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THE UPFRONT

Cable Nets Get Busy With Deals

MTV, Lifetime, Discovery, A&E, USA are writing business; CPM bumps put at 6-7%

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Condé Nast In Publisher Shake-Up

Carey named to helm 'The New Yorker', Tom Florio moves to 'Traveler'

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Microsoft Eyed on Set-Top Boxes

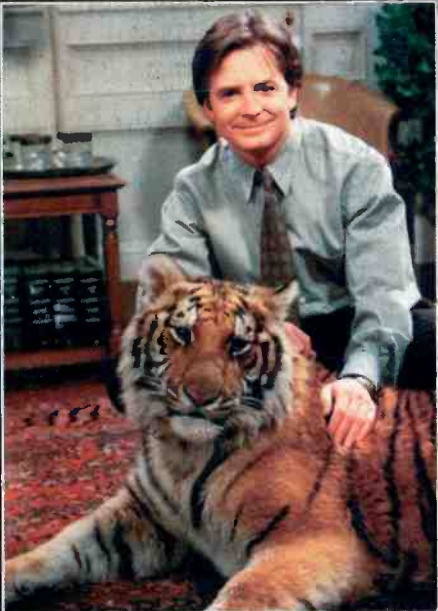
TV networks and staffers at FCC, Justice Dept. are concerned about role in HDTV

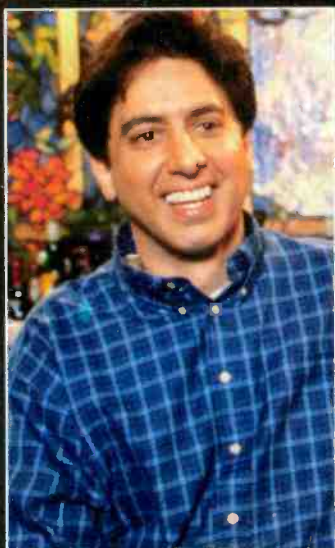
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THE MADISON AVE. SHUFFLE









Lacking potential new hits, the Big Four networks move proven performers around on their fall schedules to keep media buyers interested **PAGE 4**

MARKET INDICATORS

National TV: Ready
News and daytime upfront to break this week; prime time next. Buyers predict single-digit CPM hikes for prime; total dollars may lag last year.

Net Cable: Strong
As buyers eye broadcast skeds, early business is strong. Autos are hot, with GM and others pooping budgets up 40 to 50 percent. CPM increases are leveling at 9%.

Spot TV: Steady
"No trouble spots ahead" as the third quarter kicks into high gear. Telecom, autos, politicals and fast food still the major players. SE and NW healthy.

Newspapers: Active
Tons of summer films soon to hit the big screen and daily pages as well. The long-awaited launch of Windows 98 should help software rebound from its current slump of minus 15 percent.

Magazines: Strong
Luxury ads are cashing in on a booming economy. Fashion, retail and jewelry are hot. Asian flu hits travel category, but other travel is picking up.

KING OF THE HILL: FOX; SON CTT; ABC; FRASIER: GALE ADLER/NBC; EPERBROD; LOVES: RAYMOND; MONY: BRINTON/CBS



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STAR TV

Laura K. Jones MAY 27 1998

AT DEADLINE

Sun-Times Wins Praise on Shootings Story

Fearing teenage copycat killings in Chicagoland, the *Chicago Sun-Times* last Friday chose not to play news about the Springfield, Ore., high school shooting spree on Page 1. Instead, the story of an expelled teen whose murderous rampage left four dead was carried on pages 2 and 3. The move to downplay the story triggered dozens of calls to editor-in-chief Nigel Wade, who spent much of the day responding to a curious media and grateful parents thanking him for his very un-tabloid decision. Wade's note to readers explaining his decision read: "We do not wish to encourage any unstable teenager to think of shooting as a way out of adolescent torments. And we do not wish to alarm smaller children." Wade later told *Mediaweek*: "We wondered if prominent press coverage may have contributed to [the shootings]. I wanted to reduce the risk of that happening here." Wade said he's not about to start a crusade, but the response from parents and readers around the country, who flooded his office with calls and e-mails, "has indeed been gratifying. They liked what we did."

Time Warner Goes Digital in Texas

Time Warner has begun rolling out digital television service to several hundred employee homes serviced by its 240,000-subscriber system in Houston. The test is Time Warner's first rollout of digital service in the U.S. and is the MSO's equivalent of Tele-Communications Inc.'s digital HITS service. Time Warner's digital push in Houston includes a 60-80 channel lineup made up of a tier of 20 to 25 digital networks. Other tiers: about 10 multiplex channels and 30 movie channels. Time Warner is using Scientific Atlanta's Explorer 2000 advance set-top boxes. The MSO will start offering the digital service to regular Houston-area customers by the end of the year.

Seeing Eye-to-Eye: KPIX-TV Retools

San Francisco CBS affiliate KPIX-TV is a team player. As the Eye network retools its prime-time lineup for the '98-'99 season, KPIX will move its network programming, which currently begins at 7 p.m., back to 8 p.m. on Sept. 14. In 1992, KPIX shifted its prime-time schedule to begin at 7 to better complement its viewers' lifestyles, the station said. Now, as CBS strives to compete, show-to-show against other networks next season, KPIX general manager Jerry Eaton said he feared that "early prime time" would undermine everything that the network is trying to accomplish. The move will push ahead the station's evening news from 6 p.m. to 5:30. *Evening Magazine*, the half-hour local news

and entertainment show, will return to KPIX in the fall after a seven-year absence, airing at 7 p.m.

L.A. Times Hires 3 to Lead Sections

Three new general managers—two of them from outside the newspaper business—will head the business operations of several of the *Los Angeles Times*' editorial sections. The new appointments are the latest moves by *Times* publisher Mark Willes to assign business managers to work closely with editors of each section of the paper. Sean Reily, appointed gm of the Metro and Book sections, comes to the paper after 12 years as publisher of Metropolitan Magazines in San Diego. Cohen Steinberg, the new gm of Life, Style, Health and Food sections, has worked in marketing and advertising for brands including Tommy Hilfiger and Van DeKamp's frozen foods. John Lorick, the *Times*' consumer marketing/product planning director, tacks on additional responsibility as gm of TV Times.

Sky Sites-Ackerley in Op Pact

Sky Sites Inc., a unit of Havas Media Communications, and the Ackerley Group agreed last week for Sky Sites to provide operational and management services to Ackerley. Sky Sites eventually plans to purchase Ackerley, which generated \$32 million last year in out-of-home ad revenue from placements in 70 airports, including Miami and Washington. Sky Sites' U.S. airport advertising locations include New York's LaGuardia and Kennedy.

Radio Unica Buys KBLA-AM

Radio Unica has bought KBLA-AM in Los Angeles from Sinclair Broadcast Group for \$21 million. The formerly Korean-language station will now broadcast in Spanish. Radio Unica is the first and only Spanish news/talk network, founded early this year. The programming is delivered via satellite to more than 50 stations in the U.S. Unica has exclusive radio rights to World Cup soccer, which will begin airing June 10.

Addenda: Twisted magicians **Penn and Teller** have a name for their new comedy show on FX: *Penn and Teller's Sin City Spectacular*. The show is set to premiere in August... **Frank Whitaker Jr.**, former assistant news director at WLS-

TV, will join WMAQ-TV, the NBC affiliate in Chicago, as news director. He replaces Princell Hair, who is moving on to new opportunities... **Money** magazine finance and operations director **Michelle Washington** has been named president and CEO of The Institute for Econometric Research, publisher of *Mutual Funds* magazine and nine newsletters.

INSIDE



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MEDIA WIRE

King of the Hill Living Up To Its Name for Syndie Run

A bidding war among TV stations has broken out for syndicated rights to *King of the Hill* in the first two markets opened since Twentieth Television's initial deal with the 22-station Fox group of O&Os earlier this year. Winners were Fox affiliate WCCB-TV in Charlotte, N.C., and WB affiliate KWBP-TV in Portland, Ore. In both cases, competition for rights to the show pushed the price tag up to roughly \$25,000 per episode, a higher per-episode cost than either *Friends* or *The Drew Carey Show* commanded in those markets, sources said.

Twentieth will continue to move through the country in a national rollout, opening up about three to four new markets per week, said studio president/COO Rick Jacobson. One of the key reasons the series, which begins its syndicated run in 2001, is a hot property is its ability to draw male viewers. Among men 18-49, the Fox series is No. 1; among 18-34s it ranks No. 2. As such, *King* is expected to land primarily in prime access.

"What *The Simpsons* has demonstrated in syndication is that animation repeats so well," said Jacobson. "Bart Simpson and Bobby Hill don't grow up." So, unlike a series like *Home Improvement*, where the characters age through the years, making for a continuity problem for stations airing a series on a five-day-a-week-basis, episodes from any time period of *The Simpsons* or *King of the Hill* can run next to each other and look compatible, as the characters look and sound the same. —Betsy Sharkey

3-Way Court TV Marriage Seen Ending Via Buyout of NBC

Court TV last Friday was close to being sprung from its troika ownership situation, which has kept the legal network in management limbo for the past 16 months. At deadline, executives with knowledge of the deal said that Time Warner and Tele-Communications Inc. were close to buying out NBC's one-third stake for about \$100 million.

Terms of the possible TCi-TW deal would put Court TV under the management wing of (continued on page 6)

Nets Pitch a No

Buyers see no breakout shows and predict the up

NETWORK TV / By John Consoli

With many clients continuing to pour more money into cable and deciding to hold more dollars back for scatter next season, agency media execs are predicting that 1998-99 upfront dollars for the Big Four networks will not equal last year's. An executive at a top-10 agency who like other buyers quoted for this story would not speak for attribution said he believes the prime-time upfront market for the Big Four could be \$200 million to \$300 million less than the approximate \$6 billion spent last year. Behind his theory is the widely held notion among buyers that little of the new programming introduced last week by the six broadcast networks is destined for long-term hit status.

Most buyers predict there will be single-digit CPM hikes when the prime-time upfront market opens for business next week. The belief is that news and daytime dayparts will begin selling May 26 and should be completed by the end of this week. Prime-time sales will be relatively slow compared to last year and will last at least until July 4, several buyers said.

Predictably, a senior sales executive for one of the Big Four networks who also would not speak for attribution disagreed with that assessment. The view of this executive is that if the market moved in 10 days in 1997, it will take 15 this year. A senior buyer at a top TV shop agreed, so long as "the networks are reasonable" in the price increases they seek.

Among the Big Four networks, which reap the lion's share of advertiser spending in the upfront, ABC wants to extend the personality of its Wednesday-night comedies by moving *Spin City* to Tuesday this fall. Jamie Tarses, president of ABC Entertainment, said she feels NBC's moving *Frasier* to Thursdays will leave *Just Shoot Me* unprotected and vulnerable on Tuesday. ABC also will introduce two new programs to its Friday kids' night, aimed at drawing better adult (family) demos. And ABC also hopes to improve its TV movies by airing such hits as *Mission Impossible*, *A Time to Kill* and *The Rock*. ABC's movie night will be on Thursday against NBC's comedies, instead of on

Sunday night. With new shows *Fantasy Island* and *Cupid* on Saturday nights, ABC will offer "a lighter tone with broader appeal, like when it was dominant" on that night in the late 1970s, Tarses said.

Agency execs seemed to buy into ABC's strategy. There are enough share points for both *Spin City* and *Just Shoot Me* to each be



Hope and despair: Malcolm McDowell of ABC's *Fantasy Island*; Peter Horton of Fox's *Brimstone*.

successful, buyers say. Most think the Olsen twins' return to TV in the Friday sitcom *Two of a Kind* will fit well and that ABC's Thursday movie offers an alternative to NBC's sitcoms.

At CBS, the return of the NFL on Sundays will give the network a vehicle to promote its new schedule and reach new male demos. *Cosby* will remain at 8 p.m. Monday and *Everybody Loves Raymond* moves to 9 p.m., creating a fairly comfortable hammock for the new sitcom *King of Queens* at 8:30 p.m. The sitcom *Benben* and drama *L.A. Docs* are the two other new CBS Monday shows that will compete with ABC's *Monday Night Football*. Each of CBS' new shows fits the network's goal of targeting younger, more urban demos. CBS also will add a second weekly movie, on Tuesdays, and will offer more original mini-series and theatrical hits like *Philadelphia*, *Dead Man Walking* and *The American President*. Most buyers said CBS did well with its Monday-night schedule and that *L.A. Docs* could prove to be a sleeper hit.

NBC appears to be in no danger of ceding its status as No. 1 in households and prime demographics. "Our greatest success is when we bring new faces to TV to create stars," said NBC

Hitter

Front market will be down

Entertainment president Warren Littlefield. That's exactly what NBC is doing with five of its six new shows. New dramas *Trinity* and *Wind on Water* are young-skewing. Buyers liked the sitcoms *Conrad Bloom* and *Will & Grace*.

Fox Entertainment president Peter Roth said he believes that in order for Fox to become a truly complete network, it must establish its sitcoms head-to-head with the competition on weeknights. That's why the net is moving its Sunday animated hit *King of the Hill* to Tuesday at 8 p.m. to compete with NBC's *Mad About You* and ABC's *Home Improvement*. Fox will offer a new sitcom *Costello*, following *King Costello*, starring stand-up comic Sue Costello, will compete against new sitcoms on NBC and ABC. Roth is also high on *Brimstone*, a supernatural action show that completes the net's totally revamped Tuesday. Moving *King* to anchor another night was smart, buyers said, but putting it in the most competitive slot of the week for sitcoms is risky. It must also compete against WB's hit *Buff*, *the Vampire Slayer*.

Buyers also wondered whether the timing is right for the blue-collar *Costello*, who has been likened to Roseanne. And some believe *Brimstone* is too dark. But two Fox midseason shows—the claymation comedy *The PJs* and the animated *Family Guy*—drew plaudits from the agency community ■

Show Us the Money, NBC

Small-market affiliates wary of plan to eliminate cash compensation

TV STATIONS / By Betsy Sharkey

There is no war." That's how Ken Elkins, president of Pulitzer Broadcasting and outgoing NBC affiliate board chairman, summed up affiliates' lukewarm reaction last week to NBC Television Network president Neil Braun's sweeping proposal to divert the \$200 million annually the network pays in station compensation into a fund owned by NBC and the affiliates. The fund would finance ventures in everything from TV programming to new media.

While affiliates did not reject Braun's plan outright, peace does not appear to be at hand; a settlement by the December target that Braun proposed is unlikely. Talks that began last week as the 200-plus NBC affiliates gathered in Los Angeles for their spring meeting with the network will become far more specific during regional sessions set to begin in July.

"It was a good, positive meeting," said new affiliate board president Alan Frank, general manager of WDIV-TV in Detroit. "Neil made it clear this is a beginning, a place to start."

Braun conceded that the proposal includes "something for everyone to hate." The biggest hurdle lies with smaller stations, many of which depend on comp for some 50 percent of their cash flow. At large-market stations, comp can account for as little as 5 percent of cash flow.

"The good news is that everyone in the room accepts that things have to change," Braun said.

Braun's effort to adjust NBC's financial relationship with affiliates began quietly last sum-

mer, after some stations began complaining about program exclusivity as news features migrated from NBC prime time to the network's cable channels CNBC and MSNBC. CBS and ABC are also studying changes in their financial arrangements with affiliates, in part to help pay for higher programming costs.

Braun's proposal begins by extending all current affiliation deals through 2010. Under his plan, NBC would contribute 10 percent of MSNBC to the joint entity—the NBC Affiliate Growth Opportunity Venture. Equity would be split evenly between the net and affiliates. The venture would be virtually unlimited in its investment scope, with a panel of three affiliate and two network reps directing investment decisions.

The specifics of the plan are so complex, said Elkins, that most of the affiliates are still sifting through the details. Frank noted that alternate proposals, including an advertising-inventory swap that NBC put forth last week, have earned the support of the affiliate board. The cash-compensation question promises to be a tough nut to crack. "It will not go away," Elkins said.

Out of the upcoming regional meetings and ongoing talks with individual affiliates, as well as an affiliate survey NBC will conduct, Braun expects to see a new blueprint for the network-affiliate partnership to emerge that will include some elements he has put on the table and others proposed by affiliates. At NBC, "we have audience everyone wants," Braun said. "This can be a defining moment." ■

Syndie Mops Up; Cable Gets Down

THE UPFRONT / By M. Bürgi, J. Cooper

While the broadcast networks trotted out their fall schedules last week, syndicators pretty much wrapped up their upfront selling and a swath of cable networks did deals with several agencies.

Due to the Memorial Day weekend, several media buyers and sales executives were unreachable last Friday. But others said significant business went down, with TeleVest, Zenith Media, Leo Burnett's Starcom, Pentacom and Botway Media all conducting business with cable networks including the MTV Networks, Lifetime, Discovery, A&E and USA Networks. Though CPM increases are ranging

from 6-7 percent for those networks looking to bump their share of dollars, some niche networks are succeeding in nailing down CPM increases in the 10-13 percent range. Two of the biggest cable players, USA Networks and Turner, are said to be waiting on the other to begin dealmaking to determine their own pricing. However, Turner, said buyers, is taking a more aggressive stance on CPM increases while USA is more cautious as Barry Diller's new regime prepares to take over. USA is seeking large dollar-volume increases.

Detroit was a busy marketplace last week as General Motors and Ford swung into buying on cable, perhaps to gain some leverage with

the broadcasters when they open up their market. The autos all face drastic CPM increases on broadcast network sports this buying season to help pay for the rights-fee increases of the NFL and NBA deals. Buyers who were active in the market said word was that Nissan late last week cancelled its hold on a \$60-80 million NBA sponsorship position on NBC.

Though Ford Motor Media executives did not return calls, cable sales executives and other media buyers said Ford's Lincoln-Mercury division has quadrupled its upfront budget devoted to cable from some \$20 million in 1997 to \$80 million this year. GM was said to be increasing its allocation to cable by as much as 50 percent.

Syndication went into mop-up mode, with MCI dropping some \$95 million into the market, up some \$35 million from 1997. ■

MEDIA WIRE

Turner Broadcasting System. That deal point should ease Time Warner vice chairman Ted Turner's competitive concerns over letting the network go to a possible rival media company. Turner was furious over Discovery Communications' recent \$350 million bid for the net and moved to keep a Discovery-owned Court off Time Warner's cable systems. Cable operators had also voiced strident opposition to Discovery's reported plans to change Court TV's format.

As part of the proposal, TCI's Liberty Media will be a passive partner and NBC will hold a small minority position.

Other than confirming that the three companies were discussing Court TV's future, TCI, Time Warner and NBC would not comment on the possible \$100 million NBC buyout. If consummated, the third deal for Court TV in as many weeks will knock Discovery's \$350 million offer for the legal service out of the box. A Discovery spokesman declined to comment on the possible Time Warner/TCI bid. —Jim Cooper

Journal Register Acquires Newspapers in 4 States

The Journal Register Co. of Trenton, N.J., strengthened its cluster clout in four states last week with two acquisitions. Goodson Newspaper Group of Lawrenceville, N.J., sold the *Delaware County Daily Times* (circulation 51,098), four other daily newspapers and 20 non-daily publications in Pennsylvania, New York and Ohio to Journal Register for \$300 million. Journal Register also started its seventh U.S. geographic cluster by acquiring Taconic Media in Dutchess County, N.Y., for an undisclosed sum.

After the Goodson deal is final, noted Journal Register president/CEO Robert M. Jelenic, the company will have a combined circ of more than 197,000 daily and 600,000 Sunday in suburban Philadelphia.

In New York, the purchase of Taconic Media bolsters a similar geographic strategy, said one insider familiar with the Taconic sale. Journal Register has been printing the Taconic newspapers, which also include seven weeklies, a tourism guide, a weekend magazine and a quarterly, at its (continued on page 8)

Condé Nast Shifts 3 Execs

Carey named 'New Yorker' publisher; Tom Florio to 'Traveler'

MAGAZINES / By Mira Schwirtz

Capping months of speculation concerning how Condé Nast was going to handle the delicate task of subsuming the heretofore independent *The New Yorker* into the corporation, the company on Friday announced a publisher shuffle that will replace Thomas Florio, president of *The New Yorker*, with David Carey, publisher of *Condé Nast House & Garden*. Carey, however, will hold the title of publisher at *The New Yorker*.

Florio, who is the brother of Condé Nast president Steve Florio, will become publisher of *Condé Nast Traveler*. Elizabeth Henriques Hughes, publisher of *Condé Nast Traveler*, will succeed Carey at *House and Garden*.

Neither of the Florios nor Condé Nast chairman S.I. Newhouse was available for comment on Friday.

Carey, publisher of Hearst/Dow Jones' *Smart Money* before joining *House & Garden*, said he plans to grow advertising pages and revenue in *The New Yorker*, the high-profile title that has cost its parent millions in losses since Condé Nast bought the magazine 13 years ago. "I'm thrilled about it," the 37-year-old Carey said. "It's going to be a lot of work, but there's no editorial prod-

uct that's finer."

The shift of Tom Florio ends a decade-plus of stewardship by the Florio family at *The New Yorker*. Tom Florio has been at the magazine since 1994; his brother Steve preceded him as *The New Yorker* president. The magazine lost millions under Steve, who headed it from 1985 to 1994; it has lately shown the first blushes of a turnaround under Tom. Ad pages for the first quarter of 1998 were up to 425 from 415 during the same period last year, a 2.4 percent increase. Last year ad pages increased by 5 percent, with an 11 percent revenue rise. Circulation figures, however, were down 4.6 percent in the second half of last year to 807,935.

"They've had a philosophy for a number of years now, 'When in trouble, shake it up,'" said Martin S. Walker of the magazine consulting firm Walker Communications. "I would presume that if Tom's name weren't Florio, he wouldn't have gotten another job [at Condé Nast]."

Condé Nast announced early this year that it would merge operations of *The New Yorker* with those of the company's other 15 titles. ■



Talk of the town: David Carey.

MRI: Research With a Plus

New data service for planners offers publishers their own forum

MAGAZINES / By Lisa Granatstein

Mediamark Research Inc. next week will release its MRI+ software, a new comprehensive database system for media planners and buyers. The CD-ROM contains MRI research, rate card data, Audit Bureau of Circulations and BPA figures, Mendelsohn Media Research data and Magazine Publishers of America reports on some 5,700 consumer and trade magazines.

For a rate starting at \$50 per page per month on the disk, publishers will have the option of adding their own information, such as multiple-insertion discounts, editorial profiles and calendars, merchandising offers and even data from Simmons Market Research Bureau, an MRI

competitor. Renting out this "presentation" site will be MRI+'s sole source of revenue. So far, more than 50 titles have booked space, including Hearst's *Good Housekeeping*, *Newsweek*, News Corp.'s *TV Guide* and Condé Nast's *Details*.

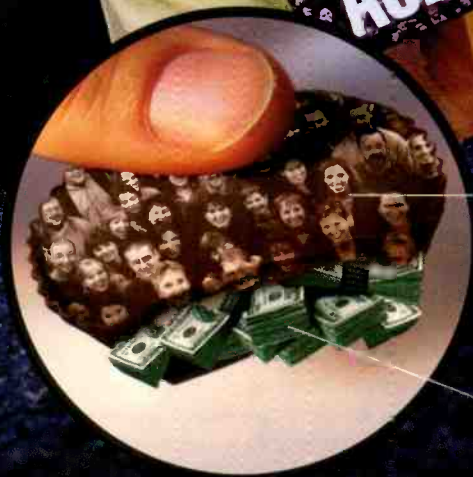
The CD-ROM will be distributed free to ad agencies, media planners and publishers. MRI plans to update the CD-ROM monthly. In the coming months, additional resources will be added, including data from Hall's, Roper Starch, Media Audit and J.D. Power.

"We've developed this venture within the context of the planning process," said Alan Tessier, MRI chairman/CEO. "It's what differentiates this from other media kit systems."

SRDS (owned by VNU USA, parent of

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in my mass audience!

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MASS AUDIENCE in my
upscale households!



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#1 in delivery of women 18-49



Two great demographics that
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MEDIA WIRE

commercial printing company in nearby North Haven, Conn. In addition, the insider pointed out, "Taconic is a nice add-on to the daily in Kingston (N.Y.)," the *Daily Freeman*. The Journal Register acquired that paper as part of the Goodson deal; the source estimated that the *Freeman* accounted for about \$60 million of Goodson's \$300 million price tag.

Despite the daily's small size (circulation is 22,317), the source said, "it's a very smart move," noting that the recent sale of the old IBM campus in Kingston for development in five to 10 years "should make the area a very strong market." —Dori Perrucci

CNN's *NewsStand* Gains IBM, AmEx as Key Sponsors

Teaming with Turner Broadcasting Sales Inc. and Time Inc., Ogilvy & Mather last week signed clients IBM, American Express and U.S. Satellite Broadcasting to category-exclusive sponsorship deals for *NewsStand: CNN & Entertainment Weekly*. A weekly newsmagazine, *NewsStand* is a journalistic partnership between Turner's CNN and Time Inc.'s *Entertainment Weekly*.

Wilma Epstein, senior partner for Ogilvy & Mather, said the deal was done because *Entertainment Weekly* is the one magazine covering entertainment in all forms and CNN is the network that could deliver a "legitimate, journalistic and differentiated program."

"This is the first time we'll see two important brands inside Time Warner hook up directly with an ad agency and some significant client partners," said Steve Heyer, president of Turner Broadcasting System. As the digital marketplace matures, Heyer said *NewsStand* shows—which in the future will also include *Fortune* and *Time* journalists—are possible foundations for new digital networks.

For now, *NewsStand: CNN & Entertainment Weekly* will offer inside information, criticism and commentary. It premieres June 11 at 10 p.m. and will be co-anchored by Judd Rose and Willow Bay. *NewsStand* will be based in Atlanta and have dedicated staffers in CNN bureaus in New York, Los Angeles and Washington —JC

Mediaweek) markets Media Planning System, a CD-ROM-based subscription service that allows planners to analyze media schedules and create customized budgets. Next month, SRDS will make available 3,200 consumer magazine listings on its Media Kit Link, an online service that already holds 6,200 business titles.

"There are two constituents we have in mind," said Bob Warrens, MRI senior vp and director of MRI+. "It gives a publisher the ability to communicate with the planners by pro-

viding their marketing materials and key competitive and advantage stories, and it provides planners with the information that they used to go to nearly a dozen sources to get."

"If the data is reliable, and if MRI+ can keep it fresh, they've got a winner," said Wayne Eadie, advertising research and development director for the Reader's Digest Association. RDA tested the MRI+ pilot and is encouraged, but is still undecided on whether it will pay for a presentation site, Eadie said. ■

Gates Eyed on Set-Tops

FCC, DOJ urged to review Microsoft's growing TV-box foothold

WASHINGTON / By Alicia Mundy

Justice Department lawyers, officials at the Federal Communications Commission and representatives from the TV networks and the computer industry are turning their attention to Microsoft's growing power base in the television business. The parties are concerned over the ramifications of Microsoft's entry into the world of the set-top boxes and software that could control TV signals for a majority of America's households in the near future.

An FCC source steeped in digital TV issues said last week: "The timing of the Microsoft suit [on Windows 98] coincides with the FCC realizing that these devices are no longer converter boxes—they are computers. And they could become proprietary. [That] is a major problem for us."

A Justice Department lawyer from the antitrust division who spoke on condition of anonymity added: "There's more than enough to look at with Microsoft. But we can't ignore the video component. And we won't."

Another official at the FCC said: "When [Microsoft chairman Bill] Gates told the cable convention that what he'd done for the PC business he wanted to do for the set-top business, it sent a shudder up people's spines here. Are we going to find out every time we turn the set on that we're watching Gates TV, seeing the Windows logo on the screen?"

Several key telecom attorneys in Washington, along with members of the anti-Microsoft coalition, ProComp, have urged the Justice Department's antitrust division to expand its review of Microsoft to include looking at Windows CE, the operating software for the set-top boxes. TCI in January cut a deal with Microsoft to incorporate the software into 5 million of its set-top devices. The concerns are twofold, said Michael Pettit, a Washington at-

torney who heads ProComp. "First, is Gates going to be the gatekeeper for the new generation of TVs because of his cable boxes?" Second, Pettit explained, Gates has worked against higher HDTV standards to accommodate computer linkups. A lobbyist for one of the Big Four networks said: "We're well aware that Bill Gates and [Microsoft president] Craig Mundie have a plan: It's called HD Zero."

ProComp's Pettit voiced the broadcast/FCC view of Gates' plan: "When Microsoft hit a snag over digital standards, Gates decided the set-top deal with TCI would allow Microsoft to become the gatekeeper." That said, TCI chairman John Malone has expressed his wariness at letting Microsoft become the only software provider; TCI also has a deal with Sun Microsystems to provide set-top software.

The Microsoft push with TCI for set-top boxes it controls raises a potential problem for NBC, Microsoft's partner in MSNBC. An NBC lawyer said: "Here we are pushing for set-top cable boxes that will transmit [digital format] 1080i, and our partner [Gates], who wants 480p, is preparing to program boxes that could give him control of how the sets operate and affect viewer choices. This is causing us, shall we say, a little confusion."

The FCC will address set-tops in an important June 11 meeting. Since Congress has ruled that set-top boxes must be available for sale in retail outlets, such as Circuit City, this is where the TCI/Microsoft plans could hit a snag. A network lobbyist explained: "This is what will help shore up the FCC.... Circuit City is headquartered in Richmond. The head of the House Commerce Committee is Tom Bliley [from Virginia]. He's not going to let one of his state's biggest businesses and largest political contributors lose out to a Microsoft monopoly." ■

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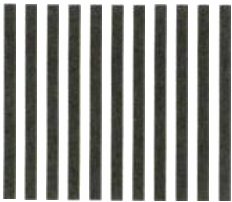
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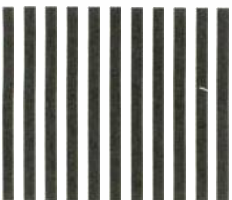
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TV's Growing Drug Habit

Viagra and Propecia dollars are expected to liven up the upfront

THE MARKETPLACE / By Jim Cooper

If a male potency pill is good enough for *NYPD Blue* tough-guy detective Andy Sipowicz, it's good enough for the rest of you skulls. While not exactly expressed in the same idiom, that was probably the sentiment of the folks at Pfizer (marketer of Viagra) last week when the season finale of the ABC series featured Sipowicz using an impotency product to deal with his problem. With a network prime-time boost like that, who needs to buy ads?

Still, Pfizer is running a multi-million-dollar national TV advertising campaign for Viagra that is just getting under way now and will continue through the summer. Broadcast and cable sales executives heading into the upfront believe that pharmaceutical advertisers such as Viagra may wind up, er, firming up what could have been a softer upfront market because of the new dollars they are generating.

Between the buzz on Viagra—which is currently negotiating with several networks, including ESPN—a strong April buy by Propecia (Merck's new entry in the baldness-remedy category) and the general feeling that pharmaceutical companies are eager to throw their prescription-grade drugs into the upfront market for the first time this year, sales execs are looking to score more drugs for their commercial pods. "I'm sure the pharmaceutical category is one that everyone is expecting big things from," said Bruce Lefkowitz, vp of national sales for Discovery Networks.

Officials of Merck and Young & Rubicam, the agency for Propecia, declined to comment

on TV ad plans for the brand. Pfizer execs did not return phone calls.

New drug business coming in to television is largely due to the Federal Drug Administration's recent easing of regulations on prescription-drug advertising on TV.

Direct-to-consumer pharmaceutical advertising (including print), which includes both over-the-counter drugs and prescription medicines, is a category that spent about \$345 million on advertising in 1995. That spending almost doubled to \$600 million in 1996, according to research from one cable network that is looking for a piece of that pie. With the healthcare industry broadening to include managed-care companies, the category is projected to spend \$1.2 billion in 2002.

To date, the majority of prescription drug ads have run on broadcast TV and in magazines. Don Stump, vp of network sales/marketing for the Cabletelevision Advertising Bureau, said that cable's portion of the category is 18-20 percent. Cable will likely bring that number closer to its 24-percent share of national advertising, Stump said.

Media buyers say that is a realistic goal because cable's targeted nature will likely benefit from drug companies' spending habits. "They are buying cable the way they are buying print," said Gabrielle Magnani, senior vp/account management supervisor at Horizon Media. One media buyer for a major drug company noted that if cable is seeing more money from the drug companies, it has less to do with niches and more to do with optimizers making cable easier to buy. She added that the 60-second spots needed to cover all the FDA guidelines are cheaper to buy on cable. ■



vast majority (83%) maintained hair count

Growing the pie: Propecia on TV

Taming a Problem Child

FCC and Va. locality move to make an example of Media General

CABLE TV / By Alicia Mundy

When the Federal Communications Commission two weeks ago slapped Media General Cable in Fairfax County, Va., with a fine and threatened to re-

scind its operator's license, the agency may have been sending a message to the entire cable industry, not just to one MSO. Fairfax County is in the backyard of the nation's capital, home

RADIO

New York Spanish station WSKQ-FM ranked No. 1 among adults 25-54 in the spring Arbitron survey, the industry ranking service. It's the first time in New York that a Spanish-language station has achieved the top ranking in that demographic, considered by advertisers to be the most desirable consumer group. WSKQ, with its salsa and merengue format, is fast closing in on the No. 1 position with listeners 12 and up, ranked only one-tenth of a rating point (at a 6.1) behind the market's current top station, soft-rock outlet WLTW-FM. With an estimated 2.5 million Hispanic listeners, or 30 percent of the city's population, Spanish radio is emerging as a dominant force in the country's top radio market. WSKQ has grown its revenue by four to five times the market rate, said Carey Davis, the station's vp/general manager. WSKQ remains 13th ranked in revenue in the market.

Cumulus Broadcasting, the growing radio station group, has been expanding, casting its net south and east. Last week the Chicago-based company bought two Chattanooga, Tenn., stations, WLMX-FM/AM and WXKT-FM, for \$5.5 million. The buys increase the company's holdings in the Chattanooga market to three, adding to its purchase of WUSY-FM earlier this year. Cumulus last week also purchased WKNE-AM/FM in Keene, N.H. Last month, the company bought seven small stations in Kalamazoo, Mich., Washington, Ga., and Florence, S.C., moves that brought Cumulus to 14th in total revenue among radio group owners and fifth in total number of stations across the country.

Radio Disney continues to expand its children's radio programming into major and mid-sized markets. The company last week purchased WMIH-AM in Cleveland for an undisclosed sum, putting the network into another top-25 market. Radio Disney has outlets in nine major cities and counts 21 stations across the country. Meanwhile, Radio Disney is defending itself against a suit filed by former partner Children's Radio Network. The case is expected to be resolved this summer. —Mira Schwirtz



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to hundreds of members of Congress, employees of the FCC and other communications policy-makers and regulators. It's the one part of the country where a cable operator does not want to have problems with local authorities about how it does business—the eyes of Washington are watching.

"We wanted them [Media General] to know they can't just ignore the FCC or refuse to cooperate with us," said an FCC Cable Bureau aide who declined to speak for attribution.

Media General, which reaches 235,500 homes in the county, has the highest cost of service in the Washington metro area at \$34.20 for an enhanced basic package of service. The system has been under increasing criticism for what several county supervisors have called its "antiquated" equipment—microwave signals that frequently fail during poor weather, signals that are weaker in outlying areas, and older set-top converter boxes. "At a time when we are looking at whether set-top boxes will be able to send digital signals to customers, Media General still has boxes that won't let you tape one show while you watch another," said an FCC staffer who now has DBS service instead of cable in Fairfax County.

But the FCC action came just a day after the county's Board of Supervisors had voted, after much debate and negotiation, to renew Media General's 15-year franchise. The FCC's move stunned several supervisors. "I don't know what signal they were trying to send, but it would have been nice to know there were concerns at the FCC before we renewed the contract," said supervisor Gerald Connolly.

Media General executives and representatives did not return calls seeking comment.

The Media General case has highlighted the issue of the limited power that local jurisdictions have over their cable suppliers under federal law, and the limited power the FCC has under the Telecommunications Act of 1996 to control MSO business practices. "It's the Incumbent Cable Protection Law, as we see it," said Connolly.

Fairfax supervisors insisted that the MSO freeze its rates and refused a rate hike requested by the company, as part of the agreement to renew the MSO license. Then, upon learning the news that the FCC was fining Media General \$80,000 for operating towers without licenses and evading questions about the practice, the shocked supervisors announced they would not sign the renewal they had

just approved until Media General reps could explain what was going on.

The county and the MSO had been negotiating a new contract since February. The supervisors took the step of hiring a telecom law firm, Miller and Van Eaton of Washington, to review Media General's equipment, investment and performance and draft a tough new contract. The firm, which met with FCC staff and reviewed files on Media General, was not informed that the MSO had been under investigation at the agency since 1996. Nor were they told that in the previous month, the FCC had been circulating its decision to fine and if necessary terminate the company's auxiliary cable license among the commissioners for their approval.

With its franchise at stake, Media General president Thomas Waldrop appeared before the Board of Supervisors on May 18 to explain how MG plans to comply with the FCC and keep its promises to Fairfax customers. Waldrop apologized to the board for not revealing the situation with the FCC, told

them the company had fired a manager and a law firm who had apparently mishandled the FCC complaints, and assured the board that the MSO now has the relevant licenses to use the towers it needs.

Richard Elrod, an attorney with Miller and Van Eaton, said: "We knew that Media General has to completely overhaul its system, and told the board that." Media General will have to undertake a \$170 million ren-

ovation program to replace its coaxial cables with fiber optics, use direct links instead of relying on microwave and relay stations, and it will have to bring in modern set-top converters. In addition, the contract stipulates penalties in conjunction with consumer complaints. "We needed a graduated system of penalties to deal with these kinds of problems," said Elrod. In addition, the contract calls for a 10-year review to allow the county to decide if it is satisfied with the service.

FCC spokesman Morgan Broman said the fine is the largest the FCC has levied in recent years. "We have been told that the company will appeal it," said Broman. "While I don't think they were trying to hide something, they were not responsive to our requests for information, and that costs us resources and time to track down answers. We had to send a signal to them that they can't just blow us off."

**"We wanted them
[Media General] to
know they can't just
ignore the FCC or
refuse to cooperate
with us."—an FCC
Cable Bureau aide**

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*Source: 1997 MPI Fall

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For rules and information, see www.fieldandstream.com/cabo



Local Media

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TV STATIONS/CABLE
Megan Larson

NEWSPAPERS/NEW MEDIA
Dori Perrucci

RADIO
Mira Schwirtz

MILWAUKEE/NEWSPAPERS

When Post Office Isn't a Nice Game

•LAST TUESDAY, DEBBIE HERMAN FLEW TO Milwaukee to pitch an auto dealer about a client's new advertising program. Her client is part of the U.S. Government: the U.S. Postal Service. Herman, an account executive at Young & Rubicam in New York, was promoting a pilot program that began this month in Milwaukee and has the potential to siphon money from newspapers, TV and radio.

Called *AutoDay*, the direct-mail effort is being sent to hundreds of thousands of area mailboxes every Friday. Program manager Chuck Dickson would not specify *AutoDay*'s budget, except to say "an aggressive ad budget and sales force"—costing \$1 million a month according to some estimates—is in place. *AutoDay* has attracted several national auto advertisers in Milwaukee, he said. The area was chosen for several reasons: no market overlap, the post office has state-of-the-art automated delivery equipment, a large number of auto dealerships and its 1.6 million residents.

Next stop for *AutoDay* is Baltimore, which takes off in July. Another 10-15 cities are also pegged, Dickson said. "We think the program has a lot of potential. It's targeted to the auto industry and offers guaranteed delivery," at a rate of about 13 cents per mailing.

The governmental incursion apparently hasn't fazed Rich Dobson, vp for advertising at the employee-owned *Milwaukee Journal Sentinel*. Nevertheless, he recently dispatched his sales reps to visit the area's 60-plus dealerships shortly after the post office held its first meeting in town weeks earlier.

"Before the post office even announced *AutoDay*, they came to us and wanted to partner with us, partly because of a shared mail project we did with them in '97 (*Week-day Plus*, a mailed weekly advertising-based tabloid delivered to 328,000 non-subscriber

homes). "If we do begin to see some dollars leaking out of this market, we're prepared to promote ourselves more aggressively."

Autos contribute about 12 percent to the paper's bottom line of \$121.5 million in total revenue, he said.

Daily circ at the paper climbed, from 290,565 in March 1997 to 296,434 in March 1998. Sunday circ dropped slightly, from 456,354 to 455,246.

One major auto advertiser, Karl Wuesthof, vp at Concours in suburban Glendale, said he doesn't plan to leave the *Journal Sentinel*, but "we're looking into *AutoDay*—it's just a matter of time." But *AutoDay* is such a great concept, and the rates are very competitive. It's a lower cost with a rifle shot. It's surprising they didn't think of it sooner." —DP

MILWAUKEE/RADIO

Buyers Can See Clearly Now: Prices Are Climbing

• MILWAUKEE RADIO AD BUYERS HAVE SEEN the future, and it's not likely to be cheap. With the city's traditionally staid radio market a recent hotbed of consolidation, buyers fret that higher rates and limited flexibility in making deals are coming. "Everybody is a little worried because Clear Channel owns four stations and they haven't yet forced packaged—all or nothing—buys," said media director Kresta Finger of Hughes, Ruch &

Murphy, "but there's talk that they could... It's scary." Milwaukee buyers said they have good reason to be alarmed. They said they have seen San Antonio-based Clear Channel's modus operandi—and it isn't good.

After Clear Channel and other radio giants cement their hold on a market by acquiring blocks of stations, they use market dominance to swing rates ever higher,

thereby forcing advertisers to buy more stations than they actually want. "We're facing this in so many markets, somewhere along the line we're going to face some forced buys," said Carol Story, who buys radio time at BVK/McDonald in Milwaukee.

Clear Channel, the nation's largest station owner, owns four local stations—WOKY-AM and FMs WKKV, WMIL, WZTR (making it the second-largest player in the Milwaukee market behind

Grosse Pointe Farms, Mich.-based Saga Communications' five outlets.)

A Clear Channel official maintains they'll let the market determine cost for advertising. "Rates are a function of inventory, not consolidation," contended Terry Wood, vp/gm for the Clear Channel quartet. "We will put together sales packages that could include all four stations, but that's only done as an incentive for the buyer. If they don't want to buy that, they're not forced to."

For now, however, rates are holding steady, and advertising for autos, fast food and beer continue to drive the market at a good clip, a local observer said. Still, insiders said they have been anticipating a significant increase in rates in the two years since Clear



Y&R's direct-mail push woos car buyers.

A man in a dark suit and tie stands on the left, looking through a large camera lens that dominates the center of the frame. The lens shows a blurred, colorful scene. In the background, a vintage typewriter is visible.

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SCARBOROUGH MEDIA PROFILE: MILWAUKEE

How Milwaukee adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Milwaukee Market %	Milwaukee Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper—average issue	58.7	59.8	102
Read any Sunday newspaper—average issue	68.5	73.6	108
Total radio average morning drive M-F	25.4	27.4	108
Total radio average evening drive M-F	18.2	17.8	98
Watched BET past 7 days	6.9	3.3	48
Watched CNN past 7 days	37.9	28.4	75
Watched Discovery past 7 days	39.6	31.4	79
Watched ESPN past 7 days	32.2	34.2	106
Watched Lifetime past 7 days	24.8	20.6	83
Watched Nickelodeon past 7 days	16.9	11.6	66
Watched USA past 7 days	31.6	24.7	78
DEMOGRAPHICS			
Age 18-34	33.2	32.2	97
Age 35-54	39.4	39.1	99
Age 55+	27.4	28.7	105
Blue Collar	22.3	25.3	113
HOME TECHNOLOGY			
Connected to cable	69.8	57.7	83
Connected to satellite/microwave dish	6.0	4.3	72

Source: 1997 Scarborough Research—Top 50 Market Report

Channel entered the market.

As a buffer, even some small station operators are finding safety in numbers. In an attempt to lower costs and battle the consolidators on their own terms, two local station owners merged sales and management teams last June. "We've consolidated everything from traffic to administrative, and it's made us very profitable," said Bill Hurwitz, sales director for the three-station Milwaukee Radio Alliance—WMCS-AM, WJZI-FM and WLUM-FM.

The voluntary consolidation, one of the first of its kind in the country, Hurwitz said, has helped the stations increase their selling punch by appealing to a wider audience, a strategy that has increased group revenue by 20 percent, Hurwitz said, declining to give specific numbers. —MS

MILWAUKEE/TV STATIONS

Improvements Galore, But Loyalty Is Real Test

• SINCE ITS REBIRTH THREE YEARS AGO AS A CBS affiliate, WDJT has taken "every step," a station official said, to show Milwaukee's advertising community that it is big enough to play ball. A new tower went up to improve a weak signal. New on-air talent was brought in. A ratings high was experienced courtesy of last February's Winter Olympics. The biggest hur-

dle was also erased when WDJT's pleas to get a better position on the cable dial succeeded.

In many cities, such a huge investment in infrastructure and personnel would likely show immediate dividends. But in a conservative town like Milwaukee, residents remain loyal to a few things, like Miller beer, baseball's Brewers (happily ensconced once again in the National League), and their local newscasts.

Such is the fate of the little station whose perennially fourth-ranked newscasts seemingly can't win over ratings-conscious media buyers. "They have done a complete turnaround. They are definitely a player but they have a history...they still have a ways to go," said Larry Brewer, media director for Bender, Browning and Dolby in Milwaukee.

Another buyer, Sue Colegrove of Milwaukee's Zippo Group, points to strong completion keyed by WTMJ-TV, the NBC affiliate and long-standing community favorite. Consequently, she said, WDJT has made considerable strides toward buyer acceptance but it's still "not a must-buy."

Since its inception, the CBS affiliate has fought one uphill battle after another. Initially an independent, WDJT joined CBS' affiliate ranks to fill the gap left by WITI-TV's defection to Fox in the mid-'90s. Starting from scratch, "We've taken every step to improve our strength in the market," said Deanne Monaghan, WDJT's general sales manager.

Station execs and media buyers believe WDJT's new home on Time Warner Cable

may finally give them a more level playing field. "The surfing zone," as one station exec referred to the new dial position, should help capture more viewers and win back those who at one time or another "couldn't find their soaps," said promotions director David Todd.

"Negotiating their dial position in cable is probably the best thing they have done yet," agreed Maureen Lewis, a media buyer for Hughes, Ruck and Murphy in Milwaukee. She said the station's audience sampling should increase now that it's sandwiched between No. 1 WTMJ and No. 3 WITI on the dial.

Another buyer, however, was more cautious, saying she'll wait on further tracking. "Show us what you can do first," she said, "and then we will put in the dollars." —ML

CHARLESTON, S.C./TV STATIONS

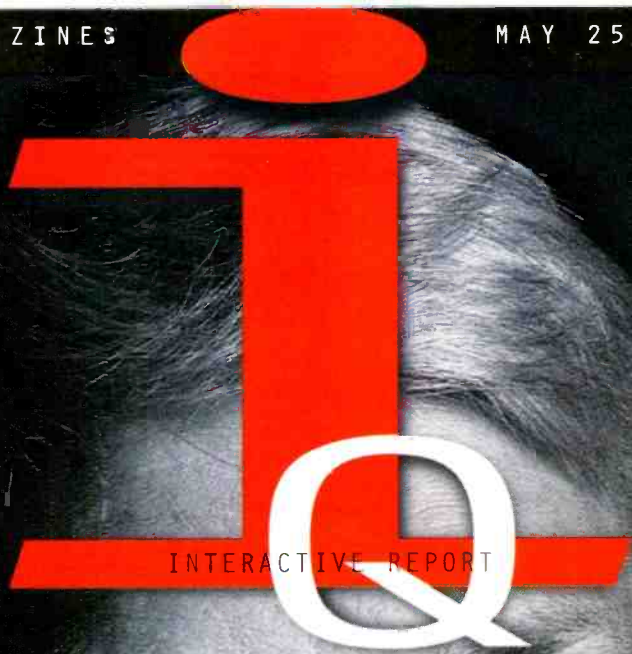
CBS Affil Toasts *Seinfeld*, Soups Up News Ratings

• IN AN EFFORT TO PROTECT ITS POSITION AS Charleston, S.C.'s highest-rated late newscast, CBS affiliate WCSC has been cashing in on a rival's prime-time glory. "You've watched *Seinfeld*. You've watched *ER*," blared a recent promo. "Now come back to WCSC" for its 11 p.m. newscast. That 30-second spot aired from 6-11 p.m. on May 14, the day NBC's *Seinfeld* said farewell. The promos capped a month of *Seinfeld*-touting on WCSC, including a trivia contest that used clips culled from the sitcom. (WCSC has local syndication rights to *Seinfeld* reruns.)

WCSC has used such stratagems before to draw viewers to its late newscast. Last year, conceding that CBS' Thursday-night newsmagazine, *48 Hours*, couldn't compete with *ER*, WCSC performed its own brand of triage. Every Thursday during prime time, the station told viewers to "come on home" for the local news, said Andy Hunt, promotion director for the Jefferson-Pilot-owned station.

WCSC's prime-time promotions seem to be working. Nielsen Media Research data for the last two sweeps periods (November 1997 and February '98) show that on Thursdays, the 11 p.m. news on NBC affiliate WCBD-TV dropped from *ER*'s lead-in of an average 16 rating/35 share to a 8/21. WCSC's numbers, meanwhile, went up from the *48 Hours* lead-in (9/16), to an average 12/31 for the 11 o'clock news.

CBS Station Group executives in New York could not be reached for comment, but one junior ad executive at CBS lauded WCSC's ingenuity, saying: "It sounds like a pretty creative idea, if you ask me." —ML ■



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The IQ G&A: TOM JERMOLUK

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With backing from TCI, Cox and Comcast, @Home CEO Tom Jermoluk has the online rights to 40 million households. Now all he needs to do is hook them up. Is @Home going to connect or is this just another Internet pipe dream? *Interview by Kevin Pearce*

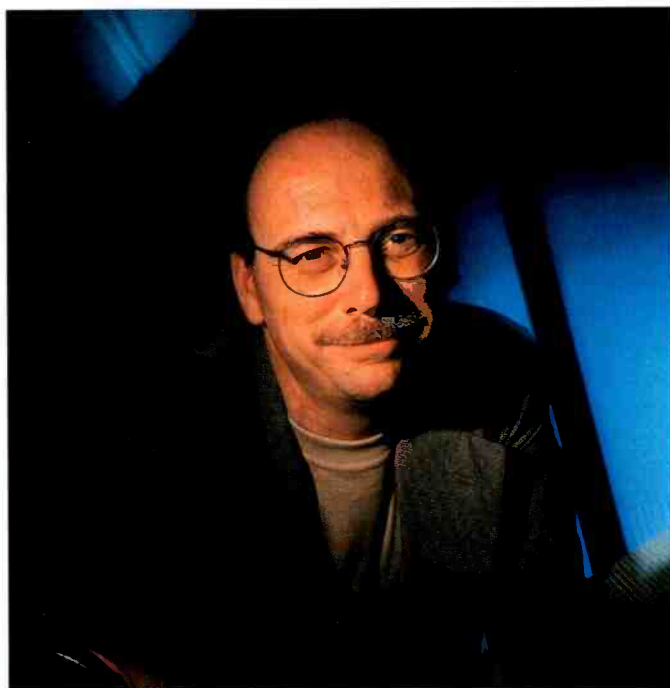
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MANUELLU PAGANELLI

COVER PHOTOGRAPH BY ROBERT HOUSER



Anna Zornosa just landed at her second start-up, and she thinks of it the way some people would a second husband—she's using her head this time instead of just falling in love. After two years with the high-profile push pioneer PointCast, Zornosa joined the upstart interactive marketing company NetWeb last month as COO. "With NetWeb I fell in love with the business model," she says. "What excites me is this is an opportunity that we can pursue specifically because the Internet is older. The business model is strikingly rational."

Based in San Francisco, NetWeb will focus on the growing small-business market segment, the basis for entities as diverse as Kinko's and *Fast Company* magazine. The company will develop Web sites and provide Internet services to banks, stationery stores and a myriad of other small businesses. NetWeb will also aid other marketers in reaching small businesses, a segment she says has been difficult to find and communicate with.

"Small business as an organism is completely different from the small business of 10 years ago," Zornosa explains. "NetWeb will understand the small-business demographic, economically and psychographically."

In the past, Zornosa says, small business meant local business. An agency would say to its small-business client, think direct mail, newspapers or radio. But the Internet has changed the scale of small businesses, making it possible for them to sell services and communicate nationally on the Web. "So much of our country's energy is going toward this incredible entrepreneurial growth that's happening," Zornosa says. "We see in that the opportunity to use the Internet to unite these people and help marketers reach them."

Zornosa, 39, has seen a fair amount of entrepreneurialism in her career, tracking the computer business for 10 years as an editor and publisher at Ziff-Davis and CMP. But in 1994, when ZD execs wanted her to move back to New York from San Francisco to become publisher of *PC Magazine*, she demurred. Instead, she stayed on the West Coast and became executive director of the Ziff-Davis Network.

In charge of relationships with Microsoft, Intel, Apple and

Novell, she quickly realized how important the Internet was becoming. Around that time Zornosa was also struck by the Valley's entrepreneurial gold rush. "An employee walked in and said, 'I got an offer. It involves equity. I'm going to start a company,'" she recalls. "That had a big impact on me."

In 1995, Zornosa saw a PointCast demo at the request of a friend who said the company needed help figuring out how to sell its product. Jim Reilly, who was PointCast's vice president of strategic marketing, pulled out a laptop to show Zornosa the product, which would come to be thought of as the first of the push technologies. "I was thinking, I wish I had worn something

else, because I wanted to work for the company," Zornosa remembers. But the khakis, workshirt and floppy blue jacket she was wearing proved to be perfect attire; Reilly had been windsurfing and was wearing jeans.

As vice president of sales, Zornosa joined an unknown company to sell a product no one had seen before. She had to convince media buyers that people pay attention to computers when they're not working on them.

Zornosa had also moved to a drastically different environment where she had a lot of learning and explaining to do. "The first few meetings I barely understood what these people were saying," she says. "Then I understood that engineers are editors. The two are similar in terms of pride of product and [the] hours they keep. The pizza boxes that stack up on deadline are the same pizza boxes."

She had to come up with a new language—for online media anyway—for the type of impressions PointCast delivered. Ignoring the banner concept, the company talked in TV terminology, of commercials and viewers. "We had to educate an entire market," Zornosa says. "When we started calling on agencies a lot of them did not yet own

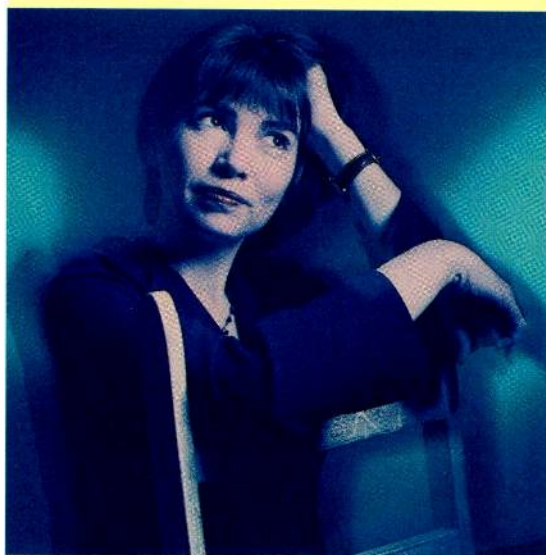
Macromedia Director. They hadn't created 30-second [online] animated commercials."

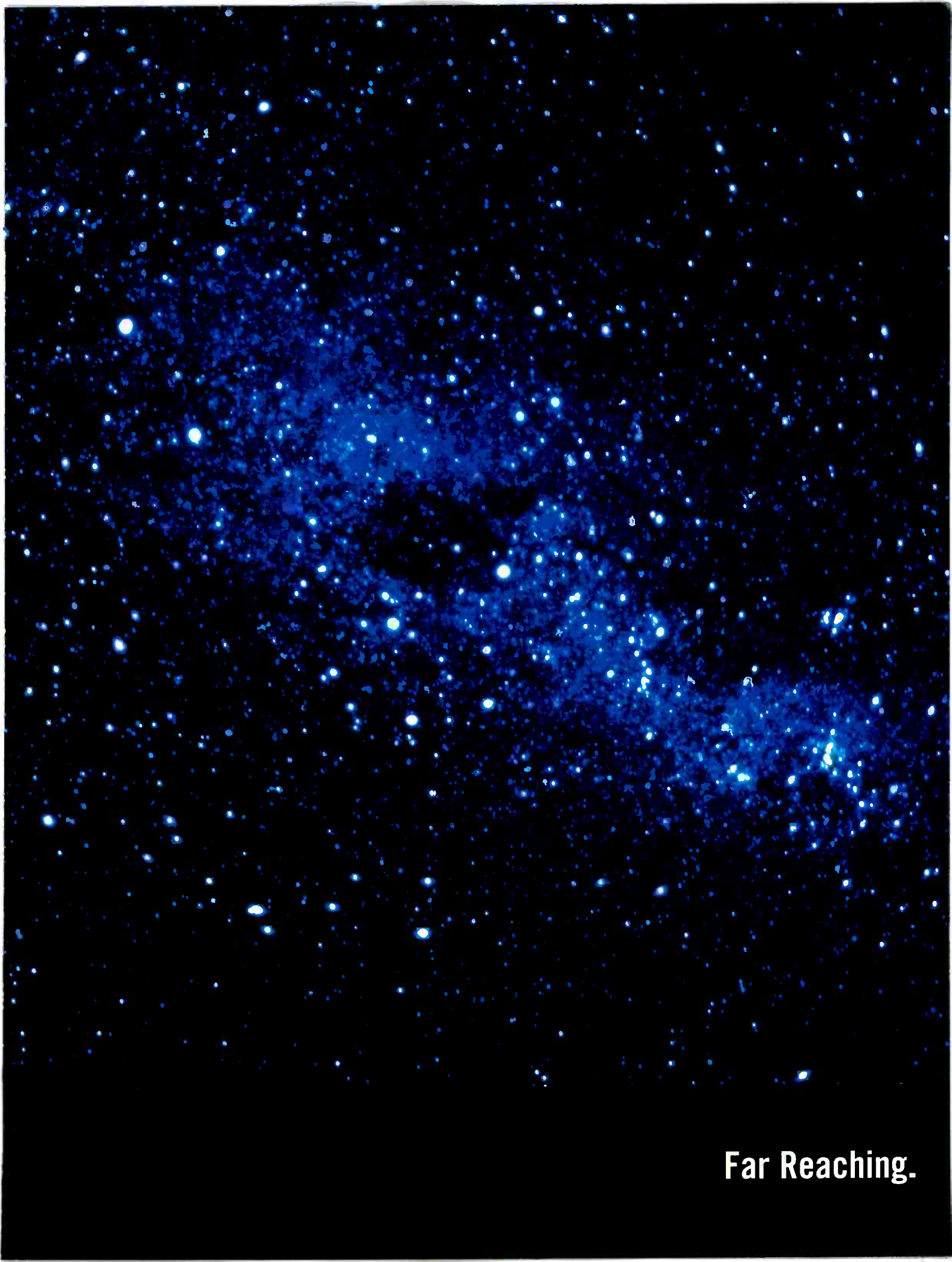
Zornosa thinks she can now reap the rewards of the groundwork she laid at PointCast. "In the past two-and-a-half years on the Internet, I've seen companies with fabulous product ideas that didn't have the business model. And companies where the differentiation was in the execution. NetWeb is an execution company." —*Anya Sacharow*

SHOCK TROOPS/ THE MEDIA

IN LOVE AGAIN

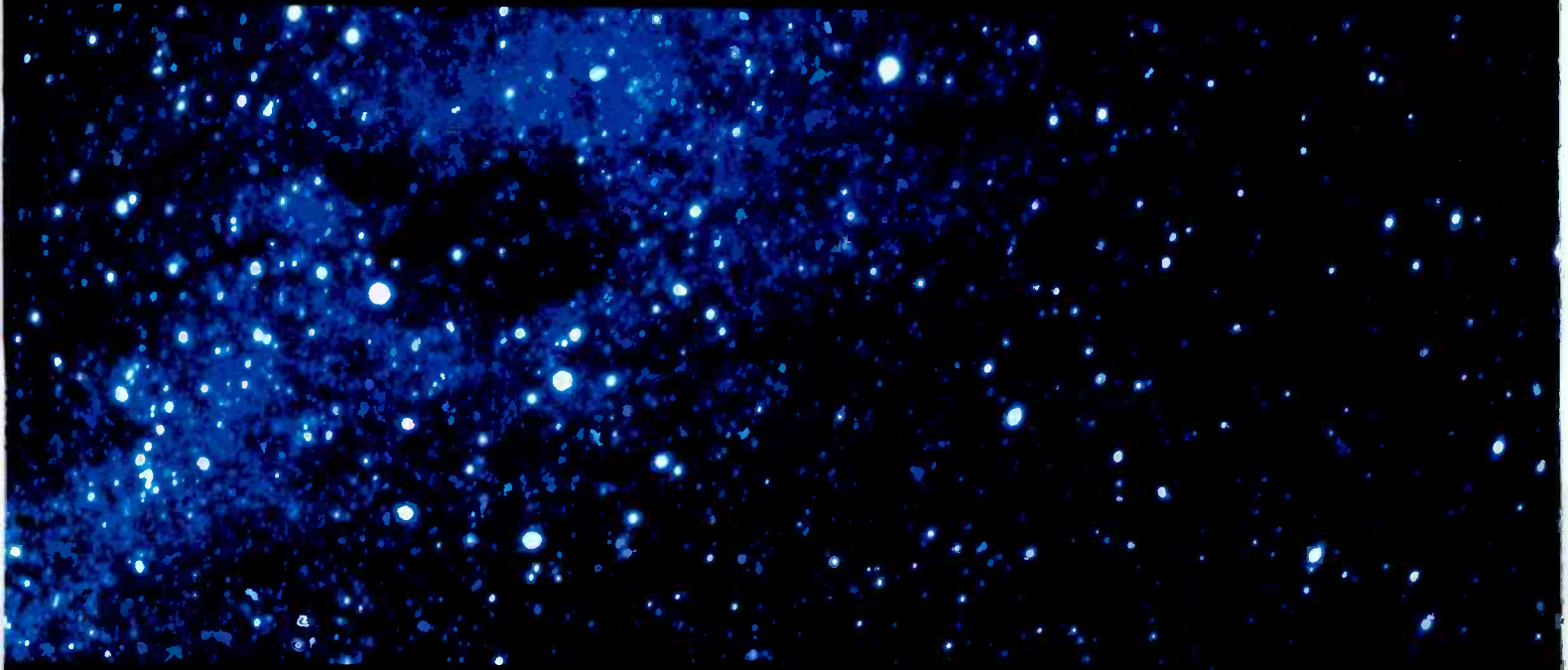
NetWeb's Anna Zornosa has a thing for Internet start-ups.





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If 1998 is considered the Internet's Paleolithic era, then Larry W. Smith was online before the Big Bang. The chief executive officer of US Interactive bought a Texas Instruments home computer when he graduated from the University of Rhode Island in 1979 and was a charter member of CompuServe the same year. While most people were watching *Three's Company* and doing the Hustle, Smith was emailing other Internet pioneers and having online chats via a 300 bps modem.

For years, computers remained a hobby, says the 41-year-old Smith. Armed with a marketing degree, he started his career in the traditional advertising world at Della Femina McNamee, Grey Advertising and Saatchi & Saatchi Compton in New York. He also worked on the client side for Jerrico and Long John Silver Seafood Shoppes.

Then, working on the Hayes Microcomputer Products and Internet MCI accounts after returning to agency work, the longtime closet nerd heard the siren's call of the emerging Net. "I had, frankly, all the exactly right credentials: computers, networking, advertising and marketing," Smith says. "I was at the right place at the right time, with the right skills."

He launched US Interactive in 1991 with Rich Masterson, a friend he had met in the cafeteria at Prodigy in White Plains, N.Y., where they were both conducting business.

With a client list that includes Microsoft, Comcast and the American Stock Exchange, the Malvern, Pa.-based USI has resisted being swallowed up by a larger agency and is now in an aggressive acquisition mode. Last month, the firm opened a Washington, D.C. branch to complement its New York office. And Smith is currently in negotiations to acquire Los Angeles-based Digital Evolution, which had revenues of more than \$8.5 million last year.

Digital Evolution's clients, including Disney Online, Arthur Andersen and Auto-by-Tel, will help position US Interactive as a leader in online brand management, Smith hopes. He pulls no punches when discussing the attempts of traditional agencies to tiptoe into digital waters. "All of the ad agencies have very slim technology departments," he says. "They don't have the per-

spective to be successful in this new medium.

"People ask me why am I in this business—aren't I afraid an ad agency is going to come in and crush me?" he says. "My answer has been no, because while we do many things that an ad agency does, we are fundamentally, at our core, a technology company. Agencies look at the Internet as 5 percent of a client's budget. When they come to realize the Internet can represent 50 percent of a budget, they'll start understanding the role it has in a client's business—not simply as advertising."

He cites USI's work with Royal Caribbean as an example of

how the firm "put its arms around all of the communication," from the traditional advertising and brochure message to public relations, sales promotion and travel agent services.

The role of companies like his, Smith says, increasingly means electronic commerce, and he boldly predicts that anyone not selling online in five years will not be selling at all. "E-commerce reinstates the value into marketing and advertising," Smith says—value instilled by J. Walter Thompson and Leo Burnett whose lone goal was to sell product. "Well over a century later ... advertising and marketing on the Internet are a way for people not only to know your product but to actually buy it," he says. "Who would have thought that clothing would be sold by mail order? The same people need to ask the question: Can laundry detergent be delivered by Federal Express?"

While Smith describes himself as "15 minutes ahead of the market," others are more effusive. "Larry has been ahead of what the industry is thinking ... by about 90 to 120 days for as long as I've known him," says Steve Goldberg, unit manager at Microsoft's desktop division.

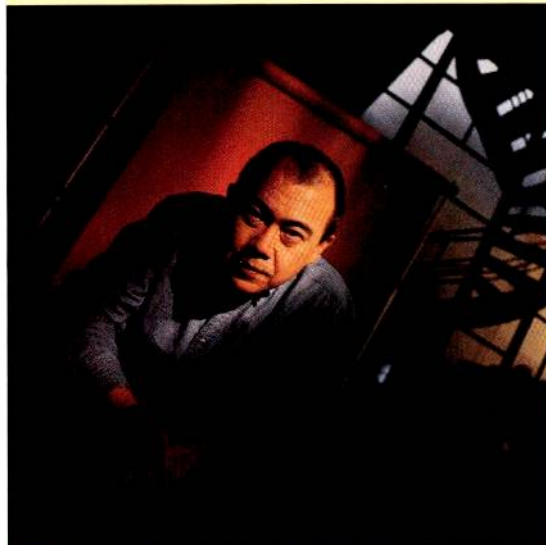
Masterson, who describes himself as Smith's "best friend and

worst nightmare," echoes those sentiments. "There are a lot of people who cling to guru status in the industry. Larry isn't one of them," he explains. "But I've never met anyone that has such a command of the role that interactive plays in the overall marketing communications mix." Smith says success boils down to meshing his interests with his profession. "It's a passion," he says. "It's a big difference for all of us who are passionate about what we do." —*Adrienne Mand*

SHOCK TROOPS/ THE AGENCY

FREE AGENCY

USI's Larry Smith makes his declaration of independence.





Macy's owes thanks to retail rival Dayton Hudson. After all, it was a recruiter for the Minneapolis-based competitor of Macy's parent, Federated Department Stores, that convinced Kent Anderson to pursue a career in retail. Anderson, now CFO of Macy's West, was certainly interested in the category, having opened and operated a tennis pro shop as a student at Colorado State University. He defected to Macy's five years after joining Dayton Hudson in 1978 and has steadily climbed through the company's executive ranks ever since.

Today, he holds the interactive reins for Macy's \$8.3 billion empire. In charge of the retailer's overall Internet strategy, he has taken Macy's on a bold electronic commerce course, blowing by competitors who have generally resisted new media out of fear they would hurt their core business.

"Many department stores haven't really embraced the Web yet," says Nicole Vanderbilt, director of digital commerce for Manhattan-based new media research firm Jupiter Communications. And the sites of high-end stores that *have* experimented are often not yet transactional, she says.

But Anderson, who before becoming CFO served as the company's senior vice president of advertising and marketing, is far from intimidated by online selling. "Technology is a big part of what makes retailers successful today," he says.

Starting with a transactional site the company launched in time for the 1996 Christmas holiday season, Macy's has consistently pursued the markets, and customers, that wouldn't detract from its in-store business. "There was no better time to see if it was going to work than during the height of the gift-giving season," he explains.

Describing Federated executives as "a very with-it bunch," he says the chance to increase sales in markets where Macy's department stores do not exist was enough to encourage parent company brass to take the risk.

Anderson would not say how much revenue has been generated by Macy's electronic business venture, but says the company is "pleased with where we're at" in terms of online

sales. The site attracts customers ranging in age from 25 to 50, and is visited by several hundred thousand consumers each week. "The traditional competition is [at least] a couple of years ... behind the trend curve," he says.

Jupiter's Vanderbilt says Macy's "online venture has been profitable from the get-go." The company is succeeding, she says, largely because it has not attempted to recreate the retail store, instead opting for a more promotional approach. For instance, the site offered appropriate suggestions for Mother's Day, including food and fragrances.

But Anderson has also launched a more ambitious—and unproven—strategy that moves beyond straightforward promotions. A special Macys.com program called "e-ssentials" allows customers to replenish their supply of regularly-used products, such as pantyhose, cosmetics and polo shirts, by having them automatically shipped to a designated location. The service, launched in June of last year, is meant to be the technological solution for busy shoppers who can't make it to a department store to get the goods they can't do without.

"It's a very exciting period of time," exclaims Anderson, who envisions huge opportunity for personalization on the Internet. Seeing the amount of email he receives from customers, he's optimistic that a one-to-one, relationship marketing strategy will ultimately be implemented electronically.

Consumers renovating their homes, for example, are already kept abreast of the company's interior design operations. That correspondence, Anderson hopes, will be expanded to include a larger group of customers, who Macy's will communicate with over the Web instead of on paper. "The Internet has the potential to take

that type of thing to the next level," he says.

Still, Anderson feels the Internet and in-store experiences need not be completely separate—indeed, consumers out west are likely to see computer kiosks in Macy's in 1999. "In today's world, technology is everywhere. Technology has migrated into society," Anderson says. He isn't concerned about those customers not yet connected. "They'll be there," he says with confidence. And so, he adds, will Macy's. —Jennifer Comiteau

SHOCK TROOPS/ THE CLIENT

WINDOWS SHOPPING

Kent Anderson uses the Web to make Macy's a part of more lives.





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Online Sprawl

A year ago, everyone wanted to start a local online venture. Now, the shakeout may be here. By Bernhard Warner

Jim Murphy of Chicago Tribune Digital Publishing remembers easier times. Just six months ago it seemed as if Chicago.Tribune.com was the only game in town. Not that it was easy; an ad

sales call to a local business in Chicago and the surrounding

area was a tough sell even then, he says.

Now it's only gotten worse. Much worse.

"Within the past three months, seven out of every 10 sales calls we make in the marketplace have already gotten calls from other online directories," Murphy says. "Six months ago, it was one or two out of 10. It's really starting to pick up."

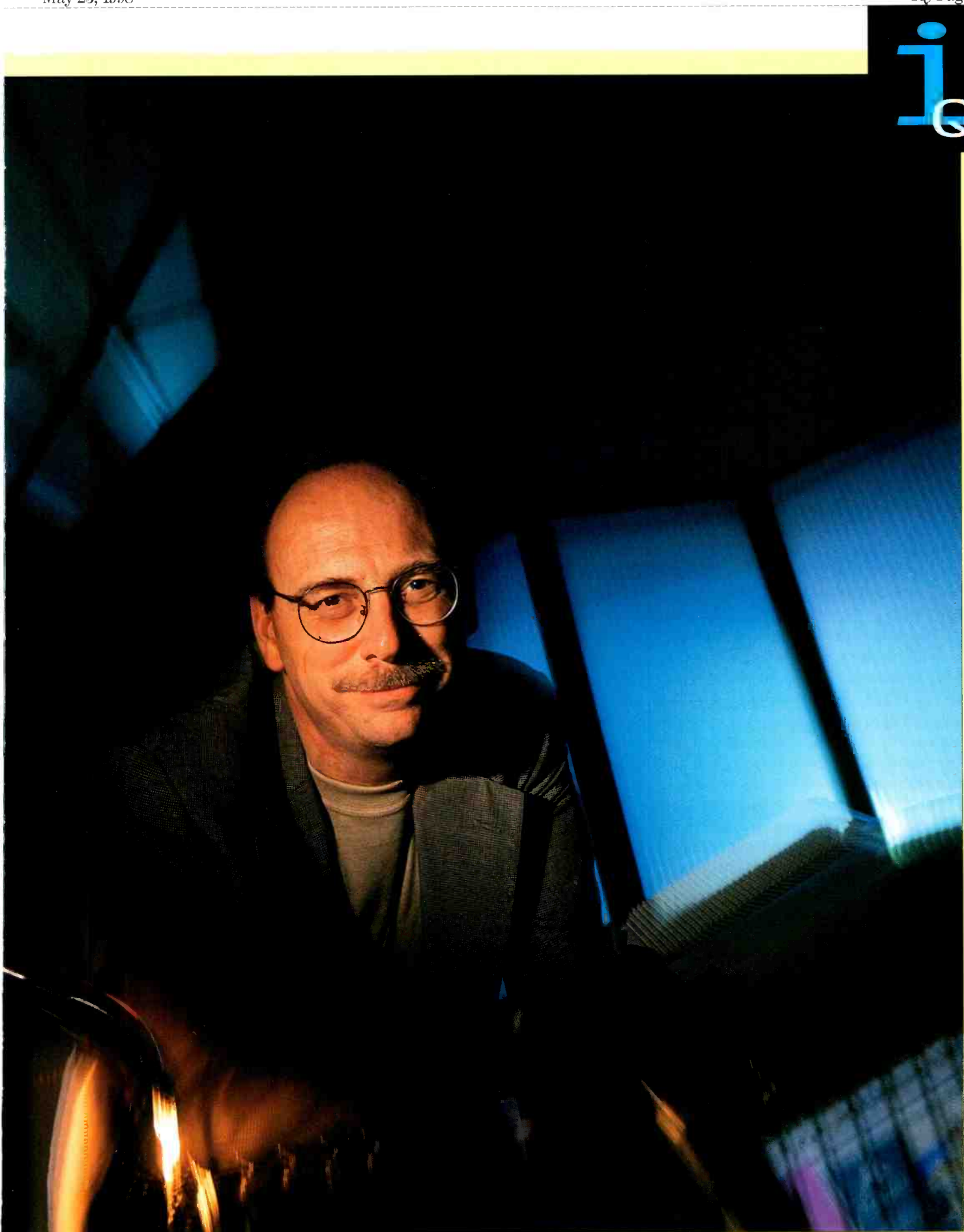
Murphy isn't alone. Just a year since a number of competitors launched online properties aimed at consumers interested in local information—such as the whereabouts of the nearest McDonald's—there are already plenty of signs that a shakeout is looming.

For example, in the span of just a few days last month, six companies involved in the online local directory industry came within a hair's breadth of morphing into three. When the dust

settled, more than \$350 million was supposed to change hands as CitySearch announced a merger with Zip2, both of which provide local services and publish online directories; Web directory Excite gobbled up Classifieds2000; and GTE SuperPages, the telecommunications giant's online yellow pages offering, bought the directory and trade name for BigBook, one of the original online yellow page directories.

Zip2 and CitySearch, however, pulled a surprising about-face last week, citing cultural and technological differences along with poor timing. Talk to Kimble Musk, co-founder of Mountain View, Calif.-based Zip2, about the decision not to join forces with

"This is a brave new world," says Paul DeBenedictis, president of America Online's Digital City, about the many local online ventures. "You can compete and partner at the same time."



PHOTOGRAPH BY MANUELLO PAGANELLI

CitySearch and an interesting problem emerges. "It could take six months to merge and in this marketplace that's too long," he claims. "We came out of [the merger talks] and said, 'Hey, these are two compatible companies.' But we thought conceptually it would probably slow us down."

The urgency in this nascent industry segment has unfurled a series of tell-tale red flags which indicate that further consolidation is not only imminent, but necessary. Redmond, Wash.-based Microsoft, which launched the much-vaunted Sidewalk service last year, changed its strategy to a more utilitarian listings service at the beginning of this year. In the process, it laid off some editorial staff even as it continues with a plan to expand into approximately 50 new markets by the end of 1998.

The deep-pocketed software company is also hedging its bets by placing more emphasis on transactions with the new guides, a formula that has worked for its travel and automotive sites, Expedia and CarPoint. And adding to the commotion, many industry observers expect that Microsoft and Cox Interactive Media, Atlanta, could partner their networks of city sites. (Microsoft and Cox won't confirm that such a partnership is in the offing.)

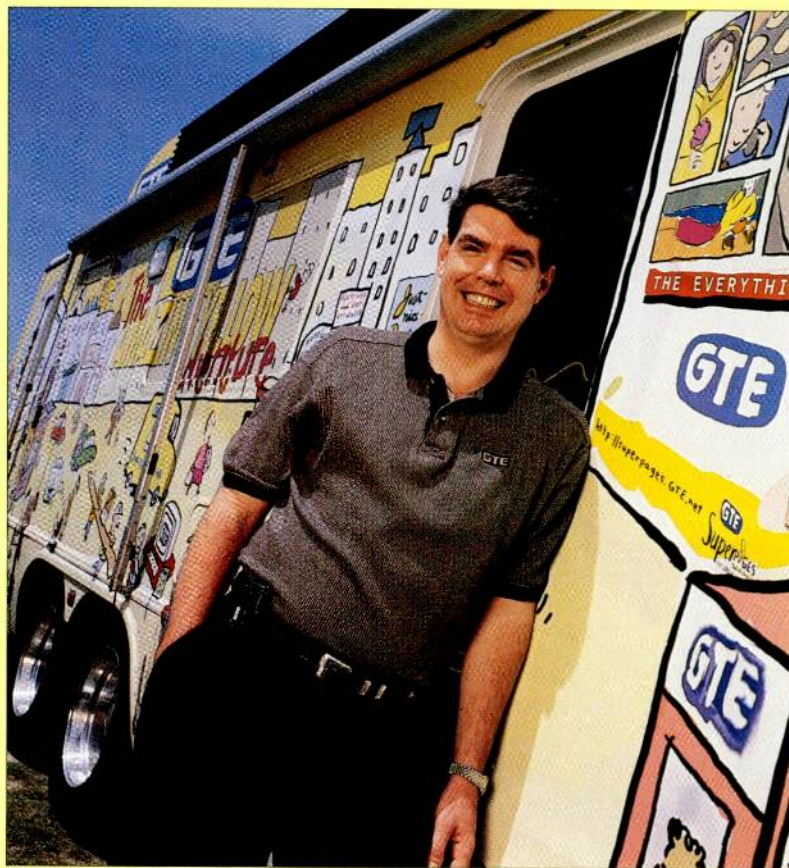
In other signs of consolidation, the New Century Network, a consortium of newspaper publishers representing most of the country, folded its service in March. And, Warner Bros. has delayed the launch of its own local service, CityWeb. According to Jim Moloshok, senior vice president at Burbank, Calif.-based Warner Bros Online, the launch of the service is being postponed because not all CityWeb affiliates presently have the resources to sell online advertising.

However, even if the market is beginning to show signs that it is getting smaller, there are enough remaining players to ensure the competition for local ad dollars is still fast, furious and bloody.

"There are too many people going after the same customer right now," says Maura Ridge, an analyst for The Kelsey Group, Princeton, N.J. "We've always felt they're going to weed themselves down to one or two major players," especially in the online yellow pages market, she explains.

In fact, when San Francisco-based online business directory, BigBook, was forced to exit the marketplace earlier this year, company executives declared that its reliance on local advertising dollars was its eventual undoing [see sidebar]. BigBook sold its trade name and directory business to its larg-

"If this is a billion dollar industry by 2005, let's get the heck out of it now and let's go find another industry," says GTE's Patrick Marshall of those who believe it will take a long time for the category to reach critical mass.



er rival GTE and now focuses on selling online marketing products and services to small- and mid-sized businesses.

Local advertisers did spend more than \$70 billion in the U.S. last year to promote their businesses. While estimates vary, the same crowd spent no more than \$90 million in online advertising in 1997—a fraction of the \$906 million total for all online advertising reported by the Internet Advertising Bureau and far below predictions by Jupiter Communications, that local advertisers will be willing to spend \$1 billion online by the year 2000. While local merchants are becoming increasingly interested in promoting themselves online, the pace at which they are doing so can't possibly keep up with the rate at which publishers are building city guides and business listings.

How long, then, will it take before Joe's Pizza and Heather's House of Wicker become reliable online advertisers? And perhaps more importantly, how long can these publishers compete in an unproven marketplace saturated with, in some cases, a dozen rivals?

Take, for example, New York City, home to 7.5 million people crammed onto an undersized slab of granite. Next month, when The New York Times Electronic Media Company launches its Gotham guide, New York Today, it will join approximately a dozen ad-supported sites in a market that already contains America Online's Digital City (which resides both within the online service and on the Web), Microsoft's Sidewalk, Bell Atlantic's BigYellow and CitySearch, as well as those from prominent local newspapers such as the *Village Voice*, *New York Post* and *Daily News*. New York Today has been conceived

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as a complement to The New York Times on the Web, attempting to woo local businesses such as restaurants that could be sold digital ad space, a micro site and perhaps a print buy.

The online yellow pages, despite their lack of editorial content, are aiming for the same advertisers. For instance, BigYellow, the online directory produced by Bell Atlantic, is offering businesses the opportunity to buy an online listing for as little as \$48 per year. Add on a micro site (including perhaps a menu or a flashy locator map), some banners and buttons, and the cost is still cheap, resting "in the hundreds of dollars range," according to Doug Dell, BigYellow's director of business development.

Dell is also relying on his sales staff to pound the streets. Their mission: talk to current Bell Atlantic yellow pages print advertisers and convince them to buy in both the bulky tome and on the Web.

Not surprisingly, The Times doesn't see itself in the same competitive set. "[The online yellow pages are] in the directory business," says Martin Nisenholtz, president of The New York Times Electronic Media Company. "What directories don't have is content. We're selling contextual relevance. There's a big difference."

It looks as though "unique content" will be the rallying cry for many local online sales teams that are making their pitch around offering a service that is more than just ads. But are such services really unique? Because of the Web's legacy of ubiquitous content partnerships, many competitors have the rights to publish another's news headlines. And in some cases, competitors are building and maintaining their rival's city site.

Typifying the bizarre, competitive nature of the market is

the relationship between The New York Times Co. and Zip2. The Times has not only invested in Zip2, but it has given the company the job of developing New York Today. However, the Times also recently gave Zip2 permission to consolidate its business operation with CitySearch even though the Pasadena, Calif.-based company is a direct competitor to both New York Today and www.nytimes.com. Until the merger deal died last week, Zip2 and the Times consistently downplayed the merger talks, saying it didn't constitute a conflict of interest. (Musk, reached after Zip2 and CitySearch parted ways, said the perceived Times conflict had nothing to do with the decision not to merge.)

"It's almost like a series of concentric circles," explains Nisenholtz. "You have your primary competitors, then your secondary competitors. And because the medium is so dynamic, you have competitors that switch back and forth."

The competitor/partner continuum is a slippery slope, agrees Paul DeBenedictis, president of AOL Digital City. "This is a brave new world," he says. "You can compete and partner at the same time." The Digital City service culls news stories and headlines from some 200 media companies, including, on its New York site, headlines from the local WB affiliate, which may eventually be asked to pitch in on WB's CityWeb.

But, as the online publishers obsess about strategy, it remains to be seen whether dry cleaners and bakeries want to follow them online *en masse*. Many industry watchers insist that, for the time being, local businesses are likely to deal with the same companies they've advertised with in the analog world.

For example, advertisers which have traditionally dealt with phone companies, such as cleaners and florists, will be

Bye, Bye BigBook ...

No one epitomizes the chaos in the local online advertising sales market more than Kris Hagerman, who founded one of the Internet's first online yellow pages directories, BigBook, in 1996, and exited the industry with an apocalyptic send-off last month.

The rise and fall of the 34-year-old Hagerman is the stuff of Internet legend. Hagerman once vowed to beat the telecommunications titans at their own business. His online directory combined entrepreneurial drive and what Hagerman believed was a secret weapon: a map of where each of BigBook's advertisers was located. Today, GTE owns the map-enhanced directory. And, he's no longer involved in the daily operations of what's left of the BigBook company. Hagerman declined to comment about BigBook or the industry.

It appears Hagerman missed his window of opportunity to sell out. Industry chatter has it that he turned down numerous suitors, including one offer for more than \$25 million. When the BigBook directory was finally subsumed by GTE in April, by some accounts the trade name and technology were bought for under \$2 million.

Some industry insiders say BigBook neglected to cobble together the network of online content alliances necessary to drive traffic.

Others point to BigBook's resistance to promote the site.

GTE's Patrick Marshall, who was involved in the deal to acquire some of BigBook's assets, attributes the directory's demise to too much concentration on whizz bang features and too little on old-fashioned ad sales. "Probably 90 percent of the failures on the Web are because there isn't enough substantial sales activity underlying the Web product," he says.

Others look at BigBook's demise as Net Darwinism: the telecommunications giants Hagerman once ridiculed have the money, and the sales infrastructure, to stay in the market for the long haul.

Bell Atlantic's Doug Dell, for example, admits his company's product, BigYellow, is still in "investment mode and we will be for some time to come." But even BigYellow has been dogged by rumors of turmoil. The directory, which was launched by NYNEX well in advance of its merger with Bell Atlantic, is being closely scrutinized by its adoptive parent, which will ultimately determine its future.

While the waiting game may be OK for companies with pockets as deep as Bell Atlantic's, for 'Netpreneurs' such as Hagerman the game is over. —BW

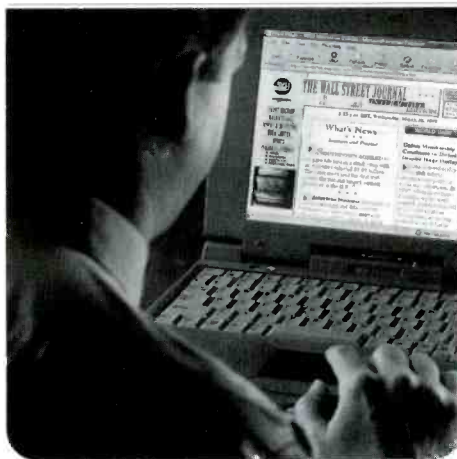
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THE WALL STREET JOURNAL
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THE PAST, PRESENT *and* FUTURE OF BUSINESS.

A snapshot of New York's local online sprawl:

City Guide:	Parent Company:	*Advertisers	*Media partners:
Digital City	America Online Tribune Co.	Loman Ford Parkway Toyota	WB 11-WPIX
Yahoo New York	Yahoo	Autoweb NetGrocer	Regional News Network WCBS Radio
CitySearch New York	CitySearch	Amazon.com Dorit Baxter Day Spa	Time Out New York
New York.Sidewalk	Microsoft	Carmine's Double Tree Guest Suites	MSNBC NBC 4
BigYellow	Bell Atlantic	Eddie Bauer Internet Shopping Network	NetGuide, CMP Media
mostNewYork.com	Daily News	Domestic Bank Modern Shopping Inc.	Match.com
NBC Interactive Neighborhood	NBC	Auto-By-Tel Preview Travel	NBC 4 Infoseek
CBS Now	CBS	CDnow Timex	WCBS CBS SportsLine
Nypostonline.com	New York Post	Claritin	TV Guide
GTE SuperPages	GTE	Credit Card Sentinel Inc.	Lycos

*Indicates a sample of advertisers and media partners. Source: IQ research

more inclined to make their first online buy in the digital yellow pages, while car dealers and retailers will gravitate towards the electronic newspapers.

"It's human nature," explains Lauren Oelgeschlager, director of advertising for Boston.com, the *Boston Globe's* Web-based publication. "We're coming in here with the *Globe* name when we go knock on people's doors. That's been tremendously successful and there still is a ton of business out there."

Oelgeschlager figures 60 to 70 percent of Boston.com ad revenue comes from small to mid-sized businesses, many of whom have advertised with the *Globe* in the past. That group will account for much of the site's future ad revenue too, she says, as the publisher stakes out more new business from the sale of online classifieds and yellow pages listings.

BigYellow competes directly with Boston.com in Beantown, but thus far the telecommunications company has taken a different, less obstacle-filled path to grow its business. BigYellow, which claims to be the first online ad-supported directory listing, has been consistently drawing a majority of visi-

tors from outside its traditional telephone coverage area of the Northeast and Mid-Atlantic states.

Thus, the service has had much more success courting national advertisers. Online, nearly half its business comes from national advertisers looking to promote their local ventures. Offline, they account for only 20 percent.

But whispers abound that Bell Atlantic, the adoptive parent of BigYellow, is less than enamored with the hefty investment costs of running a national, ad-supported online directory. A decision could come by year-end to determine whether the regional Bell operating company decides to focus its ad sales efforts solely on its home turf of the East Coast or whether it continues to go after national customers.

Still, the local merchant "doesn't know what you mean when you say you're going to be hosting their ad," says BigYellow's Dell. "They're still looking for the live person to walk in the door."

At the very least, the sheer magnitude of competition will serve to educate the unwired masses. And BigYellow is doing its part. Each advertiser gets a

handbook entitled "Tips and Tactics for Marketing on the Internet" along with monthly newsletters that tell advertisers, for example, to be sure to include their Web address on a pizza box or refrigerator magnet. But it's still going to require good old-fashioned salesmanship to derive repeat sales from small business owners, says Dell.

"A package sale is typically the first time local merchants buy online," he observes, referring to a discounted buy in BigYellow and the Bell Atlantic Yellow Pages. Still, Dell doesn't seem convinced that local advertisers are about to come online in droves. "The reality is the dry cleaner is in front of the cash register. They don't have time to get on the Web."

That's why some industry pundits are forecasting the online yellow pages business may only reach \$80 million this year. And the \$1 billion high-water mark won't come until 2005, says Ridge, The Kelsey Group analyst.

GTE's Patrick Marshall disagrees. "If this is a billion dollar industry by 2005, let's get the heck out of it now and let's go find another industry," says the outspoken president of GTE new media



services, Dallas.

Marshall insists analysts have underestimated the multiple revenue streams that are possible in the business directory model, including site hosting, sponsorships and perhaps eventually charging users look-up fees. Another clear point of differentiation is commerce, he says. "We went up with the idea that this would be a shopping service instead of a look-up business," Marshall says. SuperPages offers shoppers the ability to buy everything from red meat, courtesy of Omaha Steaks, to a dashboard hula girl from Seattle-based retailer Archie McPhee & Co.

Marshall and Ridge do agree, however, that the market is ripe for further shakeout. And the survivors, Ridge says, will be the ones who have compelling content, a broad

actually decreasing slowly. So, you don't necessarily have to raise prices to justify costs."

However, Murphy of Chicago Tribune Digital Publishing has a different, and more unsettling theory as to why rates haven't changed. Keeping ad rates stable will hasten a competitor's decline, he says. If the city guides begin by charging local businesses barely break-even rates, then securing a sale will come down to how well the advertiser knows the publication. He adds, "Now it's just come to the point of product differentiation."

Stealing a page from its old media predecessors, AOL's Digital City has been offering advertisers a combination of network-wide or more specific spot and local buys. Once advertisers commit, the sales team then tries to "up-sell" them into

"There are too many people going after the same customer right now," says Maura Ridge, an analyst with the Princeton, N.J.-based Kelsey Group.

distribution network across the Web to drive traffic and a hyperactive sales force.

However, even as there is continued evidence of more consolidations, mergers and buyouts, it hasn't yet been reflected in ad rates, which publishers report are either remaining stable or increasing. Digital City, for example, reports its ad rate, on a cost per thousand basis, has remained at \$60 since launching in September 1995.

GTE SuperPages, which measures rates differently, hasn't changed its so-called display ad fee of \$55-per-month since 1996 despite a ten-fold traffic hike in the same period. "The cost to put ink on paper is increasing 3 percent a year," explains GTE's Marshall. "And the online costs of processing a bit of information is

sponsorship deals where the business gets prime real estate for more bucks. "We're really looking at this like broadcast," says Digital City's DeBenedictis.

The blueprints for success may vary from publisher to publisher, but they all agree that while the market has potential there will be numerous casualties along the way.

"I think there's enough room for us all to lose money here," says Matt Kursh, business unit manager for Microsoft's Sidewalk, who will oversee the incubation of up to 50 new city guides this year. "That's pretty much the only opportunity for us all right now ... But in the long run, a shakeout is imminent. And, in the long run consumers will have a choice." ■

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I Q Q & A :

Tom Jermoluk

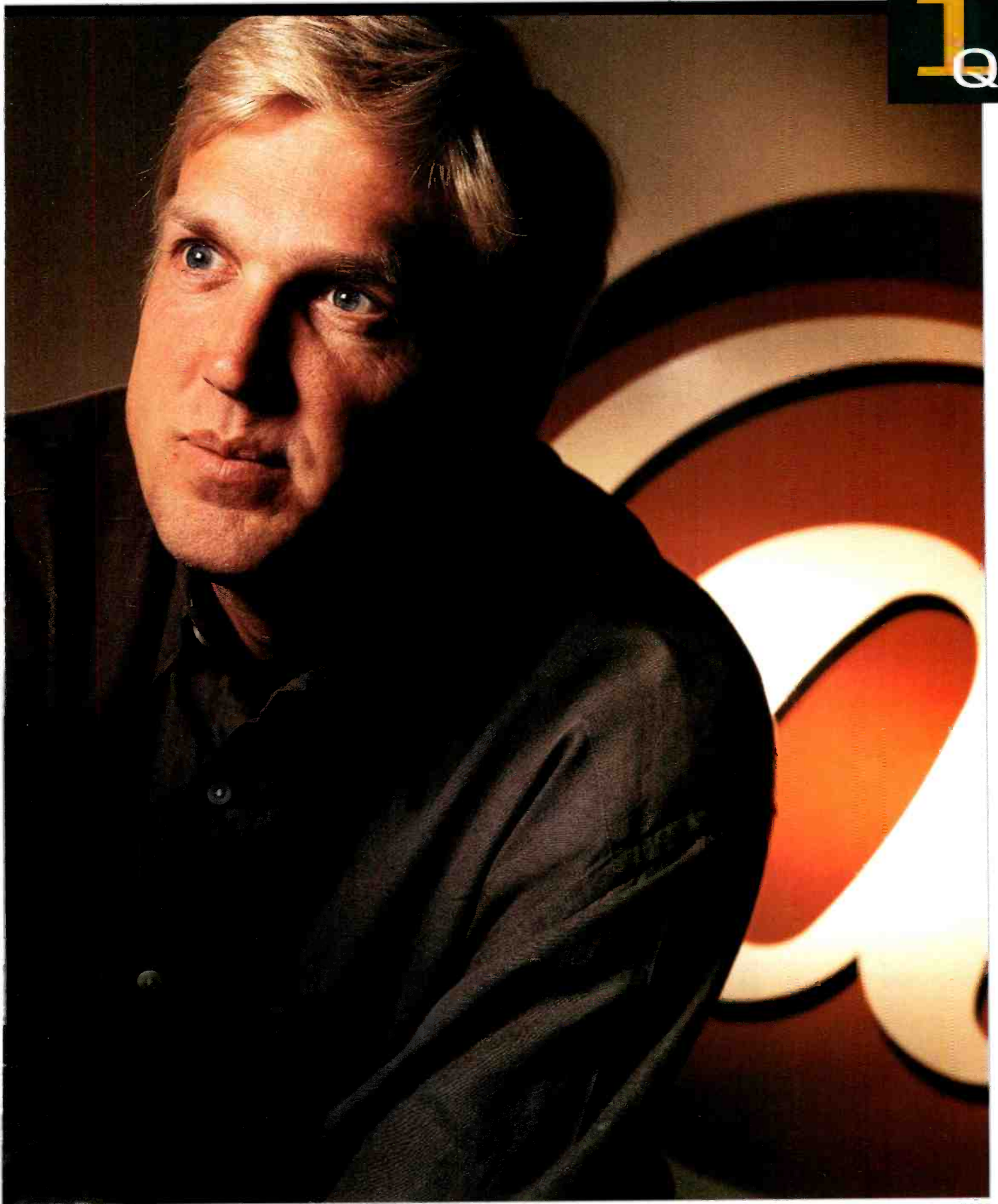
@Home's CEO has plans for the fattest, fastest wire in your home. The idiot box will never be the same. Interview by Kevin Pearce

Sun's Scott McNealy, the nation's premiere Bill-basher, doesn't often see eye-to-eye with his archrival at Microsoft. But on two points at least, the two digital Medicis testily agree: The tools of the information age—computers, telephones, televisions—are converging. And ground zero for the convergence is the Redwood City, Calif. office of Tom Jermoluk. President and CEO of the cable-backed @Home Network, Jermoluk was recently named gatekeeper of a next-generation, set-top cable box to be rolled out by TCI, the biggest cable operator in the country. With the hopped-up new boxes, consumers will soon be plugged into a familiar list of superhighway goodies: digital video on-demand, telephone and video conferencing services, email, CD-quality audio, high-speed Internet access, two-way commerce, online bill-paying and gambling—we all know the drill.

But this interactive TV is different from the 500-channel pipe dreams of the past decade. For one thing, the boxes are real. TCI chairman John Malone, @Home's biggest shareholder, will be putting millions of them into homes starting next summer as part of a digital TV upgrade. And as Jermoluk, a veteran of Time Warner's failed Full Service Network, points out, this time they don't have to invent anything; the explosion of the Web has brought big-money content players to the interactive medium for the first time.

The stakes are so high—@Home will have broadband access to more than 40 million homes, almost half of the country—that McNealy and Gates are pulling out all the stops to get their operating systems (yes, this cable box has an operating system) into the set-

With backers that include TCI, Comcast and Cox, Jermoluk's service will have access to more than 40 million homes.



PHOTOGRAPHY BY ROBERT HOUSER

top units. By almost all accounts, our beloved idiot box is destined to become the smartest and most important appliance in the house.

In the meantime, @Home has built its own ATM backbone (a "parallel" Internet) and is using the fat cable wire to deliver Internet access to home PCs. For \$25-\$55 per month, @Home subscribers get a souped up online service that, at its best, runs about 100 times faster than a 28.8 modem. Jermoluk hopes to dethrone America Online with this speed and cable's rich multimedia possibilities.

After a couple of years of anticipation, the 42-year-old CEO has finally ramped-up @Home, extending its reach to 25 markets, signing its 100,000th subscriber and talking merger with Time Warner's cable modem service, Road Runner. Sitting in his office, across the street from a giant hole that will become an 8,000-person @Home campus, the Hawaiian born Jermoluk explains why the set-top box will be bigger than the PC.

Your stock has quadrupled in less than a year; Sun and Microsoft are crawling all over each other to do business with you, and AT&T is thinking about buying a chunk. What is this all about?

What has happened is that the people in the industry who looked at the Internet as a little niche kind of a thing, where geeky 15-year-old kids chatted to each other, have woken up over the last year to the fact that it's not about that at all. It's all about IP [Internet Protocol] connectivity and how that will fundamentally change the way people have access to information, education, entertainment and communication. It's a fundamental change.

What's held it up? The speed's not there. It's the World Wide Wait. We

had our 100,000th customer in the other day. I said, "Did you ever use the Internet before?" Well, she said, "I was an AOL user but you know, that's real slow, and so people aren't really using the Internet anymore..."

Is AOL the model for @Home right now?

Absolutely. I think they represent a combination of an online service and an Internet service provider. That is simi-

You leave your terminal on
with AOL, they kick you off;
it costs them too much money.
We want you to never log off.



lar to what we do. People want to have somebody who's filtering—not filtering as much as collecting—all of these things together and putting it in some intelligently accessible way for the user. Our advantage over AOL is the speed and performance. We're going to be able to bring that information together in a much more compelling fashion.

[AOL president] Bob Pittman says that in their research, speed is not one of the things users ask for. He says it isn't even in the top ten things they ask for.

Somebody who cannot sell on speed differentiation, that's going to be their argument.

Speed is incredibly important because it fundamentally changes the experience. If it's the difference [between] going from a 28.8 modem to a 33.6 modem—if that's what he means by speed—who cares? Ten or 20 percent, you're gonna get lost in the noise. But if you're talking about 100, 200, 300 times faster, the fundamental experience changes.

You can tell: Nobody's leaving the [@Home] service. Once you're on, you don't get off, because it is so different. It is so much more accessible. If you leave your terminal on with AOL, they kick you off, because it costs them too much money to have you hang around. We do it the other way. We want you to never log off. Please don't. Feel free. Use it all the time.

You think down the line you'll somehow be connected with AOL, that they'll be a partner, or you'll carry them?

There's an opportunity. We ourselves are not in the content creation business. We partner with people who create content and turn it into this broadband experi-

ence. On the other hand, we're not gonna do a formal partnership that has us give up the experience itself, that home experience for the user, because that's very important to us.

They've said the same thing, that they would never surrender that first screen. They're never going to be a "stop" on someone else's service.

Right.



Is it crucial to your business model that you have to own that start-up screen?

Absolutely. You cannot be in the dumb-pipe business, because transport over time becomes commoditized and goes down. We happen to have a two-, three-, four-, five-year lead in technology in rolling these things out, but I'm a long-term player, and I know that over 10 years every form of transport becomes commoditized.

So, when are you going to roll out to more markets?

We started in the end of '96 with one market. We're in 25 different markets today, and we'll be in 50 by the end of the year. So you can see, we're in a very rapid part of our growth. It took quite awhile to get the first couple off and make sure the technology works. But the last six months have been phenomenal [in] growth. We've grown well over 100 percent of subscribers, and markets and homes passed. Our growth rate even quarter-to-quarter is over 50 percent, so this is the heavy part of the plan. We'll launch additional international markets besides Canada. By the end of the next year we'll have well over a million subscribers in over 100 different markets, so it is definitely happening. There were a couple of years there where people looked and said, "Oh yeah, it's all hype." Now it's happening.

In fact, a lot of people seem to have a hard time taking it seriously—50,000 people fooling around with cable modems somewhere.

I think they just heard about it for so long without anything happening that people sort of got jaded on it. If nobody had ever said a word, and then suddenly you woke up, and I told you there are over 250,000 cable modem customers today, you might go, "That's not bad. It's not ten million yet. But that's not bad. So what's your growth?" Well, you then start plotting it out; within five years there're going to be 10 million of those high speed broadband connections. That's pretty significant.

Now, what about when I add the television set on top of that and I go,

OK, and by that same five-year period of time, we might have 40 or 50 million IP-connected televisions out there. There's hyperlinked advertising and data enhanced video and email and all these services. Then if you throw in international, you say the opportunity exists at 50 percent or even 100 percent more customers over there. You start adding all those things up, that's a pretty significant opportunity.

How many do you have to have before you are taken seriously by advertisers and partners?

Personally, I think we're taken very seriously right now. We did a long-term, deep deal with Bloomberg. They were very heavy into the multimedia approach. We did a long-term deal with Amazon.com. We did a big deal with Bank of America on the set-top. They want to get nationwide coverage, and they're coming to us, saying, "We know that you've only got a hundred thousand [subscribers] and the TV thing hasn't even happened yet, but it's important enough that we want to get there today."

What about that? How big a part of your business plan is the set-top box? Is your current service a stepping stone to that?

The business plan of our company that the analysts follow today, and that we went public with, didn't have anything in it for revenues coming off of the set-top box. 'Cause everybody thought, "Oh, it's an Internet thing," PCs and cables and all, but I've been saying this forever. Well, people are finally waking up to that opportunity. It's a bigger opportunity than it is in the PC.

There are clearly more than five or 10 times more television sets out there than personal computers. So even if you've got a tenth of the revenue off a TV set that you did off a PC, you'd be making as much money. That's four bucks a month. I can do that. I've got lots of ways to do that. So I'm a huge believer that there's an even greater opportunity for this company in working with IP connectivity in television than there is on the PC, and that's not to denigrate the PC.

How long would it take before you start to see a lot of penetration on those boxes?

If you look at the way TCI's doing deals—people have come in to actually subsidize the cable modem, the box, the set-top box to put it in the home—that means that they can go out and put those modems in every home. So instead of worrying about penetration, you just say 100 percent. Just put 'em all out there. So instead of a very slow ramp-up where you go one, two, five percent like we're doing right now, it's going to be 100 percent of homes, as fast as they can get 'em out there.

The cable operator will put in the box, whether the sub asks for it or not?

We'll give you the box. You're a subscriber in your home, we'll give you the box, and then we'll say, "Would you like to turn on digital video? Yes or no? Would you like to turn on other interactive services? Yes or no?" But even if you didn't turn on any of those, because it's a digital box, you're going to get a free email service, or you're going to get some connectivity thing, and you're that much more likely to then take advantage of some of the things that are brought to you there.

And is the email a way of teasing people into the service?

Email, absolutely. "Gee, pop, can you pick me up at 7 o'clock after soccer practice?" Email comes flying in from school. "Oh, sir, your car is ready over at our dealer. Come and pick it up." Or from somebody at work. Just imagine that little connectivity. Even a one-way thing coming down to you on a TV.

It's quick because it's always on. It's in your living room. You're not walking [to] your PC, dialing up an ISP or trying to decide whether or not you got email. A little light comes on on the modem or set-top. "Oh, you got it. You got an email. Come check it out." I think that's huge. Microsoft paid \$400 million dollars for Hotmail? Nine million email addresses? We've got 50 million. That's a lot of connection opportunity. Think about the advertising opportunity that goes hand in hand with that.

So, it will be ad-supported ...

Oh, absolutely.

If there was a set-top box delivering some of these services in email, what would it look like? You walk in your door, turn on the TV ...

What comes up? Well, the first thing you'll notice is that instead of what you have today, the guide itself can now be a compelling experience, an experience like we all have on the Web today. But instead of being a point-and-click mouse experience like you have on a personal computer, it's going to be more television oriented, something with your remote controls, something easy to get around.

What are some of the applications that you can see being included in a—

—in a set-top environment on television? Well, certainly you want your fundamental digital video. You want your picture to be better, right? Then things like email are going to be very important. Telephony. IP telephony is a first step, because if you're sitting in front of your TV and your phone rings, why shouldn't you be able to answer right there instead of getting interrupted from what you're doing? You're watching a movie and you can bring up a video, phone and have a conversation with grandma on Christmas Day.

You'll see things like games on the television. This computer will be able to run many of these different kinds of environments.

Purchasing. Certainly advertising comes down on the television sets; it's very easy to set it up so that the different components of the advertisement are all links that allow you to purchase the item or perhaps get more data on [it].

And these are all one-click things. Notice, I'm not talking about keyboards and typing and Internet usage.



Microsoft paid \$400 million for Hotmail? Nine million addresses? We've got 50 million. I think that's huge.

It's all just one-step interactivity that enhances the experience. 'Cause I don't think you immediately take couch potatoes and get 'em into lean-forward mode on the Internet.

Interactive TV ventures always seem to offer people a lot of stuff they never said they wanted. Do you ever worry that you're just overwhelming the consumer?

Right. I built the interactive [Full Service] Network for Time Warner in Orlando when I was running Silicon Graphics, and we learned a lot of things from that. The advantage that we have this time is that the cost for rolling out all these capabilities is being borne by someone else. We're not relying on the new services to pay for these fundamental capabilities. TCI has digital video reasons for putting

those set-tops in people's homes. So, you have the capital cost, you have the plant upgraded, you have the service rolled out and all that cost is being borne by the business models.

So then you look and say, okay, given that all that's really there, how much does it cost you incrementally to provide something like IP telephony or IP video or email to these homes? It costs almost nothing. So, why not do it? Offer the opportunities. See if people take it. Because if they do, you can build a business on that and incrementally it would be a hell of a profit-based business.

At Full Service Network, we had no content because there was no World Wide Web. There was no interactive content being created. You had to go pay a company to build it for you and it was a proprietary API [Application Programming Interface] on the system that nobody else could access and it was a closed-shop system.

Now you have advertisers coming on the interactive side, you have content people making big investments in the content side. CNN and AP and Reuters and Bloomberg and all the news and entertainment people—[CBS] SportsLine, ESPN—making big investments in interactivity.

Have any advertisers in particular impressed you as having a—

Having a good program for that? Yeah. I think General Motors is definitely in the forefront of things and some of their ads, I think, are pretty cool. The Gap. They're hip, they're Gen X; I think they've got a big commitment. Toyota is another one that's targeting very heavily on the Internet.

What about the other side? Do you run into people who say: I don't even know what you're talking about?

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Well, if we have, I don't ever see 'em because they don't bring me the ones that say no.

Let me ask you about some of the rumors that have been kicking around. AT&T is supposed to be interested in investing \$1 billion in the company. What's going on with that?

Well, AT&T has a relationship with cable because they bought [local exchange carrier] Teleport, which was jointly owned by a number of different of cable partners. We use Teleport in our commercial business for providing what's called the local loop to the business. So we've got a very close working relationship. But as I say, we talk to everybody. I don't care whether it's AT&T or any of the other long distance players—anybody that can provide me access in a general way, I'm going to be talking to them, because I want to get to as many people as quickly as I can.

That's what you'd be after from them—more access. What would they be after from you?

Well, remember that AT&T doesn't have the residential hookup now; local phone companies do, right? So an AT&T and Sprint or MCI or any of those LD carriers, need to find partnerships with people who can provide them that last mile access. Well, they can either partner again with the RBOCs—but there's not a lot of love lost between them—or they can partner with cable companies.

So, you definitely see telephony as being part of the service?

Telephony—communications—is very important, and bits are bits. Once they're on IP, I don't care whether you call it telephony or video or audio or whatever, it's bits, and it uses the network the same way. So then it's all just which products you choose to offer.

Is there a chance that

some of the other cable operators would form their own competitor?

Well, it's not really competitive because cable doesn't overlap, right? So, it's a different market, except from the ego standpoint. So two of 'em, Time Warner and MediaOne, have a partnership, and they just announced they have 75,000 subscribers. We have about every other cable company between No. 1 and No. 20 locked up other than those two.

What do you think of what they're doing at [Time Warner's] Road Runner?

Well, they had a very different philosophy. We were trying to be an open content integrator and use our intelligent network to bring all these different content players together. They were just hooking it up through MCI to

the Internet at large. The problem with that approach is that you speed up the last mile but it doesn't do anything to speed up the problem of the Internet being so slow today, and so they have a lot of performance issues.

They have what they call the Road Runner content. It's Time Warner content that they would program for people. But if you didn't want the Time Warner program, it was just the Internet at large, and we don't think that's a winning solution.

But then you also talked to them about some sort of partnership.

Oh, absolutely. It only makes sense for all of cable. Again, because cable companies don't compete with each other; other than in the ego department. It would just make all of cable that much better to have that form of partnership. So, I'm a believer. It's inevitable.

How serious was the talk you had with them about partnership?

Well, I've known them forever, so we have been talking to them. Obviously, in any kind of business negotiation, [there are] always different ways to come at it, so it's not just: come together, shake hands and it's done. But, it's just such an obvious slam dunk that sooner or later we'll figure out how to get that done.

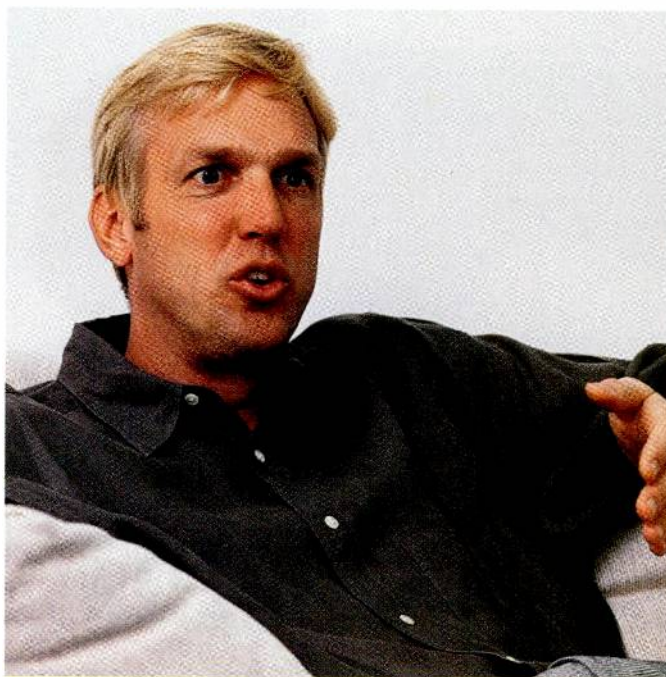
You think so?

Oh, for sure.

What about the AT&T deal? Will that get done?

You know, I can't comment specifically on anything going on with AT&T or any of the others. We will make a deal to get more and more access and get closer and closer with our transport because it's a big part of our costs.

The battle to do a deal with John Malone has received a lot of press. How big do you think it



A deal with Time Warner's Road Runner service "is such a slam dunk that sooner or later we'll get it done."

AMERICA ONLINE: RATED #1 ON THE INTERNET

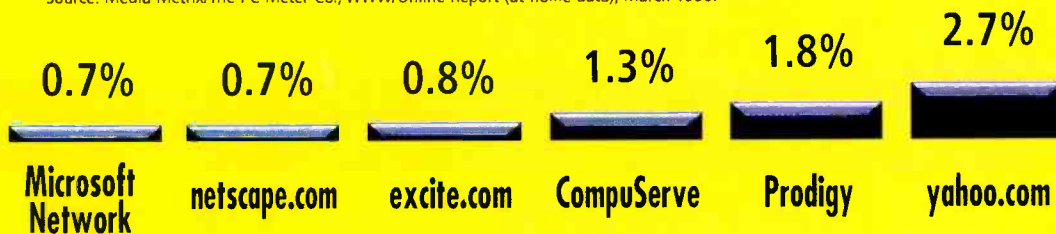
53.2%



Share of the Online Minutes:

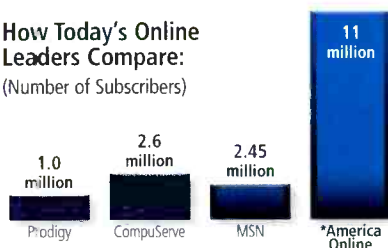
(Average Minutes Online)

Source: Media Metrix/The PC Meter Co., WWW/Online Report (at-home data), March 1998.



How Today's Online Leaders Compare:

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Source: Jupiter Communications, February 1998. *Company Estimate

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really is for companies like Sun and Microsoft to be in those set-top boxes?

How big do you think it was to Digital to not get CP/M in the PC? When Bill Gates got that deal, that built his company.

So you would compare the growth of the set-top box to the growth of the PC?

How many PCs are out there today—40 million in the U.S.? How many television sets are out there—250 million? We have the whole digital television revolution happening, which means that over some period of time, every one of those TVs will roll over into this new environment. You've got set-tops going into every one. You've got things like DVD players that'll have this capability built in. This will be the center of your home. It'll be the thing you interact with for every different room of your household for all these different kinds of services. Is it the PC all over again? Absolutely, only bigger.

If you had to describe to some advertiser out there, "Here's this thing

we're offering. It's different from what you're doing." How would you describe it?

I can tell you all about the details underneath: We know who the user is, because we're tied to a household, we're not on a phone line. We can give you the demographics, we can target things for you. I can give you all the technologies underneath. But the high level, the thing that you all understand as the advertiser, is you can build something compelling. I can work with you to create something that people want to look at.

Is part of the reason interactive TV might gain more acceptance because television is a medium advertisers are already comfortable with?

Absolutely. The high-speed, online experience more closely approximates something that they're used to—the 30-second spot.

We hear a lot about the shortening of the buying cycle—advertising becomes direct marketing becomes

commerce very fast on the Web.

Does @Home somehow facilitate that?

Sure, did you ever see something, a product on TV that you're actually interested in? "Oh, there's an ad for locks and I was thinking about getting a lock for that door. I need to go to the hardware store and get that." What if it showed up in the mail the next day? 'Cause you just clicked on it and said, "Oh yeah, give me one this size, this shape, combination or key—bang! Go and bring it to me tomorrow."

How far do you have to go before consumers will be buying locks through television?

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ANATOMY OF AN INTERACTIVE AD

MARS' STARS

M&M's Studios invites you to meet the sweet celebrity inside that hard candy shell. By Anya Sacharow

The M&M's Web site is heavily promoted on TV spots, including the "Millennium" campaign ads aired during the Super Bowl.



HISTORY

M&M's candy characters started their careers by jumping into a pool of chocolate in black-and-white TV spots. That first anthropomorphism was in the '50s. In the '90s, the candies became celebrities, and the characters—Blue, Red, Yellow and Green—now each have an identity. M&M/Mars continued the celebrity theme in developing a Web site, M&M's Studios (www.ms.com), in 1996.

With a traditional media budget estimated at \$60 million by Competitive Media Reporting, the M&M's brand had ample means last year to promote its online presence through network TV. The M&M's Studios URL was first mentioned on television when Green, the first female character, appeared during the Super Bowl in

1997, opening her trailer and her home to anyone who would visit the Web site.

Last summer M&M's Studios was part of the Impostor Campaign, a \$1 million giveaway in which 40,000 "impostor" bags of gray M&M's were distributed in stores where candy is sold. The site continued the campaign's story line, and banners were used to promote it.

January's Super Bowl saw the launch of the "Millennium Campaign," wherein M&M/Mars declared M&M's "the official candy of the millennium" and again promoted the Web address on TV. (MM is the roman numeral for 2,000.) The Millennium message was integrated across all media, but this was the first time the Internet played such a big part. "Three years ago would we have done this?" ponders Dan Roselli, senior franchise manager, M&M/Mars. "Probably not."

The \$200,000 banner campaign for the M&M

Center for Millennium Hype garnered click-

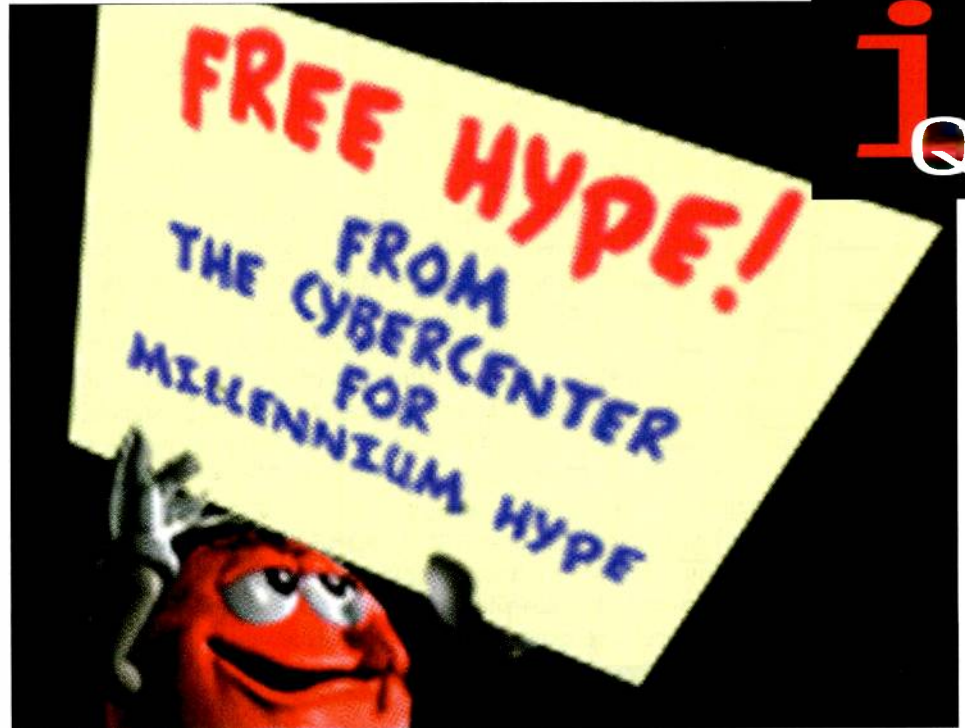
through rates as high as 18 percent.

STRATEGY

M&M/Mars works with several agencies, including a public relations consultant and a promotional shop. However, traditional agency BBDO and Interactive8, both New York, are the companies responsible for the M&M's brand. BBDO does interactive ad planning and traditional media; Interactive8 does only interactive work. M&M/Mars views the Internet as a marketing tool with different attributes than TV, radio and print. "We believe the Web site builds the relationship with the brand," says Roselli. "Our goal is to get people onto our site."

From January 26 through March 9, M&M/Mars ran a contest called, "The Official Things of the Millennium." Part of the site, called, "The M&M Center for Millennium Hype" was solely dedicated to the Millennium campaign and the contest, which took place both online and offline. Banners ran across MPlayer, Mr. Showbiz, Entertainment Asylum, GeoCities and Warner Bros. Online to drive traffic to M&M's Studios, carrying such messages as: "See the Future! At the M&M's Studios Center for Millennium Hype." The Web address for the site was also on TV, M&M's packages and in print.

BBDO and Interactive8 also created several beyond-the-banner ad executions on the sites. Warner Bros. Online displayed an M&M/Mars candy counter on its Virtual Lot that linked back to the M&M's Studios site. The Warner Bros. site also included a meet-the-stars



section where Red and Yellow posted their own interviews along with real-life interviews from Nicholas Cage and Meg Ryan. Entertainment Asylum and Mr. Showbiz ran similar "celebrity" interviews with the two characters. MPlayer included the option to pick M&M's as game pieces within its online gaming site and ran interstitial ads that urged users to visit the M&M's site.

The "Official Things of the Millennium" contest included 200 offbeat submission categories: for example, the "official belly button of the new millennium" or "official potato that looks like a president of the new millennium." All entries could be submitted electronically, though most submissions involved sending a photo, and Web users would have to send photos attached to emails.

"The Internet played a critical role, especially in this promotion," Roselli says. "TV drove people to the site. The primary way to find all the categories was to go to the site. It was the most integrated promotion we did with the Internet and traditional media."

COSTS



CATCH THE HYPE.

Because M&M/Mars is a privately held company, Roselli wouldn't divulge exact spending figures for recent online efforts. According to industry observers, however, new content, development and ongoing maintenance for the M&M's Studios site itself cost an estimated \$1 million a year.

The banner buys across the five sites, together with the integrated content created specifically for the Millennium campaign, is estimated to have run approximately \$200,000.

In terms of results, M&M/Mars received about

13,000 entries for the Millennium contest, with approximately half of those coming from the Internet. Not surprisingly, the number of visitors to M&M's Studios was much higher, with some 20,000 users visiting it each day.

Click-through rates for the banners ranged from 1 percent—a fairly typical figure across the entire interactive industry—to as high as 18 percent on Warner Bros. Online. On MPlayer.com, about 10,000 gamers, or 2 percent of total membership, selected M&M's characters as their player portrait.

TECHNOLOGY

"We don't let technology for technology's sake drive how we do it," Roselli says. The idea is to keep the site technologically simple and at the same time bring the characters to life through sound and motion.

The popular plug-in application Real Audio was included from the beginning, offering visitors the opportunity to hear the characters' voices; streaming audio is embedded in most of the pages. Macromedia's Shockwave, a browser plug-in that allows synchronization of animation and sounds and creates interactivity, helps characters move within the site.

Dynamic HTML, a markup language that provides for images to be layered and move across each other; also enhances the experience. For the Millennium

campaign, animated .gifs were also used to bring a little action to even outdated browsers. The site and banners offered high and low bandwidth options throughout to maximize compatibility.

For visitors with a 4.0-level NetscapeNavigator or Microsoft Internet Explorer browser, the site will, for example, show floating images and pop-up windows as people scroll over different areas. Users not surfing with the latest technology see a static version of the site. Common Gateway Interface, or CGI, a server-based application which brings a basic level of interactivity to a Web site, is used to track what kind of browsers people are using. M&M's then serves the appropriate pages for that level. ■

The "Official
Things of the
Millennium"
contest calls
for entries in
such
categories as
"official potato
that looks like
a president of
the next
millennium."



m-ms.com: Melts in your mouth?

From: Andy Tress, director, online marketing, Zentropy Interactive

"M&M's has done a great job of creatively extending their traditional campaign online with the Millennium site. It is essential that big corporate brands like M&M's embrace the Internet as a significant component of their overall brand marketing strategy."

From: Tricia Viscardi, director of marketing, CondéNet

"The way they integrated the site in the [traditional media] campaign is what drove the response. It's smart [that] they pointed to their site from the TV commercial. The proof is in the pudding. If more than half your entries [for the contest] came from online, that's testimony to being in the right place."

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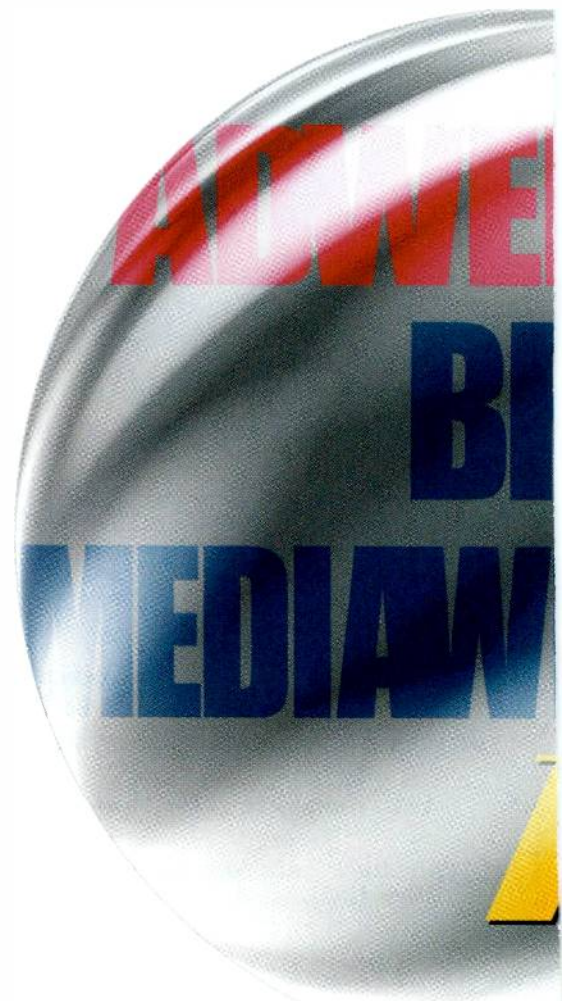
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IF / THEN

NOT SUITABLE?

A recent lawsuit fails to show how tough the online rep game is.

By Catharine P. Taylor

As this issue went to press, shares of interactive rep firm DoubleClick were trading at more than \$20 above their February IPO price of \$17. In that context, it is painful to read through the catalog of failed Internet dreams contained in the lawsuit filed last month by four former executives of Softbank Interactive Marketing.

At one time DoubleClick's closest rival, the company was sold by majority shareholder Softbank Holdings in December to Zulu-Tek, a little-known Internet advertising firm backed by, among others, an Australian financier with a troubled legal history. Ouch.

Now, the four former executives are asking for a whopping \$200 million in damages "caused by the fraudulent, self-interested, conflict-ridden and irresponsible actions of the defendants"—Softbank Holdings and one of its divisions, hi-tech publishing powerhouse Ziff-Davis. These actions include everything from allegedly impeding SIM's ability to carry out key parts of its business plan to eventually selling the company without giving SIM officials required notification.

It's easy to understand why the executives of SIM thought they were destined for success. Softbank Holdings was one of the richest companies on the tech landscape in 1996, when it bought Interactive Marketing, Inc. and Network 1.0 and formed them into SIM. In the preceding months, the Tokyo-based Softbank had paid \$2.1 billion to acquire Ziff-Davis and another \$100 million for a 38 percent stake in Yahoo. SIM was certainly bringing some of its own strengths to the party; it was the sales agent not only for Yahoo (Yahoo later took its business in-house), but also for Netscape. Indeed, with competition like DoubleClick, the spawn of a piddling little ad agency named Bozell, Jacobs, Kenyon & Eckhardt, it

seemed that SIM held the strongest hand.

What followed obviously wasn't what anyone expected. But rather than being the fault of a big, bad corporation, it's far more likely that the sad state of SIM (now called ZuluMedia) is proof the information superhighway is as likely to be littered with potholes as it is paved with gold. If one takes a close look at the history of interactive advertising sales rep firms, it becomes rapidly apparent that despite the thousands of sites looking to sell advertising, there is still very little room for a market full of robust rep firms.

With the exception of DoubleClick, every interactive rep firm with large ambitions has had to undergo a radical transformation just to stay afloat. For example, Katz Media and Petry Media, the two kingpins of the traditional rep game, both made independent stabs at doing the same thing in interactive media. But, after failing to make a strong showing by themselves, the two companies' interactive divisions and another also-ran, Interactive Imaginations, merged to form 24/7 Media last December. The jury is still very much out on how the combined company will fare.

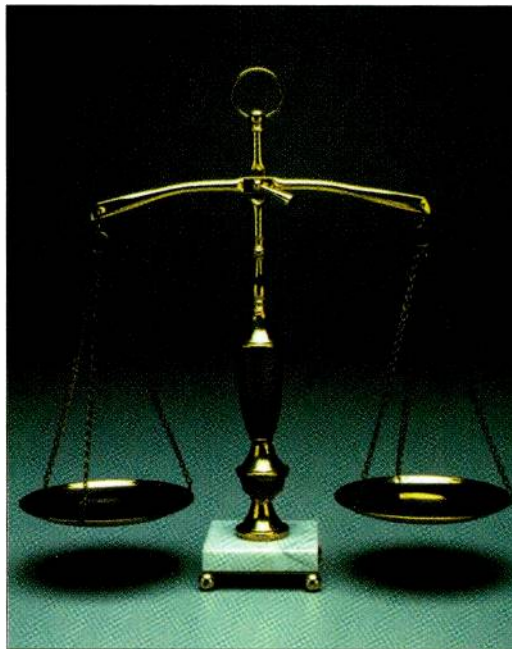
Chalk it up to the online version of the 80/20 rule—with so few sites accounting for so much of the online advertising revenue, there simply aren't enough sites where economies of scale translate into profits for the firm who reps them. Even more alarming for the reps: Most of the big sites, as

with the television networks, prefer to rep themselves.

If DoubleClick got something right, it was their realization that the company had to eliminate the risk that would arise if it continued to be a division of another company. Given the narrow constraints of advertising agency conflict rules, it's likely that, for instance, any computer client of BJK&E would have had difficulty swallowing DoubleClick's relationship with its largest client, AltaVista, which is owned by Digital Equipment Corp. (itself in the process of being gulped down by Compaq). And that's a situation no amount of experience and technological smarts could get itself around. So DoubleClick spun itself

off, which set the stage for its February IPO.

Indeed, much of the SIM suit deals with the conflict issue. The former principals of the company seem shocked, for instance, that Softbank discouraged them from pursuing an option "to represent [the CNET property] SNAP Online if it so chose" because of the intense competition between ZDNet, Ziff-Davis' technology news site, and CNET. Reasoning such as that obscures the fact that in order for SIM or any other company in this marketplace to succeed, absolutely nothing can go wrong. Not to mention that conflict issues are in the eyes of the majority shareholder. ■



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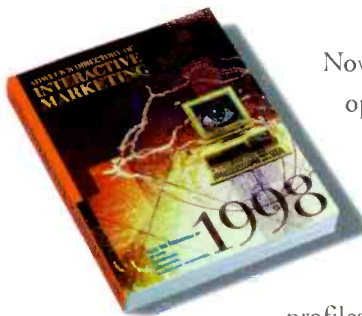
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Magazines

By Lisa Granatstein

Los Angeles has buried more than its share of regional magazines, but it's still a land of opportunity

Town Without Pity

While it may be a culturally thriving metropolis, Los Angeles is beginning to resemble a magazine ghost town. For years, the publishing world has watched with wonder as L.A. regional magazines—including *New West* (which evolved into *California*), *L.A. Style*, *Exposure* and, most recently, *Buzz*—have disappeared. Only Walt Disney Co./Fairchild's 36-year-old monthly, *Los Angeles*, has survived the tremors. ♦ Compare this one-mag town to New York City, where *New York*, *The New Yorker* and *Time Out New York* all play well. Sure, New York is the

center of the publishing world, but Los Angeles is the nation's second-largest city.

So what's the problem, L.A.?

"There's a famous saying about Los Angeles," notes *New West* founder Clay Felker, now a professor at U.C. Berkeley's Graduate School of Journalism. "Los Angeles is a series

balance of all these constituencies..

"It's either you're Hollywood or you're not," says Monica Karo, media director for TWBA/Chiat Day in L.A. "If you're not, you really don't want to know about it. And if you are Hollywood, who cares about the rest of the world?" Those Angelinos hungry for Hollywood insight generally

turn to the trade dailies *Variety* and *The Hollywood Reporter* (owned by BPI Communications, publisher of *Mediaweek*).

Some now-defunct titles, including *Buzz*, went through several different owners, editorial formulas and a revolving door of editors. A major problem common to all of the books has been establishing a large, loyal base of readers. "It's easier said than done to come in and start a city book in L.A.," says

David Lipson Jr., group publisher of Metrocorp, which owns *Philadelphia* and *Boston*. "The biggest hurdle is getting paid circulation. To start from scratch and then build the circ costs millions and millions of dollars."

The other trick is attracting advertisers. While local retailers and restaurants may be willing to support several local titles in a market, the

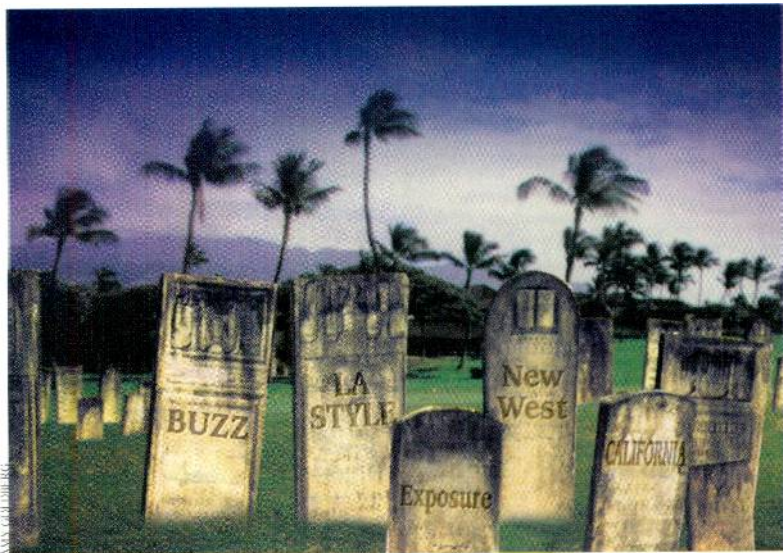
biggest fish aim for the biggest magazines. "You've got so many national magazines that so hugely deliver the L.A. market, like *Vanity Fair*," says Karo. "Do you need to have a layer of more than one or two magazines on a local basis?"

Through thick and thin, *Los Angeles* magazine has stuck it out. Although the title reportedly has not turned a profit in three years, its circulation is on the rise, up 4.2 percent in the second half of last year to 161,557, according to ABC. Fairchild last month agreed to pay \$5.3 million for the subscriber list of *Buzz*.

Spencer Beck, editor-in-chief of *Los Angeles*, thinks the market can support more than one book. "Another magazine can make it," he says. "People out here work to live. So anything you can capture in a magazine—whether it be travel, home or food—that enhances people's quality of life, I think you'll get everybody responding to it." However, Beck quickly adds, "I'm happy being the only one."

Some years ago, Metrocorp had an opportunity to buy *Los Angeles*, but passed. "We're still kicking ourselves," Lipson admits. While the L.A. market is enticing, Lipson says the company has never contemplated trying a start-up against the solidly entrenched *L.A.* "If they want to sell," says Lipson, "they can call us."

Time Out New York, for its part, might be willing to take on Disney in its back yard at some point. "We are definitely investigating how economically viable it would be," says Cyndi Stivers, president/editor-in-chief. "I have gotten literally hundreds of calls asking about it, with people saying, 'L.A. needs a *Time Out*.'"



of suburbs in search of a city. It's so big that it's very hard to nail a coherent audience. You have to aim at one part of a market, not everything."

Within Los Angeles County's 88 municipalities is a diverse blend of competing cultures, political views and one very domineering industry. The failed magazines were not always able to maintain the delicate

New at American Heritage

A Revisionist Look At Some Famous Folk

American Heritage has a new spin on history. In its June issue now on newsstands, the Forbes Inc. title has introduced an annual feature dubbed Overrated & Underrated, which

Magazines

Writers' Block

A memorable sample from a recent issue:

There was no reaction whatsoever. It was a strenuous piece that at the best of times made me sweat like a pig. But nothing induces perspiration like no reaction. It's an existential horror. You feel utterly alone in the universe—a universe of sweat. By the end of the routine, my shoes squished at every step. Although it was high summer and the club had no AC, abject terror made it feel as frigid as a meat locker.

—in "Nice Couple Boys," actor/author/screenwriter Tony Hendra recounts his education in stand-up comedy. *Harper's Magazine*, June

reviews historical reputations and puts them into a sobering perspective. "We take pains to show that history isn't solid," says editor-in-chief Richard Snow. "Reputations fluctuate up and down."

To make the case, Snow invited noted journalists, writers and historians to boost or deflate reps. *The New Yorker's* Kurt Andersen pegs Oscar Wilde as overrated and Andy Warhol as undervalued. Other contributors include John Kenneth Galbraith and novelist Caleb Carr.

The eight-times-per-year history title has also inaugurated several new columns, including Summing Up, a review of the 20th century's greatest moments, and Time Machine, a series of short pieces detailing historical events that occurred in the month of each issue's pub date (the current issue looks at a New England witch hunt of June 1648).

"Our franchise is everything that ever happened on the North American continent from the fall of the dinosaurs to the arrival of the Spice Girls," says Snow.

American Heritage was launched in 1954 as a hardcover magazine by Time Inc. veterans who sought to apply the techniques of journalism to

the discipline of history. *AH* evolved into a soft-cover title with advertising; Forbes bought the book from Time in '86.

The title's circulation climbed 2.6 percent to 318,547 in the second half of last year, according to ABC. First-quarter ad pages (one issue) totaled 45.

On the brand-extension front, *AH* has joined PBS and Unapix Entertainment to coproduce *Great Minds of History*, a series that will air on public TV stations on five Sundays this summer, beginning in July.

EW College Edition

On Campus, Big News In a Small Package

Entertainment Weekly is wrapping up the school year by celebrating the first anniversary of its college magazine, *Entertainment Weekly on Campus*. The digest-sized quarterly is distributed free on 100 campuses as an insert in college newspapers.

With its controlled circ of 1 mil-



Coming of age: The insert skews younger.

lion, *EWOC* is angling to carve a niche for itself with advertisers. "The college marketplace is a hot button for marketers," says Grace Whitney, *EW* sales development director. "Everyone wants to reach them."

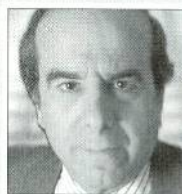
The 24-page mag has all-original content produced by *EW* staffers. The topics—music, TV, film, books and the Internet—are somewhat edgier and are often skewed younger than those typically found in *EW*, which targets a median age of 33. "We wouldn't put Christina Ricci on the [big book's] cover," explains Doug Brod, an *EW* senior editor who edits the quarterly. "But we do so with *EWOC*. She does a fun Q&A on her college plans."

EW is already popular on campus; the title is read by 12.1 percent of all college students 18-24, according to Mediamark Research Inc. The Time Inc. book is the 10th most popular magazine for the college set.

While there are specialized titles for collegians, including *U-The National College Magazine* and *Collegiate Insider*, *EW* currently is one of the only mainstream titles publishing a stand-alone edition for campuses. *Rolling Stone* and *Newsweek* long ago gave up their college magazines, *College Papers* and *Newsweek on Campus*, although *RS* still distributes its annual college feature package on campuses each August in conjunction with its Rock and Roll Bowl, a traveling trivia game. And *Time* is considering starting a selective-bound edit section that would target 18-to-25-year-old subscribers.

"There are certain entities like fashion [and] finance that love this market and can't get enough of it," notes David Morris, *EW* associate publisher. Current advertisers in *EWOC* include the Gap and Discover Card. A branch of the military service and a telecom company are expected to sign on for the fall, when the quarterly is to grow to 36 pages, of which 18 are slated to be ads. ■

60 SECONDS WITH...



Stephen Shepard

Editor-in-chief, *Business Week*

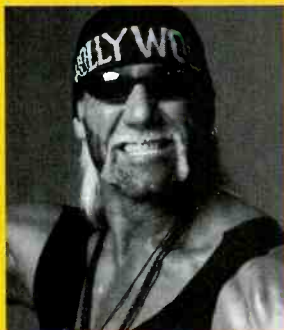
Q. Can business journalism be exciting? **A.** Sure, I think we demonstrate that all the time. How can it not be when you have this fantastic bull market, when you have Bill Gates—the John D. Rockefeller of our time—when you've got technology affecting every person in our society. Money, business and economics have become the mainstream story of the '90s. **Q.** The cover of *Business Week* looks different lately. Why? **A.** We found that we were having to choose between two or three covers—there's practically a merger a week now. So we came up with a panel that runs down the left side of the magazine, with which we can bill three or four stories in a more prominent way than we could just over the logo. **Q.** Do you get asked about hot stock tips all the time? **A.** [laughs] I do. **Q.** So, give it up! **A.** Because of the conflict-of-interest rules, I can't invest in individual stocks. So I'm not the greatest stock-picker in the world. And just because people have the greatest information doesn't mean they'll pick the smartest stocks. If that were the case, the smartest, most informed people would be the richest.

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– *The Wall Street Journal*
April 28, 1998



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Rank	Program	A18-39	A25-54
1	WCW Wrestling(**)	6.0	6.0
2	Home Improvement(AT)	5.6	5.6
3	The X-Files(AT)	5.0	5.1
4	Seinfeld	4.9	5.0
5	WWF Wrestling	4.2	3.9

Tremendous Growth Among Key Demos

Percent Increase 1996/1997

A18-34	+30%	M12-16	+61%
A18-49	+13%	M18-34	+26%
A25-54	+9%	M18-49	+10%
		M25-54	+9%

Source: NSS A18-49 Ranking, AA/GAA where applicable (showing associated A25-54 rating) 9/22/97-4/19/98. AT-additional telecast. (**)-umbrella program. Excludes movie packages/live sports.



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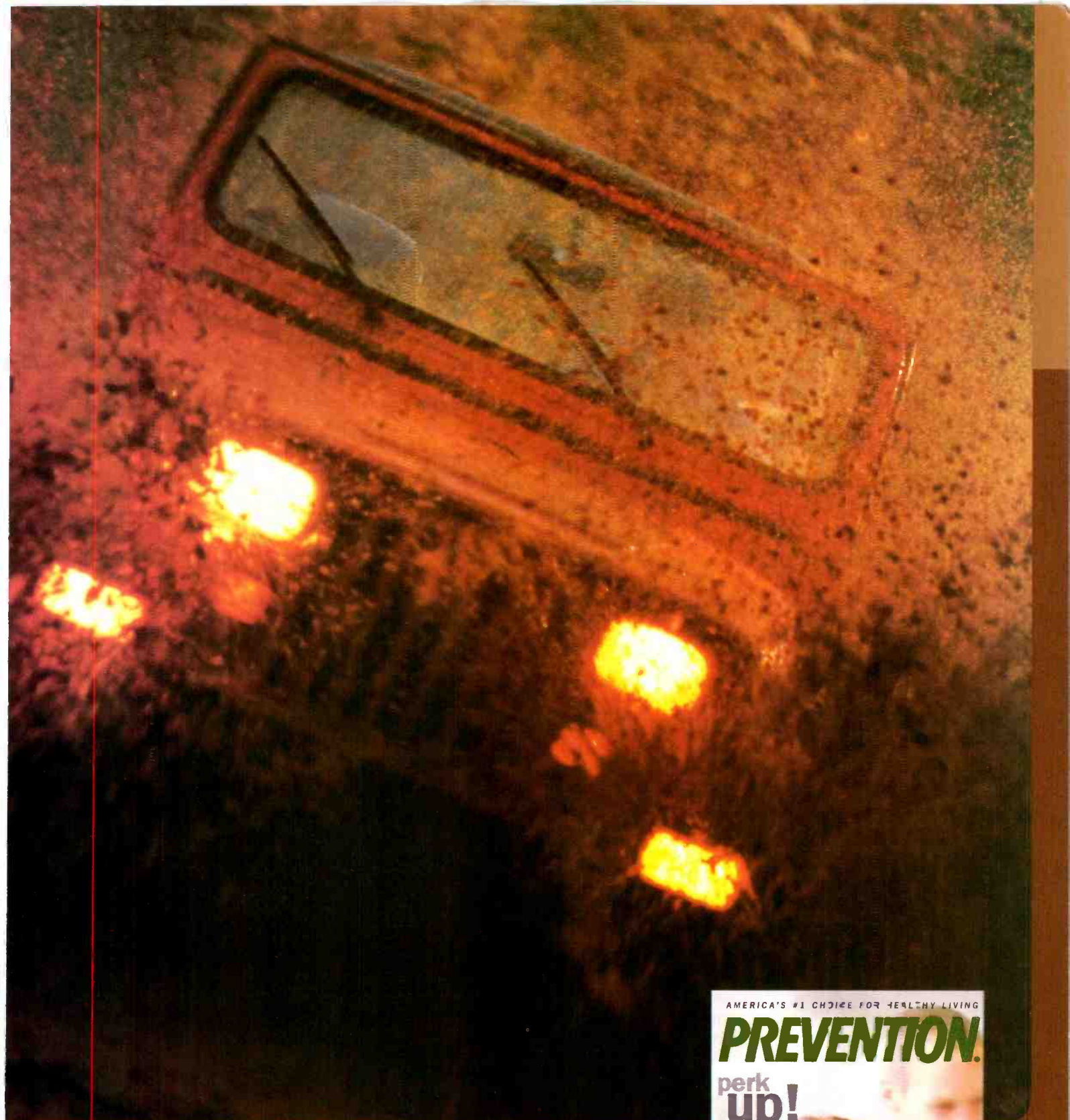
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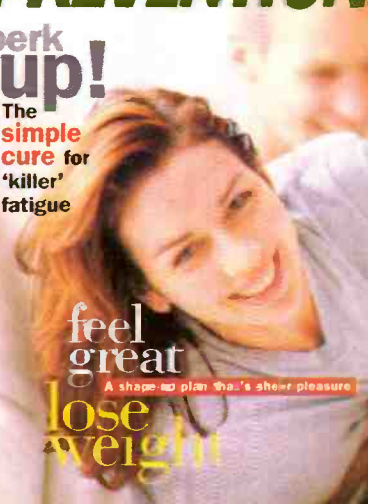
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MOVERS

NETWORK TV

Joel Cheatwood was named vp, daytime development for the NBC Television Stations Group. He previously was vp, news at NBC affiliate News Channel 5 in Chicago, and also served as a consultant to the stations division. Cheatwood will continue to work out of Chicago. Also at NBC, **David Sternlicht** was promoted to vp, media law. Sternlicht and his staff are responsible for the pre-broadcast review of *Dateline NBC* and *NBC Nightly News With Tom Brokaw*. He was previously senior broadcast counsel for NBC and will continue to function as a member of the program content practice group.

TV STATIONS

Phyllis Schwartz will return to News Channel 5 Chicago, an NBC affiliate, as vp of news and creative services, effective June 1. Schwartz was most recently news director at WLS-TV in Chicago, a post she had held since 1993. She was a writer and then producer of the 10 p.m. newscast at News Channel 5 in the early 1980s.

MAGAZINES

Laurianne Murphy has been named group advertising director of the Petersen youth group, which includes the titles *All About You!* and *Teen*, and its special interest titles. Murphy previously was the ad director of *All About You... Michele Eldon*, a marketing services director at Wenner Media, has been named marketing director of Condé Nast's *Vanity Fair*...

(continued on page 24)

The Media Elite

Edited by Greg Farrell

Frank Made It Mike's Way

Everybody, it seems, is a critic. As *Time* editors wrap up their list of the century's 20 most influential artists and entertainers for a special issue hitting newsstands next week and a *Time*/CBS News special airing June 5 on CBS, a passionate debate has sprung up over who belongs on the list. In choosing the 20 honorees, which range from the most influential writer (James Joyce) to TV host (Oprah Winfrey), the world of music has proven to be a touchy subject.

Time editor-in-chief Norm Pearlstine "insisted that Louis Armstrong shouldn't be on the list and accused me of putting him on because I'm from New Orleans," says Walter Isaac-

son, *Time* managing editor. "I had to ask [Time Inc. new media editor] Dan Okrent to argue in favor of Armstrong." Frank Sinatra, however, was the biggest sticking point. Ol' Blue Eyes made the

grade, though, just before his death, thanks to a push from *60 Minutes*' Mike Wallace, who set Isaacson straight. Wallace will be hosting the CBS special. "Wallace called me the Monday after Sinatra died and said, 'I bet you're glad I talked you into it,'" Isaacson says.

Adds Wallace: "I also told him there should be an American playwright in there, such as Arthur Miller...and it should have been [Phil] Donahue instead of Oprah...and how can they leave out George Gershwin?" —*Lisa Granatstein*



Sinatra: 20th century icon

Bozo Rules Over Chicago in WGN-TV Charity Fundraiser

The 1998 Bozo Ball, hosted by Bozo the Clown of Chicago's WGN-TV, was a big winner, bringing in buckets of contributions for local charities. A total of \$300,000 in net proceeds was raised earlier this month at the Navy Pier celebration. The Off the Street Club, which acts as an alternative to violent street gangs for kids 3 to 18, and WGN-TV Children's Charities, a fund of the Robert R. McCormick Tribune Foundation, split the take 70 percent/30 percent, respectively. WGN, a Tribune Broadcasting station, has sponsored the Ball for the past nine years, during which the event has raised more than \$2.7 million for charity.

Bozo is the host of WGN's popular kids program *The Bozo Super Sunday Show*. This year's Bozo Ball theme was "The Year of 1948," in honor of WGN's

50th anniversary. Tickets for the Ball were \$350 per person and each table of 10 received four tickets to Bozo's show.

Those purchasing two tables at a cost of \$6,000 received 10 tickets to a taping of Bozo's show.

Chicago Mayor Richard Daley and Illinois Governor Jim Edgar were honorary co-chairs of the event. Peter Walker, vp and general manager of WGN, served as general chairman. Co-chairs also included an assortment of executives from the local advertising agency community.

"As always, it's vital to raise funds for Chicago's kids," Walker said.

And no, Bozo did not wear a tux, instead opting for his traditional clown outfit. —*John Consoli*



WGN's Walker, Bozo and Ball revelers Kyle Kevil and Jasmine Conley



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For more information about MC, please call Ron Kolgraf, Publisher, at (617) 482-0876 or e-mail to ron@marketingcomputers.com. To subscribe, call 1-800-722-6658.



MOVERS

(continued from page 22)

In Style's Penn Jones has been promoted to national sales manager. Jones has been the magazine's West Coast ad director since 1994.

RESEARCH/CONSULTING

Mediamark Research Inc.'s Julian Baim and Ken Wollenberg have been promoted to executive vp positions. Baim, 49, now exec vp, chief research officer, had been senior vp, research since joining MRI in 1989. Wollenberg, 50, now executive vp, chief marketing officer, joined MRI in 1994 as senior vp, sales and marketing... Grant Draper has joined Jordan, Edmiston Group as the investment banking firm's director. Most recently, Draper, 33, had been with Veronis, Suhler & Associates where he managed the company's research publications and promoted its private equity funds and investment banking services.

RADIO

Westwood One promoted sales representative Mark Fritz to director of sales in the Detroit region. Fritz joined the syndicator's Detroit office in 1997. The company also announced the appointment of Karen Akerstrom as regional director of affiliate relations in the south central U.S. Akerstrom will be based in Westwood One's Dallas office....Radio station owner Trumper Communications has appointed Bruce Pollock as its director of sales in Albuquerque, NM. Trumper owns six stations in the market...Chancellor Media Corp. named Jennifer Wolfe as its marketing director for New York radio station WBIX-FM. Wolfe was hired away from MTV Networks, where she worked as promotions manager...Premiere Radio Networks has named Michael Connolly as its senior vp/eastern sales manager. Connolly will oversee 300 advertising and sponsorship accounts on the East Coast for the talk radio syndicator...Ann K. Cooper, most recently a United Nations correspondent for National Public Radio, has been named executive director at the Committee to Protect Journalists.

Inc. Hunt Is Alive and Well

You would think the president was in town: 40 chauffer-driven limos took to New York's streets on May 13 in the ninth annual *Inc.* magazine scavenger hunt. Ad execs from Ogilvy & Mather,

Saatchi & Saatchi and Young & Rubicam, to name a few, zipped uptown and downtown hoping to decipher 10 clues drawn from the last six issues of the *Inc.* 500, a listing of the fastest-growing privately held companies.

The game helps media planners learn what *Inc.* is all about. "A lot of the people in the media departments are young," says *Inc.* publisher Riley McDonough. "This is one way to get them totally engaged with the magazine and with the companies that we feature."

Competition was fierce. Teams worked their cell phones, contacting coworkers at the office, who then tapped into their secretly compiled *Inc.* databases. Members of the winning team, from Ammirati Puris Lintas, each received a \$1,000 travel gift certificate. All of the winners have pledged to donate half of their take to charity. —LG



Inc.'s Gary Mirkin with Danielle Sands, Barri Stern, Katy Finn, Helen Huang and Roni Hausch of Wunderman Cato Johnson

MEDIA DISH

Maxim magazine hosted an end-of-*Seinfeld* party (below) on May 14 at Tom's Restaurant. (From left) Larry Thomas (the actor who plays *Seinfeld's* "Soup Nazi"); *Maxim* editors Keith Blanchard, James Heidenry and Bill Shapiro.



The Industry Standard, a new IDG magazine, celebrated its launch with a party at the Bubble Lounge in San Francisco. (Left to right): Cheryl Lucanegro, vp/sales & marketing, *TIS*; Carol Guttery, PointCast; Jeff Miller and John Battelle, *TIS*; and Scott Duffy of CBS SportsLine.



Condé Nast recently hosted a dinner (above) for automotive clients in Detroit. (Left to right) Nina Lawrence, publisher of *Mademoiselle*; Phil Guarascio, VP/GM of marketing and advertising at General Motors; CN executive vp Catherine Viscardi Johnson.

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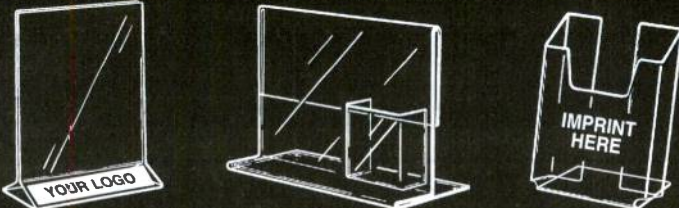
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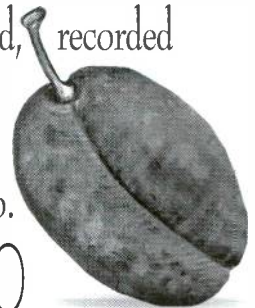
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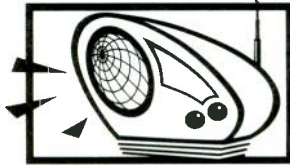
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RADIO PRODUCTION

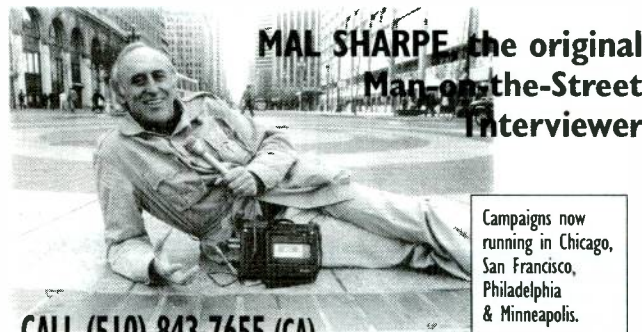
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WE'VE GOT \$\$\$ TO BUY AN AGENCY

Small NY based advertising agency seeks likewise; a small NY area based full-service agency for majority purchase and merger.

Ideal shop must have a steady & prestigious account base (food, entertainment, travel & leisure accounts a plus) and great book with solid print, radio & TV, and internet. Principles must continue with shop but see retirement in the future.

DAK Corporate Investors
201-712-9555

BUSINESS OPPORTUNITIES

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Entrepreneurial Adman/AE

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ATTN: FREELANCERS

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EMPLOYMENT

ACCOUNT EXECUTIVE

Well-established international design firm with offices in Los Angeles and New York is seeking an Account Executive with 3-5 years marketing and/or design firm experience. Position is available in our New York office. If you are strategic, creative, practical, smart and professional, send your cover letter and resume to:

Maddocks & Company
2011 Pontius Avenue
Los Angeles, CA 90025
Attn: Human Resources

PR MANAGER & AE

Looking for a place to grow? Then, you're the right person for expanding integrated marketing communications firm in Morris County, NJ with immediate openings for PR Manager and PR Account Executive. B-to-B and consumer experience a plus, as is tech background. Need to handle multiple projects and have strong interpersonal and writing skills. Fax resume to

Public Relations Director
at 973-299-7937

Are You Ready To Step Up?

Are you ready to take the next step from Media Planner/Buyer to

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If you are, then we are the agency for you. We are a \$40 million Florida agency that's part of a \$600 million agency network. We need a media director to head the media department of our Miami shop. Retail experience is a must. Must be well-versed in all media research vehicles. Fax resumes to:

evans&fitzgerald/marc
Fax: (305) 665-3533

**MEDIA BUYER
Washington DC Opportunity**

Leading Washington agency seeks experienced media buyer to work on exciting clients in a fast-paced environment. Spot TV and/or radio experience required. Salary commensurate with experience. Please fax resume to 703-683-7296.

For Classified Advertising Rates

Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK

HELP WANTED

NEW BUSINESS

Harvest Communications is seeking an experienced, dynamic professional to generate new business.

Responsibilities will include development and implementation of marketing strategies, positioning of agency and providing guidance on the expansion of the company. A minimum of 5 years experience in new business/sales, as well as advertising agency experience. Candidates need to be resilient, highly motivated and have strong presentation skills as well as developed written and verbal skills. This position offers a competitive salary with flexible compensation options.

Send resume and salary requirements to:
Harvest Communications, Vice President
 1185 Avenue of the Americas,
 New York, NY 10036



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Quality-minded designer with 6+ years agency experience, and excellent Mac skills.

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Detail-oriented artist with solid 3-4 years experience, able to handle tight deadlines. Quark/Illustrator + Photoshop a must.

Great environment, growth potential and benefits.

Fax resume to **Vision @ (973) 984-3314**

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\$9 BILLION COMPANY, 5 MILLION CUSTOMERS

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WE ARE STRENGTHENING OUR TEAM WITH EXPERIENCED MARKETING ANALYSTS RESPONSIBLE FOR DEVELOPMENT AND IMPLEMENTATION OF A DIRECT MARKETING CAMPAIGN MANAGEMENT SUPPORT PROCESS. SUCCESSFUL CANDIDATES MUST HAVE A COLLEGE DEGREE AND SUBSTANTIAL EXPERIENCE IN DIRECT MARKETING CAMPAIGN MANAGEMENT, PLUS EXPERIENCE LEADING PROJECTS TO COMPLETION WITH MINIMUM DIRECTION.

OUR COMPANY OFFERS COMPETITIVE COMPENSATION AND BENEFITS PACKAGES. WE ARE PROUD TO BE AN EQUAL OPPORTUNITY EMPLOYER. FOR CONSIDERATION, PLEASE SEND RESUME AND SALARY REQUIREMENTS TO: **ENTERGY CORPORATION, ATTN: HUMAN RESOURCES (A-9LA-2C), P.O. BOX 551, LITTLE ROCK, AR 72203. Fax: (501) 396-4730.** YOU WILL NOT BE CONTACTED UNLESS YOU ARE CONSIDERED FOR AN INTERVIEW.

TO LEARN MORE ABOUT **ENTERGY CORPORATION**, VISIT OUR HOME PAGE AT: [HTTP://WWW.ENERGY.COM](http://www.ENERGY.COM)

Internet Account Services Coordinator

Organize, prioritize and coordinate advertising production, traffic, tracking, reporting and billing. Assist clients with ongoing advertising updates. Assist Account Manager with advertising proposals and servicing accounts. May also include some PR duties. Requires: excellent oral and written communication and people skills; ability to meet deadlines and work closely with advertisers and sales team; strong computer skills. Must be very detail oriented. Prefer experience with MS Word, Excel, AOL or the Internet.

The Independent Traveler is a rapidly growing internet travel publisher located near Princeton, NJ. We offer a stimulating, entrepreneurial work environment, comprehensive benefits and opportunity for growth. We are looking for self-starter, team players who can wear many hats in a rapidly changing environment.

To apply send your resume:
 E-mail: TheTravler@aol.com
 Fax: 609-730-9160



ATTENTION SALES PLANNERS, SALES SERVICE EXECUTIVES, MEDIA BUYERS:

Your golden opportunity to **sell** has arrived. Growing cable network has immediate opening for a "fire in the belly" first-time Salesperson. If you're that Salesperson we are looking for, tell us why. Fax us at **212-692-0531**. Close us and you will be on your way to an exciting, rewarding career.

HELP WANTED

COPYWRITER IF YOU'RE READY TO FILL MY SHOES, I'M READY TO EMPTY MY DESK

I'm out of here. I'm moving out of town. And if you've got what it takes, you can move right in to this full service midtown Manhattan advertising agency.

You've got to be an experienced copywriter, able to deliver strong headlines and sparkling copy often under drop-dead, need-it-yesterday deadlines. You also have to be able to produce new creative and oversee its development from concept to presentation (which, by the way, is also something you have to be able to do).

Still with me?

You've also got to be able to talk to, understand, and collaborate with account people, other creatives and clients. And try and keep all of them happy. A background in Recruitment Advertising or B to B couldn't hurt.

If you can do all this, and have the experience and the portfolio to prove it, let's hear from you right away. Fax/send your resume including salary history to:

Attn: Frank/Copywriter
Winston Advertising

535 5th Ave, NY, NY 10017
Fax: 212-983-2594

MEDIA RESEARCH ANALYST

Travel & Leisure Magazine is seeking an individual with at least 3 years of advertising syndicated research experience, along with strong analytical skills and the ability to retrieve, analyze and package research data in a sales/publishing environment. Must also have strong organization, communication, writing and teamwork skills.

Fax resume with salary history to:
Human Resources Dept.
212-827-6450
EOE

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(212) 475-0099

CALL 1-800-7-ADWEEK



We are the industry leaders in developing high school, collegiate and lifestyle sports marketing programs.

Our growth has presented two great opportunities that will have a big impact on USA. These positions are located in the NJ/NY market. We desire professionals with records of success as follows:

Director of Media Sales- BS & 5+ yr in media and sponsorship sales with cable stations and or network and cable TV companies or sports marketing companies

Director of Sales- BS & 3-5yr in sponsorship sales with pro sports teams, sports marketing and/or ad agencies.

Fax resume to: Recruiting-972-991-1135 or e-mail to gerry.leneweaver@usasports.com

EOE

ADVERTISING SALES EXECUTIVE: New York

We're seeking a motivated bilingual self-starter with 5 plus years in ad sales servicing national accounts to handle our New York clients. Must possess great organizational skills, be professional, have the ability to think creatively, plus the ability to communicate effectively both in writing and in presentations with a track record of producing results in increased ad pages and revenues.

We're an award winning bi-monthly aimed at the fast growing and highly visible Hispanic market. If you fit the description and you think you're ready for some genuine success fax your resume to (213) 383-6499.

EVP INTERNET SALES

needed for leading internet television network. Proven ability to build sales force a must. Stock options and competitive salary. Entertainment or Internet sales experience a plus. 3-5 years experience. Control your destiny; lucrative opportunity.

Josh Harris
Pseudo Programs Inc.
Email: josh@pseudo.com
Fax: 212-925-9577
Phone: 212-925-7909 x 131

NEW MEDIA SALES

NYC new media agency offers high-performance compensation to sales pros that sell multimedia to corporate market. Award-winning samples. Seasoned, fun shop. Call President at 212-274-0333 ext. 16; fax 212-274-8157; e-mail sales@static-motion.com.

Director of Corporate Relations The American Diabetes Association Alexandria, VA

Primary responsibilities include securing local and national sponsorships. The applicant will conceive/design promotional projects; coordinate a budget for operations, promotions, related expenses; and secure new sponsors and projects. Qualified candidates will need a Bachelor's degree with 10 years' experience in cause related marketing, or a Master's degree in Marketing/Business with a minimum of 8 years' experience. A management background and a record of developing corporate sponsorships are essential. Some travel. Competitive compensation. Contact Monroe "Bud" Moseley, 334 Boylston St., Suite 500, Boston, MA 02116-3805; Telephone: (617) 262-6500; Fax: (617) 262-6509; Email: bmosley@imsearch.com

Senior Level Sales VP

Consultative/Data Oriented Market planning and evaluation to major product and service companies. Unique approach - individual targeting, resource allocation and performance evaluation by well established firm based upon proprietary tools. Brand management, quantitative market research or direct marketing experience with top level sales success essential. Healthcare and packaged goods industry experience a plus. Entrepreneurial. If successful you will have no difficulty achieving six figure salary/commission with no cap. Connecticut/NY area.

FAX resume to
Senior VP MRCA
203-348-4087

Senior Broadcast Producer Wanted...

WestWayne, Inc. located in Atlanta is looking for a Senior Broadcast Producer to join the team. We prefer 5-10 years of agency experience in the production of radio and TV commercials. In return for your great work we offer a salary commensurate with experience and a great benefits package including 401(k). Please send a resume and reel to:

WestWayne, Inc.
1100 Peachtree Ste., Ste. 1800
Atlanta, GA 30309
Attn: Director, Human Resources

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LOCAL BROADCAST BUYERS

Grey Advertising, a global leader in advertising and communications, is seeking media professionals at all levels to join its New York Local Broadcast Buying Department.

Candidates must have strong negotiation, organization and interpersonal skills as well as creative marketing skills. These exciting positions will be responsible for the execution of media buys for our diverse client base.

Grey offers a competitive compensation and comprehensive benefits package. If you are interested in joining the leading spot buying team, please fax your resume including salary history to:

Alison Gabel
Human Resources
212-546-2584

An Equal Opportunity Employer M/F/D/V.
Committed to a Diverse Workforce.

Advertising Rate Analyst

NEWSWEEK magazine seeks an Advertising Rate Analyst to work closely with the advertising sales staff to: maintain advertising rate policies, develop rate proposals and pricing quote system on Lotus Notes.

The candidate we seek will have experience with a consumer magazine or media department of an advertising agency and will possess strong analytical skills. Must have in-depth knowledge of Lotus 1-2-3 spreadsheet programming. Send career history and salary requirements to:

NEWSWEEK
F. Bernard
251 West 57 Street
New York, NY 10019

We will only respond to those candidates to be interviewed.

EOE
M/F/D/V

Indus/Com'l Producer

For mid size healthcare agency. Heavy financial, organizational, and administrative responsibilities. 3+ yrs experience. Working on industrial projects as well as commercials. Position offers client contact and specific account responsibility. Send resume and salary history to:

Human Resources
Cline, Davis & Mann, Inc.
PO Box 5221 FDR Station
New York, NY 10150-5221

FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For info., Entertainment Employment Journal: www.ee.com (888) 335-4335

HELP WANTED

**MARKETING MANAGER
(Mutual Funds)**

For more than 90 years, we have built our reputation as a leading provider of specialized financial and insurance products and services to people and organizations. Today, Transamerica is one of the nation's largest financial services companies with assets over \$51 billion. As we continue to shape the industry, we offer the opportunity to advance your career in an environment where exceptional performance brings outstanding rewards.

The chosen candidate will manage the marketing of Transamerica's mutual funds -- the Transamerica Premier Funds -- to intermediaries. Responsibilities include developing/implementing proprietary marketing programs and coordinating advertising, direct mail, trade shows and marketing materials. Requires a sales-oriented, self-directed generalist with 3+ years of experience in mutual fund marketing and excellent interpersonal, presentation and writing skills. Series 6, 63 is a must.

For consideration, please send your resume and salary history to: Transamerica Life Companies, Attn: MLL#81462, HR Dept. T-303, 1150 S. Olive St., Los Angeles, CA 90015-2211. FAX (213) 741-6970. We aggressively support equal opportunity and affirmative action.

**ACCOUNT EXECUTIVE
-NEW YORK-**

SRDS, a major publisher of media information, is seeking a detail-oriented and aggressive Account Executive to join our growing Sales Department. You will be responsible for selling display advertising in the Business Publication Advertising Source and the Interactive Advertising Source. The ideal individual must possess 5 years of advertising space sales and/or media buying experience. An understanding of business to business publishing and Internet marketplace is essential. Proven prospecting skills as well as excellent written/oral communication skills a must. Expertise with Powerpoint/Act along with SRDS product knowledge and/or advertising agency experience a definite plus. Travel required.

We offer a competitive salary and attractive benefits package.

For immediate consideration, please mail, fax, or e-mail your resume and salary history, in confidence, to:

Attn: Human Resources, 1700 Higgins Road, Ste. 500, Des Plaines, IL 60018-5606.

Fax 847-375-5002. e-mail: tmphrs@srds.com EOE M/F/D/V

SRDS®**CABLE/TV AD MANAGER NEW YORK**

The Hollywood Reporter, the leading daily entertainment trade publication, is seeking an experienced salesperson to sell cable and TV accounts on the East Coast and Canada. The ideal candidate will have a minimum 3-4 years advertising sales and publishing experience selling to accounts in these two areas. Must be able to work well under pressure and handle daily deadlines. This position is based in the New York office.

Competitive compensation package.

Mail resume and salary history to:

Human Resources
The Hollywood Reporter
5055 Wilshire Blvd. Ste. #600
Los Angeles, CA 90036
Attn: TV Sales

or fax to:
213-931-0096 / Dept. TV Sales

THE HOLLYWOOD REPORTER**We're Branching Out--So Can You.**

Fun, energetic Texas-based ad agency with offices in Houston, Dallas and Austin is seeking a new crop of employees.

We're opening a new branch office in beautiful Lancaster, PA.

And that means we have openings in ACCOUNT MANAGEMENT. Retail experience is a plus. So, if you have

3-10 years experience, please fax resume along with salary requirements to (713) 867-3170, Attention: Job #52698.

**There's More Than Great
Shopping in Paramus**

There's some of the smartest, most creative marketing thinking happening anywhere. And you can be part of our innovative team, working on top national accounts ranging from high tech to retail to package goods. (Not to mention a record-breaking choice of food courts within minutes of the office!)

Copywriter 1-3 years experience to be a team player on a variety of accounts for print, brochures, direct mail and more.

Account Executive 2-4 years marketing-related experience to lead projects, oversee program execution and analysis and assist in developing marketing plans.

Account Supervisor 4+ years promotion experience to help grow core clients, spearhead projects, build marketing plans and mentor subordinates. Strong communication and presentation skills.

Mac Production Artist, minimum 3 years experience with thorough knowledge of Quark, Illustrator, PhotoShop, Adobe Acrobat & Power Point. Knowledge of PC helpful.

If you fit these qualifications, come join our team! Mail or fax your resume, including salary history and position desired, to:

Charlotte Bonhard, Director of Human Resources,
Einson Freeman, Inc., 305 Route Seventeen, Paramus, NJ 07652
Fax: 201-599-4660.

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Einson Freeman is an equal opportunity employer

HELP WANTED

OgilvyOne

worldwide

has exciting opportunities in our award winning Media Dept for computer literate (Windows, Excel, Access, PowerPoint, Internet) professionals who possess excellent communication skills (oral & written), and the ability to prioritize work flow, juggle multiple projects and solve problems.

DIRECT MAIL SPECIALIST

Responsibilities will include developing media strategies, writing direct mail media plans and conducting response analysis. Qualified candidate must be a strategic thinker with 2+ years direct mail experience. Respond to: Dept D.

INTERACTIVE MEDIA PLANNERS

Put your 1-2 years' media planning experience to use for some of the biggest blue chip accounts. Requires a passion for the web, manage assistants & budgets, present to clients and help expand their business. Respond to: Dept K.

DIRECT MEDIA PLANNER

Requires a strategic thinker who doesn't lose sight of details and enjoys working in a fast-paced, fun, team-oriented environment. Strong managerial, presentation & organizational skills essential. Respond to: Dept G.

OgilvyOne offers a dynamic environment for growth and advancement, along with competitive salary and benefits. Send your resume including salary history to: Human Resources (indicating dept code), OgilvyOne, 309 West 49th Street, 15th Floor, New York, NY 10019-7399

Equal Opportunity Employer-M/F/D/V

Chicago Magazine, Chicagoland's premier monthly publication, has excellent career opportunities for the following professionals:

MARKETING DIRECTOR

Based in Chicago, you will have hands-on responsibility for the development and execution of all marketing programs and promotional events. To qualify, you will need 5-6 years of print marketing experience which includes at least 2 years in a managerial role. Strong interpersonal, organizational and communication skills are a must.

ACCOUNT EXECUTIVE

Based in NYC, you will be responsible for all sales activities related to consumer categories. To qualify, you will need 2 years of consumer magazine sales experience.

We offer a competitive salary and benefits package along with opportunities for career development. For consideration, please mail or fax your resume, with salary requirements, to: PUBLISHER

Chicago Magazine, 500 North Dearborn Street, Suite 1200, Chicago, IL 60610, FAX: (312) 222-0371.
An equal opportunity employer

DIRECTOR, BUSINESS DEVELOPMENT

Major Consumer Magazine

Major consumer magazine which is one of a large group of well known and well regarded titles owned by a diversified media company seeks a Director of Business Development who will have primary responsibility for developing strategy and business plans necessary to support new profit opportunities which are leveraged from the magazine's brand. With a creative vision and an intuitive sense of both soft goods and hard goods, s/he will oversee the implementation of all licensing, joint ventures, strategic alliances, alternative media platforms, new channels of distribution and other cash generating/brand maximizing opportunities which will not dilute the magazine's equity or market. Position reports to Editor-in-Chief and will have a dotted line to the Publisher.

Qualifications: at least 10 years strategic marketing/licensing experience in fast paced environment; broad knowledge base and experience in consumer sector; previous operating income and/or profit center responsibility with proven financial acumen, proven business developer and strong negotiator; outstanding networking, communication and presentation skills; understanding of intellectual property and trademark rights issues; strong leadership skills tempered with sensitivity and ability to maintain relationships. MBA and consumer magazine experience would be a plus but not mandatory.

We are an equal opportunity employer dedicated to promoting a culturally diverse work environment. Please send resumes, cover letters & salary history to:

BOX BDBD
224 West 57th St, 10th Floor
New York, NY 10019

Stars Wanted... If you're a writer with the drive to create great work. If you live and breathe advertising. And if you've been in training for five years or more, you might just have the right stuff.

To see your work stand apart in the full universe of print, Web and direct mail (and win fame and fortune along the way), call Neil Somerfield at 212.213.1112 ext. 252.

STEIN ROGAN + PARTNERS

CREATIVE DIRECTOR

SHIRT-SLEEVE, HANDS-ON type, preferably with a direct background to take creative helm at leading recruitment ad agency specializing in Fortune 500 companies. You are a whizz writer who will dazzle clients with your imagination & genius. Conceptualize & oversee campaigns that include recruitment ads, collateral materials & web design. Mac savvy a+. Only local candidates need apply. We will not relocate and we are not interested in freelancers.

Fax to NS: (212) 358-8477.

TV IS GOOD

Especially from our perspective. We're an award winning New York creative services group specializing in branding and creative production for the entertainment industry looking for a media researcher who is strategically minded. This position requires research and communication skills, marketing knowledge, and an understanding of how TV networks end up in our living rooms. Fax us @ 212-966-0052

CALL 1-800-7-ADWEEK

THE FREE R.A. BLOCH NATIONAL CANCER HOTLINE 1-800-433-0464

When cancer strikes you, your family or friends, reliable information is vital. Talking to a cancer survivor will help you or your loved ones successfully cope with this always-treatable, often-curable disease. All at absolutely no charge.

Call 1-800-433-0464, 24 hours a day to be matched with a survivor with your type of cancer. Let the R.A. Bloch National Cancer Hotline help you get through the shock and uncertainty of a cancer diagnosis.

All calls are absolutely free, completely sponsored by Richard Bloch and Sprint, and donations are never, ever solicited. Our volunteers don't give medical advice — they talk from personal experience of beating cancer.

Their "I've-been-there" experience might save your life.

Call now for help, comfort and hope.

1-800-433-0464

CREATIVE DIRECTOR--ART

Hands on expert with experience in literature and direct mail. A high quality, high growth place to make your mark. Resume and samples and salary requirements to

President, Trent-Jones, Inc.

194 Nassau Street
Princeton, NJ 08542
Fax # 609-430-9021

DIRECTOR OF STRATEGIC PLANNING

Hot shop in Upstate NY needs strategic guru to work on great accounts. Min 7 yrs acct service exp and excellent writing skills req. Great pay and benefits. Forward resume and sal. req. to:

dsch@mlinc.com

Fax: (518) 456-4279

Check us out at www.mlinc.com

EOE

ACCOUNT EXECUTIVE

Small, growing New York agency seeks a smart AE with 1-2 years experience who is ready to take on gobs of responsibility.

Accounts are in health & beauty care and retail. To learn more, fax a resume to Bill at 679-5191.

SALES ASSISTANT

Interop, the largest sales and marketing company solely for radio advertising, has an excellent opportunity for an aggressive, detail-oriented individual to support our sales staff. Competitive salary and benefits with growth potential. Send or fax resume to:

IF, Interep

100 Park Ave., NY, NY 10017

Fax: 212-916-0578

HELP WANTED

J. WALTER THOMPSON ACCOUNT SUPERVISOR BALTIMORE

If you are looking for a change of pace and a new environment, read on . . . The Detroit office of J. Walter Thompson is seeking a solid Account Supervisor to work on its growing Domino's Pizza account in Baltimore.

The Account Supervisor will be responsible for creating, managing, and implementing media strategies and plans in major markets, focusing on budget development and managing the daily relationship with the client.

The qualified candidate will possess at least 7 years of agency or client-side experience as it relates to the fast-food industry. Strong media knowledge is a must.

We are looking to move the right candidate to one of our field markets to become a major player on a major account.

Qualified candidates interested in making a move should send their cover letter, resume, and salary requirements to:

J. Walter Thompson
Attn: Scott McQuillan
500 Woodward Ave.
Detroit, MI 48226
FAX (313) 964-3191
E-Mail: ScottMcQuillan@Jwalter.com

EOE

M/F/D/V

Manager, Print Production

A & E Television Networks has a unique opportunity in our Marketing Department for a Manager, Print Production. Responsibilities include managing the execution of all phases of print production and purchasing for all printed materials for A & E, The History Channel and all other business.

The qualified candidate must possess a BFA in communications/design, 4-5 years experience in print production. Ability to work in a high pressure environment and to manage a variety of projects simultaneously. Excellent organizational and interpersonal skills plus attention to detail required. Ability to prioritize, meet deadlines and meet budgets. Strong computer skills required in MAC, Excel and Word.

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



A & E Television Networks
Attn: Human Resources Dept./ MGRPRT
235 East 45th Street
New York, NY 10017 or
FAX (212) 907-9402
NO PHONE CALLS PLEASE

EOE

M/F/D/V

SR. PROMOTION COPYWRITER

U.S. News & World Report is currently seeking a Sr. Promotion Copywriter to work in our marketing department. Ideal candidate will have a minimum of 2-3 years experience in promotion copywriting in the finance category. Individual will be responsible for writing promotional presentations, added value proposals and category positioning pieces. Excellent written and communication/interpersonal skills required as well as the ability to work in a fast paced environment. Understanding of syndicated research a plus. Must be a team player. We offer a competitive salary and a comprehensive benefits package.

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FAX RESUMES TO: 212-643-7842

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New York**

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UNIVISION**NEW BUSINESS SALES ASSISTANT**

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NEW BUSINESS SALES MANAGER

The ideal candidate would be an aggressive self-starter, with excellent communication, organization and presentation skills; "A Closer." Must have proven track record in new account development. Television, cable or radio broadcast sales experience a must. Bilingual a plus. Please send resume to: **Cleah Ventura, New Business Coordinator, Univision, 605 Third Ave., 12th Fl. NYC 10158-0180. (F) 212-867-6710**

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ADWEEK CLASSIFIED

CULTURE TRENDS

MTV's Buzz Clip

Buzz Clips are usually by new, up-and-coming artists who MTV believes have special potential. Of the 40 videos that MTV designated as Buzz Clips since January 1994, more than 75% have been certified gold or platinum.

Week of 5/18/98

Artist/Group: **Semisonic**
Song/Video: **"Closing Time"**
Director: **Chris Applebaum**

A sharp but shimmering rock record that takes the listener on a twisted Romeo's road trip of half-empty bars and fevered embraces, Semisonic's latest *Feeling Strangely Fine* is probably the loudest come-on record in recent memory. However, it's hardly a mellow space age bachelor pad album. The Minneapolis-based trio mixes a nineties nightcap of vibrant and visceral rock and roll. These guys have got the knack of knowing when to sigh...and when to roar.

Artist/Group: **Fastball**
Song/Video: **"The Way"**
Director: **McG**

With sophomore album *All The Pain Money Can Buy*, the Austin, Texas trio known as Fastball fulfill the potential of their 1996 debut, *Make Your Mama Proud*. By taking an altogether broader view of bright pop hooks and dark lyrical themes, the band has amplified their sound beyond the trademark three-minute outbursts of fuzz guitar and staccato lyrics. This time around they went for a more expansive and mysterious sound.

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending May 18, 1998

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	1	Deep Impact	23,266,622	10	73,970,004
2	New	The Horse Whisperer	13,685,488	3	13,685,488
3	New	The Quest for Camelot	6,041,602	3	6,041,602
4	2	City of Angels	3,102,431	38	66,233,553
5	3	He Got Game	2,445,521	17	16,712,735
6	4	Titanic	2,112,302	150	572,713,894
7	7	Woo	1,669,017	10	4,842,617
8	6	Paulie	1,616,547	31	20,411,011
9	5	Les Miserables	1,480,030	17	11,392,388
10	8	The Big Hit	1,420,609	24	25,385,890
11	9	Black Dog	1,340,485	17	10,201,595
12	10	The Object of My Affection	1,199,623	31	26,764,814
13	12	Sliding Doors	1,121,297	24	6,279,480
14	11	Lost in Space	853,437	45	65,525,565
15	16	Everest	707,785	73	12,863,208
16	13	The Spanish Prisoner	705,370	45	4,804,408
17	15	The Players Club	508,384	40	21,320,848
18	30	Scream 2	423,204	157	100,208,537
19	19	Mercury Rising	394,505	45	31,374,550
20	17	Good Will Hunting	389,822	164	135,637,756
21	18	As Good As It Gets	338,995	146	146,085,411
22	14	Neil Simon's The Odd Couple II	309,715	38	17,908,669
23	20	U.S. Marshals	272,504	73	56,706,820
24	23	Tomorrow Never Dies	272,461	150	124,957,233
25	22	Primary Colors	237,695	59	37,939,277
26	28	Chinese Box	226,124	31	981,102
27	27	The Wedding Singer	206,668	94	76,001,620
28	21	Barney's Great Adventure	176,799	45	10,334,764
29	25	Species II	173,443	38	18,683,268
30	26	The Man in the Iron Mask	156,258	66	56,027,523
31	New	Bulworth	141,816	3	141,816
32	32	The Butcher Boy	107,726	45	1,561,850
33	29	In God's Hands	100,679	24	1,379,977
34	31	Two Girls and a Guy	98,968	24	1,821,458
35	35	Suicide Kings	88,912	31	1,540,077

© 1998 The Hollywood Reporter

CULTURE TRENDS

MTV Around the World

Week of 5/18/98

MTV Europe

Artist	Title
1. Lighthouse Family	High
2. Madonna	Frozen
3. Savage Garden	Truly, Madly Deeply
4. K-CI & JoJo	All My Life
5. Celine Dion	My Heart Will Go On

MTV Latin America (North Feed)

Artist	Title
1. Run DMC	It's Like That
2. Garbage	Push It
3. Mana	En El Muelle De San Blas
4. Propellerheads	History Repeating
5. Mecano	El Club De Los Humildes

MTV Brasil

Artist	Title
1. Savage Garden	Truly Madly Deeply
2. Oasis	Stand By Me
3. Backstreet Boys	Everybody
4. Madonna	Frozen
5. Hanson	Weird

MTV Japan

Artist	Title
1. Sweetbox	Everthing's Gonna Be Alright
2. Mariah Carey	My All
3. Janet Jackson	I Get Lonely
4. Puff Daddy	Victory
5. Hanson	Weird

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. May 23, 1998

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	3	My All	Mariah Carey
2	1	1	15	Too Close	Next
3	New	3	1	I Get Lonely	Janet
4	3	2	15	You're Still The One	Shania Twain
5	4	4	6	Everybody	Backstreet Boys
6	6	6	11	It's All About Me	Mya & Sisqo
7	7	1	25	Truly Madly Deeply	Savage Garden
8	8	8	4	The Arms Of The One Who Loves You	Xscape
9	9	1	9	All My Life	K-CI & JoJo
10	5	5	14	Body Bumpin' Yippe-Yi-Yo	Public Announcement
11	10	2	12	Let's Ride	Montell Jordan Feat...
12	14	8	7	Sex And Candy	Marcy Playground
13	12	10	3	Turn It Up	Busta Rhymes
14	11	2	10	Frozen	Madonna
15	13	13	12	I Want You Back	'N Sync

©1998 Billboard/SoundScan, Inc./Broadcast Data Systems

Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. May 23, 1998. Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	6	Fuel	Sunburn
2	3	14	Edwin McCain	Misguided Roses
3	2	7	Sylk-E. Fyne	Raw Sylk
4	4	2	Fugazi	End Hits
5	5	12	Jagged Edge	A Jagged Era
6	New	New	Allfrumtha	Allfrumtha I
7	7	9	All Saints	All Saints
8	9	19	Sevendust	Sevendust
9	13	4	Elvis Crespo	Suavemente
10	8	13	Beenie Man	Many Moods Of Moses
11	New	New	Mark Willis	Wish You Were Here
12	18	19	Avalon	A Maze Of Grace
13	27	33	Alejandro Fernandez	Me Estoy Enamorando
14	11	43	Michael Peterson	Michael Peterson
15	6	3	Roy D. Mercer	How Big'A Boy Are Ya? V4

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CULTURE TRENDS

MTV Around the World

Week of 5/18/98

MTV Asia

Artist	Title
1. Ricky Martin	Maria
2. The Coors	What Can I Do
3. Aqua	Lollipop
4. Will Smith	Get Jiggy Wit It
5. Hanson	Weird

MTV Latin America (South Feed)

Artist	Title
1. NEK	Tu Nombre
2. Ricky Martin	La Copa De La Vida
3. Garbage	Push It
4. Mana	En El Muelle De San Blas
5. Autenticos Decadentes	El Gran Senor

MTV India

Artist	Title
1. O Jaane O Jaane	Piar Kiya To Dama Kya
2. Mere Mehboob	Duplicate
3. O Jaane O Jaane	Jab Pyar Kisi SeHota Hai
4. Dil To Pagal Hai	Dil To Pagal Hai
5. Ajooba	Jeans

MTV Mandarin

Artist	Title
1. CoCo Lee	Color
2. Daniel Chen	Lonely Night
3. Power Station	I Don't Know Why
4. Yuki Hsu	Falling In Love Is Like...
5. Ring	Process

Billboard's Top 15 Country Singles

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	13	The Kiss	Faith Hill
2	3	2	12	Out Of My Bones	Randy Travis
3	5	3	12	Holes In The Floor Of Heaven	Steve Wariner
4	4	4	16	I'm From The Country	Tracy Byrd
5	7	5	6	I Just Want To Dance With You	George Strait
6	2	1	23	Two Pina Coladas	Garth Brooks
7	11	7	11	One Of These Days	Tim McGraw
8	9	8	17	Too Good To Be True	Michael Peterson
9	12	9	13	I Do	Mark Wills
10	13	10	4	If You See Him/If You See Her	Reba/Brooks&Dunn
11	10	1	19	Bye Bye	Jo Dee Messina
12	6	5	17	Dream Walkin'	Toby Keith
13	8	1	18	You're Still The One	Shania Twain
14	14	14	9	Commitment	Leann Rimes
15	18	15	7	The Shoes You're Wearing	Clint Black

©1998 Billboard/Broadcast Data Systems

Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports. Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	New	1	Garth Brooks	The Limited Series
2	1	2	Dave Matthews Band	Before These Crowded Streets
3	2	6	Soundtrack	City Of Angels
4	New	1	Leann Rimes	Sittin' On Top Of The World
5	New	1	Tori Amos	From The Choirgirl Hotel
6	3	22	Soundtrack	Titanic
7	New	1	Vonda Shepard	Songs From Ally McBeal
8	New	1	Fiend	There's One In Every Family
9	6	25	Celine Dion	Let's Talk About Love
10	7	39	Backstreet Boys	Backstreet Boys
11	5	2	Big Punisher	Capital Punishment
12	8	56	Savage Garden	Savage Garden
13	4	3	George Strait	One Step At A Time
14	10	27	Shania Twain	Come On Over
15	11	47	K-CI & JoJo	Love Always

© 1998 Billboard/SoundScan, Inc.

CALENDAR

New York Women in Communications is convening a panel to discuss the expansion of new media, particularly in New York's "Silicon Alley." The discussion will be held at the Radisson Empire Hotel in New York on June 9. For more info, call 212-661-4737.

MacDonald Communications, publisher of *Working Woman* and *Working Mother*, is hosting the second annual **Marketing to Women Congress**. Co-sponsored by Deloitte & Touche and Frankel, the event will take place in New York on June 11 and June 12. For more information, contact Christina Duffney at 212-445-6237.

The Newspaper Association of America will present four June conferences at various sites in Orlando, Fla.: cooperative marketing/sales, June 18-20; new media, June 18-21; NEXPO '98 technical expo, June 20-23; and marketing, June 23-24. Contact: 703-902-1600.

Women in Cable & Telecommunications will hold its **1998 National Management Conference** July 19-22 at the JW Marriott Hotel in Washington. Utilizing a case-study format, the event will group participants into teams according to their professional experience to solve cases. Contact WICT at 312-634-2330.

The Satellite Broadcasting & Communications Association will present the **SBCA '98 National Satellite Convention & Exhibition** July 23-25 at the Opryland Hotel in Nashville. Contact SBCA at 703-549-6990.

Media Notes

NEWS OF THE MARKET

Edited by Greg Farrell

Slam Dunk for Petersen

Petersen Publishing has acquired Harris Publishing's *Slam*, a basketball magazine; *Slam Presents*, which focuses on a single basketball subject; and football magazine, *Blitz*. The three sports titles will join the Petersen Sport Group, which already includes *Sport* magazine and special-interest titles including *Pro Football* and *Dick Vitale's College Basketball*. Terms of the deal were not disclosed.

Newspapers Walk the Talk

Newspapers First in New York will launch a nationwide direct mail campaign next month called "Newspaper P.O.V. Network," a service directed at advocacy advertisers in large corporations, public relations firms and associations. The national sales and marketing organization will distribute 15,000 "Emergency PR Kits" nationwide, followed by another 12,000 by the end of the summer. The kits will contain information about the nation's leading 220 newspapers in the top 100 markets, which represents 80 percent of the country's total newspaper circulation. "NF has been helping public relations firms for years, but this is a stepped-up effort to target the advocacy area," said Joe Maschio, NF senior vp/marketing. "Public relations professionals are not media buyers, so we'll do one-order, one-bill for them as well." Advocacy, which Maschio estimates is growing at 20 percent annually, "is not easy to measure. It's not all political—it can concern any industry."

TV Guide Awards on Fox

TV Guide will stage its first annual awards ceremony, to be

broadcast live at 8 p.m. on March 8, 1999 on Fox. *The TV Guide Awards Show* will honor the most outstanding performers, shows, and moments of the TV season. The winners will be selected by the readers of *TV Guide*.

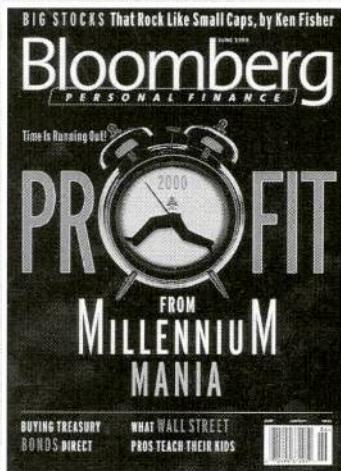
Depp Charge at ABC

ABC isn't the "hypocrite" Johnny Depp thinks it is. Depp, the star of *Fear and Loathing in Las Vegas*, Terry Gilliam's cinematic tribute to Hunter S. Thompson's mescaline-induced romp through Vegas, offered his opinion after the network refused to carry ads for the film. Eventually, ABC relented and finally accepted an ad. ABC has long

kept its distance from advertising or programming that glorifies drug use, said an ABC representative, and network executives weren't prepared to compromise that position. However, ABC eventually "found [an ad] that was suitable," the rep said.

TBS Snatches Improvement

In last-minute dealing, TBS plucked cable rerun rights to *Home Improvement* from the clutches of USA Network. While Neil Hoffman, USA vp/programming, refused to comment on why USA lost the show last week, executives inside USA said friction over the broadcast reruns of the Tim



Tempus Almost Fugit

To illustrate its headline teaser "Time Is Running Out!", *Bloomberg Personal Finance's* June cover image features an alarm clock with two legs for the hands. Time nearly ran out on *Bloomberg Personal* art director Carol Layton, who, after spotting the

From Russia with love: Bloomberg gets its cover art.

original clock by Russian graphic artist Vladimir Chaika in an international design magazine, decided to use it for the magazine's cover article about ideas for making money commemorating the millennium. After several days spent tracking Chaika down in Moscow, the magazine began the laborious process of translating messages and faxing requests with the Russian-speaking artist, who sent a series of clocks but not the right one. Layton resorted to using another clock with Chaika's "legs." He finally sent the correct version—after the publication went to press.

Media Notes

CONTINUED

Allen-led series on WGN-TV in Chicago scuttled the USA/Buena Vista pact because WGN would be undercutting USA's run of the show. TBS, which is reportedly paying slightly less than the \$375,000 to \$400,000 per-episode fee that USA had agreed to pay, will have the sitcom in either the 2002 or the 2003 season, depending on how long ABC plans to continue the show, which is now in its seventh season on the network.

Biz-to-Biz Ads Up

Advertising pages in business-to-business publications grew by 6.6 percent in 1997, resulting in an increase of 11.6 percent in ad revenue, according to the Business Information Network, a joint venture between American Business Press and Competitive Media Reporting. Ad revenue for all measured media grew by 9.7 percent last year. The top-billing industry categories in business-to-business publications include Technology, which led the pack in '97 with total ad expenditures of \$3.5 billion, an increase of 13.8 percent; Health Care & Pharmaceuticals, which grew to \$920.3 million, a 9.6 percent increase; and Business and Financial, with ad revenue of \$474 million.

Premiere Slot for Kitchin

Kraig T. Kitchin has been named CEO of Premiere Radio Networks. Kitchin helped found Premiere in 1987 and has worked as executive vp of its sales department. The Sherman Oaks, Calif.-based Premiere, a subsidiary of Jacor Communications, is the exclusive syndicator of such top radio personalities as Dr. Laura Schlessinger, Rush

Limbaugh, Dr. Dean Edell, and Michael Reagan.

Clear Horizon for NBC

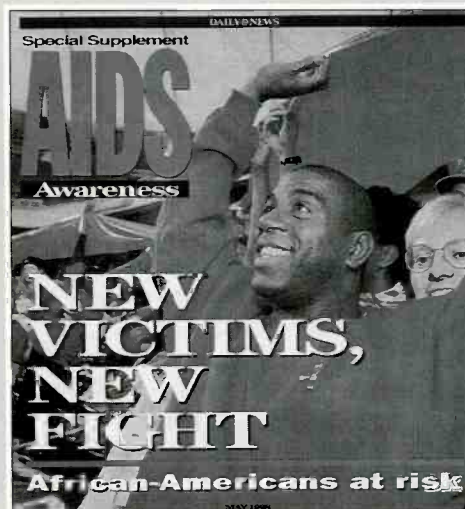
NBC has renewed its contract with Horizon Media for media buying and local in-market promotions. The multiyear contract will be managed out of Horizon's Los Angeles office. Horizon has represented NBC for the past 10 years.

UPN, Fox Heaviest in Clutter

UPN led the broadcast networks with the highest amount of prime-time non-programming minutes in May 1997 and Fox edged out UPN and ABC for the dubious honor of being the most cluttered network in November 1997, according to the annual commercial monitoring report sponsored by the American Association of Advertising Agencies and the Association of National Advertisers. UPN averaged 15:39 nonprogramming minutes per hour in May 1997, edging out WB, which averaged 15:34. Fox averaged 15:54 in November, compared to 15:44 for ABC and 15:42 for UPN. On cable, MTV and The Weather Channel were most cluttered in May 1997 and November 1997, respectively. In May, MTV averaged 17:06 non-programming minutes and in November, Weather Channel averaged 17:26.

Paxson Hires 3 GMs

In preparation for the Aug. 31 launch of PaxNet, Paxson Communications has hired the following executives: Dan Scher as general manager of New York's WPXN-TV-31; Jonathan E. Rix as gm at WCFC-TV-38 in Chicago; and Carol Wright-Holzhauser as gm of KPXB-TV-49 in Houston.



Drug makers respond to two special reports on AIDS in the *Daily News*.

AIDS Inserts Win Ads

Two recent supplements in the New York *Daily News* devoted to AIDS awareness and education generated about \$214,000 in net advertising revenue, a pleasant surprise for *News* associate publisher Les Goodstein. Pharmaceutical advertisers including Agouron, Merck and Bristol-Meyers bought three-page spreads in each of the 40-page supplements and are expected to sign on for a repeat performance in the fall, when the tabloid plans to publish two more supplements to observe AIDS Awareness Day Dec. 1. The 40-page supplements, which had a combined press run of 1 million copies and ran in the May 17 and 24 issues of the *News*, were targeted at the city's African-American and Hispanic communities and were produced in partnership with the Latino Commission on AIDS and the National Black Leadership Commission on AIDS. "We touched a nerve," said Debbie Medina, director of ethnic publications and sales at *News*. "I've been asked if we could do this quarterly." Goodstein said the *News* will donate a portion of the ad proceeds to AIDS research.

Kirk: Captain in Chicago

At the *Chicago Tribune*, Jim Kirk, previously an advertising columnist for the *Chicago Sun-Times* and Midwest managing editor for *Adweek*, is now writing a column on Chicago's broadcasting industry three times per week.

Sun to Newspapers First

Times Mirror Co.'s *The Sun* in Baltimore, previously represented by Cresmer, Woodward, O'Mara and Ormsbee, has retained Newspapers First as its national sales rep.

Zenith Media Expands

Zenith Media plans to open two new offices—one in Atlanta

and the other in Ft. Lauderdale, Fla.—bringing the agency's total number of regional buying offices from seven to nine.

Westwood One in Full Pads

Radio programming giant Westwood One has signed exclusive contracts to air National Football League and Notre Dame football games. In conjunction with sister CBS company CBS Radio Sports, Westwood One will present 87 NFL games this season, including Sunday afternoon and night matchups, Monday-night games, the AFC and NFC playoffs, the Super Bowl and the Pro Bowl. The NFL season kicks off on Sept. 6.

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Tuesday, June 16, 1998

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Awards will be given in eleven categories, plus a \$10,000 grand prize will be awarded for the best overall plan.

Tuesday, June 16, 1998
200 Fifth Club
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Lunch and Awards presentation
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BIG DEAL

PONTIAC GRAND AM

Advertiser: General Motors
Agency: DMB&B/Bloomfield Hills
Begins: June
Budget: \$100 million
Media: TV

General Motors' Pontiac unit this week kicks off its biggest single-model ad campaign in its history for the 1999 Grand Am: more than \$100 million, including a \$4.5 million Hispanic effort beginning in June and running through the end of the year. The brand campaign follows a teaser TV spot that broke in March during NCAA Basketball in which an X-ray of the car was shown with the tag, "Excitement Well Built." Breaking on this week's NBA playoffs plus NBC's Thursday night TV lineup, ads play up how "solid" the car is, as Pontiac seeks to dispel perceptions of its



The new Grand Am: solid

cars as less well-built than Japanese rivals. Grand Am has been among the 10 top-selling cars since 1992, selling roughly 60% to women. Also on the media schedule are cable and syndicated TV, as well as daytime, with print running in car enthusiast titles, and women's service and fashion magazines. In one TV spot, from DMB&B, Bloomfield Hills, Mich., the scene opens at a daycare center where the small children and babies are rattling their rattles, shaking their cars and squeaking toys. TV copy reads, "Its new solid-form design provides a stronger body structure so rattles are a thing of the past." TV spots specifically for the Hispanic audience are being produced by Bromley, Aguilar & Associates, San Antonio, Texas, and will run from July through the end of the year. —David Kiley

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

BUGLE BOY GOLF APPAREL

Advertiser: Bugle Boy
Agency: DDB Needham/L.A.
Begins: June
Budget: \$10 million
Media: Print, website

Apparel marketer Bugle Boy signed its first endorsement deals with pro athletes, corraling a quartet of young golfers for a targeted print campaign and ancillary activities. Inked: Paul Stankowski, Brent Geiberger, Jason Gore and John Huston. All will wear the Bugle Boy logo on their hats and shirts at PGA Tour events. A print campaign rolls out in *GQ*, *Men's Health*, *Sports Illustrated Golf Plus*, *Golfweek* and *Golf World*. The foursome will be incorporated into Bugle Boy's overall \$10 million golf-apparel ad/marketing campaign and be featured on the firm's Web site (www.bugleboy.com). "Bugle Boy targets customers 25-54, the fastest growing segment of the golf population, so it was a natural fit," said Genevieve Mow, senior vp-marketing. Each golfer, in Bugle Boy apparel, is depicted in the ads in a favorite leisure activity: Geiberger riding a jet ski; Stankowski deep sea fishing; Gore strumming a guitar on a beach; Huston, to be determined. Agency DDB Needham, L.A., handles.

—Chuck Stogel

TOUGHBOOK

Advertiser: Panasonic
Agency: Renegade Marketing, N.Y.
Begins: June 9
Budget: \$3 million
Media: Print, radio, web
 Panasonic's Personal Computer division is launching its first sub-branded notebook computer, the Toughbook, positioned as the most durable on the market, in a campaign breaking on June 9. The estimated \$3 million print, radio, Web and integrated marketing campaign via Renegade Marketing Group, N.Y., uses corporate road warriors' horror stories of laptop breakdown. The campaign, breaking in *The Wall Street Journal*, grew out of last fall's "Own the



Boys: Stankowski, Geiberger, Gore

road" campaign. In that effort, an online promotion invited road warriors to share their experiences of how their notebook PCs had died, for a chance to win a Panasonic unit. Some of the 1,500 verifiable notebook death stories, culled from the promo, form the basis of four creative executions behind Toughbook, whose name, logo and "Take It" slogan mark Panasonic's first effort to offer a distinct sub-branded notebook line. —Tobi Elkin

[X]OOR SUNGLASSES

Advertiser: Polaroid
Agency: Eisner & Associates, Baltimore
Begins: This week
Budget: \$3 million
Media: TV, radio, outdoor

In its first U.S. ads for the brand, Polaroid will spend \$2 million testing its [X]OOR sunglasses across TV, radio and outdoor media in three markets, pitching it as a high-end performance brand. If all goes well, the creative will go national next summer with a budget of \$5-10 million. Created by agency Eisner & Associates, Baltimore, the 30-second TV spot focuses on the glasses' glare resistance, attributed to the Polaroid polarization process. In a dim pool hall, shady opponents try to foil a player's shot by opening window blinds to shine light in his eyes. He slips on the shades and nails a combination shot. Tagline: "Do you have the vision?" Males 22-35 are the main target. The ad breaks this week in Baltimore, San Diego and Miami on late-night network programming, including *The Tonight Show*, *Letterman* and *Saturday Night Live*. It may air in Europe this summer. [X]OOR, long marketed by Polaroid overseas, hit Sunglass Hut, Pearle Vision and other U.S. optical shops this spring at a \$150 price point. Polaroid expects to sign on specialty and department stores by next summer, in time for national ads. Using the newly created Polaroid Eyewear unit, the company plans to add lower-price sunglass brands to fill out other levels of the price spectrum. —Becky Ebenkamp

CMR Top 50

A Weekly Ranking of the Top 50 Brands' Advertising in Network Prime

Week of May 4-10, 1998

Rank	Brand	Class	Spots
1	MCDONALDS	G320	64
2	WENDYS	G320	56
3	BURGER KING	G320	49
4	POLAROID INSTANT FILM	G143	43
5	SEARS SALES ANNOUNCEMENT	V450	24
	SPRINT LONG DISTANCE	B221	24
7	WARNER BROS.-- <i>QUEST FOR CAMELOT</i>	B660	21
8	FANNIE MAE FOUNDATION	B329	20
9	COLGATE TOOTHPASTE	D211	19
	JC PENNEY SALES ANNOUNCEMENT	V450	19
11	M&MS	F510	18
	<i>MOUSEHUNT</i> VIDEO	H532	18
13	ACE HARDWARE STORES	V376	17
	NISSAN ALTIMA	T112	17
	PAYLESS SHOE SOURCE	V313	17
	TYLENOL EXTRA STRENGTH GELTAB	D511	17
17	CRAFTSMAN LAWN & GARDEN EQUIP	G711	16
	DR PEPPER	F441	16
	LITTLE CAESARS	G320	16
	SEARS	V450	16
21	TACO BELL	G320	14
22	COCA-COLA CLASSIC	F441	13
	KFC	G320	13
	SCOTTS FERTILIZER	G713	13
25	BURLINGTON COAT FACTORY	V311	12
	JELL-O GELATIN	F142	12
	JOHNSON & JOHNSON	D700	12
	MAZDA MIATA	T112	12
29	<i>ANASTASIA</i> VIDEO	H532	11
	AT&T LONG DISTANCE	B221	11
	ELIZABETH TAYLOR WHITE DIAMONDS	D180	11
	EVEREADY ENERGIZER BATTERIES	H310	11
	PEPCID AC HEARTBURN TABLETS	D531	11
	SEARS AUTOMOTIVE	V480	11
35	ALLEGRA ALLERGY RX	D560	10
	HONDA PASSPORT	T118	10
	NEW LINE CINEMA-- <i>WOO</i>	B660	10
	REVLON MOISTURE STAY	D120	10
	TARGET DISCOUNT	V530	10
	VISA	B111	10
	WARNER BROS.-- <i>A PERFECT MURDER</i>	B660	10
	ZYBAN SMOKING RX	D560	10
43	DENTAL CARE SUGAR FREE GUM	F520	9
	GATORADE	F450	9
	METROPOLITAN LIFE	B429	9
	MOISTURE WHIP LIP MAKEUP	D120	9
	NEW STEEL	G930	9
	ZALES JEWELERS	V314	9
49	20TH CENTURY FOX-- <i>BULWORTH</i>	B660	8
	ADVIL PAIN RELIEVER	D511	8

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots.

Source: Competitive Media Reporting

Tackle the high price of Network Sports!

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Media Person

BY LEWIS GROSSBERGER



End Star Abuse!

THE AMERICAN MEDIA ARE ON QUITE A ROLL THIS month, again showing why they are the greatest media in the world. The full-scale, all-out End of *Seinfeld* jubilee segued seamlessly into the full-scale, all-out End of Sinatra gala without any lessening of intensity or quantity. Of course there were some news organizations that relinquished precious column inches or airtime for boring tripe such as the Indian nuclear tests, the Indonesian uprising or the Microsoft antitrust case but fortunately these purveyors of trash were few and poorly regarded in the industry. On the whole, a superb performance.

Plaudits duly awarded, Media Person now turns his piercing eye to an area of urgent concern in which journalism has not exactly distinguished itself of late. MP refers to the world of magazines and specifically their treatment of stars. There was a time not too long ago when, shocking as it may seem today, the celebrity community was totally at the mercy of a vicious, irresponsible press. Of course, this was before it had become evident to all that stars were the fuel powering America's infotainment-driven economy but still there was little excuse since even then they were recognized by most intelligent people as special beings who had risen above the common herd by dint of shining talent, charisma, looks and sex appeal—and thus deserved special privilege.

But even in our enlightened era, when a movie star can not only sleep with a president of the United States but become one, there are still grave injustices. There are still magazines that will not grant stars their full rights as implicitly promised in the Declaration of Independence, with its prominent mention of the pursuit of happiness (How could we be happy without stars?). It is a national disgrace.

A recent article in *The New York Times*

outlined the scope of the problem. Top editors of several of our best-known upscale monthlies, editors who require a star on their covers every issue displayed a shocking arrogance and lack of sensitivity toward the very luminaries without whom they would soon be back in whatever obscure clerical job in England they were plucked from eight or ten years ago.

Incredibly, a fuss was kicked up at *Vani-*

There are still magazines that will not grant stars their full rights as promised in the Declaration of Independence.

ty Fair because Jerry Seinfeld obtained a copy of a cover story about him and suggested changes, which the writer then attempted to make. How absurd. Who knows better what is the truth about Jerry Seinfeld, a dilettante with a notebook who spends a few hours schlepping after the comedian—or Jerry Seinfeld? Yet there are still editors complaining about the perfectly reasonable requests made by stars and their publicists for control over photos, layouts and articles. Why should stars place their all-important public image and the fate of their \$35 million movie in the hands of untrustworthy strangers to trash as they please?

Fortunately, such grinchers are a fast-

dwindling minority. Forward-looking editors at *US* and *Harper's Bazaar* recently took an important step toward progress by having Mel Gibson and Sharon Stone interview themselves, thus proving that the weakest link in the chain, the writer—so prone to renege on the FJT (Fundamental Journalism Transaction), i.e., the star sells the magazine and the magazine sells the movie—is soon to be obsolete.

Media Person recently obtained a copy of a brilliant article due to run next month in a major glossy that will carry the new paradigm to even higher levels. In it, one of our most popular movie stars has profiled herself with the kind of stylistic verve and insight that recalls such masters of the form as Gay Talese, Tom Wolfe and Rex Reed at the height of their talents. It is a revelation. MP would love to run the entire piece but he'll give you all he has space for:

"I was nervous at the prospect of interviewing Julia Roberts but my anxiety turned out to be misplaced. As I walked into the Manhattan skyscraper housing the tastefully decorated Manhattan offices of Pretty Woman Productions, the company Julia formed to find and develop top-quality scripts such as *Alien Love Song*, her soon-to-open movie for Disney, the star herself rushed into the lobby and warmly embraced me.

"So glad you could make it!" she gushed, pressing a bouquet of orchids into my hands. 'I'm always glad to talk to the media. You guys bring me closer to the public.'

"At 30, Roberts is beyond beautiful. Exquisite would be more accurate and in person, as she ushered me into her surprisingly modest office, it was clear her breathtaking radiance has nothing to do with special effects!

"'Is it true,' I asked, 'that in *Alien Love Song*, the entire population of an advanced civilization from another galaxy falls madly in love with you after picking up TV signals from Earth that contain one of your films?'

"Julia laughed mischievously, as only she can." ■

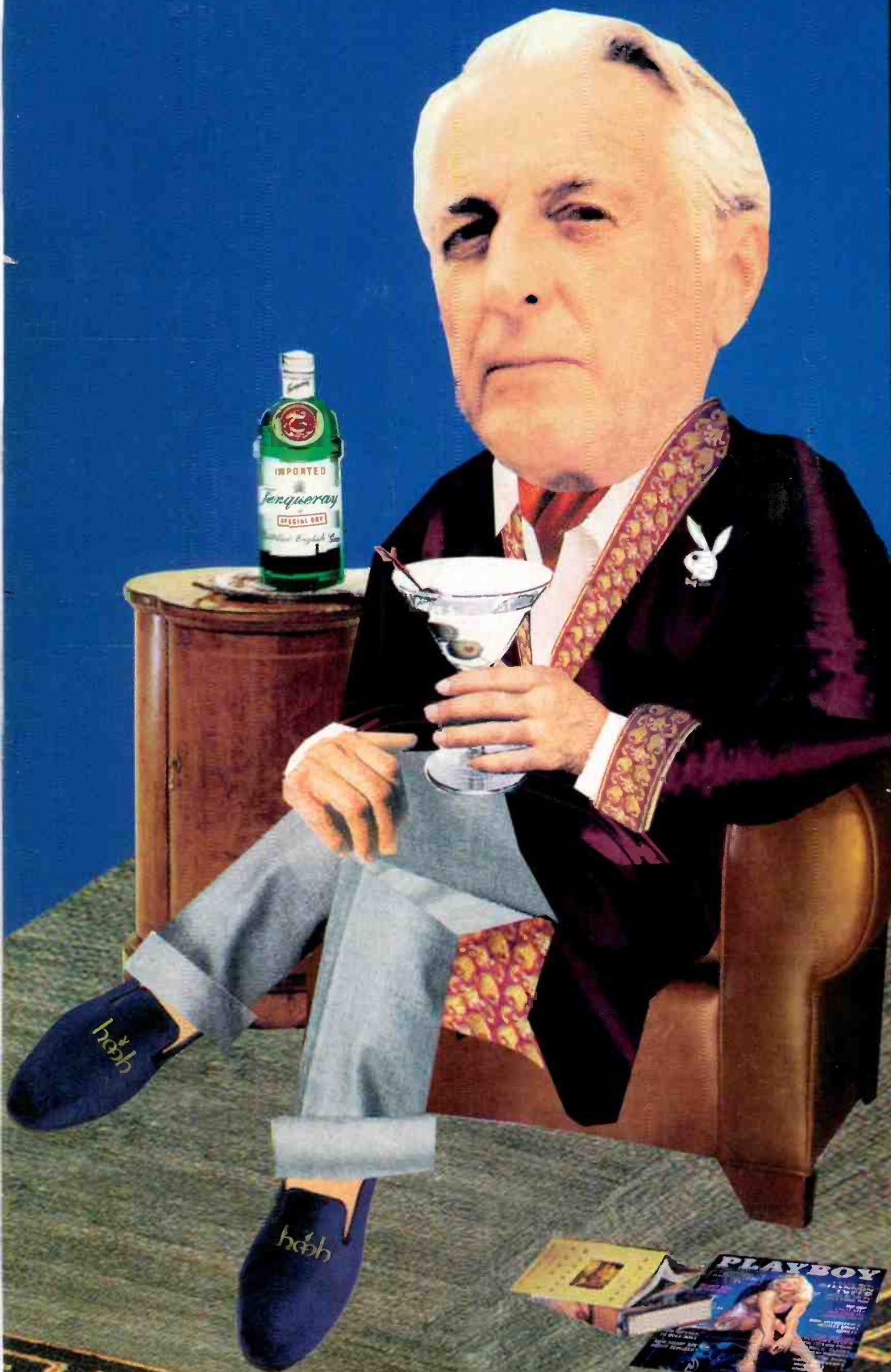
*The Seal is like
a summer share:*



*the people who have one
seem to be getting
a lot out of it.*

"Growing Up,

Mr. Jenkins never thought he'd be in Playboy"



Mr. Jenkins believes that in life as in business, one should always be in the right place at the right time. And one place Tanqueray's oft-quoted spokesperson and man-about-town has frequently been seen is in Playboy.

Shocking news? Hardly. After all, taste-makers have known for years that Playboy is the place to be seen if you really want to make an impact.

Every year, Playboy men enjoy over 33 million glasses of gin. And consume one out of every six white goods drinks — more than Rolling Stone, Men's Health, GQ, Spin or Esquire.

So if where you're seen — and by whom — really matters (as indeed it does), join Mr. Jenkins, Tanqueray and dozens of other high-profile brands in Playboy.



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