a launch controlled-circulation of 75,000 with 15,000 bonus readers. The magazine will cover issues impacting the business and laws surrounding digital entertainment technology, such as music, film and broadband.

RSN Takes Control of More Stations

Outdoor lifestyle network RSN last week announced a lease arrangement with the American Skiing Co. that gives them operational control of four television stations in the key resort markets of Mt. Snow, Vt.;

Sugarbush, Vt.; Killington, Vt.; and Sunday River, Maine. Under the terms of the deal, RSN will provide content and programming to the resorts and the stations will operate as part of the RSN Resort TV network. The four new affiliates join RSN's core of owned-and-operated television stations in North Conway, N.H.; Summit County, Colo.; and Lake Tahoe, Calif. RSN TV now includes 26 affiliates covering 56 resort markets, reaching 700,000 and 525,000 cable subscribers in the summer and winter respectively.

One-On-One Creates a Monster

In cooperation with NFL Films, One-On-One Sports premiered *NFL Monster Mondays* on Aug. 28. A live, four-hour radio show originating from the NFL Films studios, *Monster Mondays* features NFL news, expert analysis and interviews. Co-hosted by *NFL on Fox* analyst and One-On-One Sports' senior football analyst Brian Baldinger and One-On-One host "Nasty" Nestor Aparicio, the show will air every Monday throughout the NFL season 2-6 p.m., with the final show airing live from the Super Bowl in Tampa, Fla., Jan. 29.

CMP Going Mobile With New Title

CMP Media plans to launch a new publication about the mobile economy in October. Called *M-Business*, the monthly will address the issues impacting business leaders in an age when business is run remotely. The 125,000-circ title, to be edited by Morwenna Marshall, former editor in chief of *SAP Technical Journal*, will also launch a Web portal, MBizCentral.com this fall and a trade show program in May 2001. Eric Bergman, former publisher of *Web Techniques Magazine*, is overseeing the advertising efforts.

Media Person

BY LEWIS GROSSBERGER



Trite and True

MEDIA PERSON'S CLICHE-STOPPER'S NOTEBOOK, one of his most popular, most-requested fea-

tures, is a little late this year. In fact, it's about three years late. Sorry. My bad. ♦ Who started "my bad," anyway? Sounds like it came direct from the third grade. And how come nobody says "your bad"? Media Person is rating the expression "DISAPPROVED." You may not use it. What MP dislikes about "my bad," aside from its cutesi-ness and its subversive attempt to turn an adjective into a noun, is the distinct tone of sarcastic hostility. This is a sly little pseudo-

apology. The perp is saying, "So I made a little mistake; big deal; so sue me." Anyone says it to you, you have Media Person's permission to unclog his nasal passages with a bathroom plunger.

And that permission applies 24/7. But don't say 24/7 either. Or worse, its more recent variant, 24/7/365. Why not 24/7/12? Why not 24/7/366, since this is a leap year? Hey, do the math. This isn't rocket science, you know. What was wrong with "all the time" anyway, or even more succinct, "always?" Look, if there was something wrong with "always," Irving Berlin would've written, "I'll be loving you 24/7, with a love that's true even after eleven." Or was it Gershwin? Oh, who cares? Lighten up. Give MP a break. Grow up. Oh, behave. C'mon, work with Media Person on this.

Trouble with 24/7 is it has the ring of slick PR BS. You know, like (read next phrase in deep announcer voice): *Open 24/7 to serve your family's needs.* Oh, shaddup. 24/7 is...DISAPPROVED. And that is Media Person's final answer. Don't go there. Because if you do, you could get voted off the island.

Why does Media Person disdain clichés so much, you ask, especially the trendy ones, the clichés of the moment? Duh! Because they're the same old same old, that's why! They're so 1999. Some

genuinely clever (if unknown) person thinks them up, some creative churl who has earned the right to act superior and dismiss everyone else with the sarcastic scorn we richly deserve but then his phrases are run into the ground by morons, imbeciles and occasionally cretins, people who *think* they're being clever when they derisively chant, "Hello-o-oo" or sneer, "Been there, done that, got the T-shirt." The pretension is

The discovery that mixing two different clichés together really confuses people cheered up MP vastly.

unbearable: the unoriginal pretending to be superior. These people need to be asphyxiated as quickly as possible, preferably with whoopee cushions. Hey, that works for me. You got a problem with that? Get over it. The tribe has spoken. Elvis has left the building.

If you do have a problem, Media Person asks you this: What part of "no" don't you understand? Now there was a phrase that was amusing at first, but now has grown tedious in the extreme. You'd probably be appalled to know how much time Media Person wastes trying to invent snappy comebacks to these things. You probably want to tell him to get a life. Don't. If you do, you will be stapled to the floor and run over by herds of tattooed

tots on scooters, all of them shouting "awesome!" as they snuff out your miserable existence.

What part of "no" don't you understand?

The O. I get the N all right, but the O really throws me. Could you explain it?

That was MP's first effort but then he came up with a better one, and now he always shouts:

What part of Dub don't YOU understand?

The discovery that mixing two different clichés together really confuses people cheered up MP vastly and made it easier to withstand the endless cliché assault.

Although you can also choose to take them literally, which is even more irritating.

Get a life!

Gee, but then I'd have two. What would I do with the extra one?

Or better still, as it is much more aggressive: *I don't need no stinkin' life. I'm not weak, like you!*

One question that arises here in the early part of the 21st century is whether before one gets a life, one needs to get a room to conduct it in. "Get a room" is what offended onlookers may now shout at couples making out in public. Although making out, at least in the newspapers, has

been replaced by something called "canoodling." (After their Big Smooch at the convention, the TV tabloid show *Extra* told Al and

Tipper to get a room. Probably the one the Gores have in mind is the Lincoln Bedroom.) A strange, and no doubt unfair fact is that the less attractive the canoodlers, the more one is tempted to say, "get a room." Although no one says "attractive" anymore. Good-looking people must now be called "hot."

Which of course does not imply that they aren't cool.

So now you know what words and phrases must be eschewed because they suck and do not rock nor do they rule and what's more are b-o-o-o-ring and will brand you as one who hasn't got a clue.

Hey, Media Person heard that! Some dork out there just muttered:

"Whatever." ■

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

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

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

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

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

But don't take our word for it. See for yourself by checking out our Web site. We've designed an Internet promotion for brand, product, agency and account promotion managers just to help you get to know us. Simply log on, opt-in, dialog with us, check out a case history of your choice. You may even win a valuable prize in the process.

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

No purchase necessary. Void where prohibited. Game ends on 9/30/00. Game subject to complete official rules which can be found at www.promotions.com/brandgame. For a chance to win without playing online, hand print your name, complete address, daytime phone number, and email address on a 3 x 5 piece of paper and mail to: Promotions.com Instant Win Game, P.O. Box 5070, Ellenton, FL 34222-5000.

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Telephone 1-800-976-3831 x166, or visit our
Web site at www.promotions.com.**

OUR OPT-IN PRIVACY POLICY

Since its inception, Promotions.com has taken a leadership position in the adoption of a strict Opt-In Privacy Policy as a safeguard to consumer privacy. Full details, which are explicit and available to all respondents, can be found on our Web site, www.promotions.com.

PROMOTIONS.COM™
THE INTERNET PROMOTION EXPERTS

**Internet promotions
are a marketer's
dream come true.**

-Steven H. Krein

Founding Partner and CEO, Promotions.com
steven.krein@promotions.com

THE MEASUREMENT OF ANY AD IS RELATIVE TO THE ORGANIZATION THAT IS MEASURING IT

There are those in digital adspace who not only sell their own inventory of ads, they measure and report the effectiveness of the inventory they sell. Advertisers would be better served if actual planning, reporting and measurement of their internet advertising were provided by an unbiased, impartial, independent, third-party observer. Interadnet is just that, the leading, independent provider of third-party, ad serving solutions. We have no inventory of ads to sell. Our only job is to provide you with unbiased, unbundled, impartial, planning and management of your internet ad campaigns from impressions through online transactions.



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