

MEDIA WEEK

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THE NEWS MAGAZINE OF THE MEDIA

September 18, 2000 \$3.50

ABC Alone on Ad Ban

Other nets don't plan to match policy on R-rated movies **PAGE 6**

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Freshmen Fare Poorly

*'Dr. Laura' and
3 others launch
below '99 ratings*

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THE MARKETPLACE

Dot-Coms Spend Anew

*'Brick-and-click'
companies boost
4thQ TV*

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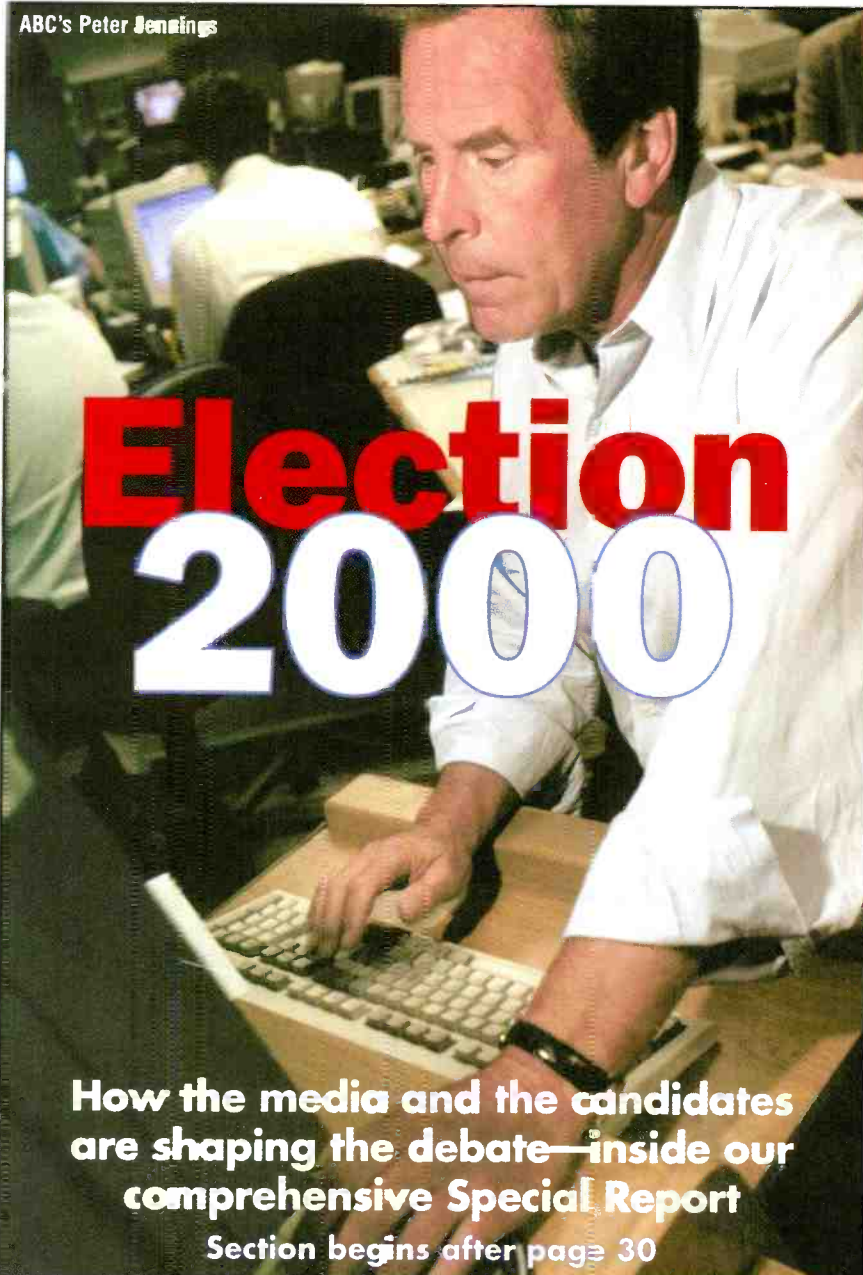
MAGAZINES

Details' Latest Incarnation

*October relaunch
issue banishes
beer and babes*

PAGE 26

ABC's Peter Jennings



**How the media and the candidates
are shaping the debate—inside our
comprehensive Special Report**

Section begins after page 30

MARKET INDICATORS

National TV: Calm
With many buyers taking their complimentary trips to the Olympics, things will be slow for the next two weeks. Pharmaceuticals are running in most dayparts.

Net Cable: Truckin'
Despite Madison Ave.'s Australian exodus, fourth-quarter scatter is kicking, as dot-com retailers roar back after a no-show summer.

Spot TV: Tight
For heavy political markets in states including New York, Ohio, Florida, Missouri and Illinois, avails are tight. Movie advertisers are waiting for the holidays.

Radio: Steady
For the first time since the consolidation wave hit several years ago, the market is back to a normal pace of business. Inventory is available just about everywhere for October.

Magazines: Warm
Publishers expect packaged-goods advertising to heat up in women's service publications in 2001 as advertisers look for more cost-effective buying opportunities.





EVERYTHING STYLE



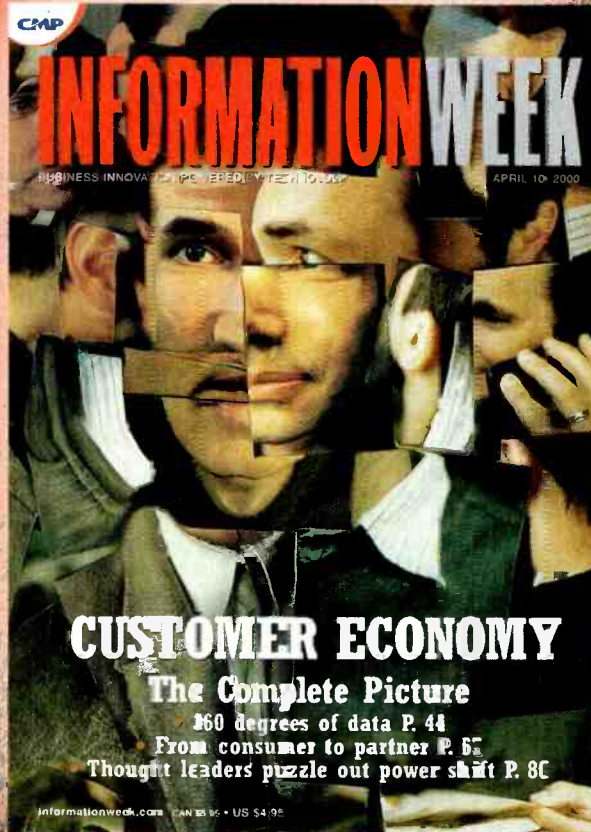
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AT DEADLINE

J&J to Single-Sponsor *Gideon's* Premiere

Johnson & Johnson will sponsor the premiere episode of *Gideon's Crossing*, ABC's new medical drama, which will air without commercial interruption on Oct. 11 at 10 p.m. J&J will air 60 seconds of commercials at the top of the hour and 60 seconds at the end. J&J will also underwrite some of the cost for producing the episode. The lack of commercials throughout the show will cost ABC more than \$2 million.

McCann Gauges Olympic Interest

Nearly 60 percent of all adults and the same percentage of teens 12-17 plan to watch TV coverage of the Summer Olympic Games from Sydney, Australia, according to a survey by Universal McCann. By demo, 65 percent of all women and 61 percent of all men reported they plan to watch some portion of the Games. Adults 55-plus make up the largest projected portion of the viewing audience, at 30 percent, followed by 41 percent of adults 35-54 and 29 percent of adults 18-34.

Cursed to Get New Exec Mojo

Apparently unhappy with the direction of its Steven Weber comedy *Cursed*, NBC replaced executive producers Mitchel Katlin and Nat Bernstein last week with former *Friends* writer Adam Chase. Produced by Michael Ovitz's Artists Television Group, the half-hour series is set to debut Oct. 12 at 8:30 p.m. following *Friends*. But according to the network, the last-minute shuffle may push back the comedy's premiere by several weeks.

Tivo Offers Built-In Ad Slots

In an appeal to advertisers, Tivo is offering programmers and merchandisers an opportunity to promote products with a service called Tivo Direct. Participating companies create 30-minute infomercial-like program discs about the brand to be pre-installed in Tivo's TV-recording machines. Consumers can choose whether to watch, but Tivo programming officer Stacy Jolna believes they will if content is compelling enough. Five advertisers have signed on, including the Professional Golfers Association, iFilm and Showtime.

Alliance Identifies TV 'Buckrakers'

Delivering on its promise to let the public know how many dollars local stations reap in political advertising (*Mediaweek*, Sept. 11), the Alliance for Better Campaigns unveiled its Web site last week, greedytv.org. Topping its list of so-called "political buckrakers" is KABC-TV in Los Angeles, which has pulled in

more than \$10 million in political advertising between Jan. 1 and July 31. WNBC-TV in New York ranked second at \$6.8 million.

SAG/AFTRA Talks Reach Mini-Record

Negotiators for striking actors and advertisers met for the third straight day Sept. 15 at federal mediators' offices in New York, and plans were to continue talks today. It was the most consecutive days the two sides had met since the strike began five months ago. Both sides were operating under a voluntary gag order, but indications were that they were still far apart on the issue of residuals.

Studios USA to Terminate *Cleopatra*

Studios USA has informed the production staff of its weekly half-hour action series *Cleopatra 2525* that shooting in Auckland, New Zealand will cease Sept. 21. Paired with half-hour companion *Jack of All Trades*, Studios USA's "Back-2-Back Action" block averaged a 2.5 national rating last season, according to Nielsen Media Research. The company said it has enough episodes in the can to run through June. No replacement show has been announced.

BET Hires CFO, Plans Panther Film

Robert P. Ambrosini was named chief financial officer of BET Holdings, owner of Black Entertainment Television, replacing Dwight Crawford, who filed a wrongful dismissal suit against the company last month. Ambrosini most recently was executive vp/CFO and director at Texfi Industries. Also at BET, Spike Lee will direct an original film based on the life of Huey P. Newton, founder of the Black Panther party. BET will produce the film in conjunction with PBS and the African Heritage Network.

Addenda: Omnicom Group will finance the production of a one-hour music special on NBC featuring the country music trio Dixie Chicks, and will also receive a bulk of the commercial time for its clients. The show will air during the November sweeps... Lowell "Bud" Paxson, chairman of Paxson Communications, last week held a fund-raiser at his home for Republican

presidential candidate George W. Bush, raising \$1 million.

Clarification: On page E31 of this issue's Election 2000 Special Report, a photo of Chris Matthews with Donald Trump should have been credited to William Thomas Cain/News-makers/Newscom.

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AT&T Pushing for Changes in Cable Ownership Regs

AT&T is lobbying on Capitol Hill for new legislation to change the way federal cable-system ownership regulations are enforced. AT&T last week approached Ted Stevens (R-Alaska), chairman of the Senate Appropriations Committee, which is marking up several bills for possible votes before the end of the current session, for help in changing Federal Communications Commission rules so that only cable systems in which AT&T has voting control would count toward the ownership cap. Currently, all systems in which AT&T has equity count.

Stevens, who reportedly supports AT&T's position, could not be reached for comment at press time.

Current legislation prohibits a single operator from reaching more than 30 percent of U.S. households. With its pending acquisition of MediaOne, AT&T's reach would grow to more than 40 percent.

FCC chairman William Kennard said last week that AT&T appeared to be trying to back out of a prior agreement with the agency to divest certain cable systems in order to win the FCC's approval of the MediaOne deal. But Kennard said that the commission cannot interfere with the media giant's moves on the Hill and will offer its guidance only if it's requested.

An AT&T spokesman said that the company will comply with FCC guidelines but will continue to pursue changes in cable ownership regulations.

Senate Commerce Committee chairman John McCain (R-Ariz.) said last week that while he does not oppose changes to the ownership rules, he is not in favor of rushing through new legislation right now. —*Megan Larson*

Grey Links With Wink for Interactive TV Ads

Grey Global Group cast a vote for the future of interactive television last week in a new venture with Wink Communications. Clients of Grey units including MediaCom, Grey Healthcare and Grey Direct will have access to Wink's technology, which allows TV viewers to interact with on-screen con- (continued on page 8)

ABC Flying Solo on Movie Ad Ban

Other nets don't plan to match policy on R-rated films

NETWORK TV / By John Consoli

None of the other broadcast networks plan to follow ABC's lead in banning R-rated movie advertising during the 8-9 p.m. hour this season. Executives at several competing networks, none of whom would speak for attribution, questioned ABC parent Walt Disney Co.'s motives for last week's announcement, charging that Disney made the move for political reasons rather than out of actual concern for young viewers of prime time. Disney unveiled the ban just as a Federal Trade Commission report slammed the entertainment industry for marketing R-rated movies and violent video games and music to children.

Officials at other networks said that Disney/ABC's R-rated movie ban was made to pressure competitors Fox, the WB and UPN to alter their movie-advertising policies. Because those networks air only two hours of programming each weekday night instead of three, and because each carries a larger percentage of R-rated film ads than ABC, it would be more difficult to move such spots elsewhere in their schedules if they were to match ABC's initiative.

Competitors also believe that Disney, a staunch opponent of the AOL-Time Warner merger now pending in Washington, is attempting to put WB parent Time Warner in an awkward spot if that network does not follow suit in banning R-rated movie ads from the first hour of prime time. "Dis-

ney has been the loudest opponent against the merger, and has been desperately trying to alter it," said one WB exec.

Media buyers noted that Disney/ABC's ban on R-rated movie ads could put competing movie studios at a disadvantage. Most films produced by Disney's Touchstone and Hollywood Pictures are PG-rated, while Warner Bros., Universal, Paramount, Sony, Fox and MGM distribute a higher ratio of R-rated films.

An ABC executive confirmed that R-rated movie ads represent a "very small percentage" of the network's ad dollars, and that the ban should have no impact on the network's bottom line.

Christine Castro, a Disney representative, dismissed the competitors' claims. Castro said that ABC's policy on R-rated movies is "long-existing," and

while "exceptions had been made in the past," they would no longer be permitted. Castro added that Disney felt it was important to announce its policies for marketing movies on TV to let the public know it had long been responsible in this area. Disney seemed to back up that stance last Tuesday, pulling a commercial for an R-rated movie produced by one of its own studios from the 8 p.m. edition of *Who Wants to Be a Millionaire*. The move came a day after the FTC released its 116-page report, "Marketing Violent Entertainment to Children."

The FTC report took the movie industry to task for its marketing of violent R-rated



RICHARD CARTWRIGHT/THE WB

The FTC cited the WB's hit *Buffy* as a popular ad vehicle for movie studios' R-rated films.

ed movies to teenagers via TV spots and raised issues about the content of those ads. The agency, however, did not criticize the networks for airing the spots. In fact, the report noted "that the television networks sometimes require the deletion of certain scenes or restrict the airing of commercials the Motion Picture Association of America had approved for general audiences because the advertisement is too violent."

Considering the report's relatively tame criticism of the networks, competitors are wondering why Disney/ABC would voluntarily tighten its restrictions. Some network execs were even blaming ABC for a move last week by Sen. Ernest Hollings (D-S.C.) to resurrect his "safe harbor" bill, a measure that would eliminate violent programming on the networks whenever children are likely to be a significant part of the viewing audience. Sen. John McCain (R-Ariz.), chairman of the Senate Commerce Committee, said that he would reintroduce the bill for a vote this week.

An NBC representative said the network will continue its current policy of not accepting R-rated movie ads on programs whose audience is more than 30 percent teens and children. Fox will continue to follow a similar policy. "You really have to look at it on a case-by-case basis," a Fox ad executive said. "ABC has overreacted."

With its older-skewing viewership, CBS did not have much movie advertising targeting younger audiences in the 8 p.m. hour until *Survivor* premiered this summer. The network's standards and practices unit will continue to review each movie spot based on the program it is scheduled to run in.

The FTC report did single out three TV shows that are favorites of movie studios looking to reach teen audiences with ads for R-rated films—the syndicated drama *Xena: Warrior Princess*, Comedy Central's *South Park*, and the WB's *Buffy the Vampire Slayer*.

Brad Turrell, WB executive vp of publicity and talent relations, said the FTC is wrong if it believes *Buffy* is watched by a mostly teen audience. "The median age audience is 30, and teens make up only 27 percent of the total viewership" of *Buffy*, Turrell said. "We feel we've been extremely responsible." Turrell noted that the WB places warnings at the beginning of some episodes of *Buffy* and *Dawson's Creek* alerting viewers to possible adult or violent content.

Turrell added that the WB does not accept R-rated movie ads on *7th Heaven* and will not air them on *Sabrina the Teenage Witch* when that show joins the net's lineup next month. Both programs air at 8 p.m. ■

FTC, FCC Move to Safeguard Kids

WASHINGTON / By Katy Bachman

Protecting children from violent and inappropriate content went from the election pulpit to Capitol Hill mantra last week. Just about every segment of the media came under scrutiny, kicked off by the Federal Trade Commission report issued on Sept. 11 that the film, music and video game industries are inappropriately advertising R- and PG-13-rated movies, games and CDs to children.

Led by John McCain (R-Ariz.), both Democrats and Republicans at a Senate Commerce Committee hearing on Sept. 13 joined in the chant for stricter voluntary actions on the part of the media, "or else." Democratic vice-presidential candidate Joseph Lieberman (D-Conn.), who has made morality the theme of his election speeches, added to the hearing's political clout, which McCain said he would continue next week in order to fill the "thunderous silence" left by movie studio execs who were otherwise preoccupied.

A day after the hearing on the prolific FTC report, the Federal Communications Commission followed suit with a flurry of complicated actions and proposals aimed at extending the children's programming obligations of TV broadcasters. "The FTC report puts a needed spotlight on the marketing of violence to children and the effect of exposure to media violence," wrote FCC chairman William Kennard

in a letter sent Sept. 12 to Senators McCain, Lieberman, Robert Byrd (D-W.V.) and Sam Brownback (R-Kan.). "In addition, as documented in the exhibits you submitted, recent studies indicate that television may influence children's sexual attitudes."

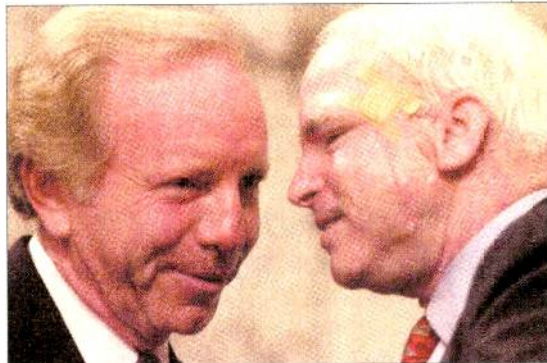
It was a week that many chalked up to politics. "Trying to resolve these issues in the midst of a political campaign is impossible," said Jim Keelor, president of the Cosmos Broadcasting station group. "All these issues are doable, but until we have a new administration and a new FCC, it's going to be difficult to resolve them."

The FCC offered a veritable laundry list of initiatives on its Thursday agenda. It made permanent the three-year experimental requirement established in August 1996 that broadcasters submit annual Children's Television Programming reports, and moved to increase the filing frequency to a quarterly basis. It asked for comments on new rules for children's programming once broadcasters complete their transition to digital. It questioned whether the three-hour programming guideline is enough, given the additional program capacity created by digital broadcasting, and if limits should be imposed on advertising within children's content as well as program promotions that air when children are likely to be watching TV. One idea: a V-chip-like device allowing parents to block out certain commercials that would be coded, much the same way programming is now rated.

While the FCC's actions marched in lockstep with the rhetoric on Capitol Hill, commissioner Harold Furchtgott-Roth, who dissented in part, said the FCC's actions were ill-timed. Calling the new and proposed rules "burdensome," Furchtgott-Roth wrote in his statement: "We are in a critical phase of the transition from analog to digital broadcasting. There are already substantial and costly impediments to the transition. It is counterintuitive that the Commission would not consider expanding the regulatory burden imposed on this nascent technology."

"It seems they have the cart before the horse," said Jim Yager, president of Benedek Broadcasting, another TV station group. "I'm flabbergasted and disappointed the Commission hasn't addressed inter-operability issues."

"I'd love to see the FCC get off their butts on HDTV," added Keelor. "They want to give us more obligations before they give us the essential things we need to transition to digital."



Family guardians: Lieberman (left) and McCain at last week's Commerce Committee hearing.

CREDIT: IRENE

tent. Viewers can retrieve coupons, product samples and make purchases using Wink remotes to click on icons that pop up on screen. Wink reports its system currently serves 300,000 homes and will reach several million this fall as satellite provider DirecTV ships Wink-capable receivers to subscribers.

Grey executives believe the Wink deal offers an opportunity for advertisers to determine the utility of interactive TV. "This isn't the type of thing where the rule book has been written—what we're hoping for out of this is to write the rules," said Russ Booth, MediaCom director of science and technology. —ML

CBS Aims All-Spanish Spots on Latin Grammy Awards

Five major advertisers aired several commercials in Spanish on the Sept. 13 prime-time *Latin Grammy Awards* on CBS. The all-Spanish spots were believed to be a first for a general-audience broadcast network. Budweiser, Sears, AT&T, Kmart and Verizon each ran a number of ads on the 9-11 p.m. telecast, mixing Spanish and English versions.

"Advertisers approached us with this concept," said CBS representative Dana McClintock. "Given the content of the program, it was entirely the appropriate venue in which to break new ground." CBS' effort was led by Chris Simon, senior vp of prime-time sales. McClintock said the network plans to offer similar opportunities to advertisers looking to reach ethnic audiences.

The *Latin Grammys* averaged a 5.2 rating/9 share, its audience falling in each half-hour after a strong start, according to Nielsen Media Research. Joe Zubi, executive vp of Miami-based Hispanic agency Zubi Advertising, noted that the ratings in the major Hispanic markets of Miami, New York and Los Angeles reached 13, 10, and 9, respectively. "It was a wonderful breakthrough for English-language television," Zubi said. —John Consoli

Arbitron Adds 5 Markets to Radio Ratings Survey

Arbitron will add five new radio markets to its syndicated ratings service for the Fall 2000 survey, (continued on page 10)

Daytime Anemia

'Dr. Laura,' 3 other new shows draw ratings below year-ago levels

SYNDICATION / By Daniel Frankel

Despite a heap of media attention due to well-publicized protests, the debut of Paramount Domestic Television's *Dr. Laura* failed to draw

a big audience that was curious to see what all the fuss has been about. In fact, none of the four syndicated shows that made their debut last week matched its year-ago time-period performance, a troubling trend, considering last year's numbers, in most cases, were below those of 1998.

Dr. Laura earned a 2.0 rating/7 share metered-market average between Sept. 11-14, according to Nielsen Media Research—23 percent below lead-in. The show also declined during the four-day period from a high of 2.2/8 on Sept. 12 to a 1.8/6 on Sept. 14. Adding to *Dr. Laura's* launch struggles, a number of advertisers last week instructed their agencies to avoid appearing on *Dr. Laura*, including Sears, Verizon Online DSL, Texaco, IHOP, Kaiser Permanente, Luxor Resort and Casino, and CB Fleet.

On the bright side for Paramount, *Dr. Laura* drew the highest ratings of the four first-week strips. Columbia TriStar Television Distribution's *Judge Hatchett* finished the four-day period with a 1.8/6, while

retaining 94 percent of its lead-in audience; King World Productions' *Curtis Court* scored a 1.5/5, 15 percent below lead-in; and Buena Vista Television's reality domestic-counselor strip *Housecalls* averaged a 1.1/4, 35 percent below lead-in.

Syndicators tried to sound encouraging in an environment where a show that delivers a 1.0 rating has a chance for renewal in daytime (i.e., Warner Bros.' *Queen Latifah*). "From our point of view, [*Judge Hatchett*] is the most successful launch of a first-run show we've had," said Steve Mosko, president of Columbia TriStar.

Other factors are hurting daytime television in general, said several execs: low unemployment levels, the proliferation of cable networks and the continued decrease in persons-using-television (PUT) levels for women 18-49 and women 25-54—traditionally daytime's core audiences—which have declined 9 percent and 6 percent, respectively, over the last five years.

"Find me a show in the last few years that's premiered above time period," said Garnett Losak, vp/director of programming for Blair Television. "There's certainly a PUT erosion in television, but that's not a television story. That's a lifestyle story." ■



Dr. Laura's ratings weren't the healthiest.

CRAG MATTHEW/PARAMOUNT

Abraham's New Garden

HBO Sports president heads to MSG as Yankees talks heat up

TV SPORTS / By Megan Larson

Longtime HBO executive Seth Abraham last week unexpectedly jumped to Cablevision's Madison Square Garden as chief operating officer. Abraham will be responsible for MSG's cable networks and Radio City Entertainment and will report to MSG CEO David Checketts.

Abraham's move comes during intense negotiations between MSG and the parent company of the New York Yankees, YankeeNets, over broadcast rights. Insiders believe that Abraham, known as a smooth negotiator, was brought in to help broker a new deal, but the new MSG exec said that

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bringing the total number of radio markets to 283. Two of the new areas—Middlesex-Somerset-Union, N.J., (rank No. 33) and Westchester, N.Y. (59)—will be measured quarterly. Both are “embedded” markets within the overall New York radio market, and their results will continue to be included in the New York market report, the same way Nassau-Suffolk, N.Y., and Morristown, N.J., are handled.

The other three new markets, which will be measured in the Fall and Spring Arbitron surveys, are: Flagstaff-Prescott, Ariz. (No. 158); Clarksville, Tenn.-Hopkinsville, Ky. (199) and St. George-Cedar City, Utah (248).

The addition of the markets slightly alters the rankings of the other 278. Falling out of the top 50 is West Palm Beach-Boca Raton, Fla. —*Katy Bachman*

Roster of Radio Station Owners Falling Rapidly: BIA

Radio may not be as consolidated as other media, but it's getting there. Between the passage of the Telecommunications Act of 1996 and the end of 1999, the total number of station owners dropped 24 percent from 5,222 to 3,989, according to a BIA Financial Network report released last week. Major station groups have moved quickly to take advantage of the government's relaxed ownership rules, inking \$69.8 billion in deals involving 7,852 stations over the past four years, BIA said.

Clear Channel Communications, the largest radio group with more than 1,000 radio stations, controls 21.6 percent of all radio advertising, according to the report. Infinity Radio, the second-largest group, has a 12.4 percent market share. The 50 largest owners accounted for close to 60 percent of the industry's total revenue last year, up 17.7 percent from 1998.

Consolidation has penetrated markets large and small, BIA reported. In the top 10 markets, an average of six owners controlled close to 92 percent of the radio revenue last year. In markets 11 to 20, six owners controlled 93 percent of the take.

At the end of last year, 56.1 percent of the stations in the top 50 markets were part of a duopoly or market cluster, up from 53.9 percent the year before, BIA said. —*KB*

is not the case. “Those negotiations should not be handled by a moonlighter,” he said. Abraham, who is working to renew the HBO contract of boxer Roy Jones, Jr., said he will remain at HBO until mid-October. Meanwhile, MSG is facing a deadline of today to respond to the YankeeNets' proposal—\$1.4 billion for a 10-year contract.

It has yet to be determined what role Abraham would play in the Yankees negotiations, if any. “This is not a deal that will be done by him or [YankeeNets chairman] Harvey Schiller,” said Neal Pilson, president of Pilson Communications. “It will be done by George Steinbrenner and [Cablevision chairman] Chuck Dolan, and nobody else can walk into this negotiation.”

YankeeNets have threatened to dump MSG and form a new sports network if a deal is not reached. However, analysts said there isn't enough time for Steinbrenner to launch a new channel by next season.

The proposed renewal more than doubles the \$493.5 million tag that MSG paid in 1988 for the rights. Analysts believe that Dolan and Steinbrenner will form a new sports channel. “The market is big enough to support even 2½ networks,” said analyst

John Mansell of Paul Kagan Associates.

A joint network might behoove Cablevision. The company's contract with affiliates states that it will gradually lower fees if no other competing sports channel exists in the market, sources said. If a pact is reached, the MSG will get the Yankees and a new network without suffering losses by lowering fees. MSG had no comment.

Responding to the joint network theory, Schiller said that “anything is possible. We are open to negotiating.”

At HBO, senior vp Ross Greenburg will move up to succeed Abraham. ■



Switching arenas: HBO Sports chief Abraham is moving downtown to MSG.

Dot-Com Comeback

‘Brick-and-click’ retailers boost fourth-quarter TV spending

THE MARKETPLACE / By Megan Larson

Despite the loud death knell clanged for the prodigal dot-com advertisers this quarter, several ad sales executives last week reported the category has resurrected for the fourth quarter with a special emphasis on “brick-and-click” retailers. The new dollars are coming from long-established companies eager for a Web presence before the holidays.

“They are all getting together for one last hurrah,” said Neil Baker, senior vice president of ad sales for E! Entertainment.

Larger brands, such as Amazon.com, placed dollars in up front, but to the surprise of many executives, major retailers who did not promote Web sites last year are now spending. Best Buy is one such company, according to a media executive who requested anonymity.

While retailers are a key component, executives said that other types of dot-coms are also spending. “This says that there are enough companies that secured their [venture capitalist] financing and will build

their businesses through advertising to replace those that are falling out of the market,” said Hank Close, senior vp of ad sales for Comedy Central. “For the short term it is an encouraging sign.”

Baker said that so far this year, dot-com spending has yet to be the financial windfall it was last year. Close, however, said he is on pace with last year's dot-com figures.

According to the Cable Advertising Bureau, dot-coms spent \$429.3 million. That figure is expected to be closer to \$1 billion this year. As for broadcast television, Internet-connected companies are expected to spend \$2 billion in 2000, according to Harold Simpson, vp of research for the Television Bureau of Advertising. During the first two quarters, broadcasting's total dot-com haul equalled \$1.1 billion. “We will probably see a repeat of last year's fourth-quarter dot-com spending,” said one agency researcher who spoke on the condition of anonymity. “But the question is, Will it last until the Super Bowl?” ■

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UPN, WB Open Up Early

Weblets hope young viewers will opt for series over Olympics

NETWORK TV / By Marc Berman

While CBS is rolling out repeats of its recently completed *Survivor* and ABC repeats sitcom theme nights to do battle with NBC's massive Summer Olympics coverage, UPN and the WB are airing new series programming during the games with the hope that young demos are not focused on the games in Sydney.

UPN, in keeping with its tradition of premiering comedies before the official start of the season, launched original episodes of *Moesha*, *The Parkers*, *The Hughleys* and *Girlfriends* on Sept. 11 (the first Monday with all new UPN fall 2000 programming) which netted a substantial

5.3 million viewers. By jumping ahead early, UPN's ratings for the night in homes (3.3/5) and adults 18-49 (2.2/6) were the network's best for a Monday since April 13, 1998.

UPN, which will launch the remainder of its line-up in October, is optimistic following continued *WWF Smackdown!* ratings success and early positive results for its returning series.

"We always make it a habit of premiering Monday programming before the season begins, because as we have seen in the past, if you get out there early, you'll keep the audience intact," said Adam Ware, chief operating officer of UPN. "Since we are not necessarily concerned what affect [if any] the Olympics will have on us, debuting before the season begins allows us to get our message out in an uncluttered environment. Unlike other networks which are hampered by the Olympics, it's an opportunity to get an early head start."

And, despite NBC's upcoming Olympics onslaught the WB will also debut its revamped Friday line-up (*Sabrina*, *Grosse*

Point and Popular) on Sept. 22 with the season-opening episodes of *Buffy the Vampire Slayer* and *Angel* on Tuesday, Sept. 26.

"Strategically, by premiering new programming on two nights, we are setting up a platform to launch our full fall 2000 line-up one week later," said Jack Wakshlag, senior vp of research at the WB. "Considering the Olympics generally skews older than our core audience, we are capitalizing on a solid opportunity to make an early impact."

According to a Nielsen study on ratings for the 1996 Summer Games in Atlanta, only 14 percent of the total audience tuning in—6 percent teens and 8 percent kids 2-11—were made-up of non-adults. What this means, of course, is that younger viewers who normally tune into UPN and the WB may not be watching Olympic coverage.

"While some WB and UPN viewers will go the Olympics route, chances are UPN's ethnic-oriented comedies, *WWF Smackdown!* and the younger skewing shows on the WB will compete quite sufficiently," said Brad Adgate, senior vice president of corporate research at Horizon Media. "Other than perhaps ABC's perennial *Monday Night Football*, a handful of original episodes of *Who Wants to Be a Millionaire* and some scattered newsmagazines, you won't be seeing much original programming on CBS, Fox or ABC."

Fox, meanwhile, which used to take advantage of early launches, now travels the later debuting route given that baseball playoffs and *The World Series* will be partially airing on the network in October. "Debuting shows before the season officially began would make little sense for Fox because of preemptions for baseball," said Adgate. ■



UPN's *The Hughleys*, with D.L. Hughley (left) and Gervase Peterson, started strong in its season premiere.

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NEWSPAPERS/INTERNET

Suddenly, Papers Not Seeking Susan



In further evidence of the Web's negative impact on print media, newspapers have watched their personal ad business evaporate — even the alternative weeklies, which have always found a dependable source of revenue in those “SWMs seeking fun or frolicking SWF” ads.

“The anecdotal evidence suggests newspapers are losing business to the Internet chat rooms, which are more immediate and certainly cheaper,” said Maryland-based newspaper analyst John Morton. “It’s another example of where the Internet can hurt the dailies’ classifieds.”

As more Americans have become wired and started turning to the Internet to procure their books, CDs and mates, newspapers have had less luck matchmaking. The *Atlanta Journal-Constitution* last week reported it will discontinue its listings, as revenues from personals sank some 90 percent over the last five years. (However, the paper will continue to carry personals on its Web site.)

The *Los Angeles Times* also dropped personals last October, after running about two pages of ads twice a week for just under three years. “They just weren’t paying for themselves,” a *Times* representative said.

Personals are a relatively new animal in daily newspapers, and have never been a

huge source of revenue for them, Morton pointed out.

“This is not the first visage of the death of classifieds,” insisted *Journal-Constitution* classified director Dean Welch, who said at their peak of popularity personals only accounted for about 1 percent of total classified business in his paper. “I think [personals were] a phenomenon of the 1990s.”

The weeklies, for which personals have long been a staple, are also getting hit. The Association of Alternative Weeklies, a trade group representing more than 100 papers,

reports that revenue from personal ads slid a bruising 13.3 percent last year compared to 1998. While most weeklies are taking it on the chin, at least one—*Cityview* in Des Moines, Iowa—has followed the lead of the dailies and dropped its personals column altogether.

Cityview made a pact with a local Web rival, agreeing to kill its listings if the competitor would advertise with the paper.

“Very few [papers] are talking about getting out of the business, but it’s certainly not what it was a few years ago,” said AAN executive director Richard Karpel, adding that the personals account for as much as 10 percent of some weeklies’ intake. He noted that as personals have softened, the weeklies have carved other ad revenue streams—most notably, national advertising. The weeklies, like the dailies, have, in recent years, pitched their favorable demograph-

ics and strong penetration to win more business from the likes of packaged goods makers and pharmaceutical companies. The result: triple-digit national ad growth for the weeklies.

Elaine Reiter, who oversees personals for Denver’s *Westword* and its parent, the Phoenix-based New Times chain, said the Web has had an impact on the papers — even though at least one, *Pitch Weekly* in Kansas City, has expanded its listings. Reiter continues to believe in the power of personals. “What it comes down to is, the personals are still an important part of our complete product, like the letters to the editor,” she said. *Westword*, like many other weeklies, has extended its listings to the Internet and even sponsors twice-monthly after-work parties in conjunction with its personals column. “Unlike the online services,” a wry Reiter explained, “we invite you to leave your computer terminal and actually go out and meet people.” —Tony Case

INDIANAPOLIS RADIO/TV STATIONS

Radio One Courting Ex-Coach Knight



Bobby Knight may be out as Indiana University basketball coach, but he’s got a job waiting for him in radio and TV if he wants one.



Bill Shirk, general manager of Radio One’s three radio stations and one low-power TV station (W53AV) in Indianapolis made an offer to Knight through Knight’s son, Pat, an assistant basketball coach at Indiana, to host his own show that would air on both radio and TV. Like most born and bred Hoosiers with basketball in their veins, Shirk is such a major fan of Knight’s that he’s willing to pony up the \$170,000 (equivalent to Knight’s salary at IU) out of his own pocket.

“If Knight decides to take a position with the [Indiana] Pacers, the show would be a nice tie-in,” said Shirk. It would also be a slam dunk with the low-power TV station’s sports programming, which reaches 270,000 cable homes and carries a strong line-up of local sports from several Indiana colleges, including Notre



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CBS Sets Synergy for Its Duopolies

CBS last week took the first steps toward consolidating its TV stations in the six markets where it owns duopolies. The Boston duopoly, which has been considered a leader among CBS properties for the way it has handled its TV and radio assets, will be headed by Ed Goldman, the current vp and general manager of WBZ (CBS).

In keeping with Viacom COO Mel Karmazin's sales philosophy of putting pressure on the inventory, sales will remain separate at each of the stations. "On a daily basis, if you do joint selling, you end up with a combined market share that is lower," said Goldman. That should come as good news to agencies who are wary of duopolies.

"Our concern is the sharing of the information between stations and the rate structures," said Karen Richman, senior vp and director of local broadcast for MediaCom. "We won't be bullied into buying both," she said. But for advertisers looking for marketing options, combined sales can be a plus. "The sales model was set by the radio group," said Goldman, who added, "If you own both stations and can offer an advertiser the benefit of support across 48 hours of programming, it's an advantage."

While the UPN stations will be moving in the next few months to join their CBS counterparts in the CBS facilities where they will share backroom operations such as finance and administration, no one single management model dominates the six duopoly organizations. In two markets, the vp and general managers of both stations will work as a team to operate the duopoly: KYW's (CBS) Marcellus Alexander and WPSG-TV's Kevin O'Kane, in Philadelphia; WFOR's (CBS) Steve Mauldin and WBFS' Bill Ballard, in Miami. In the other markets, Brian Jones, current vp and gm of KTVT CBS in Dallas, will add KTXA UPN to his responsibilities. In Detroit, Mike Dunlop, executive vp and gm of WKBD UPN, picked up oversight of WWJ CBS. WWJ station manager, Kevin Cuddihy, will serve as the director of sales for WWJ. KDKA CBS vp and gm Gary Cozen will add management responsibilities for WNPA UPN. The six CBS- and Paramount-affiliated duopolies were formed in May when Viacom closed on its \$36 billion merger with CBS. —Katy Bachman



WBZ vp and gm Ed Goldman will oversee CBS' Boston duopoly.

Dame, Butler and Ball State.

Knight is no stranger to radio. In 1991, Shirk put him on the air on WHHH-FM, which aired IU basketball games and *The Coach Knight Show*. At the time, the station, called "Hoosier Hot 96," was a new station to the market and went from no audience to a 5.1 share. Neither Knight could be reached for comment. —Katy Bachman

LOS ANGELES NEWSPAPERS

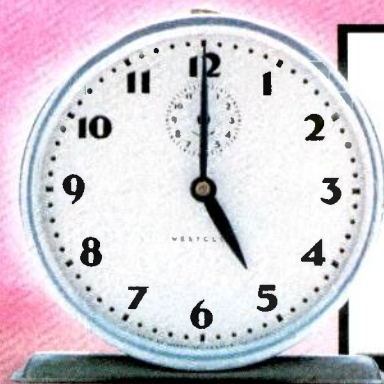
Los Angeles Times Cuts 125 Staffers



The *Los Angeles Times* last week killed off its much-touted *Our Times* community-news sections, eliminating some 125 positions, mostly editorial, in the process. The decision to stop publishing the 14 sections, which the paper began rolling out about two years ago and which carried neighborhood news and advertising, was "both a journalistic and a financial one," said the *Times*' new publisher, John Puerter, in a statement. *The Times*, he said, would instead focus on "what we do best, which is...big regional stories." A spokeswoman for the *Times* said "a number" of the laid-off employees would be "redeployed" in other areas. She said no further staff cuts were planned.

Times parent Times Mirror was acquired by *Chicago Tribune* publisher Tribune Co. last spring. This is the first staff reduction at the *Times* under its new owners, but mass firings are nothing new at California's largest daily. Former Times Mirror CEO Mark Willes earned the

THE



RI

Market Profile

BY EILEEN DAVIS HUDSON

nickname "Cereal Killer"—a reference to his former incarnation as the head of cereal company General Mills—for his deep cutbacks. —TC

NEW YORK CITY RADIO

Gambling Tuned Out



A New York radio staple for 75 years, the *Rambling with Gambling* morning show has come to the end of the road. Buckley Broadcasting's WOR-AM decided last week not to renew its contract with John Gambling, the third-generation Gambling to host the show. While Gambling's existing contract ran through December of this year, Gambling decided that last Monday (Sept. 11) he'd take the WOR mic for the last time after a 10-year run. Gambling's show, which aired 5-9 a.m., was falling short in revenue even though Gambling's overall ratings were solid. It was the highest-rated daypart for the station with a 3.6 overall share. But among adults 25-54, radio's most lucrative demographic, the show slips to a 1.2 share, compared to ABC-owned WABC-AM with a 1.9 and Infinity's WNEW-FM with a 2.5. WOR news director, Joe Bartlett, Gambling's regular substitute, will temporarily sit in as the show's host.

Buyers question whether a change in the morning show goes far enough. "The station is a 35-plus, plus, plus. When you're looking for younger-skewing demos, you're not looking at WOR at all," said Karen Richman, senior vp and director of local broadcast for MediaCom. —KB



San Francisco

Following a decade of unprecedented economic prosperity in the lower San Francisco Bay area, particularly in Silicon Valley, the cooling of dot-com fever this year has many media executives and buyers in the market nervously wondering what 2001 will bring. A long period of exceptionally robust ad spending in most San Francisco-area media appears to be drawing to a close.

As the local economy heads into a period of transition, San Francisco's media

landscape is also going through some major changes. The most significant development is Hearst Corp.'s recent purchase of the family-owned *San Francisco*

GINAL...

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel	2 AM, 5 FM	18.6	\$100.9	24.0%
Infinity Broadcasting	2 AM, 4 FM	14.0	\$99.1	23.5%
Susquehanna	2 AM, 3 FM	8.1	\$76.5	18.2%
ABC Radio	2 AM	9.8	\$51.2	12.2%
Bonneville International	1 AM, 3 FM	10.4	\$47.5	11.3%
Inner City Broadcasting	1 AM, 1 FM	3.3	\$18.1	4.3%
Hispanic Broadcasting	2 FM	3.7	\$8.5	2.0%

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

Chronicle and its sale of the smaller *San Francisco Examiner*, which the company had owned since the days of William Randolph Hearst. The two dailies' joint operating agreement was scheduled to expire in 2005.

Hearst is turning over the *Examiner* to the Fangs, a prominent local family that also owns *The Independent*, a free San Francisco biweekly (circulation 379,000), along with a chain of weeklies in suburban San Mateo County. On Nov. 22, Ted Fang, editor and publisher of *The Independent*, is to take over as editor and publisher of the *Examiner*.

Under the deal, Hearst will give the Fangs a subsidy of \$66 million over the next three years to help keep the *Examiner* alive, as part of Hearst's agreement with the Justice Department to be let out of the JOA five years early. When the agreement is finalized, expected in late November, the Fangs plan to switch the afternoon *Examiner* to morning publication and go head-to-head with the *Chronicle*.

New York-based Hearst has guaranteed all of the *Examiner's* existing staff jobs

at the *Chronicle*. The *Chronicle's* 300-person newsroom could swell to nearly 500 if all *Examiner* staffers decide to shift over. Another 2,300 employees who worked for the JOA in circulation, advertising and other business functions will also become employees of the *Chronicle*.

As a result, the Fangs face the daunting task of rebuilding the *Examiner* from the ground up, with a mostly new staff. Ted Fang says the paper has not had any trouble staffing up with talented journalists. "We have pledged to create a new model of daily newspaper" via a convergence of print and online components, Fang says. "Our concept is to become the first-ever print portal."

Chronicle managing editor Jerry Roberts says Hearst's additional resources should help that paper become stronger. "We're still the dominant paper, with the largest circulation," Roberts says. "We're not locally owned anymore, but I think people who are from here still identify with the *Chronicle*."

Another benefit from the deal, Roberts says, is the end of the two papers' joint

Sunday edition. Under the JOA, the *Examiner* staff produced all the Sunday news sections and the *Chronicle* handled the feature sections. *Chronicle* readers will now see the same writers in the paper's Sunday edition that they read during the week.

In an effort to boost sagging sales, the *Chronicle* in April slashed its newsstand price in half, to 25 cents. The paper, which in recent years has built up its suburban news coverage, is refocusing on the city with the launch of a special zoned edition for readers in San Francisco Monday through Saturday, bringing its total daily zoned editions to five.

Silicon Valley's primary daily, the *San Jose Mercury News*, is also getting aggressive in San Francisco, having launched a city edition on July 26. Prior to the move, Knight Ridder's *Mercury News* had sold only about 2,000 copies per day in San Francisco. By comparison, the *Chronicle* sells about 30,000 copies daily in Santa Clara, the heart of *Mercury News* territory. The *Mercury News* has dropped the "San Jose" from its title in the San Francisco edition. And Knight Ridder is planning other ways to boost *MN's* circulation in the city, including adding 200 racks to the 300 it already has there.

The *Chronicle's* Roberts thinks Knight Ridder's push into San Francisco is an attempt to win over many of the 70,000 daily readers of the *Examiner* who do not also read the *Chronicle*, more than it is a serious effort to establish a strong position in San Francisco. Calls to *Mercury News* executives were not returned.

In Marin County north of San Francisco, William Dean Singleton, owner of *The*

IS STILL T

Oakland Tribune and a cluster of papers in the East Bay suburbs, is said to be a likely bidder for Gannett Co.'s *Marin Independent Journal*. Gannett reportedly has put the 40,000-circulation daily on the block.

The local broadcast TV scene is also changing. In late June, Chronicle Broadcasting completed the sale of NBC affiliate KRON-TV, the dominant outlet in the San Francisco-Oakland-San Jose market, and its 24-hour cable channel, BayTV, to Young Broadcasting.

NBC had been a serious bidder for KRON and BayTV but lost out to Young. After the two sides could not reach agreement on an affiliation renewal, NBC decided to pull its affiliation from KRON, effective Jan. 1, 2002. On that date, KRON is scheduled to become an independent station, and Granite Broadcasting's KNTV-TV will become the market's NBC affiliate.

KNTV, located in San Jose, had been the ABC affiliate in the Monterey-Salinas market. As part of the station's arrangement with ABC, it had agreed not to be carried on cable systems in San Francisco so that it would not compete with KGO-TV, ABC's owned-and-operated outlet in S.F.

On July 1, Granite sold back KNTV's ABC affiliation so that the station would not be restricted to San Jose. Granite then appealed to Nielsen Media Research to have KNTV's market designation switched from Monterey-Salinas, a non-metered market ranked 112th in the country, to the fifth-ranked San Francisco market. As of Sept. 1, KNTV was added to the Nielsen overnight ratings for San Francisco.

"It's not that we left ABC to become

Nielsen Ratings/San Francisco-Oakland-San Jose Evening and Late-News Dayparts, Weekdays

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	NBC	KRON	4.6	15
5-5:30 p.m.	ABC	KGO	5.8	16
	NBC	KRON	4.9	13
	CBS	KPIX	3.4	9
	Fox	KTVU*	1.9	5
	UPN	KBHK*	1.4	4
	WB	KBWB*	0.7	2
	Pax	KKPX*	0.4	1
6-6:30 p.m.	ABC	KGO	5.2	12
	NBC	KRON	4.7	10
	CBS	KPIX	4.4	10
	UPN	KBHK*	2.8	6
	Fox	KTVU	1.8	4
	WB	KBWB*	1.2	3
	Pax	KKPX*	0.8	2
6:30-7 p.m.	ABC	KGO	5.2	12
	NBC	KRON	4.7	10
	CBS	KPIX	4.2	9
	UPN	KBHK*	2.8	6
	Fox	KTVU*	2.5	5
	WB	KBWB*	1.7	4
	Pax	KKPX*	0.6	1

Late News

10-11 p.m.	Fox	KTVU	7.7	15
	UPN	KBHK*	2.5	5
	Pax	KKPX*	1.0	2
	WB	KBWB	0.4	1
11-11:30 p.m.	NBC	KRON	6.2	15
	ABC	KGO	5.2	12
	Fox	KTVU*	3.5	9
	CBS	KPIX	3.3	8
	UPN	KBHK*	2.5	6
	Pax	KBWB*	0.7	2
	WB	KKPX*	0.6	1

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

THE BEST



[an] NBC [affiliate]," says Bob Goldberger, news director for KNTV and Granite's KBWB-TV, the WB affiliate in San Francisco. Goldberger says that before the deal with NBC surfaced, Granite had intended to operate KNTV in San Francisco as an independent station. KNTV is serving the market as an indie until January 2002.

As for KRON, Deborah McDermott, executive vp at Young Broadcasting, vows that despite losing the NBC affiliation, the outlet will continue its dominance. McDermott says KRON will add more local news to its programming lineup. The station's biggest challenge will be filling prime time without NBC. "We believe that localism is what makes us special," McDermott says. Young has named Paul "Dino" Dinovitz as the new gm of KRON and of BayTV. Dinovitz previously was gm of KCRA-TV in Sacramento, Calif.

One possibility for filling KRON's prime time is sports. Young is said to be aggressively moving to acquire the broadcast rights to San Francisco Giants baseball games; those rights are currently held by CBS' owned-and-operated KPIX-TV.

Although the loss of NBC programming will be a radical change for KRON, McDermott says there will not be significant viewer erosion. "The audience won't see a difference in their news product," she says. McDermott expects KNTV will have to work hard to build an audience base in San Francisco. "KNTV will be like a sign-on station in the market," she says. "People here have not seen it."

KNTV currently produces eight hours per day of local news, tops in the Monterey-Salinas market. Once it picks up the NBC affiliation, KNTV will have to fold its 5:30-6 p.m. newscast to make way for the network's evening news. News director Goldberger says other changes may include cutting KNTV's 5-to-9 a.m. morning news block to two hours to make way for NBC's *Today*. The second half of the show may possibly air on sister station KBWB. Also,

Scarborough Profile

Comparison of San Francisco To the Top 50 Market Average

	Top 50 Market Average %	San Francisco Composition %	San Francisco Index
DEMOGRAPHICS			
Age 18-34	32	32	101
Age 35-54	40	43	106
Age 55+	28	25	90
HHI \$75,000+	23	37	161
College Graduate	12	17	135
Any Postgraduate Work	10	15	145
Professional/Managerial	22	28	127
African American	13	8	65
Hispanic	12	17	144
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56	59	106
Read Any Sunday Newspaper	66	61	93
Total Radio Morning Drive M-F	23	22	99
Total Radio Evening Drive M-F	18	17	97
Total TV Early Evening M-F	30	26	86
Total TV Prime Time M-Sun	38	35	94
Total Cable Prime Time M-Sun	13	9	73
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75	78	105
Read Any Sunday Newspaper	79	76	96
Total Radio Morning Drive M-F	80	81	101
Total Radio Evening Drive M-F	74	76	102
Total TV Early Evening M-F	71	65	91
Total TV Prime Time M-Sun	91	90	98
Total Cable Prime Time M-Sun	57	50	88
MEDIA USAGE - OTHER			
Access Internet/WWW	49	63	127
HOME TECHNOLOGY			
Own a Personal Computer	60	72	121
Shop Using Online Services/Internet	18	27	145
Connected to Cable	70	71	102
Connected to Satellite/Microwave Dish	12	11	92

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

KNTV's 10 p.m. newscast, which is currently simulcast on both stations, may end up running solely on KBWB.

KNTV has new lead anchors for its 6 and 11 p.m. newscasts. Allen Denton, previously an anchor at WCNC-TV in Charlotte, N.C., joined the station in August. Terilyn Joe, the longtime anchor at ABC O&O KGO who left that

station at the end of 1999, will join KNTV on Oct. 2.

KTVU-TV, the Fox affiliate owned by Cox Enterprises, is building up its news presence in the market. "This is the station that people turn to for news," says Jeff Block, KTVU vp/station manager. KTVU's 10 p.m. newscast has a wide lead in the ratings over KBWB's news (see *Nielsen chart on page 21*).

KTVU entered the evening-news race last April with the launch of a half-hour newscast at 6 p.m. That program has struggled to pull viewers away from the more established news shows on three other stations at 6 p.m. "We knew it was going to be a long battle," Block says of

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

	April 1998-March 1999	April 1999-March 2000
Newspapers	\$1,153,023.3	\$1,301,316.5
Spot TV	\$572,166.6	\$620,369.8
National Spot Radio	\$109,934.9	\$161,499.2
Outdoor	\$29,735.3	\$18,347.6
Total	\$1,864,860.0	\$2,101,533.1

Source: Competitive Media Reporting

Ricki

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TELEVISION ADVERTISER SALES
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Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KGO-AM	News/Talk/Information	8.1	5.3
KCBS-AM	All News	6.9	4.0
KYLD-FM	Rhythmic Contemporary Hit Radio	3.9	3.9
KITS-FM	Alternative	3.9	2.2
KSOL-FM	Spanish Regional	3.7	2.3
KMEL-FM	Urban Contemporary Hit Radio	3.3	4.6
KOIT-FM	Soft Adult Contemporary	3.3	4.1
KLLC-FM	Modern Adult Contemporary	3.3	2.4
KBLX-FM	Adult Contemporary	3.1	2.2
KNBR-AM	All Sports	2.9	4.3

Source: Arbitron Spring 2000 Radio Market Report

growing the 6 p.m. news. "But we're committed to it."

Cox formed a duopoly with its acquisition last March of independent KICU-TV from Ralph Wilson Enterprises, owner of the NFL's Buffalo Bills. KICU's strength is its sports programming. The station carries the Oakland A's, and this summer it picked up preseason Oakland Raiders games, previously broadcast by KRON. KICU rebroadcasts KTVU's 10 p.m. newscast at 11 p.m. KTVU's morning and noon newscasts are simulcast on KICU; special segments for the San Jose area are added to the newscasts on KICU.

CBS O&O KPIX, which typically runs third in the local-news race behind KRON and KGO, this summer hired three staffers away from KRON. Dan Rosenheim, now KPIX news director, had been news director at KRON-TV since 1996. Prior to that, Rosenheim worked for 11 years at the *Chronicle*, last serving as managing editor. Lisa White has joined KPIX as assistant news director, the same position she had held at KRON since 1996. White had served as a producer and managing editor at KRON since 1990. And Dennis O'Donnell, previously executive sports producer at KRON and sports anchor at BayTV, moved over to KPIX in August as sports anchor at 6:30 and 11 p.m.

The San Francisco radio market, fourth-largest in the country, is dominated by Clear Channel Communications, which owns five FM and two AM stations and controls the largest share of advertising dollars (see *Radio Ownership chart on page 20*). CBS' Infinity Broadcasting is a close second, with four FM and two AM stations.

ABC Radio, however, has the dominant station in the market, powerhouse News/Talk KGO-AM. The station outbills every other station in the market by far and took in an estimated \$41.9 million in 1999, according to BIA. KGO, which is consis-

tently No. 1 in nearly every daypart, also carries San Francisco 49ers football games.

The station recently lost 25-year veteran morning co-anchor Jim Dunbar to retirement, although Dunbar continues to provide commentaries. KGO replaced Dunbar in the a.m. with another 25-year veteran, Ed Baxter, who had held the afternoon spot. Greg Jarrett replaced

Baxter for afternoon drive.

In July, ABC shifted *Dr. Laura* from KGO to sister S.F. Talk outlet KSFO-AM, which also picked up *Rush Limbaugh* (previously on Susquehanna's Sports stick KNBR-AM). "We think the combination of *Rush* and *Dr. Laura* will make [KSFO] a real contender in the market," says John

Davison, director of sales for ABC Radio-San Francisco.

Back on KGO, KRON lead anchor Pete Wilson is hosting a call-in talk show from 2 to 4 p.m., replacing *Dr. Laura*.

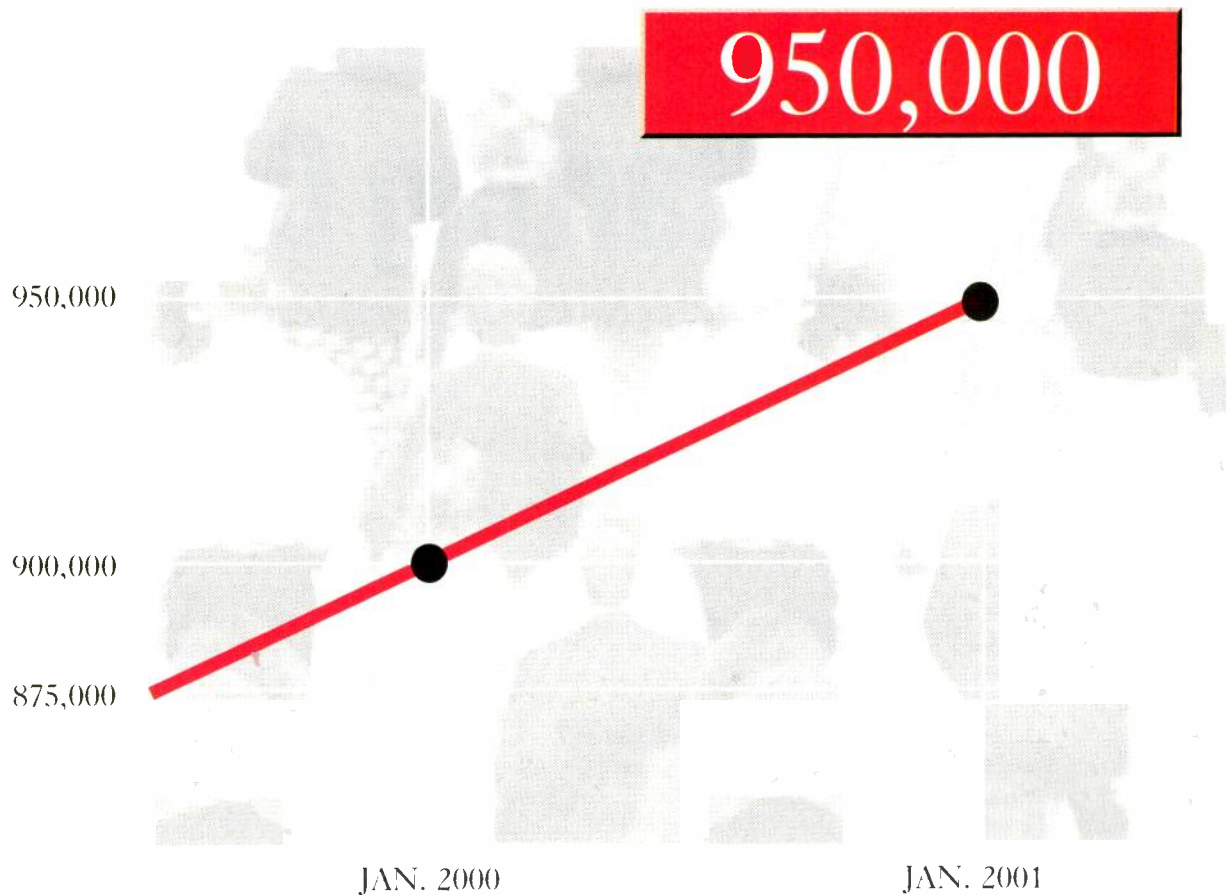
Cable television in the San Francisco market is controlled by AT&T, which is the dominant operator and also owns the local interconnect, AT&T Media Services. AT&T has 92 percent of the total cable TV households in the market, or nearly 1.62 million subscribers from Sonoma County in the north to San Jose in the south. Two weeks ago, AT&T bought out Chambers Cable, picking up another 18,000 subscribers in Novato in Marin County.

The local outdoor market is dominated by Clear Channel's Eller Media. However, independent, San Francisco-based Foster Media, which specializes in wallscapes and bulletins, also enjoys a significant presence in the Bay Area. ■

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Alameda County: 526,900 Households				
<i>Fremont Argus</i>	31,066	31,024	5.9%	5.9%
<i>Bayward Daily Review</i>	38,174	38,136	7.2%	7.2%
<i>Pleasanton Valley Herald</i>	22,029	21,984	4.2%	4.2%
<i>The Oakland Tribune</i>	58,505	53,275	11.1%	10.1%
<i>San Francisco Chronicle/Examiner*</i>	96,037	97,969	18.2%	18.6%
<i>San Jose Mercury News</i>	19,200	22,630	3.6%	4.3%
<i>Contra Costa Times</i>	26,633	28,028	5.1%	5.3%
Santa Clara County: 583,900 Households				
<i>San Francisco Chronicle/Examiner*</i>	31,633	27,878	5.4%	4.8%
<i>San Jose Mercury News</i>	233,135	267,558	39.9%	45.8%
San Mateo County: 265,100 Households				
<i>San Francisco Chronicle/Examiner*</i>	92,183	100,217	34.8%	37.8%
<i>San Jose Mercury News</i>	16,317	17,200	6.2%	6.5%
<i>San Mateo County Times</i>	33,580		12.7%	
Contra Costa County: 340,200 Households				
<i>Pleasanton Valley Herald</i>	9,754	9,619	2.9%	2.8%
<i>The Oakland Tribune</i>	6,539	6,271	1.9%	1.8%
<i>San Francisco Chronicle/Examiner*</i>	56,717	61,595	16.7%	18.1%
<i>Contra Costa Times</i>	152,245	162,146	44.8%	47.7%
Marin County: 99,500 Households				
<i>San Francisco Chronicle/Examiner*</i>	40,842	45,687	41.0%	45.9%
<i>Marin Independent Journal</i>	39,246	39,892	39.4%	40.1%
Napa County: 47,100 Households				
<i>Napa Valley Register</i>	19,422	19,605	41.2%	41.6%
<i>San Francisco Chronicle/Examiner*</i>	8,171	9,834	17.3%	20.9%
<i>Santa Rosa Press Democrat</i>	2,042	1,913	4.3%	4.1%
<i>Vallejo Times Herald</i>	1,156	1,247	2.5%	2.6%

*Combined daily and Sunday circulations Source: Audit Bureau of Circulations



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Just Like Starting Over

After a five-month hiatus, 'Details' is back with a new team and a new look

Brad Pitt may have been *Details* editors' original choice to grace the cover of its October relaunch issue, but Robert Downey Jr.'s post-prison interview is perhaps more fitting. Like the troubled actor, the young men's magazine is getting yet another chance to prove itself.

With more personalities than *Sybil*, *Details* in recent

years had gradually lost its identity, and ultimately many of its readers and advertisers. While October's cover touts *Details*' "first issue," that couldn't be further from the truth. In its 12-year existence, *Details* has been placed on hiatus twice and has had an array of incarnations dreamed up by its five editors. But now, after a five-month hibernation and a shift under the Fairchild Publications banner from Advance Publications sister company Condé Nast, the young men's monthly is back in business.

On newsstands next week, *Details* will return with a 400,000 circulation rate base (down from 550,000 early this year) and a goal to peak at 600,000. The October edition will carry 134 ad pages from the likes of Mercedes-Benz, Hermes, W Hotels and Tommy Hilfinger, which returned to the fold, says vp/publisher Bill Wackermann.

Under Fairchild chairman/editorial director Patrick McCarthy and a brand-new team led by editor in chief Daniel Peres, the relaunched *Details* is targeting all men 25 to 34 ("straight, gay, black and white," Peres says) who want more than the frat-boy humor that filled the magazine under previous editor Mark Golin.

"There's this group of guys that exist: power agents, designers and architects. It's the era of the 25-year-old CEO," says Peres, 28. "We're all going through the experience at the same time, and as our sensibility has changed, what we get from the magazine market is tits and ass."

Peres is referring to the most recent

vintage of *Details* and to Dennis Publishing's wildly successful, 2.1-million-circ *Maxim* and 750,000-circ *Stuff*, as well as the 400,000-circ *FHM*, launched earlier this year by Emap.

There will be no more bikini-clad women on the covers of *Details*, which now will feature men only. "There's a group of men who can buy an intelligent magazine for other reasons than breasts," McCarthy says. Comedian Jim Carrey will be featured on the November cover.

"This [change] fits right in with their long-term strategy of trying to sell as few copies as possible," sniffs Keith Blanchard, *Maxim* editor in chief. "If what you're trying to do is to attract circulation—and that means a great mass of guys with different backgrounds and different interests—you have to find what's universal. And that's girls."

In recreating *Details*, McCarthy, Peres, and

Fairchild senior vp/group design director Edward Leida started with a clean slate. "[Advance chairman] S.I. Newhouse [Jr.] gave us the option of using whatever we wanted from [the old] *Details* or nothing, including the name," says McCarthy. "We decided we loved the name. That's the only thing we've kept."

Along with a reworked logo and a hip, edgy look, *Details*' editorial content and direction is completely new. The October issue's front-of-book "Dossier" section features an interview with Jakob Dylan, a piece on young guys experimenting with Viagra and a story on a completely clothed Lucy Liu, star of the upcoming film *Charlie's*



Rebuilding: New editor in chief Peres (left) and vp/publisher Wackermann must sell readers and advertisers yet another version of *Details*.

Who is
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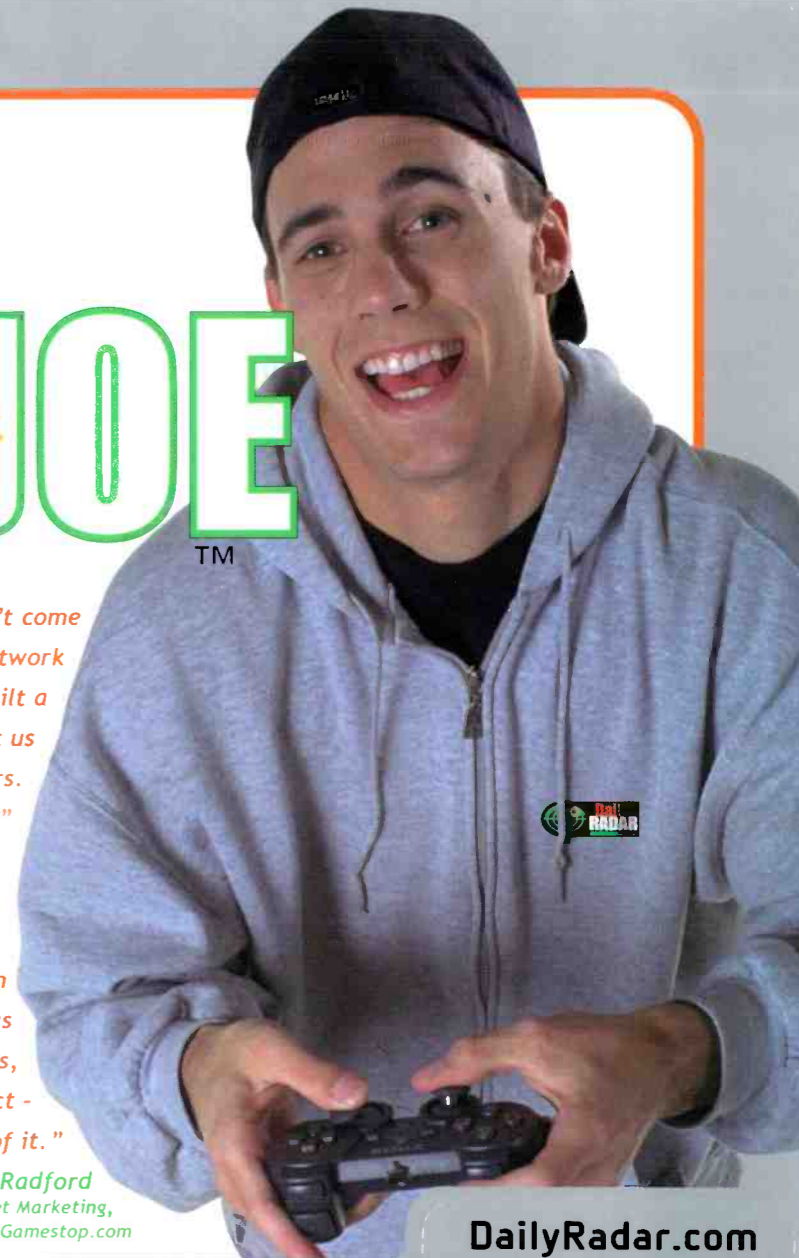
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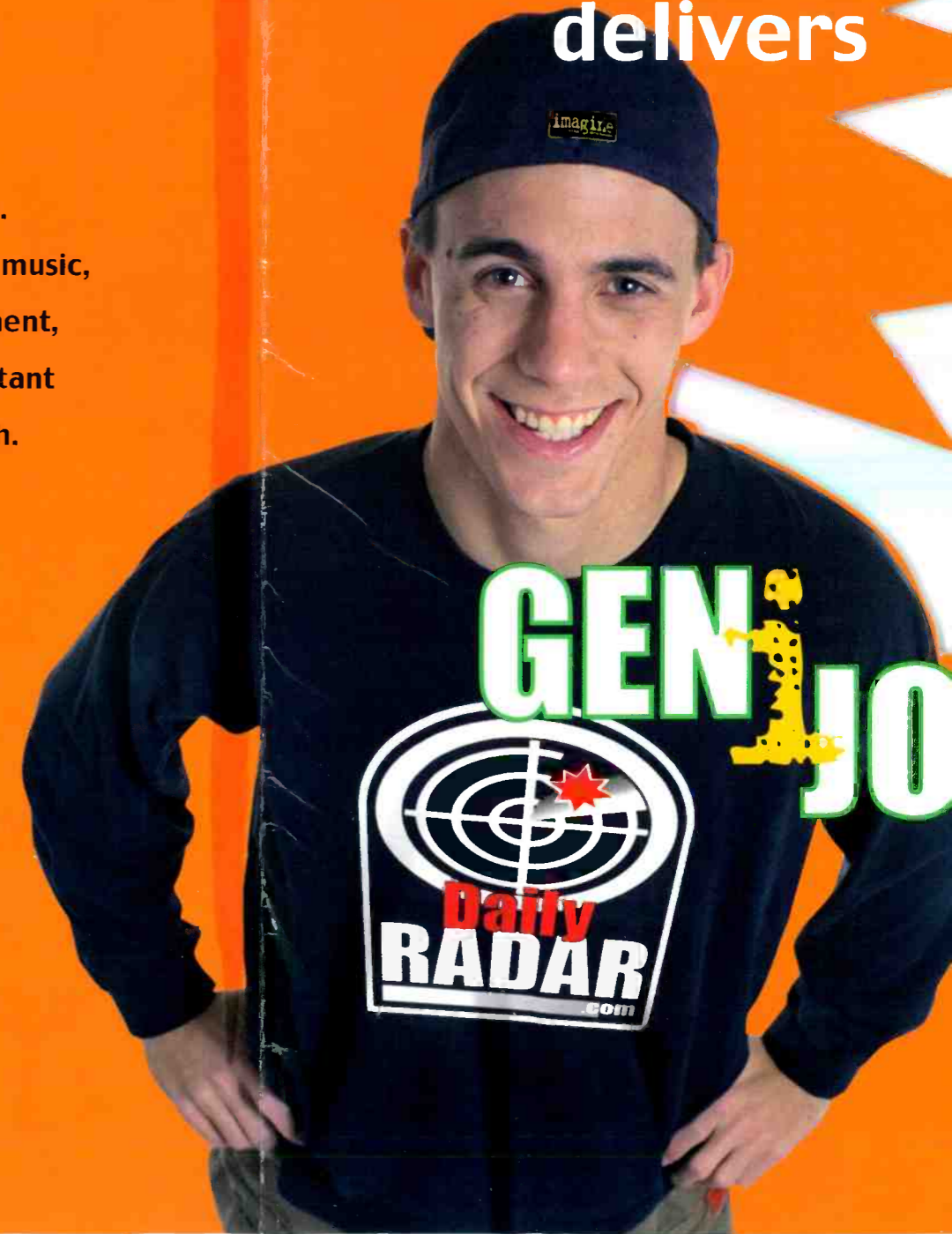
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Mediaweek Magazine Monitor

Weeklies

September 18, 2000

With September more than half over, this should be prime time for *TV Guide*. Not yet, says vp/publisher Tom Harty. "Traditionally, September marks the beginning of the season, when networks launch their new shows and spend more money on advertising," says Harty. "However, due to the Olympics taking place in September, later than usual, this year's fall season will not begin until October." He is confident that *TV Guide* will pick up in October and November. Year-to-date, the weekly is off 4.63 percent to 2,192.34 pages. —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			DID NOT REPORT					
The Economist	9-Sep	74.00	11-Sep	92.83	-20.28%	3,981.86	2,979.17	33.66%
The Industry Standard	20-Sep	148.00	18-Sep	207.00	-28.50%	5,652.00	1,377.00	310.46%
Newsweek	18-Sep	61.21	20-Sep	47.04	30.12%	1,586.11	1,640.71	-3.33%
The New Republic	18-Sep	10.72	13-Sep	19.82	-45.91%	301.95	304.71	-0.91%
Time ^E	18-Sep	54.33	20-Sep	47.04	15.50%	2,058.43	1,806.22	13.96%
US News & World Report	18-Sep	56.14	20-Sep	34.14	64.44%	1,199.84	1,338.73	-10.37%
Category Total		404.40		447.87	-9.71%	16,908.69	11,591.44	45.87%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	18-Sep	23.38	20-Sep	22.80	2.54%	1,093.78	1,096.84	-0.28%
Entertainment Weekly	15-Sep	29.79	17-Sep	49.95	-40.36%	1,328.93	1,367.39	-2.81%
Golf World	15-Sep	17.75	17-Sep	43.79	-59.47%	1,158.22	1,068.59	8.39%
New York	18-Sep	45.80	20-Sep	43.60	5.05%	1,802.90	1,672.40	7.80%
People	18-Sep	104.46	20-Sep	120.46	-13.28%	2,818.51	2,841.69	-0.82%
Sporting News	18-Sep	12.08	20-Sep	9.83	22.89%	581.48	642.33	-9.47%
Sports Illustrated	18-Sep	70.79	20-Sep	53.63	32.00%	1,971.94	2,002.67	-1.53%
The New Yorker	18-Sep	97.80	20-Sep	72.28	35.31%	1,531.07	1,236.48	23.82%
Time Out New York	13-Sep	67.13	15-Sep	103.10	-34.89%	2,593.50	2,506.85	3.46%
TV Guide	16-Sep	54.55	18-Sep	89.94	-39.35%	2,192.34	2,298.72	-4.63%
US Weekly ^W	18-Sep	21.49	N.A.	N.A.	N.A.	691.22	367.33	88.17%
Category Total		545.02		609.38	-10.56%	17,763.89	17,101.29	3.87%
SUNDAY MAGAZINES								
Parade	17-Sep	19.88	19-Sep	9.83	102.22%	436.26	434.12	0.49%
USA Weekend	17-Sep	6.95	19-Sep	6.26	11.02%	235.42	249.70	-5.72%
Category Total		26.83		16.09	66.74%	671.68	683.82	-1.78%
TOTALS		976.24		1,073.34	-9.05%	35,344.26	29,376.55	20.31%

E=ESTIMATED PAGE COUNTS; W=US LAUNCHED AS A WEEKLY IN MARCH 2000

Angles. "It's a great way to put a hot woman in the magazine without objectifying her or being too obvious," says Peres. "You don't need to see her nipples to get it."

The issue includes a profile on Darren Starr in which the TV producer goes public that he is gay.

There is a "Vitals" service section, which offers tips on grooming, health, accessories and gadgets, along with a monthly cooking feature with tips from Eric Ripert, head chef at New York's famed Le Bernardin. The relaunch's fashion spreads star Joseph Fiennes in Sicily and Arnold Schwarzenegger at home.

So far, some advertisers sound a bit gunshy on fully committing to yet another incarnation of *Details*. "We are encouraged that there may be an additional option [in men's magazines] that is more fashionable in hitting somebody who is trend-oriented," says Matthew Rubel, chairman/CEO of Cole Haan, which advertised in the issue. "We're hopeful, but anything more than that at this point? No."

Wackermann declined to divulge the number of pages slated for the November edition. "We're optimistic when [advertisers] see the first issue, business will continue to grow...we'll have a strong second issue," he says.

Bertelsmann To Grow G+J

CEO has 'war chest' ready

In outlining Bertelsmann AG's strategy for the new fiscal year that began July 1, president/CEO Thomas Middelhoff last week said that growing Gruner + Jahr USA, the Germany-based media giant's U.S. publishing arm, is a top priority. "We believe our war chest is big enough to spend about \$15 billion" on acquisitions for all of Bertelsmann, Middelhoff said in a presentation in New York. "This is enough to go shopping."

The goal in expanding G+J, publisher of *McCall's*, *Family Circle* and *Parents*, is to attain scale. "Our size is not big enough. We are being squeezed by advertisers and retailers," said Middelhoff. "We hired Dan Brewster with a clear order to increase our

Monthlies/October



Fashion month didn't end in September for Time Inc.'s heavyweight *InStyle*. It continued to rack up pages in October, with a whopping 360.27 pages for the month. Year-to-date, the 6-year-old title trails *Vogue*, the category leader, by only 100 pages. Banana Republic helped drive pages in this issue with an exclusively sponsored 36-page special section on professional attire. *InStyle* was up 200 percent in fashion advertising and had 12 new advertisers for October alone, says publisher Louis Cona.

	RATE BASE (1ST HALF '00)	CIRC. (1ST HALF '00)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Fast Company ¹⁰	500,000	538,261	202.00	235.00	-14.04%	1,761.00	1,212.00	45.30%
Red Herring ⁺	175,000	243,695	247.83	162.50	52.51%	2,635.17	1,019.45	158.49%
Upside ¹⁰	200,000	205,083 ^b	109.00	103.00	5.83%	1,044.00	616.00	69.48%
Wired	475,000	494,404	184.00	189.00	-2.65%	1,596.20	1,045.40	52.69%
Category Total			742.83	689.50	7.73%	7,036.37	3,892.85	80.75%
DO-IT-YOURSELF								
Family Handyman ⁹	1,100,000	1,149,832	63.00	75.01	-16.01%	576.01	557.42	3.34%
Today's Homeowner ¹⁰	950,000	954,383	51.06	48.02	6.33%	469.88	420.37	11.78%
Category Total			114.06	123.03	-7.29%	1,045.89	977.79	6.96%
ENTERTAINMENT								
People en Espa ^o l ¹⁰	300,000	326,614	69.66	54.44	27.96%	522.82	374.47	39.62%
Premiere	600,000	603,998	38.00	46.50	-18.28%	447.51	535.27	-16.40%
The Source	440,000	446,011	157.21	147.32	6.71%	1,346.51	1,319.84	2.02%
Spin	525,000	526,744	108.83	103.98	4.66%	937.99	914.00	2.62%
Vibe ¹⁰	725,000	727,069	114.52	119.13	-3.87%	933.74	927.29	0.70%
Category Total			488.22	471.37	3.57%	4,188.57	4,078.87	2.89%
ENTHUSIAST								
Automobile	625,000	636,482	88.84	74.37	19.46%	755.60	763.03	-0.97%
Backpacker ⁹	280,000	280,708	63.85	54.42	17.33%	591.84	590.17	0.28%
Bicycling ¹¹	273,000	281,812	45.38	39.06	16.19%	502.46	521.45	-3.64%
Bike ¹⁰	165,000	169,729	72.15	68.76	4.93%	480.64	373.57	28.66%
Boating	None	200,454	133.58	130.83	2.10%	1,408.62	1,440.77	-2.23%
Car and Driver	1,350,000	1,381,909	115.72	116.21	-0.42%	1,043.39	1,085.09	-3.84%

topher Irving, PCH senior director of consumer and legal affairs. "We believe the guidelines created by the states' attorneys general will restore consumer confidence to sweepstakes in general." ■

60 SECONDS WITH...

Carrie Tuhy

Managing Editor, *Real Simple*

Q. Your stint as acting m.e. for the past three issues has paid off, with the circulation rate base set to jump 75 percent in February to 700,000.



What were your biggest challenges? A. I wanted to infuse a celebratory spirit. In a shoe story we did, for example, we showed a couple with a young baby as a way

of giving a narrative to finding comfortable, well-priced shoes. That got a lot of response. **Q.** When *'Real Simple'* launched last spring, there were no babies around. September's issue has like a dozen kids...and a puppy. **A.** [laughs] Really? I haven't counted the number of babies. One of the things that makes life interesting and feeds the desire to simplify is having children. I just try to hold a mirror to the culture. **Q.** What are some of the departments you've added? **A.** I think there's been a lack of personal voices in some of [our competitors]. My idea is that people learn from their friends and other smart women. So in the back of the book we have first-person essays from both women and men about the challenges and rewards of simplifying their lives. **Q.** Your small, quiet logo is almost counter-intuitive to newsstand sales. Any concerns about readers overlooking 'RS'? **A.** The logo is quiet. We popped it up a couple of points when I got here. The fact that it's smaller than most speaks to a new way of thinking about magazines. **Q.** What tips from 'RS' have you personally acted on? **A.** I've organized my closet and cooked some of the meals—which for me is a big thing. I wish I had the emergency makeup kit, because I have a lot of emergencies. But I haven't quite gotten that one together.



nonetheless, the magazine came into October down. To date, it trails 1999 by 39.86 percent, at 227.29 pages. Vp/publisher Dan Lagani says the Hachette Filipacchi magazine has suffered some slowness because of the transition it has undergone in the last year. "[New editor Frank Lalli] and I joined last December, well after much of the planning for 2000 was done or under way," says Lagani. The first issue from the new team was the May issue. Lagani believes that now that the team is in place, *George* will start to see a pickup in advertising. AIG, Toyota and Nikon have all signed on since Lalli's first issue, Lagani notes. —LL

	RATE BASE (1ST HALF '00)	CIRC. (1ST HALF '00)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Worth ^{10W}	500,000	521,674	84.95	98.27	-13.55%	645.99	668.11	-3.31%
Category Total			559.82	498.65	12.27%	4,524.26	4,311.48	4.94%
SCIENCE/TECHNOLOGY								
Discover	1,000,000	1,030,842	38.82	55.29	-29.79%	386.37	473.59	-18.42%
Natural History ¹⁰	300,000	322,577	37.33	31.33	19.15%	264.03	278.67	-5.25%
Popular Science ¹⁰	1,550,000	1,566,817	56.41	60.11	-6.16%	456.68	478.27	-4.51%
Scientific American	640,000	700,043	22.67	36.84	-38.46%	278.10	292.04	-4.77%
Spectrum, IEEE	None	304,430*	55.41	53.38	3.80%	507.68	482.98	5.11%
Yahoo! Internet Life	900,000	884,960	89.36	98.94	-9.68%	794.45	729.57	8.89%
Category Total			300.00	335.89	-10.69%	2,687.31	2,735.12	-1.75%
SHELTER								
American HomeStyle/Gardening ¹⁰	980,000	1,021,836	77.85	80.59	-3.40%	532.95	488.07	9.20%
Architectural Digest ^M	800,000	840,913	179.43	230.97	-22.31%	1,438.46	1,435.09	0.23%
Country Living	1,600,000	1,651,206	101.55	96.58	5.15%	877.11	863.71	1.55%
Home ¹⁰	1,000,000	1,005,607	133.55	164.52	-18.82%	895.18	925.16	-3.24%
House Beautiful	850,000	865,127	142.00	93.95	51.14%	923.29	790.51	16.80%
House & Garden	700,000	722,538	105.78	83.72	26.35%	896.84	801.33	11.92%
Martha Stewart Living ¹⁰	2,100,000	2,310,692	203.23	184.32	10.26%	1,395.79	1,160.26	20.30%
Southern Living	2,500,000	2,540,821	118.90	154.50	-23.04%	1,285.30	1,283.90	0.11%
Sunset	1,425,000	1,443,757	104.19	102.53	1.62%	1,143.18	1,016.60	12.45%
This Old House ¹⁰	650,000	678,038	87.79	87.66	0.15%	706.85	642.92	9.94%
Category Total			1,254.27	1,279.34	-1.96%	10,094.95	9,407.55	7.31%
TEEN								
CosmoGirl! ^{10/L}	500,000	850,000*	52.87	51.00	3.67%	431.27	103.00	318.71%
Seventeen	2,350,000	2,369,734	117.43	109.32	7.42%	1,204.02	1,105.52	8.91%
Teen	2,200,000	2,202,615	41.86	59.91	-30.13%	453.81	511.08	-11.21%
Teen People ¹⁰	1,500,000	1,671,338	89.54	108.33	-17.35%	851.11	746.47	14.02%
Teen Vogue ^V	1,200,000	N.A.	92.00	N.A.	N.A.	92.00	N.A.	N.A.
YM ¹⁰	2,200,000	2,202,615	44.41	63.84	-30.44%	444.27	488.20	-9.00%
Category Total			438.11	392.40	11.65%	3,476.48	2,954.27	17.68%
TRAVEL								
Condé Nast Traveler	750,000	768,547	125.45	104.75	19.76%	1,228.37	1,152.62	6.57%
Travel & Leisure	925,000	961,211	226.63	220.55	2.76%	1,462.63	1,362.48	7.35%
Travel Holiday ¹⁰	650,000	653,318	51.84	74.93	-30.82%	548.83	571.40	-3.95%
Category Total			403.92	400.23	0.92%	3,239.83	3,086.50	4.97%
WEALTH								
Robb Report	None	106,605	179.30	136.00	31.84%	1,313.00	1,102.00	19.15%
Town & Country	425,000	430,367	213.41	182.24	17.11%	1,223.48	1,103.25	10.90%
Category Total			392.71	318.24	23.40%	2,536.48	2,205.25	15.02%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,627,977	165.64	189.63	-12.65%	1,561.26	1,562.60	-0.09%
Family Circle			DID NOT REPORT					
Good Housekeeping	4,500,000	4,507,306	166.54	153.72	8.34%	1,245.38	1,143.74	8.89%
Ladies' Home Journal	4,100,000	4,173,295	123.12	159.74	-22.92%	1,075.10	1,085.32	-0.94%
McCall's			DID NOT REPORT					
O, The Oprah Magazine ⁰	900,000	N.A.	165.14	N.A.	N.A.	627.04	N.A.	N.A.
Redbook	2,250,000	2,338,941	169.03	135.31	24.92%	1,209.66	1,018.07	18.82%
Woman's Day ¹⁷	4,050,000	4,151,481	137.62	154.28	-10.80%	1,452.33	1,355.68	7.13%
Category Total			927.09	792.68	16.96%	7,170.77	6,165.41	16.31%
MEDIAWEEK MONITOR TOTALS			15,013.63	13,341.04	12.54%	112,263.97	105,971.49	5.94%

FOOTNOTES: RATE BASE AND CIRCULATION FIGURES ACCORDING TO THE AUDIT BUREAU OF CIRCULATIONS FOR THE FIRST HALF OF 2000; B=AUDITED BY BPA INTERNATIONAL; C=NON-AUDITED TITLE; D=DOUBLE ISSUE; L= LAUNCHED 5/99; M=OCTOBER 1999 INCLUDES AD MOTORING; O=LAUNCHED IN MAY 2000; T=LAUNCHED IN AUGUST 1999; V=LAUNCHED IN OCTOBER 2000; W=SEPTEMBER 1999 AD PAGES INCLUDED 50.90 PAGES FROM THE EQUITY SUPPLEMENT; 9=PUBLISHED NINE TIMES; 10=PUBLISHED 10 TIMES; 11=PUBLISHED 11 TIMES; 17=PUBLISHED 17 TIMES; @=PUBLISHED ONE FEWER ISSUE IN 1999; @@=PUBLISHED TWO FEWER ISSUES IN 2000; +=PUBLISHED ONE MORE ISSUE IN 1999; ++=TWO MORE ISSUES IN 1999; +++=PUBLISHED THREE MORE ISSUES IN 1999; #-=STEREO REVIEW AND VIDEO WERE MERGED IN JANUARY 1999

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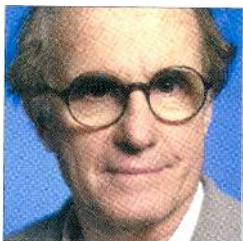
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There are big problems in TV audience research, a.k.a. "the ratings." There are more TV channels in the average home than knives, forks and spoons. And worst of all, there are consumers who couldn't care less.

Fifty-plus channels bring smaller audiences, shorter interval tuning and viewer confusion. The diary is kaput—you need a meter. Ratings the size of 3-cent stamps require larger samples. Consumers who couldn't care less won't cooperate. Who can blame them? Installing people meters creates a mess, and pushing buttons is a nuisance.

This last problem may be terminal for the people meter. Because of refusals, equipment failure and respondent fatigue, current Nielsen Television Index (NTI) response rates are already below 40 percent.

Then there's the future media mix. We need the data, but we dare not ask people-meter TV panelists about other media lest push-the-button-stressed households send us and our meters packing.

That's the mess we're in. The diary is no good and the people meter is failing. The solution is a passive meter, which would improve response and open the panel for other inquiries. Arbitron (and Nielsen) are testing a passive personal people meter, but the irony is Nielsen has a passive meter operating in more than half the country right now. It's called a set meter.

A set meter is a people meter that doesn't measure people. By doing less, it can do more. It's cheaper to operate, which means larger samples are affordable. It's totally passive, so it has fewer response problems. And once installed, it asks nothing of the household, so household members can be asked for other information—like which magazines they read.

But with a set meter panel, viewing has to be modeled, which makes researchers queasy. It shouldn't. Viewers can be easily modeled from set tuning data, because we know who is in the household.

Here is how a demo, such as adults 18-49, can be modeled for a program like *The Practice* from the household-tuning records and independent viewers-per-viewing-household (VPVH) estimates.

This demonstration uses a random third of the NTI sample as a set meter panel, another third for independent VPVH estimates and the rest for validation.

The set meter panel reports 11 million tuned households. Of these, 3.2 million do not have an adult 18-49 member, so we discard them. Of the remaining 7.9 million adults 18-49 resident households, 620,000 are one-person households. They count these as viewers. Now

we need to model adult 18-49 viewers in the remaining 7.3 million larger tuned households. The modeled VPVH for this group, from an independent source (a different third of the NTI meter panel), is 0.96.

Applying the 0.96 VPVH to the 7.3 million households produces 7 million adults 18-49 viewers. Adding this to the 620,000 one-person households brings the total to 7.6 million. That is the modeled adults 18-49 audience of *The Practice*. Dividing the demo viewers by total households tuned produces a VPVH of 0.69.

For validation, we compare the one-third sample modeled estimate of 0.69 to the people meter VPVH estimate produced by the remaining third of the sample—0.67. The difference: 3 percent. A second comparison puts the 3-point difference in perspective. Two random half-samples of the NTI panel produce VPVH estimates of 0.68 and 0.70; difference, 3 percent.

A few other examples. *60 Minutes* (A35+): modeled VPVH, 1.10; people meter sample VPVH, 1.03; difference, 7 percent. Two new people meter half-samples, difference, 1 percent. *Buffy the Vampire Slayer* (P12-34): modeled VPVH, 0.56; people meter sample VPVH, 0.63; difference, 13 percent. Two new people meter half-samples, difference, 25 percent. *Monday Night Football* (M18-49): modeled VPVH, 0.44; people meter sample VPVH, 0.38; difference, 16 percent. Two new people meter half-samples, difference, 5 percent. *Ally McBeal* (W18-49): modeled VPVH, 0.46; people meter sample VPVH, 0.46; no difference. Two new people meter half-samples, difference, 14 percent.

When we look at a demo ratings comparison (modeled versus people meter), which includes the sampling variation in households tuned, the numbers are 6.1/6.5, 9.2/9.2, 2.3/2.5, 8.7/9.0 and 4.2/4.2.

Although this isn't complete validation, it demonstrates the process with encouraging results. The next step is to see if the model works for station audiences. It should, because the number of demo viewers will vary directly with the number of demo households tuned to the program being measured. Modeling viewers for local markets is in some ways easier, especially when the error inherent in small sample estimates is considered. Arguably the modeled estimate can be better than local people meter data, since the set meter panel can be larger and response rates higher, which brings us full circle. Because of sample size and non-response, people meter panels can hardly measure TV. A set meter panel can do that, and a great deal more.

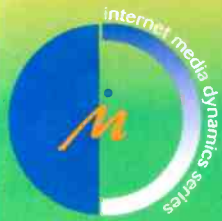
Erwin Ephron is a founding partner with the consulting firm Ephron, Papazian & Ephron, which has numerous clients in the media industry. Much of the material in this article originally appeared in a research paper co-authored with Stu Gray of BBDO.

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OPINION

By Lou Schultz

Death of the Salesman?

The age of media convergence is coming! However, while we are eagerly waiting, business is still being done the old-fashioned way and some of our brightest, most innovative and incredibly articulate young professionals are fleeing the agency and

client professions not for the dot-coms, but for jobs in traditional magazine advertising sales.

While lured by short-term financial gains, what surprises most of them is their general lack of understanding of how to sell in today's business environment. Every day I hear a rep complain that "I cannot get in to see the client or the agency planner/strategist" or "the emphasis on buying and the cheap deals make it impossible to sell my ideas and concepts and build my business." And then there is the ongoing whine of "the brand manager or client advertising manager won't see me."

So, if you are going to make your career in magazine sales, I thought I might give you a few tips from the other side of the desk on how to be a more successful seller.

- Try to better understand your client's business.

Actually work at it and comprehend what they are trying to accomplish. Don't pay lip service and ask the agency to teach you. Get off your butt and spend the time to do your homework. To paraphrase a famous quote, "It's not about entertainment and client service, stupid."

- Actually come up with business-building ideas.

Don't just regurgitate the latest Simmons or MRI figures and don't plop down the typical sales spiel. Clients don't care to waste their office time on trivial pursuits. With each and every sales call, consider the perspective of the client and ask "What's in it for me?" If you don't have anything for them, don't waste the time with the call.

- Learn how to properly use your computer.

Everybody has e-mail. Why not entice a client or agency with something

like: "I have developed an interesting idea for increasing your sales penetration of the XYZ supermarket chain. May I present it to you? If your answer is yes, pick a time that would be good for you."

Quite frankly, I imagine that any client would respond positively because I have never met one who said, "Please don't bring me any new ideas. I have all that I can handle." If they do pass, well, you can't make everything fool-proof!

By the way, you have to do steps one and two first. You get one chance at this technique so don't blow it. But, if they don't buy your idea, find out why and then work to refine it. I always believed that if I had a great concept and the client was not buying, it was because I had not yet found the right way to sell it and I needed to take more time to work it out. Persist if you think you are right.

- Become a direct marketer.

Adopt the new (one-to-one) techniques that are being developed.

For example, get your company to set up an extranet and give every client and buyer a private password. Put all the general sales and editorial "stuff" on it. It will free up your time. Have it refreshed every week. Have it monitored, at least from 9 a.m. to 9 p.m. every day. By using this extranet strategy you have become a "customer advocate."

Represent "me-to-you" management

and build your own database on me. Compile information on where I've been and what I have accessed on your extranet system. Use this information whenever we talk and to help customize my future visits to the site. Service me like hell by working your organization on my behalf.

- Finally, it might be time to go all the way back to the future.

When I started in this business, the magazines used to host elaborate luncheon presentations for their clients. They would bring in their top editorial staff and management and tell the client community everything we needed to know about the magazine's editorial policies, graphics, circulation, audiences, innovations, etc.

Over the years, these events evolved into just lunches and eventually disappeared. Unfortunately, the budgets for these gatherings went to entertaining the more junior planning people at cocktail parties and other less impactful events.

Why not go back to scheduling agency days with the top editorial staff? Make it fun and entertaining. Bring out the top brass from all disciplines. Make it as interactive and informative as possible. Promise at least one

new marketing idea for every client (media and account team) that you want to attend and then deliver something special for them. You should use this time to do the general selling so that later you can do the hard one-on-one work on becoming a valuable marketing resource.

There are a lot of lessons we can learn from the good old days. Realistically, the whole idea of "markets of one" is nothing more than a sophisticated return to the Fuller Brush salesman. He knew his market. He knew what would move the customer and what need was fulfilled. So why not go back to the future and use your "flux capacitor" to re-learn those proven selling strategies and skills? ■

The writer is chairman and CEO of Initiative Media Worldwide and North America.



Initiative Media CEO Schultz offers a client's guide to good salesmanship.

FEATURE PHOTO SERVICE

Adweek Magazines'

Special Report

September 18, 2000



ELECTION 2000

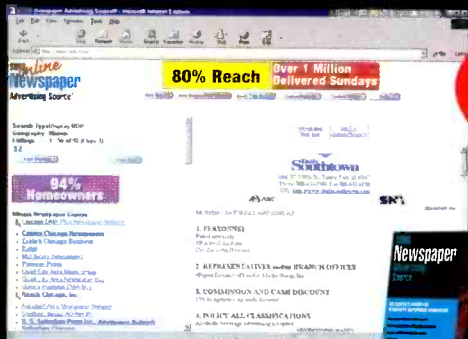
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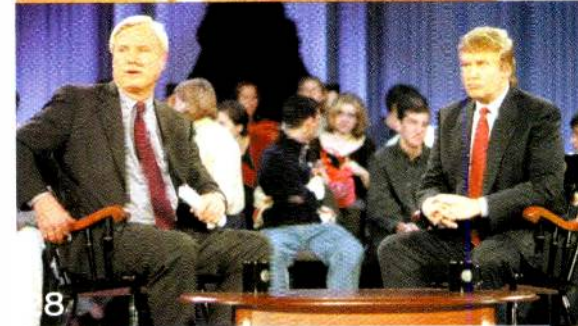
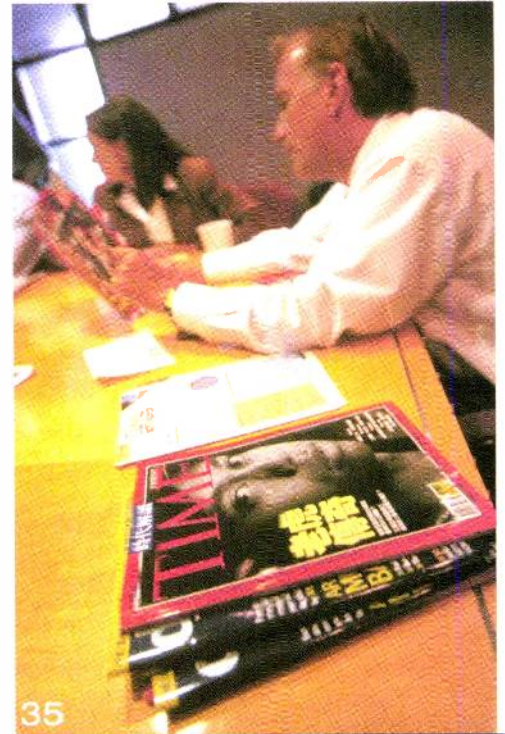
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Cover Illustration By Robert Risko

EDITOR'S LETTER

One morning in August, I found myself sitting inside a CNN trailer at the Republican National Convention in Philadelphia, listening to Rick Kaplan curse the wind.

"The other networks talk about what a bullshit story this is," the then-president of CNN/U.S. lectured his political team, battered by weak ratings and the big three's decision to reduce coverage of what some clearly considered a waste of time. "Well, it's not. This is important. What could possibly be more important than electing the next president of the United States?"

He was right. Even though the public's political apathy in these prosperous times is impossible to deny, this election, like all, hangs heavy with drama and potential impact. All you have to do is look deep enough.

Just as our colleagues at CNN worked hard to put the conventions in perspective for soccer moms and seniors alike, the *Special Report* team has endeavored to make this election relevant to you, the readers of *Adweek*, *Brandweek* and *Mediaweek*. Our goal was simple but complex: Cover the proceedings in the context of the industry—how our business shapes the election process and how the quadrennial plebiscite may affect us.

Regular readers may notice the structural changes we've introduced, starting with this issue. New departments, including Strategies, Marketplace, Dispatches and Enterprise, are the result of our continuing effort to produce journalism that matters to you.

Keith Dunnavant
Editor, Adweek Magazines' Special Report

Adweek Magazines'

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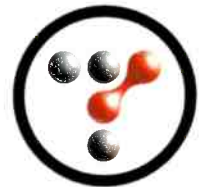
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THIS SUMMER'S HOTTEST TREND: SURREALITY T.V.

We've discovered a recipe for ratings success: Put a bunch of odd characters in one place, make them survive on their entertainment skills alone, and see what happens.

What happened at Cartoon Network was that we became THE prime time favorite of kids this summer. We were #1 in delivering kids age 6-11 during prime time, and saw dramatic delivery increases with kids 9-14 in prime time as well—up a whopping 59%.*

The driving force behind our success is the popularity of Cartoon Cartoons, including Dexter's Laboratory, Courage the Cowardly Dog, Johnny Bravo, and The Powerpuff Girls. And kids aren't the only ones glued to these shows; for the whole summer, Cartoon Network held second place in household ratings among all basic cable networks.**

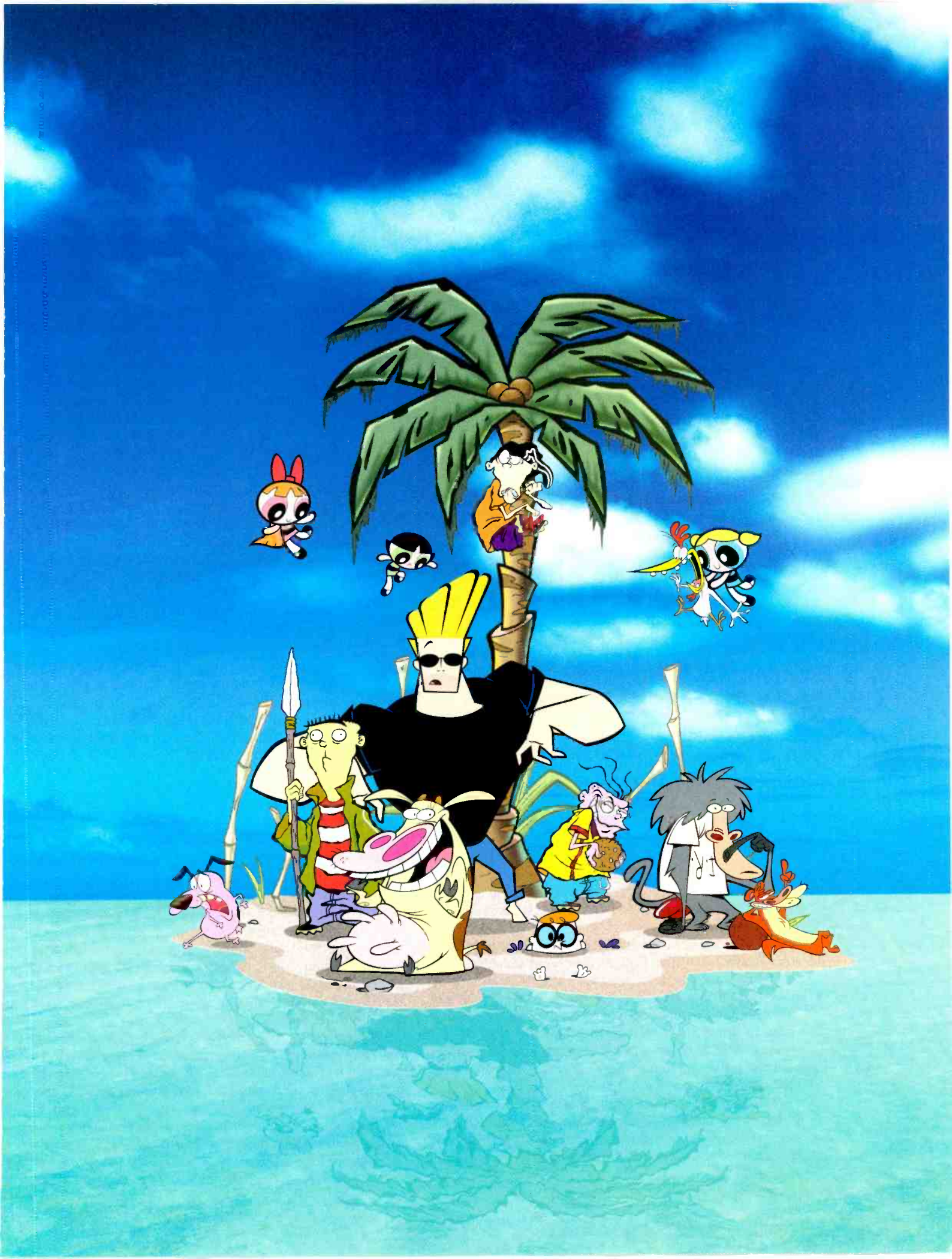
It's clear that Cartoon Network is a real, lasting trend if you're trying to reach kids.

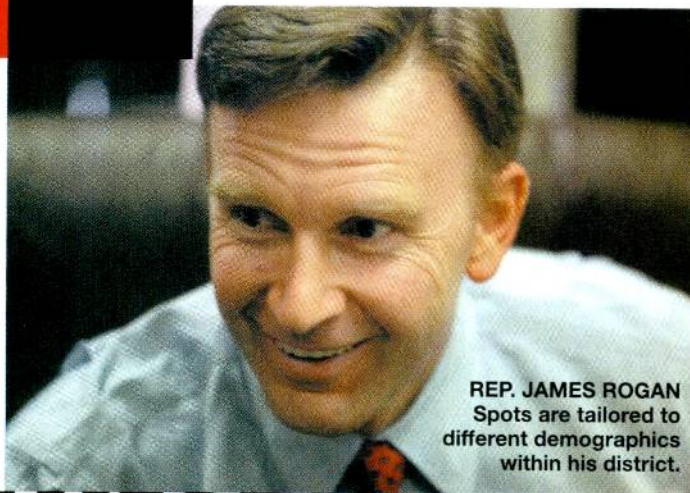
How much do they love us? They didn't even mind watching Cow prance around in her birthday suit.



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.





REP. JAMES ROGAN
Spots are tailored to
different demographics
within his district.

DAVID BOHRER / LA TIMES

CALIFORNIA SCHEMING

In the second-largest media market, a hot House race calls for creative tactics—and record amounts of money

BY AMY DEEKIN

STRATEGIES

For weeks, cable television viewers in the Los Angeles suburb of Pasadena have been inundated by a 30-second spot featuring a young girl in a classroom. One moment, it's crowded. Then it's not. The announcer eventually hammers home the point: Republican U.S. Rep. James E. Rogan, locked in a hotly contested and closely watched race against Democratic challenger Adam Schiff, has worked hard to reduce class size and improve education.

"In the Pasadena area, education is a very important issue," says Jason Roe, Rogan's campaign manager.

But because education isn't such a hot-button topic in the neighboring 27th District towns of Glendale and Burbank, the Rogan campaign is simultaneously running spots in those areas that push other messages. It's a strategy that may foreshadow even greater political-aid narrowcasting in increasingly diverse districts with shifting demographics.

With the Republicans clinging to a slim six-vote majority in the House, Democrats have targeted Rogan's seat in their bid to retake Congress. When Schiff, a member of the California state Senate, started passing the hat

in the increasingly liberal, increasingly multi-ethnic district located in northern Los Angeles county, it certainly didn't hurt that Rogan, as a member of the House Judiciary Committee, had played a role in the impeachment of President Clinton. Can you say payback? The high-stakes race is expected to surpass the \$8 million spending record reached by former House Speaker Newt Gingrich and his well-heeled Democratic opponent four years ago.

Thanks to the huge inflow, both sides have been spending big since May, unusual for a House campaign. "Typically, you just buy [media time for] the last three or four weeks," says Schiff campaign consultant Parke Skelton. "That's usually all you can afford."

Running for office in the nation's second-largest media market requires huge sums for broadcast-television spots, which can run as high as \$35,000 in prime time. Such a scatter-gun approach achieves great reach, but the vast majority of those viewers live in different districts, which translates into significant waste.

With 69.3 percent of the district's homes wired for cable—slightly above the national average—both campaigns are throwing mega dollars at spot cable. Since May, Rogan and Schiff have spent roughly \$40,000 and \$25,000 per week, respectively.

So far, only Rogan's team has tailored spots, although Skelton says his side will add a layer of "geographic targeting" as election day nears. In addition to jabs on HMO reform, Rogan ran spots in Glendale and Burbank—home to tens of thousands of immigrants—criticizing Schiff's votes on controversial immigration and bilingual-education measures.

Although cable spots can be purchased for an average of \$25 per system, such a price tag represents a much higher CPM than broadcast, radio or print, which raises a pivotal question: How effective are those spots? "You're not talking to a lot of voters on ESPN's *The X-Games*," says public relations consultant David Townsend, who worked on Sen. Bill Bradley's unsuccessful presidential bid. "The people watching street luge are not exactly worried about HMOs, although if they're into street luge, they probably should be."

While the majority of Rogan's budget will go to broadcast and cable, Schiff is spending the most on direct mail—in excess of \$1 million. "A dollar spent on direct mail in this district is more effectively spent than a dollar on cable TV," Skelton says.

In an age of media clutter, one aspect of politics remains timeless: You must get their attention before you can capture their vote. ■

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THINKING SMALL

By catering to an elite audience, National Journal Group's influence and profits are rising

BY KEITH DUNNAVANT

In politics, information is power and access is the ultimate currency. John Fox Sullivan, the president and publisher of National Journal Group, has managed to fuse these two ideas to craft an unusual business success story, exploiting both old and new media.

Ideological journals such as *The Nation* and *The Weekly Standard* certainly help set the agenda in Washington, but as businesses, most are money-losing propositions, saddled with tiny circulations and limited advertising prospects. Even *George*, the glossy political-culture magazine founded by the late John F. Kennedy Jr., has struggled to justify its existence.

For the better part of three decades, *National Journal* was a financial drain for Times Mirror, which finally unloaded it to a group headed by David Bradley in 1997. But thanks to a more aggressive marketing strategy—and beefed-up editorial content—the flagship magazine and its sister publications are proving that you can make money by peddling political information.



RICHARD A. BLOOM

Sullivan on National Journal's appeal: "We give them the pure audience they want to reach."

"We're really not in the same business as many other political magazines," points out Sullivan, who spent five years on the publishing side at *Newsweek*. "We're a trade publisher. Our trade is government and politics, the highest-stakes game in the world."

Revenue has doubled in the last three years, to more than \$30 million, and the company—which also owns the Web sites CongressDaily, The Hotline and Greenwire, as well as *The Almanac of American Politics*—is solidly in the black for the first time in its history.

National Journal's strategy is two-pronged: By offering the most comprehensive coverage of politics, government and public policy—without taking sides—the weekly has become required reading for a small but powerful group, including members of Congress and adminis-

tration officials. Its journalists—including analyst Charlie Cook, considered a brand name in Washington—have earned a reputation for even-handedness and depth, contrasting sharply with the ideologically driven political magazines. Although some bulk-purchase deals are cut, the open rate for a subscription is a whopping \$1,197 per year. Because that elite group of about 10,000 subscribers is so elusive, a relatively small but growing list of corporations and lobbying organizations who want to influence the political debate are knocking on Sullivan's door—and paying CPMs that sound more like Zip codes.

"We give them the pure audience they want to reach," Sullivan says.

An even more select group—about 1,000, including institutional subscribers such as *The New York Times*—pays \$4,800 per year to access The Hotline, a daily Web digest of political news culled from newspapers, magazines and online services. "We're food for the most serious political junkies," says editor in chief Craig Crawford, who adds that his mandate is to complete his postings by noon, because his subscribers "need to be smart by lunchtime."

In 1996, the first presidential-election year of the Internet age, NJG partnered with ABC News and *The Washington Post* to produce the PoliticsNow Web site, and even though the network and the newspaper pushed traffic, the parties couldn't figure out how to turn a profit from all those ordinary eyeballs.

Then Sullivan decided to think small. "By closing the door . . . creating a very small, elite community, we actually enhanced [the site's] value," he says. Advertising revenues will surpass \$1 million this year, nearly double the 1999 figure.

The company has even succeeded with old-fashioned newsprint. During this year's political conventions, *National Journal* produced a daily tabloid newspaper—distributed free to delegates, media and other attendees—filled with a combination of breaking news and features on the candidates and the parties. With more than 200 pages of advertising—at an average rate of \$8,500—those two weeks generated more than \$2 million in revenue, which reinforces one of the most fundamental lessons in publishing: It's the audience, stupid. ■



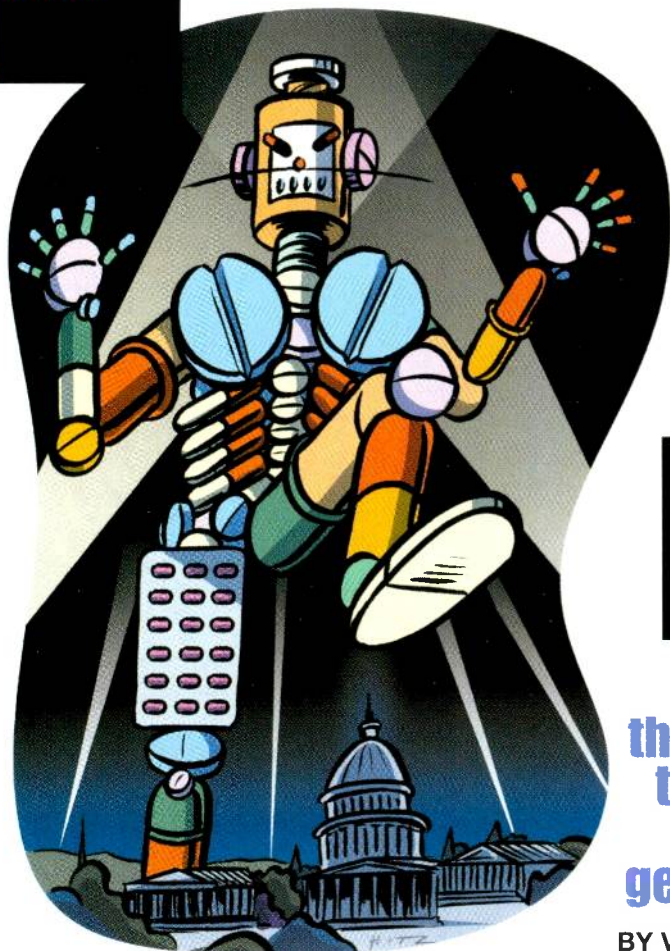
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THE NEXT BOGEYMAN?

On the defensive in the prescription-drug debate, the pharmaceutical industry is spending millions to get voters to swallow its plan

BY VERNE GAY ILLUSTRATION BY CHRISTOPH HITZ

Sometimes, Tim Ryan, the founder of an organization called Citizens for Better Medicare, must feel like a human dart board. It seems like everyone wants to take him down. How can it be? Who wouldn't be for a better Medicare? Who wouldn't be for a better anything?

But critics gunning for Ryan insist that the name of his organization is misleading and that his media blitz amounts to nothing less than a carefully crafted campaign of misinformation.

Regardless of which side you take in this debate, one thing is clear: Ryan and CBM have come to represent one of the most divisive and complex problems hanging over this political season—the high cost of prescription drugs.

It hasn't helped, perhaps, that CBM has pretended not to be allied with any business interests, even though it is funded mostly by the massive pharmaceutical industry—or that Ryan is former marketing director for the industry's powerful lobbying arm. Or that Public Citizen, the consumer group founded by Ralph Nader in the 1970s, has called CBM a “sham group.”

“It's bad enough,” says Joan Claybrook, Public Citizen's president, in a statement on its Web site, “that drug companies price-gouge our seniors. Now they are spending millions from their ill-gotten profits in a shameless campaign to scare the elderly into opposing a common-sense program that would help them obtain the drugs they need at a fair price.”

It hasn't helped, either, that CBM launched a multi-

million-dollar ad campaign last year that starred a character named Flo, an arthritic senior-citizen bowler, who asked: “How can we help senior citizens afford their prescription medicines? . . . Government price controls on medicines interfere with doctors and patients. . . . There are better ways to help seniors afford the medicines they need.”

President Clinton attacked the ad campaign as misleading, and Ryan responded: “Flo's clear message has always been to expand prescription-drug coverage to seniors.” Then Vice President Al Gore, in his Democratic-convention nomination speech, railed on about high drug prices, putting the drug companies squarely on the defensive.

Now the industry heads toward November determined to resist, with all the money and power at its disposal, being portrayed as the great bogeyman of the 2000 election. With both parties floating plans that would attempt to combat soaring prices, the industry's mission is clear: convince the public that anything resembling price controls, or other layers of bureaucracy created by the federal government, would be risky—limiting their choices as consumers and, perhaps, threatening the quality of their overall health care.

CBM will launch a new campaign this week. While Flo has been retired, the new effort, which employs a recovered cancer patient, includes a series of multimillion-dollar buys, with a concentration on several pivotal House and Senate races in which the issue of health care is at center stage. A big one is taking place in eastern Pennsylvania.

In the 10th congressional district, Democratic challenger Pat Casey, son of the late former governor Robert Casey, has made the cost of drugs—which rose an average of 15 percent from 1995 to 1998—a top issue in the race against the Republican incumbent, Rep. Don Sherwood. With about two-fifths of the district's population falling into the senior-citizen category, the issue looms large.

Although Ryan says the new campaign will not target politicians specifically, it's clear whose side Citizens for Better Medicare is on. Casey told a *Newsday* reporter recently, "A lot of [seniors] have to decide whether to go to bingo on Friday night or buy their prescription drugs. If we can't add prescription drugs to Medicare now, with this booming economy, then when the heck are we going to do it?"

The Democratic plan would include a drug subsidy within Medicare; the Republican plan would not. Sherwood, meanwhile, told *Newsday*, "Think the seniors in Pennsylvania will understand that we're giving them a good, sound plan that's voluntary? They don't want us to rip another page from the Hillary Clinton health-care plan that failed a few years ago." The operative word, of course, is *voluntary*—a word likely to echo throughout CBM's new campaign.

Pharmaceutical giants are waging an all-out attack on efforts to control drug prices—controls, they argue, that would plunder the profitability of an industry struggling to create new breakthrough medications. CBM represents merely the most visible part of that attack. Dozens of major lobbyists have been enlisted to fight controls proposed by the Clinton administration and the Gore/Lieberman ticket. Pro-control bills are also expected to go before the House and Senate this fall. The industry's single-minded intent is to derail anything that smacks of price caps and anything that would mimic Maine's much-despised law, which allows the state to negotiate drug prices.

Complicating this debate is the fact that there are more than two sides to it; there are, in fact, four by some counts. The Republican and Democratic plans are not radically different: Both would involve huge government price subsidies (\$40 billion and \$79 billion, respectively), and both would involve helping the country's 39 million seniors to buy hugely expensive medications.

A so-called middle course—proposed by Sens. Bill Frist (R-Tenn.) and John Breaux (D-La.)—would offer government-subsidized insurance-industry coverage to low-income seniors, averting any sort of drug discount. ("Discount" is the pharmaceutical industry's least favorite term, right after "price cap.") CBM wholeheartedly supports this plan, but the insurance industry doesn't, creating a skirmish between unlikely combatants in the midst of this war.

Soft-spoken and earnest, Ryan hardly fits the image of a national lightning rod. His rhetoric is of the middle ground, that of a levelheaded realist, not a firebrand. "We all agree on the central premise," he says, "and [we all agree] with President Clinton and the minority leaders that this is an important issue—that seniors need some sort of prescription-drug coverage. The question is, how do you deliver that? We think details matter in this debate."

But to Ryan's critics, one of the more salient details in the debate is the curious structure of CBM itself. Citizens

for Better Medicare was formed under Section 527 of the IRS tax code, reserved for organizations trying to influence elections. Such groups do not have to reveal their donors—hence the derisive term "stealth PACs" that critics use to describe them. According to some media reports, CBM has spent upward of \$65 million on advertising and lobbying efforts during the last year—including TV, radio, print and Internet advertising, and phone-bank appeals, asking voters to contact their members of Congress. Ryan says that the figure is "inflated."

Nonetheless, with the launch of the new campaign, CBM clearly would like to avoid the sort of backlash that dear old "Flo" inadvertently produced. The new effort goes right to the heart of the issue: People with catastrophic illnesses need the best medicines money can buy. The implications are starkly clear: Without research and development money, the pharmaceutical industry will have trouble coming up with these drugs.

Ryan insists the new ads are not designed to influence House and Senate races directly. "We want to amplify the voice of the patients in this debate," he says. "They have a stake as well."

Nor, he says, does CBM have any particular interest in the national election this fall, as bogus as that sounds. Al Gore and Joseph Lieberman? "We're not mentioning them



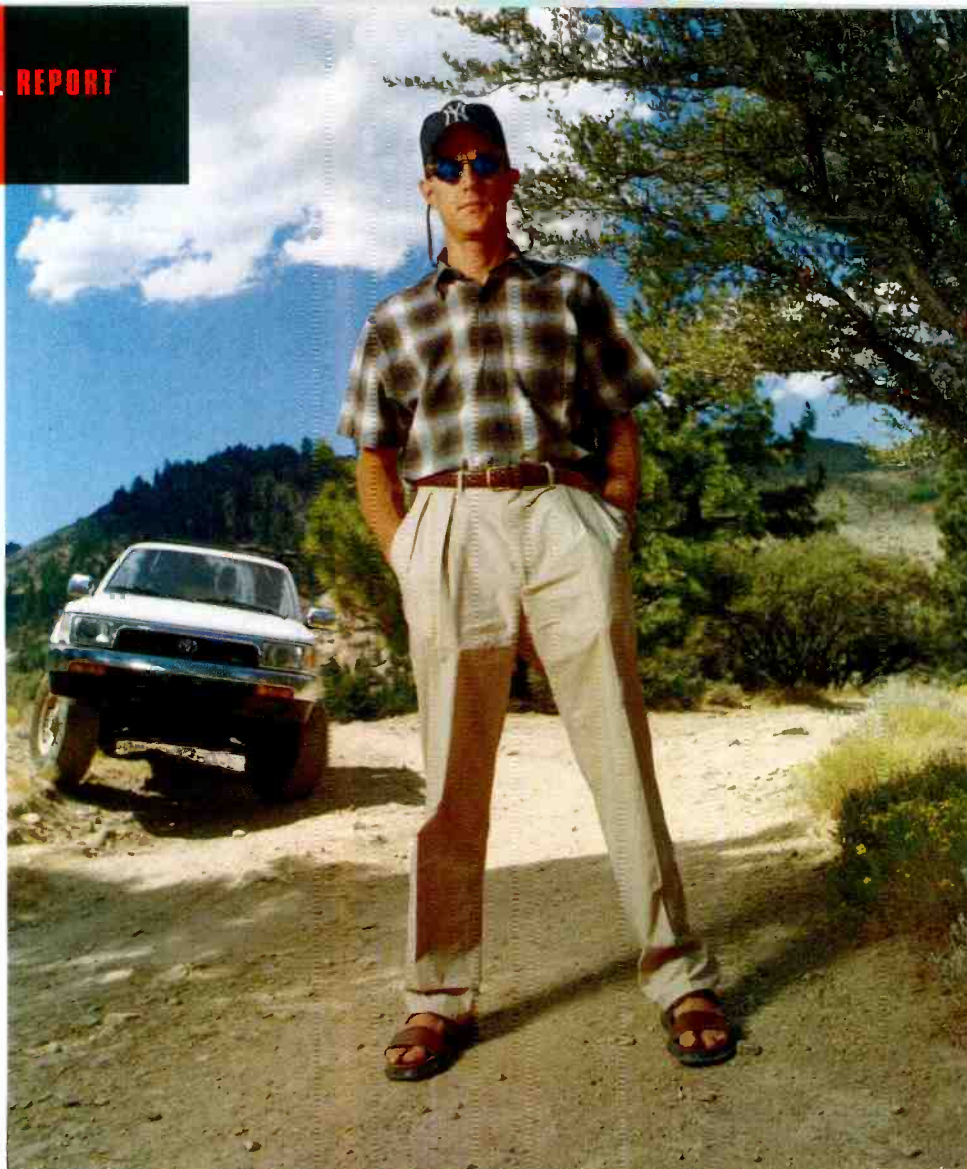
AGAINST 'FLO' President Clinton attacked CBM's ads starring "Flo," an arthritic bowler, as misleading.

"We all agree that seniors need some sort of prescription-drug coverage. How do you deliver that? We think details matter in this debate."

at all," he notes. "[Gore] has attacked us by name. But we've refrained."

The spots don't mention the Democratic ticket by name, but their message is abundantly clear: Federal-government interference could be dangerous to your health. ■

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



ONE MAN, MANY VOTES
Bob Fulkerson is aiming to raise voter turnout to 60 percent, from a national low in the last presidential election.

SILVER BALLOT

Can an ambitious get-out-the-vote campaign in Nevada win over the nation's most apathetic voters?

BY ALEC FOEGE PHOTOGRAPHY BY DANIEL ARSENAULT

DISPATCHES

Bob Fulkerson, a fifth-generation Nevadan who began his political career as a Republican working for Sen. Paul Laxalt in Washington, D.C., will never forget the sense of outrage he felt when the Reagan administration approved the MX missile for his home state's Great Basin in 1982. "It was wonderful growing up in Nevada," says Fulkerson, the son of an Army colonel. "I wanted it to stay that way."

While Fulkerson couldn't affect the missile deployment, he says the event marked a turning point in his political life. He started to view the world differently and eventually returned to his home state to become a progressive activist, championing such causes as extending gay rights

and banning underground nuclear testing.

But now he may be facing the toughest campaign of his career: persuading Nevadans to vote.

As director of the Progressive Leadership Alliance of Nevada, Fulkerson is leading a closely watched effort to motivate traditionally apathetic Nevadans to go to the polls in November. The Reno-based PLAN is a nonprofit coalition of groups representing segments of Nevada's ethnic minorities, gays, environmentalists and others. In 1996, the state's voter turnout was the lowest in the nation (38.3 percent), significantly below the national average (49.1 percent). And in sparsely populated Nevada (1997 estimate: 1.7 million)—

where election margins can be razor thin—each vote really does make a difference. In 1998, Democratic Sen. Harry Reid beat his Republican challenger, John Ensign, by 428 votes. Legislative races often hinge on fewer than 200 votes.

Backed by a lean, carefully coordinated media campaign, the drive's goal is to register 3,000 new voters—primarily in low-income and minority communities—and to lift overall turnout to an admittedly ambitious 60 percent.

While officially nonpartisan—the group doesn't tell voters how to vote but merely encourages them to participate in the process—PLAN's coalition of liberal factions clearly wants to bring more like-minded people into the political process. But Fulkerson says Republicans and Democrats in Nevada sometimes have more in common than they realize. "We had some very Republican rural senators and assemblymen voting with us on some of these gay-rights things," says Fulkerson, the gay father of a teenage daughter. "They wouldn't call themselves progressive—they would say, 'Government out of our lives.'"

Unlike conservative-stronghold Western states such as Wyoming, Utah and Idaho, fast-growing Nevada—which attracts some 4,000 new residents every month—has nearly equal percentages of registered Republicans and Democrats. The state voted for Bill Clinton in both 1992 and 1996 but had previously backed the Republican ticket since Richard Nixon.

"Nevada could be a pivotal state for either Bush or Gore," says Fulkerson, 40, over coffee at Deux Gros Nez, an uncharacteristically funky cafe in Reno's old town. "We're a toss-up—we could go either way."

The importance of national elections isn't lost on Nevadans like Fulkerson. In some ways, national policy tends to affect Nevada—where 87 percent of the land is owned by the federal government—more directly than it does many other states. During the 1980s and 1990s, as director of Citizen Alert, Nevada's only homegrown environmental group, Fulkerson helped to end underground nuclear testing in the state. Citizen Alert also successfully mobilized Nevadans against a nuclear-waste dump at Yucca Mountain.

In this fiercely libertarian state (prostitution is legal in most counties), voters often cross party lines to vote on hot-button causes. "Even though we're anti-federal regulation, Nevadans traditionally cherish the outdoors," says Fulkerson. "So conservation and the environment are major issues."

Fulkerson built PLAN with an eye toward attacking the fact that the state's growing number of minorities, seniors and transplants vote at low rates. While working with Citizen Alert, he frequently relied on support from other activist groups, he says, "but once the issue was won, whether it was a water-importation project or another issue, the alliance would just die." Part of the reason was an innate distrust between disparate organizations. As an environmentalist, Fulkerson disliked the labor community's tendency to support big business as long as it provided jobs. "But I got to realize that we had a lot more in common with them than that which divided us," he says.

PLAN's 43 member organizations include the Nevada Empowered Women's Project, Latinos for Political Education and Reno Gay Pride, as well as local chapters of national organizations such as the AFL-CIO, the Sierra Club and the NAACP. PLAN, funded with grants from

organizations including the Ford Foundation, attempts to find common ground among seemingly unrelated constituencies such as casino workers, children's advocates, the disabled and trial lawyers. "Our goal was to build the kind of coalition that could watch each other's backs [while promoting] a progressive agenda," Fulkerson says.

One of the group's big successes came in the wake of the January 1998 blast at Sierra Chemical, an explosives plant east of Sparks, which killed four workers and injured six others. The plant employed about 60 workers from South America who reportedly had not been properly trained. PLAN helped to pass an assembly bill last year that requires annual certification of such facilities and annual training of workers in their native language.

In his years with Citizen Alert, Fulkerson learned a key lesson from conservative groups like the Christian Coalition. "You have to motivate by issues," he says, "whether that's sweatshop labor in casinos or the fact that some people are getting bashed for the color of their skin. Just going out, registering 1,000 people to vote, turning in their cards to the county recorder and then expecting the vote, that doesn't work."

In the weeks leading up to the November election, PLAN will spread a tiny \$40,000 media budget among local TV and radio and direct mail, and the results will be closely monitored in various quarters. "Nevada is a laboratory experiment because we are small," says David Ward, a Reno political consultant. "The population is concentrated in two metropolitan areas, Reno and Las Vegas, so you can reach a large percentage of the population relatively easily and inexpensively."

In addition to various grass-roots efforts—such as registering voters outside supermarkets—PLAN expects to stretch its media budget by negotiating a certain number of free spots when it buys a radio or TV schedule. Part of the media plan includes a schedule of 30-second Spanish-language spots on Reno's Univision affiliate, KUVR-TV. Produced in 1998 by Andrew Video Productions in Reno for a paltry \$1,000, the ad opens with the image of a soccer goalie shagging balls as issues flash on the screen ("Child care! Working conditions! Education! Medical services!"). Then Fernando Corona, the president of the Northern Nevada Soccer League, is shown in his soccer uniform. He tells the camera, "Democracy doesn't work without your participation." The spot ends with footage of a soccer game, the snow-capped Sierra Nevada mountains in the distance and an American flag superimposed over the words "Su voz es su voto" ("Your voice is your vote") in red letters.

Even Nevada Gov. Kenny Guinn, a Republican and frequent PLAN target, seems supportive of the group's voter-registration work. "We may not see politically or philosophically eye to eye with them," says Jack Finn, a Guinn spokesman, "but the process and effort to encourage people to get involved, and to get to the polls and exercise that constitutional right, is a positive thing." ■

"Nevada is a laboratory experiment because we are small. You can reach a large percentage of the population relatively easily."

Remember 1996, when telecommunications honchos and Washington lobbyists could be heard saying, "It doesn't matter who wins the election—it's about the same for our interests either way"? Those were the good old days, when Bob Dole and Bill Clinton both wanted the Telecom Act to pass. Dole even sounded like Clinton, railing against TV network execs as "hustlers stealing the spectrum."

Well, no one's speaking in those terms this time.

When it comes to the issues near and dear to telecom moguls' hearts, a win by Texas Gov. George W. Bush (with a GOP House and Senate) could make a huge difference in their bottom lines. A win by Vice President Al Gore (and, concomitantly, a Democratic House) leaves many of their plans dead in the water.

A lot has happened in Washington's view of broadcast, cable and other issues since 1996. To start with, a sea change in the lobbying community and how it deals with Congress and the White House. Take a look at the National Association of Broadcasters: What began as a rift over national-network ownership limits and the relationship between networks and affiliates has broadened into the schism nobody mentions. Though NAB reps won't agree with this statement on the record, it has cut into their power on Capitol Hill.

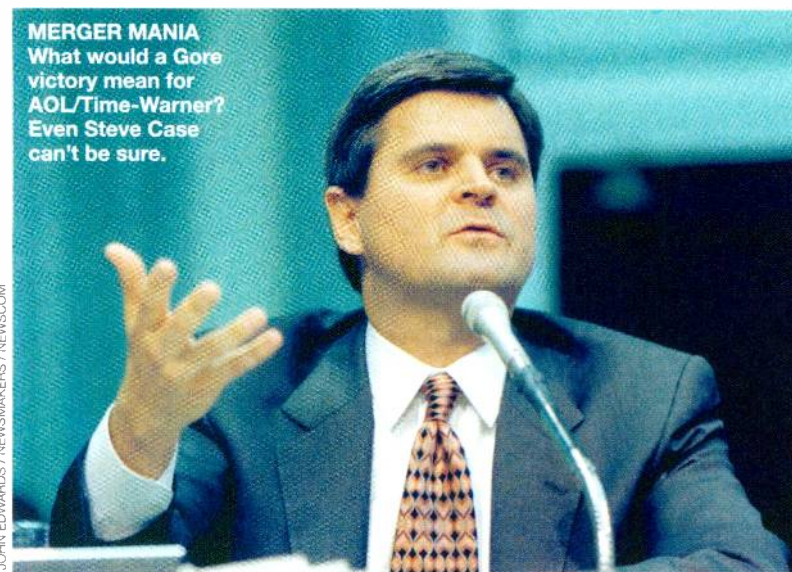
Power abhors a vacuum, so into that gap have moved the lobbyists directly representing the networks. Five years ago, network reps were less visible than covert CIA agents. Now they're like the Visa card—everywhere you want to be. But their job description has changed because, except for NBC, they're part of larger entertainment conglomerates. Time-Warner, for that matter, has so many issues bubbling on the hill, it might as well be a network.

The gentleman caller who led the list of quietly influential lobbyists, Marty Franks of CBS, has moved upstairs since Viacom acquired the network. Now a vice president at both CBS and Viacom, he doesn't do the heavy lifting in Washington anymore (though it is well known that he's still Mel Karmazin's own Mr. Fixit when necessary). Franks' successor is Carol Melton, formerly counsel to Time-Warner and a board member of the NAB.

At ABC/Disney, the shift at the top of the lobbying shop has meant a change in style. The understated Billy Pitts was pushed aside several years ago when ABC hired the voluble Preston Padden, fresh from a couple of losses at Rupert Murdoch's News Corp. Pitts left this summer, while Padden has had a comeback year, pushing ABC's position regarding the Time-Warner/AOL merger. His success says a lot about his ability, but it may also say something about the future of lobbying in this field—perhaps Padden's bare-knuckled approach, as opposed to Marty Franks' gentility, is the wave of the future here.

NBC's shop hasn't changed much, with the restrained Bob Okun still in charge—but much of its lobbying strategy is planned in New York, in the offices of General Electric's Jack Welch and NBC head Bob Wright.

Time-Warner's Washington presence was power broker Tim Boggs, but he stepped aside in June when the Time-Warner/AOL merger was approved by the companies' boards. His replacement, AOL vice president George Vradenberg, doesn't have his same finesse (yet). The diminishment of Boggs' role may be one reason why Padden has been able to erode support for the merger on the hill.



MERGER MANIA
What would a Gore victory mean for AOL/Time-Warner? Even Steve Case can't be sure.

JOHN EDWARDS / NEWSMAKERS / NEWS.COM

THE

Our primer on the issues in play for the media



STAKES

and advertising industries

BY ALICIA MUNDY

MICHAEL J. HOWELL/RAINBOW/PICTUREQUEST

The question mark is Fox/News Corp., whose redoubtable Peggy Binzel leapt over to the National Cable TV Association. Binzel was well known and well liked on Capitol Hill. The new executive whose dominion includes the Washington office, Fox president Bob Quicksilver, lacks experience and connections in Washington.

Here are some of the issues in play.

THE CAP

Still the hot-button item. The networks would like the national-network ownership limit of 35 percent of broadcast-TV outlets raised to 50 percent. They have made inroads on this with John McCain, the Republican running the Senate Commerce Committee. They have the ear of Rep. Billy Tauzin (R-La.) on the House side, though he has said it's premature to raise the cap right now. But if the Democrats take the House, Rep. Ed Markey (D-Mass.) will push hard to keep the 35 percent limit, and the man likely to run the Commerce Committee, John Dingell, doesn't seem too amenable to larger networks.

As for Al Gore, his folks say the cap shouldn't have made it up to 35 percent in the first place, which happened as part of the 1996 Telecom Act. But the Bush people don't see any reason to stop businesses from growing.

CBS, NBC and News Corp. are all eager for a change here. Without one, CBS will have to divest 16 stations next year to alleviate problems created by the merger with Viacom. Fox also may have to lose properties because of what it acquired from Chris-Craft. As one insider says of CBS' and Fox's top guys: "Mel Karmazin and Rupert Murdoch *buy* stations; they don't like to sell."

NBC is constantly rumored to be up for sale to its competitors, but that couldn't happen without a cap change (and possibly some changes in cable cross-ownership provisions). Less visible on the cap issue is ABC, which is holding at 24 percent. That's ironic: A year ago, it seemed one couldn't go into a men's room at the Capitol without running into ABC president Bob Iger on his way to another congressional office to talk about the inequity and iniquities of the cap. But ABC's focus has shifted to Time-Warner and to copyright infringement.

AOL/TIME-WARNER MERGER

Disney/ABC's people have been leading a jihad against

duced by interactive TV, such as promos and merchandise. Will it be the TV network creating and sending the interactive box and its onscreen ads, or will it be the system in charge of the interactive technology—in many cases, the AOL/Time Warner-owned cable system?

An ABC rep notes that ABC has been ahead of the curve on interactive TV vis-a-vis the other nets, "but as they see its potential, they will worry more about the Time-Warner/AOL merger, and similar mergers, as much as we do."

The Federal Trade Commission, under Robert Pitofsky, is said to be ready to impose significant restraints on the merger, and the Federal Communications Commission is now edging in that direction. This particular issue has not been on either Gore's or Bush's radar screen, but that's not because their lobbyists haven't been trying. Behind the scenes, Bush consultants say that if their guy is elected, his new, improved FTC and FCC chairmen would be more "business friendly" when it comes to mergers.

NEWSPAPER-TV CROSS-OWNERSHIP

Hasn't this issue received a proper burial yet? Apparently not, and if Al Gore is elected, there will be an official resurrection ceremony. That drives Tribune Co. lobbyist Shaun Sheehan crazy—Tribune needs the ban rescinded for its purchase of Times Mirror properties. Tribune folks made a point of showing visible support at *both* parties' conventions this summer. But the FCC, which had indicated it would review the matter, seems now to be taking direction from Gore, who, along with John Dingell (in the event of a Democratic House takeover), is adamantly opposed to lifting the ban.

HDTV

Gore still wants it, as does Markey, who will get the Telecom Subcommittee if the Democrats win back the House. But at the moment, HDTV is in limbo. Network financial officers have been pushing to use the digital spectrum they got for free three years ago for data streaming rather than for high-definition TV. No doubt it's more profitable.

CBS, which has supported and invested in HDTV, is opposed to letting other nets off the hook, and it still wants the FCC to push them toward the 2006 deadline for digital conversion. But Billy Tauzin's threat to the other net-

Five years ago, network reps were less visible than covert CIA agents. Now

this deal, and it seems to be paying off. NBC joined forces with the Mouse this summer to oppose provisions in the merger that could affect how Time-Warner's cable system controls other networks' cable-station placement and access to subscribers. The two networks are hoping to enlist other allies, but CBS and Fox are lying low.

ABC/Disney is worried about the merger also because of its interest in interactive TV's development. Disney wants to know who will benefit from the revenues pro-

duced by interactive TV, such as promos and merchandise. Will it be the TV network creating and sending the interactive box and its onscreen ads, or will it be the system in charge of the interactive technology—in many cases, the AOL/Time Warner-owned cable system?

As for the candidates: "Can you see W. insisting the networks go to HDTV?" says one major network lobbyist.

THE COMMERCE COMMITTEES

The Senate is unlikely to change leadership, and John McCain will still rule. But the House is up for grabs: If the GOP wins again, it's down to Tauzin and Mike Oxley of Ohio. Oxley has been less outspoken about cable and

the digital-spectrum/HDTV issue than Tauzin. But with Tauzin, it's hard to tell where the blustering stops and the deal making begins; loud threats have often preceded quiet compromise. If the Democrats win, John Dingell takes over Commerce, but Ed Markey gets the Telecom Subcommittee. Dingell's views are closer to Tauzin's than to Markey's, but Markey, a proponent of the V-Chip, the public-interest obligations of broadcasters and also HDTV, would have a lot of power.

THE FCC

Even if Gore wins, word at the portals is that Chairman Bill Kennard would rather clean up after his new baby than spend another minute cleaning up after FCC food fights. He's earned a rest.

The last guy Al Gore sent to the FCC was Reed Hundt, so heaven knows what's in store if Gore becomes president. Bush is said to be torn between a Texas public utilities commissioner and sitting FCC commissioner Michael Powell. But the latter does not automatically guarantee a pro-merger chairman.

Along with the issues above, some of the crises still on the table at the agency are Internet open access, digital must-carry and its Pandora's box of ramifications for the cable and broadcast industries, and the remaining split ends of duopoly.

HOLLYWOOD AND VIOLENCE ON TV

No question Joe Lieberman makes them quake in Beverly Hills. It was Lieberman who led the charge to have the FTC look at the marketing and advertising practices of the film, TV, music and game industries. The FTC report on that hits hard, arguing that sex and violence on the "adult" level are being advertised to youth during TV programming that technically is supposed to reach only the PG and PG-14 audiences. The FTC would like a voluntary policy among the industries that prohibits advertising such fare to children. But that gets into areas of market plans over which none of these outlets wishes to lose control.

Do teenage viewers of *Dawson's Creek* see too many ads for television shows, movies, games and music that are age-inappropriate? Do you think the industry wants the FTC answering that question? If Lieberman and his conservative GOP supporters go deeper into the marketing and advertising plans of these indus-

they're like the Visa card.

tries, the battles over the V-chip will seem like sandbox skirmishes.

In related areas, though both Democrats and Republicans have axes to grind with Hollywood, it's the Democrats who put a "Responsible Entertainment" plank in their platform, calling for a new code of conduct by the studios and the television industry. Meanwhile, Lieberman has proposed media-violence-labeling legislation, which, among other things, would give the FTC the power to look at whether cable programming needs labels for

sex and violence, and would give the FTC the right to prescribe regulations to monitor violent content on cable.

Finally, McCain, Lieberman and Markey want to revisit the V-Chip and mandate new, content-specific labels for broadcast programs. Though some GOP conservatives are in favor of this, such a move is more likely to take place under a Democratic regime with a Democratic House.

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This, next to the cap, is probably the most serious issue on the agendas of CBS/Viacom, Disney/ABC and Fox/News Corp. All three have studios and, in CBS' case, through Paramount, film libraries that are moneymakers. A top network lobbyist says: "We make creative content, and we charge people to see it. The problems of copyright infringement in digital delivery, particularly over the Internet and DBS, need to be resolved or it affects what we'll transmit."

For this battle, the networks and movie studios asked Motion Picture Association of America president Jack Valenti to get back in the saddle one more time. Copyright, once the dull purview of obscure Hill subcommittees, is so hot that half of Congress wants the chance to get involved. Like the problems raised by Napster, this won't be resolved anytime soon.

PUBLIC INTEREST

Gore has said he will push for campaign reform, and you know where he's going: free air time during campaign season. Perhaps he will finally acknowledge fathering the eponymous commission which decided last year that the nets should give more free air time to political candidates. If Gore is elected and gets a Democratic House, he might be able to enlist McCain's help on McCain's favorite issue. That's enough to keep NAB president Eddie Fritts awake at night. ■

Alicia Mundy is Mediaweek's Washington bureau chief.



LABEL CONSCIOUS
Some pols think shows like *Dawson's Creek* air ads that are inappropriate for children.

COLUMBIA TRISTAR TELEVISION



Selling **B**

**The governor's team was preparing to go warm-and-fuzzy
in the polls and his own missteps**

Imagine a television screen glowing bright with an image of flagpoles but no flags. "Something's missing," the announcer says. "A sense of pride." In the background, a flag rises.

Then picture a group of children being asked what they want to be when they grow up. The name Bill Gates pops up, but not one says president of the United States. The implication is clear: These young people have never had an example of strong leadership in the White House.

These as-yet-unaired commercials for Texas Gov. George W. Bush capture how his campaign had hoped to package his image. The visuals: warm, fuzzy and feel-good, straight out of "Morning in America," the spot that worked so well for Ronald Reagan's 1984 re-election campaign. The message: Bush will restore "honor and dignity" to the White House. The tone: positive. Bush vowed at the Republican convention in early August to "change the tone of Washington to one of civility and respect."

Bush media director Mark McKinnon summed up the approach this way: "We will try to unite and conquer. [Gore's team] will try to divide and conquer."

Then a late-August surge in the polls for Vice President Al Gore knocked Bush off-balance, and off-message. Footage from the two ads may end up on the cutting-room floor as Bush advisers start to play hardball. By shifting the tone to attack mode so quickly, before Bush has even outlined his full policy agenda—unlike Gore, who remains determined to supply specifics—the Bush team runs the risk of tarnishing the good-guy image it had been honing.

Bush's media strategy is being crafted by Maverick Media, based in Austin, Texas; the company, headed by McKinnon, was set up with the sole purpose of selling Bush to the American public. McKinnon's unconventional résumé includes work as a Nashville songwriter and as a Democratic consultant—he played a role in Michael Dukakis' 1988 loss to George W.'s father. But McKinnon's

political experience also includes helping his boss get elected governor of Texas. One of the key players at Maverick is Lionel Sosa, a Texas Republican adman who is charged with reaching the Hispanic vote.

Unlike Gore, who is not using Madison Avenue talent, Bush has a team of agency executives for creative input. It's dubbed the Park Avenue Posse, after the address of its head, Young & Rubicam president and chief creative officer Jim Ferguson, who hosted the group's first advertising-strategy session in April. Members include Ted Bell, worldwide creative director for Y&R; Gary Goldsmith, vice chairman and executive creative director at Lowe Lintas and Partners Worldwide; Janet Krause, a Y&R managing partner; and Elizabeth Chang, a former Y&R account management executive.

"Who would you rather spend time with, Bush or Gore?" asks Ferguson, a native of Texas and a Republican. If only he could get every American to sit down with Bush for five minutes, he says. "Everybody talks about the smirk, but it never bothered me. Nor has it come up in a strategy session. We haven't had to sit down and define a personality, the way the Gore people have. When you have to run out on the stage and stick your tongue down someone's throat . . ." His voice trails off.

Ferguson sees the vice president's passionate embrace of his wife, Tipper, at the Democratic National Convention as a carefully scripted attempt to turn a robotic Gore into a warmer figure. Any opportunity for Bush to come across, in contrast, as more human is welcomed—even when Bush refers to a *New York Times* reporter as a "major-league asshole," Ferguson is clearly delighted. "I think it will be the turning point in the campaign," he says. "It made Bush look like a real guy."

The initial spots, McKinnon said in August, "were designed to introduce the governor and the themes and tones of this campaign. Now we will move into a phase where we

ush

but then he was knocked off-balance by Gore's bounce
Now the impulse to attack seems overwhelming

BY WENDY MELILLO



CHARLES O'MANNEY

MAVERICK MEDIA Mark McKinnon (center) and his Austin agency set media strategy.

“Bush looked like a real guy,” says Jim Ferguson after the candidate uses an obscenity to refer to a reporter.

will let voters know where the governor stands on issues that are of concern to them.”

But then came the first misstep. At the last minute, Bush yanked a harsh attack ad sponsored by the Republican National Committee suggesting that Gore deliberately ignored Clinton’s relationship with Monica Lewinsky—clearly, the spot had been in development at the very time Bush was publicly saying his campaign would not descend to personal attacks. A week later, Bush

approved a second RNC ad, launched Sept. 1 in 17 states, that showcased several embarrassing moments for Gore. The vice president is seen fund-raising at a Buddhist temple and claiming credit for inventing the Internet—and a voiceover says, “Yeah, and I invented the remote control.”

Bush has taken off the gloves in the middle of what aids say is a multimillion-dollar advertising offensive in 21 key states—including swing states Michigan, Missouri, Ohio and Pennsylvania—launched one week after the Democratic convention. Bush strategists say they plan to get more bang for the buck by using local ads to reach undecided voters, as opposed to wasting money on sweeping national buys.

The first Bush ad of the general election outlined the governor’s education plan, with a focus on improving reading skills and restoring local control to schools. But a second spot, “Hard Things,” abandoned specifics and returned to trumpeting morality. Bush wears an open-neck shirt and appears relaxed, chatting about “tough problems,” one of which is “a budget surplus and a deficit in values.” “The right way to make America better for everyone is to be bold and decisive,” he says. “To unite instead of divide. Now is the time to do the hard things.”

The campaign followed with a spot about strengthening Social Security and making prescription drugs available to all senior citizens, but it provided no details on how these goals would be accomplished. Into this mix, Bush strategists then threw a spot called “Credibility,” attacking Gore for failing to keep his promise of debating Bush “anytime, anywhere.” Just last week, the Bush campaign was fielding questions about a Republican TV ad that flashed the word *rats* for 1/30th of a second.

“I don’t get a sense you could sum up Bush’s campaign in 25 words or less,” says Phil Dusenberry, senior executive creative director of BBDO Worldwide and one of the Tuesday Team members who worked on Reagan’s 1984 campaign. “He has to be much more targeted and much more issues oriented. The advertising has to represent who he is. You have to make people feel good about him, but there has to be a strong underpinning of message that answers the voter’s question, ‘What’s in it for me?’”

Critics on both sides agree that Bush’s image has been boosted by the way he’s distanced himself from what voters consider the mean-spirited side of the Republican party, embodied by former House speaker Newt Gingrich. “Americans have a very specific image of what noncompassionate conservatism is, and that is Newt Gingrich and Kenneth Starr,” says Gil Troy, a professor of American history at McGill University in Montreal who has written about political advertising. “How do you illustrate compassionate conservatism? They can’t ignore the fact that there is prosperity. They need to show that Bush has gravitas.” The task of Bush’s image makers, he says, is to create a brand name that means something.

Yet Bush has stumbled when attempting to get specific. Defending his \$1.6 trillion tax-cut proposal, he told reporters: “I’ve got to do a better job of making it clear that starting with a baseline of about \$1.9 trillion over the next 10 years, the budgets will increase by \$3.3 trillion. And yet we’ve still got another \$2.3 trillion of surplus. I think that when people understand that we’ve got a lot of money that we’ll apply to different programs, that the tax-relief package will become even more, people will buy into the tax-relief package even more.” Bush aides had to clarify what the governor meant.

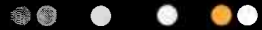
Experts predict that voters will see more contrast ads, which mix attack with a reason why voters should back the candidate sponsoring the ad. Clinton did this effectively in 1996. “A pure attack ad doesn’t tell me why I should vote for the person,” says Kathleen Hall Jamieson, dean of the University of Pennsylvania’s Annenberg School for Communication. “A contrast ad is more effective and is more likely to mobilize people.”

If the campaign continues to incorporate attack components, Ferguson has the clips ready. “A lady in the Midwest asked Gore, ‘Where have you been for the last eight years?’” Ferguson says. “Gore looked like a deer in the headlights. We look for these things.”

But, Dusenberry warns, “being a person of principle is the key part of Bush’s election ads. It is crucial that he come across as a person of high moral standard. The advertising should make you believe that.”

Ferguson would be happy to stick to the flag waving. “It’s one of our best spots,” he says of the flagpole ad. “I hope it runs.”

Wendy Melillo is Washington bureau chief of Adweek.



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Selling

Presidential candidates invariably are remembered for a few simple images, some manufactured and others resulting from the more improvisational aspects of political drama. The image makers behind Vice President Al Gore want him to be defined in the context of their biographical ad, titled "1969," which provides an appealing and inclusive portrait of the candidate as a young man who fought in the Vietnam War during a tumultuous period for his country. The spot, which ran in 16 states, sells Gore as "married 30 years . . . father of four . . . fighting for us . . ." while touching on his efforts to protect the environment and pledging action on Social Security, education, tax cuts and prescription drugs for seniors.

Even Gore's opponents would have to admit the spot is an extremely effective video résumé, except for one glaring omission: The last eight years of his life. Thus the paradox and the challenge of Gore's presidential bid.

How does a vice president disentangle himself from his boss of eight years, and especially from his boss's moral shortcomings? And can he do so while associating himself with the prosperity that flourished while his boss held power?

At Al Gore's campaign headquarters in Nashville and in Democratic councils in Washington, pollsters, consultants and advertising wizards have mulled over how to position the Gore brand. The current strategy: Ignore the Clinton connection as much as possible. Otherwise, neutralize it with a running mate, Sen. Joseph Lieberman, who was early among Democrats to criticize Clinton, as well as a photogenic family that by its presence alone advertises Gore as a traditional family man.

Gore's strategists want to be seen as working from the good-civics playbook, running a high-road, Sgt. Friday campaign: Just the issues, ma'am, just the issues. But this being high-stakes American politics in a media-saturated era, even straightforwardness is not as simple as it seems. Gore's campaign, powered by a brain trust of highly paid veteran advisers known for tough political instincts, has settled on a multi-pronged strategy. Its prescriptions: Cede the charm offensive to Republican nominee George W. Bush, but call into question his experience and his wisdom, in part by pointing to conditions in Texas. Let Gore be Gore, and even put his trademark stiffness on display, turning a handicap into an

The vice president's team faces a thorny dilemma: Crafting a strategy that allows it to disassociate him from Bill Clinton—while claiming some of the credit for the president's accomplishments BY TODD SHIELDS

Gore

asset. If there must be attacks, make sure they are carried out by underlings. And by all means hammer away at issues, for there the campaign believes it has a winning hand.

The image making emerges from a campaign led by a triumvirate of political advisers: Carter Eskew, Bill Knapp and Robert Shrum. Together they have formed an ad-hoc group called Democratic Victory 2000, which works on Gore's campaign and on parallel efforts for the Democratic National Committee. The consultants conceive, produce and place ads for both the candidate and the party; the closely held, in-house arrangement is a contrast with the Republicans' Madison Avenue-driven approach.

Their canny mix of hard-edged thrust and ingenious parry came clearly into view with the first brisk controversy over campaign tactics. After Republicans marked Labor Day, the kickoff of the serious campaigning season, with an ad highlighting Gore's brushes with campaign fund-raising laws and his much-lampooned claim to have helped create the Internet, Democrats decided to withhold their own tough ad questioning Bush's record in Texas. Gore himself stayed above the fray, while Lieberman was

allowed to tell rallies that "our opponents . . . have hit the airwaves with paid political negative personal-attack ads."

All the while, the campaign bombarded reporters with e-mail bearing such headlines as "Four Damaging Texas Disasters Revealed." And in a revealing juxtaposition, a missive from top spokesman Mark Fabiani rattled into journalists' inboxes minutes after a statement attributed to Gore himself. Fabiani's two-sentence comment called Bush "dizzy" and blasted his denial that the ad was negative as a "ridiculous statement." Gore's message ran 14 paragraphs, beginning with national missile defense and moving on to policy toward Russia. None of its 703 words was devoted to the Bush ad.

In addition to using the "1969" spot to draw a subtle contrast between Gore's military service and Bush's state-side National Guard stint, the campaign will tell voters about Bush's record in Texas. They expect the man who wrote the environmentalist tome *Earth in the Balance* to contrast favorably with the governor whose state includes smog-afflicted Houston.

But the imperative, strategists say, is to lift Gore from the obscurity in which vice presidents dwell, a familiar



CARTER ESKEW The Gore adviser once played a key role for Joe Lieberman.

problem exacerbated by the Clinton prosperity/scandal dilemma. Despite their proximity to power, vice presidents' anonymity among the public is profound. "People know he's running for president. They don't know much about him," says Democratic pollster Jennifer Laszlo-Mizrahi. "Mr. Gore needs to let people know who he is and why he's running and what he would do to improve life for the country."

It's a traditional campaign tactic to use surrogates for the tough talk and send the candidate on the high road. Gore is proving to be no exception, starting with his Aug. 17 convention acceptance speech, which he famously wrote himself. He laid out a passel of policy positions, affirming his reputation for detailed—if at times excruciating—knowledge of government. The speech also ushered in a promise that emerged as a theme: "I won't always be the most exciting politician. But I pledge . . . I will work for you every day."

Charisma deficit? Sure, but it doesn't matter. And Gore wanted voters to know that one other thing doesn't matter. As he headed for the podium in Los Angeles, he swept long-time wife Tipper Gore into a lengthy kiss. The gesture all but promised that he would be a president who, unlike Clinton,

"Mr. Gore needs to let people know why he's running and what he would do to improve life for the country," says Democratic pollster Jennifer Laszlo-Mizrahi.

would have no intern problems in the White House.

Tipper and daughter Karenna have been highly visible during campaign stops, their presence helping to soften Gore's image. Emotional deficit? Perhaps, but it appears less yawning with the women around.

The softer edges play against an advertising effort that is not shy about going to the mat. "Gore can stay positive," says Laszlo-Mizrahi. "That's why you have tens of millions of dollars in television commercials." The money began coming into play in earnest in a brisk post-convention round of attack and riposte. Republicans went up with an ad touting environ-

mental abuses on Gore's Tennessee farm. The Gore team quickly aired an ad it titled "Kidding." It starts with a narrator bluntly stating, "George Bush is attacking Al Gore on the environment. He's got to be kidding." The spot contrasts Gore's congressional action against pollution with "a frightening array" of toxic and carcinogenic pollution in Texas.

Other ads take up themes decided weeks or months in advance. Worried seniors appear in ads that compare Bush's prescription-drug plan with Gore's. Belching smoke stacks and leaking oil drums dominate ads that focus on air quality in Texas. On Aug. 30, newspapers report that a federal judge has slammed Texas' health-care system for children. The Democratic National Committee goes up on Sept. 7 with an ad spotlighting the case. It concludes, "Bush's record. It's becoming an issue."

All three of the leading Democratic consultants can boast long and prominent roles in politics. Eskew's career includes the 1988 unseating of longtime U.S. Sen. Lowell Weicker of Connecticut by one Joe Lieberman. Shrum, who emerged as a leading voice for Gore during a tour of talk shows after the August convention, is known for rapier instincts. He conceived a 1998 TV ad in a Maryland race that won a "most brutally effective" award from *Campaigns & Elections* magazine. The spot pointed to the GOP nominee's "shameful record" on civil rights; the Democratic incumbent won after a heavy turnout by African-American voters. Knapp helped Clinton win a second term with ads branding as "risky" proposals by Republican nominee Robert Dole. In tradespeak, Knapp drove up Dole's vulnerabilities. A similar process appears to be unfolding this year. Knapp has promised to "aggressively" make the case that Bush distorts his record.

But such cases may be made with a stiletto rather than with a meat ax. "I don't think personal attacks are going to take," says Democratic consultant Tom King. "I think we'll see a more subtle touch." Indeed, Gore advisers said they would refrain from personal attacks on Bush, preferring to concentrate on his stewardship of Texas and to slug it out on issues.

The issues attacks can be effective, as some former Gore opponents can testify. Last winter, after weeks of holding fire, Gore unloaded on primary challenger Bill Bradley. New York ad executive Linda Kaplan Thaler, part of Bradley's campaign team, remembers, "It was not great for us."

"He attacked Bradley's health-care package in a way that did not come off as a typical negative ad campaign," she recalls. "Negative images swathed in a very . . . gauzy, soft kind of image."

Not all reviews of the triumvirate have been glowing. "The usual suspects are running the show, and we'll just have to see what happens," says Caroline Jones, a New York ad executive who worked on previous Clinton campaigns. She claims that the Gore team has ignored entreaties from minority-owned ad agencies, adding that Gore runs a risk of not energizing a key Democratic constituency, minority voters. "We've been somewhat disappointed that the Shrums and Knapps have not reached out," Jones says. ■

Todd Shields is Washington bureau chief of Editor & Publisher, part of the Adweek Magazines group.



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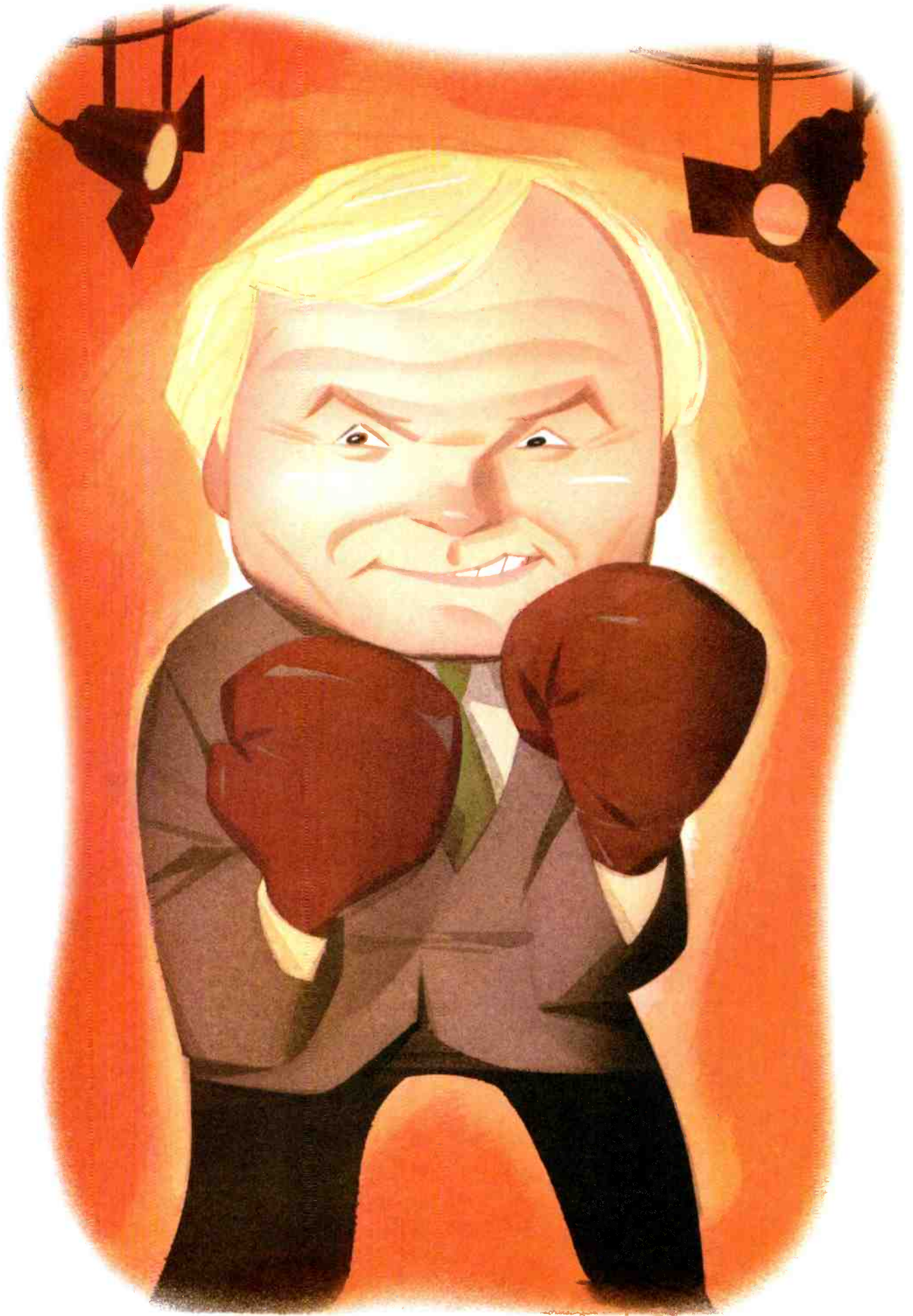


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Reflected glory

Chris Matthews made his name as a fighter.
But has he boxed himself into a corner?

BY ALICIA MUNDY ILLUSTRATION BY ERIC PALMA

Perhaps it was inevitable that Bill Clinton, the man most responsible for giving us Chris Matthews, would, on his way out the door, give Matthews one more memorable moment. It comes just after Clinton has delivered the speech of his life at the 2000 Democratic National Convention. Political junkies and Matthews maniacs are poised to see their man rip open the president's guts coast to coast. Instead, what they see is a rambunctious, spontaneously eloquent minute as Matthews reaches inside himself to pull out poetry.

"Truth is beauty, and beauty is truth! Keats had it right," he shoots out, sitting across the table from NBC anchor Brian Williams. "Look what a beautiful job Bill Clinton can do when he doesn't have to lie!"

It's quintessential Matthews, speaking for many Americans, even Clinton haters. He continues with rhetorical questions: "Can you imagine, hearing this powerful speech, what kind of president Bill Clinton might have been—if only, if only?"

The question, which has been eating at Matthews for several years, is gnawing on him a couple of hours later as he decompresses at a party at Spago in Beverly Hills. "You gotta wonder . . . what he could have accomplished," he says almost sorrowfully. He turns to his wife, Washington anchorwoman Kathleen Matthews, who smiles back with the look of someone who knows it will be years before she gets a word in.

"And didn't you love it," Matthews adds urgently, "when he said, 'Whatever you think of me, don't stop thinking about tomorrow'? *Finally* some humility—*whatever* you think of me." He pauses for air. "It was great."

Actually, it was unthinkable—Matthews' reaction to Clinton, that is. For anyone who's watched him only since the beginning of the Monica Lewinsky scandal, when his ratings spiked along with his cachet at NBC, it would be hard to imagine this pundit praising the president.

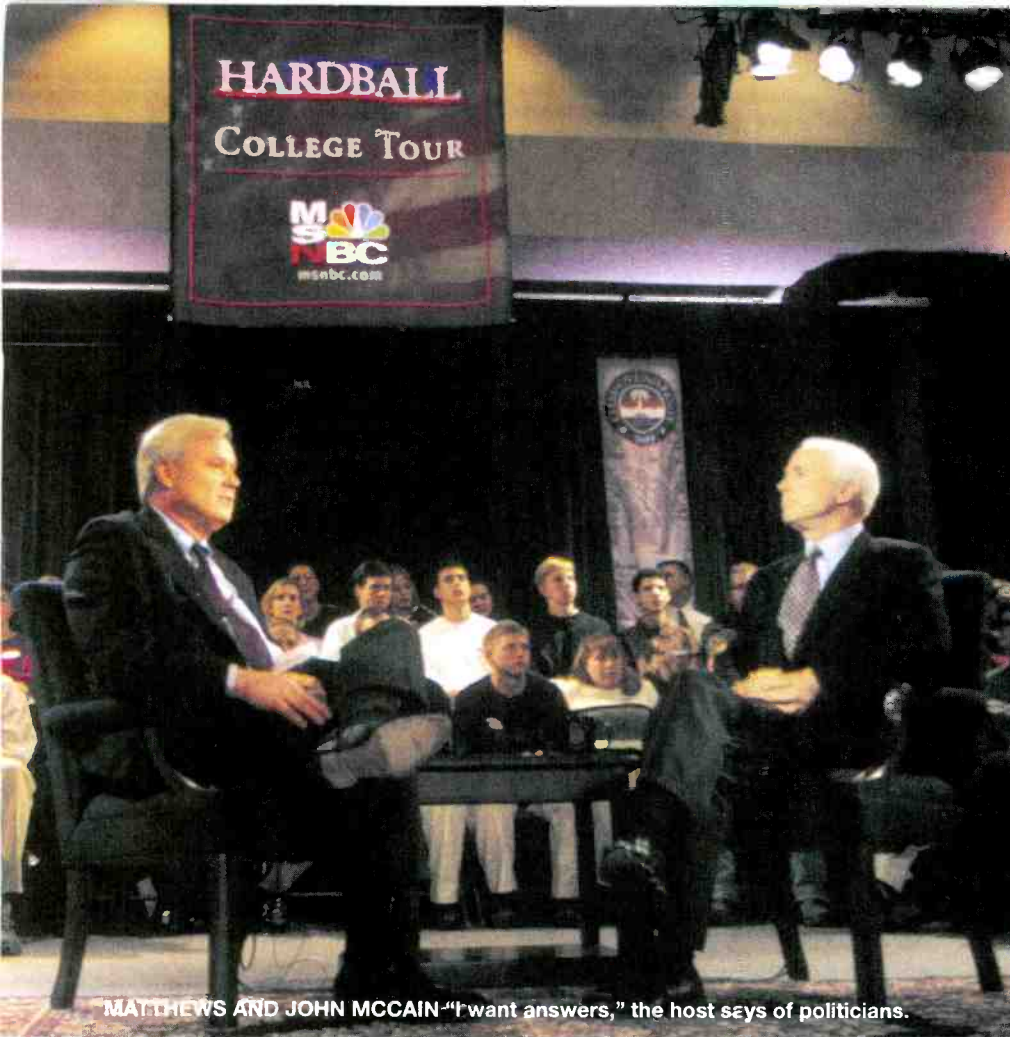
"We have a complicated relationship," he admits wistfully.

Matthews saw a lot of himself reflected in Clinton. The same age, both avoided Vietnam and shared a liberal working-class philosophy, political smarts and distrust for rich-boy pols. But the mirror cracked when the Monica scandal broke and Clinton demonstrated Nixonian flaws. The outrage that made Matthews a household name while he hosted a mere cable show was generated in part, Matthews' wife and friends feel, by an almost personal sense of betrayal.

And betrayal returns just 10 days later, when Matthews learns that after much audio analysis, it appears Clinton did not end his speech humbly with "Whatever you think of me" but "*Whenever* you think of me."

Matthews' sentimentality switches to outrage as he sits himself in his *Hardball* host chair, across from guest David Gergen, at the MSNBC studios just off Capitol Hill. "The nerve of him! What is this, the Last Supper—*whenever* you think of me, do this in remembrance of me?!" Suckered again. The Big Letdown has struck anew. Matthews roars like a bear whose nose has been stung.

It's another perfect Matthews moment. As is often the case, however, it goes on for longer than a moment, cutting into Gergen's face time. Gergen plows on, answering questions he knows Chris should be asking, while Matthews airs his own comments—to be sure, they are pungent and funny, but they should be taking a back seat to Gergen.



MATTHEWS AND JOHN MCCAIN—"I want answers," the host says of politicians.

JAMES LEINSE/SABA

some established political talk shows, on the endangered-species list.

Matthews' ratings rose when he began beating up on Clinton nightly, peaking during the impeachment proceedings. But, says Klenk, who consults with TV execs on political talk shows, "Americans are fed up with scandal, and, conveniently, there isn't one on the horizon. Look who's running: Gore and Bush. That's what Americans want now." And the shows that survive post-election will have to reflect a less frenzied, more fetish-free political climate. *The McLaughlin Group* is probably heading for the last roundup; heaven knows what permutation ABC will put Sam and Cokie through come January; and it's not clear which of the talk shows on Fox News, CNN or MSNBC will make the cut.

Now 54, Matthews is precariously balanced between iconography and the political talk-show graveyard. The Big Guy is leaving, and he may just drag many of those who prospered from his White House crises offstage with him. This gives NBC a dilemma: where to take Matthews and *Hardball*.

The matter is complicated by Matthews himself. He's at the top of his game, but for some inside NBC News, it's not a game they want to play. He has epitomized cable talk with a ferocious style that leaves guests either trembling or forgotten. And he got so "out there"

during the Clinton scandals that Establishment journalists cavil about his "credibility" problem.

The Clinton fixation was almost inevitable, Kathleen Matthews believes. "He expects, no, he *wants* the president to be better than himself," she says, "to be someone to look up to." When Clinton failed miserably, Matthews turned on him, but his lashing out didn't fill that gap. In another context, Matthews says passionately, "We need heroes," and he begins explaining the popular desperation for leaders. He's talking movies, but at the core, he's talking about himself.

About a year ago, it became clear to everyone, even Matthews, that it was time to move off Clinton and the combative style. Matthews et al. began rethinking the direction of the show. But despite stylistic changes, to some high-profile colleagues, he's still Mr. Scream TV, opining while guests just nod, a pol in journalist's clothing and, God forbid, an entertainer.

That's anathema to traditionalists. Edward R. Murrow, John Chancellor, Frank Reynolds—they didn't worry about entertaining viewers.

But by the time he retired, even David Brinkley had evolved from circumspect to caustic. And after Tim Russert hijacked the host's seat at the then-moribund *Meet the Press*, he made it a more muscular, faster Sunday-morning talk show.

Still, Sunday-morning fare is as different from Saturday-night slugfests as network is from cable, and it's not certain whether Chris Matthews is ready for prime time, for network—at least to some in the Establishment.

"Politics is a religion to Chris. He's got two speeds—fast forward and stop."

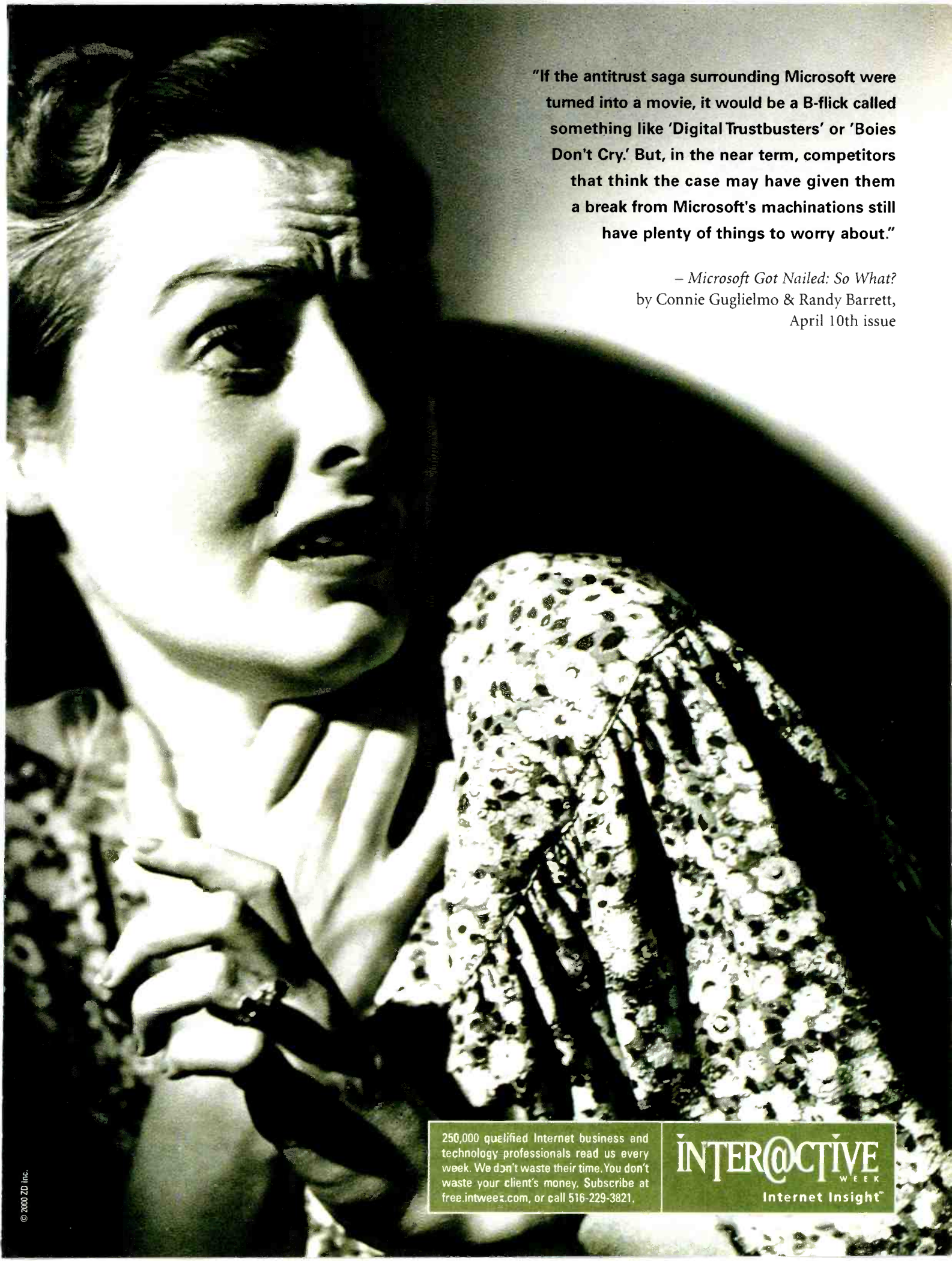
It's a good example of the problems that still exist with Matthews and, by extension, *Hardball*, which airs weeknights on CNBC. They're the same ones that hung over the show when it premiered five years ago: lack of discipline, lack of preparation (insiders gripe that while Tim Russert reads six papers in the morning and hits the Web, Matthews is honing his own opinions) and, on air, a lack of focus—a host who's too pleased with himself.

It's a situation that makes some NBC executives Ro-luids junkies. Chris Matthews, some of them whisper, has the potential to be The Best, the best political host not just on cable but on NBC and all the other networks—a cross between Larry King, Tim Russert and Jack Paar, his idol—except for these nagging flaws.

And therein lies the irony: Matthews' similarity to his favorite target, Bill Clinton, extends beyond their ages, blond hair and lifelong Democratic voting record. They both inspire the same agonized rhetoric in their own admirers: Imagine what this guy could do—if only, if only.

History will record that Bill Clinton's legacy to America included Chris Matthews and a legion of his wanna-bes. But these are parlous times for political-show hosts facing the post-Clinton wasteland.

Political talk shows reflect the political culture—and that culture is changing. Ann Klenk, who created the original *Equal Time* with Mary Matalin and Jane Wallace, thinks that this puts Matthews and his copycats, as well as



"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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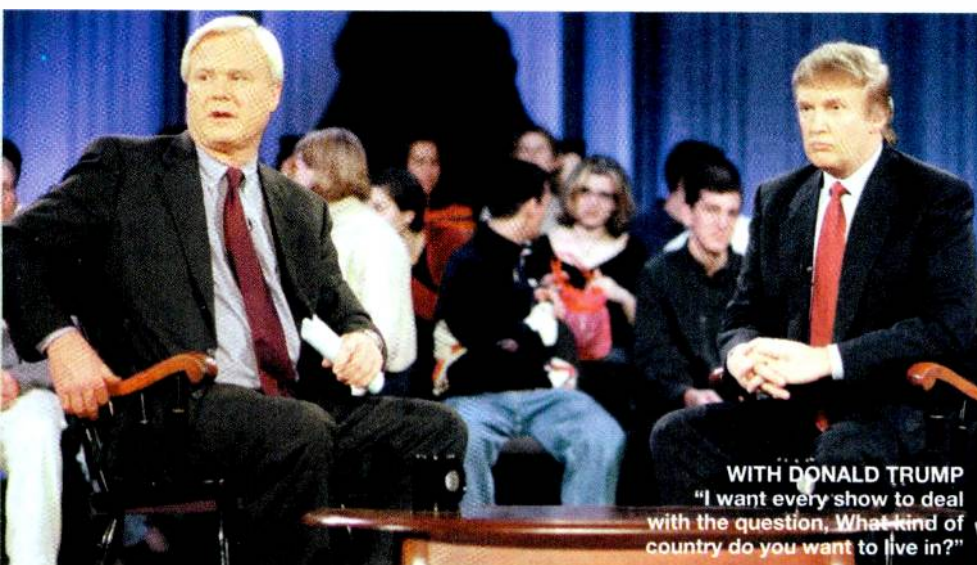
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“The theme of the convention last night was that line from *The Sixth Sense*: ‘I see dead people,’” Matthews says with a laugh, surprisingly awake at 4:15 a.m., West Coast time, for a live interview on the first segment of the *Today* show out of New York.

It’s not a line Tim Russert would say on air; it’s cruel. But one would be hard-pressed to find a better way to characterize the lifeless procession of liberals during the second night of the Democratic convention.

“You think I was too tough?” Matthews asks. “I mean, did you watch it? My God, what were these people thinking?”

Matthews has earned the right to ask that kind of question. He remains a social liberal, one of those core Democrats the party can call its own. Irish Catholic, he was raised in a family of five brothers, went to Holy Cross and then missed Vietnam by going into the Peace Corps in Swaziland. He might have made a good politician, but he lost in his one bid for Congress, in his Philadelphia district. Oddly, that was in 1974, two months after Nixon resigned,



“Chris doesn’t suffer fools or slow talkers. If you don’t make your point quickly, he steamrolls you.”

a time when Democrats were winning. It was a wake-up call. He realized that he wasn’t ready.

After that, Matthews trolled for jobs, knocking on 200 doors, working as a Capitol policeman. He finally landed in Jimmy Carter’s administration, writing speeches. That led to the job of press secretary for the late Speaker Tip O’Neill from Boston, where Matthews saw how politics really works.

“I got very lucky,” he says. “People gave me breaks, and I worked hard when I got them.” His patrons at various points have included *The New Yorker’s* Rick Herzberg, CBS vice president Marty Franks, Howard Stringer and Roger Ailes—a collection that makes the bar scene in *Star Wars* seem homogenous.

In 1988, having left O’Neill’s staff to become a columnist for the *San Francisco Examiner*, he brought his then unpublished book, *Hardball*, to the offices of *Regardie’s* magazine in Washington, where he hoped to have some of it serialized. Former *Regardie’s* editor Brian Kelly, now political editor at *U.S. News & World Report*, remembers a pudgy guy with great Irish humor looking for a chance to move up.

“He was way down the food chain at the time, just getting into journalism,” Kelly says. “But when it came to politics, he had a gift for reducing complicated issues to common sense, to simple analogies.”

Hardball became a best-seller, a mini-Bible of political wisdom, and has just been reprinted. *Kennedy and Nixon: The Rivalry that Shaped Postwar America* followed, and by the time cable talk shows were coming on strong at CNBC, Matthews was his own franchise.

It was then-CNBC czar Roger Ailes who gave Matthews a show. Ailes thinks it was one of his own smartest moves. “I saw that he not only knew things,” he says, “but he was fast, he was quick, he had spark.”

Ailes dearly wanted to take Matthews with him when he jumped to Fox News Channel, but Matthews stayed at CNBC. Ailes has been watching him closely, putting one of his better hosts, Bill O’Reilly, against *Hardball* in the 8 p.m. spot. In recent months, O’Reilly has drawn nearly even in the ratings, though Matthews does quite well in his 5 p.m. and 11 p.m. slots.

“He’s a major talent,” says Ailes, citing Matthews’ “big, friendly face.”

“He paints word pictures,” Ailes says. “He could be formidable.” But, he adds, Matthews has “never been produced properly—he needs a strong producer.” The problem, Ailes notes, is that “he may not want to be produced.” That’s what is wrong with the show, he says, and what will keep Matthews from getting to the top: “He asks the questions, he answers them, and then he asks the guests what they think of his answer.”

Nine months ago, network brass brought in one of NBC’s top troubleshooters, veteran producer Phil Griffin. “Phil’s a goddamn saint,” says one NBC insider, begging for anonymity.

Griffin politely eschews sainthood: “Chris and I have talked. We’re working together. He’s learning to take more direction, and he sees the benefits of listening to producers.”

Not always. At the Los Angeles convention, Matthews snaps at an assistant producer, “Don’t f----- talk in my earpiece.” It’s a minor but continual issue: trying to stop Matthews from chronic commentary, making him listen to his guests.

“Hey, I know he pulls against the reins,” Griffin acknowledges. “But when I talk in his earpiece, he listens.”

“Yeah, I am trying to work on this,” Matthews admits. But he’s not totally apologetic, and Kathleen, his wife of 20 years, knows why. “Chris is smart,” she says. “He doesn’t suffer fools or slow talkers. If you don’t make your point quickly, or he realizes that you don’t have something interesting to say, that’s when he steamrolls over you.”



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Lawmakers vow to block automatic gas tax boost

Lawmakers in the state legislature have vowed to block an automatic gas tax increase that would take effect next year. The proposed increase would raise the tax by 10 cents per gallon, from 24 cents to 34 cents. The legislature is expected to vote on the measure in the next few weeks. If passed, the increase would take effect on January 1, 1994.

Will offered to counter court ruling

A bill has been introduced in the legislature that would allow the state to sue in federal court to challenge a recent Supreme Court ruling. The ruling, known as the 'Morrison' decision, limits the state's ability to sue in federal court for certain types of claims. The bill would allow the state to sue for a wider range of claims.

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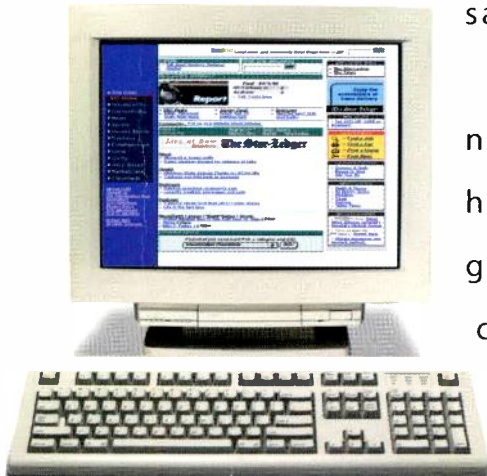
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"Hey, I'm not on the air to let politicians come on and just do their talking points," Matthews growls. "Not on my show. I want answers. And I want to get the truth out. That's what journalism is supposed to be. You don't just let them make their statement and go home."

"We want to apologize to our viewers in states that we just obliterated from the screen," anchor Brian Williams deadpans one night during the conventions. Williams has been teamed with Matthews for pregame and post-game commentary, filling in around the Tom Brokaw-Tim Russert prime-time coverage team.

The control-room crew cracks up when Matthews totally screws up the telestrater showing all the states in colored groups. An amused Williams skewers him about U.S. geography.

More succinct than normal, Matthews' unpolished style is helped by Williams' more refined approach, and the team scores with TV critics and viewers. It's certainly more interesting than Brokaw and Russert.

But what viewers don't notice is how carefully Williams is handling Matthews, cautiously but firmly cutting him short. They don't notice Matthews fidgeting when Williams speaks, Matthews actually tapping a pen on the anchor desk to get Williams' attention so he can cut in to say something. This is not a problem facing Brokaw and Russert.

"Politics is a religion to Chris," says Williams after the conventions. "He's got two speeds—fast forward and stop. He's in such a hurry to impart to the audience his genuine excitement about the subject matter."

Between dashes to the floor to grab politicians for interviews, Matthews admits, "It's hard learning to be a team player. Brian was incredibly generous to me, and I was better because of him."

So why was Matthews put into the conventions? Was it, as some at NBC speculate, to see what else he can do in case *Hardball* dies in the post-Clinton era? Now that Matthews has a five-year contract with NBC, the network has to find a way to groom and train its investment.

NBC News vice president David Corvo says it was a natural move, and it gave NBC's network and cable two teams.

"I didn't necessarily see it as any make-or-break turning point for Chris," says Corvo. "There was certainly discussion about the different format—how are you going to manage the time, make him more succinct? Brian was extremely skilled there. We were very happy with the results."

"Chris is a part of NBC News," Corvo adds firmly, shooing away internal critics who think that Matthews the entertainer is just one fish up the food chain from Geraldo.

Jeff Zucker, producer of the *Today* show and one of the more influential people within NBC News, says, "Chris has a big future here." Matthews' five-year contract with NBC News provides for visits to the *Today* show and *Weekend Today* hosting.

"You're not going to see Hillary Clinton on my show," says Matthews matter of factly. "She'll never come

on, because she knows she can't answer the two questions I'm gonna ask."

At least ten questions come to mind as Matthews explains, "I'm gonna ask her, 'Are you ambitious?' And, 'Are you a politician?'"

"She doesn't want to admit she's ambitious, and that makes her false. And she doesn't want to admit that she's a politician. For God's sake, she doesn't want to come out and admit what she is! Instead she wants to say, 'I'm just doing this 'for the children,'" he says, tossing his head back and speaking through his nose. "Did you get that—you see how she says 'for the children?'"

This exchange provokes an obvious question: How will Matthews get ratings in the age of Gore and Bush?

"We're ahead of this," Matthews jumps in. "Power, money, leadership—those are the issues *Hardball* is going to deal with.

"We don't do politics as a process, and we never did. I want every show we do to deal with the question, What kind of country do you want to live in? Are Americans now more worried about big government in their lives or big business? Those are the issues we are going for."

Matthews' producers believe that while political talk-show ratings are down for everyone, it's cyclical and manageable. They get a bounce when they do Silicon Valley stuff and when they grill businessmen about what went wrong with their company. These days, *Hardball* has a different format. The beginning roundtable, a noisy affair with too many voices, set the tone for the "scream TV" that Matthews and company want to run from. The program now usually starts with a news package in which Matthews, straining at the bit, asks NBC reporters to update the day's events. There's a newsmaker segment with a pol or business figure. Then come the political-buzz final segments, where everyone stands back to "let Chris be Chris."

In November, there will be a Silicon Valley show with the head of Cisco Systems and a venture capitalist to lay out the post-election business scenario. Recently the show has hosted Ford's Jacques Nasser on the Firestone recall mess. It's a melding of politics and daily issues, and everyone at the network is hoping the formula will work in the Monica-free brave new world.

But the show's makeover has to mirror Matthews' as well, says Brian Kelly: "There are a lot of people who have tried to reinvent themselves in Washington—a lot have died trying. But Chris could do it because, at bottom, he has something solid to offer. He knows what he's talking about."

That comes through on the last night of the Democratic convention, after Al Gore's speech. "All the pundits were trashing it, Peggy Noonan trashed it," notes friend Howard Fineman of *Newsweek*. "But Chris said, 'No, Gore did exactly what he had to do. Just wait.'

"And sure enough, Chris called it," Fineman adds. "Look at the bounce from the speech. Chris' instincts were right."

The next era of American politics will test his most primal instinct: survival. ■

Alicia Mundy is Mediaweek's Washington bureau chief.

"Hillary Clinton will never come on, because she knows she can't answer the two questions I'm gonna ask."

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AGNES LUKASEWYCH
VP, LOCAL RADIO
SUPERVISOR SFM MEDIA LLC
Radio

BETTE BLUM
SENIOR MANAGER, MEDIA
SERVICES ALAMO RENT A
CAR, INC.
Newspaper

JENNIFER SPARKS
FORMERLY MEDIA SUPERVISOR
OF COLBY EFFLER PARTNERS
Out-of-Home

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ORGANIC MEDIA
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MAKING NEWS

As the presidential campaign hit full stride, our reporters spent a day with the men and women who shape the coverage for three of the nation's most respected and influential news organizations. The mission: Show how these media giants cover the race—and the reasoning behind their decisions. >>



TIME MAGAZINE

What lies beneath

In the fast-changing world of political coverage, the newsweekly must dig deep—and anticipate

BY LISA GRANATSTEIN PHOTOGRAPHY BY JAMES LEYNSE

SETTING THE AGENDA
Nation editor Priscilla Painton oversees *Time's* political coverage.

“I think we shift now. . . .”

Seated at the head of a long wooden table in a dimly lit conference room 24 floors above midtown Manhattan, *Time* magazine managing editor Walter Isaacson is trying to keep one step ahead of the presidential campaign. It's the Wednesday after Labor Day and *Time's* daily “10 o' clock” is in full swing. More than two dozen editors, writers and department heads, some seated and others standing, listen quietly as Isaacson outlines the

newsweekly's coverage strategy.

“As we went into the primaries and into the convention, our main focus was biography,” he tells his staff. “Given where this election is shifting, we're going to try to focus our political coverage on issues.”

Unlike newspapers, television or radio, the weekly newsmagazine must do more than chase breaking news. So on a day when the news is full of reports about Texas Gov. George W. Bush's prescription-drug plan and Vice

President Al Gore's economic blueprint, the people who set *Time's* editorial agenda are well aware that they must provide greater depth and be able to sense when the political winds are shifting.

The closely knit political team—which includes nation editor Priscilla Painton, Washington bureau chief Michael Duffy, senior writer Nancy Gibbs and chief political correspondent Eric Pooley—has already started the weekly process of e-mails, phone calls and couch chats in an attempt to hammer out a broader, more thoughtful analysis of the two campaigns.

Like her boss, Painton believes it's time to compare and contrast the candidates on the issues. "On the prescription-drug opener," she says, "what we would like to do is . . . compare the two philosophies of government and the styles and approaches of both candidates to government."

"Yup," Isaacson interrupts, "to government doing or to government not doing. That's a big difference in the Bush and Gore plans."

By 10:30, the meeting is over. Five pages are slated for the prescription-drug package, with several other campaign stories in the works, including an investigative piece on a failed plan by the Texas state government to expand the Medicaid program, a possible one-pager on the Florida Senate race (which may broaden to include a look at Florida as a battleground state on the prescription-drug issue) and a column by Margaret Carlson on Gore, Bush and the press.

Staffers file out of the room in the Time & Life building amid a cacophony of news discussion. Barring late-breaking news, the cover, "Dying on Our Own Terms," has already been set.

Back on 23, in her corner office, Painton is gearing up for her next round of meetings. Strewn about her desk are that day's edition of *The New York Times*, back issues of *Time* and *Fortune*, and books by Minnesota Gov. Jesse Ventura and vice presidential hopeful Joseph Lieberman. CNN plays silently in the background. The wall facing Painton is lined with framed pictures of Barbara Bush, the president and Hillary Clinton.

As her New York staffers—including writers Richard Lacayo and John Cloud, as well as Gibbs—wander in, she's already on speakerphone with the Washington-based political team: Duffy, Matthew Cooper, Karen Tumulty and John Dickerson. Suit jacket off and sleeves rolled up, Painton spends a few minutes fielding suggestions for questions for a *Time*/CNN poll that will run with the drug package, typing notes as the ideas roll in.

A few minutes later, Duffy's voice blares from the speakerphone: "What's the current plan?"

"It's to go along the lines you suggested this morning," Painton says. "Which is to use all the substance on the table. . . . Here's what we know now, so let's try to tell you

a little about these guys and their approaches, and then dig into prescription drugs separately."

Tumulty: "How are we going to determine whether the numbers add up?"

Dickerson: "Excellent question."

Painton: "We've already said the numbers don't add up, but we can say it again."

Tumulty: "Beyond that, one of the other differences it underscores between the two of them is Gore's focus on processes vs. Bush's focus on end game. Bush has this, 'If you build it, they will come; if you establish an environment where competition can happen, it will flower.' And Gore believes if you put the right process in place, you get the right end."

Painton: "Karen, that's the kind of sentence I want in this story. Do you see where it's getting at?"

Gibbs: "This is a basic governing philosophy difference. But we can show it in very concrete ways."

Finally, Painton sums up her marching orders: "We're not going to say in the opener who's better on Medicare or Social Security. We're trying to extract some basic principles of Gore-ism v. Bush-ism."

The remainder of the day is consumed by e-mails and more calls back and forth as the various editors and writers focus the package. An e-mail from Pooley suggests that the piece's orientation around the two candidates' different philosophies of governing may plow familiar ground, which leads to a spirited debate. ("Priscilla told me about Duffy's notion of looking to the substance as evidence of the candidates' profoundly different

views of the role of government," Pooley writes to the New York political team. "That's valid, but we did a good bit of it in the tax-cut piece two weeks ago. . . . Maybe we can fold some of these ideas . . . inside the substance-character piece.")

Over the next three days, the package will be refined several times. There will even be talk of making Bush the cover, but in the end, the editors will decide to stick with the "Dying" package, which had been in the works for weeks.

When the magazine hits the streets on Monday, *Nation* leads with a four-pager written by Gibbs, "How Bush Lost His Edge." Prescription drugs, the main focus on Wednesday, takes a back seat, with three pages on the debate over reforming Medicare. Carlson's column and the Florida Senate race each score a page.

"You always spend the middle of the week where the story gets broader and broader, and then you spend the end of the week saying, 'Let's focus it back on the main thing,'" Isaacson explains later. "You have to figure out what people are going to be talking about and figure out . . . the type of thing you're going to debate all the following week." ■

Lisa Granatstein covers the magazine industry from Mediaweek's New York headquarters.



"We're trying to extract some basic principles of Gore-ism vs. Bush-ism."



ABC WORLD NEWS TONIGHT

Precious Minutes

In an arena where time is finite, the producers of the evening news broadcast must know their audience

BY JIM COOPER PHOTOGRAPHY BY JAMES LEYNSE

SHARP CONTRASTS
Executive producer Paul Slavin (l.) and anchor Peter Jennings want to highlight the differences between Bush and Gore.

“I’ll take any old keyboard you have . . .”

Even Peter Jennings, one of television’s most recognizable figures after nearly two decades as the senior editor and anchor of ABC’s *World News Tonight*, must deal with computer headaches. On the Tuesday after Labor Day, Jennings is having trouble with his keyboard in the middle of the network’s New York newsroom, and as a hovering MIS staffer tries to solve the problem, a flurry of activity surrounds him: Producers, reporters and writers

work the phones in hushed tones amid the sound of tapping keystrokes.

“I hate those things,” says Jennings as he breezily rips a security sticker off a visiting reporter’s lapel before returning to his terminal.

Video monitors, which none of the staffers seems to be watching, show CNN and other news feeds, as well as *The Price Is Right*. An unfamiliar news theme, thick with kettle drums, rolls softly out of a nearby office, accompanied by

the voice of an unseen staffer singing a few “ba ba ba bas” of his own. Hearing the sound makes it impossible to forget: This isn’t just about the news. It’s also entertainment.

“What’s the status of the Putin tape?” Jennings calmly inquires of a producer across the room. Within moments, footage of the Russian leader pops up on a nearby monitor.

While ABC’s half-hour newscast will include a variety of stories, both foreign and domestic, the presidential sweepstakes are slated to lead the broadcast. What the network covers, not to mention how and why, is inevitably a decision for executive producer Paul Slavin.

Already, in a morning speech to seniors in Allentown, Pa., Republican presidential hopeful George W. Bush has announced his plan for reforming Medicare and lowering the cost of prescription drugs for low-income seniors. Bush’s speech represents one of the few opportunities the press has had to dissect the candidates on the issues, and Slavin and his team have decided to cover it aggressively.

“Today is a good example of a news event driving our coverage,” Slavin says.

The news item is important for *World News Tonight* for two reasons: Seniors are a large and very keen group of voters, and, perhaps even more important, they represent a significant portion of the newscast’s audience. It’s a perfect *World News Tonight* story: breaking news with potentially significant impact that gives the network a chance to both report and explain. Above all, in a business driven by ratings—where the competition with Tom Brokaw and Dan Rather is monitored like a daily horse race—the producers must know their audience.

“We knew yesterday that Bush was going to make his announcement,” Slavin points out. With the advance notice, the staff has had time to lay out a plan that is blueprinted during a 9 a.m. staff meeting and a 9:45 a.m. divisionwide conference call with the network’s domestic and international bureaus. Other than the Medicare news, there’s not much on the political front. By 3 p.m., senior producer Jonathan Banner says that Bush’s announcement will likely be the lead story for the broadcast, barring other major breaking news. Slavin and company have decided to create a three-element package: Correspondent Dean Reynolds will cover the Bush press conference and plan from Pennsylvania; White House correspondent Terry Moran will handle the response from Vice President Al Gore’s campaign in Cleveland; and special-assignment correspondent Jackie Judd will file something called *For the Record*, which will break down the Bush and Gore agendas on the issue.

“We have to tell our audience what the facts are,” Slavin says.

Slavin moves seamlessly back and forth from his office to a chair in the newsroom’s rim, a large octagonal desk where Banner and fellow senior producers Fiona Conway, Tom Nagorski and Steven Alperin spend much of the day culling through a wide variety of news items. Around the rim, sushi, coffee and Fresca are being consumed as palms caress eye

sockets, and Post-It notes, delivered to Banner with phone extensions hastily written on them, flutter down onto his computer and desk like pastel-colored Monarchs.

Slavin, an ABC veteran of 21 years—he started as a desk assistant at ABC Radio, working the overnight shift fresh out of college—held almost a dozen different producing jobs before becoming executive producer five months ago.

In following what will likely be a closely contested race over the next seven weeks, Slavin believes that many of the most interesting stories will involve the small group of undecided voters. “This race seems to be set except for the swings,” Slavin says while fielding phone calls in his large, sun-filled office. His news day started at 6 a.m. with his first scan of the front page of *The New York Times*, and it will end tonight at about 8 p.m., well after Jennings signs off.

While Slavin directs the coverage, Jennings is at the center of the action, clearly involved in helping to shape the broadcast. He says he believes that the candidates are utterly different in ideology, background and positions, and that his organization has a responsibility to demonstrate those differences to the public. “If we can help people understand that, we’ll have done our job,” says Jennings, taking a quick break in his large office adjoining the newsroom.

As the campaign develops, Jennings says, he hopes to avoid using polls in the program’s coverage and to keep viewers conscious of the fact that what they see and hear during the final weeks of the race may be misleading.

“What’s worth plumbing is the place where the candidates try and establish a connection with the American people,” he says. “We’ll be watching them do it and calling them on it if they do it dishonestly and disingenuously.”

No other major news breaks, so the Medicare report runs as the top story. With an introduction and some shepherding from Jennings, the Reynolds piece on Bush lasts about three minutes. It’s followed by Moran’s coverage of Gore’s rebuttal—including mention of an ad taking Bush to task on health care—which runs about another three minutes. Judd’s report, which con-

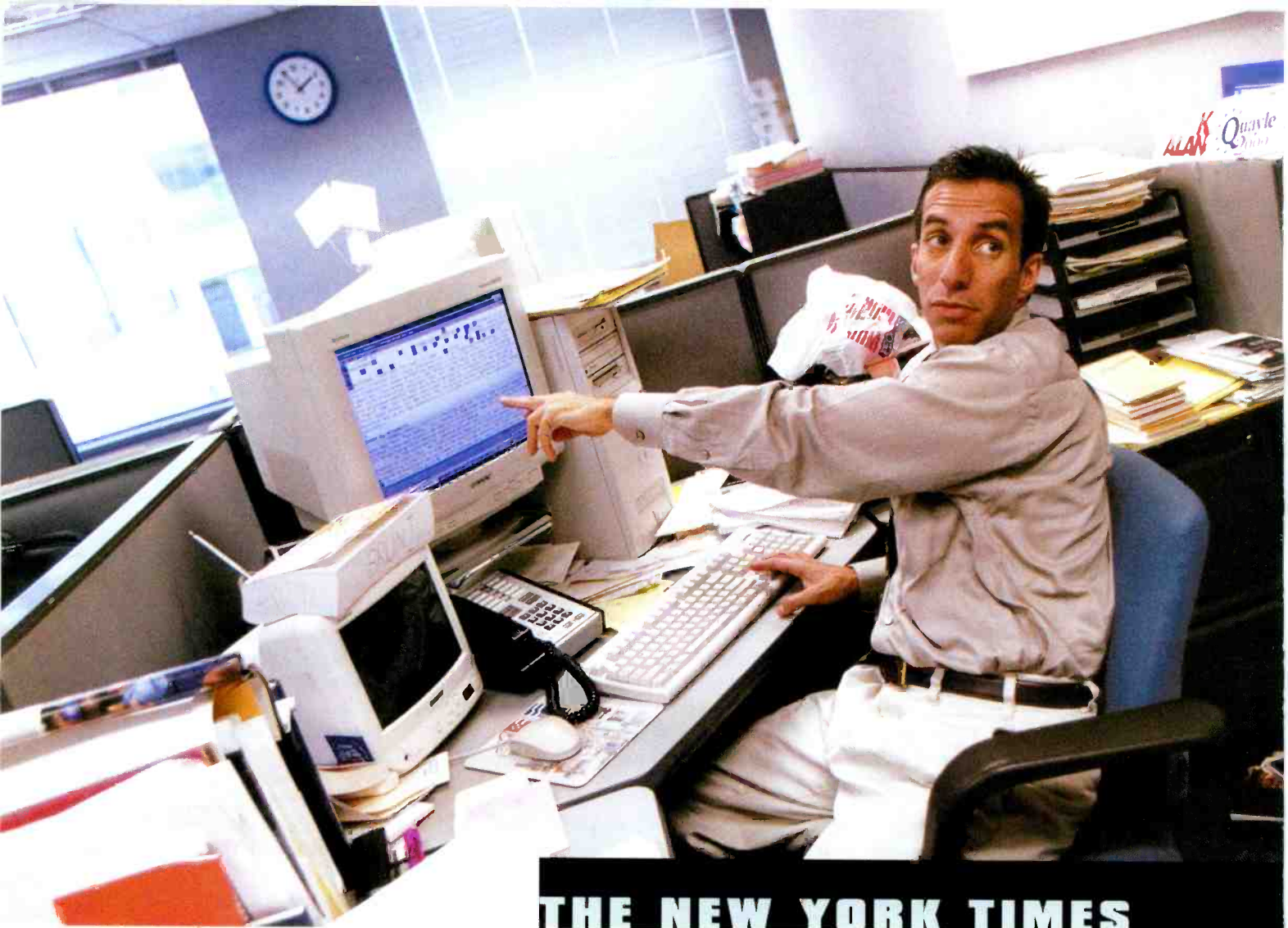
trasts the two campaigns and explains the possible impact, takes the newscast to 6:40.

Over the course of 10 minutes—an eternity in network time—*World News Tonight* has presented a highly complicated news story and aired it to millions of viewers. To make those 10 minutes accurate and compelling, various reporters, producers, writers and technicians have invested the entire day. The editorial judgments that the ABC journalists have made will help shape the way the candidates are viewed across the nation.

“It’s a challenge, because there are so many balls up in the air,” Slavin says. “If I was sitting in a quiet room for three hours, it wouldn’t have been that hard. What makes it difficult is taking the time to concentrate enough to achieve some clarity.”

Jim Cooper is Mediaweek’s news editor. He’s based in New York.

“We’ll be watching the candidates and calling them on it if they do it dishonestly and disingenuously.”



THE NEW YORK TIMES

Capitol Letters

In the Washington bureau of the nation's newspaper of record, the hours are long and the choices are tough

BY TONY CASE PHOTOGRAPHY BY MARTIN SIMON

**EXPLETIVES
(NOT) DELETED**
Reporter Rick Berke has covered the national political campaigns since 1984.

It wasn't exactly a slow day for political news. On Tuesday, Sept. 5, Republican presidential candidate George W. Bush was set to unveil a nearly \$200 billion Medicare overhaul. But never mind that. Or that Democratic rival Al Gore's campaign rolled out a TV ad sharply criticizing Bush's health-care record in Texas while gearing up to release its own sweeping economic plan. Or that the back and forth over the presidential debates raged on, and Bush's running mate, Dick Cheney, was under the gun for perceived charitable stinginess.

No, by far the most dominant topic at the Washington bureau of *The New York Times* that day was actually yesterday's news—a story involving not just the presidential cam-

paign but the Gray Lady herself. By then, surely everybody had heard that Bush, during a Labor Day stump speech, referred to *Times* reporter Adam Clymer as a "major-league asshole." What was intended as a private remark was picked up by an open microphone and reported worldwide. Much of the *Times* newsroom, like the rest of America, had taken the holiday off, so this was the first chance for staffers to huddle and snicker at Bush's indiscretion.

"Yeah, we're all major-league assholes," quips one *Times*man during the morning news meeting, a conference call including about a dozen D.C. reporters and editors, as well as staffers in the field and in New York. Reporter Rick Berke tells the group he's heard that Bush has taken to call-

ing him the *f* word—although not around any hot mikes.

But after all the fun and games over Bush's potty mouth, it is time to get down to the serious business of covering the campaign. Washington bureau chief Mike Oreskes is on the road this day, and the meeting is something of a free-for-all. The D.C. staff hunkers down in the boss's cluttered corner office, framed *Times* front pages from years past lining the walls—most of them, it seems, having to do with President Clinton's impeachment.

"What are we doing with the whole prescription-drug thing today?" Berke asks to start the meeting—a reference to an all-important element of Bush's Medicare proposal. Others sitting in on the meeting include reporters Robin Toner, Jim Dao, David Rosenbaum and John Broder, as well as editor Janet Battaile in Washington, along with editors Jim Roberts and Andy Rosenthal in New York and reporter Richard Pérez-Peña on the road.

It's clear that correspondent Alison Mitchell, traveling with the Bush campaign in Pennsylvania, will cover specifics of the candidate's plan in the main story, as part of a possible package. Broder suggests that Toner and another reporter, Robert Pear, considered the paper's health-care expert, hammer out a companion comparison of the candidates' positions. There's some back and forth about whether that analysis will warrant a sidebar or a full-blown story. Also, the idea of doing a *New York Times*/CBS News Poll to gauge voter reaction to the candidates' health-care proposals is tossed around.

Then the talk turns to Gore's new commercial, featuring the tag line, "The Bush Record. It's becoming an issue." One reporter wonders whether the time is right for detailed analysis of the Bush and Gore ad strategies, with both camps rolling out commercials at an accelerated pace. A determination is made that for today at least, the paper will focus on the Gore appeal alone.

Some long-term assignments—that is, stories for perhaps later in the same week—are mulled. Someone mentions the possibility of a definitive piece on Bush's sudden downturn in the polls. As one reporter explains the gist of the story: "This guy is out there for the last 12 months, coddling the press. Now it seems the press has turned on him, and he on it. How did it turn around so fast?"

"Suddenly," another staffer adds, "Bush can do no right."

After the meeting adjourns, reporters doing stories for Wednesday's paper race back to their posts and begin working the phones, catching up with sources, conferring with colleagues in the *Times*' gray-cubecled, gray-carpeted digs. It's a glorious, sunny day, but you wouldn't know it inside the drab *Times*, which looks as much like an insurance company as a newspaper. Out the windows, the best view offers a garbage-strewn alleyway and another monolithic edifice populated by equally nondescript pods full of worker bees. The paper's Washington-based columnists, William Safire and Maureen Dowd, have punched in, but

through the day remain hidden away in offices somewhat removed from the rest of the bureau. While Safire is seen bouncing around the newsroom at times, Dowd is Greta Garbo, shunning interviews and declining to be photographed for this fly-on-the-wall story. (She insists she's not presentable, something about still having a wet head from this morning's shower. She looked perfectly coiffed when this reporter caught a glimpse, however.)

Minutes after the meeting, Toner already has a phone glued to her ear—where it stays for most of the day, save for the few minutes she's seen chatting with an editor or plowing through papers or, later in the afternoon, writing furiously. Meanwhile, for chief political correspondent Berke, who will not file a piece for Wednesday's edition, the day is gobbled up by so much housekeeping: He plays an active role in the morning meeting, makes calls on future stories, participates in a daily Webcast jointly produced by the *Times* and ABC News, advises other reporters on their work. He spends some time late in the day trying to confirm a report that high-ranking Republicans had urged Bush to make top staff changes, but nothing comes of it. About the longest Berke is away from his desk in what turns out to be a 10-plus-hour day is the 20 minutes it takes him to run to the corner deli for a sandwich, which he wolfs down at his desk.

For Berke, who has covered national political campaigns since 1984, the Bush-Gore race sometimes feels like déjà vu. "They don't change," he says flatly of the presidential races. "I think you have to be creative in your coverage. Sometimes I find myself writing an article about something I've covered 14 years earlier." But somehow, watching the run for the White House hasn't become routine. Berke and the rest of the *Times* staff clearly are fired up, even on a day when a relatively banal policy story is the hottest political news. "There's always drama," Berke says. "You never get bored, especially in a tight race, especially this year."

By noon, a rather lengthy list of likely stories for Wednesday's paper across all beats starts circulating. By 3 p.m., staffers begin to file brief summaries of their stories, and as deadline looms, the pressure becomes palpable—more phone calls, more racing around, more rapid-fire rat-a-tat-tat of computer keyboards. From the summaries, editors will determine, during a 5 p.m. conference, to make Mitchell's overview of Bush's Medicare plan the paper's lead story, and to run the Pear/Toner analysis and a report on soaring health-insurance premiums on Page One as well.

Just another busy day at the office? Not quite, says Washington editor Jill Abramson, who points out that Congress is just coming back after the holiday weekend and the president is out of town. "No," she says, "it's been a quiet day." ■

Tony Case covers the newspaper industry from Media-week's New York headquarters.

"Now it seems the press has turned on Bush, and he on it. How did it turn around so fast?"



The pulse

Dayton, Ohio, is chock-full of swing voters, and the campaigns are spending big to woo them. So what do they think?

BY ALEC FOEGE PHOTOGRAPHY BY GORDON MORIOKA



Deborah Bianchi cares deeply about the moral fiber of the next president. The 32-year-old homemaker from the Dayton, Ohio, suburb of Bellebrook says she's in the market for something different this November. Sitting with her four young children at a radio-station-sponsored picnic in downtown Dayton one late-summer day, she says she dislikes negative campaigning and that she wants honesty back in the White House.

"I think we need a change," Bianchi says, taking a bite of cheeseburger. "I haven't liked the Clinton administration."

Brushing blond-streaked strands from her face, Bianchi speaks with conviction about what she looks for in a candidate. "For me, one of the big issues is right to life," she says, her voice cracking with emotion.

Consequently, she expects to pull the lever for Texas Gov. George W. Bush on election day. "He said during the Republican convention that he would ban partial-birth abortions, and I'm against them, so I really hope he can do that."

Bianchi, whose husband is an Internet-site designer, is also concerned about the failing public-education system and senses that Al Gore doesn't care enough to improve it. "I don't think he comes across as generally liking people, actually," she says. "I watched his convention, and he gave a good speech, but he tried to rush it. He was talking fast. I don't know, there's something about him that I don't trust."

Twenty yards away, planted on a park bench, Antonio Green, 31, a Dayton resident and owner of a small manufacturing business, also worries about

DEBORAH BIANCHI (ABOVE) and ANTONIO GREEN (R.), both parents and a year apart in age, are on opposite sides of the fence. She's distrustful of Gore; he's voting for the vice president.



education, as well as other hot-button issues like Social Security and taxes. That's why he's voting for the other guy. "Al Gore presents an impression that he's more for families," says Green, a married father of one daughter. "He's currently trying to get more funding for schools, he's trying to rebuild our classrooms—literally make it more comfortable for children while they're in school."

Green, who works nights as a freight repackager at Emory Worldwide to help pay the bills while building his business, watched Gore during the Democratic convention and liked what he saw. "Gore did pretty well," he says. "My impression is he's going to move the country in the right direction, such as Bill Clinton is doing."

No wonder Ohio is prized as a national bellwether. Walk in any direction and you're as likely to bump into a Repub-

lican as a Democrat, both with pretty typical political opinions. In 23 of the last 25 presidential elections, the Buckeye State voted the same way as the nation. It's also chock-full of swing voters, especially coveted in a year when both sides predict a close race in which the independently minded may decide the winner.

"In Ohio, there is a broad middle that votes in a presidential year," says Jim Bebbington, a *Dayton Daily News* political reporter. "That middle is not very active in politics, does not feel a great affiliation for party labels and is not attracted by an extreme political view."

Perhaps that's why Ohio—with as many as 1 million swing voters up for grabs—has received almost \$18 million in advertising from the major parties during the last decade, more than any other state except delegate-rich

"I don't have a lot of confidence in either one of the candidates."



FLORENCE WALDESPUHL (L.) AND MILDRED TAYLOR
Waldespuhl, here at a seniors community center downtown, watched both conventions on TV but tries to ignore campaign ads.

California, according to figures provided by the nonpartisan Campaign Study Group.

By election day, Bush and Gore are expected to spend more than \$4 million combined on advertising in Dayton, a medium-size Midwestern city of 182,000. Tucked into southwestern Ohio between Cincinnati and Columbus, it's the hub of the nation's 53rd-largest television market.

"The national parties have been spending pretty heavily here since June," says Darryl Griffin, sales manager at CBS affiliate WHIO-TV, the area's dominant station.

What better vantage point, then, from which to observe the battle of the national media campaigns?

Montgomery County (population: 561,000) has nearly equal numbers of registered Republicans (60,511) and Democrats (57,513). Independents, however, are the county's largest block with 170,223, accounting for nearly 60 percent of voters. Like every Democrat since Lyndon Johnson in 1964, Bill Clinton lost in 1992 in the Dayton market—which includes the 11 surrounding counties—though he bagged it in 1996 by a slim margin. This year, neither party is taking Dayton for granted.

"The Democrats see optimism in Clinton's performance in 1996, and the Republicans are looking to retake it," says Eric Rademacher, co-director of the University of Cincinnati's nonpartisan Ohio Poll.

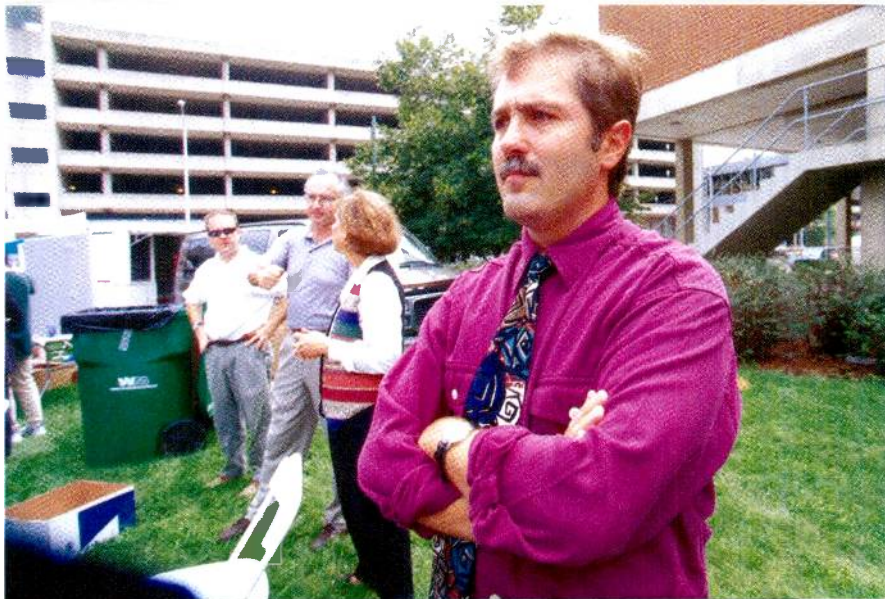
"Montgomery County and Dayton are what I consider a Democratic-leaning swing community, as opposed to Columbus, which is a Republican-leaning swing community," observes Ohio Democratic Chairman David J. Leland. "Everything being equal, it will support Democrats, but we have to put some time into it."

Gore and Bush have made Ohio a priority on the campaign trail. Both men have visited the state more than 10 times so far in 2000. Dayton alone has played host to at least two visits from each of the contenders. Such visits have received heavy play on local newscasts and have helped to reinforce the two competing messages, perhaps to a greater degree than in areas of the country where the race isn't considered up for grabs.

Montgomery County, once largely a blue-collar center, has evolved into a fairly typical mix of manufacturing, high tech, military and service employment. Joblessness is low. The population is relatively diverse (79 percent white and 19 percent African-American). Recent Republican-poll results show that countywide voting trends are being driven by the group between the ages of 35 and 50, in contrast to 15 or 20 years ago, when senior citizens led the charge.

"There are more people who are married with young children," says Jeff Jacobson, executive director of Montgomery's Republican Party. "They're more socially conservative, and they're looking for people who reflect their values and will provide good moral leadership for the nation."

Officials from both parties say the typical Dayton resident has grown weary of glitzy ad campaigns and superficial low blows. As a result, each camp anticipates trouble in reaching voters like Greg Deye. Deye, 39, a producer of educational videos at Sinclair Community College, says he hasn't settled on a candidate, though he's tilting toward Bush for his economic stance and his positions on world affairs.



GREG DEYE Conventions and campaign ads "don't even matter," says the father of three. "Status quo, party line, sales job." He's leaning to Bush.

"I've considered Gore," he says, "but I think Gore would be too left for me."

The father of three voted Republican in 1992 and 1996, but he figures he would have picked Clinton had the GOP's candidates not seemed moderate enough. Deye, a neatly dressed man with salt-and-pepper hair and a mustache, says he gets most of his information about candidates from reading newspapers and from listening to the radio in his car. He puts little weight on conventions or campaign ads. "They don't even matter," he says. "Status quo, party line, sales job."

Time and time again, likely voters interviewed for this article said they place little or no stock in the candidates' advertising, which comes as no surprise. Most people tend to discount advertising's effect on their decision making—and yet, somehow, people who watch television keep flocking to McDonald's and buying Hondas. It seems clear that through a combination of free media and advertising, both candidates are succeeding in selling their messages to certain voters at least. When Deborah Bianchi talks about wanting the next president to mark a change from the scandals of the Clinton era, she's buying into one of the dominant themes of Bush's campaign: The need to restore honor and dignity to the White House. When Antonio Green talks about Bill Clinton as the man who presided over an era of prosperity and thereby gives the vice president some of the credit, he's buying into one of the underlying themes of Gore's campaign: The country is on the right track, and we don't need to change direction.

Both parties say television ads remain the best way to reach a mass audience. And in a year when spending on political ads is expected to reach record heights—an estimated \$600 million, up 40 percent from four years ago—Dayton appears to be no exception. Party officials say national campaign dollars are particularly well-spent here. "The issues that are national issues this year—health care, education, Social Security—these are also issues that hit home locally," says Dennis Lieberman, Montgomery County's Democratic Party chairman.

In a time of peace and prosperity, when Dayton voters are looking for a compelling reason to vote for one candidate or the other, locals say the prescription-drug and education

issues resonate sharply. In recent years, Anthem Blue Cross/Blue Shield and other local HMOs dropped thousands of senior citizens in the area and ended their prescription-drug programs. Then the Ohio Supreme Court ruled that the state's public-school funding program was unconstitutional, relying too heavily on property taxes. Second-term Ohio Gov. Bob Taft was one of the first high-ranking Republicans to redefine education as a party issue.

"Bush has taken a page from Taft's game plan," says Jim Nathanson, a Republican lobbyist and former Ohio campaign chairman.

The Gore campaign seemed to pick up on the need to reach people like Deborah Bianchi, with a 60-second biography commercial that began running in late August in Ohio and 15 other states. It sold Gore as a man who served his country in Vietnam, fought to preserve the environment and now pledges to help solve problems including Social Security. Gore campaign spokesman Dago-berto Vega says, "We are targeting our message in that ad to make sure that the people of Ohio receive an understanding of who Al Gore is as a man of faith and family, and someone who has a long record of leadership in Congress."

During the same period, the Republicans took a different tack. "The most powerful messages you'll see emanating

Bush and Gore have each visited Dayton twice this year. Heavy play on local newscasts helped to reinforce the competing messages.

from Bush in Dayton will be about education and a restoration of honor and integrity to the White House," says Bill Pascoe, a Republican National Committee spokesman.

Pascoe points to the attack ad that the RNC recently launched in Dayton and other markets that takes issue with Gore's credibility as a proponent of campaign-finance reform. The 30-second commercial, developed by Alex Castellanos, shows a TV set on a kitchen counter playing footage of Gore and an unseen woman grumbling that the vice president is "reinventing himself again." One segment, using Gore's own words against him, shows a picture of Gore at a fund-raising event at a Buddhist temple in 1996, and another shows him saying, "I took the initiative in creating the Internet." The bemused narrator responds, "Yeah, and I invented the remote control."

The general wisdom among Republicans is that they do well when they plant their flag right where they are, wrapping their policy proposals in rhetoric that draws the middle to them rather than moving toward it, a Democratic strategy. Ronald Reagan won elections with such a tactic, and the Bush campaign apparently plans to do the same. An RNC spokesman offers the example of a recent ad it ran in Ohio and other states contrasting Bush's proposal for Medicare reform with the Clinton-Gore administration's vetoing of a bipartisan commission's recommendations in 1997.

The Democratic National Committee, meanwhile, flooded Ohio with its own prescription-drug ad, produced by Slingshot Media, which claimed, "George Bush's approach leaves millions of seniors with no prescription-drug coverage. None." The spot attacked Bush without saying what Gore was doing differently.

Still, local observers say that such basic-needs issues are likelier to hold sway with voters than more nebulous topics such as tax reform. "I've never met anyone who really loves taxes," says the *Daily News'* Bebbington, "but ardent tax-cutting language doesn't get people very enthused around here."

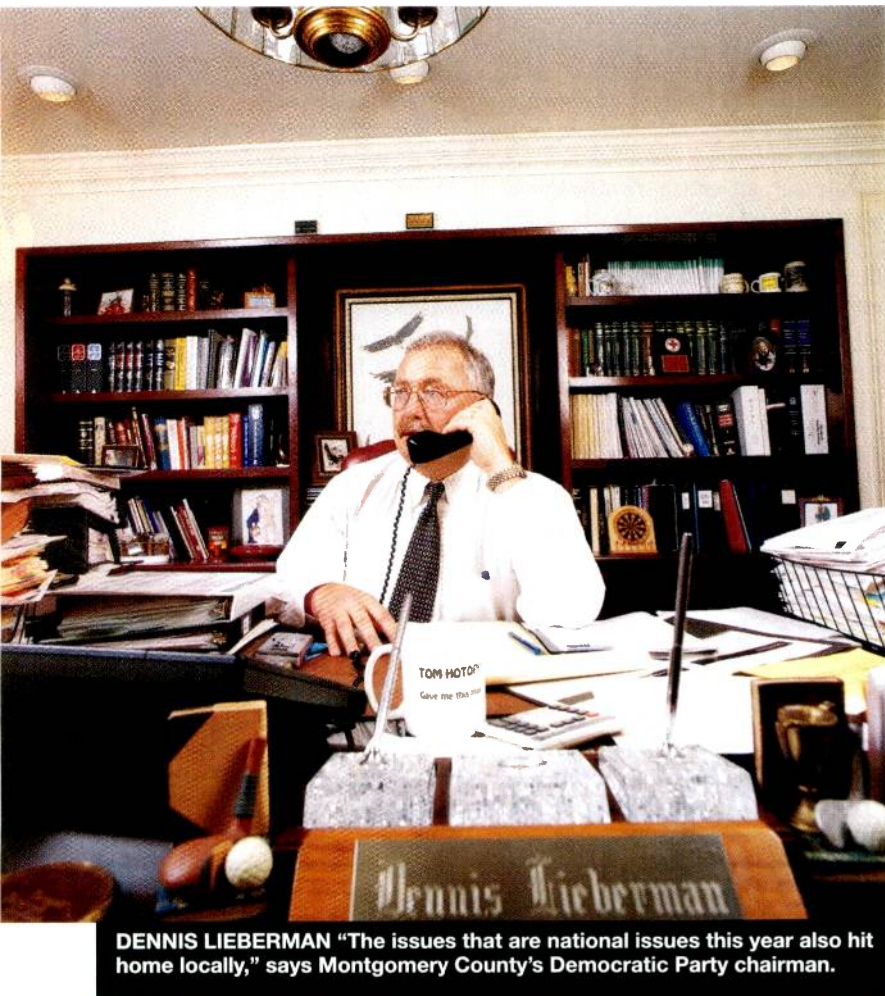
Given the prevailing prosperity, both sides agree that the biggest battle is to capture the attention of scandal-weary voters who are looking for a big change from Bill Clinton's politics, if not necessarily from his policies.

An afternoon visit to the Senior Resource Connection, a community center for the elderly in downtown Dayton, highlights the problem. Florence Waldespuhl, 86, a retired cashier who watched both conventions on TV, says that no matter who wins this fall, she hopes he doesn't touch Social Security.

"I'm deeply worried about it," says the compact, white-haired woman in a floral-print blouse, "but I don't have a lot of confidence in either one of them."

Waldespuhl takes even bigger issue with campaign ads, which she says she tries to ignore: "Both candidates are saying pretty much the same, just in a little different way. It isn't necessary to spend the amount of money they do on the campaigns." ■

Alec Foege, whose work has appeared in Rolling Stone, People and other publications, is a freelance writer who lives in New York.

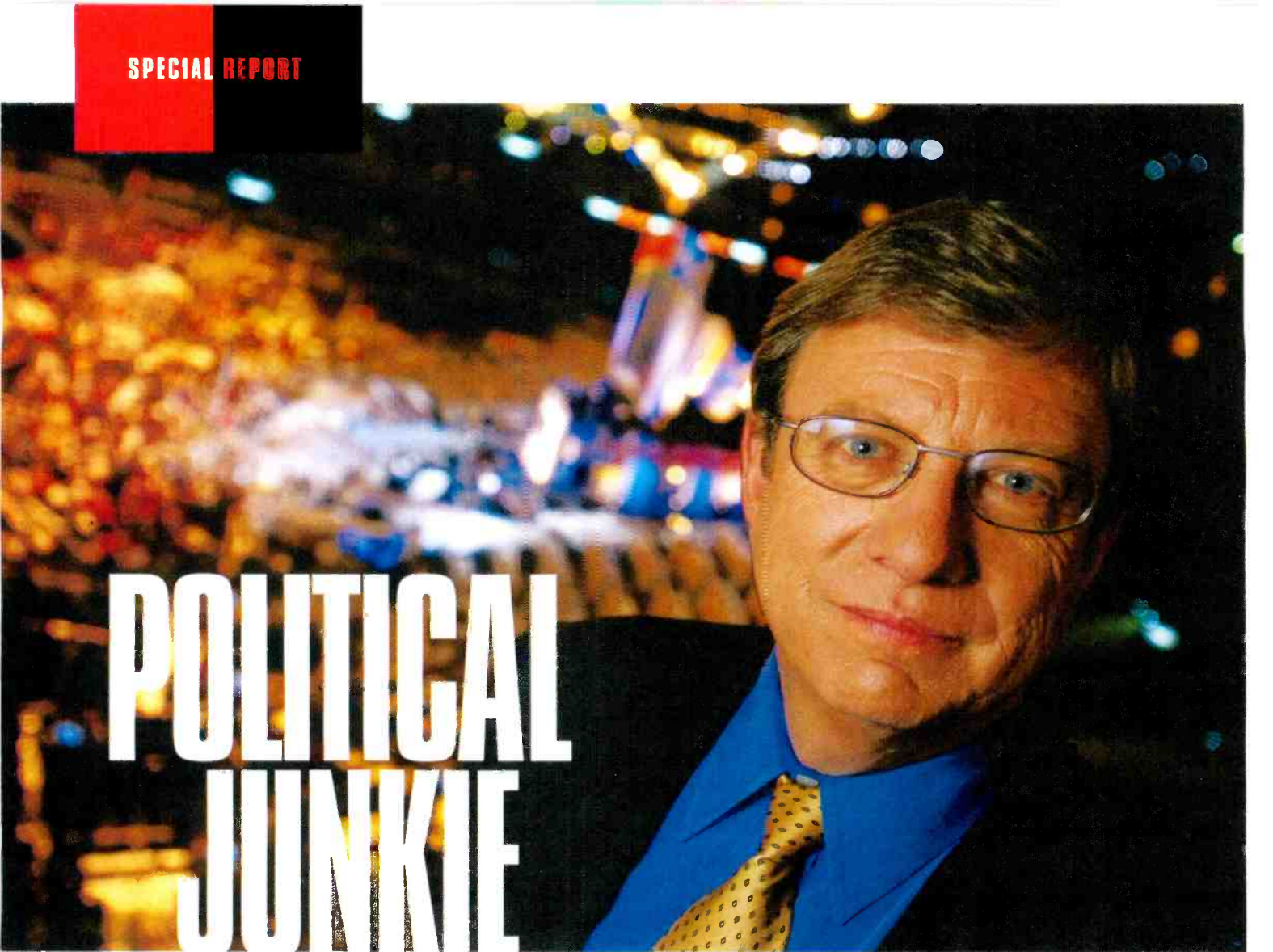


DENNIS LIEBERMAN "The issues that are national issues this year also hit home locally," says Montgomery County's Democratic Party chairman.

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POLITICAL JUNKIE

CNN's Jeff Greenfield became hooked when Eisenhower won the presidency. We asked him to take the long view of how the TV age has transformed politics

BY KEITH DUNNAVANT PHOTOGRAPHY BY JEFFREY BROWN

INTERVIEW

After more than two decades as a political analyst, CNN's Jeff Greenfield is widely recognized as one of television's most articulate and insightful voices. A former speechwriter for Sen. Robert F. Kennedy, Greenfield spent 14 years at ABC News before joining CNN in 1998. Considered one of the industry's foremost students of political history, he recently took a time-out with *Special Report* to discuss television's role in the political process.

SPECIAL REPORT: How did you become interested in politics?

GREENFIELD: I can pinpoint that with some precision. It was the summer of 1952, and I was 9 years old. I was spending the summer with my mother at a bungalow my grandfather had. . . . One day, I couldn't listen to the Yankee game because my mom wanted to listen to the Republican Convention. So, with nothing else to do, I lis-

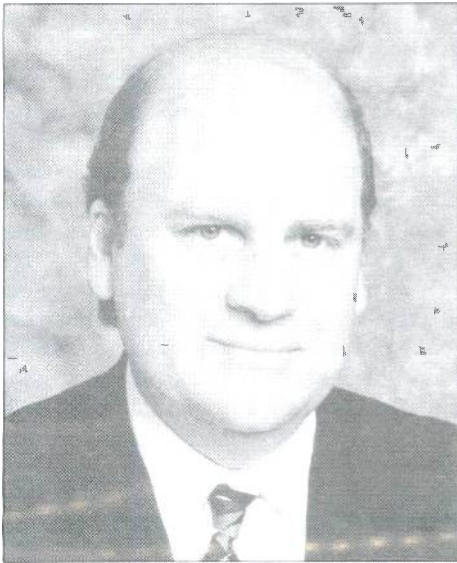
tened. This was the year of the massive, pitched battle between the forces of Eisenhower and Taft, and I was fascinated by the spectacle. Well, from that moment on, I was hooked. Never got over my fascination with politics. By the time election night rolled around, I had begged my parents to let me stay up all night to watch the results, and, I remember, that was the first year they had a computer predict the results—the precursor of the exit-poll problem. And by about 8 o'clock, they were saying Eisenhower was going to win. I couldn't figure out how they could possibly know.

SPECIAL REPORT: Have you become cynical about the process?

GREENFIELD: I don't think so. Possibly because I spent so many years as a political operative before becoming a journalist, I cut political people a fair amount of slack. I don't expect objectivity from politicians any more than I

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Dan Rank, who heads up the national buying division of Omnicom's newly formed Optimum Media Direction (OMD), has the responsibility for placing over \$3 billion per year, and representing 87 national advertisers. Prior to this appointment, Dan was Executive Vice President of the National Buying Group for DDB, one of the Omnicom-owned agencies. Prior to joining DDB in 1985, Dan held media management positions at Stroh Brewery Company and Lever Brothers, and was Media Group Head for Lowe & Partners. Dan's unique background of client experience and agency planning & buying allows him to understand the media function from a variety of viewpoints. His philosophy of cross-training for better understanding of the total media function has been an asset for those working with him.

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would expect it from a lawyer who's an advocate for one side or another. But I do get more and more impatient with abuses of language. In my mind, there's a difference between vigorous advocacy of a particular viewpoint and an Orwellian manipulation of language. When someone tries to say a circle is really a square, or black is really white, or two plus two equals five, that's where I say, "Come on." That said, I think politics is more sterile than it used to be. Far less dirty.

SPECIAL REPORT: How so?

GREENFIELD: Well, when was the last time you heard one candidate call another a traitor? When was the last time you had blatant race baiting? Harry Truman is revered in this country now, but in 1948 he went around the country comparing Wall Street tycoons to fascists. He couldn't get away with that today. Fifty years ago, a hundred years ago, stuff like that was commonplace. So that's one area where the modern political process actually is better, because it holds candidates to a higher standard. But at the same time, it has become more petty. The impact of the 30-second ads . . . you can take some obscure vote out of context and make something of it that maybe it

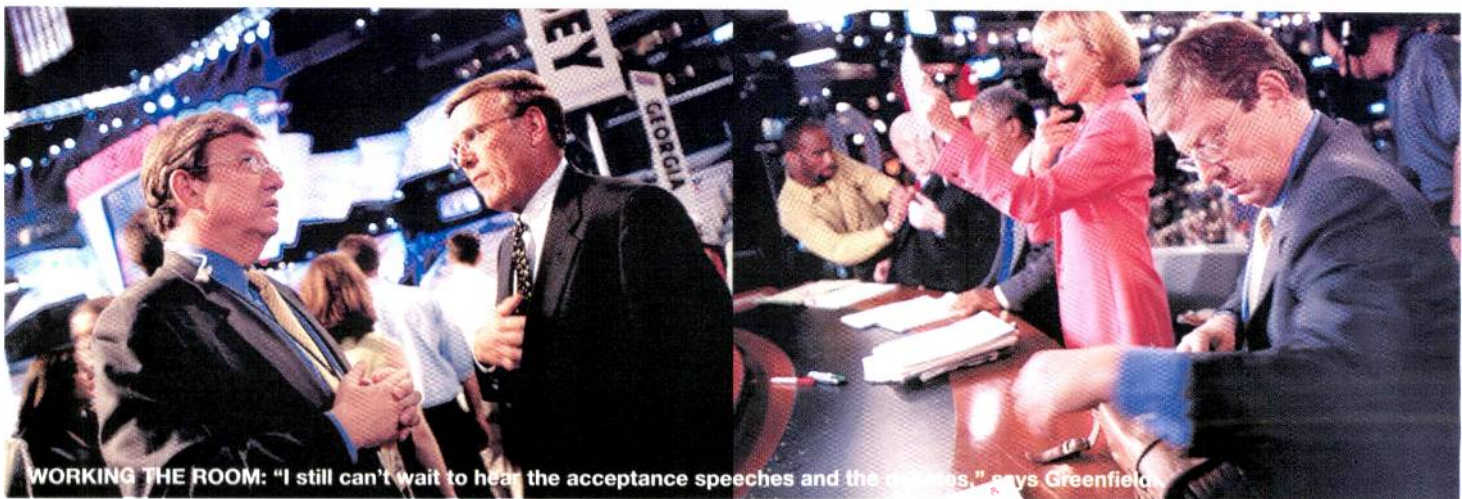
one area where TV has structurally changed politics.

SPECIAL REPORT: What do you make of the American public's relative apathy concerning the political conventions these days?

GREENFIELD: There are two things to consider. One, over the last quarter-century, the decision making has shifted from the conventions to the primaries. Also, because the campaigns have decided that any sort of public debate is inherently bad, the conventions are so scripted. So they aren't the place where much news happens. But the more important thing to consider is where the country is right now. We're in a time of almost unprecedented prosperity and peace. Politics doesn't seem so important to most people now. It's not at the center of their lives. You want to create interest in politics? Start a war. Bomb a city. Create economic calamity. Then you'd get people interested in the conventions. I don't know about you, but given the choice, I'll take the apathy.

SPECIAL REPORT: What would you rank as the defining moments of television's impact on the process of selecting the president?

GREENFIELD: Several come to mind. One we've already



WORKING THE ROOM: "I still can't wait to hear the acceptance speeches and the debates," says Greenfield.

"Politics is both better and worse because of TV and all it represents"

doesn't mean. You have this atmosphere of petty bickering.

SPECIAL REPORT: What are some of the fundamental ways in which television has affected how the presidential candidates sell themselves?

GREENFIELD: How many hours do you have? Here's the fundamental impact: It has created an overwhelming impulse for the voters to emphasize the more intimate and personal aspects of the candidates. Whether it's accurate or not, the people can see who they're voting for, judging on more personal qualities instead of someone's position on a particular issue. Television permits a kind of intimacy that didn't exist before. This began, at least in my estimation, with the Checkers speech in 1952. Richard Nixon was about to be booted off the Republican ticket, and he went on TV and made this extremely effective personal appeal and, basically, forced Ike to keep him on the ticket. . . . He went right to the voters, made a personal connection. That's the

discussed—the Checkers speech showed the power of the personal appeal. Even before that, probably the first important moment in the television age as far as politics is concerned was when Eisenhower's people went on air [at the 1952 Republican Convention] and told the people watching at home to send telegrams [in support of Ike]. The coaxial cable was still new, and so was TV in a national sense. That probably swung the convention for Ike over Taft. Then there was the landmark debate between Kennedy and Nixon, which had a profound impact on the election and all that came afterward. And the riots at the Democratic Convention in Chicago in 1968, which made law and order an even bigger issue.

One that isn't mentioned very often is what I would call the institutionalization of the presidential debates . . . which started when Ford was 30 points behind in 1976 and basically had nothing to lose, so he agreed to debate Jimmy Carter.

From then on, the candidates haven't had much of a choice. **SPECIAL REPORT:** Do you think packaging and selling candidates like soap is good or bad for democracy?

GREENFIELD: First of all, I think television has changed politics less than we think it has. Candidates have always been packaged, depending on what means existed at the time. I've spent a lot of time reading about the campaign process through the years, and it's remarkable not so much how things have changed but how many similarities there are between now and 100 years ago. For instance, Davy Crockett, when he was running for Congress—his technique was to go out to the various taverns in his area, buy everyone a shot of whiskey and . . . then when he had their attention, do his stump speech, his sales pitch. When you think about it, that's not too much different from buying a 30-second spot on a TV show.

There's this conventional wisdom that someone like Abraham Lincoln couldn't get elected in this climate. Well, that's bullshit. I don't buy it. All this talk about only blow-dried candidates can get elected—have you ever looked at the makeup of the U.S. Senate? The governors? Certainly, politics has its share of Ken dolls, but that's an oversimplification. You always hear that Franklin Roosevelt couldn't get elected today [in a wheelchair]. Then how do you explain Max Cleland [the wheelchair-bound U.S. senator from Georgia]? I've never believed that this business of packaging candidates for TV is the be-all and end-all. A lot of people like to talk about the good old days.

Well, in the good old days, a lot of people didn't even know who or what they were voting for. They just followed their party. Now they know. You could argue that politics is both better and worse because of television and all it represents. Truncated as they are, the ads have some sort of function, and even if you allow for all these factors, perhaps magnified out of proportion by television, the average person is much more informed than he would have been 50 years ago, and that's a good thing.

from that worker and millions like him. That was an ad that went right at the blue-collar Democrats. It didn't scream, and it was accurate.

The weather-vane commercial that same year about McGovern showed this weather vane spinning, quoting McGovern saying one thing one year and another thing the next year. Then they left you with, "What about next year?" I thought that was quite powerful. I could keep going. There are so many that come to mind.

SPECIAL REPORT: What's the more critical asset for a presidential candidate today: a telegenic presence or a powerful idea?

GREENFIELD: Both. People have to know how to use television, much in the same way as 100 years ago, candidates had to know how to stand in front of the courthouse and talk. But you've got to have something to say. And you don't have to be a movie star to connect with people on television. All you have to do is look at people like Ted Koppel, Tim Russert and myself. We've all made a decent living on television, and none of us is ever going to be confused with Kevin Costner.

SPECIAL REPORT: Can a good consultant sell a lousy candidate?

GREENFIELD: Up to a point. There it depends on the office. But for president, no, I don't think so. The free media is too scrutinizing. Just look at Steve Forbes. Steve Forbes spent tens of millions of dollars—I don't remember exactly how much, maybe \$70 million to \$80 million in 1996. But it didn't matter who Steve Forbes had hired, he had no more business running for president than I did playing in the Wimbledon semis. In some cases, a very talented consultant can do wonders in state and local races, but I can't imagine a case where a consultant could make a president out of a lousy candidate.

SPECIAL REPORT: Has the increased use of opinion polls, especially by media organizations, made the political process better or worse?

GREENFIELD: It's emasculated the process to a large

The average person is much more informed than 50 years ago."

SPECIAL REPORT: What would you rank as the most powerful presidential TV ad of all time?

GREENFIELD: It's hard to pick just one. Certainly, the one everyone talks about in those terms is the daisy commercial [Johnson against Goldwater in 1964], but it only ran once and . . . Goldwater never had a chance, anyway.

There are so many good ones that come to mind. In the '68 campaign, there was a very effective ad that the Humphrey people ran about [vice presidential candidate Spiro] Agnew, with a man laughing hysterically, raising questions about Agnew. There's one that sticks in my mind from the 1972 race, sponsored by Democrats for Nixon, which showed this iron worker on the job eating his lunch. He never said a word, but there was this very calm voice in the background that said something about how McGovern wanted to give away \$1,000 that would help every second worker in the country, and that money was going to come

degree. Politicians have always wanted to know what the people think, and for good reason, but the reliance on polls today has serious negative consequences. It has a way of making politicians and candidates less willing to take risks, less willing to lead and to try to sway opinion—and that's a bad thing, in my estimation.

SPECIAL REPORT: Do you still feel the nine-year-old boy's excitement for the process?

GREENFIELD: Yes. I would call it a fascination. I still can't wait to hear the acceptance speeches and the debates. I love the give and take of the primary season. I still find it incredibly fascinating, as sterile as it has become. There are fewer characters, but it's still great theater: a mix of serious business and a certain dramatic entertainment, and you never know what's going to happen. ■

Keith Dunnivant is editor of Adweek Magazines' Special Report. He's based in New York.

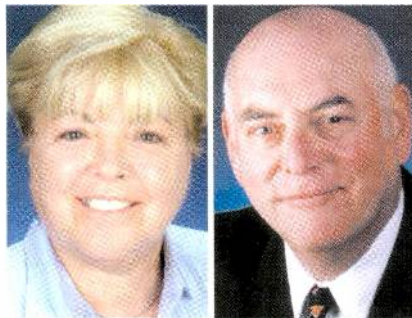
BUYERS

OUT OF THE BOX

We asked three media-buying experts how Bush and Gore could craft winning strategies

Kathy Crawford Director of local broadcast **Initiative Media North America**

Bruce Silverman Managing director, Western region **Initiative Media North America**



Candidates still think about media as it used to be, not the way it is today. Their model: Check the polling data, figure out strengths and weaknesses, and target those geographics/demographics/psychographics where weaknesses/opportunities exist. Buy, buy and buy. Check next week's polling, then do it all again. But new information and tools, not available to the political consultants, suggest the old basics are obsolete. Initiative Media's proprietary Advertising Receptivity Study, for example, segments TV viewers based on their propensity to involve themselves with advertising. Media plans that utilize receptivity data often take a surprisingly different path. The behavioral understanding that emanates from our research also affects message and creative execution. The coupling of receptivity-enhanced creative and media seems extraordinarily

appropriate for political campaigns, yet neither party has found a way to do it.


Political consultants don't have access to the sophisticated optimization systems utilized by major agencies, either. Although designed for national television, information from these systems can often be translated to the local marketplace, enabling highly efficient buys based on targeted reach strategies rather than on traditional frequency models. There's also more than a little "We're doing it this way because that's the way it's always been done" thinking. There appears to be an almost religious belief in the power of TV. Little use is made of radio, despite its inherently better targetability. So, move into the 21st century. You might actually spend less—and achieve more. That's a goal any politician should want to reach for!

Jon Mandel Chief negotiating officer **MediaCom**

One of the big problems with political advertising is that it is both a high-interest and low-interest category. In addition, making the sale doesn't guarantee getting the consumer to use the product by voting. The fascination with spot TV at the expense of all else creates problems. The late news during an election cycle is like auto advertising during rebate periods: How does the message get through the clutter? And the competitive clutter is everybody running for office. Run longer commercials in the most cluttered environments to break through. Use the local power of spot television and radio to provide messaging on issues that are important in different localities—not different messages on the same issue in different cities. Regional network, either in separate buys or trafficked feeds, should be utilized to address issues that are of regional concern at lower costs.

Of course, print should also be used in geographic splits for the same reasons. Print's power to persuade using more copy could actually not only help a candidate, it might get Americans motivated to care again about voting. Perhaps politicians don't use print heavily because they figure they are all over the press. But how about controlling the messaging? The key is to ensure that the media strategy creates an aura of ubiquity on issues that are important on an individual basis. That means using a common theme with consistent messaging and covering all the issues important to that individual. It entails using all media, not just for the power of multimedia effectiveness but also for each medium's strength in depth of sale, reminder advertising, etc.

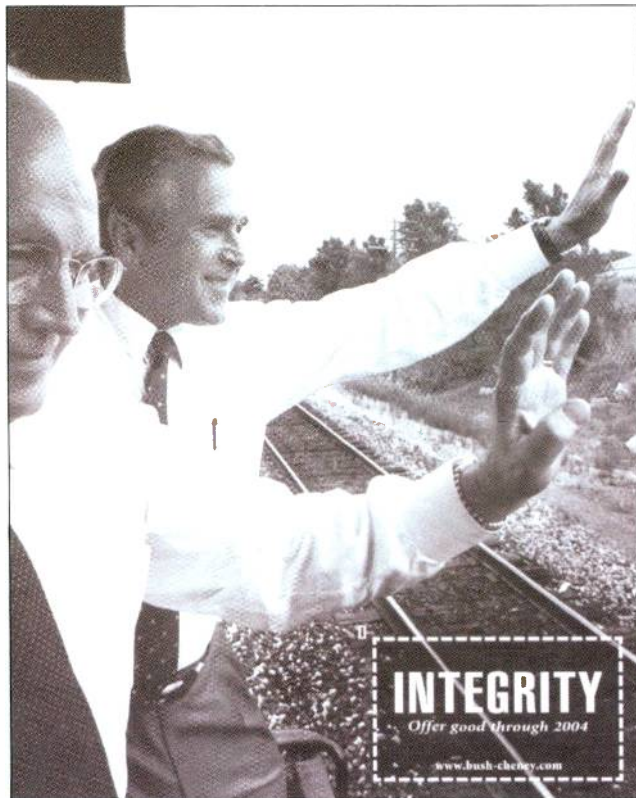


A woman with blonde hair, seen from behind, is sitting on a large, light-colored rock. She is looking towards a large, dark tree with a thick trunk and dense foliage. The scene is set during sunset or sunrise, with a warm, golden light filling the sky and casting long shadows on the ground. The overall mood is contemplative and serene.

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“HELP WANTED” ADS
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Copywriter/
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Copywriter
Adam Alshin
Art director
Jason Musante

Political candidates routinely turn to media pundits and advertising pros to shape their images. As Election 2000 kicked into high gear and more spots broke on national television, we too sought expert advice. We wanted to see how ad professionals not currently working on political campaigns would position the presidential hopefuls if given the chance. Kirshenbaum Bond & Partners, New York, took the challenge for the Al Gore/Joe Lieberman ticket. Chicago's McConnaughey Stein Schmidt Brown agreed to represent the George W. Bush/Dick Cheney team. One agency took the task seriously, the other had a grand ole time spoofing politics. See for yourself.

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*Source: Persons 12+, Arbitron Fall Nationwide 1999





The Radio industry is in the middle of a renaissance that has brought prosperity to our industry and to our advertisers. In this Supplement, you'll read about five advertisers who successfully use Radio to sell their products and services. We know of many such stories and are pleased to share some of them here with you.

The exceptionally strong revenues we have seen over the first six months of 2000 have changed the landscape. Radio is meeting the challenge of serving its core group of advertisers responsible for this success, while branching out to ever-developing new categories wrought from today's technological advances.

As the Internet becomes more mobile, it will converge with Radio. All Internet devices will be like Radio devices and our industry will embrace this change. If history is a guide, Radio will thrive in this new marketplace because it is the most articulate content provider.

We know how to program to our listeners and how to target an audience. We have been doing it for years

and we have been ahead of constantly changing lifestyle trends every step of the way. That is why we reach at least 96 percent of all consumers every week in every demographic.


We keep our audience tuned-in with unparalleled loyal listener response and we reach them everywhere they go. Consumers, 12 and older, listen to the Radio for over 20 hours per week at home, at work, in the car, while shopping, while relaxing, even while surfing the Internet. In fact, Radio reaches 96 percent of heavy Internet users everyday.

As you read these case histories, you will find a common theme running through all of them: Radio gets results.

Sincerely,

Gary Fries
 President & CEO
 Radio Advertising Bureau

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Radio: The Perfect "Showcase" For Chrysler	p 16
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This section was produced by , a service of ADWEEK Magazines.
 Project Manager: Greta Libbey; Writer: Andrew Frothingham and Jay Sandusky;
 Designer: Ingrid Buuck; Assistant Designer: Michelle Buuck; Production Director: Lou Seeger

Radio: How Pizza Hut Gets It Hot And Fresh

OBJECTIVE:

To rollover the double-digit sales increases that followed the 1999 launch of The Big New Yorker pizza.

MEDIA STRATEGY:

A combination of national spot TV and spot Radio that featured a copromotion with CDNow.

RADIO PLAN:

Use Radio to target the hard-to-reach "echo boomers," using paid advertising and on-air promotions to drive people to the CDNow promotion.

RESULTS:

Gave away 800,000 free CDs. Maintained the tremendous momentum of The Big New Yorker pizza launch.

When Pizza Hut decided to create a national promotion earlier this year using popular music as the hook, the decision that followed was a no-brainer. Use Radio.

To fully understand that, we have to go back to February 1999, when Pizza Hut first launched The Big New Yorker pizza.

Very few new product introductions result in company-wide, double-digit sales increases. But that's exactly what happened with The Big New Yorker pizza — aided in-large-part, by a national promotion that awarded a lucky winner a free space shuttle ride.

So, when it came time to follow up the Big New Yorker launch this year, there was a lot of pressure to rollover that impressive sales growth.

"We needed something that got consumers excited and drove them into Pizza Hut and gave them a fresh reason to have The Big New Yorker pizza again," said Kathy Alexander, director of media services for Pizza Hut Inc. in Dallas. "And we did that by partnering with CDNow."

Simply, when consumers purchased The Big New Yorker pizza for \$9.99 they were given a CD jewel case, with an access code that allowed them to go to CDNow and



He hears there's a flood in the East.

He hears there's an earthquake in the West.

He hears the end is near.

But he only listens to us. (On Earth.)

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RADIO

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abc RADIO NETWORKS
america listens to abc

build their very own CD from a library of available songs.

So where did Radio fit-in to this? "Radio became an integral part of this promotion because of its ability to reach the core music consumer," Alexander said. In this case, that audience was "echo boomers," the 18 to 24-year-old children of Baby Boomers.

"We're zeroing-in on that particular target as a subset of our overall target. And Radio, as a personal medium, speaks directly to them," Alexander said. "This audience has always been pretty difficult to reach anyway, because they don't watch a lot of TV, and what they do watch tends to be appointment TV."

Not only was paid Radio time used by Pizza Hut to advertise the CDNow promotion, but it also became a part of the programming on local stations through customized giveaways and contests.

"Each station could go in and say, okay now, how do we want to give this away? We allowed them to customize it based on their listener interest," Alexander said, "They know their listeners and what gets them excited. We know pizza. So we both won."

It is that very flexibility that makes Radio such an attractive medium to Alexander. Flexibility, in both the way each local station can tailor a promotion to suit its programming format and style, and flexible in

the way a target audience can be hand-picked from the myriad of stations in each market.

"We zero in on our target with Radio, because Radio is specific to the individual and to the market," Alexander explained.

In addition, she said, "Radio is the most flexible medium and the one most open to 'stretch', because they're always looking for fresh ways to bring something different to their listeners."

Though the CDNow/The Big New Yorker promotion was planned to run for four weeks, Alexander said they front-loaded the buy because, "if indeed we ran out of jewel cases, we didn't want people driving in for something that wasn't available anymore."

As it turned out, 800,000 people ended up participating in the promotion. "We fell just short of getting a platinum record, but we did earn a gold record," she said, with a laugh.

Pizza Hut also succeeded in rolling over the double-digit sales increases they incurred during The Big New Yorker pizza launch a year earlier, a feat Alexander characterized as "putting a smile on the faces of the executive team."

What's next for Pizza Hut? Alexander wouldn't say. But we can be certain that a major slice of the media pie will be devoted to Radio.

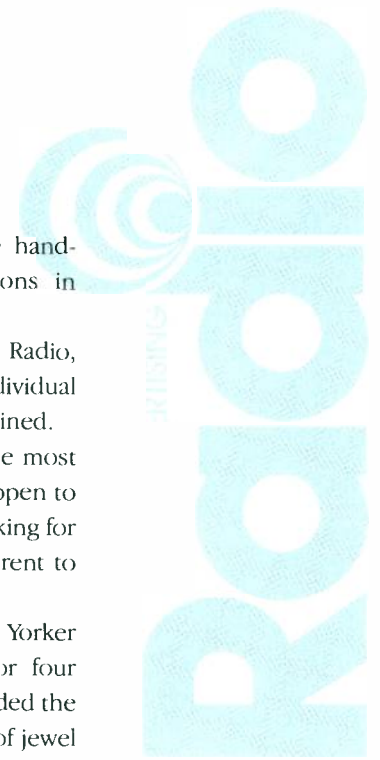


"We're zeroing in on that particular target as a subset of our overall target. And Radio, as a personal medium, speaks directly to them."

Radio is the most flexible medium and the one most open to 'stretch' because they're always looking for fresh ways to bring something different to their listeners.

We zero in on our target with Radio, because Radio is specific to the individual and to the market."

*Kathy Alexander,
director of media services
for Pizza Hut, Inc. in Dallas*



His teacher tells him he has talent.

His mother tells him he's a genius.

His brother tells him he's a dork.

But he only listens to us.



We're Radio Disney, America's number one kids' radio network, reaching over 2 million kids and moms weekly. We're part of the family of number-

one brands at ABC Radio Networks, listened to by more than 120 million consumers each week.

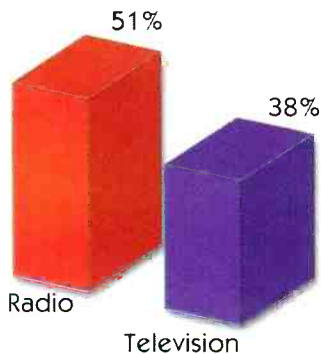
To get involved with our communities, contact us at 212.735.1739 or visit our website at www.abcradio.com.

abc RADIO NETWORKS
america listens to abc

Radio is a Powerful Branding Medium

Radio Outscores TV in Key-Message Communication

IN THE PRETESTING SURVEY, RADIO KEY MESSAGES WERE RECALLED 51% OF THE TIME.



1999 Results, Key-Message Communication
Source: Pre-Testing Company, 1999

"For Warner-Lambert, Radio has not 'just emerged' as a medium capable of building brands, Network Radio help build many of our brands into household names."

Kaki Hinton
VP/Director of Advertising Services Warner-Lambert

For a complete copy of the RAB Marketing Guide & Fact Book, call 1-800-252-RADIO (7234)

A recent study by the PreTesting Company using 84 pairs of Radio and TV commercials in a real-life setting has found that Radio executions often outperform those on television.

Competitive test scores from The PreTesting Company underscore Radio's powerful brand imagery capabilities. Respondents recalled the key messages conveyed by Radio commercials 51% of the time, compared to just 38% of TV key messages.

Arbitron: Your Key to Radio Listeners

Arbitron is proud to play a vital role in the development of effective radio schedules.

Our Arbitron respondent-level radio ratings data, Scarborough and RetailDirect® local market consumer information and TAPSCAN® software all work toward a single goal—helping agencies and advertisers target radio dollars more precisely, easily and effectively.

Looking ahead, Arbitron is committed to continually improving the ability to evaluate markets and develop multimedia strategies with innovative measurement tools like PPM and exciting new services like Arbitron Webcast Ratings.

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ARBITRON

www.arbitron.com

Radio facts

Radio

His brother tells him to vote right.

His sister tells him to vote left.

His wife tells him to make up his own mind.

But he only listens to Paul Harvey.

**PAUL HARVEY
NEWS & COMMENT**

We're Paul Harvey News & Comment, the number one ranked commentary show in America—part of the family of number-one brands at ABC Radio Networks that reach 120 million consumers each week. For information about how to get involved with our communities, contact us at 212.735.7339 or www.abcradio.com.

ABC RADIO NETWORKS
america listens to abc

Radio Helps Travelocity.com Take Off

OBJECTIVE:

Increase traffic to Travelocity.com, the world's largest online travel site, by highlighting its industry-first features, including Best Fare Finder.

MEDIA STRATEGY:

Reach a nationwide audience of potential travelers, with an emphasis on consumers in the "top-wired" cities. Find a medium that allows enough time and space to tell the complete Travelocity.com story.

RADIO PLAN:

Buy network :60s in combination with spot Radio, then, use the merchandising credits from the network buy to fund promotions in hand-picked markets.

RESULTS:

An immense leap in traffic, sales and brand awareness.

Travelocity.com demanded a lot from its advertising. First, it had to persuade online consumers, that making travel arrangements on The Web was easy and financially attractive.

Second, it had to make sure that Travelocity.com itself became synonymous with online ticketing.

Third, the advertising had the rather time-consuming task of calling attention to Travelocity.com's exclusive features, including the Best Fare Finder.

And it wouldn't hurt, if the advertising were efficient enough to keep the site's customer-acquisition costs below the industry average.

As it turns out, Radio proved to be just the ticket. "Radio was, and still is to this day, the foundation for our media campaign," said Michael Stacy, svp of consumer marketing for Travelocity.com, which has grown into the world's largest online travel site — and the third largest Web site overall — since being launched in early 1996.

Back then, before the dot coms were flush with cash, Travelocity.com's marketing efforts were rather modest. But all that changed in March of 1999.

"As more dot coms proliferated and more travel-related sites started popping up, we recognized the need to really get our brand out," Stacy recalled.



Her kids tell her school's too hard for them.

Their Nanna says school's too hard on them.

Her inner-voice says it's not hard enough.

But she only listens to Tom Joyner.



We're The Tom Joyner Show, the number one ranked urban morning program in America—part of the family of number one brands at ABC

Radio Networks that reach 120 million consumers each week. For information about

how to get involved with our communities, contact us at 212.735.1739 or visit our website at

www.abcradio.com.





But he wanted to do more than build brand awareness. Travelocity.com had developed many industry-first features on its site, and those features needed to be highlighted in the advertising. The problem was, Stacy said, "there was no quick way to explain them to consumers."

"Radio is a tremendous environment, in that, it allows us enough time to talk about the features that separate us from our competition," he said.

To that end, :60 network spots were created, that both branded and underscored Travelocity.com's individual features. "The :60 format allowed us to explain, in some detail, what we're about and then highlight a unique product offering," he said.

Beyond the longer format it provided, the network buy was attractive to Stacy because he needed a national media bedrock.

"With the Internet, there are no geographical boundaries. Our brand is accessed 24 hours a day, seven days a week, from all over the world. And Radio is a great way to blanket the whole country," he said.

From there, Travelocity.com hand-picked the "top-wired" markets for spot buys and arranged for customized local promotions in those markets, using the merchandising credits they had earned with the network buy.

One Radio promotion Stacy particularly liked, required listeners to go to the site itself, get hands-on experience using the Best Fare Finder, then identify the lowest fare from, say, Atlanta to Las Vegas. The tenth caller with the correct fare won free tickets.

So, did it all work? As it turns out, because Travelocity.com had done so little offline marketing prior to its March 1999 "relaunch," it had a very sharp baseline from which to measure its effectiveness.

Simply put, Stacy said, "Once we launched Radio, that's when we really started to take off."

In just the first two quarters of 2000, for instance, Travelocity.com's sales totaled 94% of their entire 1999 total — slightly over \$1 billion.

In addition to increased traffic to the home page and a huge jump in sales, "our brand awareness increased significantly as well," he said, including unaided brand awareness.

And while the average Internet site spends \$82 for each customer acquisition, according to Boston Consulting Group/Shop.org, Stacy said Travelocity.com's customer-acquisition cost for the second quarter of this year was less than half of that.

"Radio is one of the reasons we have a pretty low customer-acquisition cost," he said. "We have a long way to go. But we feel we're in a good position."

Stacy said that while television has since been added to Travelocity's media mix, Radio remains "the foundation."

"We've increased our spending in Radio this year — dramatically," he said.

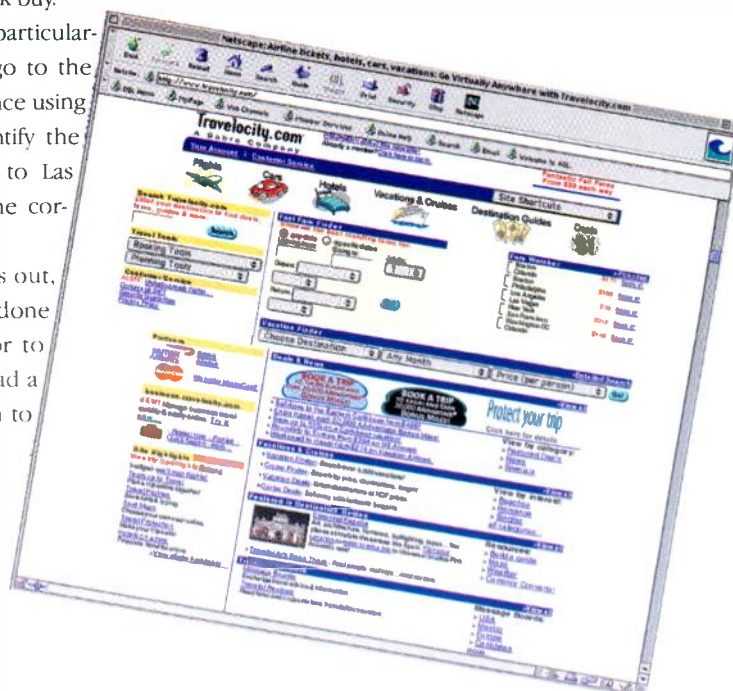
And considering the success of last year, that seems like sound thinking.

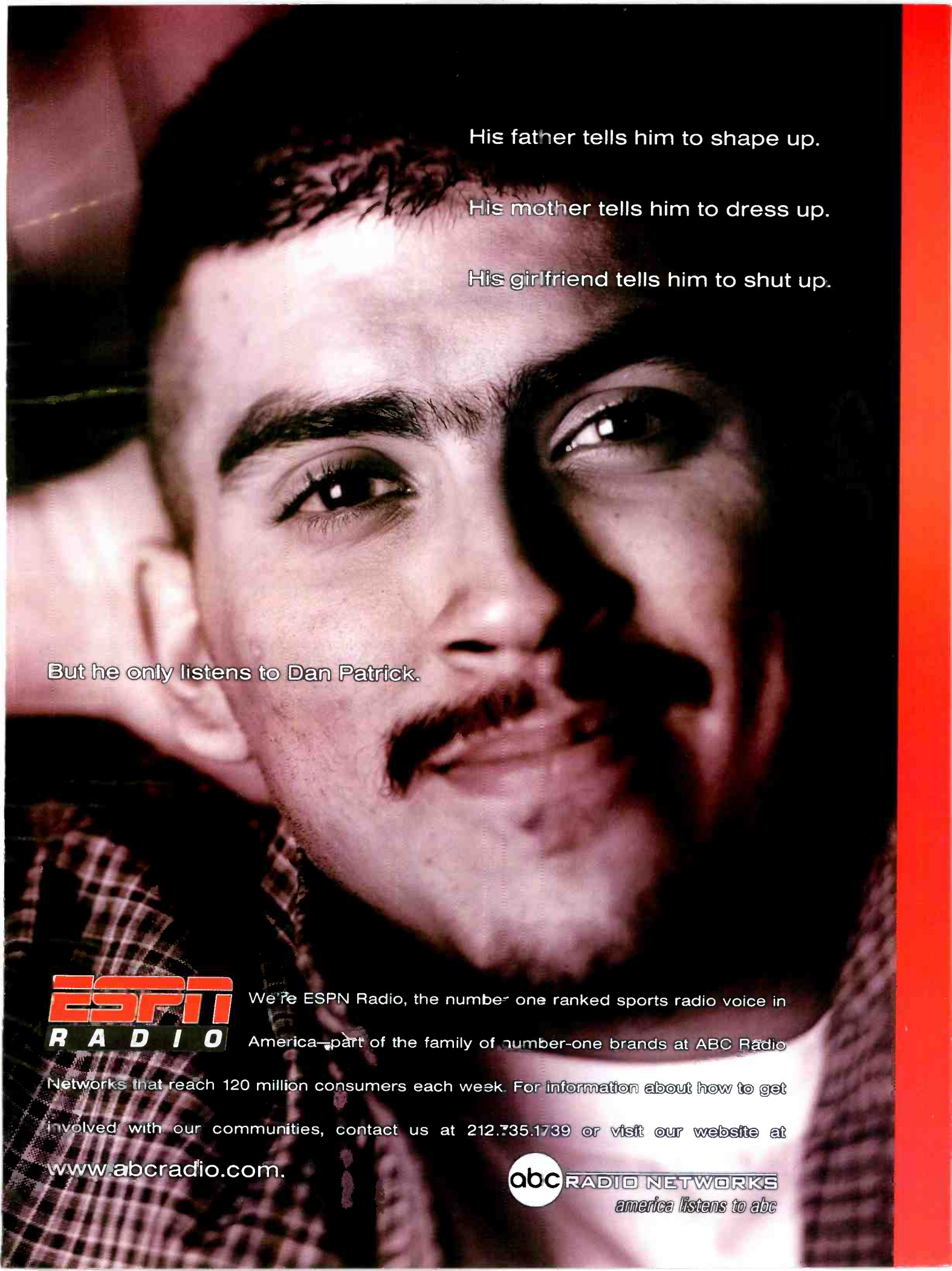
.....
"Radio was, and still is to this day, the foundation for our media campaign

With the Internet, there are no geographical boundaries. Our brand is accessed 24 hours a day, seven days a week from all over the world. And Radio is a great way to blanket the whole country

Radio is one of the reasons we have a low customer-acquisition cost"

Michael Stacy
 svp of consumer marketing
 for Travelocity.com





His father tells him to shape up.

His mother tells him to dress up.

His girlfriend tells him to shut up.

But he only listens to Dan Patrick.

ESPN
RADIO

We're ESPN Radio, the number one ranked sports radio voice in America—part of the family of number-one brands at ABC Radio

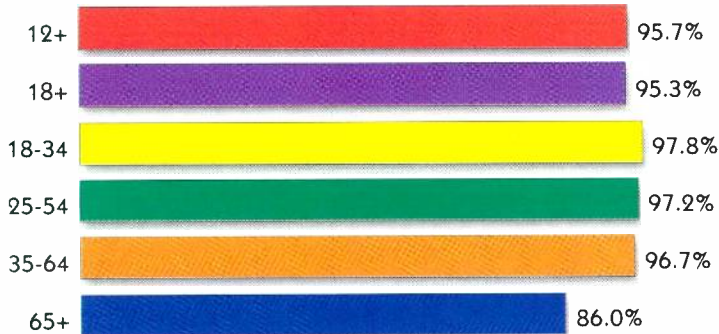
Networks that reach 120 million consumers each week. For information about how to get involved with our communities, contact us at 212.735.1739 or visit our website at www.abcradio.com.

abc RADIO NETWORKS
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Radio facts

Radio Reaches 96% of All Consumers Every Week

AVERAGE WEEKLY REACH: PERSONS



Source: RADAR @ 65, Spring 2000, © Copyright Statistical Research, Inc. (Monday-Sunday, 24 hours, based on weekly cume)

"Radio has a unique ability to capture and ride the current relationship-marketing wave. A strong grasp of consumer and listener segmentation (versus fragmentation) and the creation of links to the target consumer, deepen Radio's value to our customers."

Mike Bracken
Media Director
 Temerlin McClain

For a complete copy of the RAB Marketing Guide & Fact Book, call 1-800-252-RADIO (7234)

Advertise **Free** for 30 Days

(If you don't like the results, go in peace. If you do, we'll talk.)

AdAcoustics is the patented technology of the MusicBooth. It seamlessly removes locally broadcast radio commercials from streaming content, on the fly, and replaces them with personalized messages directly targeted to the listeners, regardless of market or time zone.

Every month 11 million people tune in online to Broadcast and Webcast Radio. Now you can reach Web listeners with specifically targeted audio advertising - without making them download a player or fill out a form.

AND, FOR 30 DAYS, WITHOUT SPENDING A PENNY OF YOUR CLIENT'S MONEY.

**We know it's hard to believe, but we know it works!
 Why else would we give 30 days away free?**

1. Source: Arbitron
 2. Targeting is detailed but totally anonymous. Personal privacy is uncompromised. Individual targeting data includes: male or female, specific age or age range, educational level, income ranges, specific interests, online purchase behavior, zip code of computer location, children in household, ages of children-two year increments.
- * Restrictions apply. Offer expires October 15, 2000.

**NAB Radio Show Booth#938
 September 20-22, 2000
 San Francisco, CA**



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CHICAGO
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LOS ANGELES
310.840.4376

ATLANTA
404.870.9084

Radio: The Perfect "Showcase" For Chrysler

OBJECTIVE:

To generate traffic to the Chrysler Showcase, a traveling display of Chrysler products.

MEDIA STRATEGY:

Find a medium that's efficient, provides enough time or space to tell a complicated story, and offers plentiful promotional options.

RADIO PLAN:

Partner with Radio stations that can deliver an efficient buy, plus an attractive list of events at which the Showcase can appear.

RESULTS:

In Atlanta alone, 11 million impressions in 1999, which generated 50,000 visitors to the Showcase. More than 31,000 visitors in the first half of 2000.

In February of this year, FCB Atlanta invited local Radio stations to visit its office for a briefing about its planned summer promotion. Every single station in the market showed up, ready to listen.

Not long after, every single station returned, ready to present.

They were all vying to promote the Chrysler Showcase — a traveling display of Chrysler products created to give consumers a chance to familiarize themselves with the carmaker's product-line before actually visiting their local showroom. In addition to trained "ambassadors" who are product specialists, the mobile showcase includes interactive computer kiosks and a listing of current sales incentives and local dealer locations.

The Showcase works best at malls, outdoor concerts, art festivals and other community-oriented events — all of which just happen to be the most common locations for Radio station events as well.

So it's no surprise that in the four-year history of the Showcase, Radio has been "the medium of choice," said David Woodard, account supervisor at FCB Atlanta.

"Radio stations have not only provided the media support the program needs, they have been highly instrumental in proposing and providing the venues where the Chrysler Showcase appears," Woodard explained.

So when station reps filed one-by-one into FCB's conference room, "They not only had to make solid media sense," Woodard said,



Radio

Radio Advertising

“They needed to include a multitude of events.”

For instance, Atlanta oldies station, Fox 97 sponsors the Ultimate Oldies Concert every May in the Georgia Dome. The concert itself features about 20 acts, including the likes of Little Richard, The Beach Boys and Jerry Lee Lewis. There’s also a free concert beforehand, which is where the Chrysler Showcase was set up. According to Woodard, “In any given year, we get two to three thousand people who come in and crawl all over our products.”

People literally wait in line for the chance to get inside Chrysler’s new PT Cruiser or a minivan, he said. At the same time, Fox 97 sponsors an oldies car show that flanks the Chrysler Showcase, which only serves to bring more car buffs to the event.

What’s significant to Woodard is that Fox 97 and the other stations they participate with, are already the “official stations” of various events, so they have natural relationships with local event promoters. As a result, the Chrysler Showcase simply piggybacks on the built-in enthusiasm, existing infrastructure and promotional savvy of each Radio station they partner with.

Another such event is Summerfest, a three-day art festival in Atlanta that’s co-hosted by Z93, the local classic rock station. “Because people have made a decision to spend a day down there,” Woodard said, “they have the time to come over to the Showcase display. In a lot of cases, they’re just kind of hanging out and seeing everything. You’ve got a relatively captive audience.”

And as far as Chrysler is concerned, the only work they’ve had to do was get the Showcase to SummerFest. Everything else had been handled by Z93. As for Z93, the Showcase is an ideal turnkey promo that fits easily into an existing event.

As is so often the case, another reason Radio was selected by Chrysler, was that its :60 format is sufficient to tell the company’s entire story. “Part of the challenge was that the advertising had to, not only describe the

Showcase, it also had to communicate dates and locations as well as support other current dealer incentives — all in a manner appropriate to the Chrysler brand,” Woodard said.

“Various media were evaluated and explored for this effort,” said Lisa Pilzner, vp/associate media director at FCB Worldwide in Southfield Michigan. “Radio turned out to be the most effective singular medium.”

Once Radio was selected, Chrysler decided to split each :60s into :40s of recorded copy about the Showcase and other Chrysler sales information followed by a live :20 read that allows each station to “inject its own character into the spot,” while providing time and location information about the event.

In 1999, in Atlanta alone, Chrysler’s Radio buy achieved 11 million impressions, which yielded 50,000 visitors to the Showcase. In the first half of this year, over 31,000 guests have visited the Showcase, well ahead of last year’s pace.

The Atlanta effort has been viewed as so successful by Business Incentive, the company that created and operates the Showcase, that they asked Woodard to present the case study to its national field force for use in markets around the country.

They would be wise to listen to him.

.....
“Radio stations have not only provided the media support the program needs, they have been highly instrumental in proposing and providing the venues where the Chrysler Showcase appears.”

David Woodard, account supervisor at FCB Atlanta

“Various media were evaluated and explored for this effort. Radio turned out to be the most effective singular medium.”

Lisa Pilzner vp/associate media director at FCB Worldwide in Southfield Michigan



Radio's Top Advertisers

Radio's Top 40 National Network & Spot Advertisers - Brand

FIGURES SHOWN IN MILLIONS OF DOLLARS.

Rank	National Brand Advertiser	Total
1	Burger King Restaurants	\$25.2
2	Fox TV Network Entertainment Div.	20.2
3	AT&T Wireless Service	20.1
4	GTE Wireless Service	18.8
5	7-Eleven Food Stores	18.4
6	Allstate (various) Insurance	16.5
7	Priceline.com Travel Online	16.1
8	Dodge Dealer Assn. Various Autos and Trucks	15.7
9	Geico (various) Insurance	14.8
10	Sprint PCS Digital Service	14.5
11	Geico Auto Insurance	14.2
12	Allstate Auto Insurance	13.5
13	AirTouch Cellular Service	13.4
14	Saab Dealer Assn. Various Autos	13.3
15	Denny's Restaurants	12.9
16	Dodge Various Autos and Trucks	12.7
17	DISH Network Satellite System	11.9
18	Montgomery Ward Department Stores (Multi Products)	11.8
19	UPN TV Network	11.0
20	Lucky Food Stores	10.4
21	USWest Communications Residential	10.3
22	WB TV Network	10.1
23	Levitz Furniture Store	9.9
24	State Farm (various) Insurance	9.9
25	Blockbuster Video Stores	9.9
26	Pizza Hut Restaurant	9.8
27	Mervyn's Department Stores (Multi Products)	9.6
28	Office/National Drug Control	9.4
29	CompUSA Computer Superstores	9.3
30	Kmart Discount Stores (Multi Products)	9.3
31	Old Navy Clothing Stores - Men's and Women's Lines	9.2
32	Oreck Vacuum Cleaners	9.2
33	Wells Fargo Bank - Consumer Services	9.1
34	Travelocity Travel Service Online	8.7
35	Value America Store Online	8.7
36	CBS TV Network Entertainment Division	8.6
37	Home Depot Home Centers	8.6
38	TBS Cable Network	8.3
39	Mitsubishi Dealer Assn. Various Autos	8.1
40	Sherwin-Williams Paint Stores	7.9

The Competitive Media Reporting/LNA report includes network and spot Radio spending only. Many national advertisers — such as Budweiser and McDonald's — place the majority of their Radio advertising directly with stations and not through a network or spot representative company. Therefore, LNA is unable to capture these advertisers' true Radio expenditures. Direct spending by many national advertisers substantially exceeds the amounts spent by the advertisers listed in the LNA Top 100.

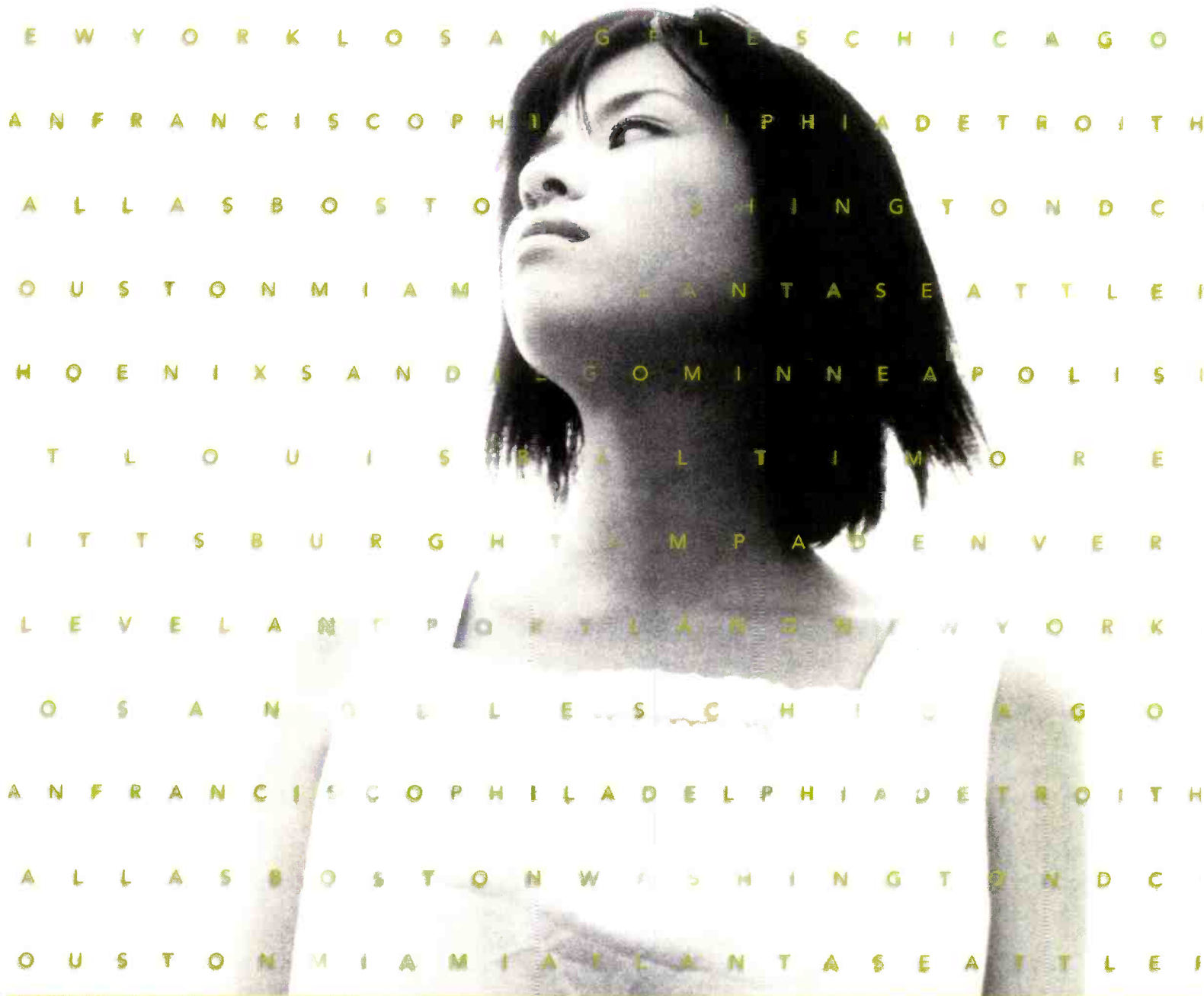
Top 20 National Network & Spot Radio Categories

FIGURES SHOWN IN MILLIONS OF DOLLARS.

1999 Rank	Category	1999 Revenue
1	Retail (Dept. Store, etc.)	\$450.7
2	Media & Advertising	281.8
3	Automotive, Automotive Access. & Equip.	256.0
4	Telecommunications	253.6
5	Financial	167.9
6	Restaurants	147.1
7	Insurance & Real Estate	134.6
8	Public Transportation, Hotels & Resorts	126.1
9	Local Services & Amusements	105.0
10	Computers & Software	97.2
11	Department Stores	82.0
12	Government & Organizations	75.1
13	Medicines & Proprietary Remedies	70.0
14	Dairy, Produce, Meat & Bakery Goods	61.1
15	Beverages	39.4
16	Beer & Wine	35.0
17	Confectionery & Snacks	34.9
18	Horticulture & Farming	34.3
19	Business & Technology	33.3
20	Discount Department & Variety Stores	31.8

In June 1999 CMR moved dot-com spending from the "Computers & Software" category and reclassified each account in its appropriate category.

Source for both charts: Competitive Media Reporting - LNA/MediaWatch Service - © 2000. These figures may not be reproduced in any manner without express consent of CMR.



The Case For Omnipresence.

Web-based RFPs for Radio, and a whole new universe of qualified buyers. A simple truth for media sellers. If you can't be everywhere at once, you're missing opportunities. OneMediaPlace has translated the complex processes of buying and selling media into an efficient, effective web environment, opening a direct pipeline between you and an unprecedented number of buyers. Our web-based RFPs and Media Stores are entirely new extensions of your sales efforts, bringing in leads you've never identified, buyers you've never solicited. All qualified, ready to buy what you have to offer. It is the first fully functional media e-marketplace, and it is at your fingertips today.



ONE
MEDIA
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The media e-marketplace that works today.
www.onemediaplace.com

Radio Helps Sprint PCS Make Clear Connection

OBJECTIVE:

Introduce Sprint PCS as the "clear alternative to cellular" to a young, mobile audience.

MEDIA STRATEGY:

Find the best medium to reach their target audience at the times when a mobile phone would likely be in use - while in the car or away from home.

RADIO PLAN:

Buy :60 network Radio that delivers listeners in the Sprint PCS "service footprint," then create local promotions that drive home the "clarity" message.

RESULTS:

Impressive sales and promotional results plus a commitment to make Radio a "significant" part of future media plans.

When Sprint PCS launched the marketing effort for its digital phone service in 1996, they targeted consumers on the move.

So, not surprisingly, they reached them with a medium that travels well too. Radio.

"Our decision to use Radio was based on mobility, because Radio is effective in reaching a mobile target," said Kathy Alspaugh, director of media strategy for Sprint PCS.

After all, unlike practically any other medium, Radio follows consumers from home to work. It travels with them and joins them during leisure and work periods — in other words, Radio is present at precisely the times when someone is likely to use a mobile phone.

Sprint also knew that its primary target skewed younger consumers, which is a prime demo for heavy Radio users.

"Those two factors have helped us achieve the goal of reaching our prospect," Alspaugh said, who added, "That by carefully selecting stations geographically, Sprint PCS could also match the "footprint" of their digital service area — making the media buy as seamless and efficient as possible."

She added: "Radio is an effective way to generate frequency of our message. It supports the national message and the promotional message."

And it's in the promotional arena that Sprint has really been able to have some fun — and maybe even change our culture a bit — by





Governor Christine Todd Whitman

“Thanks to Radio NJ,

Radio NJ reaches 2,989,700* people every week. And that number has been climbing steadily for the past 15 years. In fact, with Radio NJ in their media mix, businesses all over the state are

our state’s tourism is

increasing reach and frequency, better targeting their audiences and staying very competitive. With 66 radio stations and statewide coverage, you can’t go wrong on Radio NJ.

a number one hit.”

Take it from Governor Whitman, “Radio NJ has more and more people enjoying what the state has to offer.”

Radio NJ

**Radio gets results.
Yes, you can afford it.**



Call New Jersey Broadcasters Association at 1-888-NJ RADIO or visit our website at www.njba.com.

*Sourcing: MaximiSer Spring 1998 Survey. Survey Dates: March 27 to June 18, 1998, Monday to Sunday, 6AM to 12 Midnight. Cume Persons 12+. Arbitron Rated New Jersey Counties. Combined New Jersey Radio Stations That Subscribe to Arbitron. ©1998 THE ARBITRON COMPANY. MAY NOT BE QUOTED OR REPRODUCED WITHOUT THE PRIOR WRITTEN PERMISSION OF ARBITRON.

using Radio as a way to show the benefits of its digital phone service.

We all know that Radio is a personal medium. That's why it's favored by so many media buyers and creatives. But Sprint added a mobile phone to the mix, moving into the realm of an interactive medium.

By creating special "pound numbers" in local markets (where people are encouraged to dial the pound key plus a set of numbers), Sprint allowed Radio listeners with a Sprint PCS phone to effectively speed dial to their favorite station.

"They can call in for traffic reports, or contests, or anything that's going on," Alspaugh said. "It gives us another dimension of exposure out there in the mobile community."

"But the promotional opportunities did not end there," Alspaugh said. "A lot of times, the station disk jockeys will also use our phone when they're doing their remotes or call-ins back to the station. And when they do that, they make sure to mention that they're on a 100% digital Sprint PCS telephone. So there's an opportunity for the listener to capture the clarity of our service."

And clarity, for anyone who has ever seen or heard a Sprint PCS commercial, is the mantra of the company's marketing efforts.

"There are a lot of sampling opportunities that come through Radio to demonstrate to potential customers the clarity of our product," Alspaugh said.

In fact, since launching Sprint PCS in 1996, the company has come to regard Radio as more than a way of advertising how clear its signal is, but also as a powerfully reliable promotional vehicle.

"In the beginning, Radio was part of an integrated media plan to get our message of clarity out there. And then, as the market has matured, the use of Radio has developed into the pound signs, the added value, the promotional events, the drive to traffic," Alspaugh said.

Promotional concerns are so great that every :60 spot includes a :15 promotional tag.

And that isn't likely to change.

"The Wireless Web was launched last September," she said, "and Radio was a part of that. And as we continue to launch new products, or add benefits to our phone service, Radio will be a significant part of those announcements too."

So for anyone wondering if Sprint PCS is happy with Radio's performance, it couldn't be any clearer than that.



Radio

The Wireless Web was launched last September and Radio was a part of that. And as we continue to launch new products, or add benefits to our phone service, Radio will be a significant part of those announcements too.

Our decision to use Radio was based on mobility, because Radio is effective in reaching a mobile target.

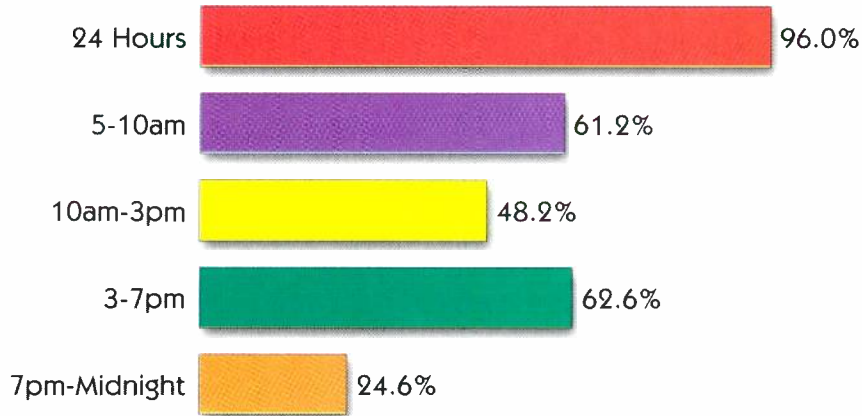
Radio is an effective way to generate frequency of our message. It supports the national message and the promotional message.

Kathy Alspaugh, director of media strategy for Sprint PCS

Radio and the Internet

Heavy Internet users love to listen to Radio. Whether they're surfing the Internet, shopping online, or catching up with e-mail, Radio is the ideal companion.

Each day, Radio reaches 96% of heavy Internet users (7 or more online hours per week)*



*Source: The Media Audit, January 1999 - March 2000
National Report - Radio

Consumers accessing the Web and purchasing online are more likely to be heavy Radio listeners than heavy TV viewers or heavy newspaper readers.

READ: HEAVY RADIO LISTENERS INDEX 11% HIGHER THAN THE NORM FOR ACCESSING THE WEB

	Percent	Index
Web Access - Media Type		
Heavy Radio Listener	44.4%	111
Heavy Newspaper Reader	42.7%	106
Heavy TV Viewer	34.3%	86
Purchase Online - Media Type		
Heavy Radio Listener	44.5%	111
Heavy Newspaper Reader	43.3%	108
Heavy TV Viewer	33.0%	82
Source: Scarborough Research - Release #2-99		

"When we ran Radio, hits on the Web site would go up 200-400 percent. Dot-com is now part of our vernacular. That's why Web sites with short, memorable names get such good play on their offline advertising. Radio is a natural for that recall."

John Rizzuti
jobs.com

	Percent	Index
Visit a Radio Station Home Page		
Online Shoppers	27.3%	188
Online Purchasers	25.1%	173
Source: Scarborough Research - Release #2-99		

Radio Facts

Radio Shows The Promotional Side Of Sears

OBJECTIVE:

To target a very specific demographic — i.e. teens or Hispanics — that may not have grown up with Sears and drive them into a store.

MEDIA STRATEGY:

Connect with those consumers by creating promotions with the Radio stations they are most loyal to.

RADIO PLAN:

Tour sponsorship of Backstreet Boys, Christina Aguilera and Juan Gabriel and related promotions with Radio stations in the local markets where those performers are appearing.

RESULTS:

Sizable sales spikes in Sears stores on the days when the promotions occurred. Introduction of a new audience to Sears and its product lines. Positive association between Sears and today's hottest musical entertainers.



Imagine attracting customers with the enthusiasm of a Backstreet Boys fan. Or the passion of the teens who scream for Christina Aguilera and Hispanic sensation Juan Gabriel.

Those were customers Sears was hoping to attract. And it was Radio that delivered them.

"As a retailer, Radio does a lot of things for us. It provides a target audience of very loyal listeners. It extends the reach of our other messaging. And it provides a highly targeted opportunity for us," said David Selby, svp of retail marketing at Sears, Roebuck and Co. in Chicago.

Over the two last years, Sears has combined concert tour sponsorships with highly focused Radio promotions, and in-store Radio events to attract the highly-sought audiences mentioned above.

Referring to Sears' sponsorship of last year's Backstreet Boys tour, Selby said, "It was a fun way to generate customer enthusiasm, to localize the events and to connect with those teen and tween customers who maybe haven't grown up with Sears."

Using Radio to get the word out, Sears invited fans of the Backstreet Boys to come to a high-traffic location like Chicago's Navy Pier to hand-write personal messages on a huge billboard-sized poster that was later presented to the Backstreet Boys.

"People tune in, they respond to what they hear on the Radio. There's a level of immediacy to the medium which allows you to really drive

urgent customer behavior, which, as a retailer, is absolutely critical," Selby said. Later, he added, "With these events, we got the connection between Sears and the property, be it The Backstreet Boys or Juan Gabriel, and we got a sales lift. And ultimately, we measure our event marketing in terms of its return on that investment as a result of sales."

When Sears sponsored Juan Gabriel's 35-city tour, the retail giant organized 150 Radio remotes in its Hispanic-dominant stores. "We used Radio very specifically to target our Hispanic customers, promote ticket sales, and encourage folks to come into the store to enter and win a local sweepstakes."

Each of the 150 events drew over a thousand customers. Selby said, "This is not something we do just to do it. It actually works." Best of all, Selby said, "Each of those stores ended up leading their respective districts in sales that day."

The Juan Gabriel tour sponsorship reflects Sears' ongoing commitment to Hispanic marketing and the central role that Radio plays in that effort.

"We're very engaged in reflecting the multicultural face and nature of our customer base," Selby said, "and it's highly appropriate

that Radio is a part of our effort to connect with a very diverse customer base."

With her powerful crossover appeal, Christina Aguilera was the perfect choice for this year's back to school tour sponsorship. Along with Levi's, one of the store's largest vendors, Sears is using Radio and Radio promotions to offer ticket and merchandise giveaways, including a fantasy trip, where Aguilera's fans can attend one of her concerts and perform a song on stage with her.

For Sears, Radio has been "part of the effort" for 80 years. In addition to long-running national Radio sponsorships beginning in the 1920s, on CBS and Mutual Radio, Sears also owned the legendary Chicago Radio station WLS (which originally stood for World's Largest Store). "Radio and Sears kind of grew up together," Selby said.

"Radio is a perfect medium for us because it is very close to the sale. Often times, it's the last thing our customers will hear before they make a decision of where to go, what to do, how to spend their day and ultimately, what to buy," he said.

And if that customer happens to be a teen, a tween, Hispanic, or a member of any of Sears' many target audiences, all the better.



"People tune in. They respond to what they hear on the Radio. There's a level of immediacy to the medium which allows you to really drive urgent customer behavior, which, as a retailer is absolutely critical

Radio is a perfect medium for us because it is very close to the sale

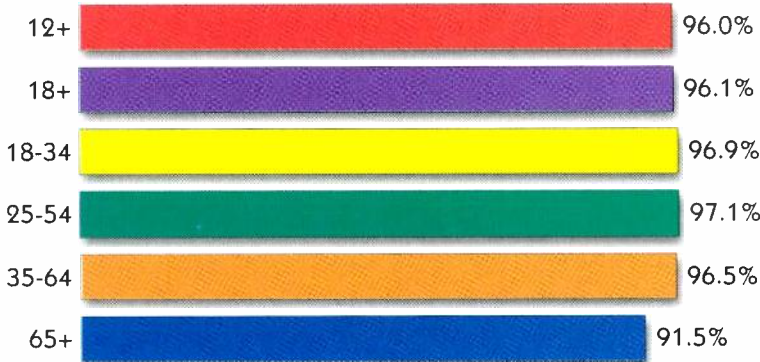
As a retailer Radio does a lot of things for us. It provides a target audience of very loyal listeners. It extends the reach of our other messaging. And it provides a highly targeted opportunity for us."

David Selby, SVP of retail marketing at Sears Roebuck and Co. in Chicago

When your advertising plan calls for focusing in on a particular ethnic segment, Radio can zero in on our target!

Radio Reaches African-Americans

READ: MONDAY-SUNDAY 6 A.M.-MIDNIGHT



Source: Arbitron Max99 (African-American Cume).
Based on Top 25 African-American Markets

"Radio has a tremendous opportunity in our increasingly multicultural society. When the creative is on target, we have the capacity to speak in individual voices to a multitude of audiences, and Radio's ability to speak 'from the head and the heart', can lead us to a critical role in the media mix solution of the next century."

Larry Kelly
Sr. VP/Dir. Media & Research
Fogarty, Klein & Partners

Radio Reaches Hispanics

READ: MONDAY-SUNDAY 6 A.M.-MIDNIGHT



Source: Arbitron Max99 (Hispanic Cume).
Based on Top 25 Hispanic Markets

"On weekends throughout the neighborhood, backyard mechanics have their car hoods up and the Craftsman™ tools out. They are not sitting watching TV. They have their boom boxes tuned to Hispanic Radio...and it's playing loudly."

Joe Diaz
General Store Manager
Sears, Roebuck and Co.
Boyle Heights, CA

Radio facts

Radio Listeners Listen...and Listen... and Listen

In terms of time spent listening, Radio holds its own against competing media. Every week, persons 12 and older spend 20 hours and 45 minutes listening to Radio.

		Total week Time Spent Listening Hrs:Min	Average Weekday Time Spent Listening Hrs:Min	Weekend Time Spent Listening Hrs:Min
Persons	12+	20:45	3:06	5:15
Teens	12-17	14:15	1:56	4:45
Adults	18+	21:30	3:14	5:30
	18-34	21:30	3:15	5:00
	25-54	21:45	3:17	5:00
	35-64	21:45	3:17	5:15
	65+	20:45	3:00	5:45

Source: Fall 1999 Arbitron American Radio Trends Time - Spent - Listening Estimates, Monday-Sunday 6:00 a.m. to midnight. Average Weekday (Monday-Friday 6:00 a.m. to midnight); and Saturday/Sunday 6:00 a.m. to midnight. Based on Arbitron's 94 Continuous Measurement Markets.

"Radio develops tremendous awareness—a sort of heard, liked, remembered factor. You can do a lot of research, but when people talk about a campaign, that's more convincing than any research."

John Crawford
Co-owner/President
 John Crawford Radio
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brand-loyal consumers available. In addition to featuring the hottest sport around, we have a number of ways to boost your sales and build your brand's prestige. So join the TOUR and we'll show you the way to the green.

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pgatourradio.com

"We zero in on our target with Radio...(It's) specific to the individual and to the market."
-Pizza Hut

Radio

"Once we launched Radio, that's when we really started to take off."
-Travelocity.com

Gets

"Radio is a perfect medium for us because it is very close to the sale."
-Sears

Results

"Various media were evaluated and explored...
Radio turned out to be the most effective singular medium."
-Chrysler

"Radio is an effective way to generate frequency...
and support the national message and the promotional message."
-Sprint PCS

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MAGAZINES

Barbara Litrell, president of Working Woman Network, will retire at the end of September. Litrell joined the company five years ago as publisher of *Working Mother* magazine...**Michele Promaulayko**, deputy editor of Hearst Magazines' *Cosmopolitan*, has been promoted to executive editor. She replaces Janet Siroto, who left to join *Family Life*...Elsewhere at Hearst, **Leslie Gesser**, former special projects director at Rodale's *Men's Health*, has been named marketing director of *Marie Claire*...At Weider Publications' *Shape*, **Michelle Myers** has been upped to vp, associate publishing director from advertising director...**Raul Martinez**, former art director at Condé Nast's *Vogue*, was named editorial/ design consultant at Hearst Magazines' *Harper's Bazaar*. Martinez replaced Paul Eustace...**Dudley Wing**, vp/Western sales director for *U.S. News & World Report*, who will retire at the year's end after a 30-year career at the newsweekly, will remain with the magazine as a consultant...**Roger Saunders** has been named vp of Greenspun Media Group, the unit of the Greenspun Corp. that publishes weekly newspapers and magazines, including *Las Vegas Life* and *Las Vegas Weekly*...**Joanne Lopinto** has moved to Time Inc.'s Parenting Group as vp of marketing from Disney Publishing, where she was group marketing director of the family and children's magazine group...At Hachette Filipacchi Magazines, **Brian Doyle**, former publisher of Hearst's *Classic American Homes*, has been named ad director of *Metropolitan Home*.

RADIO

Constance Lloyd has been named general manager of CBS Radio News. She was formerly director of programming...**Gary Weiss** was named vp and general manager of Radio One's Raleigh/Durham, N.C., stations WQOK-FM, WFXK-FM, WFXC-FM and WNNL-FM. Weiss comes to Radio One from Sinclair Broadcasting, where he was vp and gm of WJMH-FM, WQMG-FM, WEAL-AM and WMQX-FM in Greensboro, N.C....Clear Channel Communications announced (continued on page 37)

The Media Elite

Edited by Anne Torpey-Kemp

Tower of Power

Andrew P. Napolitano's robes are on a roll. The veteran judge finds himself in the bench spot on Twentieth Television's new courtroom strip *Power of Attorney*, which is already seeing significant time-period upgrades since its Aug. 28 launch. The 49-year-old Napolitano landed the *Power* post when the producers saw him on Fox News Channel, where he provides regular legal commentary, and liked his forthright, no-nonsense style.

They liked the judge's credentials, too: He earned a law degree from Notre Dame in 1975, in 1987 became the youngest (at age 36) person appointed to the bench of the

Superior Court in New Jersey, and has served clients like Chase Manhattan Bank and the New Jersey Nets as a partner in private N.J. law firm Sills Cummis. He's also an adjunct professor of law at Seton Hall, in northern N.J.

"You only go through this life once, and it pays to take advantage of all opportunities," says Napolitano.

The judge contends that *Power* stands out in the crowded courtroom genre because of the high-profile names attached to it: "With notable lawyers like Dominic Barbara, Gloria Allred and

Christopher Darden...everyday people can now be defended by some of the nation's top legal eagles." —*Marc Berman*



The prosecution might rest, but not Napolitano.

SPOTLIGHT ON...

Lou Mohn

President, Motor Trend properties

It's hard to feel sorry for Lou Mohn as he weathers his midlife crisis. He bought himself a Porsche and got a car-enthusiast's dream job.

When Mohn got the call from Emap to become president of its *Motor Trend* properties, he jumped at the opportunity, leaving the dot-com world after less than a year. Besides his personal passion for cars (in addition to the "midlife crisis" car, he owns two others), Mohn's business background might have factored into Emap's choice. Before his stint at Real Names, a dot-com that provides Web-based products for brand-building, Mohn was a vp of sales for McGraw-Hill's *Business Week*, with his primary focus on the import-auto category.

"[The Motor Trend job] was a chance to leverage the formal management training that I picked up from McGraw-Hill and capitalize on what I learned about the Internet space...[to] create synergy between all of the different revenue streams and operating units of Motor Trend."

Looking to boost the 50-year-old Emap brand—comprised of the monthly magazine, a TV program, a Web site, a radio program and international auto shows—Mohn has already increased advertising and editorial coverage in Detroit, including the addition of a bureau chief, and added four editorial staffers in the Los Angeles office. In October, MotorTrend.com will relaunch under his direction.

Mohn has his work cut out for him. Through October, the magazine has fallen 25.97 percent from last year, to 749 pages. —*Lori Lefevre*



Steering the brand

MEDIA DISH



Shape sponsored the recent Danskin Triathlon for Women in Naperville, Ill., and invited advertisers along for the ride (and run). (L. to r.) Trudy Foley, Midwest ad manager, *Shape*; Julie Swain, account supervisor, Cramer-Krasselt; Jennifer Hokin, media supervisor, Starcom; Alexia Koelling, media associate, Starcom; Marcia Selig, associate media director, C-K; and Leila Gruenspan, account manager, *Shepe*



At New York club Moomba at a pre-MTV Video Awards party, hosted by Bauer Publishing titles *Twist* and *J-14*, *Twist* editors Jaime Harkir (left) and Stacey Morgan with members of O-Town



Gannett's *USA Today* recently took clients on a morning cruise around Manhattan on the *Bateau*. Joining *USA Today* vp Lori Erdos was Steve Cone, managing director and head of global marketing for Solomon Smith Barney

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VOL. CCXXXIII

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MONDAY, J.

It's W

W's N

MOVERS



Valentine joins Lifetime



Gelber moves to Creative Media

(continued from page 34) two executive appointments for its radio stations in Houston. **Brian Purdy** was promoted to vp and general manager for KLOL-FM, KKRW-FM and KTBZ-FM, from vp and gm of KLOL and KKRW. And **Marc McCoy** was promoted to vp and general manager for KTRH-AM, KPRC-AM and KBME-AM. He had been vp and gm of KTRH and KBME...At Westwood One's traffic-report unit, Metro Networks, **Bill Mayovsky** was promoted to marketing manager, from national director of marketing...**Diana Fox** was named vp of information technology and new media for Radio Voyager Network. Fox was formerly manager of technical services and human resources for United Press International.

BROADCASTING

Abby Auerbach was promoted to executive vp of the Television Bureau of Advertising, from senior vp of marketing. **Grace Gilchrist**, vp and general manager of Scripps-owned WXYZ-TV in Detroit, has

been named board chairperson of the TvB. And **Jim Keelor**, president of Cosmos Broadcasting, was named vice chair of the industry group.

CABLE TV

Mark Bauman was named senior producer of news at National Geographic Channel, which is set to launch in January 2001. Bauman will assist vp of news Mark Nelson in overseeing daily newscast *National Geographic Today*. Bauman previously served as producer and bureau chief for ABC News in Miami...**Carol Valentine** was appointed director of integrated sponsorship sales at Lifetime, where she will oversee the ad sales partnership between the cable network and its Web site, lifetimetv.com, and develop cross-platform ad packages for advertisers. Previously, Valentine was senior account executive for female-targeted Web site iVillage.com...**Anne Brennan** was promoted from vp to president of sales and affiliate marketing of the central region division at AMC.

AGENCIES

Coreen Gelber has joined Creative Media as senior vp/director of local broadcast. A 20-year agency-side veteran, Gelber will oversee the operations of the local broadcast buying department for the U.S., including spot TV and spot cable, as well as network and spot radio for all clients. Gelber was most recently senior vp/direc-

tor of local broadcast for Wells Rich Greene, where she spent 10 years working on accounts including Heineken, Chase and Hertz...**Zander Riese** has been upped to media director at Heitner Weiss Advertising, the New York shop that specializes in luxury brand marketing. Riese was a marketing consultant at Young & Rubicam's Impiric, and before that he was a media specialist at Mad Dogs & Englishmen.

SYNDICATION

Deborah Kuryak has been promoted to vp/Southwest regional manager at Paramount Domestic Television. She had been Eastern division manager.

OUTDOOR

Lamar Advertising announced the appointment of two new members to its board of directors. **Dr. John Hamilton**, dean of the Manship School of Mass Communications at Louisiana State University, and **Thomas Reifenheiser**, managing director and group executive for the global media and telecommunications group of Chase Securities, replace Thomas Hicks, chairman and CEO of investment holding company Hicks, Muse, Tate & Furst, and Steven Hicks, president and CEO of AM Media Services Group. The appointments follow a consent decree issued by the Department of Justice in connection with its approval of the merger of AMFM and Clear Channel Communications.

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Past Haunts *T&L Golf* Publisher

When Ed Kelly, CEO of AmEx Publishing, toasted the arrival of Bob Weber as vp/publisher of *Travel & Leisure Golf* at a recent company gathering, he pulled out an old photo from the last time the two worked—and played—together (left). “That was from a CBS corporate sales meeting in Scottsdale, when Ed worked for *Field & Stream* and I worked for *Mechanix Illustrated*, back when CBS owned magazines,” explains Weber. After CBS, Weber stayed on an automotive course, heading to *Road & Track* and later to K-III/Primedia’s *Automobile* magazine as associate publisher, feeding his car-enthusiast passions. “I’m one of those guys who’s always out there in the driveway with the hood up—knowing what I’m doing,” says Weber, adding that he restores and races old cars, including his 1972 Lotus.

Have the years been good to Weber’s golf game? His handicap then: 17; now: 13. —ATK



Bob and Ed, Scottsdale, Ariz., circa 1972



Bob and Ed, New York, summer 2000

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PROJECTIONS:

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- 3% of media planners and buyers currently use online resources to buy and sell.
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- Where will the real power of online media exchanges come from - control or yield?
- What will it take to achieve a centralized online media exchange?

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NASDAQ: TFSM



The rising body count of failed dot-coms hasn't deterred Hollywood types from entering the online entertainment minefield. In fact, for every DEN or Pop.com debacle, there seems to be another ten startups eager to prove the naysayers wrong. The dirty little secret no one wants to reveal: Online entertainment sucks. It's not a technology or bandwidth issue. It sucks because Hollywood types still insist that Hollywood-type entertainment will work on the Web, which it won't. What's the solution? Create some compelling Web content and quit it with the crap.—Kipp Cheng

interactive news

@deadline

FeedRoom Taps SR+P

The **FeedRoom**, a New York-based broadband news network, has tapped New York- and Chicago-based **Stein Rogan + Partners** to handle its first advertising campaign. The integrated campaign—combining Internet, print, radio, TV and outdoor advertising—is expected to launch in October and is estimated to be worth about \$10 million in billings.

Excite, HP Partnering

Broadband provider **Excite@Home** and digital imaging company **Hewlett-Packard** of Palo Alto, Calif., are partnering to offer enhanced printing capabilities on Excite@Home's network. New HP Internet printing services will make it possible for users of Redwood City, Calif.-based Excite to print their own inbox e-mail, classifieds and Excite's **Bluemountain.com** e-greeting cards in a clean, clutter-free format.

MBA Jungle To Rumble

Jungle Interactive Media, a New York-based multimedia company, plans on Wednesday to launch **MBA Jungle**, a new magazine and daily Web site combo meant to target MBA students, prospective students and recent alumni. The print title will publish eight times annually, with an initial rate base of 110,000. The site, meanwhile, will feature job listings from Fortune 1000 companies as well as company profiles.

Style Site In Fashion

Wmagazine.com, an online version of **Fairchild Publications'** fashion monthly, launches today as part of **Condé Net's Style.com** hub. According to a Condé Net spokeswoman, the site will feature all original content and will start out by covering New York's annual Fashion Week, which continues today.

Digital@jwt Adds Three to Management Team

By Ann M. Mack

Ending a three-month search aimed at beefing up its management team, digital@jwt has added three executive hires to its staff, including the agency's first-ever digital creative director. Steve Coulson, former senior creative director for iXL, has joined J. Walter Thompson's interactive arm in the inaugural position, charged with overseeing creative product for all of its clients.

In addition, the New York-based digital division has named Jonelle Miller, director of production, and Joe Lozito, director of technical strategies.

"Digital@jwt has made a strong push to bring in key leadership to maximize JWT's digital offering," said Kevin Wassong, senior partner and director of digital@jwt. "With each hire, we have solidified the digital@jwt foundation."

Coulson fills the vacancy left by digital@jwt's former associate creative director Doug Jaeger. Jaeger departed the agency in May to become TBWA\Chiat\Day's interactive creative director. After almost six years in the digital space, Coulson brings experience to the spot, a component that may have been absent before, said Wassong.

Most recently, Coulson led \$26 million in digital development for General Electric at iXL, an Atlanta-based consulting firm specializing in emerging technologies. Prior to iXL, he spearheaded McCann Erickson's digital

efforts as founding creative director of the agency's interactive division Thunderhouse Digital (currently Zentropy). He also has co-owned a film and video company that developed music videos for pop and rap stars including Boy George and Ice T. "My résumé is kind of schizophrenic," said Coulson, adding that the new gig allows him to combine his multimedia, brand building and digital talents.

In the position of director of production, Miller will manage digital production for the division's client roster. She will also help define product, process and business development. Miller comes from New York-based i-shop blue dingo.com, where she supervised a team of Web producers, designers and site builders for clients such as Chef-

boy.com, cuervo.com and mci.com. As to her reason for the career move, Miller said, "Anyone can build Web sites. There aren't many places like JWT that are doing integration in print, TV and digital in a very exciting way."

As the in-house tech guru at digital@jwt, Lozito will identify applications needed for client projects and act as a liaison between the division and third-party technology providers. Before joining digital@jwt, Lozito was a strategic consultant at The Gryphon Group, and prior to that, he spent seven years as a production manager at New York software company Information Builders. ■



Digital@jwt director Kevin Wassong (middle) is flanked by new hires (left to right) Jonelle Miller, Joe Lozito and Steve Coulson.

RCA, Gemstar-TV Guide Unveil New Line of eBooks

BY STEPHEN A. BOOTH—RCA, America's market-share leader in boob-tube sales, this week will turn a distinctly high-brow leaf when the company previews its line of portable electronic books at Gotham's "New York Is Book Country" fair.

For RCA, the product introduction is yet another collaboration with partner Gemstar-TV Guide International that's aimed at generating downstream, services-based revenues on the sale of margin-challenged consumer electronics hardware. The joint effort follows Gemstar's acquisition last year of electronic-book pioneers NuvoMedia and Softbook Press, which marketed the Rocket eBook and SoftBook Reader, respectively.

But the foray is not without its perils for RCA and Gemstar (which is 6.4 percent owned by RCA-parent Thomson Multimedia). RCA's "eBooks"—and Gemstar's proprietary "reader" software—will enter a field where software giants Adobe and Microsoft already have staked out turf with readers that enable users to view enhanced-resolution text on desktop and portable PCs.

Fortunately for the partners, RCA's eBook hardware will be an important differentiating factor. The eBooks are dedicated reading devices that need no PC for downloading content, and therefore lack the complexity of PCs and their operating systems, according to Lou Lenzi, Thomson's vp of new media services. The eBooks respectively have six- and 12-times greater video resolution "than one popular PDA," Lenzi claimed.

Of the two RCA eBook flavors, the REB1100 is the streetfighter. The 17 oz. paperback-size device has a 5.5-inch diagonal monochrome LCD screen and capacity for 20 novels (or 8,000 paperback pages) with its 8 MB of built-in storage (expandable to 64 MB with an add-in card). Backlighting on the 480-by-320 pixels touch-screen LCD is adjustable, and RCA claims 20 hours of reading time from the internal, rechargeable lithium-ion battery.

The step-up, tablet-styled REB1200 swaps storage and battery time for color on its 640-by-480 pixels 8.5-inch diagonal LCD: about 5,000 pages of text and color graph-

ics, and five hours run-time. The screen dimensions of the 33-oz. eBook are optimized for magazines and periodicals.

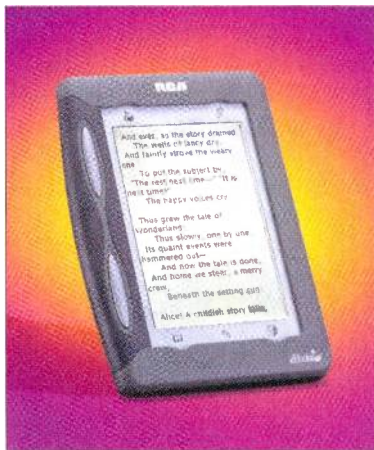
Like other electronic-book formats, content can be browsed, searched, annotated or bookmarked. Also, type fonts and text size are adjustable, and there's a built-in interactive dictionary. But additionally, the RCA eBooks permit note-taking on the touch-screen LCD, either through an onscreen keyboard or with a stylus (handwriting recognition is built in). Moreover, digital still photos stored on memory cards may be viewed—and compressed music and audio can be played from cards (the REB1200 has built-in stereo speakers; the REB1100 has a headphone jack). RCA says that in the future, the eBooks can be software-upgraded for text-to-speech operation.

Prices for the eBooks won't be disclosed until sometime next month—when content partners also will be revealed. But Lenzi said the eBooks will be carried by brick-and-mortar and online booksellers and electronics dealers. Content partners will include book and periodicals publishers and retailers, authors selling direct to the public, as well as specialty vendors. Indeed, it is vertical markets rather than consumer publishing where RCA and Gemstar say they believe electronic publishing will make its

first impact: They cite legal, medical, real estate and other niches as examples, as well as educational institutions.

As with similar business models, RCA and Gemstar expect to get a cut from the sales. Lenzi said the partners plan to generate additional revenue in the future from games, puzzles, catalogs and e-commerce through the online store—as well as from advertising. From the outset, the eBooks will be capable of displaying passive ads, and interactive ones via their modems, Lenzi said.

To allay fears among copyright owners of unauthorized digital reproduction and piracy, RCA and Gemstar stressed that eBook content is copy protected in various ways. Content is tied to the specific eBook and can't be printed, transferred to a PC or another eBook, Lenzi said. ■



Previewing this week, RCA's new eBook stores up to 20 novels or 8,000 paperback pages.

techconnect

While actor Robert DeNiro is frequently associated with the brand name Tribeca Entertainment, it's **Trina Wyatt**, the company's CFO since 1996, who can be credited



with advocating convergence at the New York-based production and film development house. Wyatt oversees business development, operations and finance for Tribeca Productions and Tribeca Film Center, and has spearheaded Tribeca's new

media initiatives, including the establishment of strategic relationships with startup companies such as Cinemuse and Beamz. Next week Wyatt hosts **Converge@Tribeca**, an entertainment industry event where Hollywood meets Silicon Alley.—Karl Greenberg

What does convergence mean to you?

The tough part of the term implies that at some point in future, we will have one appliance where we will receive multiple streams of media, sort of a convergence of TV and PC. But there's also a human element: the converging of people creating new technology with those creating and bringing entertainment to new media. Converge@Tribeca is really about both kinds of convergence.

Is Converge@Tribeca the first event of its kind for Tribeca Entertainment?

Though this is a unique event, we did a broadband event in 1999, right before *Phantom Menace* came out. We worked with iFilm to be the first to stream a full-length feature film called *Dead Broke* over the Internet to a live audience. It was a big success, and ever since then I've wanted to do another event that really would bring the different industries together and explore what the future would look like and impact entertainment.

There must be 20 e-commerce and convergence conferences a year in New York alone. How will this one be different?

We are really not in the conference business, but we are the first film company to put on a conference like this. We are trying to design it in a way that it attracts a cross-section of industries, with topics most relevant to filmmakers' needs. We want the panels to be informative, not self-promotional. ■

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Do —

Wolf Group Merges With Viaduct Technologies

BY KARL GREENBERG—The Wolf Group, a Toronto-based marketing communications network, has merged its interactive unit with Viaduct Technologies of Bethesda, Md. The new company, which will be known as Viaduct, will be based in New York. The financial terms of the agreement were not disclosed, but Wolf Group CEO Lawrence Wolf said that although the Viaduct Group and its team will maintain a significant equity interest in Viaduct, “it really is a Wolf Group company, with Wolf Group as majority shareholder.”

Wolf Group, which company representatives claimed had billings of more than \$600 million last year, has more than 450 employees in seven U.S. offices.

Viaduct will comprise eight satellite offices in North America, South America and Great Britain. The company will be headed by Scott Brown, who joined Wolf Group this year as head of Wolf Interactive. Wolf Interactive clients include HSBC, Hewlett-Packard, Hudson's Bay Company's the Bay and Kodak.

According to Brown, the merger will

marry complementary parts of each business. “In very general terms,” said Brown, “Wolf Interactive provides front-end services, such as Web design and marketing strategy, and Viaduct back-end services, such as application integration, CRM integration and statistical analysis.” Viaduct Interactive clients have included Bell South, IBM and Nova Information Systems. Eric Litman, founder of Viaduct Technologies, will serve as chief operating officer of Viaduct.

Brown said that the new company will provide a range of interactive services, including broadband media, live online events, digital campaigns, e-business strategies, online media and CRM (customer relationship management), as well as a wireless strategy. “Mobile will be a large piece of our business,” Brown said. “As much as 40 percent of our business is linked

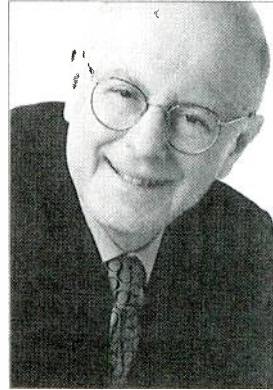
with wireless right now.” He added that the company has made recent deals in Europe with Nokia and Hewlett-Packard.

Lawrence Wolf pointed out that while the new entity composed of Wolf Group's New York and Buffalo-based interactive units will start with a staff of 130, that figure is likely to expand. “We just won some substantial new engagements, so the new company's prime focus is aggressive hiring.

I'd estimate that by the end of the year, we'll be up a couple of hundred professionals, and new offices,” he said.

Wolf added that the merger was driven by the demand from clients for a suite of media services that not only integrated online and traditional media, but front-end strategy and back-end technology. “Today, I don't think it's enough simply to develop an e-business strategy and execute Web architecture. I think that what clients are looking for is a complete, ‘media-neutral’ implementation of a media strategy.”

“It's not just pure Internet that clients want anymore,” added Brown. “They want online and offline strategy, online and offline creative and management.” ■



Wolf Group CEO Lawrence Wolf said his company will retain a majority stake in the newly formed Viaduct.

Engage Inks Marketing Deal With Compaq

BY ANN M. MACK—In a deal that promises to expand the scope of Engage, an Andover, Mass.-based online marketing company, Compaq Computer Corp.'s Global Services has signed a multimillion-dollar agreement to market and deliver Engage's profiling and ad-management software to its business customers. As a part of the deal, which is their largest tech contract to date, Engage also will assist the computer company's B2B e-commerce arm in developing an online application to help businesses manage prospects and customer relationships through the entire marketing life cycle.

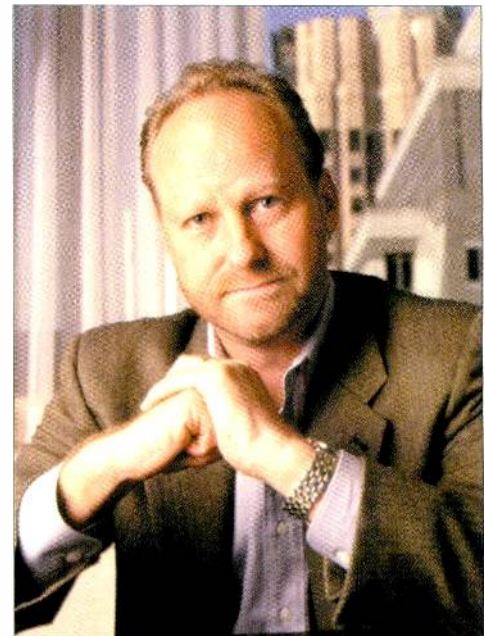
“The key is to manage customer relationships at all touch points,” said Jeff Weiner, director of Engage Enabling Technologies. “You have to send the right message at the right time.”

For Engage, the deal represents the ongoing evolution from primarily an ad network (e.g. 24/7, DoubleClick) to a what they hope will be a full-service, end-to-end online marketing provider, said Paul Schaut, CEO and president of Engage, a majority-owned operating company of CMGI. “Marketers want more than target-

ing a sports ad on a sports site,” insisted Schaut. “Interactive marketing solutions are not limited to banner ads.” It spills over to include promotions, content, e-commerce, analytics, targeting and customer relationship management not only on the Web, but on wireless devices and digital TV, he continued.

“This is a great move for Engage to stretch their wings beyond the advertising network to deliver content and merchandising online,” said Michele Slack, a senior analyst with New York-based Jupiter Communications. As to whether businesses need this integrated service, Slack said Engage will have to create the demand. She suggested Engage target businesses frustrated with cobbling together best-of-breed solutions themselves or companies coming online for the first time.

The agreement with Houston-based Compaq further supports Engage's goal to introduce new programs designed to capitalize on the growing Internet economy. “The relationship with Compaq provides Engage with an opportunity to enter the rapidly growing e-commerce and eCRM markets,” said Schaut. ■



Paul Schaut, CEO and president of Engage, said that interactive marketing is not just about banner ads.

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Tinseltown Vets Back Entertainment Web Site

BY ERIK GRUENWEDEL—If college is a time for self-expression, growth and creativity, Santa Monica, Calif.-based Nibblebox wants to showcase and profit from those experiences online.

The 7-month-old advertising-supported broadband content provider today launched its round-the-clock college radio programming, the premier of student-created video broadcasts and streaming music videos.

Backed by \$5.5 million in first-round funding, Nibblebox, which was founded by film director Doug Liman (*Swingers*), former NBC TV executive Dave Bartis and Internet entrepreneur Liz Hamburg, is staking its claim in cyberspace by empowering college students with the tools, funding and mentoring necessary to create and deliver video, radio and animated content.

"We feel most Internet entertainment content is aggregated, not created specifically for this medium," said Bartis. "Most content is simply repurposed from other media. By applying the principles of development and production from TV and film to bring out the best in [students], we believe

that if anybody will figure out what entertainment on the Internet will look like, it's this group."

For example, Nibblebox is broadcasting a show called *Virtual Rob*, billed as the first "clickable human" and created by three University of Southern California film students.

Browsers to the site can manipulate Rob's movements in 40 ways from various vantage points in his virtual off-campus apartment.

In addition to providing short, smart, innovative and irreverent content for the coveted college-age demographic, Nibblebox will Webcast college radio stations, posting playlists on the site in exchange for on-air ad spots.

"College students watch, listen and shop on their computers," said Hamburg. At the center of most dorm rooms is the computer. It's easier for them to get Internet access than cable access."

Through a series of registered affiliate programs established with college and high school media clubs, academic departments, creative writing classes and individual students, Nibblebox encourages creative wannabes to submit their content and ideas onto its password-protected Web site.

According to Bartis, individual students and organizations whose ideas and submissions are accepted by Nibblebox are loaned digital video equipment, awarded grants ranging from \$200 to \$25,000 and mentored by a group of industry actors, producers and directors associated with the site.

"Part of our business model is to take a risk," said Bartis.

And spending money. For any content that is Webcast on the site, Nibblebox pays the content creators \$500 per episode.

Future plans include incubating the cream of the content for offline consumption on Comedy Central, HBO and NBC, among others.

"The talent, enthusiasm and energy is amazing," said Liman. "These are the people who are going to crack [online entertainment]. Our goal is for the mentors to learn as much from the students about this new medium as the students will learn from them." ■



Curious Rolls Out Cross-Platform Delivery

BY ERIK GRUENWEDEL—As more businesses move to adopt the wireless Web, two obstacles persist: a wide range of delivery standards necessary to disseminate content—including HTML, HDML, XML, WAP and VoiceXML—and targeting users with advertising germane to their geographic location and type of wireless device.

In response to the growing number of personal information devices such as cell phones, Palm Pilots, PCs and other Net-enabled applications, Curious Networks, a Chicago-based interactive information intermediary, today launched a proprietary multichannel access software that enables content providers to deliver material across all channels regardless of the platform.

Curious' technology includes location-specific software that allows marketers to deliver ads based on a user's residence, place-of-work and other demographic profiles.

"Each delivery device has its limitation," said David Cutler, co-founder, president and CEO of Curious Networks. "Nothing is as robust as the Web. So we've figured out the unique benefits of each of these channels and ways that we can convert the content to take advantage of each platform."

The technology, which is customized and priced separately for clients, can either be accessed via the Curious Network server or implemented into the client's infrastructure.

When the *Chicago Tribune* recently wanted to deliver its content through multiple channels, it didn't want to invest in additional technology to re-create content.



SAY WHAT?:
Curious Network's software will help companies deliver content across multiple platforms.

"We provided the *Tribune* with a mechanism whereby it didn't have to worry about each of the [delivery] channels," said Cutler. "Instead, [it wrote] to our specifications and we re-created the content for all of those channels automatically."

Bottom line to the newspaper's bean counters: There's no need to hire additional personnel or adopt pricey new standards.

"Instead it can focus on content, which

is its core competency," said Cutler.

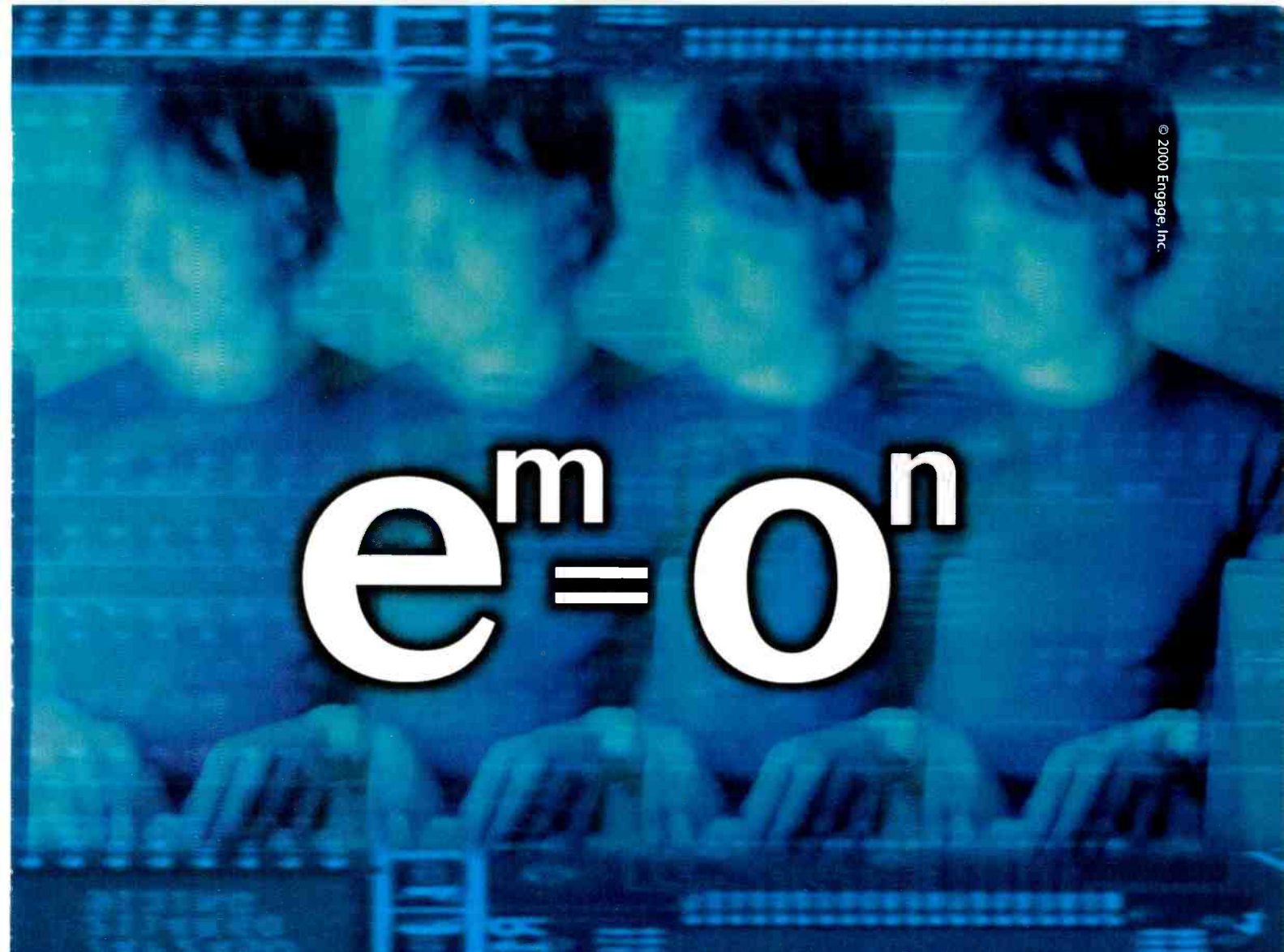
When developing software designed to send the most appropriate form of content and advertising based on the end-user's wireless device, 12-month-old Curious—with 20 employees—formed a research group that interviewed a cross-section of users, including CEOs, university professors, parents, students and the physically challenged.

The surveys, which included one-on-one interviews and focus groups, determined that users are receptive to advertising on their wireless devices as long as it's not intrusive, according to Pamay Bassey, vice president of the Customer Experience Innovation Group.

"We discovered that [wireless] ads have to make sense for the medium being used," said Bassey. "For example, banner ads that work well on the Web might not work well on a WAP mobile phone."

Bassey said it's a matter of finding out about wireless clients and who their customers are.

"It makes sense not to force someone to use a device they aren't comfortable with," she said. "This will only make them more irritated by the advertising." ■


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NDM in the Middle

The World's Scariest Police Chases Caught on Videotape! *Ally McBeal* Star Falls for Bisexual Lothario! Alien Bun Bakes in Dana Scully's Oven! Fox Mulder Goes MIA!

While the aforementioned teasers appear to be ripped from supermarket tabloid headlines, in reality they are pieces of an ambitious online puzzle being created by News Digital Media, the Los Angeles-based operator of Fox.com, FoxSports.com and FoxNews.com, all subsidiaries of New York-based News Corp.

While dedicated to leveraging the assets of its parent company and Fox entertainment properties for a variety of digital platforms—including broadband, enhanced TV, wireless and the Internet—NDM's 375 employees also face an online entertainment space filled with growing apprehension from advertisers and littered with the wreckage of failed entertainment dot-coms.

The most recent high-profile casualty in the sinking ship of online diversions is Pop.com, the aborted Los Angeles-based online entertainment company founded by DreamWorks SKG, Imagine Entertainment and funded in part by Microsoft co-founder Paul Allen. Eager to distance themselves from Pop's flop, Jordan Kurzweil, senior vice president of Fox.com, believes the power of the Fox brand will help the company avoid Pop's dire fate.

"We're definitely more secure in our online properties," says Kurzweil. "If you look at the sites that are no longer around, they spent a lot of time, effort and money creating content, but little on getting the consumer to show up. We've got a lot of tools, such as distribution, product and brand, at our disposal that the other startups didn't have."

In addition to current and soon-to-be-launched Web properties for Fox network hits such as *The Simpsons*, *The X-Files*, *Ally McBeal*, as well as new entries *Titus* and *Malcolm in the Middle*, NDM is creating exclusive programming for the Internet that dovetails with several of Fox's new

News Digital Media fights Net perceptions as it integrates Fox's online and offline programming.

By Erik Gruenwedel



THE TRUTH IS OUT THERE: News Digital Media's cadre of Web sites include the online destination for the Fox TV hit *The X-Files*.

shows, including *Freakylinks*.

"We've created the [*Freakylinks*] site as it actually appears in the TV show," says Kurzweil. "It's meant to be consumed before, during and after the show."

An even more ambitious Net offering is the November-planned launch of TooHotForFox.com, a site aimed at pushing the limits of Web entertainment by offering streaming video clips deemed too controversial for network TV.

"It will be provocative, but not porno," assures Kurzweil. "We're going back to our roots with reality programming following the guidelines established on cable."

The plan may be well timed, considering

that the dot-com hype that propelled unrealistic online ad revenue projections as early as last year is settling down. Still, Jon Richmond, president of NDM, believes that selling online entertainment is more viable than ever before.

Richmond cites the promising results of FoxSports.com's exclusive Webcast of the college football skirmish between No. 1-ranked Nebraska and San Jose State on Sept. 2.

"We were concerned going in, but viewers were adequately pleased with the quality of the broadcast," says Richmond. "A combination of strong [advertising] sponsorships and merchandise sales created a very successful package."

Eager to create a more effective means of advertising online than through conventional banners and buttons, Fox created WheresDewey.com for sponsor Kellogg's in association with a main character on *Malcolm*. Viewers of the TV show get a clue each week that directs them back to the Web site.

"We're offering advertisers a way to participate," says Richmond. "Kellogg's becomes integrated into the programming as opposed to just having them as a product placement."

Regardless of the Fox brand and News Corp.'s deep pockets, NDM must overcome entertainment's Achilles' Heel: fickle consumers.

"I don't think the brand itself is sufficient to attract consumers more than once," says Eric Scheirer, an entertainment and media analyst with Cambridge, Mass.-based research firm Forrester Research. "[Many] of these entertainment portals believe in a concept of Web-based content that is going to be more richly interactive than what we can get on TV. But I don't think anybody exactly knows what [this content] is going to look like yet, so it's only natural that there is going to be some [bloodletting] within the industry." If the staff at NDM has its way, though, the quality of its online programming and the strength of its brand should keep it afloat. ■



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Modo on the Move

Scout Electromedia delivers an ad-supported hand-held for the masses. By Ann M. Mack

Contrary to popular belief, not all hipsters are hooked up with sleek Palm VIIs or colorful Handspring Visors. Nor can everybody afford the steep monthly fees associated with an OmniSky wireless modem. While most makers of wireless gadgetry seek to attract young, upwardly mobile, early adopting urbanites, a new San Francisco-based startup hopes to cater to a less pretentious crowd.

With this month's launch of its first wireless product, Scout Electromedia shifts from the typical hand-held user demographic to a more mainstream one. Called modo, the device would more likely reside in the khaki pants pocket of a retail store clerk than in the Coach bag of a dot-com exec.

"It's targeted to the manager of the Gap," explains Geoff Pitfield, CEO and co-founder of Scout Electromedia, describing the type of person who would carry the product. "You don't need a PDA [personal digital assistant]; you have a life ... Our goal is to design products for the 260 million people in the U.S. who don't use PDAs." Although the

company boasts a different audience, they haven't departed from the handheld device demo all together. For now, the company plans to focus on 18- to 34-year-old city dwellers, much like their competition.

Unlike most of its rivals, modo is not equipped with organizational or wireless Web capabilities. Instead, it supplies users with updated information on what's hot and what's not in the city. Think entertainment—bars, restaurants, clubs, live music, movies, sporting events and more. The company promises an editorial voice that's "eclectic, provocative and above all, in-the-know." For instance, a teasing headline for Lucky Cheng's, a Manhattan restaurant with a drag-queen waitstaff, reads "Bring mom—she'll want cooking tips from a 'real' woman." In addition, a daily section features columns, top 10 lists, horoscopes, news and other tidbits deemed bandwidth-worthy. To aid its efforts, the company has partnered with Village Voice Media to provide weekly event listings and PageNet to deliver its wireless network.

Modo's content closely resembles that of New York-based wireless application provider Vindigo. Whenever a user syncs their handheld device to their computer, the application uploads current information such as eatery information from restaurant review site Zagat.com and movie times. However, modo differs from Vindigo in that all data is stored on the device and is automatically updated on a daily basis.

The device, which shipped in New York, San Francisco and Los Angeles this month, retails for less than \$100 and does not require subscription fees. The catch—advertising. "People are sophisticated. They realize that if you've paid a \$96 one-time fee, there's going to be advertising involved," says Pitfield. But, he continues, "We draw a big line between the advertising portion and the content portion."



TOO CUTE: Scout Electromedia's modo handheld device will offer users up-to-date information on local entertainment in exchange for viewing onscreen advertising.



A partial-screen ad sits on the bottom of every screen below the content. When users click on it, the full-screen ad appears in place of the content. Advertisers can sponsor general category pages, such as "Restaurants" or specific sub-type pages, such as "Indian Cuisine." The company has not yet named advertisers.

Some analysts, however, question the effectiveness of advertising on handheld devices. "I have yet to see a compelling ad in a wireless environment," says Andrew Bein, an analyst for Cambridge, Mass.-based Forrester Research. But Pitfield argues that advertisers on modo can reach consumers in strategic content areas, usually when they are in a mindset to respond. To further entice potential customers to act, Pitfield's company recommends that advertisers serve special offers. Explains Pitfield: "For instance, if a consumer looks for movies, a movie studio can put an ad up there."

Within the next year, the company plans to unveil the product in other cities, such as Chicago, Atlanta, Boston, Miami, Seattle, Washington and Philadelphia. ■

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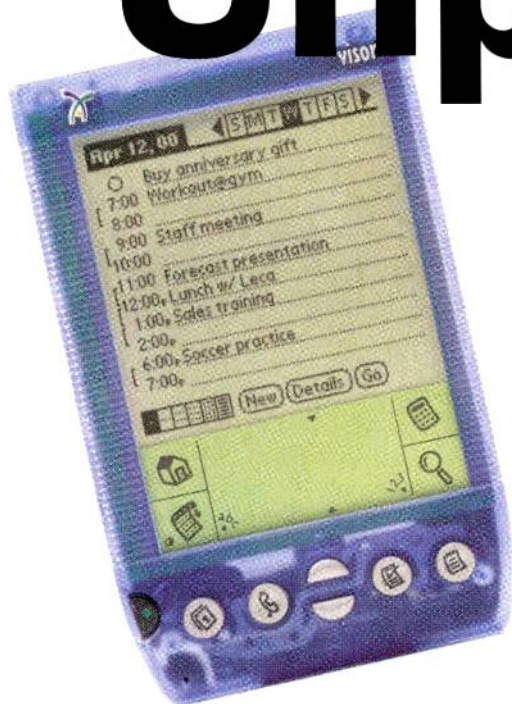
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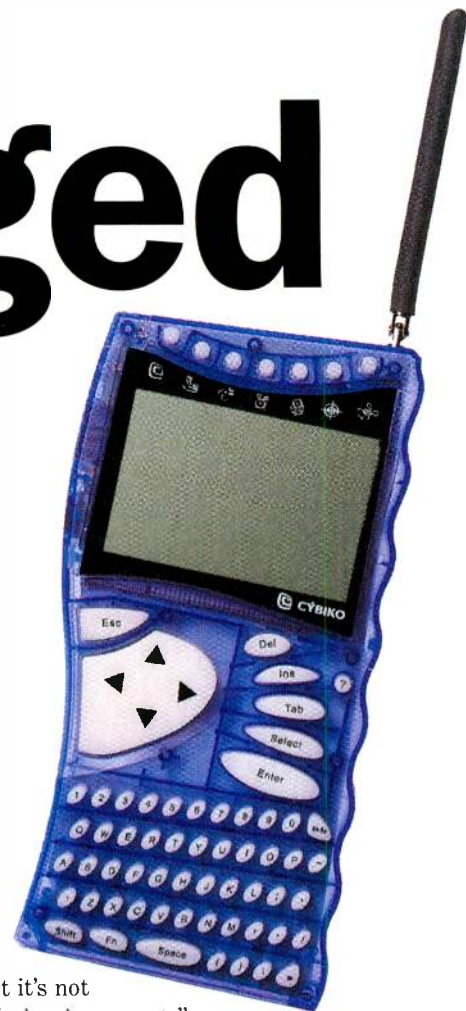
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The newest buzz in advertising is all about wireless. Can agencies learn from mistakes they've made on the Web?

By Ann M. Mack



For advertisers and marketers, today's wireless Web bears an eerie resemblance to the wired Web of six years ago. In the early days of the Net, online advertising was merely a crude—almost laughable—hodgepodge of text links and startlingly simple images. Back then, creators and users alike scrambled to read the uncharted road map of this new medium.

While the sense of déjà vu may be premature, considering that creative minds have yet to fully crack the code of what makes for successful advertising on the Internet, some of the lessons learned at the beginning of advertising on the Net can be applied to the burgeoning wireless category. Or at least give wireless advertising a head start.

With proliferation of portable, Web-enabled wireless devices in the mass market, advertisers face the challenge of extending a given brand across a number of personal hand-helds—which often feature unique interfaces—all delivered on a piece of screen real estate that at maximum measures three-by-three inches. Translation: Experimentation, lots and lots of experimentation.

"There is not a huge amount of ad budgets going into the wireless Web. But there is a lot of experimenting on this medium," explains Robert Henrick, executive director at the Ogilvy Interactive Applications Laboratory, a New York-based testing ground for emerging digital technologies.

"Right now, it's aim-shoot, aim-shoot, aim-shoot. Do things quickly and innovate them."

Doug Jaeger, interactive creative director at TBWA\Chiat\Day, New York, agrees with Henrick:

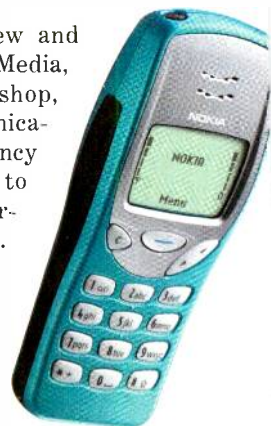
"Advertisers want to play in the space, but it's not the core piece of their business yet."

SOMETHING BORROWED...

From the browser-enabled cell phone to the personal digital assistant, interactive shops—as well as traditional ad agencies—are grappling with how to tackle these relatively new branding outlets. While many take different approaches, all agree that one thing remains certain: Marketers shouldn't treat these devices as shrunken-down versions of the PC. "There's an attitude that you can take something from one medium and retrofit it to another medium," says Maureen Bailey, a spokesperson for Boston-based interactive agency Digitas. "Some see wireless as a miniature version of the Web." Paco Vinoly, executive creative director for Lot21, a San Francisco digital ad agency, seconds this notion. "We can't borrow from what we do for the Web," he cautions. "With four lines of text and no color, what we do is limited."

THE NEW PIONEERS

Kudos from the online community flew and clickthrough rates soared when Modem Media, a Norwalk, Conn.-based interactive shop, unveiled the first banner for telecommunications giant AT&T in 1994 during the infancy of the Internet. Today, agencies strive to employ similarly novel approaches to garner positive results on the wireless Web. And to an extent, some forward-thinking pioneers already have made their foray into this new frontier.



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GENUITY

Earlier this year, Lot21 introduced the first ads ever to run on AvantGo's mobile information portal. The wireless campaign for Web-based software and services provider Intraware sought to target IT professionals and build brand awareness in a cost-efficient way. The ads, which appeared as short, simple messages, were created with a small, one-color screen in mind. The effort resulted in a 95-percent reduction in Intraware customer acquisition costs and helped develop an opt-in customer database for the Orinda, Calif.-based company, Lot 21 reports. "It took the cost of acquisition from a good dinner with a bottle of wine to the price of a hot dog," boasts Vinoly.

When SF Interactive developed a test campaign for San Francisco-based gift e-tailer RedEnvelope, the interactive shop attempted to duplicate the direct response and tracking capabilities of the Web. "Our intent was to try to make a wireless campaign [that] we could hold to the same standards as our wired efforts," explains Tom Bair, director of converging technologies at SF Interactive. To this end, the SF Interactive team designed an ad that was actionable and trackable.

Four days prior to Father's Day, the San Francisco-based agency delivered a SMS (short message service) text-based ad to nearly 1,000 cell phone users who opted-in for the test. The message prompted the participants to order a digital golf scorecard for their dads. Increasing the likelihood of action, SF Interactive equipped the ad with a call-back response function, which let recipients hit the "talk" button on their cell phones to automatically connect to a RedEnvelope rep. To measure the response, participants were asked to submit a code specific to the wireless campaign when they made an order. The promotional push resulted in a 10-percent conversion rate, SF Interactive reports. "We figure there's a little bit of the novelty factor there," admits Bair. But, he applauds the campaign's ability to close the customer acquisition loop.

THE STANDARD LINE

Although these campaigns mark significant strides, most agencies acknowledge that a plethora of obstacles still exist, impeding a nimble entry in the wireless arena. The abundance of handheld gadgets with disparate formats, sizes and back-end technologies has left the industry wanting for standards. Currently, the Wire-

"We can't borrow from what we do for the Web. With four lines of text and no color what we do is limited."—Paco Vinoly, Lot21

less Advertising Association (WAA), a unit of the Internet Advertising Bureau, is trying to establish guidelines for wireless ad models, measurement and delivery. "We are coming up with a finite set of ad sizes and formats that agencies can take advantage of," reassures Tim DePriest, chair of the WAA and director of worldwide strategy and new media for AdForce, a Cupertino, Calif.-based ad management and delivery services firm.

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SHORT AND SWEET: AvantGo's mobile information portal now features wireless ads in the form of short, simple messages.

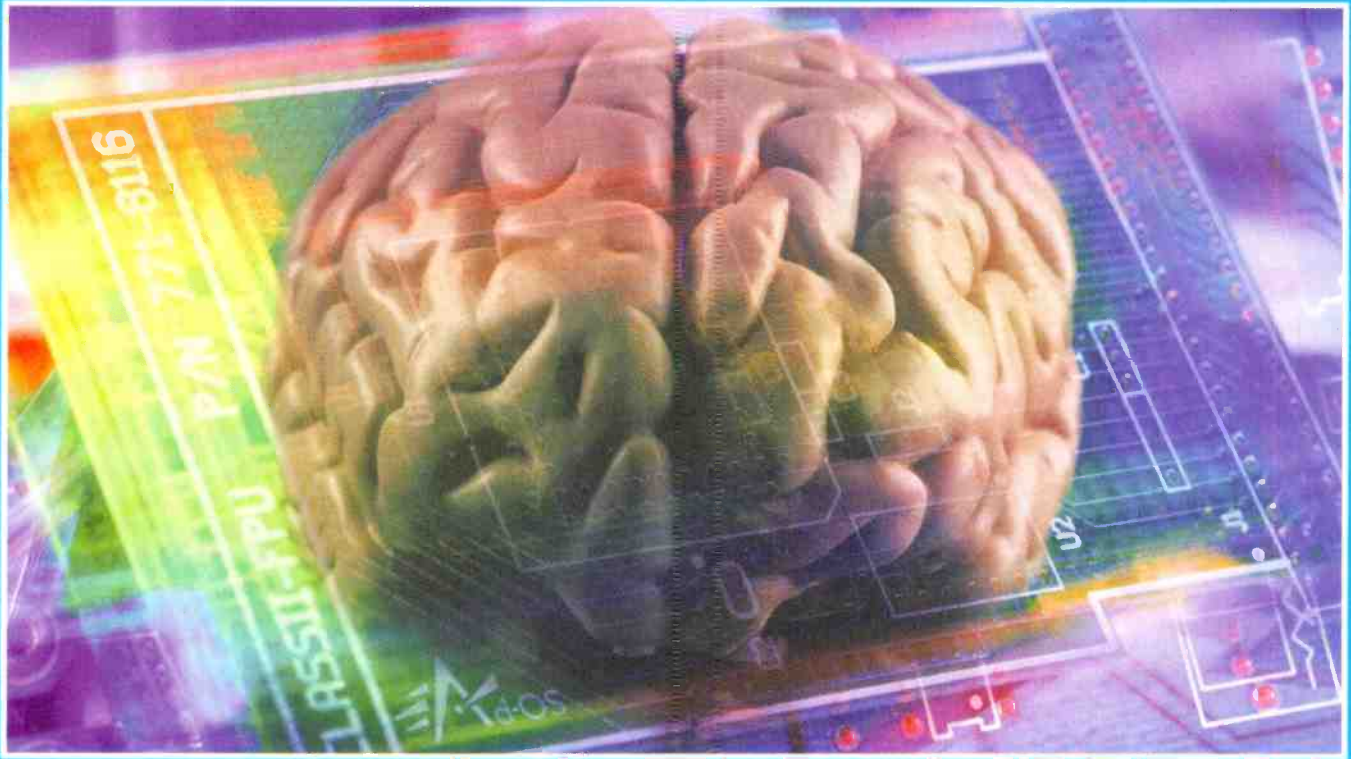
In the meantime, some wireless players are cutting out the middle man, a.k.a. the interactive shop or traditional ad agency. "Right now, there is a lack of standards," says Geoff Pitfield, president and CEO of Scout Electromedia. His San Francisco-based company recently released its first wireless product, modo (see "Modo on the Move" in this issue). "Ads specific on modo are different than those on [other wireless devices]. There's no hope in standardizing that anytime soon. Are you going to force agencies to develop creative for each medium?" Jason Devitt, CEO and co-founder of Vindigo, a New York-based wireless applications provider, concurs. "Once standards are established, there may be some room for interactive agencies," says Devitt. "For now, we work directly with the vendors."

REWING UP

To avoid being pushed aside in the wireless race, some agencies are adopting aggressive strategies. Just last month, for instance, Agency.com began training its 800-plus U.S. employees in WAP (wireless application protocol), an effort aimed at capitalizing on the growing demand for such expertise. The New York-based agency is developing wireless initiatives for clients such as soft drink behemoth Coca-Cola and software maker Pumatech. In September 1999, New York digital shop Razorfish opened a wireless research and development lab in Helsinki, Finland. The company's mobile solutions clients include the Helsinki Stock Exchange, airline Finnair and communications company Vodaphone Airtouch.

And this July found K2 Design, a New York-based interactive agency, acquiring a majority interest in Silvercube, a firm that specializes in strategy and content development for next-generation devices. The joint venture created what they deemed the first pure-play wireless professional services firm. K2 hopes to draw on the experience the Rochester, Mich.-based company has amassed in building wireless applications for clients such as car manufacturer General Motors and automobile

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guide Edmunds. For Detroit-based GM, for instance, SilverCube has designed a condensed version of the Oldsmobile Web site for the PDA which houses data like model specifications and dealer addresses. "We created the new company because we need to stay on top of the competing standards and technologies in this complex, fragmented and fast-moving arena," said Matt de Ganon, executive chairman of K2 Design, at the time of the announcement.

Several interactive agencies founded in the early '90s in response to the burgeoning wired market share de Ganon's sentiment. To prepare for the wireless boom, these shops are strengthening their forces through research and development, acquisition and new division creation. As for the traditional agencies, wireless represents yet another way to reach the consumer. "It's the ad agency's job to help manage the brand experience across all mediums, whether it be in the store, in print, on the Web or on wireless," says TBWA\CD's Jaeger. "It's everything if a brand is at the right place at the right time."

SENSITIVITY TRAINING

The prevailing question still remains: Do consumers desire branding messages on devices as personal as their Palm Pilots or cell phones? Marissa Gluck, an analyst with New York-based research firm Jupiter Communications, seriously doubts it. "Consumers really don't want to receive advertising on their cell phone or PDA," she says. "If it's perceived as content—yes. But, do they want ads for McDonald's or to buy a Ford? I don't think so." Therein lies the challenge.

"Wireless is much more personal. There is a much closer bond than with a PC. Bringing ads to it is tricky," says Lot21's Vinoly. "So, ads have to be appropriate and benefit the user." Vinoly's colleague Sasha Pave, the director of technical design at Lot21, agrees: "We have to offer something useful, rather than just a pure message. We have to be very sensitive."

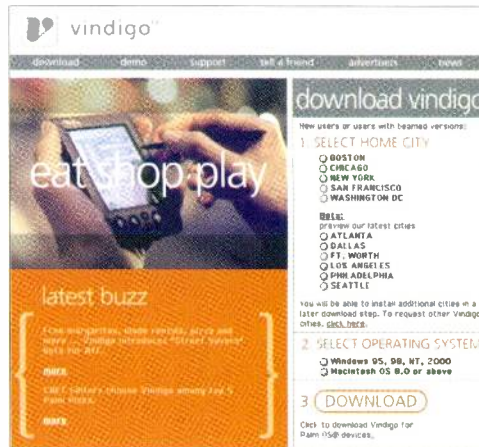
To this end, agencies are trying to sell the idea of relevant, contextual-based messaging. Taking it one step further, some talk of using geographical-sensitive technology to beam messages to consumers based on their location. For instance, says OgilvyInter-

"You hear stories of the soccer mom driving to Pizza Hut and being served a Domino's ad. I think this is frightening to most consumers."

—Marissa Gluck, Jupiter Communications

active's Henrick, "If you are visiting New York, American Express could push you information on discount tickets for a Broadway play. Or if your flight is late, your airline could push you information on the flight delay."

However, opponents argue that these "Big Brother"-type tactics could backfire, adding that consumers could perceive these



NO MIDDLE MAN: Jason Devitt, CEO at Vindigo, says that until wireless ad standards are set, ad agencies will be kept out of the loop.

location-based messages as an invasion of privacy, rather than a helpful value-add. "You hear stories of the soccer mom driving to Pizza Hut and being served a Domino's ad," says Gluck. "I think this is frightening to most consumers."

In an attempt to address these concerns, the WAA is developing guidelines to determine how best to garner consumer acceptance, while maintaining their privacy. "It's all opt-in," assures Kevin Wassong, director of New York-based Digital@JWT, J. Walter Thompson's interactive arm. "It has to be driven by user request. You can't force things on consumers."

TRIAL RUNS

To increase acceptance of wireless marketing messages, some propose companies give cell phones to consumers for free or at a discount; the freebies would be subsidized by advertising. "This is a device that could break down the digital divide," says WAA's DePriest, referring to this suggestion. Starting this month, SkyGo, a company that provides infrastructure for targeting and delivering marketing messages via mobile devices, will test this premise. The Silicon Valley startup is conducting a four-month trial designed to gauge consumer tolerance for wireless advertising.

For the study, more than 1,000 Boulder, Colo., consumers will be provided with free Internet-enabled phones and must agree to receive a minimum of three ads or marketing messages a day based on an opt-in program.

No matter the approach, when it comes to wireless, all agencies agree that they look to their international brethren for guidance. In terms of wireless technology, countries such as Japan and Finland seem light years ahead of the United States. And adoption rates? Practically every teenager carries a cell phone.

"We are keeping an eye on areas of the world where things are happening more quickly," says Henrick.

As devices evolve, so too will the content and creative produced by agencies. This is only the beginning, says Jason Goodman, managing director of U.K.-based BMP InterAction, an agency within Tribal DDB's global network. "This is really early day stuff," he says. "It requires a lot more experimentation." ■



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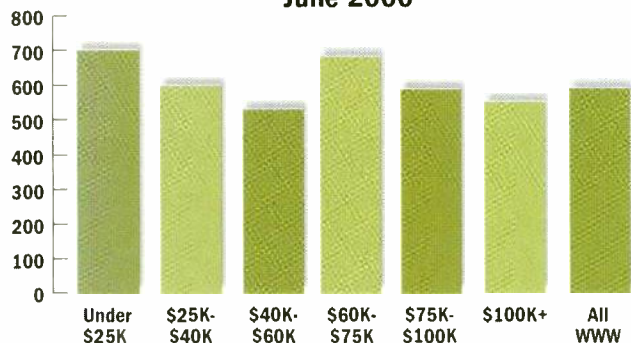


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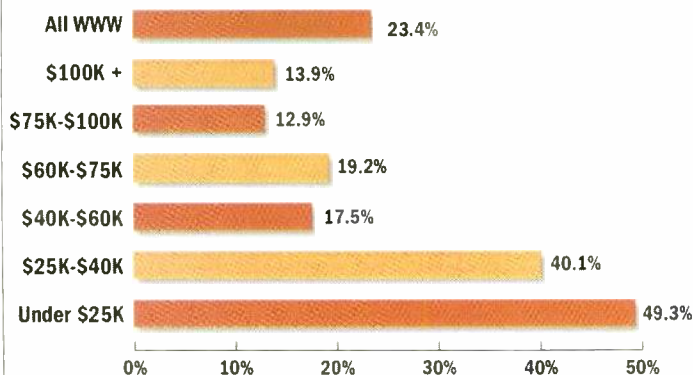


Lower Income Users Get Online As Gap in Digital Divide Closes

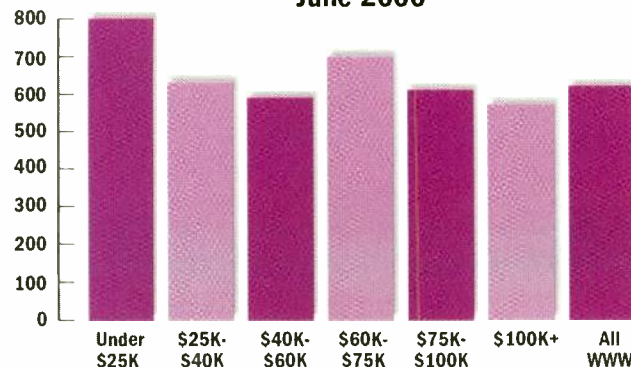
Average Unique Page Views By Household Income
June 2000



% Growth in Unique Visitors to the Web
From June 1999 to June 2000



Average Minutes Per Usage by Household Income
June 2000



Since the advent of advertising on the Web, marketers have wondered exactly who is logging on to the Internet. These days, perhaps the better question to ask is: Who isn't logging on? Because of rapidly falling prices for home PCs coupled with increased Web access at schools and businesses—not to mention a greater technological facility among all users—the Internet has seen an explosion of traffic. As the diversity of Net users continues, it's households with an average income of \$25K or less that represent the highest percentage of Net newbies. Although these households comprise less than 10 percent of the total Internet population, their numbers have risen nearly 50 percent over the past year.

According to a report from New York-based Media Metrix, a growing number of content providers and advertisers are closely eyeing these new Web users. "There are plenty of providers who are now interested in targeting this specific group," said Anne Rickert, a Media Metrix analyst.

Rickert said that the number of providers targeting households that make less than \$25K is rising as the so-called digital divide closes along a number of different lines. "All kinds of gaps—adoption gaps—are closing, in terms of age, gender and household income," said Rickert. "So we have seen that the Internet is becoming much more of a mainstream medium. It doesn't yet reflect the actual offline population, but it's growing a bit closer."

And as the Web truly diversifies, marketers can now count lower-income users as a growing part of the population.—Sid Ross

Top Sites by Composition of Unique Visitors With HHI Under \$25K

HHI Under \$25k: 9.7% of the total World Wide Web Universe

	% of U. V. with HHI Under \$25k	U. V. (000) HHI Under \$25k	U. V. (000) Persons 2+
ICQIT.COM	31.7%	65	205
VALUEPAY.COM	31.7%	71	237
DESKTOPDOLLARS.COM	31.1%	91	293
BLACKPLANET.COM	29.5%	71	250
UREACH.COM	29.0%	83	287
GOTOWORLD.COM	28.7%	109	380
EARTHFRIENDLYBABY.COM	27.8%	57	207
BOARDHOST.COM	27.2%	7	265
NET-4-BIZ.COM	26.9%	54	201
GETPAID4.COM	26.5%	71	266

June 2000

Media Metrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



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movers



SUMMER FUN: Revelers toast the end of summer at Sony's Summer Music Blowout held at San Francisco nightspot Ruby Skye. Pictured from left to right, **Tori Soltero**, senior marketing manager at Macys.com; **Beth Ellis**, director of Sony Pictures Digital Entertainment; **Jim Smith**, senior vice president/general manager of Sony Pictures Digital Entertainment; and **Shari Robinson**, director of business development at Macys.com.



FETE FACES: Pictured from left to right, **Chris Kobran**, district manager at Sony Pictures Digital Entertainment; **Cyndy Sandor**, vice president, business development at RocketCash; **Alex Angry**, director of business development at RocketCash; **Regina Tabachnik**, director at Sony Pictures Digital Entertainment; **Carol Kruse**, vice president of marketing, RocketCash; and **Tim Daughters**, director of marketing at RocketCash.

Scott Shaunessy has been named director of interactive strategies at Quincy, Mass.-based Devine & Pearson, an integrated advertising, communications and public relations agency. Shaunessy played hockey at Boston University and in the NHL, the American Hockey League and the International Hockey League before spending six years in sports and brand



management. He joined D&P in June 1999 as director of business development ... **Robert M. Greenberg** will assume the newly created post of chief creative officer while continuing as chairman at R/GA, New York, an interactive agency. **Martin Reidy**, president and chief operating officer, takes on the role of chief executive officer. Greenberg founded R/GA with his brother Richard in 1977. Reidy joined R/GA in 1996 after serving as senior vice



president, strategy and planning for EMI, New York ... New York-based Complete e-Strategies, which helps companies build new Internet ventures, named **Marcia Kucher** vice president of finance. Kucher also serves as chief financial officer of the Sunrise Financial Group, New York, a technology investment firm. Previously, Kucher was CFO of Invemed Associates, also in New York ... Washington-based AMS Interactive Media, a media planning company that operates in partnership with American Media Services, appointed **Selena Pigrom** senior media planner and buyer. Pigrom was previously senior media planner in the Washington office of Arnold Communications, based in Boston ... **Bob Lasiewicz** has been named vice president of sales at Los Angeles-based Creative Planet. Lasiewicz was the president of Media Infosystems, Los Angeles, and co-founder of ShowBiz Expo, the entertainment production trade show, also in L.A. ... New York-based Agency.com, announced bi-coastal senior promotions within its interactive marketing division, i-traffic. **Stacey Nachtaler** was appointed regional president, East, and **Brett Groom** was appointed regional president, West. Nachtaler and Groom were evp, directors of client services in the New York and San Francisco offices, respectively ... **Craig Macfarlane**, chief technology officer for Woburn, Mass.-based iCAST, has been named chief technology officer at Boston-based Student Advantage, an offline and online portal to the higher education community. Macfarlane joined iCAST in February 1999 from SIG (now Digitas), Boston, where he served as director of advanced media development.—*Edited by Sid Ross*



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CULTURE TRENDS

The Hollywood Reporter's Box Office

For weekend ending September 11, 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	The Watcher	9,062,295	3	9,062,295
2	New	Nurse Betty	7,145,950	3	7,145,950
3	1	Bring it On	6,813,120	17	44,800,590
4	2	The Cell	3,654,515	24	51,341,527
5	3	Space Cowboys	3,340,850	38	78,825,796
6	6	What Lies Beneath	2,767,993	52	142,381,640
7	4	The Art of War	2,476,366	17	25,028,790
8	7	The Original Kings of Comedy	2,354,174	24	31,874,700
9	New	The Way of the Gun	2,150,979	3	2,150,979
10	5	Highlander: Endgame	1,915,328	10	9,053,672

MTV's BUZZWORTHY

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

Week of 9/11/00

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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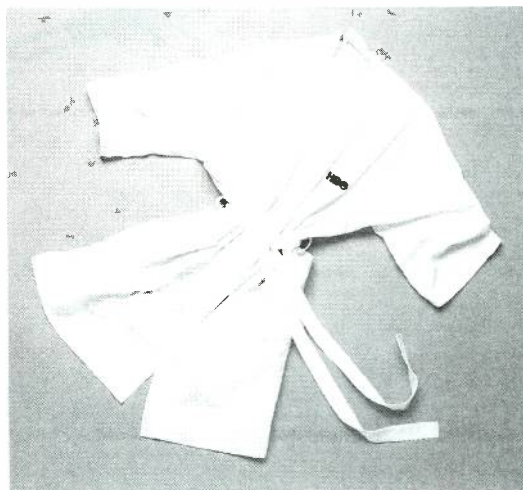
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CULTURE TRENDS

The Billboard 200

The top-selling albums compiled from a national sample of retail store sales.

<i>This Week</i>	<i>Last Week</i>	<i>Wks on Chart</i>	<i>Artist</i>	<i>Album</i>
1	1	11	Nelly	Country Grammar
2	3	16	Eminem	Marshall Mathers
3	2	17	Britney Spears	Oops!...I Did it Again
4	4	50	Creed	Human Clay
5	8	25	'N Sync	No Strings Attached
6	5	8	Various Artists	Now 4
7	7	31	3 Doors Down	The Better Life
8	9	20	Papa Roach	Infest
9	-	1	C-Murder	Trapped in Crime
10	6	2	DJ Clue	Backstage...

©2000 Billboard/SoundScan, Inc.

MTV Top 20 Countdown

Week of 9/11/00

1. **Red Hot Chili Peppers** "Californication"
2. **Nelly** "Country Grammar"
3. **Rage Against the Machine** "Testify"
4. **DMX/Sisqo** "What You Want"
5. **Eminem** "The Way I Am"
6. **Incubus** "Stellar"
7. **Janet Jackson** "Doesn't Really Matter"
8. **Deftones** "Change"
9. **Creed** "With Arms Wide Open"
10. **Christina Aguilera** "Come on Over"
11. **Orgy** "Fiction"
12. **R.O.D.** "Rock the Party"
13. **Fuel** "Hemorrhage"
14. **Britney Spears** "Lucky"
15. **Mystikal** "Shake it Fast"
16. **Disturbed** "Stupify"
17. **Busta Rhymes** "#1 Stunna"
18. **Papa Roach** "Broken Home"
19. **Madonna** "Music"
20. **SR-71** "Right Now"

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CULTURE TRENDS

College TV Network Video Playlist

Submitted by College Television Network for week ending August 28, 2000

Artist	Title	Rotation
Amel Larrieux	Sweet Misery	Heavy
Dido	Here With Me	Heavy
Charging Faces	That Other Woman	Heavy
Elastica	Mad Dog	Heavy
OPM	Heaven is a Halfpipe	Heavy
LeAnn Rimes	Can't Fight the Moonlight	Heavy
Tamia	Can't Do For That	Medium
Fastball	You're An Ocean	Medium
Tragically Hip	My Music at Work	Medium
Presidents of the USA	Tiny Explosions	Medium
Barenaked Ladies	Pinch Me	Medium
Foo Fighters	Next Year	Medium
Jagged Edge	Let's Get Married	Medium
Melanie C	I Turn to You	Medium

The Billboard 200

5 Years Ago

The top-selling albums from 9/16/95

1. Soundtrack/Dangerous Minds
2. Hootie & the Blowfish/Cracked Rear View
3. Alanis Morissette/Jagged Little Pill
4. Soundtrack/The Show
5. Bone Thugs-N-Harmony/Eternal...
6. TLC/crazysexycool
7. Shania Twain/The Woman in Me
8. Blues Traveler/four

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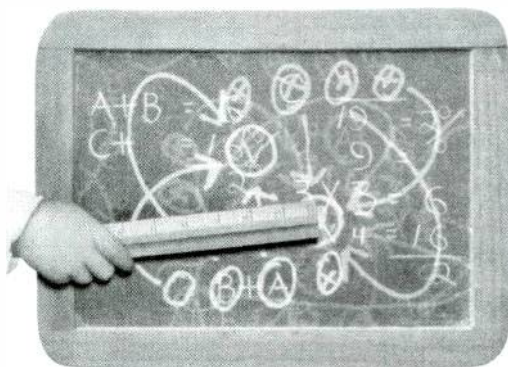
DEMO	DAYPART	VPVH
ADULTS 18-49	M-F 6P-8P	.74
PERSONS 12-34	M-S 8P-11P	.49
WOMEN 12-34	M-F 6P-8P	.45
WOMEN 18-49	S-S 9A-5P	.44

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Nielsen Analysis for Great American Country 1Q 2000. Analysis excludes those networks that don't meet a minimum of 50% A 18-49 composition and male/child skewing networks.



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Bob Jeffrey President, J. Walter Thompson, NY

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Kirshenbaum Bond & Partners

3

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OCTOBER 10

AGENCY/CLIENT RELATIONS

Nina DiSesa President, Chairman & Chief Creative Officer
McCann-Erickson

4

Monday
OCTOBER 16

THE CLIENT PERSPECTIVE

American Express

5

Monday
OCTOBER 23

CAMPAIGN DEVELOPMENT

Adam Levine, EVP, Deutsch

6

Monday
OCTOBER 30

MEDIA TRENDS

Kal Liebowitz President, KSL Media

7

Monday
NOVEMBER 6

RELATIONSHIP MARKETING

Paul Velardi Managing Director, Lowe Lintas Direct

8

Monday
NOVEMBER 13

ACCOUNT PLANNING

Robin Bardolia Head of Account Planning, Fallon New York

9

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NOVEMBER 20

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Myer Berlow President, Interactive, America Online

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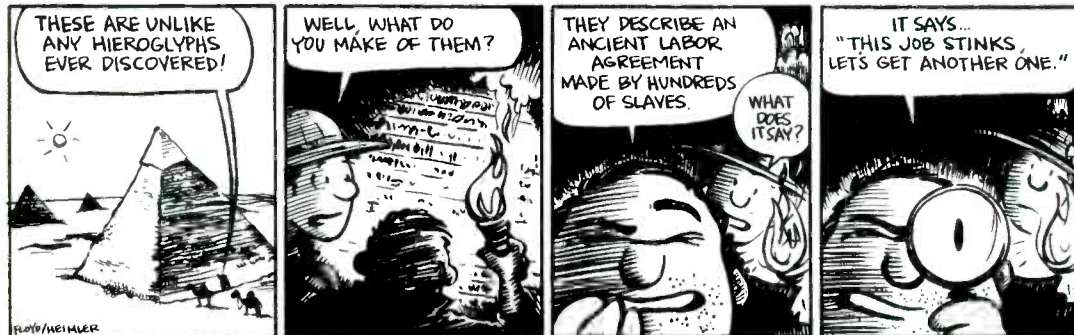
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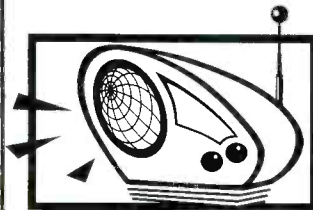
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The ideal candidate has 5 to 7 years of solid promotion marketing experience. Agency experience is required. Client side consumer package goods is a plus but not necessary. A BA/BS is required.

Job Responsibilities:

- * Build and grow Client/Agency relationship and manage Client expectations
- * Lead and manage the Agency's resources to meet the Client's promotion and design needs from strategy and creative development through final execution
- * Deck writing and presentation of upfront/strategic marketing section
- * Collaborate with other team members and departments
- * Motivate/supervise other account team members
- * Accountable for Client budget/financials

Required Skills:

Effective communication skills; excellent presentation skills; strong people management capabilities; organizational, time management and multi-tasking skills a must!

Salary:

Commensurate with experience; \$80,000 to \$90,000

Contact:

Email: Top100@tiptonandmaglione.com

Fax: 212-691-2157

No phone calls please

MORE CRAZY GOOD OPPORTUNITIES

QUINN FABLE ADVERTISING, a fast-growing mid-sized mid-Manhattan agency with 12+ years of direct response success, needs to add a few more superstars to our team! We've got great clients, unsurpassed benefits (including profit sharing and more) and an amazing work environment. So if you're energetic, upbeat, highly motivated and ready to enjoy every day of work, get in touch with us. Our immediate openings include:

SENIOR COPYWRITER

Can you really write award-winning ads? Write spots that make people tune in? Develop captivating approaches to online promos? Can you breathe life into a concept with simple, concise words? Do you hate cliches and smile from ear to ear when you know you've got the line? Can you run with a big idea and not give up when it gets to the fine print? If so—you're the one!

ART DIRECTOR

Can you come up with a concept and follow it through, tweaking it to perfection at every stage? Do your talents range from tissues, to Quark, to press O.K.s? Do you assume full responsibility for everything you work on? Would you die before saying, "I'm just the art director"? If you have a good business sense, a sharp eye for design, and the tenacity to keep true to your vision, QUINN FABLE will give you a chance to shine. Sorry, no room for prima donnas or attitudes.

TRAFFIC MANAGER

Are you responsible enough to keep accurate info, flexible enough to rock 'n roll with a gazillion scheduling changes, bold enough to get what you want without short-fusing the team? If you're up for excitement, real responsibility and great rewards—please respond right now! We need a fearless leader who can help move the masses and keep the atmosphere pleasant. You can be a key player and organize your own team!

JUNIOR ART DIRECTOR

Yes, you may have to prepare presentation boards, revise mechanicals, kern type, find props, redo storyboards ten times—but above all, you'll have a chance to see real work and get your stuff produced—if you've got talent. Assist in print, direct mail, broadcast, Web design and online promos with other creative superstars who know the ins and outs of getting the job done well.

PRODUCTION MANAGER

Is organization your middle name? Do you know when to convert an OE, how to detail lettershop instructions, when to run a fifth color? Do you love to show your colleagues, friends, family—even neighbors—all of the "great things" you produce? If you understand which two to choose when deciding among PRICE, QUALITY and SPEED—we need you.

WEB DESIGNER

Do you have the vision to create sites that are breakthrough, smart and highly functional? Are you ready to design a wide range of looks for some of America's biggest and best companies? Work with techno-wizards who don't need packaged software to make things happen.

JUNIOR COPYWRITER

Think you can you come up with brilliance if given the chance? Want to be more than a spectator when big ideas happen? Want a chance to see your work in print, on air, online? Here's your chance to work with other young superstars who are headed to the top!

JUNIOR ACCOUNT EXECUTIVE

Do you believe you can make a difference, and are you willing to work your way up through the ranks to prove it? Do you take ownership of everything you do? If you project professionalism, but value your sense of humor, are honest, energetic, smart and a self-starter, this could be your big chance to grow fast and take charge.

PROOFREADER

Do you have eyes like a hawk and pride yourself on finding errors that no one else could spot? Are you a grammatical fanatic, a spelling guru, and really enjoy your work? We're looking for someone who's detail-oriented, but never loses sight of the big picture. If you're someone who can work in a fast-paced environment and help us create advertising that's not only brilliant but letter-perfect, contact us today!

Please respond by e-mail or U.S. mail only, and specify position sought. Send resume, cover letter and salary requirements to: CRAZY GOOD [POSITION], Quinn Fable Advertising, 115 East 55th St., New York, NY 10022. OR Send Word or PDF attachments only to Jobs@quinnfable.com



QUINN FABLE ADVERTISING, INC.

HELP WANTED



Great Opportunities in the Nation's Newspaper

A fast-paced exciting environment Where readership grows everyday!

ENTERTAINMENT & PUBLISHING SALES MANAGER

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

SENIOR ACCOUNT EXECUTIVE

Sells advertising space to advertisers in the Northeast. Knowledge of the Boston territory strongly preferred. Develop effective strategies and proposals on a regional and national level. Requires a college education with emphasis in business administration, marketing or journalism, with 6+ years experience as a sales/marketing representative. Travel required.

ADVERTISING SALES REPRESENTATIVE WANTED FOR JOB SHARE

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

Please email resume and cover letter to:
asime@usatoday.com, or fax (703) 558-3840

Creative Director

International POP display firm looking to add superior creative talent to our growing team. If you are a strong creative talent, able to motivate others, can build and maintain a successful team, enjoy a fast-paced environment, and can manage multiple deadlines, we'd like to meet you.

POP design exp, presentation and mgmt skills a must. Candidates must have 10 yrs exp managing a creative dept. You must be computer literate, have a background in graphic and industrial design with strong understanding of manufacturing processes. High quality design capabilities, attention to detail and the ability to manage both the creative and business side of the dept are essential. You must work well with others in a team environment and be able to manage resources and deadlines. You'll manage our NY-based design team and collaborate with our other design offices.

Competitive comp and excl benefits package including 401K. Send resume and salary history to

Human Resources, Dept MK
 POP Displays
 26-45 Brooklyn-Queens Expressway
 Woodside, NY 11377
 Or fax to 718-721-6004
 No phone calls
 All replies confidential.

Media Supervisor White Plains New York

National media planning and buying firm is looking for a seasoned, hands on media professional with 6+ years experience in planning. Position is within an in-house media operation at a packaged goods company. Qualified candidates please fax or email resumes to:

Fax 310-571-1827
 attn: S. Kuperberg
 Email: skuperberg@round2.com

Print Production

Print production guru wanted. Full time and freelance. Must be amazing in all the adobe programs Photoshop, Illustrator, and Quark. Magazine layout, brochures, corporate collateral, packaging mechanicals, direct mail, invites, cut & paste, scanning. Must have at least 1 to 2 years professional experience and living in or around the NYC area. Please fax resume with salary or hourly requirements to Bele at 212.448.0408.

ADVERTISE CALL 1-800-7-ADWEEK

Mavericks Wanted

SEEKING: ACCOUNT SUPERVISOR for PR/Promotions group at mid-sized Soho integrated marketing communications company.

You have a strong public relations background (traditional agency preferred) with 7 plus years experience but are looking for a more strategic and creative environment.

The position involves:

- Being a senior public relations strategist for clients
- Managing several staff members
- Honing and developing public relations skills in more junior staff
- Growing and developing new business
- Running several accounts
- Supervising all public relations and promotions strategic planning, development and creative execution
- Using your brain

If you are passionate about smart, creative work, are results-oriented and are ready to join the 21st century of pr/promotions firms. Email or fax your resume and salary requirements to:

Jennifer Schwalb, Talent Manager
 Kirshenbaum Bond & Partners
 Public Relations/Promotions
 e-mail: jschwalb@kb.com
 fax: (212) 633-1750

SENIOR COPYWRITER Seattle

Do you have what it takes to create compelling and enduring employer brands? We're JWT Specialized Communications, and we help some of the biggest names in Seattle build successful long-term brands. As Senior Copywriter, you'll collaborate with art directors to create advertising for our clients in various media. Ensure copy is written on-time, on-budget, and on-strategy. Qualifications? Five years' copywriting experience in an agency environment. Dedication to producing high-quality work. Basic understanding of the Internet and its technologies. Ability to work under tight deadlines and not pick fights with anyone. Frequent donut buying and bringing a plus.

J. Walter Thompson
 JWT Specialized Communications

Contact: Mary Olson
 E: mary.olson@jwtworks.com F: 206-623-9611
 www.jwtworks.com 720 Olive Way #500, Seattle, WA 98101

Media Director New Jersey

Top New Jersey based advertising agency is looking for a Media Director with 12+ years experience. Packaged goods and high tech experience a plus. Must have excellent presentation and writing skills, and an ability to lead a team. Qualified candidates please fax or email resumes to:

Fax 310-571-1827
 attn: S. Kuperberg
 Email: skuperberg@round2.com

ADVERTISING SALES

Due to rapid growth, the *Chicago Sun-Times* is seeking Account Managers for its NY office. Responsibilities include managing existing accounts and developing new clients.

Salary, commission, benefits, 401k. Some travel. If you are hard-working and professional and interested in hearing more about this position, please call Gregg Rubin at:

212-965-8260
 or fax your resume to
 212-965-8264

ADVERTISING SALES

Join an entrepreneurial team with unique online/offline promotional services. You are an enthusiastic self-starter with 1-3 years experience. Sales promotion background a plus. Fax resume to: (212) 481-0423 or email to rstcomm@aol.com

Account Supervisor and Sr. AE ASAP!

Find out more: www.milnc.com.

media logic



HELP WANTED

MARKETING RESEARCH MANAGER

The New York Times is seeking a well-rounded hands-on researcher to head custom research activities within the advertising department. This position is responsible for providing leadership and direction in developing and managing custom research projects needed to accomplish the advertising revenue goals of the newspaper.

Responsibilities include vendor management, questionnaire development, data analysis, internal report and presentation development, and presentations to sales and marketing staff.

Requirements: Five or more years of custom research experience in both quantitative and qualitative. Vendor and/or publishing background is preferred. Strong leadership, communications and organizational skills. Proficiency in Excel and PowerPoint and familiarity with media research and/or syndicated research sources. Ability to adapt quickly to the diverse needs of a large staff.

In addition to a competitive salary and benefits package, you will find an environment committed to diversity, challenges and growth. The New York Times Company is on Fortune Magazine's list of America's 50 Best Companies for Minorities. **For consideration, please email or fax your resume including salary requirements to:**

hrresume@nytimes.com

The New York Times

Expect the World (www.nytimes.com)

Fax (212 556-4011)

Equal Opportunity Employer

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

Media Supervisor

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

(Job Code - MS/Chicago)

Interested candidates please forward resume to:

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

EOE/AA/M/F/D/V

No Phone Calls Please

Need a job you meticulous, obsessive, anal bastard?

WestWayne really needs graphic designers. Good ones. If that's you, get your book over to WestWayne pronto. Call Elizabeth Scott at 404-347-8734.



MARKET RESEARCH MANAGER

THE WORLD LOOKS TO DOW JONES AND OUR FLAGSHIP PUBLICATION, THE WALL STREET JOURNAL, FOR TIMELY, INSIGHTFUL AND ACCURATE BUSINESS NEWS AND INFORMATION. THE WALL STREET JOURNAL'S MARKETING RESEARCH DEPARTMENT IS LOOKING FOR A MARKET RESEARCH MANAGER TO MANAGE ITS NATIONAL MARKET RESEARCH DEPARTMENT, WHOSE PURPOSE IS TO FULFILL THE RESEARCH NEEDS OF THE WALL STREET JOURNAL'S ADVERTISING SALES STAFF.

Responsibilities include daily management of the workflow in the department, including assigning projects, monitoring relations with the sales staff and ensuring on-time delivery of research projects, as well as overall responsibility for syndicated research in terms of utility, methodology and analysis. The selected candidate will also oversee primary research for the financial advertising category.

Requirements include five years management experience in the marketing/media research field. Candidates must possess a combination of research and communication skills, as well as the ability to provide direction and motivation. We are looking for a candidate with a thorough knowledge of primary and syndicated research methodologies, specifically those utilized in the media industry, such as MRI, Mendelsohn, JD Power, Nielsen, etc. Solid computer skills and a 4 year college degree are also required.

Dow Jones offers a competitive salary, excellent benefits and outstanding career growth opportunities. Please mail/fax/e-mail your resume and salary requirements to:

DOW JONES & Company
Staffing NK MRM
200 Liberty Street
New York, NY 10281
Fax: 212-416-4290



E-mail: natasha.karetskaya@dowjones.com
An Equal Opportunity Employer
Visit our website at www.dj.com/careers!

LIKE CANDY? LIKE MEDIA? BRAND DEVELOPMENT?

If you're a media planner and like the sweeter things in life, send your resume.

Dailey & Associates is currently looking for an experienced planner to join our team on Nestle. You will participate in complete brand planning including all forms of traditional and non-traditional media. Partner with the client in all facets of brand development including frequent client meetings and presentations.

Please send resume to:

DAILEY

8687 Melrose Avenue, West Hollywood, CA 90069

Fax (310) 360-0470

E-mail: jhutchinson@daileyads.com

Looking for the perfect job?
ADWEEK CLASSIFIED

HELP WANTED

**RECRUITMENT
ADVERTISING
AE/WRITER****Senior Position
in Philadelphia**

This is a great opportunity to move up from your current salary and career level! Orenstein Advertising is a 32-year-old recruitment advertising agency with a reputation for innovation and quality. We see recruitment advertising as a high calling (maybe that's why we're growing so rapidly). We're seeking someone with at least three years of recruitment advertising experience...whose customer-service skills are just as honed as her/his writing skills. If that describes you, mail or e-mail your resume to: **President, Orenstein Advertising, Inc., 1518 Walnut St., 3rd Floor, Phila., PA 19102. E-mail: lrv@orensteinadv.com. EOE.**

Graphic Designer

Fast-paced, DC area ad agency seeks a mid-senior level graphic designer. Creative freedom in comfortable, relaxed atmosphere. Exciting mix of clients/projects; including print/broadcast ads, annual reports, identity, collateral, and Web marketing. Minimum 3-5 years experience/great portfolio/solid Mac skills in QK/IL/PS. Web skills a plus. Competitive salary and benefits. Send resume and 3 samples to ROI, Attn: Sr. Art Director, 7857 Heritage Drive, Suite 220, Annandale, VA 22003 or e-mail to cathy@roiadvertising.com. (No phone calls.)

Advertising Director

Great opportunity for strong, confident, high-energy sales professional with 2+ years sales management responsibility. Lead a team of 3 salespeople at rapidly growing teen magazine. Assume direct responsibility for ad revenue and sales training. Must be creative, strong negotiator, and able to access key agency and client decision-makers. Fax or email resume and salary requirements to: Susan

Latingirl Magazine
Fax: 201.876.9640
email:
kkeenan@latingirlmag.com

ATTN: ADWEEK CLASSIFIED ADVERTISERS:

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

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

MARKETING MANAGER/ASSOCIATE BRAND MANAGER

Looking for an opportunity to stand out from the crowd? Corporate America boring you to death? Leading agricultural packaged goods company selling national branded products needs top-tier marketing manager and an Associate Brand Manager with experience in the following areas: brand management; promotions; merchandising; sales support; packaging and new product development.

The ideal candidate will have strong academic credentials, good creative understanding as well as an ability to execute projects on time and on budget. Must be able to manage staff and outside agencies. As one of the largest privately owned companies we offer great offices in a convenient Westside location, excellent benefit package, 401K plan, and top pay for top performers.

Please submit resumé to:

E. Canavan, 11444 W. Olympic Blvd, Suite 250, Los Angeles, CA 90064

Or fax your resume to: (310) 966-4678.

**AD AGENCY JOBS.
LET YOUR MOUSE DO THE WALKING.**

www.AAAA.org

Go to the Web and check out the job postings from AAAA-member agencies. You'll find a wide variety of positions on our jobs Web site—and they're updated regularly. Find the job you want.

**Need an amazing high end
web (Mid to Senior level) interface designer/flash
expert!**

Must have a design background. Interactive advertising experience a must. Web designers who love banner work are welcome! **Email resume, cover letter and salary/hourly requirement as a .pdf or word document to Billie@artisan-inc.com**

FLASH EXPERTS

Knock our socks off - we dare you!!! Design and Production! **Send your most innovative samples to Allison@artisan-inc.com with resume and cover letter as a word attachment or .pdf!**

No beginners!

Please include your salary/
hourly requirements.

**Catch a Creative Genius
ADWEEK CLASSIFIED**

PRINT AND ONLINE AD SALES

B2B and B2C print and online sales opptys. Ent, Tech, \$140-160k pkg. + Stock. Solid Company.

**800-919-7355 fx 310-248-2441
michelle@salesathlete.com**

**ACCOUNT
SUPERVISOR WANTED**

Marketing services agency to open a central Penn. office to service key client in the grocery industry. Impact marketing and advertising strategies and tactics. You will serve as liaison between our client and the agency headquarters. Spearhead account activity and projects. Interface with client personnel across disciplines: advertising, marketing, research, promotion and operations. Be accountable for a client based business/profit center, 5-8 years experience with lots of marketing savvy, electronic advertising experience and a solid understanding of the grocery retail industry. **For immediate consideration please respond via email to tracy.lacasella@bdsmarketing.com or via fax (949) 597-2217**

Young Hoboken ad agency needs firecracker junior AE to meet with clients, manage clients, schmooze clients, take calls, make calls, make coffee (hey, we do it too), think of stuff, file stuff and mail stuff. Salary 25-30k. Send your resume and 3 ads you love to:

HAMMERHEAD ADVERTISING

Attn: John Perls
174 Grand Street, #2B,
Jersey City, NJ. 07302

Classified Advertising
1-800-7-ADWEEK

**JOBBHUNTERS:
Log Onto Adweek Online Today**

- Help Wanted Ads – by job type – from all six classified regions of Adweek, Brandweek, & Mediaweek
- Contacts – the names and addresses you need from fully searchable databases
- Stay Up - to - date on current news, people moves, key industry issues, account changes

Visit our Website at: <http://www.adweek.com>
e-mail: adweek@adweek.com

**REACH YOUR AD COMMUNITY
WITH ADWEEK CLASSIFIED**

The **National Association of Broadcasters** will hold its **radio show** Sept. 20-23 at the Moscone Center in San Francisco. Contact: Gene Sanders at 202-429-4194.

The **New York Chapter of Women in Cable and Telecommunications** will host a luncheon Sept. 20 at the Supper Club in New York. Contact: 212-854-0335.

The **Newspaper Association of America** will host its ninth biennial **libel conference** 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 Sept. 27 at the Waldorf-Astoria in New York. 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.

Adweek Conferences, as part of its **Agency Dynamics Seminar Series**, will host a seminar Oct. 12-13 at the Atlanta Hilton & Towers. Contact: Adweek Conferences at 888-536-8536.

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: Tami Hughes at 765-653-3333.

The **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.

The **California Cable Television Association** will hold its **annual Western Show** convention Nov. 28-Dec.1 at the Los Angeles Convention Center. Contact: Paul Fadelli at 510-428-2225.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemp

CBS' U.S. Open Ratings Dip 20 Percent

Ratings for CBS' 33 hours of U.S. Open tennis coverage declined 20 percent over last year, to a 2.8 rating/8 share from a 3.5/10, according to Nielsen Media Research fast nationals. The early-round losses of Andre Agassi and Patrick Rafter, neither of whom appeared on CBS' coverage, likely contributed to the dropoff. CBS' broadcast of the women's semifinal matches on Friday, Sept. 8, recorded a combined 2.9/10, compared to a 4.5/12 last year. The second semifinal, between Martina Hingis and Venus Williams, posted a 3.2/10. Last year's semi between the same two competitors produced at 5.2/12, but that match ended in prime time at 8:15 p.m., while this year's match was over at 6 p.m. CBS' coverage of the men's semifinals on Sept. 9 recorded a 3.0/9, down 14 percent from last year's matches, and the women's final scored a 5.8/13, down from a 6.3/16 in 1999. The men's final on Sunday, Sept. 10, recorded a 4.2/9, down 33 percent from last year's 6.3/19, although last year's match ran into prime time. Meanwhile, USA Network's ratings for its 98 hours of Open coverage averaged a 1.1, the same as last year, when the cable net aired 91 hours. In prime time, USA earned a 1.4, also flat with last year; daytime ratings were a 0.7, also flat.

As for demos, USA showed a 27 percent increase this year among adults 18-34, a 22 percent gain among adults 18-49 and a 103 percent hike among women 18-34.

ABC's Joyner Partners With NAACP

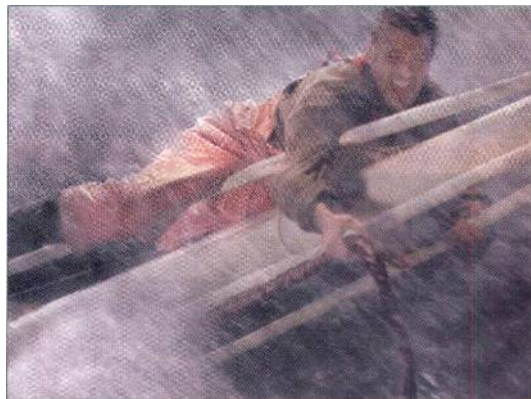
Tom Joyner, host of ABC Radio Networks' *The Tom Joyner Morning Show*, in partnership with the National Association for the Advancement of Colored People, last week pre-empted his regular broadcast, heard on more than 100 radio stations, to host a special Town Hall meeting in Washington, D.C. Joyner and Tavis Smiley, a member of Joyner's show and host of *BET Tonight*, joined a panel of African-American leaders, including NAACP president Kweisi Mfume and attorney Johnnie Cochran, to discuss issues affecting blacks during the presidential election. Other Joyner-show personalities spent the week visiting eight cities to encourage Joyner listeners to register to vote. Joyner and the NAACP are also collaborating on a voter-registration effort via phone (866-YES-VOTE) and at Joyner's Web site, www.tomjoyner.com.

Lifetime.com, Women.com Join Forces

Capitalizing on their shared ownership by Hearst, Women.com Networks and Life-

TBS Catches *The Perfect Storm* for '03

The Perfect Storm is heading toward TBS. As part of a five-movie deal with Warner Bros., TBS scored the rights for the first commercial broadcast of the saga that chronicles the lives of Gloucester, Mass., swordfishermen. The film, which stars George Clooney and Mark Wahlberg and grossed more than \$280 million at the box office, will air on the cable net in 2003. Other films included in the agreement are *The Art of War*, starring Wesley Snipes; *Space Cowboys*, starring Clint Eastwood; *The Replacements*, starring Keanu Reeves; and *Bait*, starring Jamie Foxx. TBS, which has carved a niche for itself with high-profile cinematic re-releases, had the highest-rated film on cable last month with the Jack Nicholson-starrer *As Good As It Gets*.



Big splash: TBS scored the rights to the Clooney vehicle.

CLAUDETTE BARIUS/WARNER BROS.

Inside Media

CONTINUED

time's lifetimetv.com last week formed an equity for advertising partnership. In exchange for \$10 million in spot cable ads, Lifetime Entertainment will purchase a 4.6 percent stake in women.com. The Hearst Corp. holds a large stake in both companies, with the Walt Disney Co. controlling 50 percent of Lifetime and 3 percent of women.com. Women.com offers

content from top Hearst titles, including *Good Housekeeping* and *Cosmopolitan*.

GQ's Men of the Year Awards Head to Fox
Condé Nast's *GQ* will broadcast its 2000 *Men of the Year* awards on network television for the first time, on Fox on Dec. 9. The awards event, which aired on cable's VH1 in previous years, will take place on

Oct. 26 at the Beacon Theatre in New York, honoring men chosen by *GQ*'s readers for outstanding achievements in film, literature, sports and fashion. Lincoln, David Yurman, Guinness Bass Import Co. and Discover Card will be co-presenting sponsors of the event and Dennis Miller will handle hosting duties.

Daisy Fuentes to Host *The Style Minute*
Through an agreement with Fashion-Window.com, former weather girl, MTV VJ, Revlon model and actress Daisy Fuentes will debut today as host of *The Style Minute*, a daily one-minute radio feature launched by Syndicated Solutions this past spring. She replaces former host Veronica Webb. Available in both English and Spanish, Fuentes' show provides up-to-date reports on fashion, entertainment and style. *The Style Minute* currently airs on about 20 stations.

Koch and D'Amato Team on Bloomberg
Former New York mayor Ed Koch is back on radio. This time, he's paired with former U.S. Sen. Alfonse D'Amato for a weekly political and current-affairs commentary called *A Touch of Clash*. The five-minute, debate-style segment, which premiered Sept. 9, will air within Bloomberg Radio's weekly six-hour magazine, *Bloomberg on the Weekend*. It is moderated by Bloomberg's Anthea Raymond.

Starz Encore Partners With Metabyte
Starz Encore Group and Metabyte Networks last week partnered to offer viewers personalized subscription video-on-demand with a VCR component. Under terms of the deal, Starz Encore will evaluate Metabyte's MbTV software to possibly develop interactive TV applications such as two-way subscription video-on-demand with personal video recorders or t-commerce based on the individual viewer's habits. The MbTV service also targets advertising specifically at the viewer and offers coupons to be used toward t-commerce purchases.

Country Radio Host to Make TV Debut
Dallas Turner, host of Jones Radio Network's *Nashville Nights*, which airs from 7 p.m. to midnight on 110 radio stations, will now be seen as well as heard. The popular country radio personality will make her TV debut in late September as host of *Country Request Live*, a new show that will air on Jones' Great American Country cable channel weekdays 5-6

NBCMarketplace.com

Now there's a place on the Web to find out about the affluent audience that's right for your brand.

- schedules
- show descriptions
- demographics
- media kit
- trade press links

NBCMarketplace.com



It's about the **people** who watch us.

make her TV debut in late September as host of *Country Request Live*, a new show that will air on Jones' Great American Country cable channel weekdays 5-6 p.m. The channel reaches 14.7 million cable subscribers, according to Nielsen. Originating from Starstruck Studios in Nashville, *Country Request Live* will be the only daily live-request country-music video show in the U.S. Viewers can either e-mail or phone in their requests.

Video Music Awards Rock Ratings

The 17th annual *MTV Video Music Awards*, held on Sept. 7, pulled the highest ratings of any entertainment show on cable this year. *VMA* earned an 8.7 household rating and delivered 9.8 million viewers, according to Nielsen Media Research. But among MTV's key demographic audience of 12- to 34-year-olds, the awards show turned in a 10 rating, down 10.7 percent from last year's 11.2.

Daly and MTV Sign New Long-Term Pact

Carson Daly and MTV recently cut an

extended deal that creates additional opportunities for the *Total Request Live* host in development and production across the multiple platforms operated by MTV Networks and CBS Entertainment. Daly remains host of *TRL* and will add the role of executive producer, as well as taking other positions in front of or behind the camera at CBS and other Viacom properties. Daly will also helm his own company, CD Productions.

EW to Publish How-to Guide to Showbiz

Entertainment Weekly last week announced it will publish a "How to Break Into Show Business" special issue, to hit stands Nov. 6 and remain for six weeks. The stand-alone issue will be polybagged with 3,500 copies of *Variety* and feature celebrities' tales of their big breaks, a guide to the best film schools, and tips on a variety of industries. *EW* will distribute 2,000 issues free to four leading film schools and run a screenwriting contest on its Web site. AOL

will place some content on its *Workplace* channel. Toyota, Sony DVD and Palm Pilot have signed on as advertisers.

Gannett's USA Weekend Boosts Circ

Gannett's *USA Weekend* will increase its circulation to 22.4 million as of Oct. 15. The additional 1.4 million issues come from an increase in the number of newspapers carrying the Sunday magazine. *The Fort Lauderdale Sun-Sentinel*, *The Albuquerque Journal*, *The Arizona Republic* and *The Indianapolis Star* will run *USA Weekend* beginning in September and October.

Lost World Looking Up for Season 2

New Line Television last week announced 94 percent clearance and time-period upgrades in more than two dozen markets for the second season of its weekly action hour *Sir Arthur Conan Doyle's The Lost World*. The series, which scored a 1.9 average national rating last season, according to Nielsen Media Research, starts its second season Oct. 2.

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Media Person

BY LEWIS GROSSBERGER



Fall on Your TV

THOSE OF YOU WHO HAVE SAVORED MEDIA

Person's Annual Fall TV Previews—collecting them,

selling them on eBay, forming a religious cult around them—already know that they are superior to all other TV previews because Media Person never sees the shows he is describing. Thus he is free from his bias, which could undermine his foolproof evaluation method utilizing the simple assumption that all the shows (in the colorful parlance of our time) suck. You will be pleased to find that this year, nothing has changed.

◆ *C.S.I.*: Who you gonna call when a recently deceased body is stinking

up your house? Why, the boys and girls from *City Stiff Investigators*. They rush over, study the corpse for evidence of foul play, and, if a crime is involved, solve it within one hour or your money back. Then, best of all, they remove the unattractive cadaver from your premises. This is a service everyone needs and it promises to be a splendidly morbid show, albeit slightly nauseating.

Dark Angel: 19-year-old James-Cameron-discovery Jessica Alba plays a genetically engineered punk biker babe with superpowers and amazing lips in a rubble-strewn Seat-

tle apocalypsoctioned by an evil electromagnetic pulse. Hey, do you realize that Media Person just boiled down to one sentence what the average fall-TV-preview writer needed at least three paragraphs to impart?

Gideon's Crossing: If Andre Braugher got any more intense, his head would explode. As Dr. Ben Gideon, Andre and his bulging eyeballs are gonna search his and everyone else's soul so hard they'll all have contusions. At the same time, he'll be probing body cavities too. Sure, his technique is a little unorthodox and your HMO probably won't cover it, but as long as the ratings are high, who can complain?

Welcome to New York: A young weath-

erman from the hinterland comes to the big city and learns that his new boss is Christine Baranski. This formidable hard-ridan engages him in some sophisticated urban badinage and right away the lad sees he has a lot to learn if he wants to make it in the Big Apple. Well, it's all so very amusing, because, you see, the tyro broadcaster in this "situation comedy" is a veritable fish out of water!

The Geena Davis Show: Big-city club-

Media Person never sees the shows he is describing. Thus he is free from his bias.

and-party babe marries divorced nice guy with kids, moves to the suburbs and becomes Instant Mom, thus raising two questions: 1. Can a really tall movie star be funny? 2. Isn't this show *Welcome to New York* in reverse?

Deadline: Oliver Platt stars as a crusading investigative humorous media columnist for a weekly advertising magazine. Sitting at home one day, writing a preview of the new fall television season, he finds that he has somehow slipped into a dimensional warp and is now trapped in a bleak netherworld from which there is no escape. But then he wakes up and realizes it's just a tedious Dick Wolf TV series and it will be over soon.

The Trouble With Normal: A comedy

about a guy named Normal who has a lot of trouble.

The Michael Richards Show: A brilliant new avant-garde concept in TV programming. After 142 changes in concept and cast, the producers have decided that they will continue the constant retooling even after the premiere. It'll be kind of like a Broadway show that stays out of town. Whereas *Seinfeld* was the show about nothing, this will be the show about everything.

Bette: Bette Midler plays Bette Midler playing Bette Midler. Bet Bette plays Bette better than Geena Davis could, though not necessarily as good as John Goodman would.

The District: As the new police commissioner of Washington, D.C., former coach Craig T. Nelson is outraged to learn that there is crime in the city. He boldly resolves to eradicate it, devising a radical and politically risky plan that consists of him dramatically shouting at people—in a manner that is angry yet articulate and well-crafted—until they blink.

The Fugitive: Don't think this is just another remake of a remake. Because in this version, Dr. Richard Kimble did it! He brutally murdered his wife and framed the

one-armed man, who was executed for the crime. Now Lt. Gerard must flee for his life because the psychotic Kimble is after him next! Oh, all

right, Media Person is lying. Hey, you can't blame him for trying to make the season sound more interesting, can you?

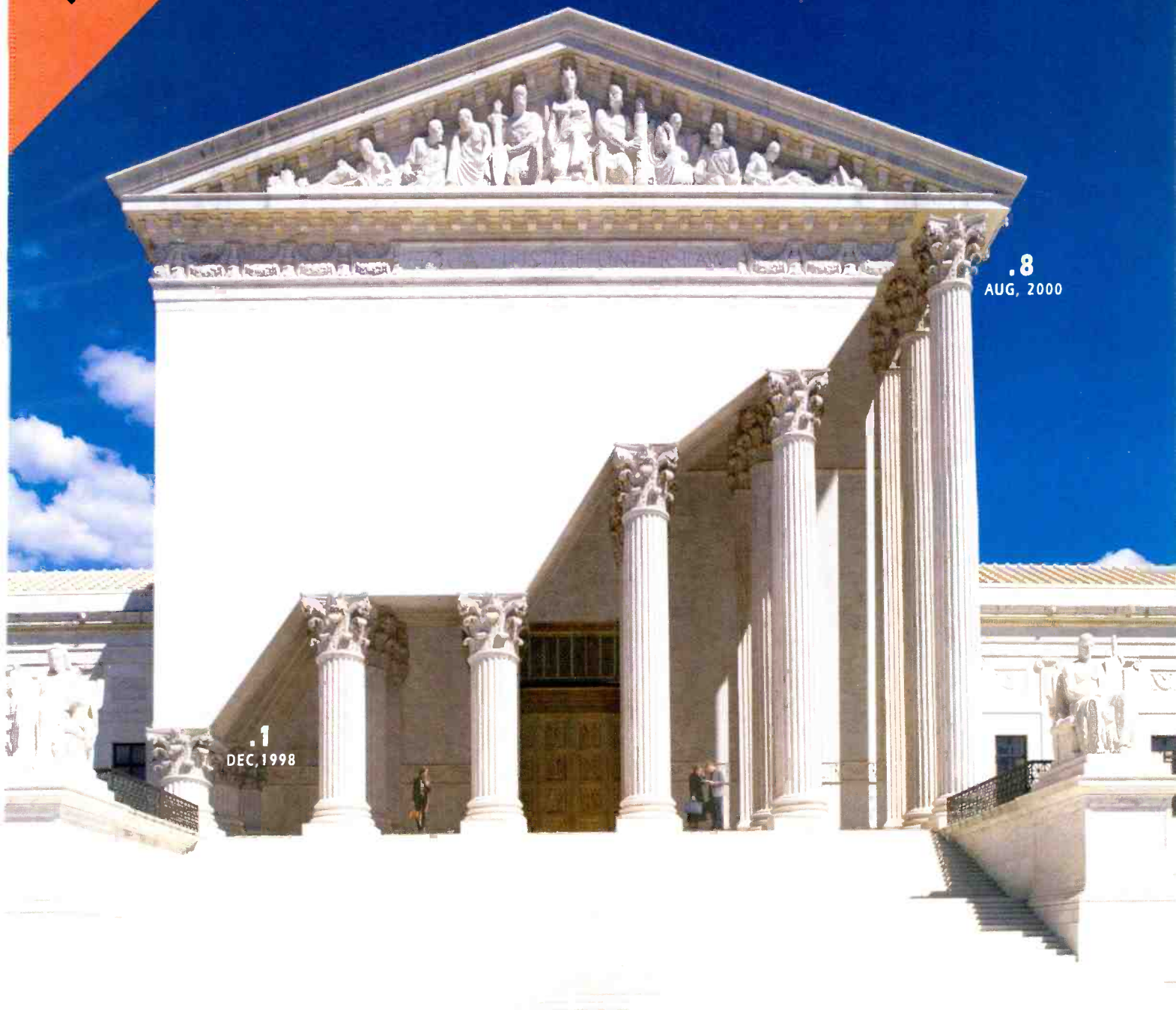
Cursed: That title will probably be changed by the time this show airs, if it ever does. It's a comedy about a guy who goes on a date with a girl and annoys her, so she puts a curse on him and for the rest of the series he must have Chris Elliott as his best friend.

Freakylinks: A TV show about a Web site! Or is it a Web site about a TV show? Anyway, in this show from some of the creators of *The Blair Witch Project*, a team of young paranormal-hunting hackers use their computers to try to scare you out of your wits, if you have any left after watching this stuff. ■

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Source: Nielsen Media Research. 1. 1Q '99-3Q '00 to date. 2. August '00 vs. December '98, M-Su 8p-11p coverage household ratings. Coverage household ratings for all ad-supported networks with subs above 30 million households. 3. Court TV Universe Estimates: September '00 vs. September '99. Specifications available upon request. © Courtroom Television Network LLC. The name Court TV is a registered trademark and the Court TV logo is a service mark of Courtroom Television Network LLC.

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