

# MEDIA WEEK

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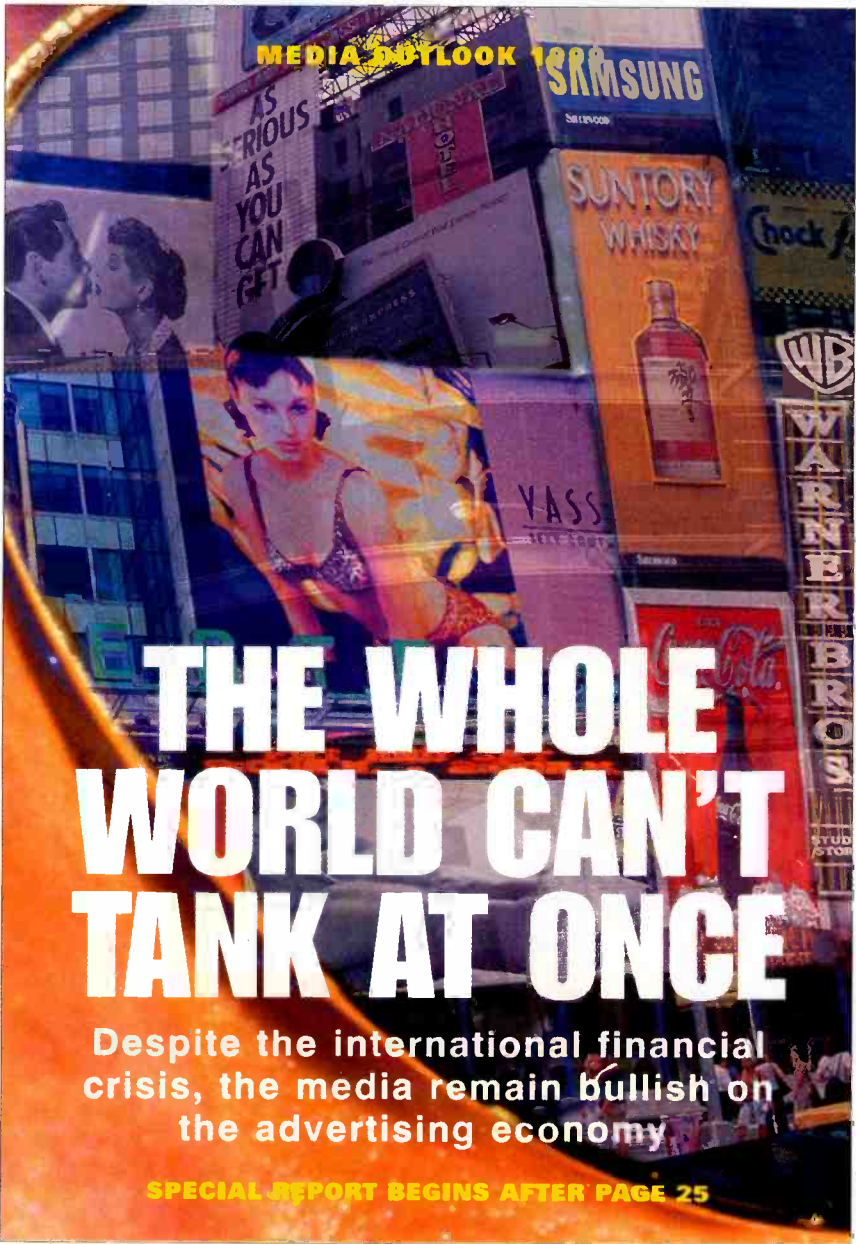
# Buyers Grow Wary

Marketplace cautious as nets begin their fall schedules **PAGE 4**

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## THE WHOLE WORLD CAN'T TANK AT ONCE

Despite the international financial crisis, the media remain bullish on the advertising economy

SPECIAL REPORT BEGINS AFTER PAGE 25

### MARKET INDICATORS

**National TV: Calm**  
 CBS sales execs are feeling good about strong ratings for NFL games, but they'll probably wait a few weeks before they start selling their remaining fourth-quarter inventory.

**Net Cable: Heating**  
 Business is hot; fourth-quarter inventory tightens as dollars flow in. Networks are expecting buys from AT&T as MCI continues to pump money into cable.

**Spot TV: Lukewarm**  
 Politicals are making a splash, but otherwise spot's waters run still. Avails abound in most markets outside of Southwest and Northwest, but Pepsi and Coke may step up ads with new products.

**Newspapers: Steady**  
 Strong fare programs are fueling the airline category as travelers head into the fall travel season. Telecom is still dependable, with PCS, Omnipoint and Bell Atlantic buying big.

**Magazines: Heating**  
 Womens' service books are seeing domestic auto ads stabilize, with the exception of GM. Asian autos are gathering steam.

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PHOTOGRAPHY: NICOLE ROSENTHAL; IMAGES: MICHAEL MANKIN



*It Was Destiny! It's Delectable! Quantifiable!*



# Gardenburger® Hits the Spot!



Gardenburger® brand veggie patties ran a :30 spot during the final episode of Seinfeld on NBC. Within a week, they had in excess of \$2 million in sales! That's more than the entire category sold in the same week last year. Their market share jumped 50%, and they captured — and have since maintained! — the #1 share position. That's one outstanding mega-hit performance!

**Another NBC Success Story: Facts! All True! The Power of NBC Network Television.**



SEP 15 1998

Laura K. Jones

# AT DEADLINE

## Fighting Cancer, GH Gets White House Help

*Good Housekeeping* editor-in-chief Ellen Levine and the *Today* show's Katie Couric met with Hillary Rodham Clinton at the White House last Thursday to launch a national colorectal cancer campaign. Also on hand were Health and Human Services Secretary Donna Shalala; Dr. Bernard Levin, chair of the National Colorectal Cancer Roundtable; and NBC *Suddenly Susan* costar Barbara Barrie, a colorectal cancer survivor and author of a book detailing her own experience. On the eve of the release of the special prosecutor's report on President Clinton, the media turned out in droves for the gathering. "I'm thrilled by the concern the press is showing for colon cancer," the First Lady said sarcastically. To kick off the campaign, *Good Housekeeping* features Couric, whose husband died of the disease in January, on its October cover, as well as other related stories on the disease. Couric will also anchor a five-part series this week on *Today*.

## In Week Two, Pax TV Delivers

In its second week on the air, Pax TV's prime-time lineup held close to guarantees to advertisers, with a 1.0 rating/2 share household average in 33 of the 40 metered markets measured by Nielsen Media Research (NSI, September 7-10). Pax TV was down 20 percent in ratings and flat in share from its premiere-week 1.2/2 average. National ratings for the so-called seventh network were delayed for the second week in a row, as Paxson Communications put in a request for Nielsen to reprocess the numbers due to missing market measurements. The national ratings, possibly coming out this week, are expected to be lower than the metered-market numbers, given that Paxson has about 70 percent national broadcast coverage.

## Car Dealers Want More From TV

Paul Holloway, president of the National Automobile Dealers Association, issued a put-up-or-shut-up warning at last week's TVB meeting in New York: Prove that spot TV ads actually boost auto sales—otherwise, watch as dealer money goes to other media. "We are spending tens of thousands of dollars, and we're wondering if it's worth it," Holloway intoned. Citing what he called exorbitant rates and ad clutter leading to lost market share, Holloway urged broadcasters to come up with new ideas to help sell dealers' vehicles. Although auto dealers spent \$8 million more in the first half of 1998 on spot TV advertising (\$229.7 million) compared to '97, a NADA analysis indicates that spot TV's share of the dealers' total ad budget is shrinking. Gaining on TV: Direct marketing and the Internet.

## Crackdown on Circulation Promotion

BPA International, the circulation audit service for 1,800 business and 400 consumer magazines, has made a number of rule changes on circulation promotion. Among modifications agreed upon by BPA's board of directors last week: Beginning Jan. 1, publishers must identify what demographic information is unaudited; projected circ cannot serve as a basis of comparison, unless a competitor has released a projection or the identical period; and Web sites that promote a publisher's circulation must be changed to reflect its new figures within 30 days after new BPA statements are released. To ensure that the rules are adhered to, BPA will create a new rules and violations section on its own Website ([www.bpai.com](http://www.bpai.com)).

## N.Y. Times Expanding 2 Sections

Beginning Sunday, readers of *The New York Times* will see an expanded Money & Business section, followed on Oct. 13 by more health-oriented coverage in Science Times. The changes are a question of balance, said John Geddes, the paper's deputy managing editor, with more coverage about business, the economy and life in the workplace. The revamped Science Times gets four new journalists to provide more coverage on nutrition, fitness and the practical impact of advances in medicine. Separately, the *Times* last week promoted Denise Warren, most recently director for marketing, planning and research, to vp for advertising sales, reporting to Daniel Cohen, senior vp.

**Addenda:** The Television Bureau of Advertising has hired Peter Schmid, executive vp of the Fox Family Channel, as its senior vp of marketing...Fox O&O WNYW-TV in New York today launches a 5 a.m. business report...Repeating a process done several times in the past 10 years, CNN and CBS are again talking about possibly merging news operations. One CNN insider called the talks "super preliminary"... After 31 hours of prime-time U.S. Open coverage last week, USA delivered a 1.2 household rating versus a 1.3 household rating for 32 hours of coverage last year, a ratings decrease of 8 percent, but a 1 percent increase in household delivery.

**Correction:** Eric Lerner is not replacing Dave Lougee as vp news at WRC-TV, the NBC O&O in Washington, as was reported in a Movers item in the Sept. 7 issue. Lerner remains news director at ABC O&O WLS-TV in Chicago. WRC reports that it is conducting a search for Lougee's successor.

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## MEDIA WIRE

### U.S. Newcomer to Attack Complex Market Using CIA

CIA Medianetwork, with annual billings of \$4 billion throughout Europe, has moved into the U.S. The company has acquired New York-based VSM Media and forged a new name: CIA VSM Media.

The former VSM has billings of more than \$220 million from clients including Guinness, Barnes & Noble, Volvo and JP Morgan. Tom Sassos and Joanne McGill, who established VSM Media in 1988, will continue to run the company. Chris Ingram and Ashley Martin, chairman and finance director of the London-based Tempus Group PLC, which owns 100 per cent of CIA Medianetwork, will join the VSM board. VSM employs a staff of 55.

"We do not underestimate the competitiveness and complexity of the U.S. market, but we intend to attack it vigorously," vowed Ingram. "We will be looking to make a strategic contribution to advertisers in the media and marketing area." —*John Consoli*

### Magazine Ad Revenue Up 4.6%, Despite GM Cutbacks

Magazines continued to ride a revenue high last month. The Publishers Information Bureau reported last week that the industry's August advertising revenue climbed to approximately \$920 million, a 4.6 percent increase over August 1997. Advertising pages were up 1.3 percent, reaching 16,082. Year-to-date, magazine advertising increased 8 percent, to about \$8 billion.

Among the traditional top 12 advertising categories, ad spending increased by 5.7 percent compared to August 1997. The only downturn was automotive, off 6 percent, or \$7.6 million. That decline was driven primarily by a bitter (now settled) strike at General Motors. But Ford and Chrysler, the nation's second- and third-largest auto advertisers, helped offset that decline with more advertising, said Christine Miller, vp of the Magazine Publishers of America.

Other categories showed big gains in August compared to the same month last year. For example, toiletries and cosmetics increased by 19 (continued on page 6)

# Anxious in Ad

*Bad news from the White House, Wall Street and Re*

**NETWORK TV /** By Betsy Sharkey

**H**igh anxiety is proliferating among a growing number of advertisers and media buyers on the eve of network television's biggest premiere week in years—16 new prime-time shows will make their debut in the course of six days starting next Monday. That mood is beginning to affect the networks as some advertisers pull back on their upfront commitments and others start to make buys that are heating up the scatter market. There is a general consensus among buyers and sellers that by the second week in October, at the latest, networks will have to begin upgrading advertisers' buys for any show, new or old, that is underperforming. Traditionally, advertisers have given shows four or more episodes in which to prove themselves.

Buyers' concerns were fed by a confluence of threatening circumstances, including an increasingly impatient and apathetic viewing audience that has more entertainment choice. There was also the long shadow of an erratic stock market, the troubles in the White House, the international financial crises and fears of recession at home. Another factor is baseball, which, courtesy of Mark McGwire and the New York Yankees, has captured the imagination of the public so that buyers are predicting playoff games that will seriously disrupt prime-time viewing patterns.

"It's not business as usual," said Peggy Green, who heads national broadcast buying for Zenith Media. Julie Friedlander, senior vp/national broadcast at Ogilvy & Mather, said, "There is more and more focus on accountability, the window [in which to evaluate new show performance] gets smaller every year."

"Everyone is looking over their shoulder this year," said Bill Carroll, vp director of programming at media rep firm Katz. "Fall is never easy, but there are an awful lot of intangibles this year that no one figured on."

As upfront deals were making the final transition from holds to firm orders last week, some large advertisers were said to be using delaying tactics that would allow them to pull back—in part to use those media dollars to help make up

for lower than anticipated earnings, a strategy cited by both buyers and network executives. Nobody interviewed for this story would name advertisers that were using this strategy.

"It's not enough to be considered a pattern yet," said Bob Igiel, executive vp/director of U.S. broadcast buying for The Media Edge, Young & Rubicam's media division, speaking



**Green (right): "It's not business as usual"; Nesvig is still monitoring market psychology.**

of the industry at large. And Fox Broadcasting's Jon Nesvig, president of sales, agreed that, "We haven't seen anything clearly directional yet in the hold to order, but the key question out there is how to evaluate the psychology of the marketplace."

## Fox Fights NFL Over

**TV SPORTS /** By Terry Lefton, *Brandweek*

**A**lthough the football season is well under way, Fox has not yet signed its eight-year, \$4.4 billion deal with the National Football League as the network leads a minor palace revolt on behalf of the NFL's broadcasters, challenging the elimination of in-game commercial enhancements.

While neither side seems to think the dispute has the potential to scuttle the network deal, it involves an issue that is of deep interest to anyone involved in TV sports, and many industry execs are watching closely to see who blinks first.



# land

*quare has buyers on edge*

Ironically, with a highly concentrated premiere week across all the networks, the shake-out between what is and isn't working will happen much more quickly this year. David Poltrack, CBS head of research, expects HUT levels, which are already building, to be up significantly next week.

"A premiere week just brings more people to the set," he said. At the same time, it gives Poltrack and his counterparts at other networks more data to work with. "After two episodes, we can make a call on whether a show is going to be successful," Poltrack said. The second episode performance, in which Poltrack evaluates how many viewers came back and how many new viewers showed up, is the most critical.

That also means that media buyers will be looking to adjust clients' ad schedules soon after week two. "It's not as if clients ever relax," said one buyer who would not speak for attribution. "But in this economic and political climate, the level of vigilance is extraordinarily high."

Thus far that hasn't impacted the prospects for a tight scatter market, which Steve Grubbs, executive vp/national broadcast at BBDO, predicts will be priced at a premium. "We had a very modest price increase in the upfront. If you take the WB out [which was up more than the rest], it averaged about 4 percent, so the networks are so well sold that scatter will be well-priced," said Grubbs. ■

## Ad Enhancements

"They [Fox] are the king on enhancements, so this isn't really surprising, that they are unwilling to give that up," said a marketing exec at a rival sports league. "How much they'll fight will be interesting. It's a battle everyone in TV sports and with a property to sell will be watching carefully."

Commercials that included NFL footage and in-game enhancements—such as sponsored starting lineups and promotions using NFL air talent—are no longer allowed during playing time in the new deal, as the league seeks officially to "clean up its broadcasts." More practically, many believe the NFL's primary

# Waiting Out the Bears

*Young Broadcasting takes itself off the block, citing market downturn*

**TV STATIONS /** By Michael Freeman and Megan Larson

**T**he jittery stock market, tumbling market value for broadcast properties and an apparent lack of interested bidders forced Young Broadcasting to pull its 12-market station group from the sales block last week.

When Young announced last Thursday that it was "suspending the exploration of a sale" to possibly entertain merger or strategic-alliance offers, the company's stock plummeted 25 percent in value, to \$34.50 per share. Young's sale prospects were battered by a 51 percent decline in its stock price since achieving a 52-week high of \$68 per share on June 29, when the company announced its sale plans.

Young's market capitalization suffered a severe decline over the summer from nearly \$1 billion to \$493 million. Originally, media analysts estimated that the group was worth \$1.2 billion to \$1.9 billion, with VHF independent KCAL-TV in Los Angeles the Young property most coveted by potential buyers.

Young Broadcasting, led by chairman Vincent Young, also has TV stations in markets including Nashville and Knoxville, Tenn.; Green Bay, Wis.; and Richmond, Va. The company also owns the New York-based station rep firm Adam Young Inc., founded by Vincent's father.



**No takers: Young is holding on, hoping for a recovery.**

Suitors who were said to have shown initial interest included Dan Sullivan's Quorum Broadcasting (backed by Abry Investment Partners), Clear Channel Communications and Cox Broadcasting. Emmis Broadcasting and Barry Diller's USA Broadcasting were said to have been interested in buying KCAL separately. Emmis chairman Jeff Smulyan confirmed his group's interest in KCAL.

Sullivan, who would not comment on whether Quorum made a formal bid, said it was his "understanding that Young was not getting anywhere near the money they had sought and figured it was best to wait out the market."

Another senior-level group executive who looked over Young's books noted that the group is carrying nearly \$600 million in long-term debt "at high interest rates" and was seeking a sale price in excess of 15 times cash flow.

James Morgan, Young CFO, said that the company is carrying \$570 million in senior subordinated debt that does not first come due until 2004. "Interest rates are not a problem, but the real question we faced was getting high-yield money in a down market," Morgan said. He added that Young's record \$77.2 million in gross revenue and 46.8 percent gross profit margin in the second quarter affords it "time to sit back and wait for the [stock] market to recover."

Uncertainty about the market was also said to have been a factor in the recent collapse of Allbritton Communications' talks with Walt Disney Co. to sell its seven ABC affiliates, including flagship WJLA-TV in Washington, D.C. Sources said that privately held Allbritton called off a prospective deal after it was unable to command a premium for the Washington station.

While Young and Allbritton are on hold, one major broadcast sale did go through last week—Sinclair Broadcast Group's \$310 million acquisition of Guy Gannett Communications' seven stations (see story, page 12). The next action in the market is expected to come from Retlaw Enterprises, privately held operator of nine small-market stations that is being sold by the estate of Walt Disney's late widow. Sources say Quorum, Emmis and Ackerley Group are expected to submit bids by the Sept. 15 deadline. ■

objective in barring enhancements is to protect the investment of its corporate sponsors.

NFL spokesman Greg Aiello said that none of the broadcast agreements have been signed, although each of the league's network broadcasters has signed a letter of agreement. "Our position is clear," Aiello said. "We won't allow in-game enhancements of any kind."

"[NFL airtime] sales are slower than anyone wants. We need to get a premium...and you are taking away one of the best added values we can offer," said a sales exec who would not speak for attribution. Both sides say it is highly unlikely that the dispute will ditch any of the network deals. But the Fox/NFL stand-off may result in the NFL easing up on its new "no-enhancement" policy. ■



## MEDIA WIRE

percent, or \$14 million. Business and consumer services rose 13 percent, or \$8.7 million. The most dramatic rise was in publishing and media, up nearly \$10 million, or 41 percent. —*Mira Schwirtz*

### News Corp., Liberty Seen Close to Buyout of Primestar

Rupert Murdoch is hoping that News Corp. will finally become a direct broadcast satellite player in the U.S. with a proposed \$700 million payout to the four cable companies that own 60 percent of Primestar, cable executives said.

Murdoch also has to make his partner in the proposed buyout, John Malone's Tele-Communications Inc., seem less of a cable powerhouse. That tall order is for the benefit of the Justice Department, which earlier this year put the brakes on Primestar's expansion through the acquisition of News Corp.'s high-powered satellite slots. DOJ is concerned that TCI, the country's largest cable system owner, will share control of a high-powered satellite television outlet, effectively owning its direct competition. Primestar is the country's second-largest DBS company, with 2.15 million customers (DirecTV has 3.8 million).

Echostar, Murdoch's first attempt at winning a big share of the U.S. satellite TV market, collapsed last year after internal disputes and regulatory hurdles.

Under the proposed deal, News Corp. and United Video Satellite Group, a TCI affiliate, would buy Primestar shares owned by Time Warner, MediaOne, Cox Communications and Comcast. To remove as much cable taint as possible, any suggestion of a link to TCI is being played down. Once TCI is formally acquired by AT&T next year, Primestar would likely become part of Liberty Media Group, the programming division of TCI. —*Jim Cooper*

### Los Angeles Billboard Ban Targets Alcohol, Tobacco

Los Angeles is the latest municipality to ban alcohol and tobacco ads on outdoor billboards. Although the ordinance, passed last week by the city council, is limited to billboards within 1,000 feet of children's areas like schools and parks, it would essentially eliminate (continued on page 8)

# Gore Group: 'Make TV Pay'

Commission supports fees for spectrum use, but not for two years

**REGULATION /** By Alicia Mundy

**D**ecision,' not 'division' was to have been the keyword for The Gore Commission on the Public Interest Obligations of Digital Broadcasters, which held its penultimate meeting last week. But a preliminary report recommending some form of revenues and duties such as the provision of free time to candidates was criticized by different sides as too weak or too strong.

Co-chair Norman Ornstein of the American Enterprise Institute indicated that the compromise recommendations were the best that could be achieved, short of producing opposing majority and minority reports. "I think that the National Association of Broadcasters has become less flexible in recent months, not more," he said.

Barry Diller, chairman/CEO of USA Networks, added, "We'll [proceed] hopefully with the NAB. But if not, then, uh, without."

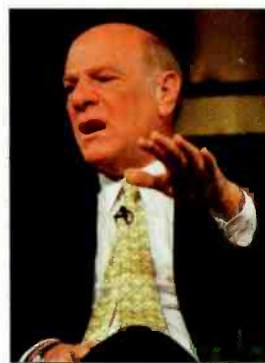
Fees on a schedule yet to be determined were recommended for broadcasters who have received digital spectrum from the government for free. Broadcasters will get a two-year moratorium and time for the digital transition before paying the fees.

The issue of free air time for political candidates clearly irritated several of the broadcasters on the panel, who suggested that the National Association of Broadcasters would not approve. But James Goodmon, president and CEO of Capitol Communications, took the opposite view. He has proposed a series of obligations including free campaign air time, local news and children's programming, restrictions on lucrative

issue ads, and preventing multicasters from using "pay or play" options to create a ghetto channel for public interest programs and PSA's. An NAB staffer who has seen the Goodmon proposal said, "I can't believe a broadcaster suggested any of these."

The panel endorsed government imposition of minimum standards for broadcasters. But members warned that the NAB was not interest-

ed in a more restrictive voluntary code and would balk at any resurrection of the 1952 Broadcasters Code. "I can't believe that any reasonable minimum standard would be objected to by broadcasters," said Diller. But co-chair Les Moonves, president of CBS TV, laughed, "Barry, at the last NAB board meeting, they objected to the word 'voluntary.'"



ROSE PROSE/REUTERS

**USA's Diller sees room for compromise.**

During and after the session, former FCC com-

missioner Newton Minow complained, "Broadcasters want to have it both ways. They don't want auctions to pay for the spectrum—they want it given to them because it's in the public interest to do so. But then they don't want to accept any obligations to that public interest."

The trade-off between fees from digital multicasters and a promise of the imposition of "must-carry" on cable was generally approved. Diller noted, "If we don't have must-carry, then we might as well go home, and all our discussion to date will be useless."

The final meeting is set for Oct. 16-17. ■

## Battle of the Databases

Nielsen ready to aim its DART system squarely at SRI's SMART

**TV RATINGS /** By John Consoli

**N**ielsen Media Research expects that its new DART television-audience measurement software will allow clients to produce their own customized reports by the end of October. Nielsen is counting on DART to blunt the introduction of Statistical Research

Inc.'s competing SMART national rating service, which several major advertisers, ad agencies and TV networks have signed on to support in recent weeks.

Procter & Gamble, ESPN and ad agencies McCann-Erickson and Ammirati Puris Lintas are the latest to sign letters of intent supporting





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## MEDIA WIRE

advertising on about 98 percent of all L.A. billboards.

Councilman Mike Feuer, sponsor of the ordinance, said a number of health and children's advocacy groups had called for the measure. "The purpose is to try to diminish illegal consumption by minors of alcohol and tobacco," said Daniel Hinerfeld, a spokesman for Feuer.

A representative of the American Association of Advertising Agencies called the ban "unconstitutional," but said it was too early to tell whether a court challenge will be filed.—MS

### The WB Promotes Petrick, Hires Sperling From TeleVest

Coming on the heels of the WB's strongest upfront ever, network CEO Jamie Kellner has promoted Jed Petrick to executive vp of advertising sales. Petrick will continue to oversee and set advertising and marketing strategy.

"When we started the network, I knew that although Jed hadn't run a sales department before, he had been one of the sharpest sales executives I had the privilege of working with," said Kellner, who first worked with Petrick during the Fox launch years. "Launching new networks is not easy, and it takes someone with tremendous knowledge of the industry, outstanding entrepreneurial skills and great enthusiasm. Jed excels in all those areas."

Petrick has promoted two key staffers: Rob Tuck becomes vp of Western sales and Bill Morningstar is now vp of Eastern sales.

Petrick's success in helping the network double its upfront advertising revenue to \$300 million for the '98-'99 season also led to the announcement last week that TeleVest's Ira Sperling will join the WB's sales operation as vp of sales planning and proposals. "Ira Sperling is a very seasoned marketplace strategist,"

said Petrick, "and we are very happy that he's joined our team." —Betsy Sharkey



**Petrick profits from upfront**

SMART, expected to start up in late 1999.

The major complaint about Nielsen from agencies is that it currently takes too long and is too costly to get customized television audience analysis. SRI has promised that its SMART software will allow clients to develop their own customized reports with one-day turnaround.

Jack Loftus, a Nielsen representative, counters that DART software will enable clients to access a database "that will contain more information than SMART is capable of putting in its database."

Nielsen has begun training its people on how to use the DART software, and they will soon go out to sell the package to clients. Several agencies and advertisers have already tested the system, Loftus said.

DART will give clients access to Nielsen's entire database on their own PCs and enable them to program and produce "what if" scenarios with the data, Loftus said.

Loftus would not comment on the fee structure for DART. SRI has promised it will offer

all the customized capabilities of its SMART service for a single flat fee.

"We're all paying Nielsen a lot of money," said one agency executive. "We know technology has brought down the cost of doing analytical reports via databases. Nielsen should be able to offer expanded services and reduce the costs."

No executives from the companies that have signed letters of intent to support SRI's SMART service would comment on the record. But several execs said their companies have pledged support to SMART because they are concerned about Nielsen's \$300 million debt, created when it was spun off from parent Cognizant Corp. "From everything I've heard, this [intent to support SMART] is purely a financial thing," said one agency exec. "It's not that SMART will be a better service. They are worried about Nielsen's debt. They are worried that Nielsen will keep finding ways to raise its rates. They don't necessarily believe SMART will be a viable service." ■

## TV Guide Cuts Circ, Ad Rates

9.2 percent reduction in rate base to bring book below 12 million

**MAGAZINES /** By Lisa Granatstein

**T***TV Guide* said last week that it will cut its circulation rate base to 11.8 million from 13 million, effective with the weekly's Oct. 17 issue. The weekly will also reduce its ad rates. The 9.2 percent cut in rate base comes shortly after the magazine reported its third consecutive six-month period of double-digit sales declines on newsstands. Single-copy sales of *TV Guide* dropped 18.4 percent, to 2.9 million, through June over the same period last year, according to the Audit Bureau of Circulations. The book's total paid circulation was flat.

Along with the reduction in circ, the News Corp. title will bump up its cover price by 25 percent, to \$1.49. Since 1990, the cover price of *TV Guide* has been raised five times; in the same period, the title has also reduced its rate base five times. Eight years ago, *TV Guide* guaranteed circulation of 15.8 million to advertisers.

Dick Porter, who recently joined *TV Guide* as senior vp/publisher, said the rate-base cut is not related to the book's newsstand problems. Porter said *TV Guide* wants to eliminate more of what it considers marginal circulation. "It's the committed-reader strategy," Porter said. "When you decide to charge people more, you could make a good bet that you're going to knock some of them out. We want to increase profit-per-copy.

We want to establish a rate base that is achievable and charge [advertisers] fairly."

Beginning next month, *TV Guide* will reduce its full-color page rate from \$155,200 to \$141,000; the black-and-white rate will drop from \$131,800 to \$119,700.

The title's 1998 ad pages were down by 11.1 percent to 1,850 through August, according to Publishers Information Bureau.

Analysts cited the cover-price hike as a way to offset the magazine's shrinking newsstand profits. "[*TV Guide*] sees newsstand sales declining," reasoned John Harrington, publisher of the newsletter *New Single Copy*. "So why not get as much revenue out of it as it can?"

News Corp.'s \$2 billion sale of a controlling stake in *TV Guide* to Tele-Communications Inc.'s United Video Satellite Group is expected to be completed later this year.

Increased competition from newspapers' TV sections and the difficulties in covering an expanding universe of channels have been tough on *TV Guide*. To draw readers on newsstands, the weekly recently has been churning out special issues for events such as the *Seinfeld* finale and the anniversary of Princess Diana's death.

Another of the industry's largest-circulation magazines, *Reader's Digest*, soon may also reduce its rate base (*Mediaweek*, Aug. 24). ■



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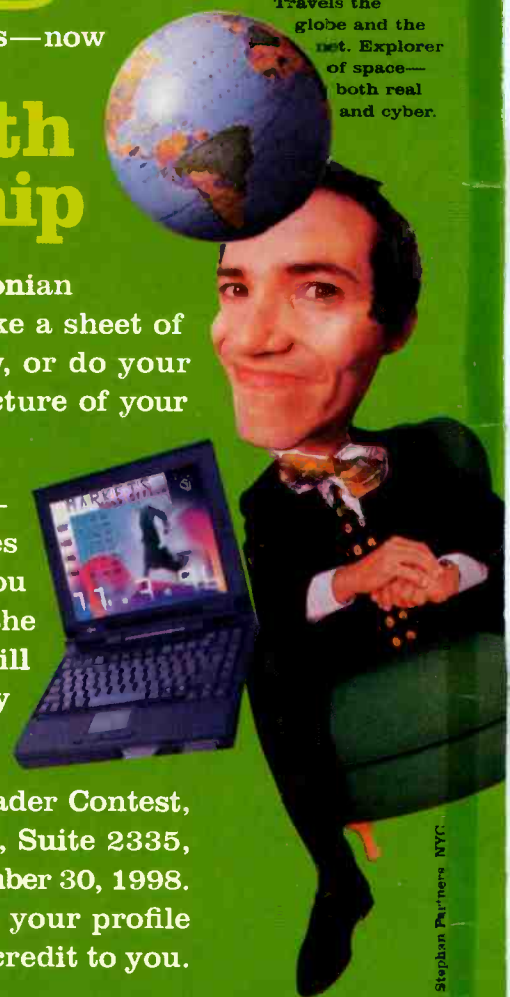
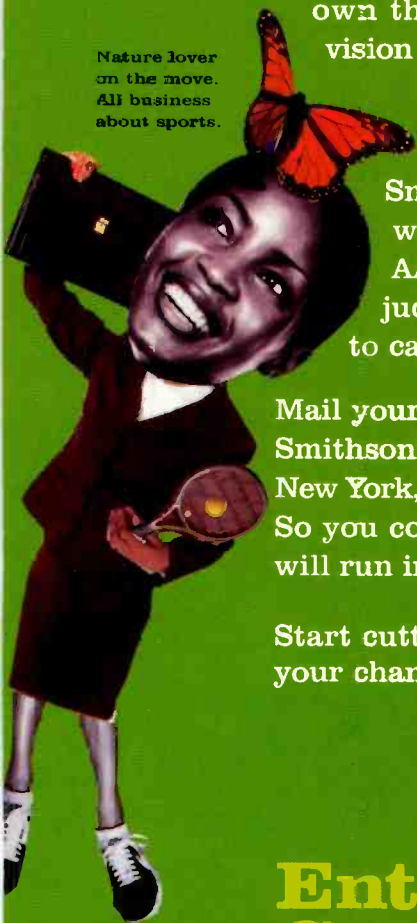
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# CBS Sees Gridiron Gains

*Return of NFL hikes male demos; Fox, ABC ratings are mixed*

**TV SPORTS /** By John Consoli

**T**he first week's National Football League telecasts resulted in a strong showing overall, with 20 of the 26 teams that played on Sunday Sept. 6 drawing higher audience ratings in their home markets this year compared to last.

With all games sold out and no markets blacked out for the first time in history, every local station airing an NFL game capitalized on the sizable spot revenue stream brought in by the games. And sizable it is. One station sales exec in an NFL market said that a 30 second local spot on an NFL game telecast can sell for as much as 70 times more than a non-football Sunday spot.

Station execs and ad buyers point out that it's far too early to predict if the first week's success will continue over the entire season. "One week does not a season make," said Chuck Bachrach, executive vp and programming director for Rubin Postaer, Santa Monica, Calif. "You can't make too much out of just the first week's results."

Station sales execs say there are many games in many markets that are not sold out for upcoming weeks, meaning some blackouts will occur down the road. "It really depends on how the teams do in the standings or on the particular matchups," said one exec.

For that reason, buyers do not see the networks or stations running out to take advantage of the strong first week to sell remaining inventory.

"It would probably take three straight weeks of higher-than-sold-ratings for the networks and stations to start selling what they have in reserve," said one buyer who declined to speak for attribution.

But the NFL's return to CBS was certainly a triumph for the league, the network and its affiliates, significantly increasing viewership in all key adult demographics. For the first time since March 31, 1996, CBS placed first on Sunday in men 18-49 (4.3) and men 25-54 (5.0). Compared with the same Sunday without the NFL last year, CBS was up 59 percent in men 18-49, up 55 percent in men 25-54, up 18 percent in adults 18-49, up 12 percent in adults 25-54, and up 43 percent in adults 18-34. Finally, the overrun of its second game into prime time (7 p.m. to 7:44 p.m.) delivered a household rating of

11.9/27, which would have made it the highest rated prime-time program of the week if it were counted in those rankings.

CBS, which outbid incumbent NBC for the rights to televise the NFL's American Football Conference games, also drew higher ratings than NBC did in the season's first week last year. In Sunday's early set of games, NBC averaged a 7.0/16 in overnight market households last year, compared to CBS's 7.9/19 this year. And in the second game, this year's national telecast on CBS of the New York Jets vs. the San Francisco 49ers drew a 12.4/28 in overnight households compared to last year's NBC telecast of the Denver Broncos vs. Kansas City Chiefs game, which drew a 10.5/24.

Fox's National Football Conference single game telecasts produced an overall 11.7/28 rating compared to a 12.3/29 in overnights, but the 49ers, a major audience draw, played in the CBS game, which alone could have boosted Fox ratings to at least even with last year.

ABC's move to begin airing its Monday Night Football telecast an hour earlier (at 8 p.m. on the East Coast and 5 p.m. on the West Coast) was mostly successful in its first week. While the 14.8/24 household rating was

## SUNDAY NETWORK NFL RATINGS \*

SEPT. 6, 1998 vs. AUG. 31, 1997

### GAME 1

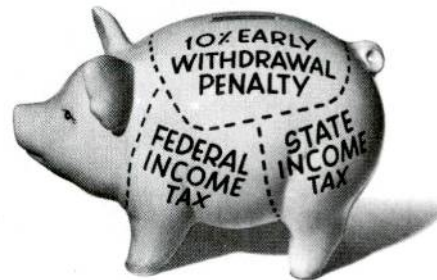
CBS 7.9/19 NBC 7.0/16

### GAME 2

CBS 12.4/28 NBC 10.5/24

\* OVERNIGHT RATINGS IN METERED MARKET FOR FIRST WEEK

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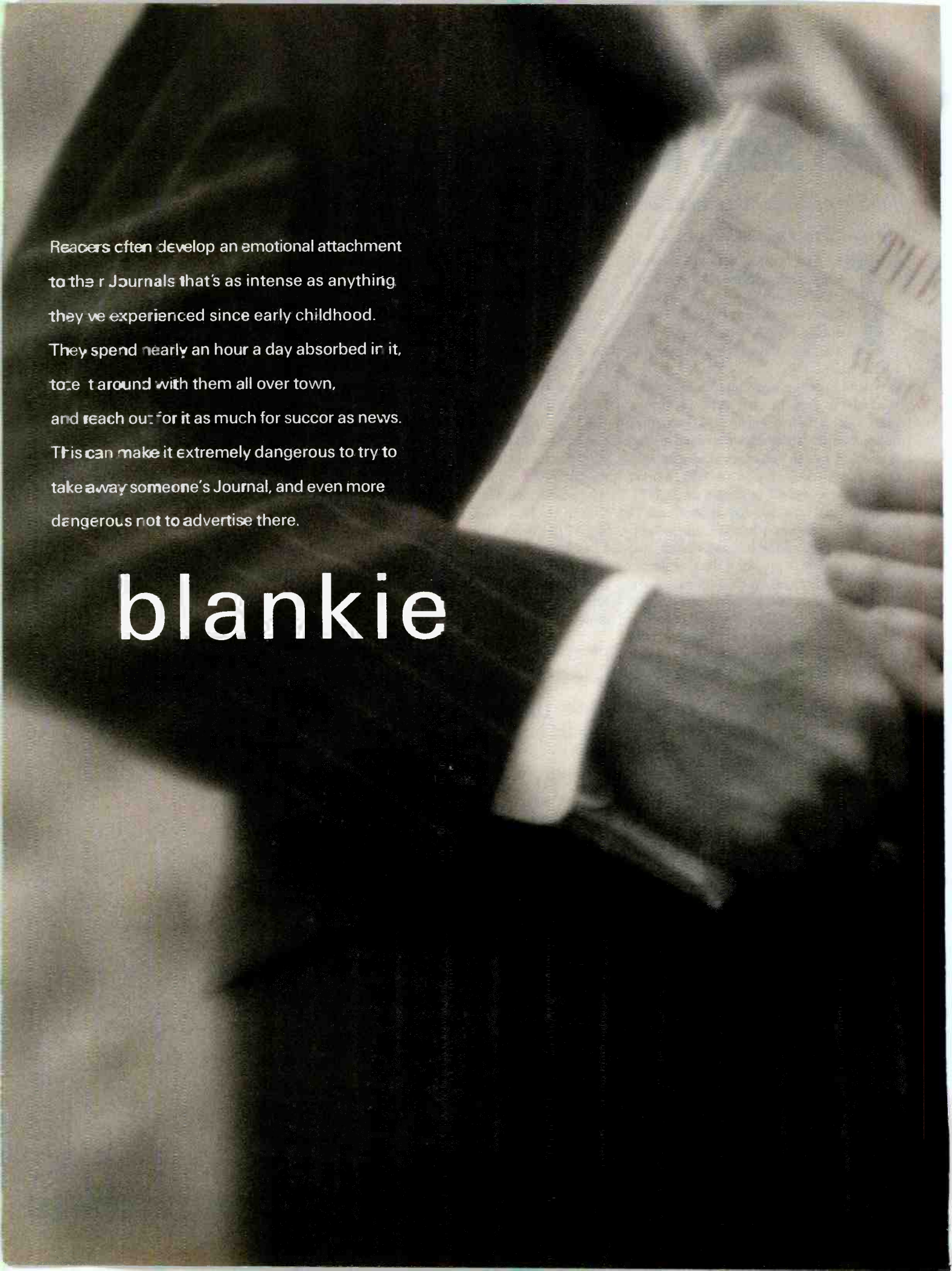
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## NETWORK TV

**Fox Entertainment** president Peter Roth said last week that "it's too soon to get excited" about whether *That 70s Show* will be a hit. That's despite a strong performance by the network's new comedy, which premiered Aug. 23 to a household rating of 7.1/19 and has continued to perform well. But Roth noted that for the first time in the 10 years that *The Simpsons* has been on the air, the show following it (currently *70s*) has built on its lead-in more than two weeks in a row. To add to the nostalgia of the show, former *Happy Days* costar Marion Ross has joined *That 70s Show* as a recurring grandmother of one of the teens. Also making an appearance on the show will be Danny Bonaduce, the New York City radio DJ who starred on the *Partridge Family* in the '70s. "If we stay on the course we're on now, we'll be in great shape," Roth said.

**CBS** again threw the spotlight on Ray Romano, star of the hit sitcom *Everybody Loves Raymond*, last Friday, letting him host *Sneak Peak*, a special introducing the network's fall lineup. While CBS Television president Les Moonves has repeatedly referred to Romano as "the next Jerry Seinfeld," the star was not exactly given a choice time slot for the special. It aired at 1 a.m., after *Late Show With David Letterman* and highlights from the day's U.S. Open tennis matches.

**Pax TV** on Sept. 26 at 9 p.m. will air the 22nd annual *Mrs. America Pageant* from the MGM Grand Hotel in Las Vegas. Michael Young, who cohosts the Pax show *Great Day America*, will cohost the pageant, along with Florence Henderson.

**The six broadcast networks** aired 63 original programs this summer, 11 more than last summer, according to DMB&B. But the agency allows for a lot of leeway in defining what constitutes "original." For the report's purposes, the definition includes any programming new to the network, including "original series, existing series, busted pilots that aired original episodes, individual sporting events, news-magazines and network premieres of feature films." —*John Consoli*

down slightly from the first week's telecast last year of the Green Bay Packers vs. Chicago Bears (15.0/26), its 18-49 male audience reached a 13.6 rating compared to 12.5 last year, and its 25-54 male audience had a rating of 15.0 compared to 14.1 last year.

The new 8-8:15 p.m. pregame show garnered a 9.4/17 rating, with the game beginning at 8:22 p.m. From 8:30-9 p.m., the first

half hour of the game, the rating reached 14.4/24. The game peaked at a 15.4/24 between 9-9:30, remaining north of a 15 until 11 p.m., when the audience declined to 13.8/25 until the game's end at 11:10 p.m.

"If I were at any one of the three networks that telecast football, I would be happy," said Ron Frederick, national broadcast director at J. Walter Thompson. ■

## Small Cities, Big Potential

*Sinclair expected to boost performance of Guy Gannett properties*

**TV STATIONS** / By Michael Freeman and Megan Larson

**S**inclair Broadcast Group broadened its national reach last week with the \$310 million acquisition of Guy Gannett Communications' seven small-market TV stations. For Sinclair, the acquisition comes at a relatively low multiple of Guy Gannett's broadcast cash flow. Sinclair agreed to pay a multiple of about 12.6 times Guy Gannett's estimated 1999 broadcast cash flow of \$24.6 million. Sinclair officials are projecting a 14 percent boost in cash flow for the Guy Gannett stations next year. Rampant consolidation in broadcasting over the past two years has inflated many sale prices to the range of 15 to 18 times cash flow.

Sinclair plans to sell one of the Guy Gannett properties, WOKR-TV in Rochester, N.Y., to the Ackerley Group. Sinclair already owns a station in Rochester, WUHF-TV, acquired last spring from Sullivan Broadcasting. A Sinclair executive said last week that the group expects to get about \$135 million for WOKR.

"This is a classic transaction for Sinclair, where they get stations with lower values and strong future upside potential," said Bishop Cheen, an analyst for First Union Capital Markets in Charlotte, N.C.

Cheen estimated that the Guy Gannett stations generate annual cash flow margins of 26.5 percent, significantly lower than the 40 percent generated by Sinclair's outlets. Cheen noted that Sinclair's increasing "market leverage and economies of scale" have enabled the group to negotiate lower license fees from programming syndicators.

The addition of the Guy Gannett stations

will give Sinclair a total of 64 stations and broadcast coverage of 24.4 percent of country. The buy boosts Sinclair's presence in the Northeast, Midwest and Florida. The deal is expected to win FCC approval before the end of next year's first quarter.

In addition to WOKR in Rochester, the Guy Gannett stations are flagship WGME in Portland, Maine.; KGAN in Cedar Rapids, Iowa; WGGB of Springfield, Mass.; WICS of Springfield, Ill.; WCID of Champaign, Ill.; and WTWC of Tallahassee, Fla.

All of the Guy Gannett properties are Big Three network affiliates (see chart), with varying degrees of ratings performance. Only WICS

### GUY GANNETT JOINS THE SINCLAIR GALAXY

Station (affiliation)/market (DMA rank)	Sign-on/Sign-off rating/share (rank in market)	Prime-time rating/share (rank)
WGME-TV (CBS)/Portland, Me. (80)	4/16 (2)	8/16 (2)
WICS-TV (NBC)/Springfield, Ill. (81)	5/17 (2)	12/20 (1)
WCID-TV (NBC)/Champaign, Ill. (81)	NA*	NA*
KGAN-TV (CBS)/Cedar Rapids, Iowa (87)	3/12 (3)	8/15 (3)
WGGB-TV (ABC)/Springfield, Mass. (103)	5/16 (2)	7/13 (3)
WTWC-TV (NBC)/Tallahassee, Fla. (112)	2/5 (4)	5/8 (2)

### ...AND JOINING THE ACKERLEY GROUP GALAXY

WOKR-TV (ABC)/Rochester, N.Y. (75)*	5/16 (3)	8/15 (3)
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Source: Petry Television, based on Nielsen Media Research May 1998 sweeps ratings book.  
#WCID-TV is a satellite station of WICS-TV and is not measured by Nielsen.  
\*Ackerley has a pending agreement to acquire WOKR-TV from Sinclair Television.

in Springfield, Ill., is dominant in prime time, thanks in large part to its NBC affiliation.

For the Ackerley Group, the addition of the Rochester station will bolster the company's presence in upstate New York, where it also has TV properties in Syracuse and Elmira. Seattle-based Ackerley owns 10 small- and medium-market stations.

Earlier this month, family owned Guy Gannett sold its five newspapers in Maine and other nonbroadcast properties to the Seattle Times for an undisclosed price. ■



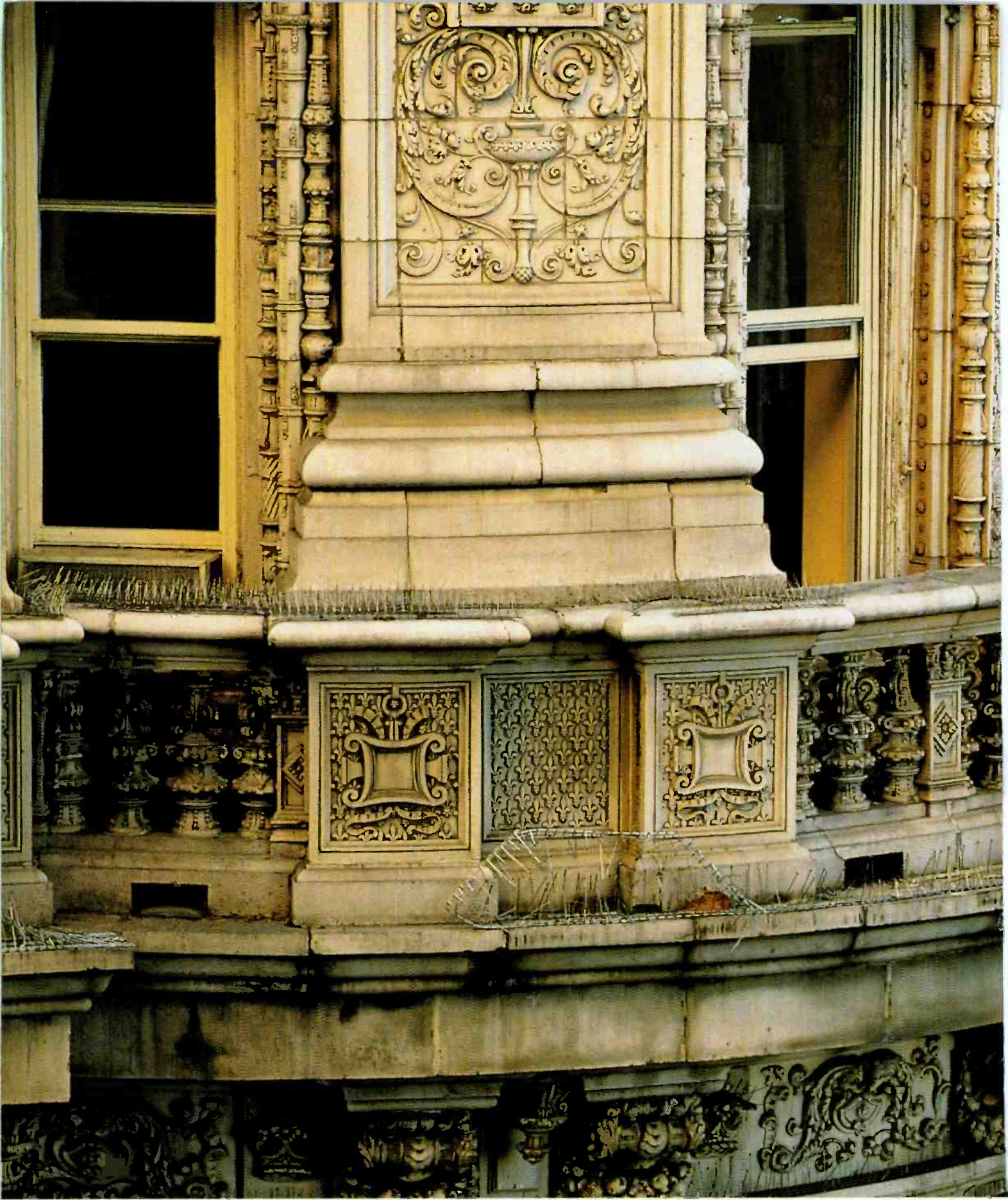
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# New Bosses Shake Up USA

Major Sci-Fi changes in the works; USA goes to mat with wrestling

**CABLE NETWORKS / By Jim Cooper**

**A**lmost five months after the two Stephens, Chao and Brenner, took over USA Networks as co-presidents, the pair has started to remake USA and Sci-Fi Channel for their boss, Barry Diller.

Major changes in programming and distribution are in the works at both networks. For starters, the Sci-Fi Channel will undergo a complete on-air redesign by early 1999, said one

major exec at the company. "It's a top-to-bottom relaunch," said the exec, noting that programming chief Chao sees untapped potential in the channel and wants to "take on the aura of an MTV, with a truly branded feel."

Other industry execs say Chao plans to turn the net into an original programming laboratory designed to cook up breakout originals like Comedy Central's *South Park*. Chao declined to comment for this story.

Sci-Fi has already begun beefing up its programming. The network two weeks ago premiered its run of the original, digitally remastered *Star Trek* series and in January will roll out new episodes of the original series *Sliders*; *Welcome to the Paradox*; *Poltergeist: The Legacy* and *Farscape*.

To prepare for the relaunch and to expand penetration beyond the 50 million subscriber plateau the service has been stuck at for months, Sci-Fi for the first time will offer cash incentives to cable operators, said to be in the range of \$2-\$3 per sub.

"For the last year and a half, we've been competing with some unbelievably generous launch incentives in the marketplace, and retransmission rights and our growth rate...has really slowed down," said Brenner, who declined to specify the dollar amount of the incentives. He said Sci-Fi's distribution slowdown came just as the net's programming plans were heating up, and that a larger distribution base will mean more ad dollars that can be plowed back into the network's programming budgets.

"Analog is going to be harder to come by at

the same time when our programming is going to be really good, and now is the time to improve our deal and secure our real estate," said Brenner. He added that Sci-Fi affiliate sales execs will offer flexibility on rate cards, free time and local ad sales.

"While they did have some good momentum, they've recently stalled out because other networks have a lot of money on the table and deep quality programming," a programming exec at a top 10 operator said of Sci-Fi. "They're in the twilight zone of neither being new and designed for digital nor being fully distributed with the economies of scale that come with 60 million-plus [subscribers]."

USA Network, Sci-Fi's big sibling, also is feeling the effects of the new management, particularly in programming. USA is struggling with a big-budget adaptation of *Huckleberry Finn*, despite the success last March of its *Moby Dick*, another literary classic-turned-original movie that was the highest-rated original movie in basic cable history.

Sources at the network said Chao is unhappy with the film's casting and is eager for an A-list celebrity to play the role of Jim. The film is to be coproduced by *Moby Dick* coproducer Hallmark Entertainment.

USA plans to fertilize its weekend original lineups with more programming from ratings powerhouse World Wrestling Federation, said sources close to the network. A test run in August of WWF programming on Sundays at 7 p.m. leading into USA's "Sunday Night Heat" lineup yielded solid ratings increases, so the WWF show will remain in the slot at least through year's end. A recent *Pacific Blue* episode following the WWF, which featured wrestler Triple H, doubled *PB*'s normal 2.0 rating to a 4.0. WWF programming may also be added to Saturday night to pump up the new drama *The Net*.

Other changes at USA are afoot. A recent casualty of the Sunday-night lineup is *Sins of the City*, which was canceled due to low ratings. And executives continue to leave, the most recent departure being Medora Heilbron, vp of series development, who resigned last week. ■



**Crossover appeal: Pac Blue's Mario Lopez, WWF's Triple H**

RON WOLFSON

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## LONG ISLAND, N.Y./TV STATIONS

### Kinks Gone, an Indie Glitters—Buyers

•LOCATED 85 MILES OUTSIDE NEW YORK, WLNY-TV shines as a diamond in the rough terrain of the nation's No. 1 market, buyers said. The Long Island independent reaches 3.8 million homes in New York, Connecticut and New Jersey with a fusion of eclectic programming and low ad rates that buyers find appealing.

Its schedule is fueled by the darlings of daytime. Oprah and Rosie hit working women who arrive home after those shows air in New York. Then there's Big East football and basketball for the guys, and five different cinematic hits each day for everybody. "It helps that our advertising runs during top syndicated programming," said Jeffery Knoll, a partner for Melville, N.Y.-based Mark Miller Associates, a buyer for outdoor supply chain Harrows. "People are consistently watching from 5 p.m. to 11 p.m."

Not to mention that WLNY's significantly lower ad rates offer buyers a reprieve from hefty spending on New York O&Os. "The benefit is that it's cost-efficient," added Glenn Sahagian, broadcast media director for Melville-based appliance and electronic retailer PC Richard and Son. "We can reach a lot of people at half the cost" of advertising elsewhere. WLNY's prime-time rates hover around \$300 per 30-second spot, whereas comparable spots on the O&Os cost thousands more, buyers said.

Although Knoll said he often uses cable, he said WLNY "reaches a broader audience because even non-cable subscribers can receive it."

With the business plan of providing quality programming to Long Island, entrepreneur Michael Pascucci launched what still is his only broadcast property in 1985. "There was no other commercial TV station serving the area," said WLNY CEO Marvin Chauvin.



**Chauvin: A programmer for working people**

Chauvin came on board in 1986 to work out programming kinks and cable carriage deals. Putting his theory to the test—that working folk would enjoy watching popular daytime fodder in the evening—Chauvin bought *Oprah* in 1987. The talk show diva remains the evening's cornerstone at 7 p.m., preceded by *Rosie O'Donnell* at 5, and *Jeopardy* and *Wheel of Fortune* in between.

More carriage deals followed, Chauvin said. "The cable companies came to us because their subscribers wanted to see our programming," he said. —ML

## NEW YORK/OUTDOOR

### Times Square Developer Sets Roof as Only Limit

•SHERWOOD EQUITIES, LONG IN THE BUSINESS of developing real estate, is now looking to turn its Times Square landmarks into billboards. As owner of three high-profile properties, including "matching bookends" at One and Two Times Square, Sherwood controls some 35 percent of the area's signage, said owner Jeffrey

Katz. Those properties have been spun off into a new company, Sherwood Outdoor, which is set to pursue more signage holdings throughout the city.

"Instead of hiring another outdoor company, we feel we can better specialize in creating new advertising in Times Square," said Sherwood Outdoor president Brian Turner. "We have a specific specialization because we sell Times Square signage exclusively." Katz would not give a figure for revenue since the venture launched last spring, saying only that his company's income has been "significantly impacted by the signage." (An industry expert said that monthly revenue from just one sign along Times Square can range between \$30,000 to \$200,000.)

Such outdoor opportunities along the world's most visible 10 blocks (an estimated 2 million people visit Times Square each day) has outdoor companies rushing to cut deals with the city and developers to put their signs on every vacant inch.

Development in Times Square includes about 11 new buildings to be built during the next five years, said Tama Starr, owner of New York outdoor company Artkraft-Strauss. Starr's company formerly operated much of the signage on the Sherwood properties. Now, she says, her company, for one, is "in discussions with everyone," to secure rights to make, operate, and rent signs on the new buildings.

Meanwhile, as companies eke out new spaces to fill, advertising boundaries of Times Square are also expanding. For example, CBS-owned Transportation Displays, Inc. has contracted with the Port Authority of New York and New Jersey to erect signs on the 42nd Street bus terminal, just one block west of Times Square's center.

It's all part of a fever engulfing outdoor advertising in the city, said John Hunt, spokesman for the Outdoor Advertising Association of America. He said new, high-concept signs





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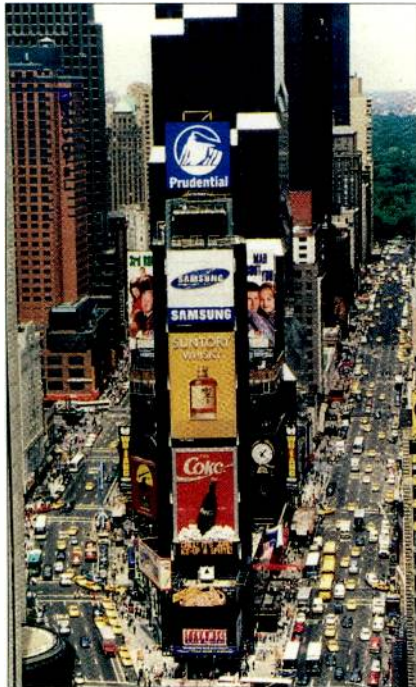
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using fiber electronics and real-life looking models has added to the boom. "Especially considering the video displays you can have or the vinyl that looks like a page out of a magazine, it's quite likely that we'll see something similar on a more limited basis in other parts of the city," Hunt predicted, naming 34th Street or Houston Street as examples.

Next up: Co-op apartments. Hunt said his association has received numerous calls inquiring about renting out their buildings' exteriors. —MS



**The historic One Times Square is becoming one huge sign-on.**

## SACRAMENTO, CALIF./RADIO

### Seeking Format Room On Crowded Dance Floor

• WITH ITS NEW ENGLISH-LANGUAGE RADIO station in Sacramento, Calif., broadcaster Z Spanish Radio is charting a different course in an attempt to enter the mainstream. However, KHZZ-FM may find itself in choppy waters as it attempts to navigate a crowded niche.

KHZZ, which signed on two weeks ago, wants to break into the popular dance-hits format—music that generally attracts a younger audience. But with three Sacramento competitors already in that format, the outlet plans to gain an edge with a broader appeal, said gm Ricky Tatum.

Although the station's Hispanic legacy is apparent in its Latin-inspired dance music, Tatum said he knows Sacramento cannot support a fourth Spanish-language station. "You can't win with that," Tatum said. The key, he said, is to hook adults "by playing music they grew up on, whether they be black, Hispanic, or white."

As in other markets across the country, the dance format in Sacramento has become increasingly popular. Two other city stations have recently changed programming to rhythmic-based hits in an attempt to mine the new field.

However, some industry observers said KHZZ's late entrance is too much of a good thing. "It seems to me we're getting saturated

with stations after younger demos," said Andi Ramirez, senior broadcast buyer for McCann-Erickson in San Francisco.

"They're going to have a tough row to hoe because they're the fourth rhythmic contemporary hits format in the market," said Bob West, program director for competitor CBS-owned KSFM-FM, the market's second-highest biller, according to Duncan's 1998 Radio Market Guide.

Also already there: the Entercom-owned KDND-FM and Diamond Radio's KBMB-FM, which led the way last year in switching from Spanish to a rhythmic-based hits format.

KHZZ is undeterred, Tatum said. "We feel that we'll be successful and one of the other ones won't be hanging around," he said.

The start-up is also a test for Z Spanish, since the Sacramento-based company normally broadcasts the same Spanish programming throughout its 29-station chain, said Robert Unmacht, editor of the industry newsletter *M Street Journal*. "We haven't seen them operate on a local level," Unmacht said. "It will be an interesting experiment."

For buyers targeting a younger audience, meanwhile, KHZZ's funk-heavy dance focus may differentiate it slightly from the competition, Unmacht said.

KDND's more modern sound has an edge with white teenage males, while KBMB targets more African Americans with its urban sound, he said. Market leader KSFM is direct competition but, as the area's heritage station, has its first-place position fairly cemented, Tatum acknowledged. —MS

## DENVER/NEWSPAPERS

### Post Finds Another Way To Stomach Circ Churn

• THE SAME OLD DRILL AT *THE DENVER POST* may soon end. Three, maybe four times a year, a circulation telemarketer calls the same number and asks the same question: "Did you

mean to cancel your subscription—or just perhaps forget to send in the payment?"

It's a costly operation that mirrors much of the newspaper industry. But *Post* officials believe they have found an answer to significantly reduce the annual 30 percent "churn"—the repetitive cancellation of subscriptions, said Vernon Mallinen, the paper's circulation marketing director.

The solution is to offer incentives to *Post* readers who renew their subscriptions for a year. In turn, they get "Press Pass—the new card for everything entertaining." The *Post* is aggressively pushing the initiative with a six-week ad campaign and in-paper ads, Mallinen said.

Press Pass offers subscribers 20 percent discounts on food and beverages at some 200 restaurants across Colorado. It also offers savings on theaters, concerts and at sporting events. "We've never done anything like this before," he said. "We're going to promote this aggressively. I don't want to see this suffer from benign neglect."

With circulation on the increase, (from 349,830 to 354,102 daily and 470,381 to 480,738 Sunday), the *Post* joins a growing list of U.S. papers that are dangling carrots, '90s-style, in exchange for long-term loyalty.

And it appears to be working, said Stuart Graham, president of San Diego-based a la Carte International, which offers the discounted dining and entertainment card to a growing roster of papers. "In some cases, there has been an increase of

as much as 80 percent in long-term subscriptions," said Graham, whose company began marketing the card exclusively to newspapers and public broadcasting stations in 1992.

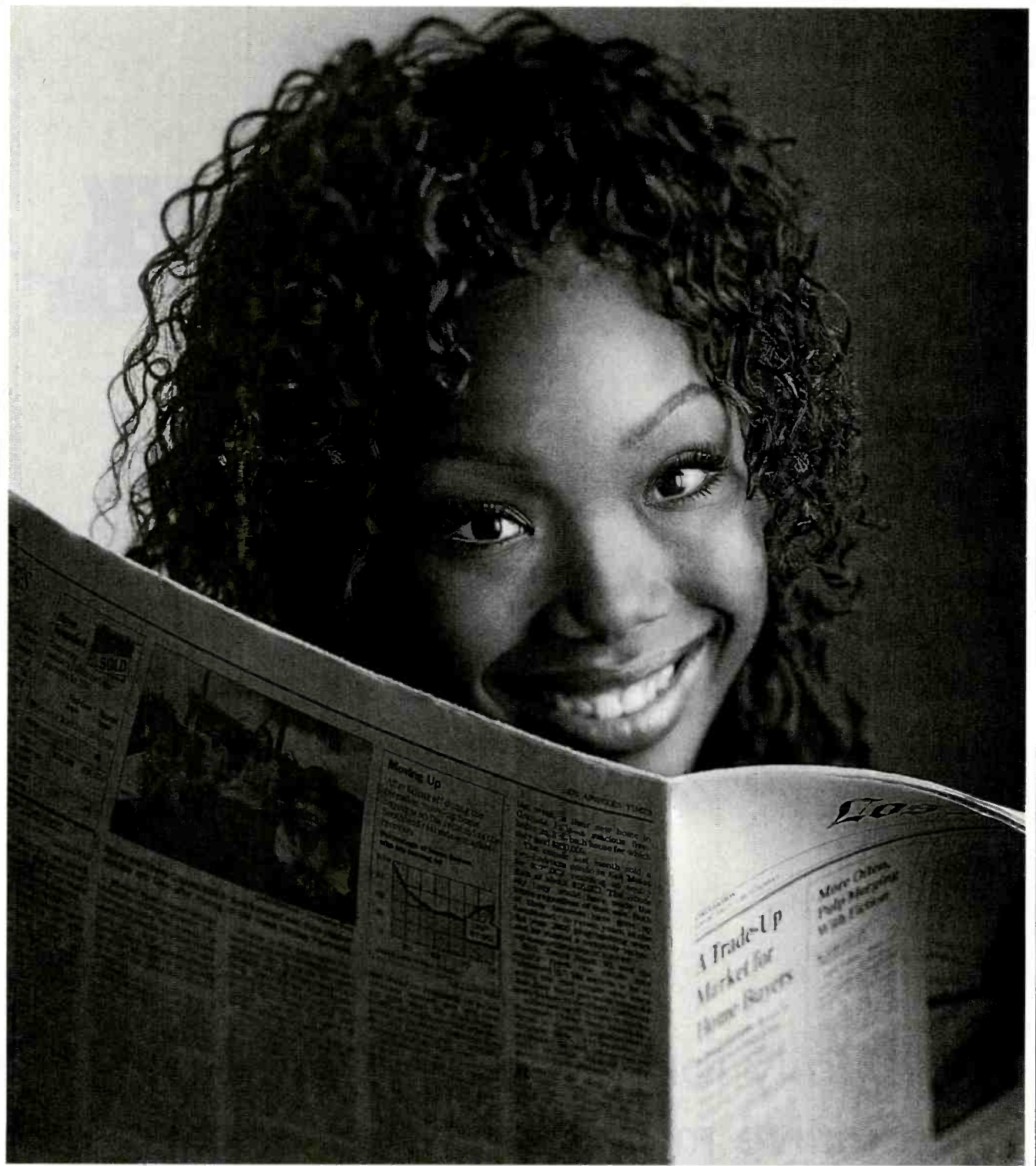
Currently, 15 papers offer the card—from *The San Diego Union Tribune*, the first to offer it, to *The Hartford Courant*, which signs on this month. Others include *The New York Times*, the *Fort Worth (Texas) Star-Telegram* and the *Times Union* in Albany, N.Y.

*The Orange County (Calif.) Register* launched the card last October. "We continue to see tremendous growth in pre-payment," said Laura Muerter, the *Register's* "loyalty marketing manager," citing a 9 percent increase in prepaid, 52-week subscriptions since April. —DP



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**Special Report**

# MEDIA OUTLOOK

September 14, 1998

ADWEEK ■ BRANDWEEK ■ MEDIaweek

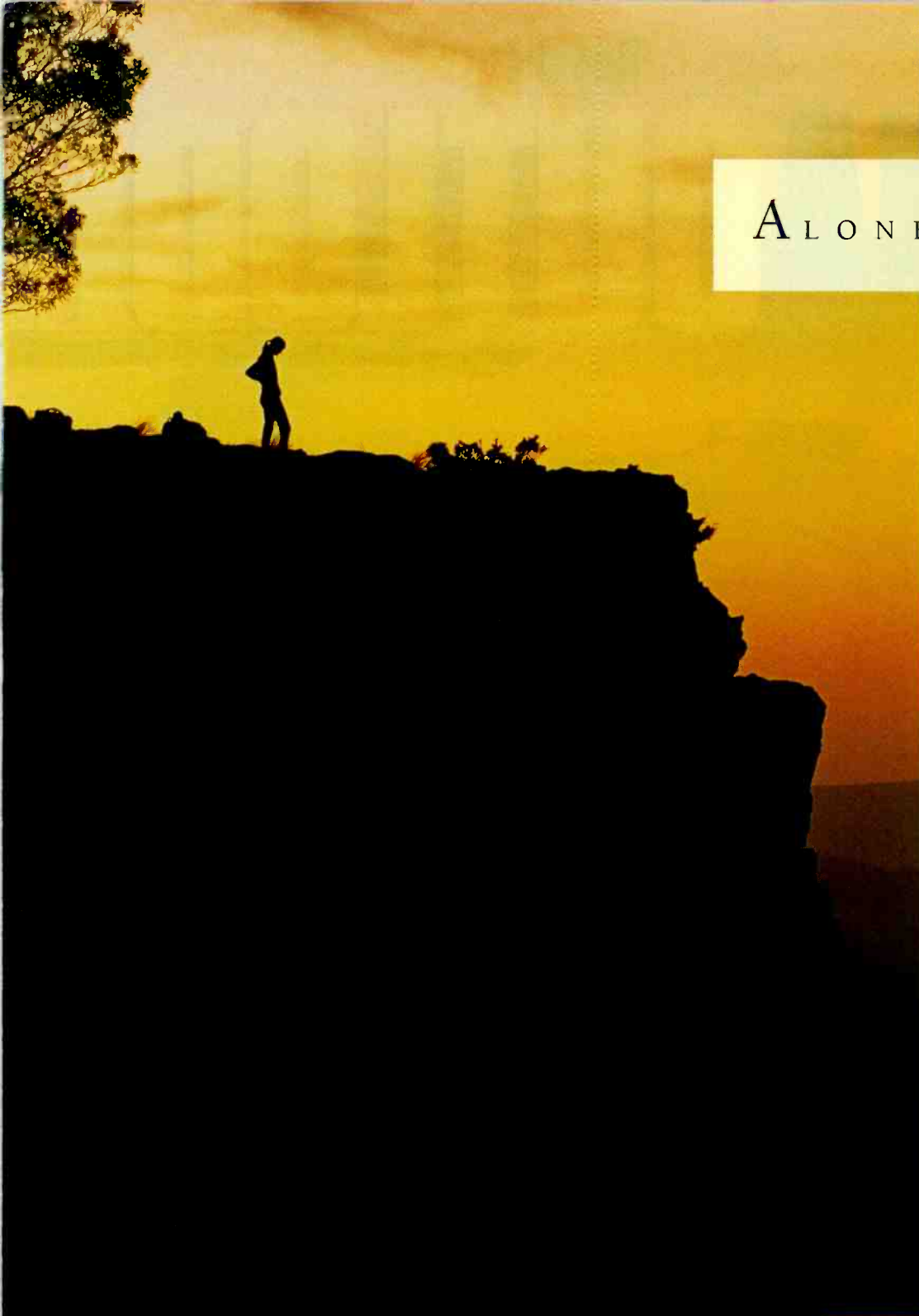


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Source: 1997 MMR, 1997 Rapra Report, 1997 Yankelovich Comparison Study, 1997 Equitrend™, Total Research Corp.

The DIARY of a PLANET



## Look out

What's the economy going to do in the next 12 months? No one really knows (well, maybe Alan Greenspan, but he's not telling). But we've got 10 reporters who have done their best to find out. They've interviewed researchers, media buyers and executives to find out how 10 different media will perform in the coming year.

The outlook? Decidedly upbeat. Veronis, Suhler & Associates, who provided much of the data for this report, predict continued growth in spending on advertising over the next five years. Its *Communications Industry Forecast*, an annual report that analyzes advertising spending and growth in media, predicts spending on advertising will climb at a rate of 8.3 percent compound annual rate over the next five years.

Given the events in the stock market over the past few weeks, one might think this is wishful thinking. But, according to *Adweek* columnist Alan Gottesman, "despite the late-summer drop in the stock market, the sky is not falling. There are no clear signs that the economy is in a stall or reversal." He contends, in his story "One More Time," "although it is certainly possible for the whole world to tank at once, it usually doesn't." And companies that have more than one interest, in more than one geographical location, will have a better chance of weathering any financial storm.

Media companies are learning this, as well. In "Package Deal," *Adweek* reporter-at-large Cristina Merrill examines how multimedia companies are learning to exploit their brand. Perhaps the best-publicized example is the recent Miramax-Tina Brown-Ron Galotti deal. "Clients are looking for out-of-the-box ideas and ways to position products and brand their concepts," says Galotti. This is just one example of many deals media companies have entered into in order to promote their companies. The media companies are changing their way of thinking, but, say some frustrated executives, change is slow. And in this ever-changing economy, slow and steady does not win the race.

Patricia Orsini  
Editor, Special Reports

## Special Report

# MEDIA OUTLOOK

ADWEEK ■ BRANDWEEK ■ MEDIAWEEK

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## ECONOMICS

Recent fluctuations in the stock market may be a warning that business practices will have to change. But it's no time to panic. There's always someplace to make money.  
By Alan Gottesman

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It's not about selling TV shows or magazines anymore. It's about selling the brand. That calls for a whole new way of looking at what a media company does.  
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By Matthew Grimm

# One more time

MEDIA OUTLOOK

Even with stock market dips and foreign financial crises the whole world can't tank at once. There's always some place to make money

By Alan Gottesman

**NEXT YEAR HAS BEEN** better than this year since 1991. The advertising industry, or, more broadly, the marketing communications business, has enjoyed a long stretch of prosperity and growth. A number of underlying forces are driving this upward trend, and, despite the late-summer drop in the stock market, the sky is not falling. There are no clear signs that the economy is in a stall or reversal. And although one day that statement won't be true, it looks, once again, like next year will be better than this year.

The industry's results in 1999 (or any year) depend on input from four sources: clients, media, agencies and the economy. This system is hydraulic; squeeze it in one place and it will bulge or leak somewhere else. No variable is truly independent of the others, but they each make contributions to the end result.

It's most logical to start

at the client end; after all, that's whose money drives the system. Looking across the client universe, what is most readily apparent is that most are enjoying record-high sales and profits. Margins are healthy and unit sales are typically strong. But consumers have become accustomed to low inflation, which means client-side companies have lost some ability to raise prices. In that circumstance, lowering operating costs or stimulating unit sales are required to keep the growth curve intact.

Colgate-Palmolive is an example of how to get this right. The company has rationalized its product line and production processes; it now has fewer flavors, fragrances and sizes to make and market. Management has re-engineered its factories to be more specialized, achieving lower costs per unit produced. Gross profit margins, which are a good measure of a company's production efficiency, have been widening for the past several years. They are now above 50 percent. In 1997, the company had \$300 million more in earnings than in 1996, but spent only \$10.4 million more on producing the goods it sold.

A lot of the money it "saved" was

plowed back into advertising as a way to boost unit sales further. In fact, in each of the past three years, the company has spent more money on advertising than on "conventional" capital items such as factories and machines. This has an obviously beneficial impact on Colgate's ad agencies; the increased pressure will probably force the company's marketplace rivals to respond in kind.

Colgate is also a handy example of two more important client-side factors: new-product introductions and overseas expansion. About \$2.8 billion, or 31 percent, of Colgate's \$9-billion plus in sales last year came from products that were less than five years old. One reason to introduce new products is that, among other things, it's a way to raise prices even when customer tolerance for price hikes is low. That's what Colgate did with the U.S. introduction of Total toothpaste.

From an advertising point of view, new products can be a dream. On the day of launch, the advertising-to-sales ratio is infinite. And if the product gains traction in the marketplace, it is subject to continuing ad support. Goodies are quickly spread more broadly as competitors respond.

Companies are also looking to expand into new geographies. In less-developed regions—much of Asia, Latin America and Africa, for example—there is potential for spirited growth in sales as a consumer class develops. Colgate, just to stick with that example, was into Latin

America early, and sells more items (and makes more money doing so) south of the Rio Grande than north. That is now triggering competitive responses from Procter & Gamble, and will keep up the ad pressure.

Not all clients sell small-ticket items. In fact, the industry has been shifting toward big-ticket items, such as cars (the largest ad category) and services (the fastest growing).

Clients in these categories face similar imper-

**Introducing new products is a way to raise prices even when consumers' tolerance for price hikes is low.**





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atives as their confreres in the packaged-goods world, except, because of the higher price points of their products, they tend to spend significantly more money per unit sold. Advertisers whose typical offering may sell for \$20,000—in the case of a car—or even \$30—which may be the cost of a month's long-distance telephone service—have been quite ready to keep up the ad pressure in the hopes of making one more sale—more ready, in many cases, than advertisers whose typical product sells for just a couple of bucks.

While the shift toward industry dominance by the big-ticket hawkers has been good news so far this decade, there is a downside. If, because of economic uncertainty, these marketers believe that more ad spending will not stimulate sales—which happens in a recession—their ad budgets are more likely to shrink than those of, say, the toothpaste peddlers.

Trends on the media side have also stimulated the marketing communications industry. New-media developments, in particular, have been a doubly positive force. It's not news that there has been an increase in the number of ad-supported TV channels, thanks, largely, to the spread of cable TV. Audience fragmentation is now part of the landscape. But following a pattern that's at least 75 years old, the arrival of a new medium (or channel) that proves to be effective as an ad carrier almost never destroys any of the old media (or channels). Radio didn't wrap up newspapers, and, despite TV, radio is stronger than ever.

Advertisers are unwilling to abandon something that works just because something else may also work. Thus, despite a decade of complaining about paying more but getting less, advertisers still support the broadcast networks.

Technology is even helping to reinvigorate one of the oldest of old media, outdoor. Computer-controlled printing on vinyl allows a billboard representation of, say, lipstick to look like the product itself and look the same on many

## Diversification by geography provides some protection from the inevitable economic slowdowns.



different billboards. This development has drawn new categories of advertisers into the medium, and probably not at the expense of magazines.

The interaction of technology and media will continue to be a story for many years. Technology has enabled the media landscape to become ever more jumbled—what with cable TV and, soon, digital (and therefore compressed) TV reducing channel scarcity; satellite services; the Internet; and who knows what next.

Technology is also working behind the scenes, helping ad buyers sort out their options. The idea of “optimizers” originated in the U.S. in the 1960s, but never really caught on. They were developed further in Europe and Australia, and are now making their way back here.

What is an optimizer? Basically, it is a computer program that can analyze a problem that has numerous correct solutions and pick the one that's best. A media

schedule can be analyzed for reach, frequency and dollar expenditure objectives, and offer a variety of alternatives.

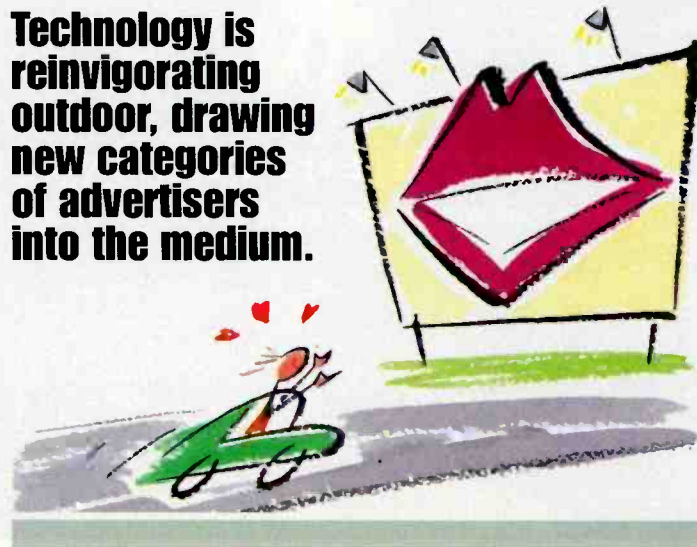
So far, optimizers have made it easier for media buyers to recommend buying space or time in fringe media, or use ad channels that were not previously considered. Over time, especially if audience data become more reliable and accurate, these analyses may lead to a commoditization of rating points, which would be good for the newer or less expensive media, such as cable TV.

When there's talk about “the industry,” it's natural to assume that the subject is media advertising in the United States. If you look at the industry's leading companies, however, U.S. media advertising almost never accounts for even half of total revenue. At Omnicom, for example, it's about one third. The rest comes from advertising outside the United States, and from nonadvertising

disciplines such as public relations, from all around the world. Over the past decade there has been a significant shift, both in terms of geography and practice area, which is having an important bearing on the industry's outlook.

Of all the things that the industry's biggest participants do, media advertising in the U.S. is the most mature. Therefore, it has the least potential for rapid growth. Advertising in, say, Latin America may be growing far faster for

## Technology is reinvigorating outdoor, drawing new categories of advertisers into the medium.





Saatchi & Saatchi—as P&G and Toyota attempt to establish themselves on that continent—than advertising in the U.S. An analyst can think of the advertising and marketing communications universe as represented by a grid, with the name of a different country on each of a hundred or more lines, and the name of a practice area at the head of each of a score or more columns. No company's own grid has an "X" in every box, and probably none ever will, but there are clearly opportunities for above-average growth through expansion.

This double diversification—geographically and by business line—provides some protection from the inevitable slow-downs that hit all economies from time to time. Although it is certainly possible for the whole world to tank at once, it usually doesn't. Thus, a company with a broad-based portfolio of operations will be hurt less by a slump in one economic region than a company that's dependent on an area that's in turmoil.

As encouraging as it might be to think that clients have smartened up to the risk or even folly of curtailing advertising when business slumps, don't bet on it. One reason advertising is cut during economic downturns is because it's easy to do, and the effect on profits, although possibly short-term and transitory, is immediate and positive.

The commitment to advertising by clients in emerging markets is even shakier. All of the large agencies with a presence in Asia report cutbacks in Japan, Indonesia, Korea and the other countries caught in the region's economic typhoon. The impact, while locally severe, has been limited. None of the large holding companies derives more than 15 percent of its revenue from Asia, and some, like Omnicom, are taking advantage of the distress there to establish ownership positions in the expectation of benefiting from the inevitable recovery.

On balance, then, it appears that the system, despite some squeezes and bulges here and there, is likely to turn in another good year in terms of financial performance. Clients are moving in the right direction, the media are making their contribution and the industry's larger players are in good shape. ■

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Sources: ABC FasFax 3/97; 1997 Scarborough Reports.

# Package deal

MEDIA OUTLOOK

Companies have realized  
it isn't about selling products.  
It's about selling themselves.

By Cristina Merrill

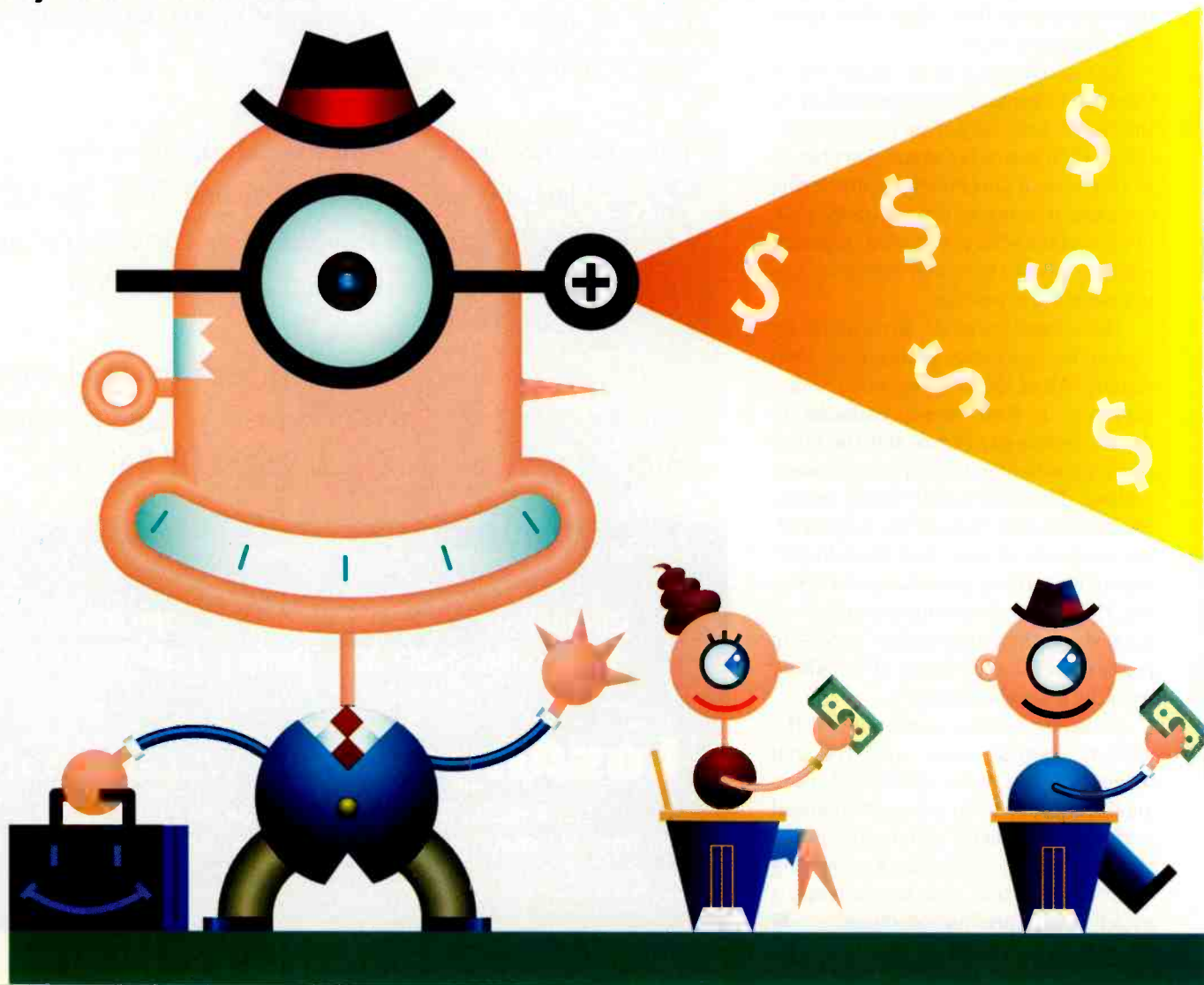






ILLUSTRATION BY JOSÉ CRUZ

**VOLVO AND CNN PARTNERING** on a music television show? AT&T joining forces with ABC Sports and ESPN? Pennzoil and CBS shaking hands on a marketing deal?

It looks like the media world is becoming one more service industry. Either that or some tireless Harvard Business School professor has been going around advising media companies to smile a lot and offer up their latest "total marketing solutions" and "customized multimedia marketing platforms."

While these buzzwords are being thrown around by a select group of leading communications companies, many of these companies are moving beyond the daily chaos of consolidation and fragmentation and looking for creative ways to transform their various properties into multiunit and multi-year packaged buys.

Media can no longer be treated as an unimaginative, practical means to an end.

No single factor is responsible for triggering what most observers are calling a major media trend. Clients welcome it. A few visionaries at ad agencies are discussing the possibilities. And media companies are realizing that cross deals make sense for their own long-term survival and, in the short term, for the well-being of their balance sheets. Some are even calling themselves marketing communications companies, a far cry from their Willie Loman days as sales-driven organizations that couldn't look beyond turf issues.

"[The media companies] have become important players in the media game," says Harold Vogel, a media analyst at Cowen & Co., New York, who says that these players must now align their properties in order to reap their full value.

The largest players, such as Time Warner and News Corp., have recently set up corporate units that focus on multimedia deals. Disney has appointed a director of synergy to oversee its brand packaging. Other companies are watching closely to see how deals are made.

Disney is so confident that multipackage deals are the wave of the future that it has encouraged its Miramax unit to enter into a venture with former *New Yorker* editor Tina Brown and former *Vogue* publisher Ron Galotti to publish a magazine in which the articles will become the basis for movies, TV shows and books. Part of the business plan, says Galotti, is to market across the multimedia venture for the benefit of advertisers that want Hollywood exposure. "Clients are looking for out-of-the-box ideas and ways to position products and brand their concepts," he says.

Mike Kassan, president and chief operating officer of Los

Angeles-based Western International Media, which handles Disney's media business, says, "Our experience with Disney has led us to believe that its approach has always been to favor brand leaders, with a focus on adding value for the consumer."

And the deals are beginning to happen.

Volvo recently entered into a three-year global marketing partnership agreement with CNN for a new half-hour weekly music-oriented feature program called *World Beat*. In exchange for sponsorship, Volvo is gaining exposure on CNN International, CNN U.S. and CNN's Web site, among other venues.

Similarly, American Express, IBM and U.S. Satellite Broadcasting signed a multimedia partnership with CNN and Time Inc.'s *Entertainment Weekly* magazine to sponsor a weekly edition of the TV show *NewsStand*, produced by staffers from both organizations. Word has it that CNN will soon partner with Time's *People* magazine in a similar editorial alliance.

There have been some major deals, such as AT&T's four-year, \$125 million pact with ABC Sports and ESPN, both owned by Disney. In agreeing to be the first and exclusive sponsor of the Rose Bowl, AT&T gets exposure across 15 properties, including ABC's *Monday Night Football*, *ESPN* magazine and the networks' Web sites.

There have been some minor handshakes too. Pennzoil Products and CBS Corp. recently agreed on an estimated \$25 million cross-media package that enables the gas and petroleum marketer to advertise on the CBS network, TNN cable network, and CBS's Transit Displays outdoor unit.

Woven into most of these buys are the kind of value-added sponsorships that justify spending, in some cases, 10 percent or more than it would cost to buy each property independently.

In the case of the *NewsStand* deal, which was brokered by Ogilvy & Mather, the clients also get category exclusiv-



G. SPECTOR/TBS, INC.

**"We want to be seen as the place to go to get and create a great idea."**  
—Steve Heyer, TBS

ity and promotional commitment. In the case of AT&T, the telecommunications giant will benefit from communications category exclusivity to three other games televised by ABC: the Orange, Fiesta and Sugar bowls.

"We want to get our name across as many properties as possible," says AT&T spokesman Burke Stinson. "This gives us more value than a straight media deal. We have more say in collective agreements, more clout at the table. And it works for everyone else, especially since the networks like the efficiency."

It's clear that marketers are looking to place their names wherever they can in order to break through the clutter caused by an unprecedented fragmentation of mass media. At a time when efficiency is as emphasized as branding, however, some of the deals have the potential to travel farther than the ticket they have paid for.

At least that's what Steve Heyer, president of worldwide sales, marketing, distribution and international networks at Turner Broadcasting System, believes when he promises to make "\$4 million work like \$40 million."

Ever since he joined Turner four years ago, Heyer has been a tireless advocate of integrated marketing at TBS. The former Booz, Allen & Hamilton consultant, who has also served as president of Young & Rubicam World-

wide, is better equipped than most to bring a well-rounded marketing perspective to the game.

"The TV industry has not been consumer-focused," Heyer says. "It hasn't even been marketing-oriented. We want to be seen as the place to go to get and create a great idea."

To that end, he has formed Turner Marketing Solutions Group, a strategic marketing unit that helps create marketing platforms that leverage the assets and copyrights of nine Turner cable networks, as well as Time Warner's vast film, music and magazine properties. Headed by senior vice president Holly Arnowitz, a former account planner with new-business agency experience, the unit serves as an entry point to Time Warner.

After the initial meeting with a client, Arnowitz's group decides how to tackle its request and which of the company's divisions need to be brought in. In a sense, she is maitre d', welcoming customers and taking care of special requests.

News Corp. has decided it also wants to be the place for great ideas. In April, it formed a worldwide integrated media and marketing group. Dubbed News Corp. One and headed by former Coca-Cola media director Kayne Lanahan, the corporate division wants to create "customized, integrated media and marketing solutions" by using the company's more than 35 advertising supported businesses, among them the Fox broadcast network, Fox Sports cable station, Fox Interactive, Twentieth Television and HarperCollins books.

"We create ideas for clients," says Lanahan. She says that the integrated marketing model represents a new way of approaching the media game. "Instead of content and distribution, it

**Some of the deals have the potential to travel farther than the ticket they have paid for.**



will be about brands and distribution.”

But Lanahan warns advertisers and agencies against approaching the new model with an old mindset, such as a fixation on discounts and cheap prices. “The worst thing that can happen to media is to commoditize it,” she says.

Mark Stroman, News Corp. One’s head of worldwide promotions agrees. “The biggest obstacle is that people think only about price. As a point of difference, we offer ideas and solutions on integration with content.”

Ironically, sources say that price and turf issues inside the media companies have often obstructed cross-media deals. They point out that many of the various companies’ staffs have not been given the incentive to financially contribute for the good of the whole.

Critics say that is because some of the people doing the hiring at the new “synergy” units are traditional media negotiators without much marketing experience.

Lanahan, for example, reports to Jon Nesvig, Fox president of sales. Although an industry force when it comes to negotiating network time, Nesvig might not be fluent in discussing a client’s overall business model.

“There is always someone at the top of these large, multinational companies who has a vision,” says Wilma Epstein, North American director, media development and strategy, at Ogilvy & Mather, who is seen as a pioneer of the integrated marketing concept. “It doesn’t always get translated.” Although Epstein refused to discuss specific names, industry sources say Rupert Murdoch possesses that kind of vision.

Epstein says the problem could be solved in time, once the trend takes off and a

new breed of executives takes charge. “For now, these [media] companies act more like aggregators and facilitators, instead of taking the high ground. I haven’t found an idea marketing person. That is somewhat disappointing.”

Epstein says that the corporate units are helpful entry points but not problem solvers. “They bring the people together, but they don’t really know what to do with a movie, a magazine or a book. A lot of these companies are marketing companies—they could help market.”

Epstein, who has excelled at various high-level positions at Ogilvy, including IBM global media director and head

sees media specialist Zenith Media in the United States. “What they haven’t figured out is how to put the deals together.”

Zenith and Bates recently helped plan and buy time for the estimated \$120 million Phase II of the national anti-drug campaign from the White House Office of National Drug Control Policy.

Just as with a big multimedia package, a handful of large media companies ended up making huge time and space donations, but only after months of negotiations. In the case of Disney, ABC and ESPN scrambled to put ABC executive vice president Larry Fried in charge of the campaign, ad hoc. Once these types of media deals become more common, sources say, Fried, who also acts as executive vice president and general sales manager for ABC and executive vice president of NFL sales, might not be able to wear so many hats.

“As the world becomes smaller, we all need to communicate our ad messages in more effective and efficient ways on a worldwide basis,” says Bill Cella, McCann-Erickson executive vice president of programming, who also oversees national buying at the agency. Like Epstein’s Ogilvy, his agency has made a commitment to studying and advancing this media phenomenon. McCann has even developed, as a proprietary tool, impressively detailed “X-ray spider charts,” which list the properties owned by the media companies.

The charts depict all the properties, joint ventures and alliances in which the top media companies are involved. The agency calls them spider charts because the charts have so many legs connecting the properties. When the agency and its media planners try to determine synergies between its clients and the media companies’ various brands, it is helpful to know, for instance, that a certain company has a joint venture with a business in Japan that would be a perfect fit for its client.

Now, the next big challenge is getting a whole pack of spiders to weave a functioning web. ■

**“Clients are looking for ways to position products and brand their concepts.”**

**—Ron Galotti  
Miramax**



of Ogilvy’s global media group, might be ahead of her time. But other agency executives realize the time has come to play several hands at the same time. Still, they are finding the game to be problematic.

Many complain that where corporate units aren’t in place, the agreements take too long because of the many divisions involved. This happened with AT&T’s Disney-Rose Bowl deal. “The toughest thing about it was getting everyone in the same room at the same time,” grumbled a source familiar with the talks.

“More and more advertisers and media companies will want to put together multi-media deals,” says Rich Hamilton, who over-

**Price and turf issues inside the media companies have obstructed cross-media deals.**



# NETWORK TV

## '99 SPENDING FORECAST:

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'98 SPENDING as of 5/31: \$7.0 bil\*

'97 SPENDING: \$15.2 bil\*

\*Source: Competitive Media Reporting

# Still the one

Network remains the favorite among advertisers, despite dire predictions about optimizers and cable TV

By John Consoli

**WHILE CABLE TELEVISION** cumulatively will continue to erode the amount of ad dollars put into the broadcast networks, the cable networks pose no threat of overtaking any of the Big Four in the near future.

Where viewership is concerned, ad agency TV buyers believe it will take at least five years before cumulative cable reach in prime time catches up with the networks. Which, say buyers, is inevitable at some point, because by sheer number, 75 to 100 cable networks will be able to garner more viewers than four or even seven broadcast networks.

But that doesn't mean the ad dollars will abandon the networks in large numbers for cable. Cable did show about one-half-billion dollar revenue increase in this year's upfront, compared with the networks' flat performance. But projections by various ad agencies show that annual advertising on the networks, with year-round scatter included, will continue to remain more than double that on cable through 2000.

Zenith Media, for example, projects that ad spending on the networks will reach \$14.8 billion in 1998, \$15.5 billion in 1999 and \$16.2 billion in 2000. That compares with cable's projected total of \$6.2 billion

this year, \$7.1 billion next year and \$8.1 billion in 2000.

For one thing, optimizers, predicted to be the death knell of network ad revenues this upfront season, never materialized as the boon they were predicted for cable. Cable did draw some

they had some desirable demos.

"Ten 1.1 ratings are not the same as one 10.1 rating, because you are reaching the same people over and over again," says Joseph Abruzzese, president of CBS sales.

"I don't think optimizers were the revelation everyone thought they would be," says Lee Doyle, executive vice president and co-media director at Ammirati Puris Lintas. "Optimizers are just another tool. Now that the agencies have it, they are struggling to find ways to use it in a meaningful way. A tool doesn't give you answers. It gives you options."

Network sales executives, perhaps predictably, couldn't agree more. "Optimizers did not change things dramatically," says John Nesvig, president of sales for Fox Broadcasting. In fact, Nesvig believes optimizers, instead of redirecting dollars into cable, "continued to place value on the reach offered

business away from the networks among agencies using optimizers, but when it was all said and done, most buyers could not come to terms with moving significant ad dollars into cable programs that have miniscule ratings, despite the fact that optimizers showed

## Coming of age

One area where some believe the networks will have to change their thinking is with their penchant for programming to what has been advertisers' most desirable audience: 18-49.

More and more baby boomers, who are heavy TV watchers, are aging out of that category. In its Communications Industry Forecast, Veronis, Suhler & Associates points out that "the broadcast networks are targeting a group that is shrinking in size, while ignoring the 50-and-over group, which is now the fastest-growing segment of the population."

What's worse for the networks, the Veronis report says, is that these older viewers are increasingly turning to such cable networks as A&E, Nick at Nite, Lifetime, the Learning Channel, the History Channel and TV Land.

This news is music to the ears of CBS, which

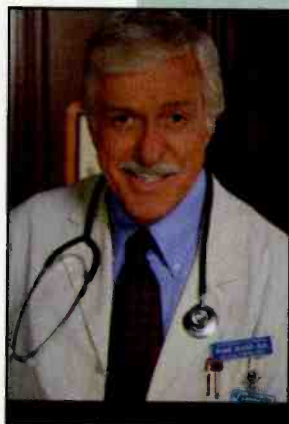
traditionally has programmed to an older audience, with shows such as *Diagnosis: Murder* with Dick Van Dyke (left). According to the TN Media study, the median age of the CBS audience is 52, compared to 42 for NBC, 41 for ABC, 40 for UPN, 33 for Fox and 25 for the WB.

While Joseph Abruzzese, president of CBS sales, says his network's goal is to offer programming that will reduce the median age to 46, he believes more advertisers are going to begin targeting the over-50 audience.

And CBS, which has been the butt of a lot of geriatric jokes over the years, is beginning to crow about its older-skewing audience.

Abruzzese says CBS research shows that over the past two years, when the network upfront market grew from \$5.6 to \$6.1 billion, the increase came from advertisers targeting the 25-54 or older category.

"It is 60 per cent of our business and we see it growing," he said.





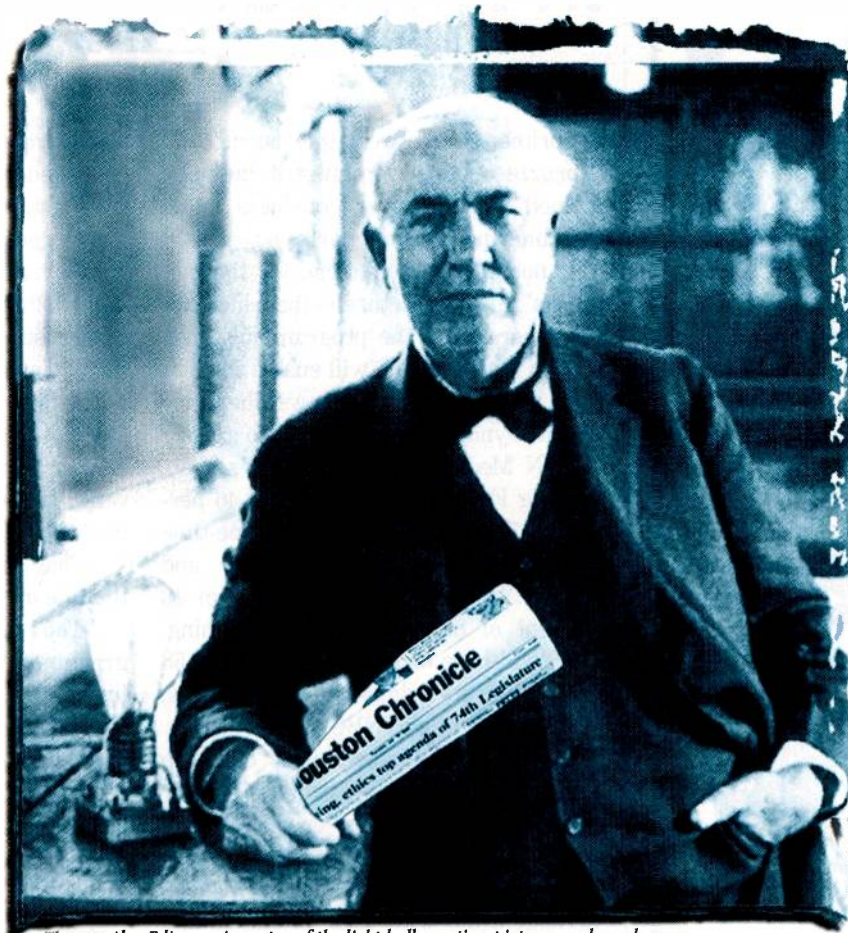


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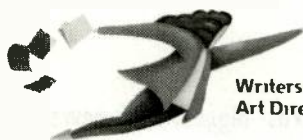
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by prime-time network television." And Abruzzese says optimizers actually helped CBS get more business in its daytime and news dayparts.

Another favorable trend for the networks' financial picture is their increase of ownership in the programming they put on the air, which will enable them to reap profits from those shows when they go into syndication. According to a study by TN Media, in the upcoming season, the Big Four networks will own 46 percent of 70 scheduled hours of prime-time programming (excluding movies and sports). The six networks will own 43 percent of 89 hours of programming. CBS will have ownership interest in 58 percent of its prime-time series hours, Fox 50 percent and NBC 48 percent.

Abruzzese believes this is one step that the networks need to take in order to "reinvent themselves" on their way to profitability. He also says that the networks must redefine their financial arrangements with their affiliates, and must begin to do more cross-selling with all their properties. CBS recently signed a deal with Pennzoil in which the advertiser will spend up to \$25 million on CBS Network, CBS-owned TV and radio stations, CBS-owned TNN cable network and on CBS' outdoor ad unit. Fox recently formed a division whose mission is to help advertisers use an assortment of parent News Corp.'s vertically-integrated companies more efficiently.

Moreover, Abruzzese predicts that in the next two years, the 25-54 and older category will show a greater percentage of increase than the 18-49 category.

Steve Sternberg, senior partner at TN Media, agrees. "The CBS argument is going to start to play better," he says. "CBS will not be at a disadvantage going after a 35-plus audience. There is less disparity today between the 25-54 and the 18-49 audience."

Among the ad categories specifically targeting this group are direct-to-consumer drug companies, banks and investment firms, he says.

The broadcast networks, despite their declining audience share, which Veronis projects will fall to 51 percent by next year and drop below 50 percent by 2001, are still able to garner big chunks of ad

bucks from automakers, movie studios, packaged-goods manufacturers, fast-food restaurants, and long-distance telephone companies. Many of those categories have chosen to put the bulk of their dollars in the more broad reaching broadcast networks rather than in the more demo-targeted cable networks.

"Other than the wonderful hype put out by the CAB [Cable Advertising Bureau], most cable networks are not very useful to the advertiser," says Fox's Nesvig.

What can the networks do to stem the tide of audience erosion?

"The networks need to take more programming risks," says Doyle. "There just isn't much to get excited about in the new fall programming. A network like ABC that certainly needs to do something to change its future seems to be taking the least risk. Fox, which seemed to have the most stable lineup last season seems to be taking the most risks."

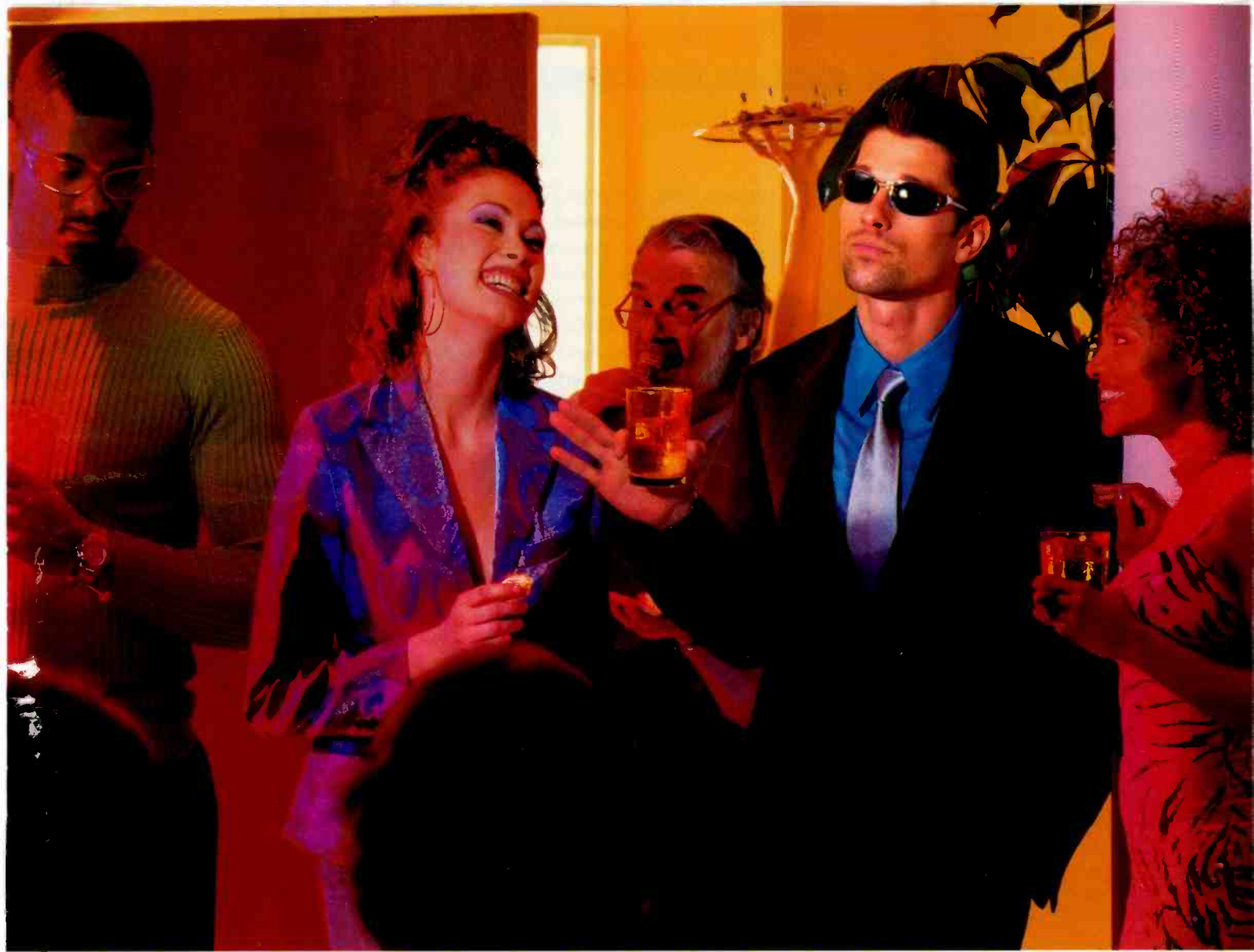
But Steinberg says it will not necessarily be the new shows that make or break each network this year. He believes scheduling of its existing shows will play a bigger role. Will NBC moving *Frasier* to Thursday or ABC moving *The Practice* to Sunday work? How will the NFL help CBS draw audiences to other programming?

Steinberg says the networks should consider introducing more year-round programming. "What we've been seeing in the past five years is that viewers who stop watching (the networks) in the summer are not coming back in the fall," he says. "People who begin switching channels during reruns land on a cable channel, start watching and return to cable."

For the upcoming season, Steinberg sees NBC declining significantly in households, putting it into almost a dead heat with CBS, although the peacock network will still hold an advantage in the 18-49 demo.

In the face of all the advice from the pundits, perhaps TN Media's prime-time fall 1998 preview sums up the status of the networks best: "Some refer to the networks as dinosaurs, but they are still the dominant life form in the world of television, and their extinction hardly seems imminent." ■





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### '99 SPENDING FORECAST

VERONIS+16.4%

ZENITH+14.5%

'98 SPENDING AS OF 5/31: \$2.6 bil\*

'97 SPENDING: \$5.8 bil\*

\*Source: Competitive Media Reporting

# On par Cable closes in on its quest to achieve parity with broadcast

By Jim Cooper

**FUELED BY ITS** burgeoning strength these past two years, 1999 will likely be a happy year for the cable industry.

Cable networks have pushed hard and spent millions to improve content over the past five years. Networks such as A&E, Discovery, TBS and TNT now spend north of \$100 million annually on programming and production and in the neighborhood of \$50 million in pro-

motion. Better content, combined with the growing number of channels offered by cable operators, is attracting larger audiences. Cable's total number of subscribers will grow past 70 million between 1999 and 2002, up from 60 million three years ago. Improved programming and a growing audience helped push cable's share of the TV ad

cable's coming year. Heyer predicts the \$500 million in ad sales that shifted from broadcast to cable this year could swell to as much as \$800 million.

"The past is a great prologue, and we'll see a shift to cable again next year and an acceleration toward a one-television marketplace," where dollars will move across the interchangeable products of broadcast and cable, says Heyer.

He also predicts that broadcast erosion will continue because of its poor programming. "By all accounts, this is going to be the worst new-show season in the history of broadcast," says Heyer. "You cross that with the investment cable programmers are making in programming and my bet is that the speed with which cable grows and broadcast declines will accelerate."

"The reach and frequency that make up a gross rating point are becoming closer aligned between cable and broadcast networks," says Tom Egan, a media analyst with Paine Webber. "People watch cable now like they watch broadcast, and that means cable programming has to be better. What we are going to see is that the programming portion of cable networks' budgets is going to increase."

There is the potential for a lot of money to shift, and most networks will likely see more money in 1999. Broadcast, while flat at a \$6 billion 1998 upfront market this year, still dwarfed cable's \$2.8 billion selling season, which grew about 25 percent from 1996.

"If you look at prime-time network shares and prime-time cable's aggregate shares, they're comparable," says Bruce Lefkowitz, vice president, national ad sales, Discovery Networks. "So if the audiences are the same, when do the dollars become the same? It's not going to happen in one year; but you will see cable's growth accelerate over the next three to four years."

Among other things, Lefkowitz says the combined force of the "Media at the Millennium" report, optimizers and megabrand strategies will help draw those dollars away from more traditional promotion budgets.

"The momentum is there for even more money to pour into cable," says

dollars up more than 25 percent to a record \$2.8 billion upfront this year, while cable's strong ratings reports by the Cabletelevision Advertising Bureau at summer's end seems a harbinger of continued strength in 1999.

Steve Heyer, president and COO of Turner Broadcasting and the architect of Turner's 1997 "Media at the Millennium" study, which insisted media buyers look at cable in the same light as broadcast, is especially bullish about

## Finding a niche

Some media buyers say broadcast's programming has become too broad to attract a quantified audience and that the trend of advertisers resisting high rates for network programming with eroded ratings will likely continue into next year.

"They (cable) are going to compete with over the air on quality, not ratings," says Jerry Solomon of SFM Media.

Like this year, which saw several networks top their projected revenue by 100 percent, the volume of cable's lower-priced inventory sold will increase.

The growing niche services such as Home & Garden Television, the Sci-Fi



Channel, The Game Show Channel and the Food Network, saw double digit increases as their distribution climbed.

"What advertisers are finding is that to effectively target the people who are consuming their products cable has an incremental value over and above its raw audience," says Lefkowitz, who says the efforts of 1997 and '98 will continue to pay dividends in '99.

"They've (cable) always undersold compared to their numbers. Maybe ['99] is the year that people will buy the targeted demographic better than ever before," says The Yankee Group's Bruce Leichtman, pointing to the effect the Internet has had on the concept of targeted marketing.



Jerry Solomon, president, national broadcast, SFM Media. He says the entire cable food chain will benefit from the growing volume of both high-end and low-end CPM payers.

But some potential pitfalls exist.

Lawmakers are increasingly eager to call cable's leading executives out to discuss the rise in cable rates. Regulation has long been cable's Achilles heel, and if Congress reigns in cable in 1999 it could stymie industry growth. Maintaining its delivery, reporting and inventory will also be a challenge.

"[The cable networks] have to make sure they service properly," says Solomon. "Where there is a pre-emption or a deficiency, they have to take care of that immediately. If they start letting that pile up they are going to have inventory problems and service problems—and that can turn off advertisers."

Of course, any serious souring of the economy could also crimp cable's expansion.

Beyond those potential dark clouds, cable's forecast is promising. "We're seeing the healthiest cable marketplace ever. Cable has more viewers and more demand for their product," says Bill Koenigsberg, president and CEO of

Horizon Media, who says advertisers such as telecommunications, Internet access companies, pharmaceuticals and personal finance will continue to shift money toward the 30-plus viable cable networks. Koenigsberg adds that while cable is trending strong, 10 percent to 15 percent CPM increases won't happen.

## Services such as high-speed modems and telephony will fertilize Wall Street's confidence in cable.

According to Veronis, Suhler & Associates' annual *Communications Industry Forecast*, cable's total day rating rests at 11.8 for 1998 and will grow to 12.6 next year and to 14.0 in 2001. Cable's share of total day viewing was 37.7 percent in 1998 and will rise to 39.6 and 43.8 respectively for 1998 and 2001.

However, one buyer who spoke on the condition of anonymity said that while cable has grown, its audiences are still considered a limited buy for some advertisers.

"It's hard to get too excited about a 1.0 rating on a network with 30 million subscribers," the buyer says. CPM growth was also respectable this year, with the general entertainment services enjoying between 5 percent and 7 percent increases. The cable industry's big stories of 1998—the ratings gains on broadcast, AT&T's purchase of TCI and the government's growing atten-

tion to cable's rates—will have new and complicated chapters in 1999. Digital cable will continue to roll out to more than 1 million mainstreamers by the end of this year and 3 million in 1999. Investment and outright purchases of cable companies by the likes of Bill Gates and Paul Allen will continue, and MediaOne, the most loosely held top five cable company, could follow TCI into the portfolios of outside players. Cable operators will continue to expand their plants and offer broader channel lineups and new tiers of service.

"DBS has proven the incremental revenue stream that can come from more channels," says Bruce Leichtman, media and entertainment analyst, The Yankee Group.

Cable will also continue to roll out high-speed modems and continue tinkering with telephony—services that will fertilize Wall Street's confidence in cable as the entertainment/information conduit for the 21st century.

As for Year 2000 hype, cable will benefit from computer companies and financial institutions that are eager to reassure customers jittery about Y2K bugs. Companies like Mars, which declared itself the candy for the new millennium, will attach their banner to 2000 advertising. As a matter of fact, 2000 is fair game for all comers. As Discovery's Lefkowitz notes, "There are no rights fee associated with the year 2000, yet." ■

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E D 2.05

D 2.07

2.09

04

4 US



**'99 SPENDING FORECAST:**

VERONIS+4.7%

ZENITH+5.0%

**'98 SPENDING AS OF 5/31:** \$6.0 bil\***'97 SPENDING:** \$14.5 bil\*

\*Source: Competitive Media Reporting

# A spot of trouble

No elections and no Olympics  
add up to no new ad revenue for spot TV.  
But Y2K could change that

By Megan Larson

**BUYERS ARE BREATHING** easy as the prognosis for spot TV points to a downshift in spending next year.

"It's not going to be a tight market, which is good for us because the market should remain negotiable," says Liz Bratman, senior vice president, local broadcast for New York-based creative media. "There are no signs of any major increases."

Both the broadcasting and buying communities agree that spending in spot TV will pace an average 3 percent to 5 percent ahead of 1998.

Zenith Media predicts spending to be about \$21.9 million in local and national combined: a 3 percent to 4 percent increase compared with a 5 percent to 7 percent increase the year prior, reports state.

"I really don't think it's a rosy outlook for spot TV in 1999," says Bill Koenigsberg, president and CEO of Horizon Media.

But downtrending or not, broadcasters, anticipating a deluge of millennium advertising, keep a more sanguine perspective.

"Next year is going to be a slower start in terms of growth, but with everyone gearing up for the millennium, the back half will be pretty

strong," says Leo MacCourtney, president of Blair USA.

After all is said and done, 1998 will prove to be a decent year for spot due to first-quarter Olympic advertising and fourth-quarter political, but factor this out and spot really didn't perform that well. The General Motors strike offset spending in the third quarter, causing dips in other categories.

increases but it's going to be steady."

Nevertheless, a decrease is a decrease, which prompts all interested parties to cough up theories behind the demise of the dollars.

"There could be a million reasons why people aren't spending," said Bratman. "I honestly believe it's just cyclical and that in a non-Olympic and non-election year things are always softer. We are in one of these downward cycles."

However, more tangible concerns plague the minds of some. The two biggies: audience erosion and the departure of retail advertisers.

"Cable is eating our lunch," says Michael Draman, senior vice president of sales and marketing at Sinclair Communications.

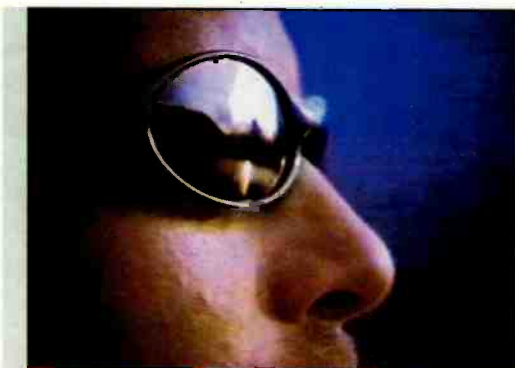
In a growing multichannel universe, the audience and the dollars are spread thin. Not only are the number of network options rising, but as viewers become increasingly engaged by network cable, advertisers are waking up to the advantages of spot cable.

"Money follows the audience," says Koenigsberg.

Not only is spot cable proving to be a cost-efficient buy, say buyers, it offers unique opportunities to target demos. Consider that a buy can be placed with specific cable operators, thereby zeroing in on exact zip codes.

Such erosion could boost rates between 5 percent and 8 percent, says Bonita LeFleur, director of local broadcast at Zenith Media.

"Even if cost were to remain



## Prescription for spot TV?

Pharmaceuticals is one category broadcasters are counting on to increase ad spending in 1999. As of June, spending in the category in spot TV reached about \$21 million, a 107 percent increase over the same period last year. However, the fate of broadcast advertising for prescription drugs (such as allergy medication Allegra, above) is currently under review. The Federal Drug Administration is due to finalize the guidelines surrounding what is and is not acceptable for broadcast. While insiders believe the decision will not be drastic, broadcasters warn that ads may level off a bit while advertisers await the verdict.



constant with the same unit price I had last year, it is still going to cost me more per spot because I am getting less of a rating point," she says.

However, most speculate CPMs will hit the 4-percent-to-6-percent zone. One buyer believes it will be even lower, "between 0 and 4 percent."

Second to cable's powerful lure is the fact that advertisers who once allocated a nice chunk of their budgets to spot are switching funds to network, says Koenigsberg, pointing to Midas International's pull of \$40 million from spot TV.

An ever-present phenomenon no doubt, but broadcasters are confident that new advertisers will fill the void.

"This has happened before, but more people will come in and spend money," said Ave Butensky, president of the Television Bureau of Advertising. "That 3 percent to 5 percent increase has to come from somewhere."

It is apparent that much of the cash flow will derive from categories touted as "hot" last year may be stepping up promotions for 1999.

Leading the pack is pharmaceuticals (see sidebar). Telecommunications, one of 1998's lackluster darlings, is expected to increase spending in 1999. Other categories on the hot list include Internet advertising, such as amazon.com and other companies promoting Web sites; and, following a succession of mergers this year, financial institutions.

The broadcaster's favorite remains the year 2000 promotion and, if the numerous articles of millennium branded clothing amassing on Bloomingdales' shelves are any indication television executives will be vindicated come the end of next year.

It would be nice, says LeFleur. But other than her client, Mars, calling itself the candy bar for the millennium, she hasn't heard of any other examples.

Broadcasters may be betting on the wrong horse, say analysts, for few signs, if any, point to heavy spending in this category.

"The amount of incremental consumer activity surrounding the millennium has yet to be measured," says Lee Westerfield, vp of broadcast for Paine Webber, "or is even measurable." ■

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## SYNDICATION

**'99 SPENDING FORECAST:**

VERONIS+5.7%

ZENITH+4.3%

**'98 SPENDING AS OF 5/31:** \$1.1 bil\***'97 SPENDING:** \$2.5 bil\*

\*Source: Competitive Media Reporting

eral buyers are skeptical of the new organization's goal of significantly increasing syndication's share of ad dollars vs. the broadcast and cable networks.

Compounding that pessimism is the feeling that the syndication market, like

shares," says Steve Connors, a syndication buyer for New York-based agency DDB Needham.

Ira Bernstein, president of Rysher Entertainment, contends that syndication is not in a battle for a share of dollars or audience. Rather, it's a fight to get nontraditional buyers to place syndication on a similar pricing plane with the broadcast and cable networks.

"At the end of the day, each cable network may flood the market with up to 200,000 spots annually," says Bernstein. "Cable is all about being a share business, while syndication is a pricing business."

Since highly rated off-network sitcoms and first-run strips are often restricted to 1.5 to 2 minutes of ad time, Bernstein is quick to note that available national inventory is limited and is sold at premium prices closer to broadcast.

"With a prime access series like *Entertainment Tonight*, we're selling on demo ratings, reach and frequency equivalent with the [broadcast] networks," says Bernstein, whose company handles the barter ad sales for the Paramount-produced *ET*. "Now, if we get another advertiser to come aboard and do it at 10 percent to 20 percent below the [broadcast] networks' rates, we'll have increased our demand and pricing over the long term."

Dan Cosgrove, president of Eye-mark Media Sales, says syndication is fighting a "battle of perception" in better presenting a case to advertisers that it is "not about bicycling tapes to [TV] stations in each market for 30-day broadcast windows and more about being a day-and-date satellite business."

To that end, Cosgrove, who was the head of a search committee for SNTA, lured agency veteran Allison Bodenmann, a 20-year veteran syndication buyer for Jordan, McGrath, Case & Partners, to carry SNTA's banner on Madison Avenue.

Still, there is widespread skepticism from buyers, like Jason Kaniewsky, who believe that syndication would find it unrealistic to ever surpass cable's estimated \$2.8 billion take in the upfront

# Can't get no respect

## Syndication is still fighting for share with broadcast and cable

By Michael Freeman

**IF YOU BELIEVE** the protagonists, the Hollywood studios and independent distributors, the syndication business is finally going to be recognized as The Mouse That Roars.

But to the antagonists, namely media buyers, the formation of a new trade organization—Syndicated Network Television Association—actually looks like nothing more than a glorified mousetrap.

In the wake of 10 syndicators (including five major studios) recently uniting to recast SNTA from what was formerly known as the Advertiser Syndicated Television Association, sev-

eral buyers, the syndication business is finally going to be recognized as The Mouse That Roars.

Out of the last upfront, ASTA had previously estimated \$2.2 billion for calendar year 1999 and 6 percent to 8 percent growth for syndication. However, New York agency Zenith Media has been projecting no more than 4 percent growth.

"It's just tough for me to swallow the notion that syndication is going to greatly increase its share of national dollars at a time when the broadcast networks and cable networks have found it so difficult to increase their



## Taking action

This season, there are perhaps a trio of new hourlong action series being given a legitimate shot at gaining suitable early fringe, prime access or prime-time clearance on stations. Bob Sanitsky, president of PolyGram Television, whose independent studio has sold *The Crow: Stairway To Heaven* series (left) to stations in more than 95 percent of the country, concedes that the unit pricing and CPMs were flat for action hours in the last upfront, but he and others held back some inventory for sale in the scatter market. "If there were any positives to be taken out of the recent fallout [of action hours], it was that pricing did not decline and the available inventory has tightened up."



market. Kaniewsky, vice president of national broadcast for SFM Media, suggests syndicators would be better off targeting the broadcast networks.

"The cable networks are coming in at lower CPMs than broadcast and reach a more upscale audience than syndication," says Kaniewsky, whose buying agency pushed last summer's upfront market."

"If syndication is going to steal share it should from the broadcast networks' \$6 billion prime-time pie. After all, if a viewer is watching *Home Improvement* at 8 p.m. [on ABC], what's the difference in buying it for 7:30 p.m. in off-network syndication. An advertiser would be getting the same or better delivery while syndication comes in at a lower rate."

Kaniewsky believes syndication will make its strongest gains in the off-network arena, where shows such as Warner Bros.' *Friends* and *The Drew Carey Show* will "freshen up the market" and replace older off-net sitcoms.

Because stations pay a premium license fee for new off-net comedies and often guarantee strong placement in prime access (6-8 p.m.), Kaniewsky says advertisers should see them as stronger bets than first-run action-adventure series.

Kaniewsky adds that if either of the emerging networks—WB or UPN—expand beyond their current five nights of programming, it could blunt syndicators' efforts to expand their future share of the market.

"What happens if *Hercules* or *Xena* are pushed out of those stations' time periods?" Kaniewsky asks rhetorically. "If their ratings and CPMs go down, we're taking a period of static growth for the syndication market."

That may have been the determining factor in why more than a half-dozen hourlong action series left the market last season.

Says Bob Sanitsky, president of PolyGram Television: "One of the key reasons why some of those other shows pulled up stakes is because of weak international sales on top of poor domestic clearances. But knock on wood, this season should be better." ■

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# RADIO

## '99 SPENDING FORECAST:

VERONIS+9.0%

ZENITH+5.1%

## '98 SPENDING: \$12.8 bil\*

## '97 SPENDING: \$11.9 bil\*

\*Source: Zenith Media

putting radio on a more equal footing with its traditionally stronger competitors, newspapers and television.

"For the first time ever, radio salespeople are on the street with as much and as varied an inventory as a major TV station or a major newspaper," says

make an effort in the next year to woo advertisers that traditionally haven't used radio. "I would anticipate the growth of radio to continue, and the combinations we've been able to put together [in single markets] we would certainly look to be a major source of revenue,"

says Barry Drake, chief operating officer of Sinclair Broadcasting's radio division.

Drake's predictions are echoed in the Veronis report, which foresees national spot advertising on radio growing at a 9.7 percent compound annual rate as buyers take advantage of radio's more focused targeting.

Clustering has also initiated a game of musical niching, wherein programmers are vying to fill finer and finer format holes as they seek out target audiences who have not, as yet, found their musical tastes cultivated on the radio.

"Smart operators are going to more clearly define the format they want to provide and be sure to dominate that format," says Rick Torcasso, vice president of programming for CBS Radio. "If you're second in a niche, you're going to be behind all the category leaders."

Radio executives also say their companies' focus will turn increasingly global next year as they attempt to spin their experience and momentum from domestic takeovers into overseas growth. ■

# Making waves

## After a year of rapid growth, radio operators look for ways to use their newfound clout

By Mira Schwartz

**WHILE NO ANALYST** is calling radio an old nag, over the past two years the industry has slowed down from its coltish period, when consolidation and revenues were galloping ahead at full speed. Next year will be a slower, more mature phase, observers and operators say, as the dominant consolidators take stock of their gains and explore ways to exploit their clusters' advertising potential.

"The industry, the consolidators, are in the digestion stage right now and are going to capitalize on their ability to deliver to a mass audience," says radio analyst Paul Sweeney of Salomon Smith Barney.

While 1998 has been a banner year in revenue growth, analysts predict 1999 will be more moderate, with single-digit increases replacing double-digit expansion. Radio will see fewer of the large-scale takeovers that have changed its face forever, observers say, but companies will continue to make "tuck in" acquisitions that will consolidate clusters in a market. Expansion won't stop there, however, as some of the largest companies stake out new territory in kin industries such as outdoor and television, as well as in radio markets overseas.

Operators agree they are figuring out what to do with their newfound power as sales partnering and format ownership among cluster groups prove to be powerful revenue generators,

J.T. Anderton, vice president of Duncan's Radio Market Guide. "Now we're moving into the phase where people are getting their arms around it and seeing patterns emerge. The benefits are still unfolding."

Radio's increased competitiveness has industry analysts predicting growth will continue. Sweeney says he foresees 8 to 10 percent growth in radio next year. Veronis, Suhler predicts local radio advertising will rise at a 9.3 percent compound rate over the next four years, with revenues of \$16.4 billion in 2002, up from \$10.5 billion in 1997.

Buoyed by their stations' greater reach, group operators say they will

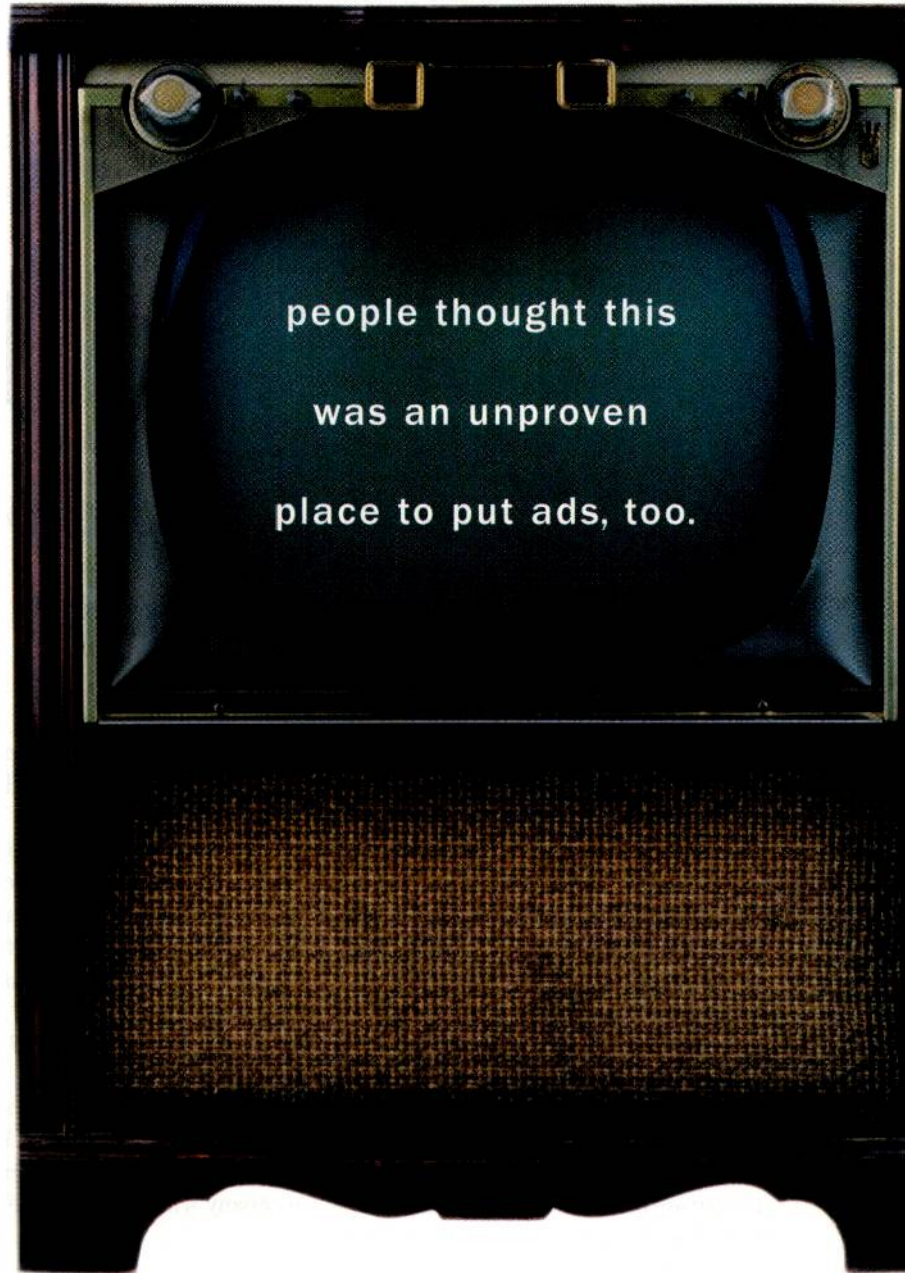


## Seeing new opportunities

One of the ways Jacor Communications has attempted to capitalize on its presence in San Diego and other cities is to interest national advertisers in the breadth of its ability to deliver consumers, general manager Mike Glickenhau explains. "It's harder to penetrate the client level on a national basis, but we're trying to work more closely with clients and planners so they more fully understand how to use the power of our clusters." One of the company's early victories was capturing a national-level account from Polaroid, which committed to a San Diego rollout campaign for its new [X]OOR sunglasses that included concert sponsorships, giveaways and a media schedule.



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OUTDOOR

**'99 SPENDING FORECAST:**

VERONIS+8.7%

ZENITH+6.5%

**'98 SPENDING AS OF 5/31: \$258 mil\*****'97 SPENDING: \$1.5 bil\***

\*Source: Competitive Media Reporting

# Spectacular results

## Innovations in outdoor advertising up the cool quotient, but not the price

By Joan Voight

**FOR OUTDOOR COMPANIES** last year, bigger—bigger billboards and bigger companies—meant better. Consolidation among outdoor media operators and an increase in oversized outdoor boards called spectaculars attracted more advertising dollars from a variety of major national clients, including Ford Motor Co., Apple computer and Levi's jeans.

At the same time, new industries such as technology, telecommunications, entertainment, media and healthcare joined the pack of apparel, auto, travel and leisure companies that traditionally use out-of-home ads, say industry officials. The changes are expected to trigger a 6.5 percent increase in ad revenue in 1999, according to Zenith Media, bringing the total expenditures for 1999 to just over \$2 billion.

Demand from the entertainment and amusements industries are driving prices up, says Craig Alexander, managing director of Outdoor Services in San Francisco, a buying service. In 1997 that category accounted for 15.7 percent of his company's business, followed by business consumer services at 12.2 percent, which included computer advertising.

The restrictions on outdoor ads for cigarettes has turned out to be a boon for the industry, says Alexander. The tobacco ads often had premium locations, but due to 10 to 20-year contracts they were

paying discount rates for the space. The major outdoor companies are quickly reselling the newly available space for "50 to 100 percent more than the tobacco advertisers were paying."

After a heavy spate of acquisitions

among outdoor companies in the first half of 1997, the trend continued into the first half of '98. Clear Channel Communications in San Antonio, Texas, bought Universal Outdoor in Chicago for a whopping \$1.7 million stock swap last October. In June, radio heavyweight Chancellor Media in Irving, Texas, bought privately held Martin Media LP in Paso Robles, Calif., for an estimated \$610 million, while giant Outdoor Systems of Phoenix expanded into Mexico with its \$215 million purchase of Grupo Televisa's billboard division, the only Mexican outdoor company with national coverage.

Out-of-home is becoming more popular, thanks to high-quality vinyl applications and outdoor spectaculars. Ford made news in June with a deal to spend about \$50 million on a national network of ads on billboards, most of which are operated by Outdoor Systems.

"Outdoor is more hip now," says Paula Mangin, partner and media director at San Francisco ad agency Odiorne Wilde Narraway & Partners. "Altoid mints, Got Milk? and other campaigns helped advertisers see out-of-home as a fun, smart and urban medium." As TV becomes more fragmented and expensive, ad agencies are turning toward outdoor as a way to saturate markets and create a concentrated buzz, she adds. Giant ads for *Godzilla* and *Armageddon* were high-profile examples of advertisers exploiting outdoor's creative possibilities. The interest in out-of-home ads coming from the creative departments at ad agencies "is a blessing that helps keep demand high," concurs Alexander.

Despite fewer outdoor companies and strong demand, prices will not zoom up, maintains John Hunt of the Outdoor Advertising Association of America. He says outdoor represents only about 2 percent of the media pie and insists that competition from radio, TV and interactive media will keep prices steady. In addition, marketplace pressures in individual markets have a greater effect on price than consolidation, he says, noting a wide range of prices among the top 10 markets. ■



## Always thinking

High-tech companies are looking at outdoor as a way to sell product as well as attract talented employees, says Ted Block, media director at ad agency Foote, Cone & Belding in San Francisco. "Advertisers and agencies see public spaces as a [cost-effective] way to make a bold and clever statement." Apple computer has been a leader in technology outdoor ads, using billboards, spectaculars, walls, large buildings and bus wraps for its national "Think Different" campaign, created by TBWA Chiat/Day in Venice, Calif. It features portraits of Pablo Picasso, Albert Einstein, Maria Callas and other creative thinkers.



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**'99 SPENDING FORECAST**

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**'98 SPENDING as of 5/31:** \$5.3 bil\***'97 SPENDING:** \$12.7 bil\*

\*Source: Competitive Media Reporting

# Lap of luxury

## Unless the boom goes bust, ads for high-priced goods will help make 1999 another good year

**By Lisa Granatstein**

**INDUSTRY EXPERTS** are optimistic about what fate awaits magazines next year. Assuming the economy remains healthy and consumer confidence stays strong, ad spending and newsstand profits are expected to continue growing at a steady clip. As network television's viewership continues to fall, magazines will become increasingly more competitive as they both vie for slices of the national advertising pie.

But while 1999 estimates on circulation spending are encouraging, analysts warn that there may be some bumps in the road. The effects of wholesaler consolidation will be felt as wholesalers attempt to reduce clutter on newsstands at the expense of both small-circ and special-interest titles. The consolidation will also make launching new magazines more costly. Moreover, American Family Publishers' recent legal troubles and its subsequent move to less zealously flog its sweepstakes will continue to hit many magazines that rely on the company, and agents like it, to build their subscription base. But on a more positive note, brand extensions will continue to add significantly to publishers' bottom lines.

The forecast for overall spending on consumer magazines is promising. Total spending is expected to grow at a compounded annual rate of 6.2 percent through 2002 to \$23.4 billion, pre-

dicts Veronis, Suhler & Associates, a New York-based consulting firm, which based this prediction on a five-year (1997-2002) outlook.

Over the next five years, ad spending is projected to increase at an 8 percent compound annual rate. By 2002, Veronis predicts advertisers will spend \$14.5 bil-

lion on consumer magazine ads, up from \$9.8 billion in 1997.

Although automotive advertising remains the industry's top moneymaker, increasing by a whopping 22.8 percent in 1997 to \$1.8 billion, according to the Publishers Information Bureau, ad spending fell this year, due in part to the Asian economic crisis, budget cuts and the crippling General Motors strike. "But the business is still huge," says Chris Miller, the Magazine Publishers of America's executive vice president of marketing. "And I think it will only get better." Chrysler, Ford and GM are still committed to print, as are luxury autos, such as Jaguar, which have begun rolling out

campaigns for next year.

In fact, "luxury everything is booming," Miller adds, "since people go for quality when they can afford it. But if the economy turns, all bets are off." Unlike food, apparel, toiletries and cosmetics, auto, travel, and luxury are more prone to economic fluctuations, which in turn

## Beyond the title

Beyond seeking a magazine's bread and butter — circulation and ad revenue — publishers are getting serious about brand extensions. T-shirts, books and videos,

all categorized as ancillary products in the early 90s, have become the industry's cash cow. Until recently, publishers never really knew how to leverage their magazines' brands. "Historically, they have tried to do it with their left hand rather than hire people specifically dedicated to it," says Veronis' Paul Hale. "It took away from their ability to manage the core product." (Exceptions, though, have included Time Inc., Reader's Digest, Rodale Press and Meredith.)

But branding through Web sites gave publishers both courage and insight into developing multiple revenue streams. Hearst has profited from licensing a huge number of products, including Esquire watches and Cosmo sunglasses. Good Housekeeping is taking branding matters into its own hands by hiring a marketing and licensing executive from shoe designer Steven Madden to be its first brand managing director. Earlier this year, Petersen

Cos. signed up a corporate media director as its first brand and marketing president. For the most part, consumer magazines are venturing into brand extensions beyond just establishing the franchise, says Ammirati Puris Lintas' Lee Doyle. "Now they're looking for other sources of revenue that the existing brand can provide."





can have an adverse effect on ad pages. "We are by and large a consumer ad driven industry," says John Heins, president and CEO of Gruner + Jahr USA Publishing. "Luxury advertising in [a booming economic cycle] is what is going the strongest, but it is also the stuff that falls the fastest when the cycle turns down."

Liquor and tobacco, however, are two categories that have seen better days. Changing consumer habits and increased political pressure on tobacco companies regarding teen marketing have played a prominent role in the reduction of ad spending. In 1987, liquor and tobacco added up to 10 percent of consumer magazine advertising. Last year, their share fell to 4.5 percent, and this downward trend could continue, reports Veronis.

There may be an opportunity for magazines to cash in next year on what could be the latest anti-tobacco brouhaha. While cigarette makers are prohibited from advertising on TV, the industry has been compensating by plastering posters on walls at televised sporting events. "There is pressure to say 'Hey, let's get rid of that because that's basically cheating,'" explains Paul Hale, Veronis' managing director. "If that happens [cigarette makers] may reallocate that money, and magazines might benefit."

One big-ticket category, drugs and remedies, remained solidly on the industry's top 10 spending list last year, despite dire predictions that pharmaceutical ads would migrate from print to television as a result of the FDA's loosened restrictions on TV drug advertising. The category grew in 1997 by 27.2 percent to \$815.5 million (compared with 33.8 percent in 1996) and may see more modest gains in the short term.

"As consumers get more sophisticated about health issues in general, they will appreciate the depth that print can offer them," says Lee Doyle, co-media director of Ammirati Puris Lintas. "It's going to continue to be a huge category for advertising in general, and print will continue to get a fair share of them."

In fact, consumer magazines are proving to be a formidable challenge to TV. Seven of the top 10 magazine ad cat-

egories, including auto, toiletries, pharmaceuticals and food, were also among the top 10 broadcast categories.

"Consumer magazine circulation has remained constant over the past five years, while the broadcast networks have experienced significant audience erosion," notes Veronis in its report. "The ability of consumer magazines to compete with network television in terms of reach has improved."

Cable's fragmentation, which has led to more special-interest channels, can be viewed as a positive for magazines, too, says Heins. "An advertiser is paying an awful lot for a smaller audience," he explains. "And those [books] in the magazine industry that reach millions of people have a real opportunity to sell the efficiency of print."

To help document magazines' effectiveness as a medium, the MPA recently launched two multistep print accountability studies in partnership with research firms Millward Brown and A.C. Nielsen. They aim to show how magazines build brands and generate product sales, as well as illustrate print's contribution to the media mix. "I don't think we'll see a sudden flood of pages into magazines based on what the studies prove," says Doyle. "But advertisers that were skeptical about investments they were making are going to have more confidence."

Circulation is also looking up, albeit ever so slightly. In 1999, Veronis, Suhler predicts that circulation income should rise by 3.9 percent to \$8 billion. Over the next five years, circ spending will increase by a 3.7 percent compound annual rate, an improvement over the 2.8 percent annual growth of the last five years. By 2002, Veronis expects circ spending to total an estimated \$8.9 billion, up from \$7.4 billion in 1997.

The effect from the consolidation

## Consumer magazines are proving to be a formidable challenge to network television.

of wholesalers—from 275 businesses in 1995 to 60 in 1997—has led to increases in newsstand sales for mass titles and drop-offs for special-interest books and startups. Veronis predicts that the distribution changes will lead to the popular titles offsetting the losses of the smaller ones.

"Magazines will have to earn their keep at retail," warns Doyle, "or they won't be able to afford to maintain distribution." Single-copy sales' five-year drop offs will remain flat, but continue on an upward swing (-0.1 percent versus -1.2 percent last year).

Subscriptions will average 0.4 percent compounded annually, the same as over the past five years. Veronis predicts that the total single-copy and subscription prices will climb an average of 3.3 percent compounded annually over the next five years. Overall, circulation is expected to increase by 0.3 percent compound annual rate to 370.8 million in 2002.

One reason for 1999's small growth spurt may be the result of various agents having toned down their promotional material this year. After several states settled their lawsuit with American Family Publishers in March, subscription response rates have cooled, with subscription volume expected to be off this year

## Circulation is up slightly, but subscription volume is expected to be off this year by 25 percent.

by 25 percent.

"It'll have a negative impact on subscription volume for both Publishers Clearing House and American Family Publishers," notes Dan Capell, editor of *Capell's Circulation Report*. "Certainly in 1998, and probably to a lesser extent in 1999," he says. Ultimately, publishers will turn to telemarketing, new subscription services, and more direct mail to try to make up the revenue loss.

What it all comes down to, though, is keeping the reader happy. "As it is in any industry," notes Heins, "it's a question of good ideas and satisfying consumer needs and wants." ■

**'99 SPENDING FORECAST:**

VERONIS +82.4%

ZENITH n/a

**'98 SPENDING AS OF 3/31:** \$351.3 mil\***'97 SPENDING:** \$906.5 mil\*

\*Sources: Internet Advertising Bureau/Coopers Revenue Report

# Acting up

## More—and bigger—advertisers are deciding the Internet is a good place to put their money

**By Adrienne Mand**

**THANKS TO AN INCREASING** number of advertisers going online and a growing population of users, 1999 is shaping up to be the biggest year yet for online ad spending, with continued growth expected during the next five years.

Forrester Research expects U.S. ad spending to reach \$2.3 billion next year, up from \$1.3 billion in '98. Jupiter Communications, which says this year will top out at \$1.9 billion, predicts an even rosier \$3 billion for next year's ad spending. Veronis Suhler predicts an 82.4 percent increase in spending for 1999.

"More and more advertisers are seeing this as a must-buy from an advertising standpoint," says Rich LeFurgy, chairman of the Internet Advertising Bureau. A study by the IAB and PricewaterhouseCoopers found first-quarter '98 ad revenues totaled \$351.3 million, and growth is expected on a quarterly and annual basis.

Forrester expects the Internet population—about 51 million people over the age of 12 in 1998—will jump to 59 million next year. Says Forrester analyst Bill Bass, "We also think they will be spending more time online because there's more useful stuff to do online."

It has long been believed that once a major packaged-goods manufacturer heartily endorsed online advertising it would be regarded as a viable medium. 1999 could be the banner year those in

the industry have been waiting for. In August, Procter & Gamble—which commands the world's largest ad budget—held a summit in which its leading brands signaled the company's commitment to the Web. Other major advertisers, such as Coca-Cola, General Motors and McDonald's, have invested in Web marketing at various levels.

P&G spent \$3 million on online advertising in the second quarter of 1998, mostly on beyond-the-banner units like interstitials, which take up the screen while items download, and pop-up windows. Drew Ianni, an analyst with Jupiter Communications, says P&G is "very bullish, very pro-Internet, [yet] cautiously optimistic. That says a lot."

While banners still comprise the majority of online ad units (55 percent, according to IAB), sponsorships are quickly gaining popularity, as are interactive banners and pop-up windows.

"Sponsorship is a good model because it goes directly to the needs of the marketer," Ianni says. "It allows the advertiser to leverage targeted content." Interstitials, last year's darling, have lost favor since they require large files and time to download, frustrating users.

Banners are becoming more interactive, using "rich media" such as video and audio to capture users' interest. "Static banners aren't working anymore," says Greg Smith, director of strategic services for Darwin Digital, New York. Instead, emphasis will be placed on the quality of ad units, he says, adding that the advent of ecommerce also will affect how money is spent. "Online (and offline) advertiser dollars will shift to the virtual equivalent of in-store advertising," he says.

Jupiter predicts 57 million U.S. households (a total of 116.3 million users) will be online by 2002. Ad spending for that year should hit \$7.7 billion. As the reach increases, Ianni says that translates to "that many more people, that many more eyeballs, that many more advertisers."

That said, Forrester estimates that interactive was just 0.7 percent of the total U.S. ad spending in 1998. It's expected to be 1.2 percent in 1999 and 4.4 percent by 2003. Bass notes, "We're not talking about all of a sudden turning the advertising world upside down." ■



## Door to the future

Portal sites are the cyberphenomenon of 1998. Portals lead users to the Web by providing focused information, and giants like Disney and NBC are planning to launch them. "It's not just media but also distribution for cyber brands," says IAB's LeFurgy. "Nowhere else in traditional media does distribution become a factor." Also bumping up ad spending is "strategic marketing dollars," says Bill Bass, an analyst with Forrester. Companies such as Amazon and CDnow have spent millions on deals with large portal sites to secure screen real estate for the future. "There's a land grab strategy going on right now," he says, adding that the tactic is not going to be economically viable long term.



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What Haine

# A brand-new game

Marketing  
takes on  
a whole new  
meaning in this  
changing  
mediascape

By Matthew Grimm

**QUICK, TOSS OUT SOME** marketing buzz terms. "Integrated marketing." "Core competencies." "Efficiencies." "Relationship marketing." "New media." "Meal solutions."

Now, smart guy, figure out how all those words will get my mom to drive to Cedar Rapids and buy your stuff. All the hot new methodologies across all the disciplines of consumer business seem sometimes to occlude that basic purpose. Even Mom gets on AOL and Yahoo, reads *Consumer Reports*, stops into EconoFoods instead of the local supermarket, and watches *Golden Girls* reruns on Lifetime.

The overriding task for somebody trying to sell her something is to create and convey a message, not just directed noise, that will echo through each strand of the retail and media web that traces her weekly agenda.

Easier said than done. That clutter thing that marketers have obsessed about for years has gone way past critical mass. Decision makers came out of the early-'90s recession so cowed by meaningful above-the-line marketing expenditures and so wary of a new wave of brilliant private-label manufacturers that they seemed resigned to two questionable courses of action: discount and extend.

So what emerged were a lot of "we're cheaper" messages, a lot of slick new stock-keeping units with new flavors. But the center didn't always hold because



In a recent ad for Saturn, a college student begins a relationship with the brand on the Web, ultimately buying a car from the site.

marketers had forgotten the central premise of the brand concept: that they had to offer something more than what was in the package. And no sooner did top marketing guys figure that out when this New Media thing crept up, confusing the mediascape even more. Now, marketers have to contend with consumers who are charting their own course through the Web, with nary a Nielsen number to track them.

Communicating to my mom these days requires doing more than what was shown

in those black-and-white ads from the '60s. Marketers must not only read her needs and dedicate a corporate enterprise to serving them, they have to coalesce the many instruments of communications in our cluttered marketplace. Where point-of-purchase, promotions and ad agencies once vied for different parcels of business, the brand's ultimate steward must now focus these elements into a united front to assure my mom that her initial buy is worth something more than an arcane quality guarantee.

Saturn, then, with its offbeat but wholly American advertising, must deliver on the service proposition it uses to bind its consumers and company as a brand family. That starts with pitching the product (in a recent spot a college student develops a virtual relationship with his Saturn dealer via the company's Web site), and extends well past purchase (the Saturn Homecoming event, in which Saturn owners gather for a monstrous barbecue in Tennessee).

Kraft wants to be Mom's kitchen helper: Its cross-media strategy now draws dotted lines from Minute Rice ads, which feature an 800 number to call for recipe suggestions, to store displays, which direct Mom to other Kraft products. And every product touts the Kraft Kitchen Web site, where a plethora of recipe and preparation suggestions creates a more active interface out of both the ads and the products. The result is a more significant relationship with Mom than even the cleverest 30-second spot could create.

But it all involves a lot of cogs working in one big machine, and that's what scares people across the new mediascape. Even as Internet marketers and media attempt to find a collective voice and agenda at P&G's headquarters in Cincinnati, brand stewards and media buyers and sellers need to keep in mind the message must transcend the medium. The more focused you are on any one medium, the more you dilute your meaning. And those cogs will just keep grinding, losing Mom in the noise. ■





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## Magazines

By Lisa Granatstein

Following a major executive shakeup, Primedia aims for greater efficiency and added clout on Madison Avenue

# A Search for Synergy

**W**hen he addressed a gathering of financial analysts in New York last December, Primedia president Charles McCurdy readily acknowledged that the publisher of *Seventeen*, *New York*, *Automobile* and nearly 200 other magazines was struggling to get past the June 1997 suicide of Harry McQuillen, who was president/COO of the company then known as K-III Magazines. A major restructuring at Primedia earlier this month and reassignment of top executives' responsibilities indicates that the publisher is still finding its way in the wake of McQuillen's death.

The management overhaul, which Primedia describes as dedicated to help the sprawling company "make more sense," splits consumer publications into consumer and special-interest units. The formerly separate Intertec trade/technical division has been consolidated with Primedia's other business-to-business holdings in the "information" unit. Four execs were given responsibility for the three reorganized magazine divisions and the films unit. The shakeup resulted in the departure of James Warner, who had served as president of Primedia's magazine group for only six months since joining the company from CBS.

One catalyst for the reorganization was Primedia's acquisition earlier this year of Cowles Enthusiast Media and its 24 magazines (including *Figurines & Collectibles* and *Military History*). The Cowles titles boost Primedia's special-interest holdings, which include automotive, outdoor and collectibles books.

"We think that deal marks our coming-of-age in enthusiast publishing," says William Reilly, Primedia chairman/CEO, who claims that his company is now the largest publisher in the genre.

Reilly is hopeful that the reorganization will bring more efficiency to the fast-growing, \$1.3 billion-plus company. Primedia has spent an estimated \$275 million in the past 12 months on eight acquisitions (includ-

ing last week's purchase of *Stitches* magazine from Rodale Press). The chairman admits that Primedia has not filled the void left by McQuillen. "Harry was a hell of a COO—a brilliant operations guy," Reilly says.

A top Primedia executive says that Warner, who had no previous publishing experience before joining the company, had a difficult role to fill. "Warner's a great guy, but he was the wrong hire," the Primedia exec said. "To put him atop about 40 companies cobbled together in the last eight years was a mistake."

Looking back on his short tenure, Warner says he "loved the exposure I had with the industry." Other publishers, however, note that Primedia's bottom line-oriented, all-business style—the company isn't much known for glamor and glitz—was a far different culture for the former television executive to adapt to.

Gordon Hughes, president of the American Business Press, says that Primedia's low-profile, no-frills approach is part and parcel of its acquisitive strategy. "Bill Reilly is very well connected on Wall Street," Hughes says, "and operating in 'stealth mode' is key to the types of deals he makes."

Primedia's uncompromising financial orientation contributed to philosophical differences between Reilly and Warner. "I was more marketing-oriented, and they were more financially oriented," Warner says.

"The issue wasn't so much spending as the overall approach to business."

For his part, Reilly says he prefers top executives "who are more attuned to day-to-day operations and sales positioning than to consumer branding and ancillary products."

One Primedia publisher who asked not to be identified thinks the reorganization is a good move. "This will streamline things a lot," the publisher says. "The new crew are all seasoned Primedia executives, and there won't be much of a learning curve."

As for what Madison Avenue can expect, Reilly says to look for more group selling, with a pronounced push for non-endemic advertising in specialty niches. "Since we can now group together much more enthusiast circulation, we think we become a more efficient buy for advertisers who want to reach highly involved audiences," Reilly explains. "We also think we can leverage some of our larger consumer titles into better newsstand exposure for our smaller enthusiast magazines."

Cross-selling and packaging could make Primedia more top-of-mind with media buyers. "Although magazines usually stand on their own merits," one major print buyer notes, "stronger corporate programs would probably make Primedia publishers' selling jobs easier." —John Masterton

### People en Español Redesign

## Shouting a Bit Louder On the Newsstand

Readers picking up the October issue of *People en Español* will be surprised to see some dramatic changes to the Time Inc. title. The redesign, featuring a bigger logo, more cover lines and extra service pieces, aims to boost the *People* spinoff's news-



# Magazines

## Must-Reads

A compendium of noteworthy articles from recent issues:

Lisa Collier Cool offers the straight facts on colon-cancer screening in **"The Preventable Cancer,"** *Good Housekeeping*, October

In **"Copy Cats,"** Tad Friend examines why copyright lawsuits won't stick on Hollywood suits. *The New Yorker*, Sept. 14

Robert La Franco and Ben Pappas set the stage for *Forbes'* annual ranking of the **Top 40 Entertainers** by earnings, Sept. 21

stand visibility and fulfill readers' requests for additional health, beauty and fashion coverage.

"The challenge for us is to really increase the number of people aware of the magazine," says Lisa Quiroz, publisher of *People en Español*. "We have a very loyal group, and to get it to the next big plateau we need to increase that awareness."

On newsstands, the blown-up logo and highlights from the cover story will also help distinguish the magazine from sister publications *People* and *Teen People*.

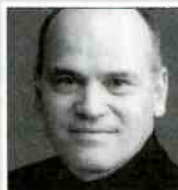
*People en Español*, which publishes 10 times per year, plans to boost its circulation rate base to from 200,000 to 225,000 in January. Yet the title was only slightly above its rate base in the first half of this year, with paid circ of 201,303, down 2.4 percent, according to the Audit Bureau of Circulations. Single-copy sales plummeted 31.8 percent, to 140,709.

While the redesign should help differentiate the title on newsstands, Quiroz says reader confusion was not a major factor in the first-half sales decline. "We've seen some cannibalization—we've had people convert from newsstand buyers to subscriptions," she says. Quiroz adds that the magazine is working with distributors to increase *People en Español's* rack space and its presence in non-traditional outlets such as drugstores.

Among the editorial changes are an increase in fashion and beauty features, up from two pages to 10 in each issue, and a four-page section profiling successful Latinos. The October issue includes health service features about asthma and talking to kids about sex.

While *People en Español* already has a child-rearing section, the magazine partnered with Time Inc.'s *Parenting* for a 16-page Spanish supplement in *Parenting's* September issue. Advertisers in the section included General Mills' Cheerios, which also advertised in *PeE* for the first time. The partnership will continue next year with two more *Parenting* supplements. "We were interested in providing a

## 60 SECONDS WITH...



### Michael Lafavore

Editor-in-chief, Rodale Press' *Men's Health*

**Q.** *The magazine is celebrating its 10th anniversary this month. What's changed most in the way men view health and fitness?* **A.** The whole idea of there being a health magazine for men is not a very shocking idea, but 10 years ago it was very a shocking one. There was just the perception that men weren't interested in health. And the magazine helped changed that perception in society, if you will. **Q.** *Typically, you wouldn't think of a men's health mag covering fashion. Why do it?* **A.** These are guys that buy *Men's Health* because they take care of themselves and they want to look good, and be fit and have a good body. The clothing part is certainly a segment of that. We try to treat it like service, demystify it and take the silliness out of fashion. Men don't think of it as fashion, they think of it as clothes. **Q.** *Do you agree with those who say MH is like a men's Glamour?* **A.** Well, in that respect it's sort of every women's service magazine rolled into one, because there aren't a lot of those magazines for men. So why not? **Q.** *Just curious—Do you have to have washboard abs to get a job at the magazine?* **A.** Ha! Of course you do! We don't ask potential candidates to show us, but we assume they have washboard abs under their suits. We all go to the gym at lunch, so we would certainly find out if there were any pretenders!

bit more service edit to young parents," says Quiroz. "And it provides us with a great advertising environment for those that perhaps didn't think of [*PeE*] at first blush."

### Maxim's Halloween Issue

## On-the-Job Jollies For Merry Pranksters

*Maxim* takes readers on a spin through hell in its October issue. "If we're going to do special issues, they should be different," notes Mark Golin, *Maxim* editor-in-chief. "Most magazines will do their big sport issue or summer issue, but I've never seen anyone do a Halloween issue. There's something particularly *Maxim* about it."

While the hellishly themed issue offers both the serious (mind-control tips from the CIA) and the surreal (a writer travels to Hell to interview Satan, and gets no byline for his trouble), its centerpiece has to be "That Damn Maxim Office

Game." The elaborate game, complete with perforated, tear-out "Bag of Destiny" playing cards, encourages office workers to make total fools of themselves. The bigger the prank, the higher the score, and the better chance to win an office money pool. (Example: for an hour, make racecar sounds every time you move your computer mouse. Score: 3 points.)

While thoughts first turned to a drinking game, Golin says something more subversive was in order. "Everybody goes to work, and you're there *all day*," he explains. "Why not have a three-dimensional game where all these weird amusing things were going on?" The October issue hits newsstands Sept. 21.

*Maxim*, which recently celebrated its second anniversary, has some other tricks up its sleeve. In January, the Dennis Publications monthly will raise its rate base from 450,000 to

650,000, the same level as *GQ* and *Esquire*. *Maxim* expects to have its first audited circulation report from ABC this week. ■



**Maxim wants us to play games at the office.**



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same sizes...same styles...and keep selling it in the same old distribution channels.
- 5. Continue to explain to your CEO why 1 - 4 above are so critical.**
- 6. Ignore history...its lessons don't apply to you:**
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  - Sears' sales used to be larger than its next two competitors' combined.
  - Schlitz was the best selling premium beer.
  - Korvette was the leading discount store.
  - Dow Jones' *Journal* used to have 2.1 million circulation and was a monopoly.
  - Chevrolet was the #1 car in America.
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- 8. Explain all of the above to the new CEO...and the new ad agency.**

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83% of IBD's audience do not read *The Wall Street Journal*, according to Readex Inc., June 1998.

# Investor's Business Daily

*"For People Who Choose To Succeed"*

## MOVERS

### MAGAZINES

**Paul Turcotte**, associate publisher of *Yahoo! Internet Life*, has been named publisher of the Ziff-Davis monthly about the Web. Turcotte succeeds **Jim Spanfeller**, who has been promoted to vp and will oversee *YIL* and *Internet Business*...Hearst's **Karen Williams** has been promoted to director of licensing, Hearst Magazines Brand Development. Williams joined Hearst last year as licensing manager...**Susan Wyland**, formerly vp/editorial director of The Walt Disney Co.'s Family.com, has been named group development editor at *People*.

### TV STATIONS

Former KABC-Los Angeles weekend anchor and weathercaster **Maria Genero** moves to New York's Fox affiliate, WNYW-TV, to co-host the 7-9 a.m. broadcast of *Good Day New York*...**Paul A. Sands** has been appointed president and gm of WPTZ-TV and WNNE-TV, Hearst-Argyle Television's NBC affils in Plattsburgh, N.Y. and Burlington, Vt., respectively.

### NETWORK TV

**Alexandra Constantinople** was named vp, NBC News Communications, **Marie Battaglia** was named vp, NBC Corporate Communications, and **Cory Shields** was named vp, MSNBC Communication. Constantinople moves from a corporate PR role to one that oversees media relations for the news division. Battaglia, who handled media relations for MSNBC, will now handle corporate divisions, including the NBC  
(continued on page 30)

# The Media Elite

Edited by Greg Farrell

## Radio as Launch Pad

**M**any a radio personality, cut off from the airwaves due to low ratings, has floundered in search for a new gig. Marjorie O'Neill Clapprod, former morning-drive host on Boston talk station WRKO-AM, has staked her future on a gamble outside of radio: she's running for Congress. The on-air politico and former state representative, known for her soft-touch liberal-

ism delivered with hard-knock panache, is a candidate for Massachusetts' fabled Eighth Congressional district, the same post held by local political legends including James Michael

Curley, Thomas P. "Tip" O'Neill and John F. Kennedy.

The seat's most recent occupant, Joseph Kennedy, son of Robert Kennedy, decided last year to leave Congress to run for governor. Following allegations that

his brother Michael had carried on an affair with an underage babysitter, Joe Kennedy withdrew from that race. In his absence, Clapprod can lay claim to being a Kennedy Democrat in the most liberal sense. "She always stuck by the Kennedys [on the show]," said former WRKO colleague Frank Murtagh. "She's the most liberal of liberal. She's out there."

Politics prepared Clapprod for radio, Murtagh maintains, not vice versa. Clapprod, a former three-term state rep, had a showman's sense of theater "from the moment she stepped up to the podium at the state house," he said. "She didn't get up shy and demure. She got up as one of the guys." Clapprod's opponent in tomorrow's Democratic primary is former Boston Mayor Ray Flynn. Polls show the pair running neck-and-neck. —Mira Schwirtz



Clapprod used radio as a platform for political run.

## Extra! Extra! Read All About It in Special *Sports Illustrated*

**M**ark McGwire broke a storied 37-year-old record last week, so *Sports Illustrated* decided to break with its own storied tradition. For the first time in its 44 years, the sports weekly, which closes every Monday, printed an updated second edition, in commemoration of the slugger's 62nd homer, launched last Tuesday night in St. Louis.

"As soon as he hit the home run—we didn't even wait for the game to finish—we came back in" to the office, says Bill Colson, *SI* managing editor. The extra edition featured a new cover story by senior writer Tom Verducci, photos from the game and a new cover with a gatefold that gave a statistical

breakdown of Big Mac's home runs this season.

While the extra was a first for *SI*, special editions aren't unique in the Time Inc. family. Just last month, *Time* cranked out a special edition immediately after President Clinton offered his mega *mea culpa* on the Monica Lewinsky affair.

"What made it tricky for us is that unlike what *Time* did, we had no idea when this was going to happen," Colson says. "*Time* knew [Clinton was] going to happen on the Monday, but with this kind of thing you have to plan for the next three or four days of that window, and hope that it might happen." Unlike *Time* (whose Clinton issue went to both newsstands and subscribers)



A record shattered: *SI*

the *SI* special did not go to subscribers. Colson compared the magazine's effort to a special afternoon edition of the morning newspaper. —Lisa Granatstein



**SPOTLIGHT ON...**

**Nick Trigony**

President, Cox Broadcasting and incoming chairman, NATPE

**G**rowing up an aficionado of rock 'n' roll radio in Port Jefferson, N.Y., Nick Trigony always had his ear on the media. And getting into the radio business early in his career proved to be effective training for a segue into TV and his recent election as chairman of the National Association of Television Programming Executives' (NATPE) 1999 convention. Syndication's next big annual confab will take place Jan. 25-28 in New Orleans.

Trigony's election to "the convention of record," as he puts it, is a bonus in addition to his day gig as president of Cox Broadcasting. "NATPE is the only convention that brings together the top people from the production community, the ad community, the station community, the rep community and the international community," he said. "It's great for a guy like me."



**Raised on radio: Cox president Nick Trigony**

Despite his passion for radio, Trigony found himself slaving in the paper-packaging business right out of college. "I was bored to death," he says. But after a friend in radio suggested he give it a go, Trigony landed a job as an account exec with the former rep firm John Blair Co.

In 1972, Trigony landed a job at ABC Radio, becoming vp/gm of WPLJ-FM in New York. He later did a stint at Viacom's radio division. He joined Cox in 1986 as executive vp of radio and was promoted to president of Cox Broadcasting in 1990. The transition from radio to TV was a big challenge, Trigony admits, especially since television hit a huge advertising recession

that year.

"The bottom fell out the business," he recalls. But his radio experience prepared him to face the downslide. "I was used to struggling, because that's what we did in radio," Trigony says. "It was a battle every day."

Such well-worn fighting gloves may come in handy for Trigony as the TV

industry goes through another wave of consolidation. His strategy: keep the gloves up and an eye on the local identity of his Cox stations in their respective markets.

"As long as we have a product that people can only see on our TV stations," Trigony says, "we will always have a good business." —Megan Larson

**An [alternative] SPIN on the usual DETAILS.**

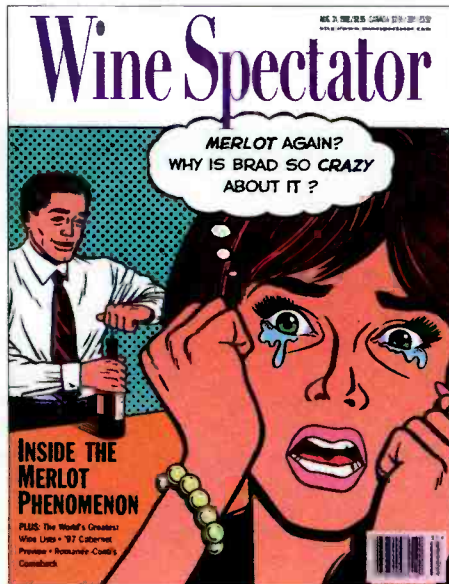
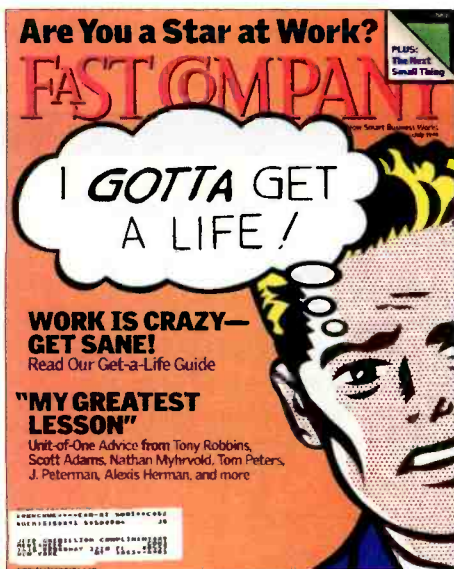
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### It's Been a Great Summer for Roy Lichtenstein

Along with the usual celebrity magazine covers, this summer witnessed a burst of Roy Lichtenstein-inspired art in an unusual selection of publications. Lichtenstein's pictures—of a pixellated “Brad” uncorking a bottle of Merlot on the *Wine Spectator*'s Aug. 31 cover, of another nameless dot-friendly man on the cover of *Fast Company*,

and of an explosive Batman-like “Boom” gracing the July issue of *Mutual Funds*, communicate the kind of campy sophistication certain subjects require. Ever since *Time* and *Newsweek* popularized the artist's work as cover material, Lichtenstein has been moving down to more targeted books. Where next—*Frozen Food Age*? —Mira Schwitz

## MOVERS



**Greenberg up at Rainbow**



**Kennedy on line with MTV**

(continued from page 28) Network and its owned affiliates. Shields moves from *Dateline NBC* over to MSNBC.

### CABLE

Rainbow Media has named **Andrea Greenberg** executive vp of Rainbow Sports. Previously, Greenberg had been senior vp, business and regulatory affairs for Rainbow. In her new job, Greenberg will run the Rainbow Sports-managed Fox Sports Net regional networks...At MTV, **Terri Kennedy** will head up MTV/VH1 Interactive/Digital Operations as vp. Kennedy had been director and executive producer for VH1 Online, an effort she launched in 1995. **Eric Sherman** has been named director of the new group. Previously, Sherman had been director, affiliates sales and marketing for MTV Networks. **Nusrat Durrani** and **Ethan Beard** have been named managers. Durrani had been marketing manager for VH1 Online and Beard had been coordinating producer of MTV's Intercast efforts.

### NEWSPAPERS

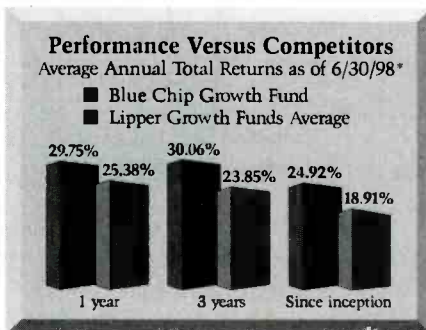
At *The Hartford Courant*, **Michelle Helmin**, most recently advertising sales coordinator in the paper's electronic publishing department, has been promoted to assistant to the publisher....At *The Sun* of Baltimore, **Hilary Schneider**, most recently vp, sales and marketing, fills the new position of GM...**Kevin McCann**, most recently with Ogilvy & Mather's Chicago office, has joined the *Chicago Tribune* as division manager, newspaper marketing...The Audit Bureau of Circulations has added **Bob Petit** and **Pat Slattery**, as manager, business publications and manager, advertiser/agency marketing, in its Eastern region sales office, based in New York.

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# MEDIA DISH



Jane recently celebrated its one-year anniversary in New York: Quincy Jones with editor Jane Pratt.

At a Bloomberg golf outing: (from left) Mark Thomas, Multimedia Sales; Tyler Schaeffer, FCB; New York Jet Glenn Foley; Jay Langan, Bloomberg Sales.



At the National Association of Black Journalists Convention: (from left) Michelle Collison, freelance; Joy Sewing, *Houston Chronicle*; Teresa Gaines, Hill & Knowlton; Claudia Banks and T. Shawn Taylor, *Chicago Tribune*.



President's Cup Race: the British Airways team holds *Worth's* Missy Godfrey: (from left) Jasper Craig, crew; Frank Wermert, advertising; Michael Palmgren, media; Dave Whitlock, Paul Vancleeve, crew; Terrance Sweeney, vp/advertising.



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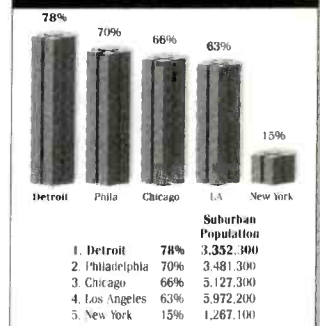
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\*Source: According to studies by Media Metrix and Relevant Knowledge for June 1998. The data represents the reach for 24/7 Media based upon 24/7 Media's submitted list of site URLs to the research companies.



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**By the time** this goes to press, the talking heads of cable TV will have chewed over the special prosecutor's report on President Clinton's alleged wrongdoings. But if the report lives up to its salacious billing, the real action may be on the Net since the House of Representatives realized last week that the quickest way to get it out to the public was on the Web. One part Important Government Document, one part sizzling Judith Krantz-style beach-read, the posting could be the Net event of the year. —Catharine P. Taylor

## @deadline

### WebTV Seeks Info

**Infoseek**, Sunnyvale, Calif., has been named the exclusive provider of search and directory services on **Microsoft's** WebTV Networks. As part of the two-year agreement, Infoseek will pay WebTV a minimum of \$26 million and will assume management of advertising sales for online search and content advertising. Infoseek will receive a guarantee of at least 4.5 billion impressions from WebTV Networks and initially will keep 100 percent of the advertising revenue.

### Wired for Ads

**Wired Digital**, San Francisco, today will serve the world's first PalmPilot ad. The spot for **Hilton Honors Worldwide** will be delivered to subscribers to the Wired News technology service who have downloaded mobile information management software by **AvantGo**, San Mateo, Calif. A clickable headline will link to a full page of ad information on Hilton's guest reward program and refer readers to the Hilton Web site.

### Visa Offers FreeRide

Internet marketing company **FreeRide Media**, New York, has entered into an exclusive partnership with **Visa U.S.A.** and **Union Federal Savings Bank** to issue a co-branded credit card. FreeRide members, who earn points good for services and products by visiting sponsor sites, can earn additional points by using the card.

# Open Sesame: CTW Unveils Ad-Supported Site

By Anya Sacharow

**C**hildren's Television Workshop enters the next phase of its digital existence this week with an ad-supported relaunch of its site. The new venue brings together characters such as Elmo with charter advertisers including Ford, Kellogg Co., eToys, SuperMarkets Online and the Encyclopedia Britannica Internet Guide eBlast. The site, dubbed CTW Family Workshop, is being viewed as a way for the not-for-profit organization to generate revenue, akin to the way CTW runs its custom-publishing magazine operation. It is targeted to both parents and children.

Originally launched in the spring of 1997, [ctw.org](http://ctw.org) has been headed by group vice president and general manager Tina Sharkey since last summer. "The Workshop started with television," she said. "This is the next frontier, and we're seeing it come full circle." Later this fall, CTW Online will announce a deal to bring its programming to homes via a deal with one of the major set-top-box providers. Last June the site signed its first large-scale distribution deal with Excite and WebCrawler.

"Being not-for-profit doesn't mean you're not for revenue, but the income we make goes back to research and development," Sharkey stated. As the organization's newest major media property, the Web efforts are being handled by

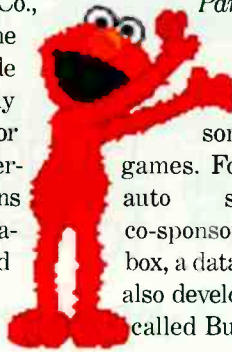
CTW's publishing group because of its relationship with advertisers. Some of the Web advertisers, including Ford and Kellogg Co., have sponsored custom-published editions of CTW magazines *Sesame Street* and *Sesame Street Parents*.

Those two advertisers have also made the largest advertising commitments to the site, in sponsorships, banners, activities and games. Ford is sponsoring a Safe Cruising auto safety campaign and is co-sponsoring sections such as Parents' Toolbox, a database of advice for parents. Ford has also developed an online safety game for kids called Buckle Up, Teddy, which stars Elmo. Kellogg Co. co-sponsors Let's Celebrate Today and has created an area called Delicious Fun

where parents can talk about nutrition, and kids can play a game called Food Art where they learn about different foods as they make collages with them.

New to the site is a Tickle Me Elmo pop-up window that beckons viewers to tickle the Muppet with the computer mouse. There is also a Make-a-Story section where kids can choose characters and a storyline to create their own books. A Sesame Street Post Office lets kids send and receive email from the Muppets.

Sharkey stressed that the CTW site's focus is "collaborative family edutainment." ■



Elmo will be featured in a safety game sponsored by Ford on the new [ctw.org](http://ctw.org).

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[GITTINS: TECHNOLOGY IS FOR PEOPLE p. 36](#) | [NEW COMMUNITIES TOUT USER CONTROL p. 38](#)



## Audible Email Plugs Radio DJ

A2b music, AT&T Labs' Web-based music delivery venture, is teaming with Fairwest Direct, San Francisco, on an email campaign launching today for Bay Area rock oldies station KSAN. The email message literally announces the debut of disc jockey Darian O'Toole.

The a2b technology combines audio compression with email technology to deliver to Internet users CD-quality music without plug-ins. In this case, the email-delivered message will be a verbal invitation from O'Toole to enter a contest. The email will also include O'Toole's photograph and a link to the KSAN Web site.

"KSAN has been intensive with its collection of an email database," said Rob Sisco, vice president, marketing services at Fairwest, a direct marketing firm specializing in radio, television and shopping mall promos.

The only direct listener marketing they have done is via email, Sisco added. He declined to quantify the number of promotional emails to be distributed, calling it "tens of thousands" over a 90-day period.

The a2b music delivery system launched in November 1997. "We thought, wouldn't it also be great to enable people who have high quality audio messages to convey to do that without downloads?" explained Larry Miller, chief operating officer and co-founder of a2b music.

Since its July 13 launch, a2b Mail has been used by N2K's Music Boulevard, MCA/Universal and Ticketmaster. The KSAN promotion will be the first use of the application by a radio station, which typically rely on faxes for outgoing marketing efforts. Sisco predicts email will replace the fax for radio marketing and promotions.

—Susan Kuchinskas

## IQ movers

Pseudo Programs, New York, named **Jeff Apodaca** executive vice president of sales, from head of sales and development, Entertainment Asylum, Los Angeles ... **Sraboni Renée Flemish** was appointed senior vp of sales and marketing at Biztravel.com, New York; she was director of CKS New York Financial Services Group ... At EarthWeb, New York: **Kevin McPherson** was named vp, worldwide advertising sales, from vp, publisher, *Byte*; **Ed Marecki** was named regional manager from ad sales at *Byte*; **Phil Marshall** became district manager for New England and Eastern Canada, from ad sales at *Byte* ... **Ron Boyd**, formerly a senior vp at DMB&B, was named general manager of Magnet Interactive's West Coast offices.



It seems as if the Internet was created for Eileen Hicken Gittins. The chief executive officer of San Francisco-based Personify loves all things pertaining to the marriage of the left and right halves of the brain, the balance between

creativity and technology. "I find that convergence fascinating," she says.

The convergence theme has followed Gittins, 44, throughout her career, even before landing at Personify, a software company that enables sites to track and talk to their audiences. She attended both San Francisco State and the University of California at Berkeley, where she received a Bachelor's degree in fine art/photography, a discipline melding artistry with mechanics.

Her first job out of college was in sales at Eastman Kodak in San Francisco. Five years later, Gittins was named

marketing director in charge of launching new products in Europe. She then led a Kodak division in Seattle that built digital imaging software for the pharmaceutical industry. When Kodak abandoned that business in 1989, she and several colleagues left to start a competitor which later folded during a trying economic period.

Her next gig was in Seattle at Wall Data where she oversaw the marketing of the company's technology, Salsa, which enabled computer users without technical expertise to create databases. "I like to deal with technology not for technology's sake [but] when I can see the direct impact on ordinary people's lives," she explains.

## INSIDER PICTURE TAKER

By Adrienne Mand

In 1997, Gittins was approached by a venture capital firm to head a startup called Affinicast. Renamed Personify, the company has developed a statistical sorting engine allowing Web sites to segment otherwise anonymous users into groupings defined by such criteria as gender and age.

Gittins says Personify's mission is critical for online businesses and marketers, including Virtual Vineyards, which used the software to successfully place ad banners on sites that were more likely to attract people who purchase wine. The online merchant reached

buyers, not browsers, and shaved 75 percent off its customer-acquisition costs, says Gittins. She maintains online businesses and marketers must interact with their audiences for electronic commerce to be a success. "If you know a little bit about what makes people tick, you can make them the most relevant offer," she adds.

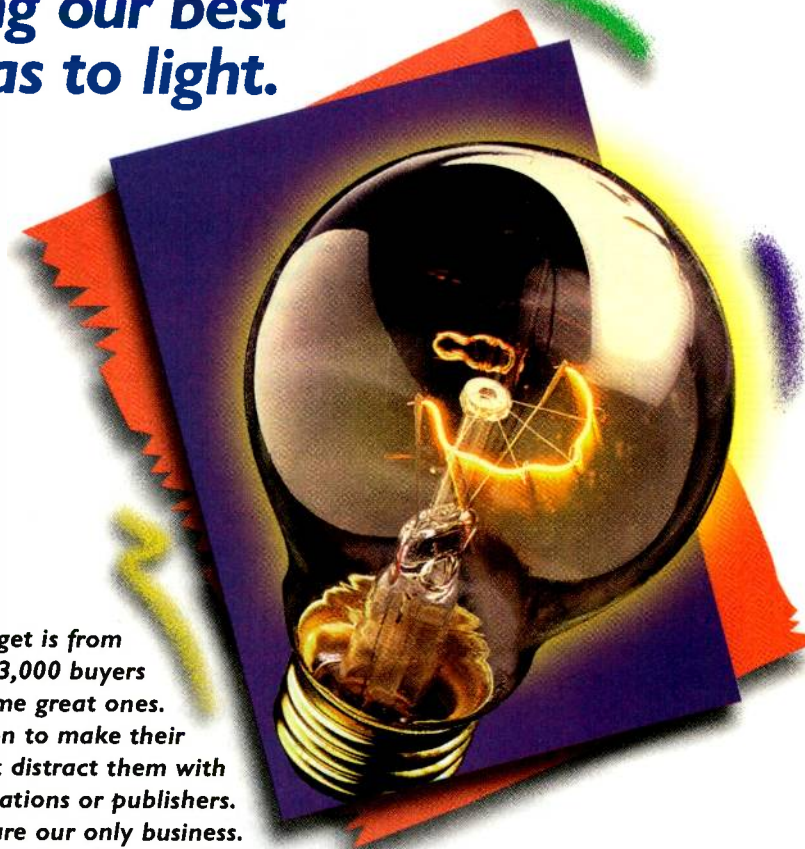
And this, of course, leads to the all important return-on-investment data that advertisers and retailers crave—something Gittins says "should be infinitely measurable."

For Gittins, leading the 2-year-old company is ideal. "I'm an entrepreneur at heart," she says. "I just love to build it." ■





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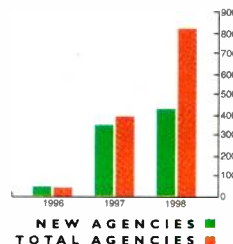
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# Community Begins at Home

New online communities are grounded in the real world. **By Anya Sacharow**

For those who haven't yet joined an online community, here's some news: the second generation of online community sites has already arrived. But the new virtual towns aren't coming from well-known online community brands such as GeoCities or Tripod, which have focused on letting users publish their own homepages. Though those sites rank among Media Metrix's top 50 fastest growing Web sites for the first half of this year, it's the so-called portal sites such as Yahoo and Excite, and a smattering of local sites, sponsored

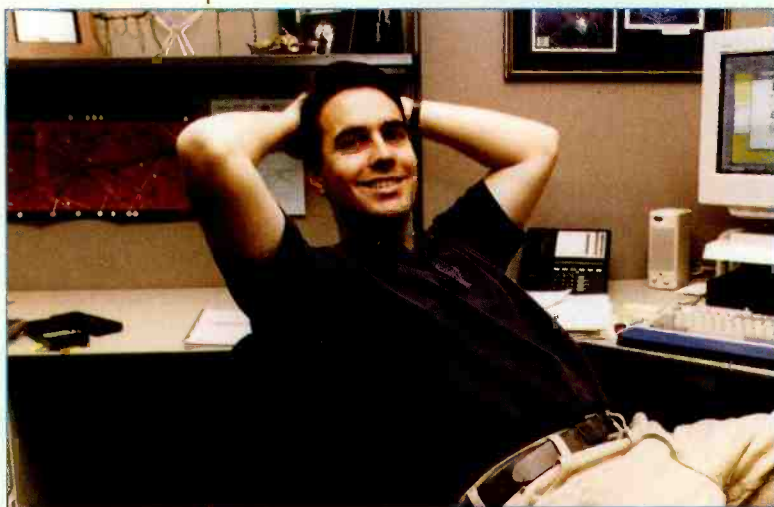
into public, open cocktail-types of communities," he adds. "We wanted a more intimate community."

The trend is a far cry from the early days of virtual communities, when they were centered around subscriber-only Web forums such as the West Coast-based Well or New York's Echo. Newer communities are centered around not only offline interest groups but families as well.

Redwood, Calif.-based Throw's technology is the backbone for Excite's community area on its People/Chat channel. Joe Kraus, a founder of Excite, says the company acquired Throw because their technology was the most progressive and efficient for community development. He compares personal homepages such as those built on GeoCities and Tripod to "cul-de-sacs of one. It's an individual who wants a personal billboard there. There's no real interactivity that goes on." Throw brings the ability to interact through accessing a calendar, sharing photo albums or bookmarks and setting up private chats or bulletin boards.

One other major difference the new communities have over the old is that they call for more structure and control of information and who can access it. For example, on Excite, users can control who is in certain groups and who can view certain things. Yahoo's product, called Yahoo Clubs, forms groups along lines that resemble the time-honored fan club model as well as special interests. Revenue is generated through official clubs formed around such entertainment properties as movies or rock stars, with a record company or studio underwriting the development of the club.

If Yahoo and Excite have grabbed recent headlines in the community-building category, it's arguable that entities with ties that already go deep into their community are doing a better job of it. "When you look at the players who have established real-world affinity groups, it's not centered toward the portals," says Peter Krasilovsky, vice president of Bethesda, Md.-based Arlen



Excite's Joe Kraus

by, for example, newspapers, that are at the forefront of community development.

The new community sites aren't necessarily following in the same tire treads as those that have come before. While the older players have spent most of their time building Web-based communities centered around the fact that their members are online, the newer players are anchoring their communities in *terra firma*, building communities around offline interests.

"The definition of community is changing," says Scott Moody, founder of Throw, a company acquired by Excite last April that creates community applications. "A lot of money has been poured

claims Web communi-

ties that focus on per-

sonal homepages are

"cul-de-sacs of one."



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Communications. "It's newspapers and TV stations who have relationships in their communities."

For example, the New York Today site, sponsored by *The New York Times*, extends next generation community development to the online city guide segment, potentially one-upping Excite, Yahoo, and other local online products that have come before. "CitySearch was yellow pages," says Jonathan Glick, product director of *New York Today*. "Then [Microsoft's] Sidewalk is a good database. We were going the next step. Events, information and credibility in terms of *The New York Times* are our assets. We wanted to use that to bring in other people." Powered by technology from Mountain View, Calif.-based Zip2, the community element integrates local sources along with the voice of the newspaper. New York Today is built on a personal calendar. The more a user digs into the site to plan his or her life, the more the site can do.

"You're getting information from credible sources as well as your cousin and the guy down the street," Glick explains. The extension of the real world to the online world is also an idea he finds appealing. "There's increased focus on consensual communication," he says. "More people are doing email than chat. Email is consensual. Most relationships in the real world are with people you know."

Though New York Today, Excite and Yahoo have launched similar online communities ahead of sites whose community focus has thus far focused

on personal publishing, that doesn't mean companies such as Tripod are sitting out the next wave. A company spokesperson says Tripod has its own similar product that will be launching soon. "It's a terrific concept to build on existing community," says Kara Berklich, Tripod's spokesperson. "We already have people with 4 million homepages. They can add a private club or private area."

However, what personal homepage publishers such as Tripod and GeoCities lack is structure, say some observers. Krasilovsky stresses that real-world affinity groups based in the community are better positioned to generate revenue. "Commerce happens at the local level," he says. "Newspapers are best positioned for that."

"It's newspapers and TV stations who have relationships in their communities," observes Arlen's Krasilovsky.

For example, New York Today is courting local merchants to sell access to the site's tools so the marketers can target users by using the calendar. If, for example, a boutique holds a sale for its store, that will appear on the calendar of people who've shown an interest in the boutique.

Koz, a Durham, N.C.-based community-oriented technology company, has also tapped the real-world model to build online communities. The company has an online 13-state soccer association that is sponsorship- and ad-supported. But its largest revenue stream is through OrgWare, a community publishing software system licensed to groups such as schools, teams or newspaper partners. Partners pay a licensing fee and a monthly hosting fee. Ad revenue is shared on local and national levels. "The next generation is real communities extending themselves into the virtual world," says Michael Moran, CEO of Koz. "The breadth of tools available—either chat or threaded discussions integrated and the ability to make them private—is huge." Moran sees communities moving toward a number of targeted niche interests as opposed to a small number of big communities.

However, Krasilovsky cautions that ideas and tools for building community do not automatically equal instant success. "There are no home runs yet," he says. "Community is conceptual at this point." ■

Entities ranging from Yahoo to The New York Times now sponsor online communities.





# CULTURE TRENDS

## MTV's BUZZWORTHY

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

*Week of 9/7/98*

Artist/Group: **Eagle-Eye Cherry**  
 Song/Video: **"Save Tonight"**  
 Director: **Jhoan Camitz**

It took a bit of time for the son of Don and brother of Neneh to get the confidence to concentrate on his music. After all, when your dad is an avant-garde jazz genius and your sister is having top ten hits while your still in school, there are certain pressures inherent in your own desire to succeed. After leaving the New York School of Performing Arts, Eagle-Eye made a name for himself as an actor, appearing in everything from television adverts to parts in TV pilots and sitcoms and performing in theater. But, alas, music was in his blood and off to his native land of Sweden he went to write his first album, *Desireless*--which went platinum within months and continues to sell like hotcakes. Like we said music is in his blood.

© 1998 MTV

## The Hollywood Reporter's Box Office

*For 3-Day Weekend ending September 7, 1998*

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	2	There's Something About Mary	10,920,201	55	130,268,038
2	1	Blade	10,788,664	18	49,555,263
3	3	Saving Private Ryan	8,825,090	46	167,071,590
4	New	Knock Off	5,516,231	4	5,516,231
5	6	Ever After	4,348,419	39	54,298,381
6	4	54	4,025,576	11	13,051,777
7	5	Why Do Fools Fall in Love?	3,540,408	11	8,780,803
8	8	Snake Eyes	3,331,861	32	50,465,428
9	9	The Parent Trap	3,202,708	41	60,443,951
10	7	How Stella Got Her Groove Back	3,019,496	25	32,053,252
11	12	Armageddon	2,828,361	69	192,140,665
12	10	Dance With Me	2,620,594	18	12,880,784
13	11	Dead Man on Campus	2,119,324	18	12,447,402
14	15	The Mask of Zorro	2,106,833	53	87,940,321
15	17	The Negotiator	1,443,961	41	41,027,820
16	30	Your Friends & Neighbors	1,399,779	20	2,484,504
17	14	Halloween: H20	1,309,858	34	52,026,061
18	19	Dr. Dolittle	1,161,070	74	139,485,308
19	13	Wrongfully Accused	1,093,300	18	8,686,288
20	21	Everest	1,084,566	186	40,443,439

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# CULTURE TRENDS

## MTV Around the World

Week of 9/7/98

### MTV Europe

Artist	Title
1. <b>Boyzone</b>	No Matter What
2. <b>Stardust</b>	Music Sounds Better With You
3. <b>Savage Garden</b>	To The Moon And Back
4. <b>Sash f. Tina Cousins</b>	Mysterious Times
5. <b>Simply Red</b>	The Air I Breathe

### MTV Latin America (North Feed)

Artist	Title
1. <b>Beastie Boys</b>	Intergalactic
2. <b>Eagle Eye Cherry</b>	Save Tonight
3. <b>Goo Goo Dolls</b>	Iris
4. <b>Smashing Pumpkins</b>	Perfect
5. <b>Puff Daddy/Jimmy Page</b>	Come With Me

### MTV Brasil

Artist	Title
1. <b>Raimundos</b>	Pequena Raimunda
2. <b>Cidade Negra</b>	Ja Foi
3. <b>Aerosmith</b>	I Don't Want To Miss A Thing
4. <b>Madonna</b>	Ray Of Light
5. <b>Racionais</b>	Dairo De Um Detento

### MTV Japan

Artist	Title
1. <b>Bjork</b>	Hunted
2. <b>Backstreet Boys</b>	I'll Never Break Your Heart
3. <b>Des'ree</b>	Life
4. <b>Maxwell</b>	Luxury
5. <b>Lenny Kravitz</b>	I Belong To You

## 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*. September 12, 1998

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	-	2	I Don't Want To Miss A Thing	Aerosmith
2	2	3	5	The First Night	Monica
3	3	4	11	Crush	Jennifer Paige
4	4	2	13	My Way	Usher
5	5	1	16	The Boy Is Mine	Brandy & Monica
6	8	8	6	Daydreamin'	Tatyana Ali
7	6	7	31	You're Still The One	Shania Twain
8	7	6	16	Adia	Sarah McLachlan
9	9	5	8	Never Ever	All Saints
10	12	12	8	Lookin' At Me	MaseCruel
11	13	14	4	Time After Time	Inoj
12	10	11	15	The Lights Go Out	Five
13	14	9	31	Too Close	Next12
14	11	10	9	Cruel Summer	Ace Of Base
15	19	-	2	Friend Of Mine	Kelly Price

© 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. September 12 1998

Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	New	New	Elliott Smith	XO
2	New	New	Indigo G	Angel Dust
3	3	6	Eagle-Eye Cherry	Desireless
4	New	New	KEB' MO'	Slow Down
5	1	11	Monster Magnet	Powertrip
6	New	New	Tatyana Ali	Kiss The Sky
7	2	17	Mark Willis	Wish You Were Here
8	4	28	Jagged Edge	A Jagged Era
9	6	3	Jennifer Paige	Jennifer Paige
10	7	9	Rich Mullins And A Raggamuffin Band	The Jesus Record
11	New	New	Bob Mould	The Last Dog & Pony Show
12	5	3	The Wilkinson's	Nothing But Love
13	8	7	Trin-I-Tee 5:7	Trin-I-Tee 5:7
14	New	New	Royal Crown Revue	The Contender
15	10	8	Everything	Super Natural

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**TUESDAY OCTOBER 20**

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**Lynne Boles**  
 Director of Advertising Development, P&G NA

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**TUESDAY NOVEMBER 10**

**MEDIA**

**Steve Farella**  
 EVP/Director Business Development & Integrated  
 Communications, jordanmcgrathcase&partners

**TUESDAY NOVEMBER 17**

**DIRECT RESPONSE**

**Bob Leiber**  
 CEO, Leiber Levett Koenig Fares Babcock

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**Sylvia Allen**  
 President, Allen Consulting

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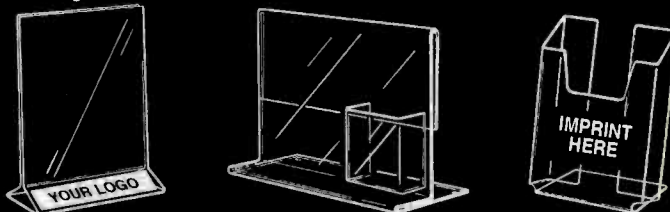
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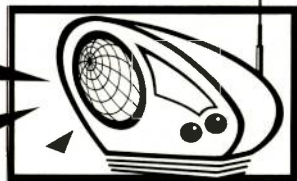


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To apply, please send your resume with salary requirements to:

HR Manager,  
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You must possess a BA degree and at least 4-5 years' experience in market research/data analysis and/or strategic media planning. 1-2 years experience in online research or marketing is preferred. Excellent analytical, writing and oral presentation skills are essential. Strong spreadsheet (Excel) and database (Access) skills and experience with qualitative and/or quantitative research are preferred.

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For consideration, forward your resume and salary requirements to Attn: Human Resources, District Manager/BV, Media Networks Inc., 307 Fourth Avenue, Suite 503, Pittsburgh, PA 15222 or fax: 412-281-5007. You may visit our web site at: [www.careers.timeinc.com](http://www.careers.timeinc.com). Only qualified candidates will be contacted. We are an equal opportunity employer.

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Newark, NJ

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## HELP WANTED

# We're looking for someone with the Midas Touch and 20/20 vision.

If you are a marketing communications visionary with an insatiable desire to drive new business, WE'RE SEARCHING FOR YOU.

## Senior Vice President of Business Development

One of America's largest promotional marketing agencies is searching for a visionary who possesses an insatiable desire to capture new business. If you're proactive, charismatic, strategically driven and live for making the sale, you might be just the person for us. As the agency of record for a host of high exposure Fortune 50 clients, we receive many leads and inquiries. We need someone who can filter through existing opportunities to find the right matches and generate new leads in areas we haven't explored. From contact through contract, this position requires a hands-on leader who knows how to build relationships. The perfect candidate will embrace our positive, individual-focused approach to business, and will be able to convey our mission and capabilities successfully to new business prospects. MBA or Masters in Communications is preferred. 10 - 12 years in sales promotion, advertising or direct marketing or at least 5 years experience in new business development with a proven track record. Other strong business and/or professional sales backgrounds considered. For immediate consideration, mail your resume to: ADWEEK Classified, Box 4076, 1515 Broadway, 12th floor, NY NY 10036

## We want an Associate Media Director who likes to play, too.

EURO RSCG/DSW Partners, a Salt Lake City-based ad agency, is looking for an Associate Media Director who's O.K. with living in one of the finest outdoor recreation areas in the country. We offer a competitive salary and benefits package and we have perks that, quite frankly, speak for themselves. If you have 5+ years' of agency experience with emphasis on TV and consumer print, please fax your resume and a cover letter to:

★  
EURO RSCG  
DSW PARTNERS

David Rowe, Media Director  
Fax: 801-536-7350  
e-mail: david.rowe@dsw.com

## Make a name for yourself.

While impacting the lives of millions. Whitehall-Robins Healthcare, a leader in the research & development, manufacturing and marketing of a broad range of consumer health care products, is one of the largest over-the-counter health care companies in the US. And we need innovators who develop ideas that count. So while our business grows into the future — so will your career. By creating best-selling products, including names such as Advil®, Robitussin® and Centrum®, you'll help to fight a fever, stop a cough and add to someone's energy supply. How's that for being well-known?

### Product Manager New Products Marketing

Take this opportunity to utilize your brand management experience, as you work to analyze and identify market opportunities; determine gaps in the marketplace; and identify market dynamics and trends. You will be responsible for developing the plans and programs that will establish and maintain current and long range markets for products. Other challenges include integrating and analyzing technical information; conducting research through various sources, including the internet; assisting in the transition of product from Rx to OTC status; building sales models; and developing and monitoring project timelines.

To qualify for this highly visible position, you must have at least 3-5 years' experience in brand management and/or new product development/marketing and a strong strategic background. All candidates must have prior experience with new products from concept through finished product. Also vital are strong computer skills, including spreadsheets, and suitability for a fast-paced, dynamic environment. An MBA is strongly preferred.

Feel better about the work that you do. We offer a competitive compensation and benefits package. For consideration, please submit your resume and salary requirements to: **Karen Wolf, HR Recruiter, Whitehall-Robins, Five Giralda Farms, Madison, NJ 07940; Fax: (973) 660-7508.** We are an Equal Opportunity Employer M/F/D/V. Only those whose background is of immediate interest will be contacted.



### TRAFFIC DIRECTOR

Aggressive advertising agency with national client roster seeks Traffic Director. Chosen applicant will supervise 4-6 traffic managers, maintain automated traffic system, and lead agency-wide training in traffic procedures and systems. Experience with Mac, PC and Adware operating systems essential. Applicant should have four years plus experience in advertising agency (or equivalent) traffic management experience and have great interpersonal skills during high pressure situations.

Forward your resume to:  
**McKinney & Silver**  
Attn: Kimberly Vilanova  
333 Corporate Plaza  
Raleigh, NC 27601

### Senior Art Director

Quirky, growing agency (spitting distance from Philly) w/nat'l accts, scads of 4/C print & TV.

Bring ideas and passion up the wazoo, maturity that comes with experience and contempt for the conventional. Dig weird lamps, be-bop and horseshoes?

Fax/mail resume and 3 samples.  
(Know any great writers or account people?)

#### Big Ass Opportunity

111 North Essex Avenue  
Narberth, PA 19072  
Fax: (610) 771-0811



## HELP WANTED

## Media/Market Research Analyst

The world looks to DOW JONES and our flagship publication, The Wall Street Journal, for timely, insightful and accurate business news and information. Our Marketing Research Department is seeking a highly motivated self-starter to provide support for the national advertising staff by analyzing syndicated research, as well as designing, executing and interpreting primary studies. The Media/Market Research Analyst will be knowledgeable about publications and their markets and how to use research to position them.

Requirements include college degree plus 3 years experience with syndicated studies such as MRI, Mendelsohn, JD Power and Intelliquest's CIMs. Applicants should have experience using IMS or similar systems to access these databases. Knowledge of primary research procedures, techniques and the ability to analyze and present research results essential and applicants must possess excellent verbal and writing skills, as well as computer proficiency (Word, Excel, and Power Point). Previous experience at a publication or ad agency is preferred.

If you are looking for a highly visible and responsible position with a prestigious publication that offers a good salary and great benefits, please forward your resume, including salary requirements to:

Dow Jones & Company  
Staffing Department - JD67859  
200 Liberty Street  
New York, NY 10281  
FAX: 212-416-3759

E-mail: joan.daviau@dowjones.com

Visit our website at [www.dowjones.com/careers](http://www.dowjones.com/careers)

Equal Opportunity Employer



## SALES DEVELOPMENT MANAGER

Media Network Inc, a Stamford, CT based subsidiary of Time Inc., has an excellent opportunity for a talented, energetic person. This sales development position will provide support for a locally based magazine sales staff. MNI combines leading national magazines into networks that are sold on a local market basis in over 160 zip-code specific markets. The magazines include Time, Sports Illustrated, and Money magazine. The primary responsibilities are to assist in the selling efforts by creating targeted customers and category focused sales presentation materials, and to help develop effective sales strategies by combining insightful industry and account information with internal marketing data.

Requirements: College degree; 3 years experience in either sales or marketing at a magazine or an ad agency; basic understanding of syndicated research. Candidate must possess excellent oral and written communication skills and be able to judge what is essential and meaningful from a media perspective using available research and experience insights. Creative thinking skills and an entrepreneurial approach to problem solving as well as good knowledge of software packages including Excel, Word and Powerpoint preferred.

If interested please send your resume to: Time Inc, Recruiter CS, 1271 Avenue of the Americas, Room 40-67, New York, NY 10020 or fax to: 212-522-4510. You may visit our website at [www.careers.timeinc.com](http://www.careers.timeinc.com). We are an equal opportunity employer.

# Time Inc.

## The Resource for Freelance DIRECT Marketing

Heather Frayne

Tel: 212-691-1942 / Fax: 212-924-1331  
45 Christopher St., New York, NY 10014  
visit our website at [www.dmoc-inc.com](http://www.dmoc-inc.com)



DIRECT  
MARKETERS  
ON CALL, INC.

### SALES ASSISTANT/ OFFICE MANAGER

combo needed. Seeking friendly, smart, strategic thinker to initiate sales calls and assume a key marketing role in our interactive and film/video and print divisions. 1 year sales experience preferred. Position requires highly motivated, detail oriented person who can handle many tasks simultaneously. Strong spelling and writing skills a must. Ability to work well independently a must. Please fax resumes to:

212/691-3054, Attn: President

### MEDIA PLANNER

Small and growing midtown Direct Response advertising agency seeks media planner with the right stuff to work on blue chip direct marketing accounts. Excellent growth opportunity. Knowledge of consumer print media planning and minimum one year experience a must. Send resume with salary requirements to:

Smyth Media Group  
1120 Ave of Americas, 4th fl.  
New York, NY 10036  
or fax to 212-626-2696  
Attn: J. Anderson

### ADVERTISING SALES EXECUTIVE

Leading advertising sales organization seeks a creative, dynamic, goal-oriented salesperson for their New York office.

Must have experience in business development and promotional advertising, and possess excellent written and verbal communications skills. A successful sales history and ability to handle numerous ongoing projects are necessary.

Excellent salary, benefits and incentive potential. EEOC.

Fax resume in confidence to:  
212-286-9004

or send to:

ADWEEK Classified, Box 4044  
1515 Broadway, 12th fl.  
New York, NY 10036

### NEW BIZ PRO

Real rainmaker wanted for established Metro NY area agency w/strong, existing reputation. You're a pro w/ a track record, self-motivator, highly ethical, fearless, and ready to earn a generous share in the successes you help build. You generate qualified opportunities, we'll bring in the business. We're unique, marketable, smart and ready to grow. You ready to rock?

Fax resume  
and salary history to:  
973-746-8180

### ADVERTISING MANAGER

Upmarket, quarterly magazine for the Irish around the world seeks full-time ad pro to develop new business. Base salary with attractive commission package.

Send/fax resume and cover letter to:

The World of Hibernia  
P.O. Box 696, NYC 10276-0696  
FAX: 201-447-8906

### ADVERTISING SALES

International mass entertainment newsweekly seeks experienced, aggressive, professional ad salesperson for the New York office. College background and minimum three years space sales experience. Salary+commission.

Send letter and resume to Cindy Acuff:  
Amusement Business  
49 Music Square West  
Nashville, TN 37203.



## HELP WANTED

**MEDIA MINDS WANTED!**

Fast paced, mid-sized Soho based advertising agency seeks media minds that are looking to change the way advertising media happens.

**ASSISTANT MEDIA PLANNER:**

Candidate must be analytical, enjoy research and have a minimum of 6-8 months of traditional media planning experience. We need someone with enthusiasm, lots of creative media ideas, and interest in the web/interactive market. This position is for a candidate that will be planning/buying traditional and web media for interactive brands. If you have agency experience and would love to work on interactive accounts we would love to hear from you.

**INTERACTIVE MEDIA COORDINATOR:**

We have an immediate opening for entry level media people to work on interactive accounts exclusively. We are looking for recent college grads with a passion for interactive media. Candidate must have a basic understanding of how media planning works on the Internet. If you are detail-oriented, have an affinity for numbers and love the Internet we want to hear from you.

**MEDIA COORDINATORS:**

We have immediate openings for entry level media people. We are looking for recent college grads with a passion for media. Candidates must have a basic understanding of media planning and buying. If you are detail-oriented, have an affinity for numbers and have lots of creative media ideas we want to hear from you.

**MEDIA PLANNER:**

We are seeking Media Planners with at least 2 years regional and/or national experience in the advertising industry. Candidates must have strong writing and communication skills. Must be well-versed across all media with both planning and buying experience. We need people extremely energetic, good sense of humor and lots of creative ideas.

Please forward resumes with cover letter with salary req. (indicating which position you are applying for) to:

**Kirshenbaum Bond & Partners/HR**  
145 Avenue of the Americas, New York, NY 10013  
Fax: (212) 463-8643 [www.kb.com](http://www.kb.com)

M/F/H/W

**Network Traffic Manager**

GSD&M's Chicago office is seeking:

a **Network Traffic Manager** to work on all national broadcast accounts, including MasterCard, Pennzoil, Fannie Mae, Wal-Mart and Chili's Grill & Bar.

Responsibilities include brand and ISCI allocation, as well as other related duties for network television and radio, cable and syndication activity.

Candidates must have at least 2 years' professional experience and be motivated, organized and tenacious.

Please fax résumés to 312-573-5790.

**GSD&M**

USE ADWEEK MAGAZINES  
TO GET NATIONAL EXPOSURE

**OMNIPOINT****A Pioneer in PCS Wireless Communications**

Omnipoint Communications Services, LLC, a subsidiary of Omnipoint Corporation (traded on Nasdaq: OMPT), is revolutionizing the wireless communications industry. As a leader in the PCS wireless industry, we offer exceptional opportunities with tremendous growth at our Headquarters in Northern NJ.



These key leadership roles require successful marketing professionals with a proven track record and superior analytical & verbal/written communication skills. Use your creativity, vision and drive to excel in an exciting environment where you can make significant contributions.

SHAPE THE FUTURE OF ONE OF THE MOST  
INNOVATIVE PCS WIRELESS COMMUNICATIONS  
SERVICE PROVIDERS IN THE WORLD.

**PRODUCT MANAGER  
SUBSCRIBER EQUIPMENT**

You will manage the definition, development and commercialization of leading-edge wireless products & services. You will assess market needs/opportunities; analyze & evaluate competitive market products, technology & pricing; develop long-term product sales/marketing and pricing strategies; provide sales channel support, assist with RFPs, and coordinate customer demos & pilot programs; and monitor technology evolution & trends to identify new product opportunities & to sustain Omnipoint's competitive business advantage.

**REQUIREMENTS:** 3+ years of product management experience in wireless handsets, data appliances, accessories, cordless terminals, home base stations, wireless computing devices, multi-applications smart cards, and product certification programs.

**JOB CODE:** PM-SE **EMAIL:** [job164@careers.omnipoint-pcs.com](mailto:job164@careers.omnipoint-pcs.com)

**MARKETING PROGRAM MANAGERS**

You will plan, coordinate & execute marketing programs to support sales channels and meet long-term business goals; develop corporate-wide strategies, including promotional, merchandising, advertising and direct mail/telemarketing programs; broaden Omnipoint's visibility; establish & increase brand identity/equity; stimulate & drive sales and build customer loyalty.

**REQUIREMENTS:** Bachelor's degree and at least 5+ years of consumer marketing program management experience in the wireless/telecom industry. MBA is desired.

**JOB CODE:** MPM **EMAIL:** [job165@careers.omnipoint-pcs.com](mailto:job165@careers.omnipoint-pcs.com)

**MARKET RESEARCH MANAGER**

You will lead market research and competitive market analysis to support corporate wide business initiatives; manage the development and execution of quantitative & qualitative marketing research; provide analysis and derive marketing implications from the research you conduct.

**REQUIREMENTS:** 5+ years of marketing experience, including extensive market research management background. Wireless experience a plus.

**JOB CODE:** MRM **EMAIL:** [job161@careers.omnipoint-pcs.com](mailto:job161@careers.omnipoint-pcs.com)

**BUSINESS MARKETING MANAGER**

Your focus will be to develop marketing strategies to target business accounts, increase usage and build retention. You will research & implement competitive business rate plans & promotional programs; and market specific products & services to meet the business needs of corporate customers.

**REQUIREMENTS:** Bachelor's degree and 5-10 years of diverse business experience, including business-to-business marketing and sales. In addition, 2-3 years of wireless industry experience and proven project management and business networking skills.

**JOB CODE:** BMM **EMAIL:** [job159@careers.omnipoint-pcs.com](mailto:job159@careers.omnipoint-pcs.com)

We offer career advancement, competitive salaries and generous benefits, including stock options, 401(k) plan and PCS service discounts. Submit resume, PREFERABLY EMAIL, which MUST include JOB CODE & salary requirements to: Omnipoint, HR DEPT MKT/ADWK, 16 Wing Drive, Cedar Knolls, NJ 07927, FAX: 973-290-2902

We screen candidates for a drug-free work environment.  
Check out our website: [www.omnipoint.com](http://www.omnipoint.com)

**OMNIPOINT®**  
100% Digital. 0% Hassle.™

EOE

**HELP WANTED**

# Brand Research Manager

## Get with the program!

With award winning programming that's setting the standard for kid's entertainment, Nickelodeon is the #1 cable network for kids. We are seeking a research professional to support our Brand Research Director in Nielsen data analysis and custom qualitative and quantitative research.

You will be responsible for understanding the positioning of the Nickelodeon brand and it's audience and designing and managing the processes for the effective collection, analysis, and communication of Nielsen data supporting this positioning. You will provide reports on this analysis and manage other primary research projects and develop processes for monitoring competitor movements in relation to the Nickelodeon brand.

A Bachelor's degree is required, preferably in psychology, sociology, marketing, or communications/media. You should also have at least 6 years' experience in consumer and market research and significant demonstrable knowledge of the television industry and Nielsen ratings data, preferably related to kids entertainment. Excellent analytical, communication, and organizational/time-management skills are essential as well as strong PC skills.

We offer a competitive salary and benefits package. For consideration, send your resume and cover letter, with salary requirements, to: **MTV Networks, Staffing Resources, Dept CG-RM, 1515 Broadway, 16th Floor, New York, NY 10036.** We regret that we can respond only to those candidates who meet the above requirements. We are an equal opportunity employer.



## The J. Peterman Company

The J. Peterman Company, a unique, fast growing mail-order and retail company is looking for qualified candidates to become part of our dynamic team. The following full-time opportunities are now available:

### Senior Art Director

Requires min. 10 years exp. in industry. Catalog exp. a plus. Must be creative genius - willing to break rules.

### Art Director

Requires min. 5 years exp. in industry. Catalog exp. a plus. Requires love for hands-on creative.

### Catalog Production Manager

Must be technical/organizational guru. Requires min. 5 years exp. in industry. Catalog exp. a plus.

Send résumé (including salary requirements) to: Director of Catalog Production, The J. Peterman Co., 1318 Russell Cave Rd., Lexington, KY 40505. Or fax to 606-252-2810. No phone calls please.

### OFFICE ASSISTANT

for unique, fast-paced advertising/pr, etc. company. Need savvy, dedicated, self-motivated perfectionist with superior Mac and communications skills to think, answer phones and make our office run like clockwork. Great opportunity to grow with us. Fax cover letter and resume to 212-362-2584

### COPYWRITER

Nat'l Mktg Co. seeks dynamic writer with strong direct response exp. Multi-task for TV/tele-mktg scripts & direct mail. Benefits. Ft. Lau., FL. Fab. Opp. Fax resume to: (954) 568-1041

## Production Director

Growing  
Boston  
custom  
publishing  
company  
located in  
Back Bay  
has the  
following  
opportunity  
available

As Production Director you will oversee the operation of our production department; establish and maintain high quality standards; manage the development and tracking of manufacturing budgets; provide for successful personnel development; participate in new business presentations and produce high-quality comps; manage resources to meet cyclical production needs of publications.

Must have a Bachelors degree; 8-10 years' experience in a multiple-project publishing environment; 4/c publications production experience including pre-press, print, and distribution; experience in paper and print buying, vendor evaluation and contract negotiation; previous budget responsibilities; proven management skills; knowledge of postal regulations for periodicals class publications; excellent communication skills; desktop publishing skills. Agency exposure a plus.

We offer competitive compensation and excellent benefits, including medical, dental, vision, 401(k) and a retirement plan. For consideration, please mail or fax your resume and salary requirements, to:

*Florence Le Goff, 101 Huntington Ave.,  
13th floor, Boston, MA 02199-7603. Fax (617) 437-7714.  
EOE. No phone calls, please.*



## SALES REP

Busy NY Midtown Studio seeks representative for photography and graphic sales. Commission only plus bonus based on performance.

## FREELANCE WRITER

NYC Ad Agency seeking experienced copywriter who can take the same old story and have some fun with it, turn the "ho-hum" into award winning ads and clever presentation. If you're the hotshot you think you are and can prove it, and if your attitude only lets you settle for the best and will fight for it, then we want you. Work in our office, meet with our clients and be part of our team, send samples and resume.

## PHOTOSHOP/FREELANCE

Strong photoshop experience needed for a fast paced environment. Must be color efficient. Willing to work with tight schedules and rush jobs. You will be pushed. Prima donnas need not apply.

## LAYOUT ARTIST/FREELANCE

Computer as well as old line layout artist needed to create new and exciting work for us--hard sell as well as better quality. Hand tissues and color comp abilities needed. Tight schedules/rush jobs are a part of our everyday life. You must be able to handle the pressure and not fold.

*Please indicate which position you are applying for and mail to:*

**ADWEEK Classified, Box 4080  
1515 Broadway, 12th fl., New York, NY 10036**

## SR. COPYWRITER/ACD

Here's your chance to do it *your* way. Help former NY ECD build something special without the big city hassles! Locating to agency in the southwest writer must be ready to do best work of ad career. But in a culture that is kinder and gentler. Broadcast essential part of mix.

Rush resume to:

### HART & COMPANY

219 East 69th Street, Suite 7H  
New York, NY 10021  
Fax: 212-585-1294  
Tel: 212-585-4000

## MEDIA

### WE NEED PLANNERS!

ALL LEVELS-Buyers, Planners, AE's

Media and Planning Directors

TV - Print - Interactive -DR

WE NEED YOU! (NY, National)

Phone: 212-376-6010

Fax Resume: 212-376-6054

**X\*CEL CONSULTING, INC.**



## HELP WANTED

## GRAPHIC DESIGNER

U.S. News & World Report has immediate opening for a Graphic Designer in our NY office. Our Creative Services group is looking to round out a new in-house dept w/ a graphic designer who can create direct mail that stands out from a crowded mailbox. Ideal indiv will brainstorm w/both copywriters & product directors, & knows how to make typography say more than the words it spells. We produce lots of direct mail, p-o-p & ad materials, so direct response & magazine exp are a major +. Must have expert knowl of Quark, Illustrator, & Photoshop. We offer a competitive salary & comprehensive benefits package.

Mail resume:

## US NEWS

## EMPLOYMENT MGR

450 West 33rd St, 11th FL

New York, NY 10001

FAX: 212-643-7842

Equal Opportunity Employer

IMMEDIATE  
OPENINGS

Join our recognized and rapidly growing nine-year-old NYC firm, and work with leading corporations and organizations on identity systems, marketing communications, graphic design and new media.

**Design director** Manage a talented staff of designers in a demanding, but congenial environment. Must have 10-12 years of experience, demonstrated leadership abilities, superb organizational and presentation skills, conceptual ability and design refinement. Thorough knowledge of graphics software and electronic file preparation required; PC and MAC background preferred.

**Project manager** Reporting to Director of Client Services and working closely with production management, generate estimates and proposals, track project costs, and maintain close client contact. Must be proficient in business software (Excel, Windows, etc.), and possess excellent verbal and writing skills. 3-5 years of experience preferred.

**Reception/administrative assistant** Provide telephone support (Meridian system preferred) and general office assistance such as filing, travel planning, and mailing. Must be a self-starter with 1-2 years of experience.

Please fax resume in confidence: 212 252 1180

## ADVERTISING SALES

Small, established Tysons Corner firm representing prestigious, high profile, large circulation, national and regional consumer magazines seeking to fill these positions immediately:

Sr. Account Executive

Jr. Account Executive

Advertising Coordinator/Secy.  
Administrative Assistant

All positions require excellent written/verbal organization skills, attention to detail and performance under deadlines. Teamwork is important. Significant phone work with various media and advertisers. Proficiency in MS Word, MS Office and Excel required for admin. and secy. positions and a plus for AE positions. Minimum 2 years experience for senior AE and Ad Coordinator.

Please fax resume indicating the position you are applying for as well as salary history and expectations to Annie Weeks: (703) 748-5107.

PUBLIC RELATIONS  
AE

NJ business-to-business advertising agency has opening for PR Pro with 4-5 years experience. Must be self-starter, able to plan, write and execute complete PR programs. Knowledge of technical products a must—knowledge of electronic products a plus. Heavy client and editorial contact. Good opportunity for the right person.

Send resume with salary requirements to:

President

Box 958

Murray Hill, NJ 07974

TOP EARNING POTENTIAL  
FOR MARKETING AND SALES  
PROFESSIONAL

We are looking for an experienced marketing and sales professional with a min. 5-7 years experience selling media, sampling, direct, research or - preferably - fully integrated marketing programs to consumer product companies.

Our highly sophisticated and multifaceted programs require significant budget allocations by clients, so a thorough understanding of competitive marketing investment opportunities is a must.

Candidate must be aggressive, intelligent, energetic, and tough. Travel required.

Commission based position with over \$200K income potential.

FAX Letter and Resume to: Sr. VP,  
Orion, 215-K, 212.297.8659

EEO - M/F/D/V

**ORION**  
MARKETING ALLIANCE

Print Production Mgr.  
and  
Media Director

International agency with great creative, awarded AAF "Best in the West under \$40 million," is currently seeking Print Production Manager and Media Director. The agency is located in gorgeous coastal San Diego and is home to a visionary team deeply committed to great work. Send resume to:

Executive Search  
444 South Cedros Ave., Ste. 240  
Solana Beach, CA 92075  
Fax 619-755-8944

## Associate Promotions Manager

Telemundo Network Group, LLC. seeks bilingual (Eng/Span) sales promotion professional w/min. 5yrs exp. Expertise in development and execution of client driven marketing initiatives. Requires excellent presentation-writing skills and the ability to creatively address client's needs. Copywriting skills and US Hispanic market experience a plus. Position based in NY. (EOE)

Please send resumes to:  
Telemundo Network Group, LLC.  
2290 W. 8th Ave.  
Hialeah, FL 33010  
Attn: Human Resources

## FILM &amp; 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.eej.com (888) 335-4335

976  
4HOT-ADS  
Uncensored!!!  
Mind-Blowing!!!

Fulfill your every desire for a **CREATIVE POSITION.** Must be so uninhibited that you'll try new things and won't mind when it gets a little rough. Just call 800-394-0883.

www.ak.com

ece.

## MEDIA PLANNER/SUPERVISOR

Want Big Agency Experience  
Without Big Agency Problems?

Grow with us. Midsize southeast agency serving a diverse list of national and regional accounts seeks energetic, skilled media professionals.

We have a truly unique career offering. You'll work on big budget "meaty" accounts supported by tremendous training and an arsenal of resources. Yet you'll get the satisfaction of working closely with your entire client team: account services, creative, production and research. And all of this in a lovely, small city setting.

Live only minutes from work in a beautiful part of the country. We are one of only 6 agencies to earn an A- or better on ADWEEK's 1997 Agency Report Card. Looking for 2+ years experience in media planning, preferably some national account experience.

Fax or send resumes to A. Burton:  
336-774-9477

or mail to:

Long Haymes Carr Advertising,  
PO Box 5627, Winston-Salem, NC 27113

## SR. BROADCAST BUYER

Advertising agency with national client roster seeking a media professional with a minimum of 5 years broadcast buying experience in the top 20 radio and TV markets. Strong negotiating skills and computer knowledge are essential. Ability to handle multiple projects and an eye for detail are a must.

Forward your resume to:

McKinney & Silver

Attn: Kimberly Vilanova  
333 Corporate Plaza  
Raleigh, NC 27601

## BUSINESS MANAGER

Busy Michigan Avenue advertising agency is looking for two Business Managers. These individuals must be familiar with television and radio estimating, budgets, talent contracts, cost control, union labor relations, commercial clearance, traffic, legal, licensing and client billing. Qualified candidates should send or fax resume and salary requirements in confidence to:

BBDO Chicago  
Human Resources Department  
410 N. Michigan Avenue  
Chicago, IL 60611  
Fax: (312) 595-2581  
Equal Opportunity Employer M/F/D/V

CAREER  
SURFING?

www.rga-joblink.com

Roz Goldfarb Associates  
(212) 475-0099

CALL 1-800-7-ADWEEK

# CULTURE TRENDS

## MTV Around the World

Week of 9/7/98

### MTV Asia

Artist	Title
1. Steps	Last Thing On My Mind
2. Aerosmith	I Don't Want To Miss A Thing
3. 911	How Do You Want Me To Love
4. Spice Girls	Viva Forever
5. Five	When The Lights Go Out

### MTV Latin America (South Feed)

Artist	Title
1. SantosInocentes	Desparecedor
2. Beastie Boys	Intergalatic
3. Aerosmith	I Don't Want To Miss A Thing
4. Espend Lind	Lucky For You
5. Divididos	Nene De Antes

### MTV India

Artist	Title
1. Chori Chori	Karreb
2. Khandala	Ghulam
3. Pyar To Hona Hi Tha	Pyar To Hona Hi Tha
4. O Jaane O Jaane	Piar Kiya To Dama Kya
5. O Jaane O Jaane	Piar Kisi Se Hota Hai

### MTV Australia

Artist	Title
1. Powderfinger	Day You Come
2. Semisonic	Closing Time
3. Aerosmith	I Don't Want To Miss A Thing
4. Cherry Poppin Daddies	Zoot Suit Riot
5. Goo Goo Dolls	Iris

## Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.

September 12, 1998 Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	3	5	11	How Long Gone	Brooks & Dune
2	2	2	16	True	George Strait
3	4	7	16	Cover You In Kisses	John Montgo
4	1	1	17	I'm Alright	Jo Dee Messina
5	7	12	14	26 Cents	The Wilkinsons
6	5	6	16	If You Ever Have Forever In Mind	Vince Gill
7	9	15	10	Where The Grass Grows	Tim McGraw
8	8	11	7	I'll Go On Loving You	Alan Jackson
9	10	13	14	The Hole	Randy Travis
10	6	3	16	Just to Hear You Say That You Love Me	Faith Hill(W/Tim McGraw)
11	12	16	16	You're Gone	Dimond Rio
12	14	19	9	Don't Laugh At Me	Mark Wills
13	19	27	8	Honey, I'm Home	Shania Twain
14	17	20	8	Forever Love	Reba
15	21	25	11	Everything's Changed	Lonestar

©1998 Billboard/Broadcast Data Systems

## Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.

September 12, 1998 Provided by SoundScan.

This Week	Last Week	Wks. on Chart	Artist	Title	
1	New	1	Lauryn Hill	The Miseducation of Lauryn Hill	
2	2	3	7	Beastie Boys	Hello Nasty
3	4	2	10	Soundtrack	Armageddon-The Album
4	6	5	8	Barenaked Ladies	Stunt
5	New	1	Rob Zombie	Hellbilly Deluxe	
6	5	6	23	'N Sync	'N Sync
7	New	1	Soundtrack	Back To Titanic	
8	3	1	4	Snoop Dog	Da Game Is To Be Sold, Not To Be Told
9	1	-	2	Korn	Follow the Leader
10	7	7	11	Soundtrack	Dr. Dolittle-The Album
11	9	9	55	Backstreet Boys	Backstreet Boys
12	11	17	43	Shania Twain	Come On Over
13	New	1	Alabama	For The Record:41 #1 Hits	
14	14	18	10	The B. Setzer Orch	The Dirty Boogie
15	8	10	3	Soundtrack	How Stella Got Her Groove

© 1998 Billboard/SoundScan, Inc.



## CALENDAR

The National Association of Minorities in Communications will host its 12th annual Urban Markets Conference from Sept. 14-15 at the New York Hilton Hotel. The theme will be "Out of the Box: Opening Up the Urban Market With Technology." Guest speakers include Tom Freston, chairman/CEO of MTV Networks. For more information, call 202-965-0046.

The IRTS Foundation will host a newsmaker luncheon Sept. 15 at the Waldorf-Astoria in New York with Federal Communications Commission chairman William Kennard as guest speaker. For more information, contact Marilyn Ellis at 212-867-6650.

The National Association of Broadcasters annual Radio Show will be held from Oct. 14-17 in Seattle. Speakers include Bill Kennard, chairman of the FCC; Sam Zell, chairman of Jacor Communications; and syndicated talk show host Dr. Laura Schlessinger. For more info, call 202-775-4970.

TeleCon will hold its 18th annual conference Oct. 26-28 at the Anaheim Convention Center in Anaheim, Calif. The exhibition will provide information on video, audio and data conferencing. For more information, call 800-829-3400.

The Folio:Show, a magazine industry convention and expo, will be held in New York from Nov. 2-4. Keynote speakers include Bruce Barnet of Cahners and Edward Lewis of Essence. For more info, call 203-358-3751.

# Media Notes

## NEWS OF THE MARKET

Edited by Greg Farrell

### Fox Hits Grand Slam

Mark McGwire's record-setting 62nd home run last Tuesday proved to be a ratings grand slam for Fox Broadcasting Co.'s special prime-time airing, which averaged a top-ranked 14.3 rating/22 share in Nielsen Media Research's 40 metered markets (NSI, Sept. 8). Fox posted a 120 percent rating improvement over Tuesday-night averages of recent weeks. Fox's prime time average was also 61 percent higher in ratings than second-place NBC, which turned in a 8.9/14 for the evening. Fox preempted its season premiere of *King of the Hill* and the series premiere of *Costello*, both of which are pushed back to Sept. 15. On the local front, Fox-owned KTVI in St. Louis averaged a whopping 42.5 rating/59 share while Tribune-owned WGN-TV, which carried the homer-record game in Chicago, posted a five-year best for its Cub telecasts at 14.5/34.

### Howard Stern Sinks Low

In its third week of TV syndication, *The Howard Stern Radio Show* plummeted to a 2.9 rating/8 share in households in Nielsen's metered markets (NSI, Sept. 5), registering a 24 percent drop from the previous week's 3.8/10 average. Most alarmingly, *Stern's* third Saturday-night outing was 41 percent below its 4.9/12 premiere-week average. Possibly contributing to the general decline were the content-based decisions to yank the Eyemark Entertainment-distributed show by TV stations in San Diego, Phoenix and Lubbock, Texas.

### Meredith Pub Goes Bimonthly

*Better Homes and Gardens Family Money*, a Meredith quar-

terly financial adviser magazine, has increased its frequency to bimonthly. The one-year-old magazine has a circulation base of 625,000.

### Another Family Feud

Pearson Television's North American-based syndication division plans to revive its *Family Feud* game show strip for the 1999-2000 season, featuring comedian Louie Anderson as host. As part of its ownership of the Mark Goodson Productions library, Pearson is trotting out the old warhorse for a trip to the track. Richard Dawson served as host of *Family Feud* for

simultaneous network runs on ABC (1976-88) and syndication (1977-85), while the late Ray Combs emceed a run on CBS (1988-93) and syndication (1988-95). Pearson Television is a division of U.K.-based Pearson PLC, which bought now-defunct syndicator All American Television in 1997.

### Homicide Team in UPN Gig

Noted film producer/director Barry Levinson and TV producer Tom Fontana, the creative team behind NBC's acclaimed *Homicide: Life on the Street* series, have signed a deal with United Paramount Network to



Before and after: Today's *Money*, right, charts a new course as Time Inc.'s personal finance book.

## New Look for *Money*

After eight months in the planning, Bob Safian, *Money* managing editor, last week unveiled the Time Inc. magazine's redesign. The October issue, which hits newsstands today, sports a sharp new logo and lots of white space with clear type faces that make navigating the personal finance monthly a simpler task. The revamp also includes a larger Investing section, which now merges the monthly's stock and mutual fund coverage into the front of the book, and an analogous section called "By the Numbers" that's devoted to market benchmarks, fund and stock tables. The sleek look was overseen by *Money* art director Syndi Becker and the WBMG Group's Milton Glaser and Walter Bernard. —Lisa Granatstein

# Media Notes

CONTINUED

create a new hour-long drama series. Fontana, who executive produces *Homicide*, will write and produce the one-hour ensemble drama, while Levinson will serve as executive producer. The untitled development project, which is being produced by Rysler Entertainment in association with the Levinson/Fontana Co., is part of a six-episode series commitment from UPN for airing in either midseason 1999 or the 2000 season.

## Ehrlich Running TV at CSI

Marty Ehrlich has been appointed senior vp of programming and production and head of worldwide television at CSI. Ehrlich will oversee all current TV properties and develop new productions for Stamford, Conn.-based CSI and Advantage International, units of the Octagon Group of Companies, the recently formed sports marketing venture of Interpublic Group of Companies. Ehrlich is a former senior vp of the Marquee Group and a vp of TWI/IMG.

## Jacor Expands in L.A.

Radio giant Jacor Communications bought sports station KCKC-AM in San Bernadino, Calif., from All Pro Broadcasting for \$2.3 million last week. The station is the first buy for Covington, Ky.-based Jacor in San Bernadino, a suburban area about 50 miles east of Los Angeles. Jacor representative Pam Taylor said the company will use KCKC to enhance the reach of Jacor's Los Angeles sports/talk station KXTA-AM. The buy adds another property to Jacor's Southern California holdings, which include two stations in Los Angeles as well as

outlets in the smaller cities of Riverside, Mojave, Yermo and Lancaster.

## National Post Christened

The guessing game surrounding the name of Hollinger founder Conrad Black's new national newspaper of Canada is over. Black's recent acquisition of *The Financial Post* in Toronto obviously helped break the "name game" dilemma that has caused so much speculation about his much-ballyhooed Canadian national newspaper. His Canadian flagship will be called *The National Post*, incorporating *The Financial Post*, and will arrive on newsstands on Oct. 27.

## WGN Gets Interactive

Tribune Broadcasting's WGN-TV, Chicago's WB affiliate, went interactive last week with a Chicago Cubs telecast. Chicagoans equipped with Windows 98 and a TV tuning card could access special interactive features of the Cubs/Pittsburgh Pirates game over a bit of broadcast signal called a vertical blanking interval (VBI). The special broadcast beamed out additional stats on team players not available to viewers of the regular broadcast. Also, interactive viewers had the opportunity to play against each other in a baseball trivia game, as well engage in online shopping.

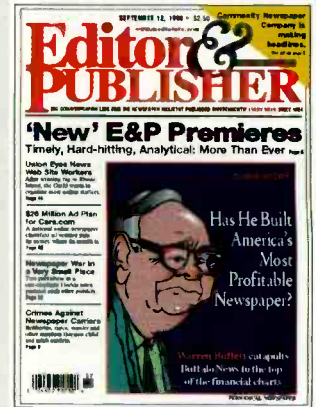
## Early, Early News in N.C.

Early risers in Charlotte, N.C., are getting the news of the day before their day actually begins. WCNC-TV Channel 6, the NBC affiliate in Charlotte, launched a 5 a.m. newscast last week called *6News Today*. The program features "Morning Line," a weather, sports and stock tick-

## New Face & Feel At E&P

*Editor & Publisher* did an about-face with its Sept. 12 issue. After eight decades of running advertising on the front cover, the 114-year-old weekly magazine, which reports on the newspaper industry, is shifting its focus to more news and analysis, said D.

Colin Phillips, publisher. Changing to a printer who could adapt to later deadlines was an important part of the shift, said Phillips. In addition to signaling a newsier stance, the later deadlines also generate "a whole bunch of opportunities for our advertisers. We'll be able to zone and to use stickers, belly bands and wraps." *E&P* recently hired a national ad manager and by the fourth quarter, Phillips predicts that the weekly will carry brand-image advertising from consumer advocacy groups to energy companies to automotive dealers. Phillips is selling advertisers hard on the fact that *E&P* reaches "more editors and reporters in the nation than any other publication," to increase circulation, now at 25,000, by 25 percent in the next few years. An in-house team worked with Paula Black, a Florida-based graphic designer. Black worked with James Robison, *E&P*'s senior vp/news, previously executive editor of the New York Times News Service. —Dori Perrucci



A new printer will enable *E&P* to do newsier covers.

er appearing every two minutes at the bottom of the screen, and "WeatherFirst," an up-to-date forecast before news segments.

## Select Into Kids Programming

Select Media Communications last week moved to snap up Syracuse, N.Y.-based Craftsman & Scribes Creative Workshop for cash and shares valued at \$8 million. Craftsman & Scribes produces the children's programs *Pappyland* and *Skin-namarink TV*, which reach more than 75 percent of TV homes via the Learning Channel and PBS stations across the country. Select Media is based in New York City and produces both short-form programming to wrap around commercial messages and longer-form shows including weekly action, educational magazine and music video shows and specials.

## Channel One Sells Out

Executives at the Channel One Network, a division of PrimeMedia, say that the educational TV show has sold out its entire advertising inventory for the upcoming fall season. The daily 12-minute Channel One news show is seen by 8 million students and 350,00 teachers in 12,000 secondary schools across the country. The shows feature 10 minutes of programming and two minutes of advertising time. This year, 15 new advertisers have signed on with Channel One, including: the Office of National Drug Control Policy, Blockbuster Video, Norelco, American Eagle Outfitters, Zest Body Wash, Sassoon, Cotton Inc. and Hostess. This year's selling schedule topped the 1997/1998 fall semester, which was 90 percent sold out with 22 new advertisers.



# You Have Two Choices When Seeking Internet Advertising Expenditures



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## BIG DEAL

### Bolla Pours Forth

**Advertiser:** Brown Forman  
**Agency:** Carmichael Lynch, Minneapolis  
**Begins:** Oct. 5  
**Budget:** \$6 million  
**Media:** TV, POP

**B**rown-Forman's Bolla Wines of Italy brand will make its first TV appearance in 10 years as part of a \$6 million campaign that aims to position wine for every-day rather than special-occasion consumption.

The "Open Up" campaign breaks Oct. 5, and features 15- and 30-second spots by the brand's five-year agency, Carmichael Lynch, Minneapolis. The three spots try to inject the passion and romance of Italy into American culture, via a hefty network buy that includes NBC's "Must See TV" blocks and CBS Sports programming such as NFL coverage, all underlain by a retail contest.

"Bolla is the true Italian wine," said brand director Andrew Mansinne. "What we wanted to do was reclaim our roots of our founding in Verona, Italy. We're proud to be Italian and we want to bring that Italian passion for living into the homes of every-day harried Americans."

To do so, each ad tries to drive spontaneity, as in "Sing," in which a family gathering finds one member breaking into song with others following along. Not everyone knows the words but, per the tagline, "To heck with the lyrics. Just sing." A sweepstakes at POP dubbed "Passion for Cooking" will award a grand prize of a trip to Italy and enrollment in Italian cooking schools. Restaurant chain Cucina! Cucina! and Horizon Airlines are lending support.

The "Open Up" television campaign follows a package redesign and new product introductions, including a varietal Bolla Cabernet Sauvignon that is still rolling into markets. Print runs in *Wine Enthusiast*, *Cooking Light*, *Food & Wine* and *Bon Appétit*. For the holidays, Brown-Forman will introduce specially packaged gold-on-gold gift boxes for a variety of Bolla collections.

The brand is sticking with its core demo of 35-54 year-olds, split almost equally between women and men.

—Theresa Howard

# Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### PRONEA PROMOTION

**Advertiser:** Nikon  
**Agency:** Fallon McElligott, N.Y.  
**Begins:** October  
**Budget:** \$5 million  
**Media:** Print, online

Aiming to energize the camera category, Nikon next month breaks an estimated \$5 million print and Internet campaign to support the new Pronea S, which combines the tech edge of single-lens reflex units with the spontaneity and ease of point-and-shoots.

The campaign, via Fallon McElligott, N.Y., flags the Melville, N.Y., firm's entry into a lower price point, at \$520, where it can win female and younger consumers.

Ten print ads running through March take a wry but playful approach, departing from Nikon's customary use of photos in its ads. Playing off Nikon's familiar colors, stark, black headlines are set against a bright yellow background and contrast the seriousness of using an SLR with the whimsy of a point-and-shoot. Thus, an ad destined for *Bon Appétit* reads: "Foie gras on a sesame seed bun." Other heads: "It's a seed-splitting contest at a state dinner"; "Rembrandt meets paint-by-numbers." Copy at the bottom of the headlines reads: "The technology of a serious camera. The spontaneity of a point-and-shoot," followed by Nikon's long-standing tag, "We take the world's greatest pictures. Yours."

—Tobi Elkin

### PHILLIPS LIGHTS UP

**Advertiser:** Phillips Consumer Electronics  
**Agency:** Messner Vetere Berger McNamee Schmetterer, N.Y.  
**Begins:** This week  
**Budget:** \$100 million  
**Media:** TV, print, online

Phillips Consumer Electronics breaks more than \$100 million in a U.S. ad and integrated marketing campaign this week, via Messner Vetere Berger McNamee Schmetterer/Euro RSCG, N.Y., that will tap each of

the Dutch electronics giant's business groups. The multi-faceted effort extends to TV, print and online advertising, movie tie-ins, sponsorships and other retail promotions, and constitutes Philips' biggest marketing program ever. TV spots feature hip 26- to 32-year-olds interacting with cutting-edge products like a flat-panel TV and a recordable CD player. Among the campaign's promotional activities: title sponsorship of the new syndicated Motown Live musical variety show, Nascar events and a national best new deejay contest. Philips is also securing music tour and sports sponsorships; sources say, including sponsorship of an LPGA Tour event next spring.

—Tobi Elkin

### ROYAL PITCH

**Advertiser:** Royal da Vinci  
**Agency:** ICE, Rochester, N.Y.  
**Begins:** Fall  
**Budget:** \$5 mil.  
**Media:** Print  
 Royal will challenge U.S. Robotics' popular Palm Pilot organizer this fall with an estimated \$5 million

### Nikon reaches out to a wide audience.

print and Internet campaign to support the launch of its daVinci palm-sized, pen-based unit that touts a lower price point and unique feature refinements.

The effort via ICE, Rochester, N.Y., breaks in November publications, and marks the first consumer-oriented ad effort in years by the Bridgewater, N.J.-based unit of Olivetti Office USA. Royal's first palm-sized organizer targets adults 25 to 45 who want decent functionality, but don't want to pay for features they don't need, with an entry unit at \$99 and daVinci Pro, an enhanced unit, for \$149. That's compared to \$199 and \$299 for Palm Pilot models, and \$399 and \$499 for some Windows CE palm-sized devices. A compact foldable keyboard option might be the focus of a





# CMR TOP 50

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

Week of Aug. 24-30, 1998

Rank	Brand	Class	Spots
1	WENDY'S	G320	38
2	MCDONALDS	G320	35
3	TACO BELL	G320	27
4	BOSTON MARKET	G320	26
5	1-800-CALL ATT	B221	23
6	K MART	V510	22
	POCAHONTAS // VIDEO	H532	22
	SNICKERS CANDY BAR	F510	22
9	ESPN CABLE NETWORK	B642	20
10	BURGER KING	G320	19
	KODAK MAX FILM	G143	19
	OLDSMOBILE	T114	19
13	ALMAY ONE COAT MASCARA	D130	17
14	DR PEPPER	F441	16
	DURACELL ULTRA ALKALINE BATTERIES	H310	16
	LEVIS JEANS MEN	A142	16
17	COLGATE TOTAL TOOTHPASTE	D211	15
	HELLMANN'S SALAD DRESSING	F130	15
	PIZZA HUT	G320	15
	PRIMESTAR SATELLITE SYSTEM	H514	15
	RAGU SPAGHETTI SAUCE	F170	15
	SERTA MATTRESSES	H122	15
	VOLKSWAGEN JETTA	T113	15
24	MAYBELLINE MOISTURE WHIP LIPSTICK	D120	14
25	BLOCKBUSTER VIDEO	V372	13
	LOREAL FEEL NATURALE	D140	13
	PEPSI	F441	13
	SPRINT LONG DISTANCE	B221	13
	TYLENOL EXTRA STRENGTH GELTAB	D511	13
30	ALLEGRA ALLERGY RX	D560	12
	AMERICAN DAIRY ASSOCIATION CHEESE	F312	12
	ISUZU AMIGO	T118	12
	LEXUS	T115	12
34	BABY RUTH CANDY BAR	F510	11
	COCA-COLA CLASSIC	F441	11
	MIRAMAX <i>ROUNDERS</i> MOVIE	B660	11
	PEPPERIDGE FARM COOKIES	F343	11
	QUAKER INSTANT OATMEAL	F220	11
	REVLON LIP MAKEUP & NAIL POLISH	D120	11
	SATURN SPORTS COUPE LEASING	T111	11
	SONY <i>KNOCK OFF</i> MOVIE	B660	11
42	ARIZONA JEANS MEN & WOMEN	A142	10
	CREST DENTAL PRODUCTS	D219	10
	FORD TAURUS	T111	10
	HOME DEPOT	V376	10
	MAYBELLINE EXPRESS FINISH NAIL POLISH	D150	10
	<i>TITANIC</i> VIDEO	H532	10
	WAL-MART	V590	10
49	1-800-COLLECT	B221	9
	BUD LIGHT	F612	9

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

promotion.

DaVinci offers a larger screen than the Pilot, high-resolution backlit display and data synchronization software, plus most standard organizer functions, with new software downloadable for free from Royal's Web site.

"Our approach is, 'We've got the features you need and when it's your money, it's the best value,'" said Robert Robinson, Royal's executive director of marketing for personal information/communications products. Creative likely plays off the Pilot's higher price point. "Why put \$200 in their palm, when you can put it in yours?" says one headline. Other executions may play off the word "palm" with messages that appear on the product's LCD screen. DaVinci's distinctive red-and-black color scheme and package design are via Staubitz Design, Collinsville, Conn.

At least three ads are planned, for books like *Fortune Tech Buyer's Guide, USA Today, Details* and *Fast Company*, plus in-flight, lifestyle and personal-computing titles. Robinson said daVinci may appear on QVC in the fourth quarter. —*Tobi Elkin*

## BECK'S: THE GERMAN BEER

**Advertiser:** Becks North America

**Agency:** Saatchi & Saatchi, N.Y.

**Begins:** December

**Budget:** \$20 million (annual)

**Media:** TV, radio, print

Beck's North America will double its media budget in 1999 to \$20 million as it capitalizes on two years of double-digit sales growth and puts its non-German agency to work.

Axel Meermann, director of marketing, said BNA was working with Saatchi & Saatchi, N.Y., to evaluate four creative concepts that stress the brand's "German-ness" in a humorous way, with an eye to breaking new creative in time for the holidays, traditionally a strong period for imported beers. Under BNA president Bill Yetman, the importer has won the ability to tweak the global "green sails" TV campaign for the U.S. market, but this is the first time that BNA is devising a distinctive U.S. effort. The TV, radio, print and outdoor ads will target about 20 markets. —*Geny Khemouch*

# Media Person

BY LEWIS GROSSBERGER



## All Fall Down

THIS YEAR, MEDIA PERSON'S AMAZING FALL TV PREVIEW breaks tradition by appearing at the beginning of

the television season instead of the end. This makes for a more dramatic effect, further enhancing MP's already prestigious reputation for insightful prophecy. By some supernatural magic known only to Media Person, he has, without research, leaks or any inside help whatsoever, intuited the entire TV schedule, whose highlights he now presents. (Consult your local listings for day and time of all new shows to be sure of avoiding them whenever possible.)

*The Secret Diary of Desmond Pfeiffer* (UPN): After all these years of waiting for another chance, finally Abraham Lincoln gets his own show! (Oops, MP almost wrote "another shot.") Unfortunately, he's not the star. That would be his hip, black, high-fiving, jive-talking and, above all, historically accurate English butler. But, hey, it takes more than ending slavery and saving the Union to make it big in television. It takes a good agent. Now that television has discovered history, what's next, Chester Arthur's laundress? Warren Harding's urologist? Bill Clinton's intern?

*The King of Queens* (CBS): A UPS delivery man living in Archie Bunker territory watches TV a lot, bickers with his wife, argues with his irascible father (who bears an uncanny resemblance to George Costanza's irascible father) and debates America's top sociologists and psychologists on why women find his ugly brown uniform irresistible.

*Felicity* (WB): Ally McBeal on campus. Because one Ally McBeal is never enough.

*Costello* (Fox): The true-life story of crime boss Frank Costello will be....No, that's not it. Hold on....The ghost of comedian Lou Costello haunts a bar in Boston where....Sorry, MP's psychic radar seems to be malfunctioning. OK, now it's coming in better....A wisecracking blond waitress gal in a South Boston blue-collar bar where everyone talks too loudly and

makes coarse jokes you imagine you've somehow heard before. Do the regulars include a fat guy and a mailman, or is MP experiencing bad reception again?

*This Time I Really Mean It* (CNN): The President continues apologizing for his disgraceful conduct. Each week, his apology grows more sincere and profuse until, by the season finale, he is on his knees sobbing and begging for a second chance as Jeff Green-

**Do the regulars include a fat guy and a mailman, or is MP experiencing bad reception again?**

field critiques the performance.

*Fantasy Island* (ABC): Proving once again that you can't keep a bad series down, Mr. Roarke and his enchanted isle return to life, this time starring the ever sinister Malcolm McDowell, in an update of the dreary '70s classic. But where is Tattoo? Media Person sees no midget! Media Person hears no excitable fawning homunculus uttering the plaintive cry, "De plane, boss, de plane!" Bring back the midget, you cursed suits!

*Wind on Water* (NBC): Bo Derek (What! Is she still alive?) presides over a boisterous clan of 23 beautiful cowboys and hunky cowgirls who chase longhorns on surfboards in this high-concept show set on a cattle ranch in either Hawaii or Bangladesh, whichever

you think is more plausible. "The most glib way to look at this show is it's *Dallas* meets *Baywatch*," says one of the producers. It's also the most profound way to look at it.

*The Brian Benben Show* (CBS): You know what scares Media Person? The thought that some day this guy might have a son and name him Ben.

*Cupid* (ABC): A guy who either really is Cupid, the Roman god of love, or else a dangerously deluded psychotic capable of the most twisted, deviant acts known to mankind, goes around matching up unsuspecting couples for a night of either innocent romantic fun or stomach-turning ultra-violence, Media Person isn't sure which.

*Mark or Michael?* (ESPN) A panel of sports experts including George Will, Spike Lee and Doris Kearns Goodwin come to blows every week after failing to agree who is the greatest athlete of our time.

*L.A. Doctors* (CBS): Two network executives were at lunch last spring and one of them says, "Hey, how about a show called *San Francisco Cops?*" And the other one goes, "Nah, make it *Sacramento Lawyers.*" So the first one exclaims, "Why not *Encino Engineers?*" Then the other one says, "I got it! *Compton Barbers!*" And the first one replies, "Maybe *Santa Barbara Mathematicians?*" Well, it went on like that for a long time but finally, they came up with a really original concept.

*Mercy Point* (UPN): So then an executive at the next table thinks to himself, "*L.A. Doctors*, wish I'd thought of that. But, hey, wait a minute. How about....*Doctors in Space!* Omigod, I'm a freakin' genius."

*Brimstone* (Fox): Or how about *Doctors in Hell?* No, make it a cop, a violent dead cop, consigned to the underworld. Damnation, that's good! So Beelzebub gives him a chance to redeem himself if he can recapture 113 escaped demons who have returned to earth in the hope of getting a job with Rupert Murdoch. (Memo to Satan: Time to update your antiquated security system, babe. Better spring for some electric pitchforks.) Moral of story: Never tell an executive producer to go to hell. He may take you literally. ■





# WHERE WOULD YOU TURN FOR THE BEST **SPORTS NEWS?**



## **FOX Sports Net**

telecasts more than  
**3,500\*** pro games a season.

## **ESPN**

telecasts about 225\*

**FACT:** **FOX Sports News** is fed by 22 regional networks - who are there before, during and after their telecasts of more than **3,500\*** pro games a year.

**FACT:** ESPN? They telecast about 225\*

So, which sports news show has the inside scoop?  
News directly from the source, because we are the source.



Better because we are there.™

**FOX Sports News on FOX SPORTS NET:**  
mornings 6:30am / weeknights 6:30pm / nightly 10pm

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\*Based upon 1997/98 regular season M.L.B., N.H.L., N.B.A. and N.F.L. games.

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