

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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MAGAZINES

Money Cashes Out On Covers

New editor of Time Inc. monthly scraps 2 franchise special issues

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WASHINGTON

Telecom Law Stirs Trouble At the FCC

Furchgott-Roth at odds with Kennard over biennial review of '96 Act

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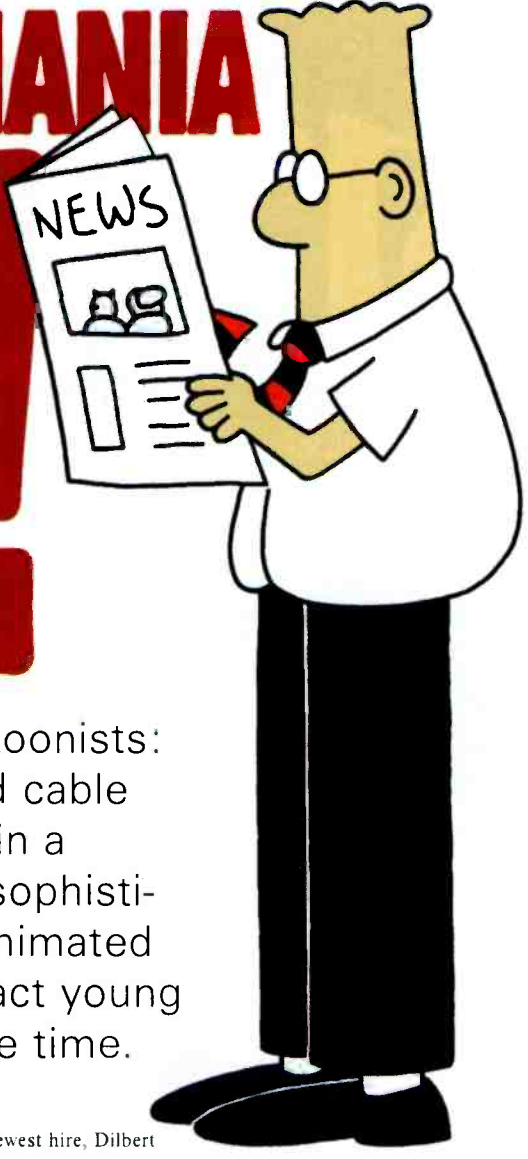
4A's CONFERENCE

The High Price of Broadcast Mergers

Consolidation and LMAs are driving up advertising rates across the country, agency study says

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ANIMANIA



Calling all cartoonists: Broadcast and cable networks are in a scramble for sophisticated, edgy animated shows to attract young adults in prime time.

PAGE 4

UPN's newest hire, Dilbert

UNITED FEATURE SYNDICATE

MARKET INDICATORS

National TV: Slow
The networks are drastically cutting prices to sell remaining first-quarter inventory, but buyer desire isn't there. Second quarter is wide open.

Net Cable: Active
First-quarter scatter is tight, particularly at A&E, ESPN and Comedy Central. Second quarter is uptrending and a healthy upfront is anticipated. CPMs are pacing at low double-digit increases.

Spot TV: Slow
Buyers were holding off last week, fearing Olympics' dominance of the ratings. West Coast is starting to percolate; packaged goods and movies are lumbering along.

Radio: Mixed
Top 30 markets are expected to be jammed for the next few weeks. Telecom "is going nuts," but auto spending is trending lower.

Magazines: Heating
Consumer electronics is starting to heat up, with network TV ads remaining hot. Tech and insurance also strong. Pharmaceuticals are relatively weak.

Oscar's TV Gold

Big ratings seen for ABC's Academy Awards PAGE 5



Mega Brand

Roadblock across Discovery Networks to reach upscale, curious and involved consumers.

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Coming to the 1998-1999 Upfront.



Laura K. Jones FEB 18 1998

AT DEADLINE

Partners Redraw Fox Kids Affiliate Pact

Fox Broadcasting last Friday hashed out the parameters of a new ownership structure of the Fox Kids Network with its affiliates, but details were not disclosed. Fox Kids is jointly owned by Saban Entertainment and the Fox affiliates. A Fox representative would say only that "while no formal deal was struck, both sides were progressing toward a strong mutual agreement." The new deal is expected to be announced this week. The Fox representative contended that the discussions are separate from the network's talks with its affiliates to help fund Fox's recently renewed NFL rights. Fox's affiliates already contribute a reported \$30 million per year for football.

Seinfeld Finale Spots Ready to Go

NBC is expected to begin selling the final episode of *Seinfeld* this week, initially targeting movie companies, media buyers said. Because of potentially strong interest by studios, the network is said to have been asking them whether they would be willing to forego "pod protection"—meaning that two competing movie companies could end up advertising in the same commercial break. Asking price for the May 14 swan song (9-10 p.m. EDT) remains about \$2 million (*Mediaweek*, Feb. 12).

\$14 Million for The Saratogan

Last week's sale of *The Saratogan* in Saratoga Springs, N.Y., by the nonprofit Gannett Foundation will give its new owner, Journal Register Co. of Trenton, N.J., an opportunity to look at operating efficiencies. Insiders said the sale price was \$14 million. The acquisition, which complements another Journal Register property, *The Record*, in nearby Troy, N.Y., creates a new geographic cluster for the company. The sale is expected to close April 1.

Kids Upfront Could Go This Week

The kids upfront marketplace, which has yet to break aside from a few small deals, could open in earnest this week. Last week's Toy Fair ended with no significant business concluded. All the major kids players have made their upfront presentations. But some kids buyers are split on whether business will kick off this week or later.

CityVision in Miami Looks at Delay

Silver King Broadcasting will acquire two UHF stations in Atlanta and Orlando, Fla., and will delay by two months the rollout of CityVision in Miami, chairman Barry Diller announced last week

Clinton-Travolta Scientology Tie, by George

George magazine reports in its March issue that church and state collided last April. Writer Josh Young quotes Scientologist/movie star John Travolta as saying that President Clinton volunteered to help improve Germany's treatment of the Scientologists when the two met in Washington. Clinton subsequently had national security advisor Sandy Berger brief Travolta on the issue, the story reports. At the time, the actor was preparing to play Clinton's dead ringer in the film adaptation of Joe Klein's *Primary Colors*. The upcoming film reportedly portrays Clinton in a much more favorable light than the book. *George's* March issue hits the stands on Feb. 24.

INSIDE



Pool warns of rising local broadcast rates

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New Study on TV Viewing by Race

Black households watch 43 percent more television than non-black households each week, but the gap has closed by 7 percent since 1993, according to a nationwide study by New York-based TN Media Inc. Black households currently watch an average of 72.4 hours of TV a week, compared to non-black households, which average 50.8 hours per week. Black households watch more TV in all dayparts; the least differential comes in prime time, where black households average 14.9 hours a week compared to 13.4 hours for non-black households. Non-blacks watch more TV across adult demographic groups under 50, but black children and black teens watch more prime-time TV than their white counterparts.

January Spending Soars in Mags

Total ad spending in magazines for January was up 7.1 percent, to \$720.7 million, according to PIB figures released last week. Pages were up 1 percent, to 13,841. Automotive, which was up 8.3 percent to \$106.8 million, continued as the top category. The most dramatic growth category for the month was toiletries & cosmetics, which increased 13.8 percent, to \$62.6 million. The drugs & remedies category, a high-growth phenomenon in recent years, edged up only 1.4 percent, to \$44.7 million.

Corrections:

Before joining J. Walter Thompson Los Angeles, Lily Katz had worked at Western International Media in Los Angeles since 1995. A story in last week's issue gave an incorrect year. In the same issue, a photo of David L. Smith, executive vp of entertainment of Frank Magid Associates, incorrectly ran where a photo of David D. Smith, CEO of Sinclair Broadcast Group, should have appeared.

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Producer: 'No Connection' Between CBS News, Nike

A CBS News investigative reporter has accused the network of letting its Olympian financial ties to Nike influence a decision not to air a negative piece on the shoe manufacturer. CBS reporter Roberta Baskin alleged last week in an internal memo to CBS News president Andrew Heyward that the net torpedoed her investigation of Nike because of concerns about the footwear company's sponsorship of CBS' Olympics broadcasts. Heyward, according to sources at CBS, was "furious" about Baskin's memo. He wrote back that her actions were "potentially injurious to the reputation of CBS News."

Baskin's piece on exploitative working conditions at a Nike factory in Vietnam first aired in October 1996. It won a duPont Award. However, Baskin wrote that when she attempted to update her piece last fall, her bosses would not allow it.

CBS News producer Susan Zirinsky disagreed with Baskin. "Andrew Heyward has stood up to corporations and sponsors a million times. This [allegation] just isn't his style," Zirinsky said. There was a Nike memo expressing annoyance over the story, Zirinsky said, but she added that it was "the usual corporate complaint." Nike advertising was never an issue in the decision not to have Baskin do a follow-up piece, she added.

Nike is spending millions as an Olympics advertiser. "There is no connection whatsoever—none—between Nike's sponsorship of the Olympic Games... and CBS News' coverage of the Nike story," Heyward wrote back to Baskin.

Nike's ties to CBS generated another controversy last week. When CBS reporters in Nagano, Japan, were filmed wearing jackets with Nike's "swoosh" logo, Heyward subsequently ordered that it be hidden. —Alicia Mundy

5 Percent Solution? TCI Ups Rates to Cover NFL on Cable

Citing higher costs for the new NFL contract with ESPN, Tele-Communications Inc. last week said it will raise its monthly rates in June by an average of 5 percent to 5.5 percent. In a prepared response to TCI's (continued on page 6)

Drawing in Vi

Animation is breaking out around the dial as netw

TV PROGRAMMING / By Michael Freeman and Jim Cooper

Television is developing a serious case of Toon-itis. Prime-time animated shows are popping up all over the broadcast and cable networks, following the current success of edgy adult cartoons such as *King of the Hill* on Fox and *South Park* on Comedy Central. Hollywood agents, network programmers and independent producers concur that the hunt is on to spice up prime-time schedules with more hot animated properties.

A panoply of projects are in the works across the business:

- The WB in midseason 1998-99 plans to air the pilot for a series called *Baby Blues*, based on a popular newspaper strip that takes a humorous look at parenting. Warner Bros. Animation has attached Jeff Martin (formerly a producer on *The Simpsons*) and Peter Ocko and Adam Barr (both formerly of *Weird Science* and *Dinosaurs*) as executive producers.

- Also in development at WB: a new, untitled animated series from Castle Rock Entertainment (producers of *Seinfeld*) and executive producers Bill Oakley and Josh Weinstein, (former producers of *The Simpsons*). The project is described as an extension of *Seinfeld* that chronicles two young brothers growing up in New York City.

- UPN announced last week that it will launch a TV version of the hit comic strip *Dilbert*. UPN also has in development at least "half a dozen" other animated projects for possible prime-time berths, according to Tom Nunan, the network's programming chief.

- Fox is developing a claymation project from the mind of Eddie Murphy called *P.J.'s*, about an urban housing project. Murphy is slated to executive produce and provide the voices of several characters, including the project's superintendent, the lead character.

- Production sources say that Showtime, which has never embraced animation before, has placed a script order from Sunbow Entertainment for the 25-year-old, oddball strip *Zippy the Pinhead*. Neither Sunbow or Show-

time would comment.

- MTV, home to *Beavis and Butt-head*, may dabble more in prime-time animation. Having just ordered a second season of *Daria*, which premieres at 10:30 p.m. tonight, MTV is also experimenting with new pilots including *Downtown*, *Cartoon Sushi* and *Toxic Fox* (an '80s "hair band" trying to make it in the '90s), said Abby Terkuhle, the network's president of animation.

What's going on here? With a plethora of "cookie-cutter" sitcoms vying for shrinking audience shares among a growing roster of TV networks, the push is on to develop prime-time animated series designed to attract young adult viewers.

"Within four weeks of *South Park*'s debut on Comedy, big basic [cable] networks were calling around looking for their version," said Ray Solley, an agent specializing in cable for the William Morris Agency who helped broker the *South Park* deal with Comedy Central.

"Animation in prime time has almost become a state of mind," said Ken Olshansky, director of creative affairs for Sunbow Entertainment. Olshansky adds that in the past few weeks at least two cable networks, which he declined to name, have contacted him about animated projects.

Sources also say that Lifetime, FX and VH1 are looking to get into the act.

UPN's Nunan hopes that the addition of *Dilbert* to the network's schedule this fall will provide a much-needed shot in the arm. Nunan sees the comic strip as "a series with breakout potential. Any startup service like UPN has to stand out in prime time, and now we have a brand name in animation."

Jordan Levin, WB senior vp of program development, notes that WB chief Jamie



South Park



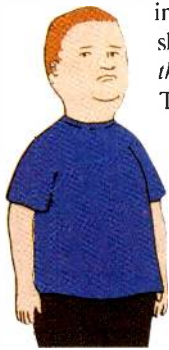
Zippy

ewers

ks seek younger audiences

Kellner and entertainment head Garth Ancier were behind the rollout of *The Simpsons* 10 years ago at Fox.

Speaking of Fox, *The Simpsons* is pulling in an average 9.6 rating/15 share this season, while *King of the Hill* is getting a 10.0/15. The success of those two series has laid the groundwork for a planned 13-episode rollout of *P.J.'s* in 1999.



Fox's King

"No other broadcast network has ever done [claymation], and [*P.J.'s*] will be innovative, similar to what *The Simpsons* and *King of the Hill* have been for us in prime time," said Peter

Roth, president of entertainment at Fox.

Animation on cable is increasingly ready for prime time as well. The ratings success of *South Park*, which drew a record 6.4 rating (delivering 4.1 million adults 18-49) on Feb. 4, has raised the bar. Comedy Central's pricing on *Park* has tripled from \$5,000-\$10,000 per :30 at its launch last fall to the current \$30,000-\$40,000, said Larry Divney, Comedy Central executive vp/ad sales.

Some buyers are wary of a possible oversupply of me-too animation series if projects are churned out too quickly. "*South Park* [knock-offs] could very well stink," one buyer said.

Nickelodeon is expanding its dominant kids programming in prime time, half of which is animation like *Hey Arnold!*, which drew a 7.2 national kids 2-11 rating for its Valentine's Day special last week. Nick will expand by a half hour this fall and brand the 8-9 p.m. slot NickelOZone, said Cyma Zarghami, executive vp/gm. And the Disney Channel plans to spin off the Toon Disney network, which will run animation designed for prime time, said Rich Ross, senior vp of programming/production. Cartoon Network, which showcases originals like *Dexter's Laboratory* and *Johnny Bravo* in prime time, will strip several shows this year. "Once we can strip and build a viewing habit, our delivery will go through the roof," said Rob Sorcher, executive vp of Cartoon. ■

And the Winner Is...ABC

Expected boffo ratings for Oscars would yield more dollars in '99

NETWORK TV / By Betsy Sharkey

The Academy Awards' renewed interest in mainstream, major-studio movies, led by box-office behemoth *Titanic*, is likely to attract significantly higher ratings for ABC's telecast of the Oscars on March 23. Advertisers, who have paid \$915,000 for 30-second spots on the broadcast, are expected to get more viewers for their dollars. ABC, which has sold out all available inventory for this year's Oscars, hopes to cash in on the anticipated ratings uptick when it sells packages for the '99 event.

"Even in marginal years, we typically see [ABC] push for a 15 percent bump in rates," one buyer said last week. "If this [Oscars] show does the numbers we think it will, we'll eventually pay for it." Academy Awards advertisers, many of which have been on board for years, include General Motors, Revlon, Kodak and McDonald's.

Roger Sverdlik, ABC executive vp/national sales manager, confirmed that if ratings jump for this year's telecast, the next round of negotiations with advertisers will reflect that.

Factors in this year's expected ratings rise include *Titanic*, which has sailed to \$703 million in domestic and foreign ticket sales. The film tied an Oscar nomination record, with 14. "*Titanic* is the *ER* of movies," said an executive

at another broadcast network. "[Viewers] are going to show up in record numbers to cheer when it wins and boo when it doesn't—which isn't such good news for the rest of us."

In addition to *Titanic's* appeal, the Oscar nominations are more mainstream this year, which should attract a larger TV audience. There is the best actress nomination for popular TV star Helen Hunt (*As Good as It Gets*);

Oscar's Dimmed TV Luster

Since its record 45.8 rating/82 share back in 1960, the Academy Awards telecast has been on a gradual decline in popularity.

Here are Oscar's TV numbers for the past five years:

YEAR	RATING/SHARE
1993	31.2/51
1994	31.1/49
1995	32.5/53
1996	30.3/50
1997	27.4/46

Source: Nielsen Media Research

another for movie icon Jack Nicholson; plus the surprising popularity of *The Full Monty*, the British comedy that won a following in the U.S. heartland.

The 1997 Oscar telecast delivered some of the lowest ratings in the show's history, with a 27.4 rating/46 share (see chart). "Last year was a disaster," said one buyer with an Oscars client. "It was dominated by the independent films, and that hurt." ■

'Money' Makes Changes

MAGAZINES / By Lisa Granatstein

Money has scratched two high-profile, franchise issues—"Best Places to Live in America" and "Best College Buys"—off its to-do list this year, marking the Time Inc. monthly's first major changes since Bob Safian took over in January as managing editor.

"Best Places," which ranked the top 300 cities, ran in *Money* for 11 years; the college guide, a best-bang-for-your-buck list, ran for eight. Single-copy sales for the cities ranking had slipped in recent years, as rival finance books crowded newsstands with their own versions. Unaudited newsstand sales for the "Best Places" issue

slipped 27 percent last year, to 270,600 copies, according to ABC. "I don't think people moved based on a 'Best Places' list," Safian said.

While the college guide's newsstand sales gained 5 percent last year to 251,000, subscribers showed limited interest in the issue. The guide also faced competition from *U.S. News & World Report*, *Time* and *Newsweek*.

Safian said that new special issues are being developed to replace the two covers, but he declined to talk specifics. "*Money* will continue to offer lots of service and special packages on planning for and spending for your children's education," Safian said. "We'll [also] continue to do lots of coverage of consumer-oriented topics." ■

MEDIA WIRE

hike, ESPN said the football package would "be a matter of a few pennies" for each of TCI's 14 million subscribers

Such back-and-forth underscores the recent tension between cable operators and networks over the rising cost of programming. This came to a head last month when the NFL renegotiated a record \$4.8 billion contract with ESPN, an eight-year deal giving ESPN exclusive rights to pro football on cable. Operators lamented handling what they expected would be a double-digit increase as the result of the new ESPN deal. TCI's rate hike follows the company's 7 percent increase last year. —*Jim Cooper*

Common Wealth Overseas With 2 Premier(e) Titles

Time Inc. has partnered with Australian Consolidated Press to create a new company that will oversee the publication of its Australian weeklies—the Australian *Time* and *Who Weekly*, a *People* spinoff.

The company, called Premier Magazines, will also include four Australian books. In the works are plans for Premier to launch Australian versions of other Time Inc. titles. Premier, to be based in Time Inc.'s offices in North Sydney, will employ 200 people. ACP will continue operations separate from Premier, publishing Australian versions of other U.S. titles, including Hearst's *Cosmopolitan*.

In other foreign-licensing news, Hachette's *Premiere* has substantially altered its presence in Great Britain. The publishing company EMAP has folded the 12,000-circ U.K. version of the film magazine it was licensed to publish; thus, circ of the U.S. edition in Britain, already approaching 20,000, will be increased to 30,000. The only difference in the U.K. copies: a bound-in, 16-page supplement of Britain-specific news and notes. —*Jeff Gremillion*

Pro Bowlers Tour Joins CBS In Time-Buy Agreement

As part of a time-buy arrangement with CBS, New York-based Marquee Group is handling ad sales for the nine Professional Bowlers Association Tour events airing on the network this year. So far, the sports marketing firm has *(continued on page 8)*

Telecom Raises Ire at FCC

GOPer Furchgott-Roth opposing Kennard over review of '96 law

WASHINGTON / By Alicia Mundy

It didn't take long for the first discord to open up among the FCC's new members. At odds are the chairman, William Kennard, a Democrat, and one of the two Republican commissioners, Harold Furchgott-Roth. At issue: the biennial review of FCC regulations, mandated in the Telecommunications Act of 1996. Furchgott-Roth has accused the FCC general counsel's office, which conducts the review, of taking short cuts that violate the law and of excluding input from Furchgott-Roth and his staff.

Kennard did not respond to requests for comment. The chairman has said that the current review, which focuses on 31 regulations, is the "most comprehensive" in FCC history, and that a wider review would be "unproductive." Aides to Kennard said that Furchgott-Roth was invited to participate.

Furchgott-Roth's supporters said the review is important because it sets the standard for how a second review—of existing broadcast and cable ownership rules—will be handled.

Kennard supporters among the FCC staff privately insisted that Furchgott-Roth is trying

to flex his muscles and give Republicans an issue to rally around. Furchgott-Roth allies said he is just trying to break a pattern of secretive, unilateral decision-making that began under former FCC chairman Reed Hundt, with Kennard's help.

"This isn't a rift," Furchgott-Roth said through a spokesman. "It's a disagreement on a statute. The law is clear. It calls for a top-to-bottom review of *all* the regulations to see if they are still in the public interest." Free-market deregulators in the House were promised a complete FCC investigation of the rules beginning in 1998.

Furthermore, the spokesman noted, the FCC general counsel, who reports to the chairman, did not ask Furchgott-Roth, the former chief economist for the House Commerce Committee, for his input in the review.

Rep. Billy Tauzin (R-La.), chairman of the House Telecom subcommittee, backs Furchgott-Roth. A spokesman for Tauzin said: "The current review is an absolute joke. You can't pick and choose which parts of the law you want to carry out." ■

The Underplaying Games

Olympics not measuring up for CBS stations; makegoods offered

LOCAL TV / By Claude Brodesser

The Winter Olympics, counted on as a much-needed lead-in for some CBS affiliates' lagging local newscasts, fell well short in delivering viewers last week. "There's a feeling of bad luck and bad performance," said the general manager of one CBS-owned station.

Bad weather in Nagano, Japan, a lackluster host in Jim Nantz and a 12-hour time differential combined to keep the Olympics' ratings below expectations last week. Through Thursday night, the Games had averaged a 16.8 rating/27 share in households. The 1994 Games earned a 24.4/37; the '92 event did a 19.1/29. For Nagano, CBS has guaranteed advertisers a 19.6/30.

Several CBS affiliates have begun the painful process of makegoods, giving away additional ad inventory to make up for the ratings shortfall. "We've already done some [makegoods], and we're taking care of them on a dai-

ly basis," said Patrick North, general manager at Meredith Broadcasting's KPHO-TV in Phoenix. Executives at Detroit's WWJ, Atlanta's WGNX, and Dallas' KTVT all confirmed that makegoods had started.

Other local markets falling below CBS' national Olympics ratings average last week included Chicago (CBS O&O WBBM), Miami (CBS O&O WFOR), Charlotte, N.C. (Jefferson Pilot's WBTV), and San Antonio (A.H. Belo's KENS).

The Games' underdelivery is particularly painful for CBS O&Os that anticipated the telecasts would generate viewer sampling for late local newscasts. While most CBS stations were winning their late news races last week, executives acknowledged that they had hoped to do better. In New York, WCBS' news ratings were up, from a November average of 6/10 to an 8.7/16 share. ■

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MEDIA WIRE

signed sponsorship deals with Anheuser-Busch, Showboat Hotels and Brunswick. Deals are pending with several other advertisers, said Cliff Kaplan, Marquee vp of sales. Kaplan declined to identify those potential sponsors, saying only that they include a pharmaceutical manufacturer and a company in the automotive-after-market business, among others.

CBS is the new home of the PBA Tour, whose events have aired on ABC for 30-plus years. This year, CBS will televise nine tournaments, from mid-April through June. In 1996, the PBA sought to reinvigorate bowling on television by hiring Marquee to manage its TV, marketing and sponsorship efforts. That led to the time-buy arrangement for an undisclosed sum with CBS, which will showcase PBA Tour events on Saturday afternoons as part of CBS' *Sports Spectacular* anthology series. —Langdon Brockinton

6 Primestar Partners Merge For Better Marketing Edge

Primestar Partners L.P. merged last week into Primestar Inc., a centralized national corporation and the second-largest company to deliver direct broadcast satellite services behind DirecTV. In the merger's initial phase, Primestar Inc.'s six cable partners have pooled ownership interests and their collective 2 million medium-power satellite customers. The merger's second phase will come when the high-powered satellite assets of the company become available upon FCC approval, expected to come in the next two to three months. High-power satellite service has more channel capacity than medium-power. "We've been a national service without being able to achieve any national economies of scale because each partner has its own pricing and packaging and their own marketing activities," said Dan O'Brien, president and COO of Englewood, Colo.-based Primestar. He added that a single company will be better able to pursue national retail options.

The partners' ownership percentages have TCI Satellite Entertainment Inc. with 36 percent; Time Warner/Newhouse with 31 percent; Comcast with 10 percent; MediaOne and Cox with 9 percent each, and GE American Communications with 5 percent. —JC

The Price Is Not Right

Consolidation, LMAs are raising broadcast ad rates, buyers told

4A's MEDIA CONFERENCE / By Michael Freeman, Betsy Sharkey and Rachel Fischer

Masquerading behind current business-school buzz-speak like consolidation, optimization and fractionalization are the same two issues that have always faced advertising media: pricing and content. Most of the 700 buyers gathered at the American Association of Advertising Agencies Media Conference in Anaheim, Calif., last week agreed that massive consolidation in 1997—particularly in radio—has had an almost immediate and directly negative impact on media buying. Nowhere has that situation been more exacerbated than in the top 10 markets, where unit and CPM increases are far above the national average, according to a study released by Jean Pool, executive vp of North America media services for J. Walter Thompson USA.

Keying on the emergence of the CBS Radio Group and Chancellor Media as the dominant owners of radio stations in eight of the top 10 markets, Pool said the groups' leverage in those markets is accounting for "spectacular rate increases" and should raise concern about concentration of market share among the major radio owners.

This year compared to last, Pool said, JWT has found rate increases from CBS and Chancellor as high as 50 percent. In New York, Pool said, Chancellor-owned stations have posted 30 percent increases, while CBS' stations are up by 15 percent. Chancellor's stations in Los Angeles and Chicago are getting 40 and 50 percent increases, respectively; the increase is 30 percent for CBS in those markets, she said. In San Francisco and Philadelphia, CBS and Chancellor increases have been in the 15-20 percent range.

"1998 will be the year of gross profits," said Pool, who noted that the top 10 radio groups now control 1,200 stations, many in the largest markets. "The aggressive consolidation of radio over the short period of time from 1996 to 1998 must finally present a red flag to the FCC and Congress." JWT plans to expand its inquiry to the top 100 radio markets, Pool said.

Pool voiced similar concern about consolidation in the TV business, warning buyers not to allow stations to "dominate" the market. In particular, Pool said that two TV stations operated under so-called local marketing agreements have unfairly "shut out" JWT and other

shops from obtaining "fair market rates."

That concern was echoed by the Department of Justice's Reid Horowitz, who told buyers that his agency will work vigorously to ensure that radio mergers do not result in reduced competition and higher prices. Horowitz also said that, when necessary, the Justice Department will expand its focus to television.

"We are now investigating the proposed LMA in the Columbus, Ohio, market," said Horowitz, referring to a local marketing agreement that would link the Sinclair Broadcasting and River City stations in that market (*Mediaweek*, Feb. 2). "If you have any concerns about how [the LMA] might impact competition and pricing there, I would encourage you to pick up the phone and call us now."

Radio groups' leverage is bringing "spectacular rate increases." —Pool

Dissenting voices came from Gary Fries, president of the Radio Advertising Bureau, and Ave Butensky, president of the Television Bureau of Advertising, who both countered that it is strictly supply and demand that is dictating higher ad rates.

At another 4A's session, content was the issue, and the message was clear: If it's racy, if it's controversial, advertisers want to know in advance. According to a 4A's survey released during the conference, 94 percent of members said they want pre-publication or pre-airdate notification on controversial content. At the same time, only 36 percent felt that they ultimately have any influence over editorial or programming content.

A panel on local media looked at how planners and buyers can work together to combat declining TV viewership and the sometimes unreliable ratings information in small markets. Dawn Sibley, president of local broadcast at Western International Media, blamed the Internet for much of the 11 percent decline in TV viewership in New York during last November's sweeps. Viewing declined 14 percent in Atlanta and 6 percent in Los Angeles during the same period as a result of computer use, Sibley said.

In such an environment, buyers must know intimately the psychology of markets they cover, said Jeanette Gatto, senior vp of Hal Riney & Partners San Francisco. Planners and buyers should work together to understand such local-market intricacies as ethnic makeup, age diversity and popular leisure activities. ■

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DAY ONE, MONDAY MARCH 9

10:00 a.m. - 11:00 a.m.
KEYNOTE #1

What Kind of Shakeout is Ahead?

Felice Kincannon, Managing Director, Communicade, Omnicom

The leader of one of the world's great marketing communications giants discusses what she is learning about Web marketing from the development of her impressive stable of hot Web shops: including Agency.com, Interactive Solutions, Organic Online, Razorfish, Red Sky Interactive and Think New Ideas. What kind of new opportunities will be opening up for these relatively small shops to increase their reach and revenues? Will they be given major branding assignments or are they destined to chip away at website design?



KINCANNON

11:00 a.m. - 12:00 noon

Are We Fooling Ourselves: Is the Web Really a Retail Medium After All?



GREGORICH



SIMONS



KREISWIRTH

PANEL: Thomas Gregorich, President, Moore Data Management Services (Cyberhomes), Minneapolis; Alex Simons, Product Manager, Carpoint. Other speakers to be announced. Moderator: Harvey Kreiswirth, Director of Marketing, DoubleClick, Inc.

Forecasts show that e-commerce is finally taking off on the Web. More and more services are learning how to connect with customers. Some are

merely developing prospects and pointing them in the direction of their physical stores. Others are closing deals. The volume of business on leading retail sites is starting to skyrocket. Does this mean that the Web is basically a retail medium?

1:30 p.m. - 2:30 p.m.

Reality Check: Where Is Adspend Today—And What are the Barriers to Reaching the Magic \$1 Billion?

Bill Bass, New Media Research, Forrester Research, Cambridge, MA

Forrester and others have predicted that this year marketing dollars on the Web will easily pass the \$1 billion mark. The catch is that they won't be brand advertising dollars. The push is coming from direct marketing. "For the next three years direct marketing will carry the ball," says veteran analyst Bill Bass. But he and his associates believe there's a lot publishers can do to make their sites more attractive to advertisers. Here he covers his three "secrets" to ratcheting up ad dollars. Now. Before bandwidth makes the Web a branding medium competitive to television and other media.



BASS

MEDIUM—WILL BRANDING BE FAR BEHIND?

2:30 p.m. - 4:00 p.m.

Adnetworks: Do They Enable Smaller Sites to Compete and Thrive in a Megasite Environment?**PANEL:** *Andy Bourland, President, Andover Advanced Technologies, Acton, MA; Ali Partovi, Vice President/Business Development, LinkExchange, San Francisco; Martin Lowrie, President and Chief Executive Officer, Adsmart; New York; Jarvis Coffin, President & Chief Executive Officer, BurstMedia, Burlington, MA. Moderator: Jeff Dearth, Managing Director, DeSilva & Phillips Media Investment Bankers, Lexington, MA*



DEARTH

The great Web shakeout looms. Mega-sites continue to take in the lion's share of Web ad dollars, even as the number of sites dependent on advertising grows even faster. Web ad networks, both large and small, have stepped up to the challenge and are responding with creative marketing and technical solutions. Are these networks viable solutions for the thou-

sands of smaller web publishers or do they just forestall the inevitable? What are the pros and cons of joining such networks?



COFFIN



PARTOVI



LOWRIE



BOURLAND

DAY TWO, TUESDAY MARCH 10

10:00 a.m. - 11:00 a.m.

Automobiles: "What's the Real Potential for the Web as a Car Sales Medium?"



KEITHLEY

Donald L. Keithley, Partner, J.D. Power & Associates, Agoura Hills, CA

Automobile buyers are beginning to discover the Web. They're learning how to surf for deals and use manufacturer websites, to do their homework before they approach a dealership. As a result, they're much more demanding of dealers. How well will dealers be able to adapt to this new environment? How active can the Web become as a sales medium for such high ticket items? Will dealers learn how to leverage consumer intelligence and turn it into increased sales? Will they learn how to reward customers and bring down the costs of doing business? Or will the bricks and mortar dealers give way to macro-sites wheeler dealing on price instead of service and relationship marketing terms?

11:00 a.m. - 12:00 noon

Who You Gonna Call: Advertising Agency or Creative Boutique?

PANEL: *Steve DiPaola, Creative Director, Darwin Digital, San Francisco; Michael Hudes, President & Chief Operating Officer, Organic Online, San Francisco; Dorian Cougias, Chief Information Officer, Fallon McElligott, Minneapolis; Wendy Riches, Chairman/North America, Ogilvy One Worldwide, New York. Moderator: Michael Donahue, Executive Vice President, American Association of Advertising Agencies, New York.*



DONAHUE

In the brave new world of Web marketing, clients need savvy creative resources that are a far cry from what they're used to hiring in the physical world. In the main, they've preferred to work with smaller, Web focused boutiques rather than their traditional agencies—but the agencies and the holding companies they report to, have begun buying up these shops. The question of how this race for the client's Web marketing dollars will turn out is a fascinating one. We let our panel drawn from small, medium and large shops alike, try to come up with some answers.



RICHES



HUDES



DIPAOLA



COUGIAS

1:30 p.m. - 2:30 p.m.
Keynote #2

Achieving a New Level of Customer Segmentation for Our Advertisers.



KURNIT

Scott Kurnit, Chairman/Chief Executive Officer, The Mining Company, New York
 Scott Kurnit is one of the pioneers of digital communications going back to his days as head of product and marketing for Prodigy and as President of MCI Information Services. Last year, he founded The Mining Company, a network of hundreds of specialized sites, each led by Guides whose job it is to "mine" the morass of Web content for the "gems". "We're taking back the Net from the mechanical, chaotic and frustrating place it has become," says Scott. Here he talks about the lessons learned in creating hundreds of quality content niches that are valuable to users.

2:30 p.m. - 3:30 p.m.

How is the Web Audience Going to Change?

PANEL: Greg Nicholson, Senior Vice President, Sales & Marketing, Relevant Knowledge, Atlanta. Steve Coffey, Vice Chairman, Media Metrix, Port Washington, NY. Other panelists to be announced.

Moderator: Michael Krantz, Staff Writer, Time Magazine, New York

The "news" is the much bigger universe of people accessing the Web from their office than was previously suspected. And it's a potential high ticket audience, for advertisers, brand marketers, Web retailers and publishers looking for more eyeballs. This panel will provide the latest information on consumers' Web habits, comparing business to home panels. What sites are most popular? What categories are hot? Are users actually downloading screens they request? How long are they spending on a site and are they clicking through your banner because they're really intrigued or because they hit the wrong key?



COFFEY



NICHOLSON

3:30 p.m. - 4:30 p.m.

Mobility & Marketing: Planning for Profits in Physical and Virtual Space.



CLARK

Kevin Clark, Program Director, Strategic Marketing, IBM Mobile Computing, Research Triangle Park, NC

This special presentation is meant to cover the developments in mobile personal computing that will change the way people work, communicate and collaborate with each other in the next decade. Clark works with scientists and futurists around the world to understand upcoming trends in mobility, and serves on IBM's steering committee for MIT Media Lab. Whether projecting yourself to the other side of the world, or exchanging information by just shaking hands, Clark will put into context the notions and needs that will change the way we will relate to each other. He will look at potential changes in both the physical world and the emerging virtual world—and the implications for marketing professionals.

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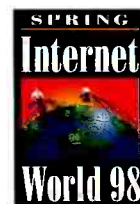
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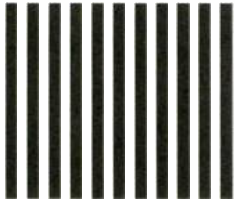
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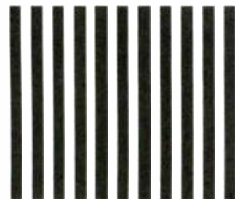
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From Morphin to Muppets

Former Fox chief Loesch joins Henson as it mulls launching net

TV PRODUCTION / By Eric Schmuckler

Fox Kids founder Margaret Loesch last week was named president of the television group at the Jim Henson Co., which is looking to expand its TV business and possibly launch its own cable channel. The move was a surprise because Loesch had been widely expected to join longtime colleague Jean MacCurdy at Warner Bros. "For a long time I assumed I'd go to Warner," said Loesch. "But after a lot of soul-searching, I decided I wanted a change from a more corporate environment to an entrepreneurial, small, family-type company." Loesch's relationship with Henson includes a six-year collaboration in the '80s on the Emmy-winning *Muppet Babies*.

"It makes a lot of sense," said one colleague of Loesch's. "Henson is a brand name, so she has her foot, arm and leg in the door. If it's Margaret presenting from Henson, I don't know who wouldn't take that meeting."

Henson and Loesch are looking to grow. "I

love kids TV," she said, "and at the same time I want to expand and use my talents to develop programming for the entire family." Added CEO Brian Henson: "We want to take the strength of the company and verticalize it a bit more, get closer to the audience." Henson would not disclose revenue at the privately held company, which has five shows in production, including *Bear in the Big Blue House* for the Disney Channel. Henson has a dozen prime-time shows in the running this pilot season, two-thirds of which are live-action.

Launching an all-family general entertainment network would be a Muppet-versus-Goliath struggle. Henson is talking with several potential partners. Loesch agreed the cable box is overcrowded, but she added: "The most difficult part isn't the carriage—it's the content, and we've got the content. Is it a breeze? No, but we think [launching in] 18 to 24 months is realistic. We're getting a lot of interest—it's not pie-in-the-sky." ■

Mining the Family Jewels

New UPN marketing chief will tap Viacom units to boost growth

NETWORK TV / By Betsy Sharkey

Just days after joining UPN earlier this month as executive vp of marketing, Robert René is tackling everything from different uses of media—including tapping into UPN parent Viacom's many other divisions for exposure—to a brand new public face for the network. *The Love Boat*, UPN's update of the classic series that launches in March, will offer the first glimpse of what René and UPN CEO Dean Valentine envision for the network long-term.

"We have a very exciting proposition in *The Love Boat*. That will be the beginning, then we'll move to the fall schedule," said René. "It will be important for us to leverage all the assets available, including some of the jewels of the Viacom family."

Valentine has given René a wide mandate to both market the new UPN and oversee affiliate relations, a sore spot that demands serious attention. Those challenges led René to UPN. "We're

going to work more closely with the affiliates," he said. "With the programming, the intention is to find a pulse that is different, more distinctive and at the same time relevant. That will take some time. In the next 18 months, UPN is going to surprise a lot of people."

René brings eclectic experience to the job, having served most recently at Disney's Americast telecom-video venture. Prior to that, René spent several years in New York at Young & Rubicam as a communications and

marketing strategist for multinational clients. He also was an entertainment mergers and acquisitions specialist at Oppenheimer & Co. René began his career as a development executive with MCA/Universal TV, working on shows including *Magnum, P.I.*, *Miami Vice* and *Murder, She Wrote*. ■



An eclectic media executive: René

CABLE TV

Time Warner last week reported impressive fourth-quarter growth across its cable units, with both cable networks and systems posting solid gains. Time Warner cable networks CNN, TBS, TNT and Cartoon Network saw a combined 16 percent rise in ad revenue. Subscription-based revenue also grew for TNT, Cartoon, CNN and Turner Classic Movies. TW's cable systems also had a strong fourth quarter, showing a cash flow of \$757 million, an increase of 44 percent from the previous year. Much of that growth was attributable to rising rates, improved performance of local advertising and pay-per-view, and the sale or swap of cable systems.

MTV last week announced a new development slate of original programming. Brian Graden, new executive vp of programming, said that MTV is eyeing a record 20 pilots for possible pickup. The pilots are themed around three keys areas that comprise the network's programming mission for 1998. Graden said he wants to make music "an integral part of long-form programming" and push the creative envelope by looking at new artists and styles and reposition music videos on the net. Pilots include *The World Famous*, TV's first hip-hop musical set in a dance club in Manhattan, and *Fanatic*, a series in which viewers have a chance to interview their dream celebrity.

FX will move its live coverage of Major League Baseball to Saturday nights for the 1998 season. FX began covering MLB last year, carrying 49 national and regional games. The Fox-owned basic network's sports schedule also includes both NCAA Division I football and men's basketball. The network plans to use its improving weekly prime-time programming lineup, helped largely by reruns of *NYPD Blue* and *The X-Files*, to promote the Saturday-night sports fare.

Addenda: ESPN2 shattered its ratings record on Feb. 5, earning a 2.9 in its universe with a college basketball duel between top-ranked Duke and No. 2 North Carolina...VH1 reports it has partnered with 16 cable systems to air the network's *Save the Music* public-service campaign. —Jim Cooper





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TV SPORTS

By Langdon Brockinton

Circle in the Diamond

C-stores to sponsor a "strikeout-meter" for MLB expansion team

It's a common sight at Major League Baseball games these days: When the home team's strikeout pitcher records a punch-out, several fans in the ballpark tape a large "K" inscribed on a piece of cardboard or bedsheet onto an outfield

facade—the "K" being the game's symbol for a strikeout. Every strikeout brings forth a bunch of new, handmade "Ks" around the stadium. But coming this season to Bank One Ballpark in Phoenix, home of the expansion Arizona Diamondbacks, is a contraption that will render such K-dangling duties obsolete. It was only a matter of time before this ballpark ritual went high-tech—and highly commercial. Introducing: the Circle K Strikeout Meter.

Thanks to Phoenix-based Tosco Marketing Co., which operates Circle K convenience stores, the Circle K Strikeout Meter is set to debut when the season gets under way in early April. Circle K's logo just so happens to be a large "K." The Circle K Strikeout Meter board, about 125 feet long and 5 feet high, will hang from the second level in right field, said Kristine Bender, sports marketing manager at Tosco, a major marketing partner of the Diamondbacks. Located across the board are 16 Circle K logos; each electronic K is 5 feet tall. When a Diamondbacks pitcher notches a strikeout, one of the 16 red Circle Ks will illuminate. Also appearing on the tote board will be the Diamondbacks' season-to-date strikeout total.

At Circle K stores in the Phoenix area, Tosco plans to run a consumer sweepstakes, beginning in April, tied to the new Strikeout Meter.

One has to wonder if the Yankees might be in the market for a similar space-age device to replicate the beer cups that are stacked up around Yankee Stadium to celebrate the rotund David Wells' paunch-outs.

National Car Rental has cut a deal with ABC to advertise on ABC and ESPN's coverage of the 1998 World Cup. The '98 edi-



tion of soccer's quadrennial championship takes place in France in June and July. "The World Cup sponsorship will be a major part of our summer promotion," said a National representative, who declined to reveal the deal's price tag.

A driving force behind National's first World Cup tie-in is soccer's international appeal as the world's most popular sport. Minneapolis-based National recently acquired a rental car company called Euro-Dollar, which has outlets in Europe and Great Britain. National also plans to expand into Africa and the Middle East.

Last month, Honda bought commercial time on the ABC/ESPN World Cup '98 soccer telecasts, securing a sponsorship as part of a larger deal tied to ABC's College Football Championship Series. World Cup sponsorship deals with two other undisclosed companies are close to being finalized, sources said.

ABC kicked off its '98 World Cup sales effort back in May 1996. Initially the network sought seven "gold" sponsorships, asking a hefty \$6 million for each package. Deals were soon struck with Anheuser-Busch, MasterCard, Nike and Canon, but those are said to be the only four gold sponsors signed to date. ABC, together with ESPN, acquired the U.S. TV rights to World Cup '98 for an estimated \$25 million.

BMW has just struck a major deal with CBS to advertise on the network's telecasts of the NCAA men's basketball tournament, including the semifinal and championship games in March. "This is, by far, [the automotive company's] biggest presence ever in the tournament," said Priya Narang, a vp at DeWitt Media and media director for the BMW account. Narang declined, however, to divulge the deal's price tag. Why the purchase? "This is the highest-rated sporting event in March against our target audience, upscale adults 25 to 54," she explained. ■

The device is more space-age than those David Wells beer cups at Yankee Stadium.

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Free Thinking Sells Suburban Chain

• IN THE PAST TWO YEARS, THE ST. LOUIS *Post-Dispatch* has offered readers a lot for the 50 cents they pay daily and \$1.25 on Sunday. The paper has been redesigned and launched a new Saturday tabloid. "Our readers have a certain level of expectation—we can't let them down," said vp and general manager Terrence C.Z. Egger.

Still, the *Post-Dispatch*'s suburban competitor, a chain of 40 twice-weeklies owned by Hartford, Conn.-based Journal Register Co., offers a price that's hard

to beat: free. "Our newsprint and distribution costs are huge,"

said Nancy M. Cawley, vp and general manager for Suburban Newspapers of Greater St. Louis. But the formula works, she continued, "because of the major retailers the papers attract, including Sears, Kmart and Best Buy.

Local in content, with a plethora of mom-and-pop advertisers, Suburban has lured major retailers with 800,000 combined weekly circulation representing 90 percent penetration of the market. "The *Post-Dispatch* just can't match that," Cawley said.

But the influential *Post-Dispatch*, owned by the Pulitzer Publishing Co., is trying hard to catch up. "We're in a renaissance," said Egger, who arrived at the paper in March 1996, the same month editor William F. Woo left the staff in a management decision to impose more business-oriented leadership.

"We've gone from a bottom-line strategy to a top-line strategy."

A full six months later, the paper hired a new editor, Cole C. Campbell, and launched a tab targeting the home furnishings category. "We had a share, but not our full share," said

Egger. "We went after that market by leveraging our Sunday

product," a move that in 1997 yielded more than \$1.5 million in retail display ads and increased Saturday circulation by more than 30,000.

Since 1996,

Egger said, the paper's more market-

ing-driven approach to advertisers has produced "well in excess of \$20 million, and we've added 125 new jobs, with plans calling for another 55 in 1998."

In late 1997, the *Post-Dispatch* also went through a "very significant" redesign, and increased its suburban news staff. "While we intend to keep to a vibrant core downtown," Egger said, "we also can't ignore the population in the greater St. Louis area. That will be the next big push for us."

Retail is "the main mover" in the St. Louis market, said Scott Morehead, media director at Louis London Agency in St. Louis. Consequently, he said, the agency's retail clients, including an upscale mall, the Galleria, "have pulled most of their dollars out of newspaper and into radio."

The *Post-Dispatch* was "rather stodgy in

approach and didn't make too many concessions with advertisers," Morehead said. "They've improved in the past few years, but we wouldn't use them for any strategic campaigns, just tactically."

Point taken, said Egger. Although the *Post-Dispatch* increased its share of ad dollars from 22 percent to 23 percent in 1997, the paper still must do better. "We've added a share, which is worth \$7.5 million, but we're looking for more. The fragmentation of media is the challenge that we see ahead," he said. —DP

ST. LOUIS/TV STATIONS

News Hounds Buyers, Delights Station Execs

• DESPITE A DRAMATIC DROP IN LATE-NEWS viewership, St. Louis TV stations have an irresistible urge to splurge. Oddly, fewer eyeballs have resulted in more news. With low cable penetration and not enough slots for loyal news advertisers, broadcasters are seeking to capitalize on highly profitable news operations. Consider:

• In the past year, the CBS, NBC and Fox stations have each launched early-morning newscasts, at 5:30 a.m. or earlier.

• Fox O&O KTVI-TV plans to keep a.m. viewers sated this summer with "a *Fox After Breakfast* meets *Regis and Kathie Lee*-like" news show. "It'll cost us a couple million, but if we're going to do it, we'll do it right," said Rick Erbach, news director at the station.

• The market's news leader, Gannett Broadcasting's NBC affiliate KSDK-TV, is "trying to protect its franchise" against CBS affiliate KMOV-TV, one buyer said. KSDK has "been through some personality changes, both in weather and in anchors, and it has hurt them," added Karen Medley, broadcast supervisor at Western International Media in Kansas City.



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FOX GONE CABLE

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Source: Nielsen Media Research, cvg area rtgs 2/1/9E, 6P-6A; cvg a ea rtgs 1/26-2/1/98, 6A-6A; Basic cable cvg area HH rtgs 1/27/97-2/1/98, 6A-6A. Qualifications available upon request.

• Under a new owner, KMOV has poured cash into its news operation and added *seven more hours* a week of news.

"In the last two years, 40,000 news avails have been added to the market," observed Ardyth Diercks, KSDK's vp and gm.

Diercks said she is game for the challenge, maintaining that additional newscasts might be in the offing at her station as well. "Consumers will dictate that," she said.

And so will station general managers, buyers predicted. "If news is done right, it's a gigantic profit center for a TV station," said Bruce Kupper, president of Kupper Parker Advertising in St. Louis.

"What this market needs is another TV station," Kupper grouched. Other buyers echoed his sentiment, saying that the market is virtually sold out 10 months out of the year for news shows and other local programming.

It looks like his wish won't be soon granted. Until last month, UPN was carried as a secondary affiliate on the Sinclair-owned ABC primary affiliate KDNL-TV. But UPN was dropped because of low ratings. UPN has tried to get a full-time, primary berth on the dial, which would relieve some of the ad drought, but it has been rebuffed by the only available station in the market: religious station KNLC-TV. It's locally owned by the Rev. Larry Rice and his New Life Evangelical Center, and they aren't selling—or affiliating. "Everybody and their grandmother has been

calling us," explained a station executive who declined to speak for attribution. "UPN was one of those who wanted to know if we'd sell. We aren't."

It's enough to keep stations looking for any competitive advantage. For example, KTVI recently lured away John Pertzborn, a popular KSDK anchor, for the summer a.m. program. KMOV, for its part, has increased its complement with six more news people.

Still, overall late-news viewership is down, according to Nielsen Media Research's November sweeps; total news ratings were down an average of 12 percent, compared with November 1996. —CB

ST. LOUIS/RADIO After Deal, 3 Suitors Seen Vying for KSD-FM

• A PAIR OF ST. LOUIS RADIO STATIONS MAY BE UP FOR GRABS this spring after American Radio Systems is swallowed by CBS Corp. Reportedly on the block are KSD-FM, ARS' struggling classic rock station and KLOU-FM, an oldies outlet that's part of CBS' acquisition package.

In the hunt for KSD, with its price tag of \$12 million to \$15 million: Jacor Communications, Sinclair Broadcasting and Emmis Broadcasting Corp.

KSD has a strong signal and a local pedi-

gree as one of the first FM radio stations west of the Mississippi, said Smokey Rivers, KSD operations manager. "It's early to speculate on a buyer, but I think anyone would be proud to have it," he said of his station.

Speculation about KSD's fate surfaced this year after published reports that Jacor is the front-runner. A Jacor representative said she could not comment on any impending sales.

But local radio observers have other ideas. "There is much speculation because no one is making a [firm] move at this point," said Scott Morehead, director of media planning at St. Louis' Louis London Advertising. "Jacor has been thought to be the lead because they've been so active [in the market] lately...Jacor has the biggest coffers, but I don't see the fit...Sinclair would be the one that has the stronger need and fit for KSD."

Baltimore's Sinclair Broadcast Group, explained Morehead, has emphasized a niche specialty approach in St. Louis. It owns five stations, including alternative/album-oriented rock's KPNT-FM. KSD's classic rock, therefore, might fit in well, Morehead said.

Not necessarily so, countered J.D. Sosnoff, national sales manager of St. Louis news/talk outlet KTRS-AM. Before a recent purchase by the small C&H Holdings LLC, his station was known as KSD-AM. Sosnoff said that his station's onetime FM counterpart most likely will be sold to Indianapolis' Emmis Broadcasting, owner of three local stations, including the similarly formatted KSHE-FM.

Noted Sosnoff: "It would make a lot of sense for Emmis to buy [KSD] and either change KSHE or lock up the entire male-rock demo."

But whoever winds up with KSD will inherit both the station's blessings and curses. KSD reaps financial rewards by carrying St. Louis Rams football games. But it has undergone talent changes and seen ratings slip for each of the 1997 Arbitron surveys. —RF

CLEVELAND/NEWSPAPERS

Plain Dealer Tips Story On TV to Get Nonreaders

• TWO CLEVELAND MEDIA POWERHOUSES HOPE that 90 seconds of lights and camera can produce significant dollar action. Live from *The Plain Dealer's* metro desk—with lots of bottom-line hopes along for the ride—it's *Top Story*. The broadcast, which premiered Feb. 2, airing weeknights at 11 p.m. on CBS WOIO-TV, has a *Plain Dealer* editor on split-screen discussing the paper's next-day lead story with anchors Kevin Cokely and Denise

SCARBOROUGH MEDIA PROFILE: ST. LOUIS

How St. Louis adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	St. Louis Market %	St. Louis Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper— 5-issue cume	76.9	66.7	87
Read any Sunday newspaper— 5-issue cume	81.3	79.0	97
Total radio average morning drive M-F	25.4	24.6	97
Total radio average evening drive M-F	18.2	17.5	96
Watched A&E past 7 days	35.2	29.8	85
Watched BET past 7 days	6.9	4.9	71
Watched CNN 7 days	37.9	32.8	87
Watched Lifetime past 7 days	24.8	28.5	115
Watched Nickelodeon past 7 days	16.9	18.8	111
Watched TNN past 7 days	18.2	19.4	107
Watched USA past 7 days	31.6	34.5	109
DEMOGRAPHICS			
Age 18-34	33.8	31.3	93
Age 35-54	40.0	38.9	97
Age 55+	27.9	29.8	107
Blue collar	23.0	25.3	110
HOME TECHNOLOGY			
Connected to cable	69.8	59.5	85
Connected to satellite/microwave dish	6.0	7.8	131

Source: 1997 Scarborough Research—Top 50 Market Report

Dufala. "Newspapers have to come to grips with the fact that people don't read today," said Thomas H. Greer, the *Plain Dealer's* vp and senior editor, who regularly hosts the segment with several other top editors. "We wanted to do something to stimulate sales and advertising."

Greer's symbiotic partner, Tom Griesdorn, echoes the sentiment that print and broadcast can increase audience share by working together. "We can utilize the newspaper to drive people to look at the news, and vice versa," said Griesdorn, vp and general manager of WOIO's parent, Malrite Communications Group. "We are competing for the same dollar, but not the same audience."

As in all solid partnerships, Greer said that "a little reciprocal agreement" has been forged. The *Plain Dealer* gets daily promotions on WOIO, and the station gets daily and Sunday ads in the TV listings worth about \$1 million.

In an effort to boost declining readership, the newspaper already produces a cable show, Greer said. "But cable has limited reach, whereas [broadcast] TV penetrates into all of the seven counties in the greater Cleveland area." WOIO expects to increase its 14 percent news share through the partnership, Griesdorn said.

Still, a fundamental issue not so easily regulated is trust and integrity, Greer noted. While the paper's editors talk to their broadcast colleagues every day to discuss that evening's *Top Story*, Greer said he expects the collaboration to stop there and not involve joint news-gathering.

The Cleveland broadcast experiment is a twist on what is fast becoming a common means of cross promotion benefiting both print and broadcast partners. Norfolk, Va.'s WVEC-TV, locally owned by a company of the same name, has partnered with *The Virginian Pilot*. In Fort Lauderdale, Fla., the Tribune Co.'s *Sun Sentinel* recently partnered with WFOR-TV, a CBS owned and operated station. But along with the successes have been some horrific failures, such as *The Philadelphia Inquirer's* \$5 million flop with Tribune Co.'s WPHL, which have proven instructive for those embarking on such ventures. Griesdorn, however, maintains that such partnerships are "the salva-

tion of the future."

The consultant who championed the partnership idea, Virgil Dominic, now Malrite's vp/news, sees farther-reaching implications. He predicts that WOIO and the paper could one day share a "revenue formula that develops more programming, even entire programs using *Plain Dealer* reporters." —DP

MINNEAPOLIS/TV STATIONS

Tower Roulette: DTV Raises Tenant Concerns

• WITH THE PLANNED FALL 1999 ARRIVAL OF digital television to the Twin Cities, at issue

for WFTC—and potentially other local television and radio stations—is their status as paying guests on transmission towers. Such towers are already groaning under the weight of electronic hardware—including cellular telecommunications equipment, local

radio transmitters and TV stations. "We're renters," said Steve Spendlove, the gm at WFTC, the Fox affiliate owned by Clear Channel Communications. "And few tower positions are available."

WFTC rents tower space in nearby Shoreview, Minn., from KMSF-TV, a UPN affiliate. "We've got towers that are at or near capacity right now," explained a source at KMSF. "They were built before HDTV. Whether they'll hold additional hardware, I do not know."

Also potentially without a home is the Lakeland Group's WB affiliate KLGJ-TV. Its transmitter also hangs on the KMSF tower, as do nine other radio stations, including Chancellor Broadcasting's KEEY-FM, KDWB-FM, WRQC-FM and KTCZ-FM.

"If that happens, it'll be a world of hurt," said Sherwood Dryden, chief engineer for Chancellor's KTCZ-FM and KWDB-FM.

"How much revenue is TV going to gain by going high-def, versus losing 10 people who pay \$5,000 dollars a month to be on a tower," argued Dryden.

And to begin boot stations from the tower would invite litigation "unlike anything you've ever seen," Dryden added. "When we signed

the lease, there was no mention of this. I'm scared to death."

But charity doesn't appear to be forthcoming. "We're concentrating on protecting our own butts right now," said Mike Tamme, chief engineer at Gannett-owned NBC affiliate KARE-TV.

Tamme, for one, said he isn't worried about his station's HDTV future, because the station saw digital's arrival "for some time" and has locked up a tower position. —CB

HOUSTON/RADIO

Tucker Death Watch Draws More Listeners

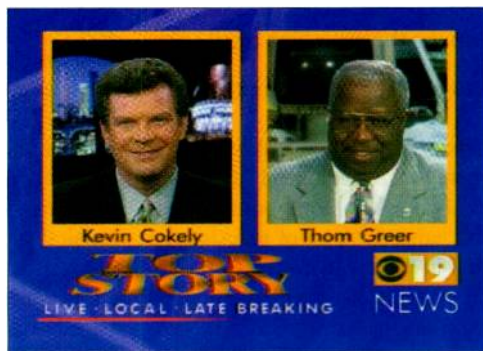
• KTRH-AM LIVES AND DIES BY EXECUTIONS. This month's execution of convicted killer Karla Faye Tucker is a case in point.

In a news event that galvanized Houston listeners, KTRH, a Chancellor Broadcasting Corp. property, capitalized on being the only major news operation with virtual round-the-clock coverage. In the days leading up to Tucker's Feb. 3 execution by lethal injection, KTRH dispatched reporters to the execution chamber in Huntsville, Texas. Additional correspondents stayed behind to conduct opinion polls on Houston streets to gauge public opinion in the controversial case of Tucker, a born-again Christian who married her minister before becoming the first woman put to death in Texas since the Civil War.

The station also ran a series of specials, "Houston Hotline," that focused on the debate over the death penalty. "One of the things we tried to do was position ourselves as a station for people needing information" on capital punishment, said Matt Roark, assignments editor at KTRH. Such a newsworthy event gave KTRH a boost in new listeners and caused regular listeners to tune in more frequently, Roark added.

Tim Walker, a Dallas-based account executive at rep firm Interep Radio Store, said that Houston listeners do respond to KTRH when a crisis arises—but otherwise the station draws a much smaller fraction of news loyalists. "They've got to hope there's a disaster to get that spike in the ratings," added Walker.

KTRH's performance during the Tucker story awaits quantification by Arbitron in March. But staffers said a numbers uptick is expected. Good coverage of a breaking event, said KTRH news director Joe Izbrand, also offers a station "a connection to credibility—and if you put a great product on the air, it gives advertisers an opportunity into a credible [franchise]." —RF



Partners in time: *Top Story* might give a lesson on cross-media liaisons.

Magazines

By Jeff Gremillion and Lisa Granatstein

'Sports Illustrated' makes its first major redesign in more than a decade as 'ESPN Magazine' counts down to launch

Let the Games Begin

February is turning into a very busy month for *Sports Illustrated*. The weekly's annual swimsuit edition, a mega-brand unto itself, will hit newsstands on Wednesday, two weeks after the introduction of a redesign. Without any of the customary pomp and circumstance, not even so much as a news release, Time Inc.'s 3.3 million-circulation *SI* has updated its look substantially—its first major redesign in 11 years, says managing editor Bill Colson. ♦

"Our objective with these changes is to make the magazine a little easier to navigate," says the editor, "and to give the reader more points

of entry." Key changes, which first appeared in the book's Feb. 9 Winter Olympics preview issue, include a more extensive use of full-page and double-page photographs and a heavier dose of bold display type, such as pull quotes. All the depart-

agree that the new look makes *SI* "more fun, easier to read," the editor also is quick to point out what has not changed. "A lot of redesigns go hand-in-hand with a change in editorial mission," he says. "We are in no way changing our mission. And people

may think that if you make your pictures get bigger and you have a more lavish display of type, you're sacrificing somewhere else. But none of these enhancements to the magazine come at the expense of the writing—the stories of sports—which is why most readers come to *SI*." Colson adds that the magazine is running about 65 edit pages per issue, up about 10 pages from a year ago.

Colson vehemently denies that the redesign effort, first reported in *Mediaweek* late last year (Dec. 15), is a move to help strengthen *SI*'s foot-

ing in advance of *ESPN Magazine*'s launch three weeks from now. "I can look you straight in the eye and say that none of these changes are because of *ESPN*," Colson says. "These are changes I've wanted to make since I got this job two years ago."

The folks over at Walt Disney Co.'s *ESPN* still need some convincing on that score. "As a startup, we're happy we could contribute to the redesign of *Sports Illustrated*," quips John A. Walsh, *ESPN* senior

vp and executive editor. Walsh says that *SI*'s redesign is a reaction to his book's upcoming launch. For one thing, he charges that the competition's new opening section, Leading Off, featuring three double-page photos, was lifted directly from the *ESPN* prototype, which included a similar intro.

"Don't be surprised if there are three full-spread photos in our opener, too," says Walsh. "They can go bigger with their photos if they want, but it'll be hard for them to have bigger pictures than us." *ESPN Magazine* will publish in an oversized format.

The premiere issue of the bi-weekly *ESPN*, set to hit newsstands on March 11 with a rate base of 350,000, will include substantial advertising from the automotive, electronics, sporting-goods and fashion categories, says John Skipper, the title's general manager. Skipper declined to identify advertisers or give a total page count.

"I can tell you that we are comfortable with the position we've taken," says Skipper. "We're looking for a younger audience with a book that's provocative, witty and highly visual. [*SI*'s redesign] doesn't change that."

The current fast-break in the sports category is not limited to *SI* and *ESPN*. Independent hip-hop book *The Source* recently announced plans for a spinoff sports title. Times Mirror's weekly *The Sporting News* recently changed its format from tabloid newspaper to glossy oversized magazine. And Petersen's monthly *Sport* relaunched in October with a new design—which, for the record, features a series of large "Impact" photos as part of each issue's opener. —JG



Kobe Bryant (l.) and Dennis Rodman led *SI*'s first "Leading Off."

ment logos have been reconfigured, although the book's cover logo remains the same.

In recent months, the magazine's "Inside" section of short, sport-specific items ("Inside the NBA," "Inside College Basketball," etc.) has been expanded significantly, as has the opening "Scorecard" section of general tidbits. There is also a more liberal use of reader-friendly charts and graphs.

While Colson hopes readers

LHJ, Essence Edit Project Two Books Join for a Look at What Divides

Ladies' Home Journal and *Essence* joined forces for an unusual editorial project that appears in both



► Celebrities passed Heidi Weisel's name along to their friends. But after PEOPLE featured her designs, Heidi was flooded with inquires.

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Magazines

Writers' Block

A memorable sample from a recent issue:

"For a quick, clean method of disposal, consider cremation. Modern gas-powered ovens will take just over an hour to burn your body, leaving behind bone fragments and dental fillings. The hair is the first to burn, followed by muscles and the abdomen (it bursts due to a buildup of intestinal stream). You'll be doing your family a favor: Cremation costs up to 80 percent less than burial."

—"Disposal," about options available when your clock runs out, in the January/February *Colors*, a single-topic issue themed "Death: A User's Manual"

magazines' March issues, on newsstands now. The article, by Audrey Edwards, an editor-at-large for *Essence* and a contributing writer for *LHJ*, details a frank roundtable discussion on women and race. "We tried to find representative women from around the country [of] different ages, and not people who were particularly savvy about politics or race issues," says Mary Mohler, a senior editor for *LHJ*.

While the text is identical in both books, they took somewhat different approaches with layouts—in keeping with their respective designs—and with sidebars. *LHJ* went with an analysis of responses from black and white women to the title's American Woman Survey, while *Essence* chose a box that offers tips on improving race relations at the office.

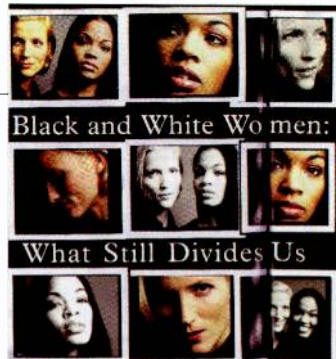
The partnership did involve some compromises, notably in the title for the piece. "We thought we were so clever to use 'Can't We All Just Get Along?'" chuckles *LHJ*'s Mohler, referring to Rodney King's famous plea for racial harmony.

"When we pitched that to our

senior editors, everybody laughed," says Robin Stone, deputy editor of *Essence*. "In the black community, that phrase is now ridiculed. It's associated with the exasperation and frustration black people have on [race relations], and to put that in a headline was to some people a way of writing it off."

The magazines finally settled on "What Still Divides Us," though this also involved some back-and-forth. *Essence* believed using "still" was unnecessary, since "we know we were still divided," Stone says. But *LHJ* editors felt the word was appropriate in order to show that despite the progress made since the civil rights movement of the 1960s, "there are still issues that have not been worked out," Mohler says.

The collaboration, a first for the books, was a worthwhile challenge. It's one thing "to work on a story with another magazine," Stone notes.



Black and White Women:

What Still Divides Us

Why, thirty years after we marched together to live together, are our lives so profoundly separate? An *LHJ*/*Essence* magazine roundtable sets the stage for understanding. A special report by Audrey Edwards

Ladies' Home Journal ran a six-page version of Edwards' piece on women and race.

"Then you throw in the factor that our readers are so very different and expect different things from us. It raised the bar higher." —LG

Out Plans a Makeover A Groundbreaking Title's Growing Pains

Out magazine, the national gay and lesbian lifestyle monthly, is planning a major overhaul this year, with some changes likely to appear in the June issue. James Collard, formerly editor of *Attitude*, a predominantly gay British magazine, is leading the revamp as *Out*'s new editor-in-chief. Collard, 34, has replaced vp and editor-in-chief Sarah Petit, who was dismissed last December.

While *Out*'s total circulation rose by 5.7 percent in the first half of last year (to 132,750) and ad pages through June were also up nearly 6 percent (to 851), the independently published, six-year-old book had lost some of its focus. "*Out* will look more zippy and charming," Collard promises. "It will better reflect the dynamism, wit and diversity of lesbian and gay life."

While the front of the book has been largely devoted to keeping up with gay and lesbian news, Collard plans on slimming down the news-bits and adding analytical features. *Out* will also offer more service pieces that speak directly to readers' lives, such as lists of gay-friendly industries and advice on legal arrangements for relationships. "Gay culture is maturing," Collard says. "It's no longer enough for something to be gay. It needs to be the best." —LG

60 SECONDS WITH...



Bonnie Fuller Editor-in-chief, *Cosmopolitan*

Q. What parts of *Cosmo* received a nip-and-tuck in your first year at the helm? **A.** We introduced more fashion and celebrity. We made *Cosmo* newsier, jumping on women's news stories that were timely, like the Alex Kelly rape trial. Last March, we began using a new logo and section titles we found in back issues from the '60s and '70s. If you're going to steal, who better to steal from than yourself? **Q.** What makes Ashley Judd your *Fun, Fearless Female* for 1998? **A.** Ashley is sophisticated, glamorous and exceedingly bright. She also represents a new breed of actresses who enjoy being glamorous, both on- and off-screen. We had some years when actresses felt that it wasn't the thing to do. **Q.** Are *Cosmo* covers reflecting the latest trend of "shiny happy" models? **A.** *Cosmo* never went down the waif route. We never believed in heroin chic. We have always had women on the cover who are confident, empowered and healthy-looking. **Q.** February's issue served up 10 *Sanity Savers*. I could really use a tip for March. How do you stay cool? **A.** Well, that's assuming I do [laughs]. I just look at the beautiful pictures of my three children on my desk. It makes you recognize what your priorities are.

A Special Advertising Supplement to Mediaweek

MEDIAWEEK

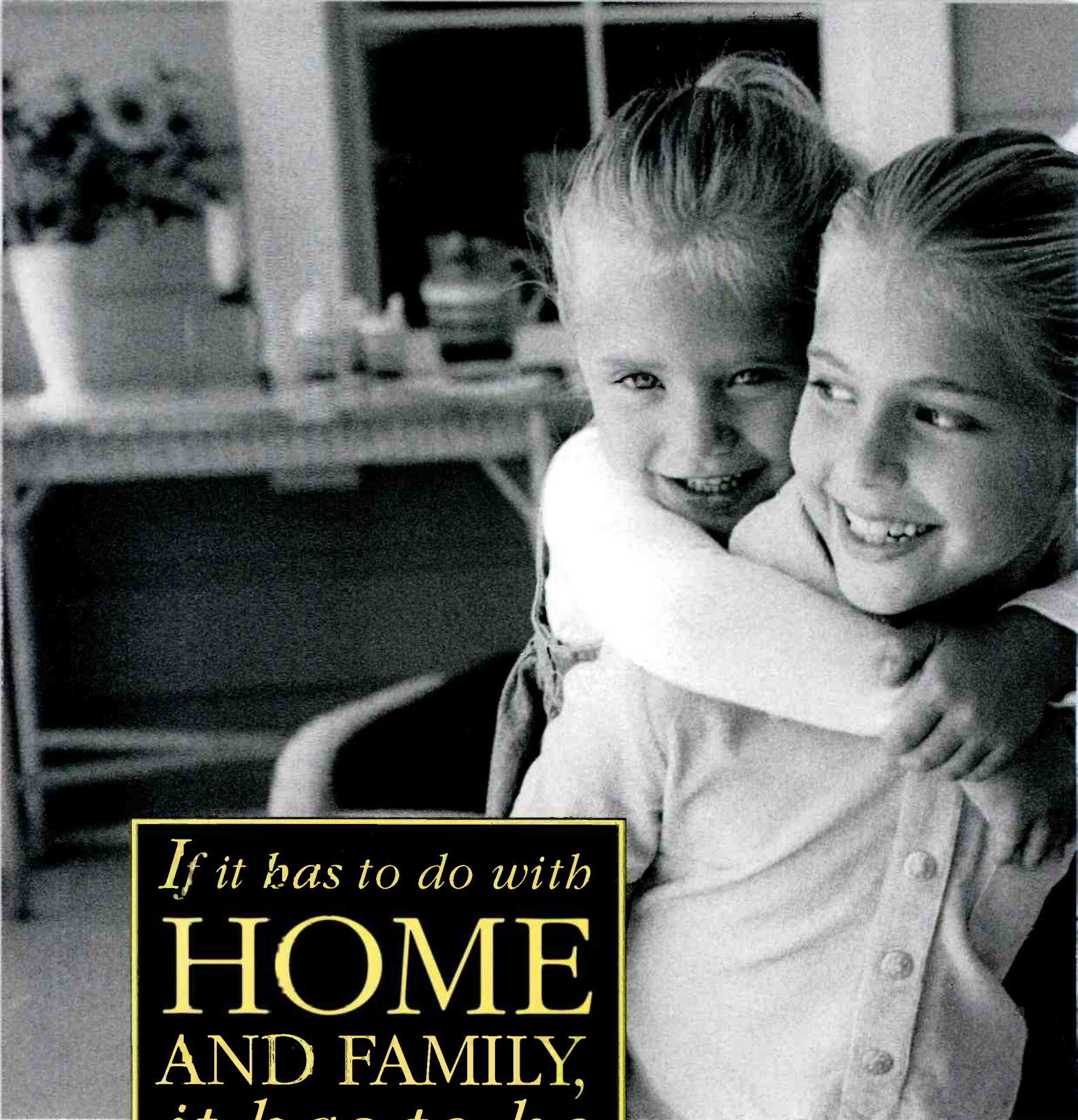


ISSUES AND ARGUMENTS IN THE WORLD OF MEDIA

Published in conjunction
with the AAAA's 1998
Media Conference
Anaheim, CA



AAAA



If it has to do with
HOME
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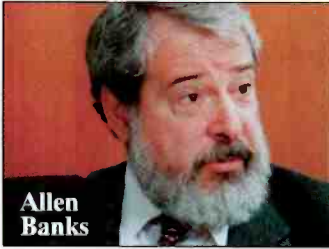
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A Roundtable With Allen Banks, Larry Cole, and Page Thompson

THE STATE OF THE MEDIA NATION

Media Isn't About Media Any More. It's About People: How To Reach Them; How To Recruit Them.



Allen Banks



Larry Cole



Page Thompson

If you combine the years that Allen Banks, Larry Cole, and Page Thompson have spent in the media business, they've had a longer run than 60 Minutes. In fact, they've had a longer run than the television industry itself.

But they're all looking forward, not back, at a time when the importance of the agency media department continues to expand. Having the right tools, they say, is critical. Understanding timely data is essential. But the most important element in the media mix today, they agree, is people.

Banks, who is North America media director for Saatchi & Saatchi Advertising, joined the agency in 1964 as a media trainee. He is a member of the agency's board of directors and executive committee, and is the current operating chairman of the AAAA Media Policy Committee. He succeeded Thompson in that role, who succeeded Cole.

Cole is executive vice president, U.S. media director at Ogilvy & Mather, where he has worked in virtually every media capacity from research to planning to buying to setting up the industry's first interactive media unit in the early 1980s. He is a member of O&M's New York operating board and of its executive committee.

Thompson, who was recently honored as MEDIAWEEK's Media Director of the Year, is U.S. media director at DDB Needham and president of Optimum Media Directions, its spun-off buying operation. He is also a member of DDB Needham's president's council.

The three members of the AAAA Media Policy Committee discussed the state of the media nation with Michael Donahue, AAAA executive vice president, and Thom Forbes, a freelance journalist and author, in December at AAAA headquarters in New York.

Forbes: *With all of the changes that are occurring in the media world, and with its increasing importance in the advertising process, what kind of people will you need to hire?*

Cole: I think it's sort of a dichotomy, if you want to know the truth. On the one hand, you need specialists because there's a lot more technical work that will be done. You have the Internet and models and systems and all kinds of things that cry out for the technical people. But on the other hand, I think it's going to be more important than ever that we are creative in



our approach and that we're not wedded to very standard, dry media approaches. You'll need generalists because you'll need creative approaches and open thinking and that kind of thing. I think it's important to attract smart, good people to advertising, and to media more specifically. And that we elevate the demands, the pay, and everything else in the media function.

Thompson: I think there are going to be negotiators and strategists. You're going to have one criteria where you're going to need hard-nosed negotiators who just know how to really cut the deal. And over here, you're going to need these big-thinking salespeople who will be out in front of clients selling ideas and really generating a marketing kind of program. That's how I see it. Whether or not they blend or not, I don't know.

Banks: I think we're coming around full circle. When I first joined this profession, there were no such things as media planners and media buyers. There were media people. There were people who focused on one aspect of the advertising industry in terms of how you spent the client's dollars smartly. And as our media became much more complicated, we decided as an industry we needed to separate the two functions - the buying from the planning. We couldn't do it all anymore. It was too complex. Clearly what we have now, with computers and with new ways of using technology to be able to distill the information quicker, we will be able to look at the information as one whole thing. And the people who will be doing the buying may well be doing the planning. So we've come full cycle in terms of the fact that we're coming back to one kind of person. But it's going to be a very different kind of person.

It's not going to be the kind of green-eyeshade person who sat there with calculators and just punched out numbers. It's more the kind of thing that Larry and Page were talking about. People who are truly advertising people rather than just media people. They will have to understand the entire marketing approach of a product. And be much more advertising-oriented than just media-oriented. I think there's a distinction there.

Forbes: *What is the biggest issue facing the media business?*

Cole: If you mean the suppliers, I don't believe that each of the media faces the same kind of problem. Each has its own kind of problems. I'll give you a few



examples.

In the broadcast area, a big story is fragmentation. What this means is that the audience isn't really shrinking, but is getting split over more and more outlets.

Therefore each individual outlet essentially is providing the advertiser with potential to reach a smaller audience. While this is occurring, there is still a great demand for programming and for things to view. If the audience is shrinking, the amount you can charge for advertising is also shrinking. Or there is tremendous inflation, which would be actually be unrealistic in the scope of what I'm trying to say. These outlets that have been used to spending a lot of money on programming are suddenly under tremendous pressure because audiences aren't growing. In fact, they're shrinking. So there's one kind of problem there. There's also the programming needed for all the new outlets.

The other media have different types of problems. The print media, for example, to some extent look at fragmentation, but to a greater extent look to tastes and for interests which are not stagnant, which change over time. Last decade's magazines are not the same as what people are interested in today. So the pressures of the print media are different. They are looking for specialized audiences to some extent, and they are seeking niching with regard to interest.

If you look at the out-of-home media, there are other kind of pressures. The government, in terms of the landscape, and new technology and new opportunities with regard to nontraditional media.

So it's really an oversimplification, I think, to say, "what's the single biggest problem facing the media business today?"

Thompson: The biggest issue, I think, is accountability. You go to every client today, it's accountability, accountability. This means going beyond looking at what CPMs are. The industry is going to be trying to develop new tools and to prove effectiveness. The magazine industry is sitting there today trying to figure out, how can we grow our business? Well, prove to us how you work in the marketplace. How do you generate sales?

The television industry, as Larry talks about, needs to address fragmentation. Are the networks as strong as they used to be? Show us. Talk to us. There are tools being developed within the next two to three years that are going to start to get into the effectiveness of a media plan, and the deliverability of a media plan. I think this is going to be the biggest issue for the next three to four or five years.

Forbes: Do you mean delivery of a media plan across different media?

Thompson: Across different media. By medium. However you want to look at it. And everyone's going to start developing these new models. Everyone will have one, just as optimizers have come in and everyone's jumped on that because it's new, and it's something that tries to make our business more finite. The next one is going to be: "How do we know that media plan works?" And no one really has an answer to that.

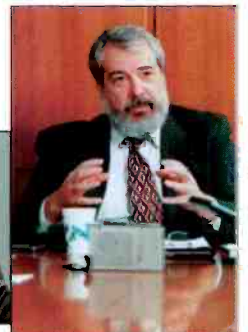
Banks: I agree. I think what both Larry and Page have said is right where I was thinking as well. I think it's relevance of the media. Being relevant in the marketplace is going to be very important - whether it's television or print. Relevant to the consumer. To be able to stand out in the cluttered marketplace, you have to have a relevance to the people you are trying to entice to buy or use your media. And accountability becomes very important. I wrote that down too.

And I think the third thing is government. What is the role of government in all of this? I think the role of government is going to be key. The fact that the Telecommunications Act threw open the doors and said, "Here come take me," and allowed consolidation to occur, certainly has had an effect on everybody. It has an effect on the advertiser. It certainly has had an effect on the media companies themselves as to who is going to survive, and who is not going to survive. Who is going to be strong, and what kind of resources they will be able to put into the marketplace. And, I think, on television and, in particular, the networks. Is primetime really worth what it has traditionally been worth? We've all accepted the fact that primetime is worth a significant premium. Well, to Page's point, is it really as effective as what's being charged for it? Ratings are clearly down. That doesn't necessarily mean it's ineffective, or not as effective as it once was. But it throws into question the whole idea as to whether it's still as cost-effective, or as appropriate to charge for those kinds of commercials in that particular daypart as it once was.

Thompson: You're absolutely right. The role of the government is going to be key as we go down the next two, three, four years. Right now, we see the government getting involved with all the consolidation going on, trying to determine what the impact is on our business. The real costs. It's something that can be measured now. And I think it's a situation where lines are being drawn between us and the media. And whether or not the government comes in and stops some of this, I don't know. I think that's a critical issue.

Forbes: As the networks' audiences continues to erode, where does the big bang come from?

Cole: Well, there may not be a big bang in terms of a 30 rating or a 20 rating, other than at a very unusual time. As both Allen and Page mentioned, the pressure's going to be on to find out what's effective. What's the most effective way to advertise? We're already used to dealing with much smaller audiences than we have. It doesn't mean you can't reach many different people. But we're already used to dealing with an environment where there are no longer these massive audiences. It's no longer a three-network environment. And I don't think it's a secret that everybody looking to the future expects the same erosion to continue to occur. There's going to be greater growth before there's shrinkage. And we are going to have to learn how to deal with smaller numbers. It's unrealistic to think that everybody's going to be looking for a big bang with the



occasional super program that comes along a couple times a year. There won't be that many.

Banks: I've got a little different spin on it. What is it that John Wanamaker said? "I spend 100% of my money and only reach 50% of the people who are important to me. And I don't know which 50% is important to me, so therefore I have to reach everybody?" I think when he made that comment many years ago, we didn't know an awful lot about the consumers who we were trying to reach. We didn't know how the media were being used by various consumers. I think now it's incumbent on all of us - our clients, the agencies, the media - to know how the viewers are using the media, to know what our clients' consumers want to consume as far as product is concerned, as far as media is concerned.

If we can be smarter about what our consumers want, we can be more specific. So we don't need the "big bang," which said: "Let's throw out a big wide net, catch as many people as we can and, within the context of that net, we'll catch our consumers." We don't have to do that. We can be a lot smarter about how we do that.

Concurrent with that, I think it's an ideas business. It's an idea of coming up with - I don't want to say tricks - but really clever ideas that capture the fancy of the consumer and the media, if you will. Things that go well beyond the ordinary. We did this thing with Delta where we created a living billboard on 42nd Street [in New York City]. The idea was that we created an event. We got a lot of people talking about it. It got a lot of hype and a lot of activity. That's the kind of thing that's its incumbent upon all of us to do.

We're all going to do the basic job in terms of selling product, and there are ways to do that. But the idea is, how do you stand out, or how do your clients stand out, more than where is the "big bang" is going to come from.

Thompson: I guess I'm sort of agreeing with both Allen and Larry. You're going to have the Super Bowl, the Academy Awards, the Olympics. And they're going to be sold out anyway. Now you have this other thing coming in called recency reach, which says you've got to be out there every week. And now we're getting more into the electronic distribution or selling of media with these optimizers. The big bang isn't going to be the big bang any more unless you self-manufacture it.

You're going to see a lot more people start to manufacture events, and not look at television as the only way to do it. Sports Illustrated, I think, is the fifth-rated media vehicle for men 18-49. It's a huge reach. [The big bang] is not going to be exclusive to television, and I think it's going to be self-manufactured. And going back to what

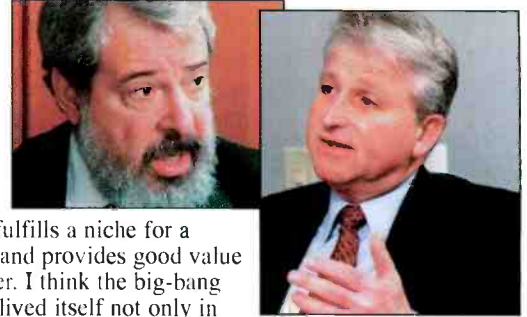


Larry said, the big bang is going to come from putting 15 four ratings together instead of a one-time big bang. How you do that? Well, if there's synergy between those fours, you can create a big bang. The millennium is going to be a big bang. How you use it, is going to really determine if it's big or not.

Cole: Incidentally, I think the concepts carry over into other media as well. Going back years and years, all the

magazines wanted to be the biggest - with millions and millions of circulation.

Today a magazine can be very successful if it fulfills a niche for a given audience and provides good value for the advertiser. I think the big-bang concept has outlived itself not only in television, but across the board.



Banks: Yeah, we may well be going toward the market of one. That's really what we are doing. That's the Internet. The market of one becomes much more relevant than the market of many in terms of being very specific about whom you reach with an appropriate message. The issue is not whether we can reach an awful lot of people, but if we can reach the right people.

Forbes: *But this is not the traditional advertising model...*

Banks: No. We've evolved. Changed. I agree with Page on the whole question about television effectiveness. We've grown up in a market that said that television was paramount. If you weren't in television, you weren't doing your job. I think that's going to be challenged in the future. In the not-too-distant future.

Donahue: *Let me interject a question: There's a lot of marketing mixed modeling going on in companies but one thing that the Advertising Research Foundation just found out is that there is an enormous disconnect between the media people in a company and the marketing mixed-modeling people. A lot of them aren't even talking to each other. Have you had experience with the media people on the client side not talking to marketing people, and what can be done to bring them together?*

Cole: I haven't found it, in my experience, to be a major issue. But there may be pockets where it is.

Thompson: I haven't seen that with our clients, but I think we're going to have to provide something in that arena.

Cole: I think the issue might be a broader one than you mentioned, and it involves not only our clients but us. The issue is that everybody has to get involved in what's occurring, with new approaches. It may touch on creative, and marketing, and media, and everything else. I think we all have to have our guard up to be sure that everybody's involved in advertising and marketing, and that it isn't just a specialized function that's occurring in the corner, where nothing right can happen.

Thompson: We have done some things with some of our clients where they have their own market research and we track it, but it's not as sophisticated as I think the way this business is going to go. It's going to be very difficult. Realize that what you are trying to do with this media model is to put together a model in a vacuum with probably the most important element - the creative message - not being put into the model at this moment. And the assumption is,

"okay, X percent is going to be average, and then you have above average, and below average." So you have three ranges: Here's what-if if your creative stinks, here's what it will be if it's



average, and here's what-if if it's great. We don't have that formula yet. There are companies that are going to be looking at that very soon.

Banks: But communication is the key word. And to Larry's point, we're all trying

to figure out what the best model is, or the new model in the sense of how you enable communication to occur best. Agencies are going to mini-agencies, or core teams, or situations where you have different disciplines within the agency all working together on a particular account or accounts that enables more communication to occur. The traditional role of the account person, the media person, the strategic planner, and creative people become melded, hopefully, as a team working on a particular business. I think that may well be the answer.

Thompson: The other interesting thing, I think, as Allen was talking about, is that as we move more into the Internet, and we're able to talk one-on-one with our customers, we're going to start to learn a lot more about our business.

Banks: They'll tell us.

Thompson: They'll tell us instantly if the advertising is working, and how far it's working, right on down to sales. That is a jewel sitting down there at the end of this tunnel.

Forbes: *We're not talking just banners here. Tell us what the agency's role is going to be in terms of the clients.*

Cole: It's going to vary by client. Direct response advertising and marketing will play one role. Certain clients will be very active from what we call an advertising standpoint today. But the whole role of the Internet may change from what people think it is today. People are thinking more traditionally today. You mentioned banners. On the other hand, it's really an interactive medium. The companies that will be successful will figure out how to use that interactivity to their advantage.

Thompson: *So the real opportunity is in relationship marketing and traditional agencies will have a role in that.*

Banks: Absolutely. I think this becomes much more of a mainstream opportunity, quite frankly. I think that agencies that divorce themselves from it will be making a serious mistake. I think they have to look at this as either a substitution for, or a complement to, the other media they are currently using. It becomes a mainstream way of communicating with the consumers. And it's part and parcel of what the agency is responsible for. There may be separate resources that focus on the technical aspects of it, but the agencies should become facilitators.

I think the creative people really have to understand what this medium is all about, and be able to utilize it as part of the overall campaign. It's got to be consistent.

It all has to tie together. When you run a commercial on television, radio, print, or the Internet, the form of the message will be different. But the general structure, the strategy, the thought that's being communicated in terms of positioning the product in the market-

place, is going to be consistent. It may be a different call to action in terms of what you expect the person to do when you communicate on the Internet than when you put it on television. One may be image, the other may be "call this number," but they still will have the same theme.

Thompson: I'm evolving it a little quicker here. I'm saying that what you have on the Internet now is an interim technology, an interim media, and that the Internet is going to be television in two years, three years, I don't know the time frame. If you look at Web TV now, you can watch a show and a frame will flip up and you literally can go out of the show and find out more about the characters, or other information, while the show still runs. That's where this is progressing. The convergence of the Internet and broadcast television as we know it.

On one big screen you'll have access to everything you need. Full motion. Whatever you want. You want to stop it? Want to go find out more about something? You can do that. You can wait until the show's over, you can watch it while the show's on, you could probably even interrupt all the commercials. But the technology also exists for us to control, so that people can't go forward until they've seen the commercial. It will allow us to be more selective in terms of whom we want to reach.

Thompson: *There's an incredible amount of data coming from different sources. How do you manage it?*

Cole: Unfortunately, the data precedes the knowledge. So to some extent, we're drowning in data. And we're really hungry about learning more about how to use the data. We obviously got a lot smarter about manipulating it with computers and technology. But now more resources are being put against trying to understand how advertising works better. The nuances of it. We are learning more about frequency and how to use it more intelligently.

Data isn't a problem. It's using it and understanding it. While the buzzword today is models, the most essential thing to understand is what we want to optimize. It's not simply frequency, it's not simply impressions, it's what works. Which leads to how we allocate our resources, the kind of resources we need, because suddenly there are growing demands for researchers and people that do original research and not simply media researchers that mind the store and worry about the magazine and whether it's through-the-book or recent reading, and so forth. Data is a very good question, but that isn't as big a problem as how to understand using it.

Forbes: *It gets down to people?*

Cole: Yeah, exactly.

Thompson: The other area is the cost of the data, which is exorbitant right now, and of the software that allows us to use it. A lot of these optimizers out there are not necessarily user-friendly. Software has to be accessible to junior planners right on up to the most senior people, so that they can instantly retrieve



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Banks: There really are two things that will help us. One is technology, and I have a lot of confidence that technology will help this process along. But it comes down to people ultimately. People being able to analyze it. Different kinds of people, which bring us back to the first question you asked. What kind of people will we need? What kind of people will they be? Will they be able to quickly have a vision by looking at this information and being able to understand it? And not just look at a bunch of numbers and say, "they're a bunch of numbers."

Cole: I agree with that completely.

Forbes: *What are the issues with Nielsen besides cost?*

Banks: Clearly the proliferation of the media, and of the medium of television in terms of fragmentation, has become a nightmare for them. It's a situation where they are trying to deal with a technology that they developed over the years and are trying to adapt it to today. It's a 1940's model. I'm not so sure we won't have to start all over again in terms of how people are using television. I'm not going to get into the technical thing about whether the sample size is large enough, but the issue is whether they are able to capture what people are viewing with the technology and the methodology they are currently using. There's serious doubt that they can. Maybe it can't be done. It is mind-blowing. We have DirecTV right now, and we will be potentially watching 300 channels. It's pretty difficult to capture all that kind of information.

Forbes: *There is some data that they have they haven't released? More data that you need in order to...*

Cole: Well, it's a complicated issue. But I think that the other side of the coin is that in the television arena, there is very little competition for information. And since Nielsen is the dominant supplier, the only pressure they get for expanding their approaches is from the users. They don't have enough competition from the outside, and this has become a problem for the end users, particularly for the buyers of media. Through our organizations and directly, we're trying to get new and more appropriate kinds of information. Since there aren't too many different competitors in the same arena, it has become a major issue.

Thompson: My problem with Nielsen is that it counts eyeballs, and it's not the perfect in the way it counts eyeballs. The data does exist to get into more commercial-audience ratings. It's extremely expensive to do it, and there has been a reluctance to move in that direction. They have not addressed it, and as I talked about accountability before, accountability is not buying CPMs. It goes beyond that.

Banks: I think you're right, but it's not just their problem. It's too simple.

Thompson: Right.

Banks: I think the networks and the local stations all have their own particular agendas about what they want us to be able to use, and what they want us to be able to see. There are market forces at work that inhibit it. They have customers there, and they've got to be responsive to their customers. And if a customer doesn't want people meters because it doesn't work for them in the marketplace, well then, what do they do? They've got some significant problems in terms of getting funding for their projects.

While we could use a second resource out there to engage them in competition, and to raise the level of expertise in the area, it's complex because of all the other constituencies involved.

Television is not alone in this problem, of course. God knows, we've been dealing with this in the magazine industry for many years between MRI [Mediamark Research] and SMRB [Simmons Market Research Bureau], and Simmons had to get out of the through-the-book technology because it was too expensive for them to continue. Radio has done its job in giving us ratings over time, which seems to have quieted the complaints about that media. But all the media are facing this problem.

It would be very nice - more than nice - if at some point in time we have the ability to look at this data across all the media so that we have one resource that will give us consistent information, if that's an appropriate word to use. That would be the holy grail.

Forbes: *Across the world, supposedly, some top media people are commanding higher salaries than creative people. Is that something that's going to happen here, or is this just a rumor that's being spread by global media people?*

Cole: The importance of the discipline is being recognized, and salaries obviously will follow the recognition of the place that the discipline has in our business. If you go back, it wasn't highly thought of. It was mainly a scheduling function. The more emphasis that's placed on its vitality, the higher the salaries will be.

Thompson: I'm not going to sit here and say media people are all of a sudden going to be paid more than creative people. What I will say is that media people are getting higher salaries with the greater proportion of the revenue that's coming in today. Also, the unbundling of the media operation is allowing us to funnel more money back into the operation, and to the people in the form of bonuses and higher salaries. We're also increasing the number of tools in research, and the staffing that we provide. That is one of the major changes driven by unbundling. But it's really going to come down to the person, to be honest with you. If you've got a great creative person, I think that





person is invaluable. I would also say that if you have a great media person, that person is just as invaluable to an agency because media is where the money is at. It's very profitable.

Banks: Somebody told me that the independent media services can command a greater multiple in terms of selling themselves, if you will, than the advertising agencies can in some cases. I don't know if that's true universally, but I believe what we are looking at is that these media-buying services, or media-buying companies, may well be more profitable. That means the dynamics of having media people, which were part of the service-end of the business, is changing.

The primary product was creative. Media was just a byplay you did to service the account. It was something you just had to do, not something you wanted to do. Now comes an opportunity to change that and make it into a profit situation.

Thompson: What was worse, was that media was determined to be a cost. Not a service. A cost.

Banks: Yeah, exactly.

Thompson: Now what's happening, to come back to unbundling, they're finding out that this is a vital part of an agency's revenues.

Cole: Sometimes, to put a slightly different spin on it, this lesson is learned in reverse. When the media function is lost, suddenly agencies are shocked about the reduction of income. So therefore it is something to be protected and...

Banks: And in order to do that, you have to have smart people in the media function to handle it. And therefore the salaries and compensation for those people should be raised.

Forbes: *We keep doubling back to people, people, people. It's all about people, isn't it?*

Thompson: That's where it comes to. I'd say, fundamentally, it's people and tools. They are going to be the key elements in the future.

Banks: I agree with you.

Forbes: *What's the biggest issue facing the advertising business from a media perspective?*

Cole: I think we touched on a lot of that. Understanding how advertising works from a media perspective really goes to the heart of today's issues. Dealing with the changes in media is something we are going to have to live with forever. But those companies that understand how to use media very effectively - more effectively than the competition - will be the beneficiaries, as will their clients. So the big issue is, with the growing complexity, how does it all work? And I think everybody is asking the same questions. And a lot of what we talked about today relates to how we hope to go about solving it.

Thompson: There are two issues. Facing agencies today from the media standpoint is how are they coping with the unbundling of media services. Clients unbundling their businesses. When a P&G unbundles \$1.2 billion, that's a big issue. How are we competing to do that business?

The other one is really more where

Larry's at, which I think is probably the most important issue from an advertising standpoint. We talked about how media was usually a secondary thought after the creatives did their 30-second commercials. But now, with the landscape changed so much, and the average household having 45 channels and 3,000 magazines, and the clutter up, finding the customer, our client's customer, is more important. Just as important as what you say, and how you say it, is where the customers are now.

That model in the agency where the media department would say, "Okay they're going to do a 30-second creative, let's go write a media plan," has changed. Now it's leading the creative process. Finding the customers is something we've all talked about. The issues are ideas, accountability, how media is going to be put up front in the whole strategy and development process.

Banks: One more thing that we have been talking about as a general theme is finding people. The biggest issue is going to be getting the right people in here. It can't be people who aren't "good enough for account work" anymore, or people who don't know what they want to do so therefore they come into the advertising industry. It's got to be people who are smart, who are articulate, who are salespeople, who understand computers and technology, who understand how to look at data. And then to be able to deal with all of the issues that we talked about here this morning. The government issues, the accountability issues, the modeling issues. It comes down to what you summarized so aptly about five seconds ago, which is people. And that clearly goes along consistently with what Larry and Page just said.

Thompson: *Now you can make the sales pitch. What better time than now to come into the industry?*

Banks: It's a very exciting time.

Thompson: The media landscape is changing. Our side of the business is changing. The whole profession has been elevated. For young people coming in, it is probably a tremendous opportunity.

Forbes: *Even for people coming back. I was talking to Ted Block from FCB/San Francisco who, after 12 years in account management and running FCB/Asia, says he came back to media because it's so exciting a time.*

Thompson: It is going to be in the forefront of how agencies run their business. It's just too important.

Forbes: *Bingo. Let's end it there.*

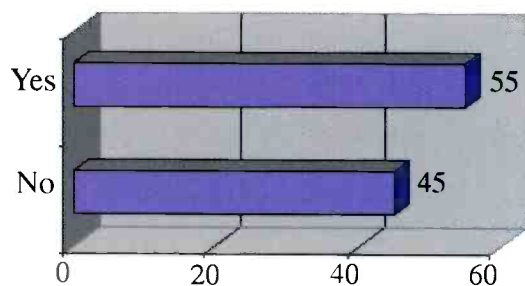


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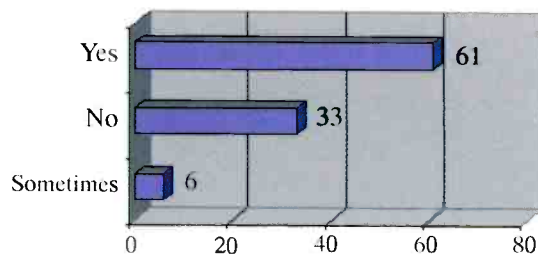
AAAA FACTS: NEW RESEARCH AMONG BRAND MARKETERS

In the fourth quarter of 1997, the AAAA undertook a new study within the marketing community to shed light on how advertisers feel about agency and media-related issues. This research was conducted in November and December of last year among brand marketers who collectively spend almost \$10 billion in measured media. Here are some of the highlights from that survey:

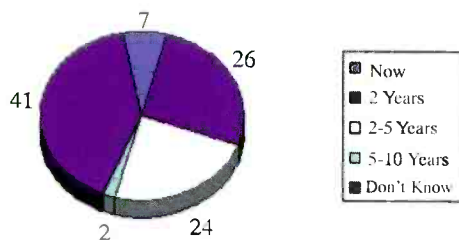
1) Are you being provided with any way to judge the accountability (e.g. ROI) of your media expenditures?



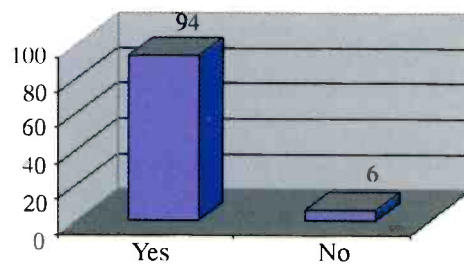
2) Considering the erosion of ratings, is prime-time network television still worth the premium that it gets over other dayparts?



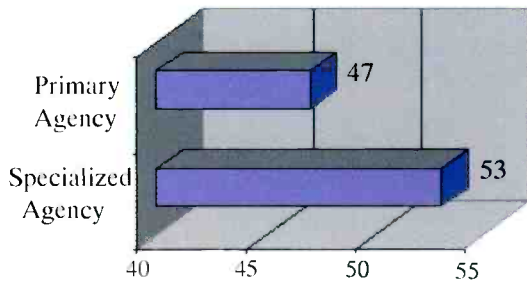
3) Reach optimization computer systems have been in use in Europe and Asia for some time. When do you see optimization as an important development in the way your advertising will be planned and bought in the U.S.?



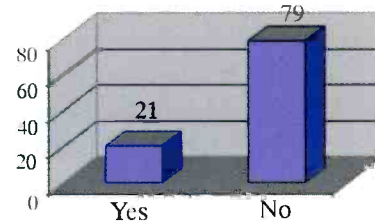
4) Do you want to be notified in advance of any potentially controversial editorial or program content?



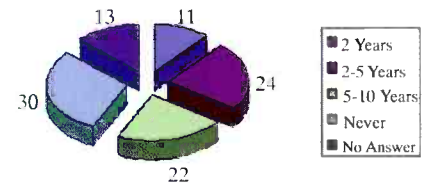
5) Do you feel more comfortable with your primary agency or a specialized agency, handling your Internet media planning and buying needs?



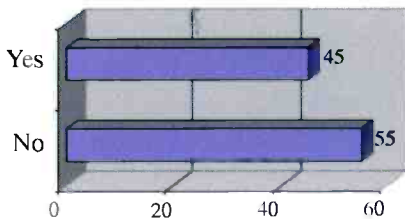
6) Have you done any global (i.e. two or more continents) media buying?



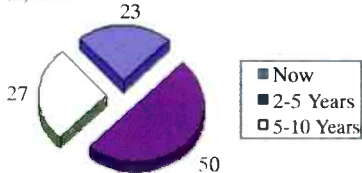
If No, when do you anticipate having global media placed?



7) Do you believe that Internet advertising will become a significant segment of your advertising budget?

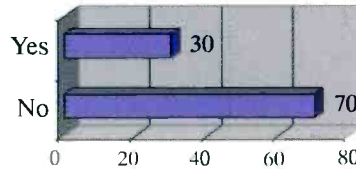


If Yes, when?

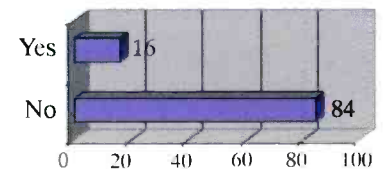


8) What is your conflict policy regarding media assignments?

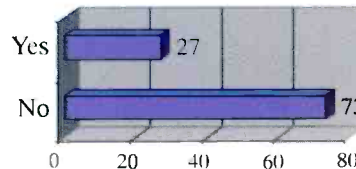
a) Do you allow buying if there is a planning conflict?



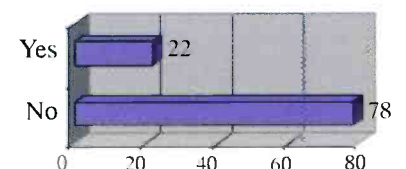
c) Do you allow planning if there is a planning conflict?



b) Do you allow buying if there is a buying conflict?



d) Do you allow planning if there is a buying conflict?



(Source: AAAA's 1997 survey)

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How many ads does the average person see in a day?

We know about several studies conducted over the years. Results have ranged from 76 *noted* exposures to 560 potential daily exposures. The ridiculously high figure of 1500 ads a day that is often cited comes from a 1957 speech by Edwin Ebel of General Foods, who speculated that a fictitious family of four might be exposed to 1518 ads in a day. For more information, see the AAAA Web site at: www.commercepark.com/AAAA/calendar_desc/feb_11_questions.html

How much are media costs expected to rise in 1998?

Robert Coen, senior VP-director of forecasting, McCann-Erickson, presented us with predictions of media cost increases for 1998. He anticipates a 4.8% increase in cost over 1997. He forecasts a 7% increase in cost-per-thousand. For the complete report, broken out by medium, see the AAAA Web site at: www.commercepark.com/AAAA/calendar_desc/feb_11_questions.html

Is clutter on network television increasing?

Yes. Our latest *Television Commercial Monitoring Report* reveals that prime time non-program minutes have reached all time highs across all networks, and now exceed 25%. More than 33% of daytime is now filled with non-program material. The complete report is available on the AAAA Web site at: www.commercepark.com/AAAA/calendar_desc/feb_11_questions.html

What response rate can I expect from my direct marketing campaign?

The oft-cited figure of 2% typical response rate is meaningless because there are so many variables. The Direct Marketing Association says that rates can vary from 0.1% to 50% or more, depending on the medium, product, offer, price, and list. For examples of response rates from some successful campaigns, see the AAAA Web site at: www.commercepark.com/AAAA/calendar_desc/feb_11_questions.html

How fast is Internet advertising growing? Are there industry guidelines for Internet advertising and recommended banner sizes?

According to the Internet Advertising Bureau's "Advertising Revenue Reporting Program," 1997 third quarter revenues reached \$227 million, up 6% from the previous quarter. For the first three quarters of 1997, ad revenues totaled \$571 million, a 263% increase over the same period in 1996. CASIE has published "Interactive Media Measurement Guidelines and privacy guidelines" and recommends 11 sizes for banner ads. Check them out at the CASIE Web site at: www.casie.org

MEDIAWEEK
Plan
OF the
Year

THE 1998
MEDIA
PLAN
OF THE
YEAR

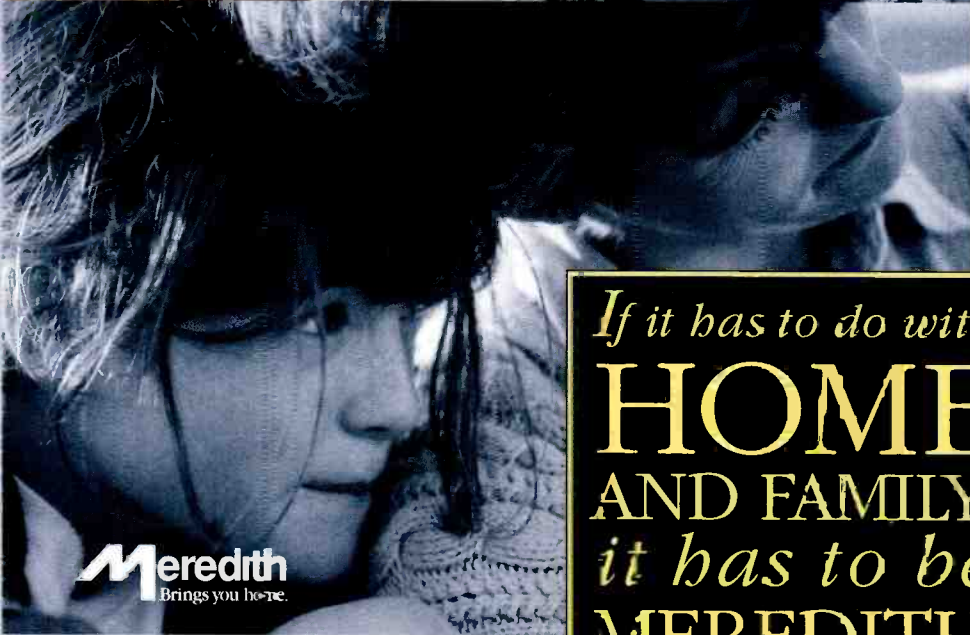
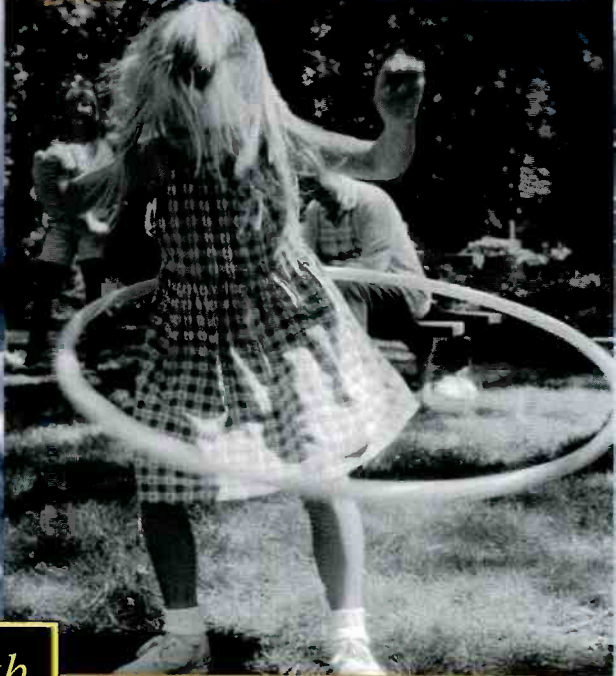
*Look for the Call for Entries
in the February 16th issue of Mediaweek*

People
weekly

MEDIAWEEK



For further information, please call Alexandra Scott-Hansen at (212)536-6588



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MOVERS

CABLE TV

At music television network MuchMusic USA, three new vice president positions have been created in the affiliate sales department to streamline operations. **Suzanne Rudloff**, formerly regional director, Mid-Atlantic region, has been named vp, Eastern region; **Elizabeth St. Paul**, regional director, Southeast region, has been named vp, central region; and **Helen Perin**, regional director, Western region, becomes vp, Western region...**Peter Blacker** has been named director, advertising sales, at CBS Telenovelas. An account exec at the Spanish-language network since 1995, Blacker will now be responsible for accounts throughout Brazil and the Asian Pacific region.

AGENCIES

Carol McDonald, print media manager at DDB Needham Chicago, has been elected a vice president of the agency...At EURO RSCG Tatham, senior partner **Stewart Young** has been named director of planning and research. Young has been leading the department for much of the past year.

PRINT

At *ESPN Magazine*, **Jon Pessah** has been named deputy editor, moving to the new title after spending two years as news editor of *ESPN Total Sports*, where he assigned and edited stories for the special-issue publications. **Terry Egan**, former NHL columnist for *The Dallas Morning News*, has joined *ESPN* as senior editor of hockey, auto rac-

(continued on page 23)

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

Jeanie Enyart

VP, advertising
The Miami Herald

On Day Three of her new job as vp of advertising at *The Miami Herald*, Jeanie Enyart stepped up to the podium at a company sales rally, at under 5 feet tall barely reaching the mike. "This is not a talking microphone," she quipped, making the audience laugh and, in one swift stroke, winning their confidence.

"Jeanie gets people to buy in," says Enyart's boss, *Herald* president Joseph T. Natoli. "In recent years, we've had a series of folks in that job, and she's been unflappable in rising to the challenge."

In less than six months at the Knight Ridder flagship, Enyart, 42, has reorganized the ad department and boosted morale by filling several positions from within. She also drove two recent decisions, says Natoli, that promise to deliver significant ad revenue: to upgrade *Tropic*, the *Herald's* Sunday magazine, and to make the paper's longtime Spanish edition, *El Nuevo Herald*, a stand-alone publication.

It was the same story at *The Philadelphia Inquirer* and *Daily News*, also Knight Ridder properties, where Enyart worked prior to making the move to Miami. Says Todd Brownrout, vp of advertising for the Philadelphia papers: "She brought order to chaos. In pretty



Enyart: Big things come in small packages.

short order, she made classified a freestanding section and implemented classified zoning, which was long overdue." Enyart also oversaw the paper's online offensive, developing an innovative "Internet University" to train sales reps in selling online. Brownrout won't say how much revenue Enyart drove, "but her increases were always double digits."

Where will she land next? As publisher of a major newspaper, say associates, noting a career trajectory that has taken her from an entry-level position in 1979 through some of the nation's largest newspaper companies: *The Arizona Republic* (Central), *USA Today* (Gannett) and the *Santa Rosa* (Calif.) *Press-Democrat* (New York Times).

For her part, Enyart says, "I never think that far ahead. My feeling is that you roll up your sleeves and do your best, and the world comes to you. I never go knocking." —DP

Star-Quality Science Guy Pens for *Parade*

When David Levy was 12, an uncle gave him a gift that became the focus—no pun intended—of a stellar career.

"And I still use that telescope every day," says the 49-year-old Levy, whose 22 comet discoveries, including the Shoemaker-Levy 9 Comet, makes him one of the world's foremost astronomers and a natural choice to replace the late Carl Sagan as science contributor for *Parade*. Yesterday marked the stargazer's first byline in the Sunday magazine's "Science on Parade" section, and he'll pen three more by year's end. Levy hopes his instructions on "How to Discover a Comet" and subsequent topics "will make science accessible to a lot of people, especially young people."

Despite impressive credentials including two honorary doctorates, 19 books, and several television documentaries and awards, Levy still considers himself an amateur. Ultimately, he says, "you become an astronomer because you're passionate about it." —Dori Perrucci



Comet-finder Levy gives *Parade* readers a how-to.

MEDIA DISH

City Folk Boost Hoopster Weekend



At a reception at Gracie Mansion Feb. 8 to promote New York's role as host city of the 1998 NBA All-Star Weekend were (l. to r.) Cablevision CEO James Dolan, a member of the New York City Host Committee; Dave Checketts, CEO and president, Madison Square Garden; and NYC Mayor Rudolph Giuliani.

WFAN's Hollander Honored for SIDS Efforts



Joel Hollander, vp and gm of New York's WFAN Radio (c.), received the Achievement in Radio Award at a Feb. 12 luncheon at the St. Regis Hotel. On hand to honor him were boxing agent Rock Newman (l.) and deejay Don Imus. Hollander was honored particularly for his efforts to prevent Sudden Infant Death Syndrome.

Vanity Fair, Absolut Toast Dunne at Patroon

Vanity Fair and Absolut Vodka celebrated Absolut's new fiction series ad campaign at a recent cocktail reception at Patroon. In attendance were (l. to r.) Carl Horton, vp/marketing, Absolut; Jean Karlson, executive director, creative services, *VF*; writer and featured speaker Dominick Dunne; and Richard Lewis, senior partner, group account director, TBWA Chiat/Day.



Bon Appétit Takes Stake in Jordan Eatery

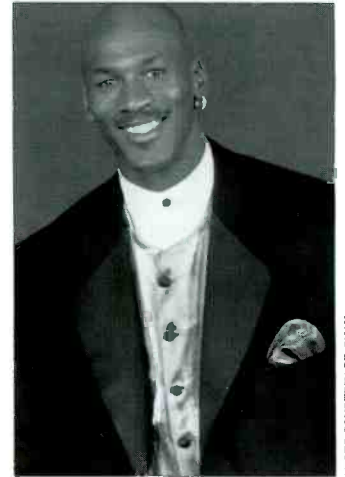
Michael Jordan and *Bon Appétit* would seem an unlikely team. You think basketball, you think buffalo wings and beer, while *BA* is, well, a little higher on the food chain. But a recent event had the two worlds colliding famously—with one small snag.

Bon Appétit lent its sophisticated-palate cachet as co-host of a soirée to introduce the Chicago Bulls star's latest venture, Michael Jordan's The Steak House, still under construction in Grand Central Terminal in Manhattan. Jordan and his partners are aiming high, with plans to have the 175-seat restaurant compete with the likes of Smith & Wollensky and The Palm.

Guests luxuriated in an array of fine wines and made multiple visits to the carving table for morsels of the main edible attraction. All eyes scanned the crowd in search of

Jordan. But, much to *BA*'s dismay, the would-be host was home nursing a fever, saving his strength for the NBA All-Star Game the next day.

The rest must have helped: Jordan emerged as the matchup's MVP. —Lisa Granatstein



The party went on without the main man.

PHOTO COURTESY OF BIZAN

Cogan: Sleepless in Sales Stratosphere

lose sleep," says Beverly Weissman Cogan, wondering how she'll top her performance at *GQ* last year. Just named Condé Nast's first "Corporate Salesperson of the Year," Cogan was responsible for nearly 300 of *GQ*'s 1,827 total 1997 ad pages, surpassing her quota by 72 percent, the company reports. "I grapple with that at the end of every great year," she says.

Cogan, who has been with the men's book for 11 years and now serves as its executive director for fashion and retail, says she seeks out successful, grow-

ing companies to find new ad business. "I'm looking for people who haven't considered how greater exposure might help them," she says, declining to name any recent conquests. "I try to focus on their business, not my business."

Cogan isn't interested in jumping to any non-sales executive posts; she says she'll continue to focus on the matter at hand. "I feel like I've built a business," she explains. "I've nurtured it, and I enjoy the whole sales process. I look at it as a challenge, not as a stepping stone." —Jeff Gremillion



CN's Corporate Salesperson of the Year succeeds through entrepreneurialism.

Celebrating Great Moments in Media

In recognition of Black History Month, *Mediaweek* offers a time line of media-related firsts:

1942: Ollie Stewart becomes first black American war correspondent, covering U.S. combat troops in North Africa and Italy during World War II for the weekly *Afro-American*.

1949: Jesse Blayton Sr. becomes first black radio station owner, buying Atlanta's now-defunct WERD.

1962: Malvin R. Goode becomes first black American



A first, in August 1968

network news correspondent and on-air newscaster when he reports on the United Nations for ABC.

1963: Bob Teague is hired by NBC News, the first black cor-

respondent for the network.

1965: Jackie Robinson, first black American to play major league baseball, becomes first hired as a baseball commentator for Major League games, by ABC.

1968: *Glamour* is first women's magazine to use a black woman on its cover (August). Katita Kironde II was the winner of the mag's annual college women competition.

1970: Lem Tucker is hired as news director by New York area station WWOR-TV, becoming first black to hold that title in a major market.

1972: William Horace Dilday becomes first black gm of a commercial television station, WLB-TV in Jackson, Miss.

1976: Ed Bradley becomes first black American to anchor an evening network newscast, *The CBS Saturday Night News*.

1978: Max Robinson becomes first black anchor for nightly prime-time network news, for ABC's *World News Tonight*.

1983: Robert C. Maynard becomes first black editor, publisher and owner of a major metro daily, the *Oakland Tribune*.

1986: *The Oprah Winfrey Show* debuts in syndication. Winfrey is first black American woman to host a talk show on national TV. —*Jim Cooper*

MOVERS



Rudloff named MuchMusic vp



Young moves at EURO RSCG



Dallas daily ups Campbell

(continued from page 21)

ing and tennis...**Barbara Hertz Friedman** has been named director of marketing at Miller Publishing Group, publisher of titles including *Snow Country*, *Tennis* and *Vibe*...**Kirk MacDonald** has been appointed vp of Hearst Newspapers, to begin in his new post on March 2. MacDonald, formerly executive vp and general manager of the *Denver Post*, will be involved in marketing, new media and financial services for each of the Hearst Corp. unit's 12 daily papers...*The Dallas Morning News* has named three assistant managing editors. **Keith Campbell**, who had been news editor at the A.H. Belo-owned paper since 1996, takes on the new title and continues to supervise the news and uni-

versal desks. **Shawna Seed**, the *News*' Sunday editor since 1996, becomes assistant managing editor/Sunday. She will continue to supervise and coordinate production of the Sunday paper. And **Lisa Kresl**, named Today section editor last month, becomes assistant managing editor/Lifestyles while retaining her Today title...**Jonathan Newton** has joined *The St. Petersburg Times* as a staff photographer, leading the paper's coverage of the inaugural season of the Tampa Bay Devil Rays Major League Baseball team. Newton had been a staff photographer at the *Atlanta Journal-Constitution*, where he covered the Atlanta Braves in four World Series and several League Championship Series, among other sports events.

FRIDAY 5 PM. WALL STREET IS CLOSED.
THE WEEKEND, HOWEVER, IS WIDE OPEN.

THE WALL STREET JOURNAL

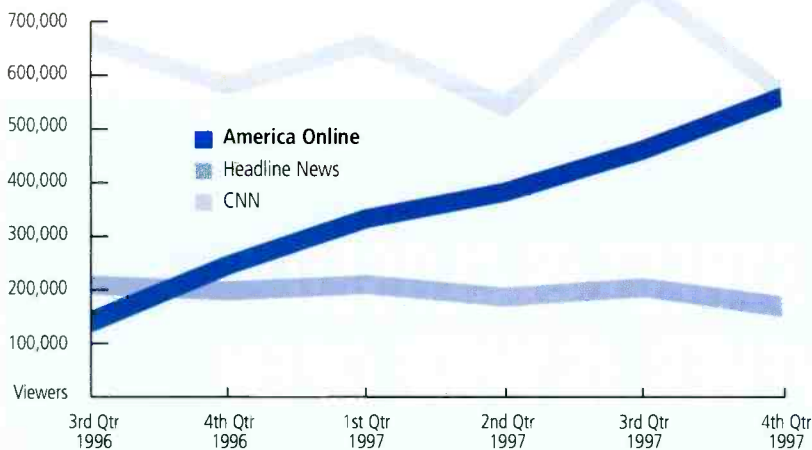
WEEKEND JOURNAL

EVERY FRIDAY BEGINNING MARCH 20

MEET PRIME TIME'S HOTTEST NEW NETWORK.



Changing Prime Time Viewership



Prime time isn't what it used to be.

Every month, more and more people are choosing the Internet for their nightly entertainment. And of those people, more are choosing America Online to be their service provider. In fact, ratings show that the number of simultaneous users at AOL's peak during prime time is now larger than Headline News and CNN's prime time quarter hour average. Add to this a broad range of interactive marketing programs on the Internet—programs that

allow you to brand build, develop prospects and actually close transactions if you'd like—and it's clear that AOL is the place to market your products. For more information, please call Phil Frank, Eastern Regional Sales at 212-206-4443 or Randy Dean, Western Regional Sales at 650-287-4239.



So effective,
no wonder it's #1

Source: NPM, M-Su 8-11 pm calendar month Headline News. CNN average audience projections — household estimates based on time period average. Subject to qualifications upon request. AOL peak simultaneous users, company usage reports.

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Some point to the Mars landing or Princess Di's death. Others are predicting big numbers for Gulf War II. But my guess is people will remember Monica-gate as the event that did for the Web what Saddam Hussein did for CNN. With leaks breaking by the hour, Ted Koppel had one eye on the *Dallas Morning News* site and one eye on Newsweek.com. The venerable *New York Times* even broke some news on the Web. The medium hasn't seen this kind of publicity since Heaven's Gate. —Kevin Pearce

@deadline

Communicade Enclave

Principals and other officials at the six new media agencies that make up Communicade, Omnicom's new media unit, have descended on Miami this week for a miniretreat to discuss new media marketing issues. Sources at Communicade shops said the gathering was the largest since Communicade was formed two years ago. Past meetings have been open to just the shops' top brass.

Times Breaks Standard

For the first time, reporters at *The New York Times* began scheduled filings directly to **The New York Times Electronic Media Company's** online edition last week, with coverage of the 1998 Winter Olympics in Nagano, Japan. The company said the 14-hour time difference between New York and Japan prevented coverage of events taking place after reporters' 11:30 p.m. EST daily deadline.

Rare Sites for Kids

Rare Medium, New York, last week launched two new looks for two new sites. On Friday, the agency launched a redesign of the **Nabisco Kids** Web site, which encompasses several of Nabisco's brands, including Oreos and Chips Ahoy. Rare Medium also co-developed with client **Mattel**, El Segundo, Calif., a new site for brand Hot Wheels. Called **Speed City**, the new site debuted during last week's American International Toy Fair.

E! Online Deal Signals Major Shift at AOL

By Anya Sacharow

Just four months after the high-profile launch of its in-house entertainment destination, America Online has slashed the unit's staff and signed a content deal with an outside source.

E! Online and America Online have formed a distribution agreement for E! Online to appear as an anchor tenant on the main screen of AOL's entertainment channel. The arrangement coincides with the layoff of 40 staffers at AOL's Entertainment Asylum—about half of the unit's employees—at a time when the online service's content partners have publicly complained of abandonment. Asylum programming chief Scott Zakarin, creator of online soap *The Spot* and a star of the interactive community, was also let go.

The move signals a continuation of the trend away from expensive content creation for the online service, which will no longer operate its AOL Studios production company as a separate unit. Its main competitor, Microsoft's MSN, has made a similar shift.

Entertainment Asylum launched on both AOL and the Web last October; E! Online had already been live for a year. Both offer celebrity news and Hollywood-oriented content. Entertainment Asylum has also been develop-



Jeremy Verba, president of E! Online, wants to be on every platform.

ing an area on its site devoted to music, in addition to the area devoted to film and television. E! Online operates a separate site called *Moviefinder.com*.

The agreement with AOL is E! Online's largest distribution deal to date. The company also maintains relationships with other content providers, search services, set top box providers and broadband services, including Yahoo, Microsoft's Internet Explorer 4.0, Netscape, WebTV,

Net Channel, @Home, MediaOne and Roadrunner. The AOL deal is part of what Jeremy Verba, president of E! Online, called a "platform-agnostic strategy." "We'll be on whatever platform is out there," he says.

Verba did not characterize the arrangement as a victory over Asylum. "AOL is smart in their strategy," Verba said. "They align with category leaders in each genre. Our anchor tenancy is equal to Asylum's. This space has room for more than one player." ■



E! Online will share crucial online real estate with AOL's Asylum.

bits

▶ **iXL Holdings**, parent company of iXL Inc., a full-service interactive company headquartered in Atlanta, has acquired **Small World Software**, New York, and **Green Room**, which develops Web sites for the travel and hospitality industries. Small World's clients include Cox Media, Hearst Publishing, CBS, ABC and Hasbro.

▶ **Disinformation**, a "subculture" search engine, and **Razorfish Studios**, the entertainment arm of **Razorfish**, have entered into a three-year partnership through which Razorfish receives a piece of Disinformation revenue in exchange for the use of Razorfish offices. Razorfish has designed and provided tech support for the Disinformation Web site over the past year.

▶ In an effort to maintain more direct control over its billing practices, **MCI**, Arlington, Va., has introduced Electronic Invoicing, a service that enables MCI customers to pay their bills on www.mci.com. The program follows a similar move last November by rival **AT&T**, Basking Ridge, N.J., which allows customers to pay bills via credit cards on the AT&T Web site.

▶ **Microsoft** travel site Expedia is signing up sites for a new program called Expedia Associates, which provides for a link to Expedia from member sites. Charter members include **American Express**, **Epicurious Travel** and **Infoseek**, among others.

▶ **MediaOne**, a unit of US West, has entered the online TV listings game with the launch of MediaOne SearchTV through a partnership with Student Net Publishing. Studentnet.com has been rebranded with the MediaOne logo.

▶ **AltaVista**, Maynard, Mass., has launched a free email service for users, through a partnership with iName. AltaVista's move follows a similar broadening of services by competitors **Yahoo** and **Excite**.

▶ **CMG Information Services**, a Cambridge, Mass.-based new media holding company, has landed a \$10 million investment stake from Japan's **Sumitomo Corporation** that allows CMG's online advertising network, **ADSmart**, to expand into Japan for the first time.

▶ The latest survey from **Cyber Dialogue** and **Find/SVP**, New York, reveals that 36 percent of Internet users who used the Web to find product information ultimately purchased the product from a local store. In general, 75 percent of adults surveyed use the Web to seek out such product information.

Small Soldiers Will Storm Web Until Christmas

BY BERNHARD WARNER With hopes of a potential summer blockbuster movie in *Small Soldiers*, DreamWorks Pictures has chosen the Web as a primary arena to build up momentum prior to the box office release and—more significantly—to sustain interest in the movie merchandise through Christmas. In a twist, co-producers DreamWorks and Universal Pictures have designated Curiosity's FreeZone, a kids site that boasts nearly 200,000 registered members and 3.2 million page views per month, the exclusive promotional site for the movie instead of building a separate Web destination.

"Kids go to FreeZone every day on their own," said Michael Vollman, head of field promotions at DreamWorks, which doesn't have a corporate site. "If I had to create Small-Soldiers.com, I'd have to start from scratch."

Studios have treated the Web as a secondary media outlet to build up the pre-release hype through the construction of a movie site. DreamWorks instead has promoted its films on established sites with guaranteed traffic, a strategy that began

with a deal last summer to promote *Peacemakers* on Pepsi World.

The total Web promotion war chest could reach \$500,000, said Justin Osmer, marketing manager at the Seattle-based publisher, Thomson Target Media. Efforts will include links to promotional partners Nascar, Burger King, Microsoft, Coca-Cola and Travelodge.

While many details have yet to be finalized, DreamWorks intends to gradually build up online hype around the movie with *Small Soldiers* contests, sweepstakes and chat events with the stars of the film. This spring, the computer-animated heroes, brawny soldiers dubbed the Commando Elite, and their nemeses will infiltrate FreeZone.

The promotional partners will likely sponsor certain movie-themed areas on FreeZone and receive reciprocal links. The studio is also considering selling movie merchandise online from its more than 60 licensees. *Small Soldiers* merchandise, from apparel to blankets, stationary and toys will be promoted throughout the Christmas season on FreeZone, said Osman. ■



The Commando Elite will be hitting sites from the Curiosity FreeZone to Nascar.

Continental Tries New Route With Blue Marble

BY LAURA RICH—Continental Airlines is planning a departure from its current online strategy and has named Blue Marble ACG to take it to the next level.

A client of Blue Marble sister agency N.W. Ayer, Continental began a review process last spring, though it never heard presentations from other shops, according to John Fish, director of electronic product marketing at Houston-based Continental. OnRamp, New York, and T1 Media, Houston, previously handled elements of Continental's Web site.

As the airline's first interactive agency of record, Blue Marble will focus primarily on Continental's "online branding strategy." Sources said the rest of the airline's online business, including the booking engine now provided by Microsoft Travel Technology, may also undergo transition throughout the year.

Last year, Blue Marble developed several online marketing campaigns with Continental, including one within America Online's new travel area. The airline is likely to launch a similar campaign later this year as a flagship sponsor of a new travel site from MSNBC.com, according to Fish.

Blue Marble will also work with Continental to bring into line its three online brands: Fly Continental, the airline's umbrella site; COOL (CONTinental OnLine) Travel Assistant, its booking site; and OnePass.com, which targets frequent fliers with special offers and account information.

The Continental win becomes Blue Marble's largest single brand, according to David Yakir, president and chief executive officer at Blue Marble, New York. Blue Marble's other major clients include Microsoft and Procter & Gamble, for which it handles Scope and Sunny D. ■



ON FEBRUARY 3
WE BROUGHT TOGETHER
18 MILLION PEOPLE
WITH A LOT IN COMMON.
HISTORY SUGGESTS THAT THE
POPULATION WILL EXPLODE.

Lycos, the personal Internet guide, has just acquired Tripod, one of the fastest-growing Web communities. The resulting new-generation online service has an audience of 18 million—and growing—and will be the fifth most-visited site on the Internet.

Tripod provides personal homepage publishing tools and topic-specific content communities, or "pods," to a mostly 18-to-34-year old audience. Lycos offers

navigational tools that enrich the online experiences of millions of users. Together, they're one great media buy with a diverse, loyal audience generating new members right before your eyes.

Call Dave Peterson (dpeterson@lycos.com) at 508-424-0415 or Paul DeBraccio (pdebraccio@tripod.com) at 212-625-9210, ext. 102.

And visit us at www.lycos.com and www.tripod.com.



Get **LYCOS** or get lost.
Your Personal Internet Guide.

Reps Focus on Sponsorship

In response to growing client demand for beyond-the-banner campaigns, a number of online rep networks have launched departments dedicated solely to brokering sponsorships.

"Advertisers are asking for it more," says Scott Paternoster, president of the CliqNow sales group. "They weren't asking for it a year ago." CliqNow has dedicated four salespeople to signing advertisers to sponsorship deals; two staffers have been added in the last three months. So far, sponsorships have been tested on two sites, Thomson's Investor's Network—which recently signed a deal with trading site Quick & Reilly Sure Trade—and the National School Reporter. There are plans to include more of the company's 130 sites.

CliqNow's sponsorship offensive is joined by others, including DoubleClick, which created a retail Cupid Shop promotion for AltaVista sponsored by Godiva and Frederick's of Hollywood. DoubleClick's new sponsorship division will be headed by Chris Theodoros, vice president, director of sponsorship sales.

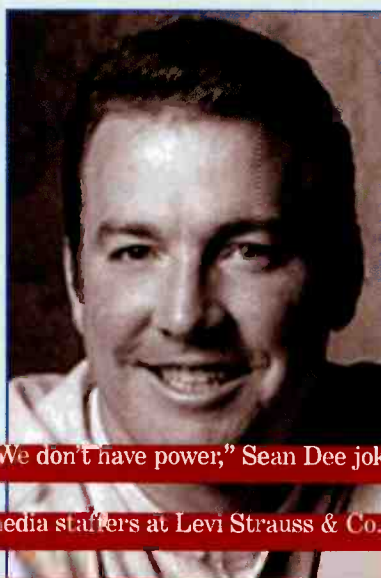
24/7 Media, which was recently formed by the merger of Katz Millennium Marketing, Petry Interactive and Interactive Imaginations, has, too, launched a sponsorship department, to be headed by Scott Cohen, senior vice president, promotions, sponsorships and syndication. Like CliqNow, 24/7 will begin its program by testing a shortlist of its sites.

Cohen said the sponsorship team will support its sales and marketing departments. But sponsorships, he says, "will prove to be the most significant revenue stream for this company."

—by Adrienne Mand and Laura Rich

IQ movers

Sarah Nolan has joined Narrowline, San Francisco as president and CEO. Most recently, she held the top post at OptionsLink, a division of Hambrecht & Quist, San Francisco ... Former US West DiveIn executive **Lance Podell** has joined Savatar, a New York-based company, as vice president, client development and marketing ... Excite, Redwood City, Calif., has made the following additions: **Denise McGuire**, to vp, business development, from principal at Booz Allen & Hamilton, McLean, Va., and **Hilleary Hoskinson** to vp, customer acquisition and loyalty. Hoskinson comes from *U.S. News & World Report*, Washington, D.C., where she was senior vp, consumer markets.



"We don't have power," Sean Dee jokes about his group of new media staffers at Levi Strauss & Co. "But if we do well, we have a lot of influence."

As global marketing media director at Levi's, Dee's influence can be felt by

a legion of new media agencies and online publishers, who covet the business of one of the Web's most cutting-edge marketers.

Since launching in 1994, Levi's much-watched site has been the target of kudos and catcalls. It has evolved from an elaborate destination (featuring such off-topic elements as graffiti art) into a brand-focused site that includes archives of Levi's ad campaigns, store locators and product and price information. Armed with an annual new media budget estimated at about \$5 million, Levi's has

also branched into high-profile sponsorship, attaching its name to Streamland, a video-streaming site developed by the alternative music site SonicNet.

It's been an action-filled ride for point man Dee, who just three years ago was plugging away in the account department at Foote, Cone & Belding in San Francisco, working mainly on the Levi's account.

Inspired by the response from a Levi's ad that featured an email address, he helped create a digital marketing department at the agency. Later he was recruited by Levi's to set

INSIDER LEVI'S EASY FIT

By Laura Rich

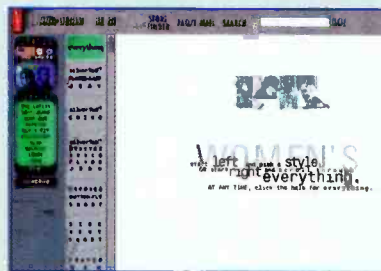
up a similar operation there.

Modest protests aside, Dee's power in the ad community was been very much in evidence recently, as TN Technologies, Levi's interactive agency of record, disintegrated and competitors jumped in to pick up the pieces. CKS Group, Cupertino, Calif., ultimately won the right to be Levi's global strategic interactive agency of record following a review. But Dee emphasizes the strategic part of the relationship, noting it's not likely to involve much creative execution. Those responsibilities are

handled by the respective new media heads of Levi's regional marketing groups.

As the world map on its homepage suggests, Levi's has been moving toward more cohesiveness for its brands in different regions. Dee says the Web has been in the forefront of bringing together Levi's many messages.

"The Web really forced us to say, 'Hey, how are we targeting our brand?'" he explains. Now in his third newly created position in as many years, the "powerless" Dee will take what he's learned from the interactive world and apply these insights to other media and other global markets. ■



Initially criticized for straying too far afield, levi.com tries to balance style and function.





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Catch Us If You Can



Digitizing Dinner

Packaged-goods companies defy Web pundits. **By Bernhard Warner**

Consider this quote: "Digitization, the new technology, the convergence of computing and telecommunications sciences, the plunging unit costs of [personal computers], rising levels of disposable income and the deregulation of the airwaves

the world over. But he is talking about selling more boxes of onion soup mix, spaghetti sauce and butter substitutes with the help of the Internet. FitzGerald believes Unilever can make a connection between its brands and customers' hearts and stomachs through the construction of large-scale sites dedicated to products like Ragu and Dove soap.

These ambitious plans raise a question: Can the medium that provides us real-time coverage of the latest White House scandal and the promise of cheap international phone calls also influence consumers to purchase a \$1.17 box of soup mix?

Analysts have been nearly unanimous in their opinion that packaged-goods firms are wasting their money on sites that provide such content as cooking tips, nutritional information and parenting insights. The Web is a great resource for influencing purchasing decisions on big-ticket items such as personal computers and cars, goes the conventional wisdom, but groceries are a different story. These critics suggest that soap hawkers would be better off shelving expensive brand sites in favor of strategic (read cautious) online media buys—banners and sponsorships.

Yet despite continued criticism, nearly every marketer with a presence in the supermarket aisles—from Procter & Gamble to Campbell Soup to Gerber—now has a presence online. Companies such as Unilever have decided that the Web is crucial not only to their post-millennium business operations, but to results at checkout counters today.

Take the case of Unilever's Lipton Recipe Secrets brand, which has launched a new site for both the Web and the @Home cable modem network. The project is considered an interactive test bed in which the company intends "to measure the effect on brand awareness, attitudes, perception and [product] usage as a result of individuals' exposure to a Web site," says project leader Marc



TONY STONE IMAGES

"Honey, kids! Dinner is downloaded!" Though analysts disdain the idea, consumer-goods companies believe they can sell soup on the Web.

all mean that simple, one-way mass communication has its best and biggest days behind it."

Sound like a report from MIT's Media Lab? Or some wishful thinking from a high-tech agency? Nope. This geeky worldview belongs to Unilever chairman Niall FitzGerald, as expressed in a speech last year.

The head of the world's second-largest consumer-goods business isn't planning to abandon the traditional media trifecta of television, radio and print to communicate with grocery shoppers

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de Swaan Arons, a Lipton senior brand manager and head of the Lipton interactive team. According to company officials, the results will determine which Unilever brands go online next.

With design assistance from CKS (formerly SiteSpecific) and Spiral Media, both New York, www.recipesecrets.com is equipped with a database of over 6,000 recipes, a library of video demonstrations and cooking articles and scheduled chats with professional chefs. The \$1 million site boasts a comprehensive search engine for cooks, with tips on how to whip up anything from tailgate fare to French cuisine—with each recipe, of course, containing Lipton Recipe Secrets mix as a featured ingredient.

"I really think this is brand hubris," says Bill Doyle, a senior analyst at Forrester Research, Cambridge, Mass., who concluded in a study last year that packaged-goods advertisers "will be lucky to get one unique visitor for every \$5 they spend" on destination site construction.

But Campbell Soup reports that since the April relaunch of www.campbellsoup.com, the company has seen evidence that there is a direct correlation between content-rich product sites and repeat visits—and, most important, a spike in sales, says Maria Puoti, director of global advertising services at the Camden, N.J., company. Campbell's now has five brand sites, which are promoted on product packaging, online and in the case of Campbell's Soup, in a TV spot that broke last week. The result: more than 1 million surfers have visited campbellsoup.com. Once there, they're spending on average 18 minutes a pop, three times the industry average for a site visit, Puoti says.

Similarly, the Recipe Secrets site is designed to bolster direct communication between consumer and company. Lipton believes it will help time-strapped consumers cope with the increasingly impersonal grocery shopping experience. "It brings back the

old days of shopping, where the corner grocer used to know your food preferences," de Swaan Arons explains.

And who knows? If some predictions pan out, the medium could even make the trip to the supermarket as close as a mouse click away. Unilever's FitzGerald has said he believes 15 percent of grocery sales will be done over the Internet in less than 10 years. In preparation, the company intends to do business with cybergrocers like Peapod and traditional supermarkets with Internet aspirations.

But before this can happen, Lipton faces some daunting obstacles. As with all packaged-goods companies' Web efforts, Lipton is dogged by the gender gap: The majority of its best consumers are women, thought to be Net-shy. Also, recipesecrets.com has targeted "really busy working women who want to provide good meals for their family but don't have the time," says Jennifer Scanlin, an independent New York-based new media consultant hired last year by Lipton. To reach these time-strapped potential surfers, Lipton has made recipe information readily accessible from the home page.

Forrester's Doyle is skeptical. Distributing recipes over the Web makes sense, "but they need to break that utility off and park it in many places," he says. Packaged-goods giant P&G has followed this course, hedging its bets in the medium by spreading money between ad buys, site construction and joint special-interest online publications with Time Warner and Conde Nast.

But Lipton has no intention of breaking up its megasite. Instead, it will paste the URL on packaging and embark on a public relations push. In addition, the company has spent \$200,000 on research, including commissioning, among others, Audits & Surveys Worldwide and Cyber Dialogue, both New York, to measure online usage patterns and how they affect brand perceptions.

"This project is one of many Unilever projects around the world," says de Swaan Arons. "We take this medium very seriously." ■

Unilever's FitzGerald has said he believes 15 percent of grocery sales will be done on the Internet within 10 years.

The dense site at recipesecrets.com is meant to make recipes and tips more accessible to busy—but Net-shy—working mothers.



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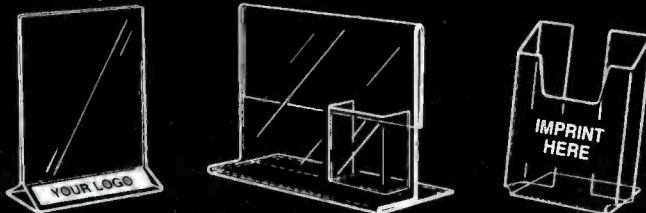
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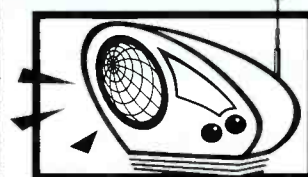
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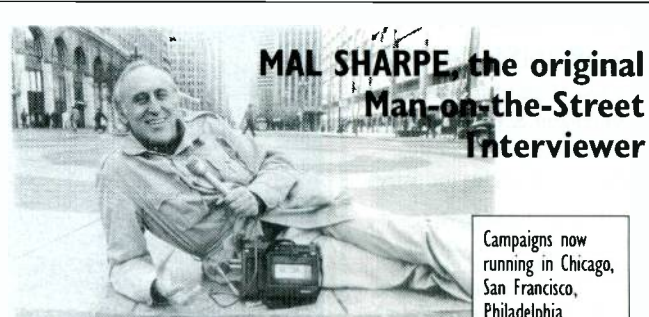
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@ 5:00PM (EST)
WWW.AMIC.COM
THE HOT SITE FOR
MEDIA PROFESSIONALS

NOTICE

USE THE CREATIVITY AT HAND!
We know from experience that our
advertisers get better response from
our readers when they send their own
artwork. A creative ad stands off the
page and gets noticed. When placing
an ad, send it camera ready!

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$164.00, 1/2 inch increments: \$82.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$20.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** 1-800-723-9335 Fax: 212-536-5315.

EMPLOYMENT

Corporate Communications

We're looking for a creative, seasoned pro who can work independently, as well as with others!

This is an outstanding opportunity to create, manage production and distribution of internal and external communications programs for Schindler Elevator Corporation, the world's second largest elevator company.

Working on major internal communications projects, you will need the leadership skills and production knowledge to direct a wide variety of suppliers, including agencies, designers and multimedia vendors.

BA/BS in Journalism, Public Relations, Advertising or related degree required. Must have 5-10 years in communications, marketing communications, corporate communications, employee communications or public relations. Must be strongly customer-focused, team-oriented and have excellent oral/written communication skills. Will need computer literacy, preferably PC and Lotus. Mac and Internet/Intranet web site content development experience highly desirable.

We offer an attractive compensation program, profit sharing and comprehensive benefits, including health insurance, matched 401(k) savings plan, pension plan, full tuition reimbursement, cash reward and recognition programs and ongoing training/education.

Schindler Elevator Corporation
ML240-CC

20 Whippany Road
Morristown, NJ 07960-1935
FAX (201) 397-6390

E-MAIL: tammy_crytzer@schindler.com
Visit us at: www.us.schindler.com

Equal Opportunity Employer



Schindler

The Elevator and Escalator Company

Marketing

CONSUMER RESEARCH

The Kellogg Company, a world leader in

manufacturing ready-to-eat cereals

and grain-based convenience foods,

has exciting opportunities in its

Consumer Research Department.

Our goal is to continue to build a world-class

Consumer Research Team; one with

passion for providing timely and

actionable information,

dedicated to building and

maintaining consumer

relationships.



CONSUMER RESEARCH MANAGERS

Managers initiate, design, manage and analyze consumer information and consumer research projects, providing actionable information and insights regarding consumer understanding in order to present recommendations to assigned business teams. Consumer Research Managers deliver guidance and education, in addition to setting and communicating testing standards/policies to functional teams.

A Master's Degree in Business Administration, 5-7 years consumer research experience, and a solid background in statistics are preferred. Excellent project management, as well as written and verbal communication skills are required. Top candidates will possess exceptional interpersonal skills and demonstrate leadership and teamwork abilities.

Kellogg Company offers an excellent compensation package, liberal relocation assistance, growth based on performance, and a corporate culture that encourages innovation and respects cultural diversity. If interested, please send a letter and resume, with salary history or expectations in complete confidence to:

Attn: JAH-CR Recruiter
The Kellogg Company
Human Resources Department
One Kellogg Square
P.O. Box 3599
Battle Creek, MI 49016-3599
Fax: 616-660-4059

EOE M/F/D/V

LOOKING FOR A GREAT JOB?

We are a small group of senior people who provide strategic direction, as well as sophisticated messages, to grow and nurture brands.

SENIOR ACCOUNT EXECUTIVE

5 years experience with consumer durables and/or business-to-business. MBA preferred. Base salary of 45K.

CREATIVE DIRECTOR

We need a creative director who has outstanding conceptual skills. You must be Mac proficient and capable of managing art department. 7-10 years experience, strong print background. Salary to 80K.

Send Resumes to:

North Light Communications
ATTN: Bill Briggs
7100 Baltimore Ave. #300
College Park, MD 20740
Fax: 301-864-2629
E-mail: brands@nlightcom.com



ACCOUNT EXECUTIVES

WE'RE LOOKING FOR A FEW GREAT ACCOUNT EXECUTIVES

A leading Design and Brand Identity Consultancy is looking for Account Executives for its North Suburban Chicago office. (We also have needs in the New York City and Cincinnati Ohio areas.) Three to four years experience in the Packaging Design/Brand Identity discipline is preferred (and a strong Marketing background is a major plus). Please rush your resume and a convincing letter to:

AD WEEK Classified,
Box 3625, 936 Merchandise Mart,
Chicago, IL 60654

HELP WANTED

MEDIA

Growing media buying service, billing over \$200MM, seeks agency professionals to service new and existing business.

Senior Account Executive

Provide A+ service to clients. Turn marketing objective into media objective & strategies. Develop innovative media plans, evaluate media buys, maintain budgets. 10+ years media experience with strong writing and presentation skills required. Direct response, trade/barter exp. a plus. **SALARY: \$75K - \$90K**

DR Account Supervisor

Responsible for client service and strategic development of multi-media campaigns. Manage and monitor all campaigns from inception to post. 5+ years DRTV and/or telemarketing exp. preferred. **SALARY: \$55K - \$65K**

Sr. Media/Research Director

Media professional to develop innovative plans for all media; present plans in exciting ways. Solid research background (retrieval & interpretation) a must. 10+ years media exp. required, DR a +. **SALARY: \$75K - \$90K**

Media Planner

Media professional to develop creative media plans in all media, negotiate print and out-of-home media, meet with reps; issue I/O's, pull research. 3-5 years media planning experience required. **SALARY: \$35K-\$45K**

Junior Media Planner

Individual needed to support media team. 1 year planning or print estimating exp. required. **SALARY: \$26-\$30K**

DRTV Buyer

Prof. DR buyer with 2-5 years exp. in spot & cable. **SALARY: Competitive**

All positions except DRTV Buyer require comprehensive knowledge of Excel, Word & Powerpoint on IBM. Junior Media position requires working knowledge of Excel and Word. Fax resume and salary history in confidence, noting position applying for, to Nicole Michael @ 212-977-7049. All interviews (excl. DRTV Buyer) require writing samples.

HEADHUNTER WANTED

One of New York's most prestigious and successful account management recruiting firms is looking for a recruiter. If you are in either general or direct advertising or an HR person who knows and loves advertising but who wants to recruit, please contact us. Candidates must be passionate about the business and committed to recruiting. We are growing rapidly and have many opportunities for the right person. Our employees know about this ad. Please send resume in confidence to:

ADWEEK Classified, Box 4046
1515 Broadway, 12th fl.
New York, NY 10036

We're looking for a creative director who's sick of the rat race (not the advertising business).

No, you won't come here to retire. In fact, you'll do some of the best work of your career—for some of the best (and nicest) clients you've ever encountered in your career. The only difference is you'll have less traffic going to work, and less B.S. once you get to work. If you're now an ACD or CD (art or copy) who still has a passion for the business and wants the challenge of building a great agency outside the big city rat race, fax your resume to 203-899-7579. Who knows? It may be the best career move you ever made.

COPYWRITERS WANTED: WRITE WELL, WORK FAST--YOU'RE HIRED!

This is soooooo embarrassing. We really wanted to write a hip, clever ad, but we haven't got the time, so this will just have to do. If you can write the kind of ad we would have written if the work wasn't pouring in, New York's fastest-growing high tech agency is looking for you. Required: Buckets (or oodles or whatever) of energy, enthusiasm, creativeness. Also required: Team attitude, fun orientation, and positive feelings for technology. (No Unabombers need apply.) Experience working with New Media and/or on computer or telecom accounts a big plus.

Fax resume, salary history/requirements, and letter to:

M. Welch @ (516) 741-3966 Or e-mail to mwelch@wngadv.com



Research Analyst

If you're a top-notch television researcher who's fascinated with the internet, The Weather Channel has an opening for you. Must possess thorough working knowledge of Nielsen products (PNF, Fastrak/Galaxy), MRI/Simmons, Excel, MS Word, Powerpoint as well as superb analytical and presentation skills. Additional experience with internet measurement services a plus for helping to position one of the largest web sites on the net. Fax resume/cover letter to (212) 486-7057 (no phone calls please) or mail to: Research Manager, The Weather Channel, 845 3rd Ave, New York, NY 10022. EOE.

ACCOUNT MANAGER

Established Mid-size NYC Communications Agency needs hard-working, experienced (5+ yrs.) sales promotion professional. HBA exp. a plus. Also need JR AE's willing to work hard and smart. RUSH resume with salary requirement to:

FAX: 212-661-8906

Put Yourself in Our Position.

Kane and Finkel is a healthcare communications agency growing at lightning speed. We're looking for fast-thinking, results-oriented account people who know how to market innovative ideas. If you want to work in an exciting, creative environment with a lot of good people, send us your resumé today. Immediate openings include:

ACCOUNT SUPERVISOR

5+ years exp. in healthcare/pharmaceutical industry. Agency background important. Team leader, strategic thinker, good with clients.

ACCOUNT EXECUTIVE

3-5 years agency exp. in healthcare/pharmaceutical industry. Day-to-day client contact managing projects, timelines and budgets.

ACCOUNT COORDINATOR

1-2 years agency exp. with a head for details, good organizational and follow-up skills.

Send resumé and salary history to:

Director of Client Services
Kane and Finkel
275 Fifth St., 4th Floor
San Francisco, CA 94103
Fax (415) 777-5019

No phone calls, please.



SOUTH FLORIDA

Hispanic market ad agency with national accounts is seeking to fill the following positions:

- Senior Account Director
- Account Supervisor
- Print Production Manager

Fax resume to:
Accentmarketing
305-461-0071

REGIONAL ADVERTISING SALES MANAGER

Travel Weekly, the leading travel trade publication, has a position available for advertising space sales. The ideal candidate will enjoy heavy prospecting and new business development. Experience in travel industry and/or space sales is required.

To qualify, you must have a college degree and 3+ years of advertising sales experience. Strong communication, organizational and interpersonal skills are a must. Overnight travel 30-40% of the time.

Travel Weekly is published by Reed Travel Group, the world's premier provider of travel news and information and is located a mere 20 minutes from Manhattan through the Lincoln Tunnel. We offer a competitive salary plus commission plan and an excellent benefits package. SEND/FAX resume with salary history to:

STAFFING MANAGER, TW
500 PLAZA DRIVE
SECAUCUS, NJ 07094
FAX: 201-902-1822
EOE M/F/D/V

Visit our website at:
www.reedtravelgroup.com

REED TRAVEL GROUP
World leader in
travel information services

ADVERTISING SALES

Engineering Animation, Inc. a dynamic high tech company is looking for a high-energy, self-starter to join our business development team. Based in NYC, this individual will be responsible for developing new business opportunities by leveraging EAI's technologies in new media and advertising. To qualify you must have a proven track record in media sales, excellent communication and presentation skills & experience in the technology industry. Knowledge of advertising, new media and the Internet is essential to success. This opportunity has excellent growth potential for the right individual. EOE.

Please submit resume & salary history to:

EAI

55 Broad Street/18th Fl.
New York, NY 10004
Fax: 212-612-7601

E-mail: deborah@eai.com

HELP WANTED

Come
grow with us.

New business gains at one of the fastest growing promotional marketing agencies in the East have created new Account Management and Creative career opportunities.

ACCOUNT SUPERVISOR – 5+ yrs. packaged goods sales promotion agency experience. Must be hands on with solid strategic skills. *Ref: AS 202*

ACCOUNT EXECUTIVE – 1-3yrs. agency experience, packaged goods preferred. Must be detail oriented, self-starter with strong presentation skills. *Ref: AE 303*

SENIOR ART DIRECTOR – Min. 5 yrs. sales promotion agency experience. Strong conceptual and organizational skills. Great book a must! *Ref: AD 401*

COPYWRITER – 5+ yrs. consumer and trade sales promotion experience. Must have strong conceptual skills. *Ref: CC 402*

GRAPHIC DESIGNER – Cutting-edge book and great conceptual abilities required. *Ref: AD 401*

Please send resume with salary requirements to:

GWP, Inc., 1031 US Hwy 22, Suite 303,
Bridgewater, NJ 08807

Please indicate reference number on envelope

Executive Vice President of Client Services.

Cool.

Leading New York city based interactive ad agency with Fortune 500 client list requires skilled manager to head its client services department. Responsible for day to day supervision of accounts with significant client contact and ongoing client retention programs. Must be able to manage account services staff and coordinate with media and interactive professionals, creative staff, technologists and develop new business pitches. At least 5 years of advertising experience required as head of traditional client services department as well as Web based advertising. Unique opportunity to grow in a non-corporate, non-political agency and make your mark. Six figure salary, excellent working environment and benefits. Please send resumes, references and salary requirements to: *Employment, EVP-Client Services, PO Box 832, New York, NY 10274-0832. EOE.*

ASSISTANT ONLINE MEDIA PLANNER

AGENCY.COM is seeking an Asst. Online Media Planner to coordinate and track online advertising campaigns. Responsibilities will include developing online advertising performance reports, trafficking of advertising materials, monitoring online advertising campaigns, as well as providing basic administrative support.

The ideal candidate will be a detail oriented, organized, self-starter with good communication skills and a college degree (BA or BS). MS Excel experience and a knowledge of the internet required; advertising or internet experience a big plus. We offer a competitive starting salary + generous benefits package.

Fax resume to: 212-358-8225 or Email to: jobs@agency.com

Fresh Fields

WHOLE FOODS MARKET

MARKETING COORDINATOR

Fresh Fields/Whole Foods Market, the nation's leading retailer of natural and organic foods, is seeking an individual to serve as Marketing Coordinator – the top marketing position in the Mid-Atlantic Region.

The Coordinator will report to the Regional President in Rockville, MD and will be responsible for supervising marketing activities in the Philadelphia, Baltimore and greater Washington markets. This includes advertising, database direct mail, public relations, special events, corporate partnerships, and grassroots marketing under the auspices of the 17-store based Community Affairs Representatives.

Start date: March, 1998

Salary: \$55-70K + bonus and benefits, depending on experience

Requirements:

- min. 5 years formal (especially retail or food-based) marketing experience, with graduate degree preferable
- strong people- and project-management skills
- excellent writing and number-crunching analytical skills
- full understanding of direct mail and database marketing
- familiarity with multimedia advertising techniques (Web, ROP, broadcast)
- extreme patience in dealing with customer issues and limited resources
- ability to create, manage and work within a limited budget
- willingness to work long hours, including frequent weekends, and to "get down and dirty"
- stamina to juggle multiple projects and deal with daily crises
- creativity, humor, and a love of foods – especially Fresh Fields

This is a demanding set of requirements, and a demanding job. But for the right person, it can be a fulfilling experience beyond the scope of any job you have had.

Fax cover letter and resume to Joe Dobrow at 301-984-2072.

No phone calls, no mailed letters. Application deadline: February 20, 1998.

Interviews will be held on February 24, 1998.

Fresh Fields/Whole Foods Market is an equal opportunity employer M/F/D/V.

Associate Brand Manager

ADD
FLAVOR
TO
YOUR
CAREER

Together, Mistic Brands, Snapple and Royal Crown Company make up the Triarc Beverage Group, an exciting, leading-edge marketer and distributor of carbonated soft drinks and premium beverages.

We have an excellent opportunity for an Associate Brand Manager on our Mistic Brands. The ideal candidate will possess an MBA with a minimum of one year experience in product management, promotions or advertising. Excellent communication (both oral and written) and analytical skills are a must as well as the ability to manage brand specific projects including new product and sales material development.

We offer a competitive salary and benefits package. For consideration, please send your resume and salary history/requirements to: **Human Resources, Attn: Recruiter, Triarc Beverage Group, 709 Westchester Avenue, White Plains, NY 10604, fax 914-286-4479. An Equal Opportunity Employer m/f/d/v**

TRIARC BEVERAGE GROUP

HELP WANTED

LITTLE, BROWN AND COMPANY COPYWRITER

Little, Brown and Company's adult trade publication division located in NYC is looking for an individual with 2-3 years experience in advertising copywriting to write copy for ads, catalogs, and promotional materials. Will work closely with Advertising Manager and designer on concept and design. Must have strong writing background. Ideal candidate must be a creative, enthusiastic team player who loves to read.

Please send resume, writing samples, and salary requirements to:
Employment Manager, 3 Center Plaza, Boston, MA 02108-2084.
FAX: (617) 263-2854.

Email:
Elizabeth.Lee@littlebrown.com



LITTLE BROWN AND COMPANY
PUBLISHERS

MEDIA RESEARCH MANAGER

Major national media buying company seeking an individual who will be responsible for evaluating, recommending, installing and maintaining data systems for media buying and planning functions.

Qualified candidates should have 3-5 years of media research experience as a senior analyst or similar capacity. Extensive knowledge of available sources and systems such as IMS, Donovan, Nielsen, Arbitron, MRI. Thorough knowledge of all media sources both established and new. Work with team in the development of proprietary systems and databases.

Ad agency experience a +. Competitive salary.

Send/fax resume with writing samples to:

Zenith Media

Director of Human Resources
299 West Houston Street
New York, NY 10014

Fax: (212) 727-3142

E-mail: Maria Infante/
ZENITH_US@ZENITH_US

EOE

M/F/D/V

ADVERTISING SALES MANAGER

Reed Travel Group gives you the competitive edge of selling for the world's premier supplier of information services to the global travel industry. You'll be responsible for representing various publications covering the NJ/PA/DE/NY region. Experience in travel industry and/or space sales and 60% travel is required.

We offer a competitive salary and commission plan, and an excellent benefits package. SEND/FAX your resume STATING POSITION DESIRED to: STAFFING MANAGER, REED TRAVEL GROUP, 500 PLAZA DRIVE, SECAUCUS, NJ 07094, FAX: 201-902-1822. EOE M/F/D/V

Visit our website at:
www.reedtravelgroup.com

REED

TRAVEL GROUP

World leader in travel information services.

Manager, Products and Services Marketing

The American Red Cross is seeking two experienced consumer marketing professionals to fill brand management opportunities in the non-profit sector. Employ your experience in marketing strategy and education and business analysis to help Red Cross develop new services and re-position/revise existing services. The successful candidate will have extensive experience working with and leading cross-functional teams and demonstrate exceptional communications skills. MBA or equivalent degree and two years of consumer marketing experience required. Salary mid 50's.

Resume and salary requirements to: American Red Cross, Corporate Headquarters, 8111 Gatehouse Road, Attn. TC/JP3/HR, Falls Church, VA 22042.

Fax: (703) 206-8143

E-Mail: Cooprt@usa.redcross.org



American
Red Cross

EOE-M/F/D/V - No Phone Calls Please

MEDIA RESEARCH MANAGER

Respected media management firm is recruiting a seasoned media research pro. Four plus years experience at agency or media firm. Well versed in all media, syndicated & proprietary research. Knowledge of IMS, DDS, MRI, CMR, Adspender, Nielsen, Arbitron and IBM software is required. Staff supervisory experience preferred.

MEDIA PLANNER

Promotable assistants or Junior Planner seeking a Rewarding and challenging growth spot. 12-18 Months, Print and Broadcast experience, familiarity with CMR and Adspender.

Attractive salary and benefits package cover both openings.

Fax cover letter & resume:

HR Director: TBS Media
(212) 632-0250

ADVERTISING

Active Media, a fast paced media barter company, has the following opportunities available:

Print Media Buyer/Planner
Media Buyer/Newspaper
Media Buyer/Outdoor

We seek experienced professionals with knowledge of Windows, Excel and Word. Barter experience a plus. Forward resume, which must specify position desired as well as salary history/requirements, to:

ACTIVE MEDIA

Attn: Trade Department

One Blue Hill PLaza, 9th Flr.

Pearl River, NY 10965

Fax: (914) 735-0749

ADVERTISING SALES EXECUTIVE

RIA GROUP, a Thomson company and cutting edge business publisher, seeks creative, energetic, goal-oriented person to sell ad space for our print/CD-ROM/web products. Individual must have 2+ years ad sales experience, excellent written/verbal skills and ability to handle multiple projects simultaneously. Agency or business-to-business media experience a plus. Position based in NYC. We offer a competitive salary and excellent benefits package. To apply, fax your resume to:

FAX: (212) 367-6306

Website: www.rag.com

SALES PROMOTION MANAGER

Westwood One seeks individual with min. 3 years experience in sales promotion, event marketing, added value promotions. Will work closely with sales force in creating, presenting and executing promotions. Computer knowledge a must. Send resume and cover letter with salary requirement to:

Westwood One

Marketing Dept.

1675 Broadway
NY, NY 10019

EOE

M/F

YOUR DREAM JOB JUST BECAME A REALITY.

An award winning, full service ad agency in Greenwich, CT is now offering a unique opportunity for an Account Executive looking to expand their horizons. Ideal candidate should have 3 years experience, be energetic and love a challenge.

Fax resume with salary requirements to 203-629-8027.

GENOVA
& PARTNERS

GET INTO THE GAME

Assistant Account Executive. Immediate openings for the ambitious, high-energy, and good-hearted at fast-growing high-tech agency with offices in NYC and LI. Good communicators, team-players only need apply. Competitive salary plus benefits.

Reply with letter and resume via e-mail to:

mwelch@wngadv.com

Or by fax to:

M. Welch 516-741-3966

ADVERTISING SALES

Publisher of two growing computer magazines, SunExpert Magazine and WebServer OnLine, offers a unique ad sales opportunity for an experienced sales person.

Opening for a Regional Sales manager in the New York City/New Jersey area. Computer publication experience preferred. Computer Publishing Group offers a comprehensive benefits package. Send resume to:

Computer Publishing Group

Attn: S. Henry Sacks

320 Washington St.

Brookline, MA 02146

Or fax (617) 739-7003

No phone calls please.

JUNIOR ART DIRECTOR

We're a young, fast-growing, 4A's advertising agency that is starting to make a name for itself. We're looking for a Jr. AD or recent ad school graduate who is looking to do the same. You'll have your own assignments and produce your own work.

Fax three or four samples to

(212) 989-3102

JR GRAPHIC DESIGNER

Growing NYC ad agency/production co. with focus on music/entertainment clients seeks junior graphic designer. 3-5 yrs exp. Photoshop, Illustrator, Quark a must. After Effects a plus. Fax resume and salary requirements to:

212-965-9207

MAKE A DIFFERENCE
WITH ADWEEK CLASSIFIED

HELP WANTED

RESEARCH DIRECTOR

Weider Publications, Inc., a national, multi-magazine publishing company, is seeking an experienced Research Director to head up the research area. Position requires 7-10 years experience managing IMS/MRI and other primary and secondary research. Work with marketing and sales management to develop positioning against target categories. Provide ongoing, competitive data. Support sales staff with specific market research for proposals and sales calls. Reports to VP Marketing.

RESEARCH ANALYST

Research Analyst requires 3-5 years experience using IMS/MRI. Support sales staff with specific market research for proposals and sales calls. Experience in dealing with research vendors on various levels is preferred. Reports to Research Director.

Each position requires the ability to write and to interpret numbers in a sales context. Skills in Word, Excel, Powerpoint and DeltaGraph.

To apply for either position, please send cover letter, resume and salary requirements to:

Weider Publications, Inc.

One Park Avenue, 10th Floor, New York, NY 10016

Att: Regina Mott

Or fax to (212) 685-9644

**ADVERTISING SALES
ACCOUNT EXECUTIVE****THE BOSTON GLOBE NEW YORK OFFICE**

New England's largest newspaper, is seeking an Advertising Sales Account Executive for our National Sales office in New York. Responsibilities will include handling existing accounts as well as developing new business in national advertising categories, including travel, financial, corporate, technology and telecommunications.

The successful candidate must have experience in sales and marketing and sound knowledge of advertising sales. A candidate should be articulate, highly motivated, organized and skilled in working with and making sales presentations to individuals and/or groups of customers. Excellent salary, benefits and incentive package.

Please submit resume and salary requirements in writing to:

Madeline P. Wallis

Director of Human Resources

The Boston Globe

P.O. Box 2378, Boston, MA 02107-2378

FAX#: (617) 929-3376

An Equal Opportunity Employer

**COPYWRITERS! ART DIRECTORS!
FULL-TIME AND FREELANCE!**

Your concepts are so dynamic, they cannot be contained in one dimension.

Your ideas are so big, they cannot be expressed in 30 seconds.

If you are a writer or an art director who is looking for a canvas as grand as your imagination, drop us a line. We do direct - the kind of direct that makes other creatives drool. Bold dimension packages, entertaining videos and strategic promotional programs are just a few of the interesting projects we develop for our progressive-thinking client.

Must-haves 2-3 years experience, a dynamic book and the ability to be a team player, yet an independent thinker. Big pluses: business to business, technical and consumer writing experience.

If you've got what it takes, a big opportunity awaits.

Campbell-Ewald

Attn: CJB

30400 Van Dyke Ave, Warren, MI 48903

FAX (810) 558-5891

ACCOUNT MANAGEMENT

The Martin Agency located in Richmond, Virginia is seeking account management personnel to work on a major financial account. Open positions include:

ACCOUNT SUPERVISOR

Strategic thinker with 2 to 3 years supervising experience. Financial and national brand experience a plus.

ACCOUNT EXECUTIVE

Manage assignments and contribute strategically on account work with client marketing group. Minimum two years account executive experience preferred.

If you are interested in joining our dynamic team, please fax resume and salary requirements to Ana Reilly @ (804) 698-8900.

The Martin Agency

**The Resource
for Freelance
DIRECT
Marketing**

DMOC
DIRECT
MARKETERS
ON CALL, INC.

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

SENIOR ART DIRECTOR

Our agency's goal is to become the best of the 5 biggest agencies in Philadelphia by Jan 1, 2001, and we're getting there. But we need a strong conceptual art director with outstanding design skills to give us a leg up. If you have 5+ years agency experience, check out www.idb.com to find out where we are today. Then send us your salary history, some non-returnable samples (copies are fine) and help us turn our goal into a reality.

Ben Feller, Executive CD

LD&B Communications

655 Business Center Drive, Horsham, PA 19044

Fax: 215-672-9373

Equal Opportunity Employer

UNIQUE MEDIA SALES OPPORTUNITY

Nationwide association of free weekly newspapers needs a creative entrepreneurial sales marketing person to sell and market the unique aspects of its member papers to direct marketers, fast food couponers, national advertisers, regional and national retailers, and catalogers. Successful candidate must be familiar with creating geo/demo newspaper networks, mapping and segmentation programs, and have 7-10 years national media sales experience with an emphasis in direct marketing. This is a great opportunity for the right person. Unlimited earnings potential with a mid-five figure salary plus a generous commission program and full benefits. Background in weekly newspapers or free publications helpful. This self managed, self starter will have the opportunity to build a national program under the guidance of a nationwide organization. Send resume to:

Jim Thavis, C/O Independent News

206 Wanaque Ave., Pompton Lakes, NJ 07442

E.O.E.

MANAGING ART DIRECTOR

Busy, award-winning, New York-based trade magazine seeks an organized, detail-oriented team player to manage the art department of its high-profile, weekly news publications. Individual should be Mac-proficient, possess strong artistic and communication skills, and have a minimum of 3 years supervisory experience. Send resume with salary requirements to:

Dept. TG, BPI Communications, 1515 Broadway, New York, NY 10036

HELP WANTED

Leading international agency known for great creative and named best in the West under \$40 million by the AAF, is expanding and has three positions available. We offer an incredible location in San Diego and an expanding roster of exciting clients. Must have passion for great work and the courage and conviction to be excellent.

**SR. ACCOUNT EXECUTIVE
ACCOUNT EXECUTIVE
PRODUCTION MANAGER
TREND FORECASTER**

Please mail or fax resume to:

Lambesis, Inc.
Attn: Victoria Elder
100 Via de la Valle
Del Mar, CA 92014
Fax: 619.794.6461

**ACCOUNT
PLANNER**

This is probably the best job in the business for an account planner with 3-5 years experience because we want you to lead our new business effort. We're a mid-size shop with big size clients.

Fax resume/cover letter,
salary req. to:
908-647-8451

COPYWRITER

High-tech AD agency seeks writer to turn technobabble into lively, persuasive copy. Up to 45k/year. If you have a minimum five years experience, send resume and three samples to:

ADWEEK Classified, Box 4029
1515 Broadway, 12th fl.
New York, NY 10036

**CAREER
SURFING?**

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

FILM & TV JOBS

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

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Ballotta Napurano & Co., Inc.
P.O. Box 958
Murray Hill, NJ 07974
Fax: 908-464-0674

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Atlanta, GA 30339

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NY, NY 10022-5802
Fax 212-326-6989
wendy_fein@inc.com

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Jeff 212.687.5591

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CULTURE TRENDS

MTV's Buzz Clip

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

Week of 2/9/98

Artist/Group: **Natalie Umbruglia**

Song/Video: **"Torn"**

Director: **Alison Maclean**

A former Australian soap opera actress, Natalie could have quite easily have followed the well-trodden ex-Soap Star route. However, spend five minutes with her and you'll realize that this wasn't the path for Ms. Umbruglia. she's simply not malleable enough to ever have been just another starlet. spend ten minutes with her and it really isn't such a surprise that she's made such a delicious album.

Artist/Group: **Daft Punk**

Song/Video: **"Around the World"**

Director: **Michel Gondry**

To quote the UK's premiere music mag, *Melody Maker*, "Daft Punk are earnest young men on a mission to conquer the world. They are also, frighteningly f**cking exciting." Thomas Bangalter and Guy-Manuel de Homen Christo first met in 1987 at school in Paris at age 14 and became fast friends with their mutual admiration for Grandmaster Flash, Barry Manilow and Brian Wilson. These days they're taking the world by storm with their self-defined "organically electronic dance grooves."

Artist/Group: **Fatboy Slim**

Song/Video: **"Out of My Mind"**

Director: **Doug Aitken**

Hailing from Brighton, England, Norman Cook has made a name for himself under a slew of aliases and guises over the past 15 years. He began his career as the bassist for the 80's socialist brit-pop band, The Housemartins and has had Top 40 singles in the UK under six different names. Now, he's back with a new alias Fatboy Slim, and a new album, *Better Living Through Chemistry*, and it's looking like Norman's star is going to continue to shine

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending February 9, 1998

This Week	Last Week	Days in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	1	52	Titanic	23,027,838	337,355,666
2	New	3	The Replacement Killers	8,046,553	8,046,553
3	3	66	Good Will Hunting	6,828,903	68,295,518
4	New	3	Blues Brothers 2000	6,129,615	6,129,615
5	2	10	Great Expectations	5,302,676	17,111,152
6	5	48	As Good As It Gets	5,029,396	92,284,397
7	4	17	Spice World	4,010,133	23,723,487
8	7	46	Wag the Dog	3,372,808	33,803,719
9	6	10	Desperate Measures	3,004,790	10,252,317
10	8	38	Deep Rising	2,517,485	8,383,686
11	9	38	Fallen	1,283,184	23,371,949
12	10	47	Hard Rain	1,211,358	18,384,418
13	12	10	Tomorrow Never Dies	1,054,449	119,691,882
14	13	32	Mouse Hunt	972,036	57,847,237
15	19	45	The Apostle	965,925	1,953,878
16	14	32	Amistad	958,728	40,860,661
17	11	45	Half Baked	792,075	15,152,235
18	27	45	Zero Effect	450,624	1,051,386
19	16	26	Star Kid	449,377	5,590,537
20	17	166	For Richer or Poorer	446,940	30,256,730
21	53	45	Boogie Nights	436,373	24,665,139
22	18	129	L.A. Confidential	422,308	42,050,824
23	21	73	Kundun	338,365	4,429,326
24	26	61	The Full Monty	329,111	38,814,971
25	24	17	Deconstructing Harry	289,434	9,985,978
26	22	32	Midnight in the Garden...	253,092	24,932,457
27	23	101	Scream 2	237,105	95,744,116
28	38	32	Oscar & Lucinda	215,923	878,725
29	30	73	Flubber	211,144	88,348,753
30	28	3	Jackie Brown	184,076	38,846,643
31	--	66	Starship Troopers	170,969	54,509,846
32	42	80	Afterglow	164,765	650,850
33	47	61	Eve's Bayou	162,771	14,054,598
34	31	26	Kiss the Girls	162,523	60,314,260
35	15	3	Phantoms	160,767	5,573,904

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CALENDAR

Redbook's post-Valentine's Day soiree, **LoveQuest '98**, will be held Feb. 19 at downtown-Manhattan club Life, featuring dining, dancing and *Redbook's* live version of *The Dating Game*. Hosts are Downtown Julie Brown and WHTZ on-air radio personality Elliott. Contact: 212-649-2577.

The International Radio & Television Society Foundation will hold a one-day industry conference, "Children's Programming: Issues and Answers," Feb. 20 at the Waldorf-Astoria in New York. Keynote address by Ed Markey (D-Mass.), author of the Children's Television Act of 1990. Contact: 212-867-6650, ext. 314.

Time magazine will celebrate its **75th anniversary** at a gala evening March 3 at Radio City Music Hall featuring tributes to influential newsmakers, appearances by prominent *Time* cover subjects, and dancing on the Music Hall stage. Contact: 212-522-0833.

International investment bank **Schroders** and **Variety** present their annual **conference on the media and entertainment industry**, "The Business of Entertainment: The Big Picture," March 31 at the Pierre Hotel in New York. Contact: 212-492-6082.

Forbes and the **American Stock Exchange** will present **Forbes Presidents Forum for Emerging and Middle-Market Companies** April 5-7 at The Plaza Hotel in New York. Speakers include Tom Scott, co-founder and president, Nantucket Nectars. Contact: 212-620-2398.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

CBS Shifts Execs, Time Slots

Jonathan Klein, executive vp of CBS News, has been named interim executive producer of the network's struggling freshman newsmagazine, *Public Eye With Bryant Gumbel*, replacing Michael Rubin (who is being reassigned to other CBS News projects). *Public Eye* has posted a modest 7.4 rating/12 share season-to-date. As a result, starting March 3 CBS is swapping *Public Eye's* Tuesday 9-10 p.m. slot with its *Michael Hayes* drama starring David Caruso, which has averaged a 7.5/12 on Wednesdays 9-10 p.m. Also, *Cybill*, which has been on hiatus for more than a month after posting a 48th-ranked 8.7/13 on Mondays, returns to the schedule March 4 to the Wednesday 8:30-9 p.m. berth following *The Nanny*. Taking *Cybill's* former Monday 9-9:30 slot is the Tom Selleck-led sitcom, *The Closer*.

Frommer Travel Mag Takes Off

Arthur Frommer's Budget Travel launches this week, with newsstand distribution and subscriptions totaling 250,000. The premiere issue of the consumer quarterly includes service pieces such as "This Spring's 40 Best Bargain Vacations" and introduces regular departments such as "Health on a Budget." The issue was printed with two different covers, one targeting metro areas, the other, non-metro areas. *Budget Travel* is published by Arthur Frommer Magazines, a subsidiary of New York City-based Group XXVII Communications.

Country Home Comes to Town

The Meredith Corp. monthly *Country Home* will build a 3,000-square-foot "showhouse" inside the WinterGarden Plaza of the

World Financial Center in Manhattan's Battery Park City. The house will be a model of the latest in country-style architecture and interior design; it will be open to the public for tours for a month, beginning Sept. 5. The magazine will track the house's progress in a series of articles.

Evans Joins Detour

John Evans has joined Detour Magazine Inc. as president and CEO. The publishing-industry vet was most recently president of Canterbury Consulting, a media consulting firm. *Detour*, a hip lifestyle magazine, is based in Los Angeles.

Chancellor Changes in Capital

Chancellor Media Corp. will make changes on March 9 at two of its Washington, D.C.-based

radio stations. WTEM SportTalk will move from 570 to 980 on the AM dial, upgrading its signal strength from 5,000 to 50,000 watts. WTEM will also welcome back former host Kevin Kiley, who will preside over the 4-7 p.m. slot. Chancellor's WRC will move to 570 AM, offering a 24-hour business-news format.

P&G's Simm Joins Omnicom

Daryl Simm, the top media executive at Procter & Gamble, will join New York-based Omnicom Group March 2 as president of its worldwide media operation, Optimum Media Direction. Simm, 36, has been vp for worldwide media and programming at P&G in Cincinnati and vp and general manager for P&G Productions, the programming unit responsible for soap operas.

Down And Out

Just when we thought there could be no more cover gimmicks that merit special note, along comes the new issue of Time Inc.'s *InStyle* with its vertical gatefold cover. The March cover folds down, not out, to reveal a head-to-toe portrait of Oscar-nominated actress Kim Basinger. The magazine said the unique gatefold was "created and purchased" by Ralph Lauren Eyewear, whose ad appears on the back. "We are thrilled to partner with Ralph Lauren to create this breakthrough unit," said *InStyle* publisher Ann Jackson, adding that the cover is the first one of its kind for an American magazine. Lauren recently sponsored a similar vertical foldout for the cover of Britain's *Tatler*. The March *InStyle* hits newsstands today.



Ralph Lauren is behind the latest cover gimmick.

Media Notes

CONTINUED

Bazaar Starts Big Down Under

Hearst's *Harper's Bazaar* has launched an Australian edition, a partnership with Australian Consolidated Press. The premiere issue, weighing in at 422 pages, is the thickest magazine issue ever published in Australia. There are 14 other foreign editions of *HB*, including Great Britain, Hong Kong, Taiwan, Turkey and five Latin American countries.

PolyGram Taps Donaher-Dorr

PolyGram Television has named Karen Donaher-Dorr as senior vp of television movies and miniseries. Donaher-Dorr, senior vp of motion pictures and telefilms at Citadel Entertainment since 1995, will be responsible for overseeing PolyGram's movie and miniseries development and production for broadcast and cable networks.

Bohrman Joins CNN Fin. News

Emmy Award-winning producer David Bohrman has signed on with CNN Financial News as vp and executive-in-charge of *MoneyLine With Lou Dobbs*, the longest-running daily business program on network TV. Bohrman is charged with enhancing the show's content and will supervise production. Before joining CNN, Bohrman was executive producer of NBC's news specials and special events from 1993 to 1997.

KTLA Names Managers

Tribune Broadcasting's Los Angeles WB affiliate, KTLA, has hired a new general sales manager and local sales manager. Vinnie Malcolm joins from Young Broadcasting's L.A. indie, KCAL, where he was an account executive. He replaces Blaine Rominger, who departed KTLA to become director of

sales at Univision L.A. O&O KMEX-TV. Kiernan Clarke, formerly KTLA's national sales manager, will become local sales manager.

DirectTV Tunes New Music Show

DirectTV last week premiered a three-minute nightly magazine show that will deliver news and information about the music world. *In Tune* features programming beyond videos, including interview segments with established and emerging talent. Occasionally, entire episodes will be devoted to one music genre. The show will run nightly every hour on the hour starting at 8 p.m. on channel 500. Wendy Walsh, currently co-host of The Learning Channel's *How'd They Do That?*, will host.

SkyConnect, Bay Cable Ink Deal

SkyConnect last week announced a \$4 million deal with TCI's Bay Cable Advertising for digital ad-insertion systems for 37 cable headends in the San Francisco service area. Denver-based SkyConnect develops large-scale digital technology that inserts advertising on cable systems. Bay Cable Advertising is managed by TCI Media Services and is the eighth-largest interconnect in the country, reaching about 1.4 million subscribers in 10 regions. The San Francisco area is TCI's largest concentration of systems in one DMA.

History to Save Itself

The History Channel last week announced a multimillion-dollar initiative to preserve important national historical icons and sites. The *Save Our History* initiative will link History with historical organizations such as the National Trust for Historic



LEE SALEN PHOTOGRAPHY

Reel time: On hand to announce the American Film Institute's *100 Movies* campaign involving several TV specials were (l. to r.) Tom Pollack, AFI board chairman; Jean Picker Firstenberg, AFI director; Les Moonves, president, CBS; Dustin Hoffman; Holly Hunter; Chris O'Donnell; and Brad Siegel, president, TNT.

AFI Signs *Movies-goers*

As the American Film Institute counts down to its *100 Years, 100 Movies* special that airs on CBS June 16, executives at AFI continue to line up sponsors for the event. Following the three-hour CBS special—a time buy for which AFI is selling the advertising, at \$2.3 million for a one-eighth sponsorship—cable network TNT will run 10 weekly specials delving deeper into the movies chosen from 400 contenders. The latest advertisers to sign up include the U.S. Postal Service (whose movie star stamps are its best sellers) and *Newsweek* (which is planning a special issue on the 100 Movies theme). They join General Motors corporate advertising unit and GM's Cadillac division. Lee Tomlinson, senior vp of marketing at AFI, said that AFI's objective is to raise money and consumer awareness following the loss of funding support from the National Endowment for the Arts.

Preservation, the Civil War Trust and the National Parks Service. As part of the effort, which includes educational and community tie-ins, History Channel will create special documentary programming that will run once a quarter starting this fall.

WBMG Renamed, Retooled

Media General has renamed its Birmingham, Ala., CBS affiliate and restarted news operations to coincide with the February sweeps. A month after firing everyone at the station's news department and discontinuing newscasts because of low ratings, general manager Eric Land has put a new staff in place, restyled the newscast, and renamed the station—from WBMG to WIAT, as in, "It's

About Time," its new tagline. The station's newscasts, airing at 5 p.m. and 10 p.m., now have only one anchor, minimal reporter small talk and a much higher story count. Additional newscasts are planned for other time periods later in the year.

Pearson Exec Rejoins BVT

Stephanie Drachkovitch, most recently an executive vp of programming and production for Pearson Television North America, has returned to Buena Vista Television as senior vp of programming. Drachkovitch, director of development at Buena Vista from 1990-93, will oversee all of BVT's first-run series development for syndication, the broadcast networks and cable.

Students Talk Back

(ENTHUSIASTICALLY)



“I thought the pace and level of detail gave me a great overview...in addition the instructor’s industry experience aided immensely in his use of examples.”

D.J. VIOLA, ASSISTANT BUYER,
GM MEDIAWORKS

“Great class! Learned a lot! Thanks!”

ASHLEY NEWMAN, MEDIA COORDINATOR
LOEFFLER KETCHUM MOUNTJOY



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KARLA HUFF, MARKETING MANAGER
NIKE

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| <input type="checkbox"/> NEW YORK, APRIL 23, 24 | <input type="checkbox"/> MINNEAPOLIS, AUGUST 6, 7 |
| <input type="checkbox"/> BOSTON, MAY 6, 7, 8* | <input type="checkbox"/> SAN DIEGO, AUGUST 13, 14 |
| <input type="checkbox"/> NASHVILLE, MAY 7, 8 | <input type="checkbox"/> NEW YORK, AUGUST 20, 21 |
| <input type="checkbox"/> BALTIMORE, MAY 14, 15 | <input type="checkbox"/> CINCINNATI, AUGUST 27, 28 |
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BIG DEAL

SEGA GAMES

Advertiser: Sega
Agency: Foote, Cone & Belding, San Francisco
Begins: TBA
Budget: \$100 million
Media: TV

Sega is marshaling a \$100 million marketing budget for the launch of a 128-bit, next-generation video game platform in September 1999 as it looks to reclaim a meaningful role in the \$5.5 billion market it once dominated. For the first time, that budget will support third-party game offerings as Sega COO Bernie Stolar sets a goal of having 30 to 40 titles available by holiday 1999. The relaunch will test the flexibility of the brand personified by Sonic the Hedgehog.

Using edgy advertising and a positioning based on next-generation technology, Sega once came out of nowhere to pass a seemingly invincible Nintendo with the launch of its 16-bit platform. But over the past four years, it has stumbled through flawed hardware intros and fallen out of favor with retailers and third-party developers.

"The history of this business is that it is always difficult for hardware vendors to do the next platform," Stolar said while in New York last week for Toy Fair. "Sony has never gone through the downward curve and I assure you they will. We will recapture the 50 percent market share [versus 5 percent now] because we will have the third-party community back, along with competitive pricing, full retail distribution and a \$100 million-plus marketing budget." For the first time, some of that budget will be used to market third-party games.

The still-unnamed machine promises speed, audio, depth and graphics far beyond current platforms, and will allow for shared gaming, Stolar said. It will debut with 10-15 titles.

With PlayStation attracting the 18-plus crowd, leaving Nintendo its traditional younger and first-time gamers, the question of positioning for Sega is paramount. "Our heart and soul has always been 16 and up, but with Sonic, that takes it down some, and our sports offerings are also going to attract some of the Sony audience." —Terry Lefton

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

LABATT BLUE

Advertiser: Labatt USA
Agency: Ammirati Puris Lintas, Toronto and New York
Begins: April 6
Budget: \$5-7 million
Media: TV, radio, print
 Canadian beer Labatt Blue aims to gain wider acceptance of the brand outside Northern U.S. border states with a TV, radio and print campaign breaking April 6. After nearly three years with product-focused advertising and the tagline, "True Canadian lager," David van Wees, Labatt USA's director of Canadian brands, said: "We want to build some character and personality into the brand." The first spot, which will air in Canada and be modified for the U.S., shows businessmen in Toronto's financial district joining youths in an impromptu game of street hockey. As the game intensifies, a crowd forms around the action, doing the wave. The fun ends when a trolley car rolls through. The tag: "Out of the blue." The ad budget is nearly quadrupling this year, to an estimated \$5-7 million; spots will break on ESPN and ESPN2. —Gerry Khemouch

L'EGGS SILKEN MIST

Advertiser: Sara Lee Hosiery
Agency: DDB Needham, Chicago
Begins: April
Budget: \$2-4 million (est.)
Media: Print
 In its first ethnic-targeted media push in at least a decade, Sara Lee Hosiery's Leggs unit is planning a spring print campaign around Silken Mist, to be pitched as the hosiery brand for the multicultural woman.

The campaign runs April through June in *Ebony*, *Essence*, *Heart & Soul* and four other targeted books to back the addition of new shades for African American women. The ad features a woman set into a vibrantly colored folk painting along with the text, "Your look says 'I am friend, mentor, manager, mother, sister.' You've got it together. Don't cover it up. Silken Mist pantyhose.

Sheer without sag. Shades to suit you. Your legs shown off." The tagline remains, "Nothing beats a great pair of Leggs."

It's the first time since the mid-'80s that Leggs has focused on the demo, seen as a pocket of opportunity in a flat hosiery market. "The African American consumer is wearing pantyhose at twice the rate as other consumers," said Linda Jackson Smith, vp-marketing for Leggs, which she attributed to a cultural propensity for dressing up for church and other occasions.

Event marketing ties in with the print buy, with sampling to occur at the CIAA tournament in Winston-Salem later this month.

—Becky Ebenkamp



Rage takes pages in preteen books.

Advertiser: Kids International
Agency: Gale Group, N.Y.
Begins: Late February
Budget: \$1-2 million
Media: Print, radio
 Kids International, the apparel company behind Gitano, will put \$1-2 million into consumer advertising for the fall launch of Rage, an urban/skateboarder-inspired line aimed at young men and boys.

Teaser ads in fashion trades starting this month will back up in each of four successive issues to reveal a bigger picture, beginning with an abstract image sans logo to the final execution of a cartoon skateboarder clad in a Rage ski-cap against an urban backdrop.

For consumers, the skateboarder will appear with retail tags in still undecided fall books aimed at preteens, such as *Sports Illustrated for Kids* and newspaper supplement *react*. Spot TV is being considered on stations like ESPN2, possibly with sponsorship of alternative sporting events, such as the X Games, tied to the media buy. "That flavor is definitely evident in the brand," said agency

CMR Top 50

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

Week of Jan. 26-Feb.1, 1998

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	35
2	MAZDA AUTOS--626 LEASING	T112	28
3	WENDY'S	V234	27
4	SATURN CORP.--AUTOS CP	T111	23
5	M&Ms	F211	21
6	BOSTON MARKET	V234	20
7	KFC	V234	19
	VOLKSWAGEN AUTOS--PASSAT	T113	19
9	MILKY WAY--CANDY	F211	18
	PEPSI--SOFT DRINK	F221	18
	TACO BELL	V234	18
12	RED LOBSTER	V234	17
13	COLGATE--TOTAL TOOTHPASTE	D121	16
14	7 UP--SOFT DRINK	F221	15
	HALLMARK--GREETING CARDS	B321	15
	ISUZU TRUCKS--RODEO	T118	15
	LITTLE CAESAR'S PIZZA RESTAURANT	V234	15
	NISSAN TRUCKS--FRONTIER	T118	15
19	PAYLESS SHOE SOURCE--MEN & WOMEN	V313	14
20	BUD LIGHT--BEER	F310	13
	MIRAMAX--SENSELESS MOVIE	V233	13
22	BUENA VISTA--DEEP RISING MOVIE	V233	12
	CENTURY 21 REAL ESTATE	V221	12
	DURACELL--ALKALINE BATTERIES	H220	12
	ULTRA SLIM FAST--RTS DRINK	F123	12
26	1-800-COLLECT	B142	11
	AT&T LONG DISTANCE--INT'L RESDNTL & RES	B142	11
	CHILDREN'S ADVIL--PAIN RELIEVER LIQUID	D211	11
	DISNEY--HERCULES VIDEO	H330	11
	POLYGRAM--BORROWERS MOVIE	V233	11
	UNIVERSAL--BLUES BROTHERS 2060 MOVIE	V233	11
32	CARNIVAL--CRUISES	T412	10
	COVER GIRL--NAILSLICKS NAIL COLOR	D115	10
	DORITOS--TORTILLA CHIPS	F212	10
	LISTERIN--MOUTHWASH	D121	10
	MAYBELLINE--VOLUME EXPRESS MASCARA	D112	10
	TRI-STAR--DESPERATE MEASURES MOVIE	V233	10
38	ACE HARDWARE STORES	V345	9
	ADIDAS--MEN'S SNEAKERS	A131	9
	COLDWELL BANKER--REAL ESTATE	V221	9
	DIXIE--PAPER PLATES	H232	9
	FORD AUTOS--ESCORT	T111	9
	MITSUBISHI TRUCKS--MONTERO SPORT	T118	9
	SPRINT--RESIDENTIAL	B144	9
	U.S. ARMY	B160	9
	U.S. POSTAL SERVICE--STAMPS	G562	9
47	AMERICAN PLASTIC COUNCIL	B512	8
	BREATH SAVERS--SUGARLESS MINTS	F211	8
	COLUMBIA--REPLACEMENT KILLERS MOVIE	V233	8
	DR PEPPER--SOFT DRINK	F221	8

president Mindy Gale. Radio and interactive ads will be pursued, too.

Rage, to sell for \$20-35 at mid-range department stores like J.C. Penney, centers around wide-leg jeans and tops with flashy features, such as reflective tape, embroidery and holograms. KI manufactures Gitano for girls, while Fruit of the Loom creates the young women's end of the mass jeanswear brand. —Becky Ebenkamp

MISTIC BEVERAGES

Advertiser: Triarc

Agency: DiNoto Lee, N.Y.

Begins: May

Budget: Undetermined

Media: TV

Mistic Beverages maker Triarc in May will launch new national TV ads that tie the brand to a still-undisclosed female hip-hop star who succeeds 1997's celebrity figure, Dennis Rodman. The push involves a series of developments, including new carafe-style bottles, a 100 percent-juice line, an active promo calendar and the introduction of the Mistic Potions line of "herbal-enhanced fruit drinks" spiked with echinacea, taurine, ginkgo biloba and other exotic ingredients.

The four-SKU Potions line, shipping to East Coast metros in late March, breaks in four formulations: "Energy," in Mango Ginger flavor with ginseng, guarana and schizandra; "Defense," Mango Black Tea with rose, echinacea and goldenseal; "Power," Bahama Blueberry with maté, taurine and ginseng; and "Memory," Strawberry Carambola with ginkgo biloba, gotu kola and ginseng. The line taps into consumers' herbal intrigue, with flavors that are "not just another Kiwi Strawberry," said Ken Gilbert, senior vp, marketing. —Gerry Khermouch



The "herbal-enhanced" Potions line is part of Mistic's latest push.

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

Media Person

BY LEWIS GROSSBERGER



Ally's No. 1 Ally

MAYBE IT'S THE PROXIMITY OF VALENTINE'S DAY that caused this week's subject to leap from Media Person's brain, or maybe it's the constant carnality in the news from Washington stimulating his torpid libido, but it was probably inevitable that at some point MP would get around to singing a heedless, overwrought, excessive and slightly lecherous love song to the fabulous (in both senses of the word) *Ally McBeal*. First, however, a mild note of admonition to detractors of this charming and witty Fox Network television series: SHUT UP, YOU VILE BEASTS!

OK, with that out of the way, MP can establish an important truth and blast into smithereens or even jonesereens a common misconception: *Ally McBeal* is not a drama about lawyers; it is a comedy about sex. Initially, perhaps, some distracted viewers, thrown off by the absence of a laugh track, may have failed to grasp this vital point, but after such milestones as the now notorious cappuccino-sipping scene, a not exactly subtle parody of the practice since immortalized by Monica Lewinsky, even the slowest members of the populace should have been set straight. With its outrageous close-ups of quivering, pouty lips lasciviously caressing Italian-American beverage foam for a blissfully protracted period, this bit of erotic whimsy epitomized the McBeal style (and is thought by sources close to the special prosecutor's investigation to have driven our president to the acts of mad desperation recently described on the front page of *The New York Times* and all other newspapers west of Tehran).

As a sex comedy, and a highly fantasy-minded one at that, *Ally McBeal* has no obligation (nor any need) to be realistic. Media Person is growing increasingly aggravated to the point of violence by the griping from literal-minded drudges about such offenses against verisimilitude as the law firm's unisex bathroom and the preternaturally *gemütlich*—and

lounge where the lawyers (all of them young and attractive) habitually repair after work to hear the estimable Vonda Shepherd croon rock 'n' roll oldies in vocal slo-mo (album coming soon!) that echo the show's plot, or to frug with the goofy Dancing Twins, or come on to Janet Reno at the bar as did Fish, the senior partner who is afflicted with a wattle fetish. (The other senior partner, the Biscuit, even more eccentric, sometimes pauses a full

Ally detractors should have their medication checked. They should stop giving quotes to newspapers and making fools of themselves.

minute before speaking and frequently forgets his trousers when leaving the bathroom.)

There is something seriously wrong with an allegedly intelligent human who can watch a show of such quirky content and then earnestly complain, "Hey, at my law firm the women don't wear micro-miniskirts. That's off the mark." And this is not to mention the totally surreal touches, such as the scary dancing baby who shows up now and then, and the cartoon-like, secret-thought flashes such as the tongues of two aroused men unfurling to a length of several feet or Ally's small (but perfect) bosom exploding to Dolly Parton large-economy size. You might as well criticize *The Simpsons* or *The McLaughlin Group* for

being unrealistic. Where realism does obtain, though, is in the show's brilliant depiction of the confusion and frustration and despair attending sex, love, dating and wattle-fixation in the '90s.

But despite the obvious quality and originality of *Ally McBeal*, its ballooning ratings and buzz, and the superb acting skills of the cast—especially the out-of-nowhere Calista Flockhart, who does more with an eyebrow twitch than Oscar nominee Kate Winslet can do in three hours with her entire body plus enough special effects to sink a ship—the show has attracted, incredible as it may seem, haters. "Not since *thirtysomething* has a series so divided the nation," wrote *Entertainment Weekly* recently, "with half the viewers enthralled, half aghast."

What the devil are they aghast about? Who knows? Alleged sexism or something, MP supposes. *Ally McBeal* is written by a man (David E. Kelley of *LA Law*, *Picket Fences*, *Chicago Hope*, *The Practice* and God knows what else), and the women on the show are too good-looking and man-hungry, and Ally is too emotionally unstable and whines too much and blah blah blah. Maybe so, but what great legs. Brains, too. This woman is Mary Richards with a law degree. And her Rhoda looks like Marla Maples (and is married to Ally's ex-boyfriend, and they all work at the same firm, which makes for an amusing, not to mention awkward, complexity).

So here we have an hour series with bright, funny dialogue, no violence, an attractive if humanly flawed female protagonist, and people are *aghast*. These people should have their medication checked. They should stop giving quotes to newspapers and making fools of themselves. They should be forced to spend eternity watching reruns of *Dr. Quinn, Medicine Woman*. They should have to eat Olestra and be in the small but statistically significant minority who suffer side effects Media Person does not wish to describe at this time—but don't stand too close to them.

That's all Media Person is going to say on this matter. If you aren't yet watching *Ally McBeal*, you know what you have to do. ■



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