

MEDIAWEEK

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Special Report

'99 MEDIA ALL-STARS

Begins after page 40

Buyers Fear a Game-Show Glut page 6
Moesha Producer Exits Over Story-Line Dispute page 10
TvB's Butensky: The Exit Interview page 18

MARKET INDICATORS

National TV: Busy
 First-quarter scatter buying picked up last week; bulk of the business is expected to be done by Christmas.

Net Cable: Building
 Holiday-season sales schmoozing began in earnest last week. First-quarter momentum is starting to build, with dot.com dollars making up as much as 50 percent of early commitments.

Spot TV: Frazzled
 Agencies scramble to accommodate station mandates for "money up front" on dot.coms. But clients are walking when needs aren't met. Heavy auto and retail business is moving.

Radio: Wrapping
 The market has eased up from its earlier frenzied pace, but it's still busy. January inventory is available, but stations are driving up rates.

Magazines: Hopeful
 Weeklies report an increase in pages for the first quarter over 1999, thanks in part to rising broadcast ad rates. Beauty advertising remains soft.

CHRIS CASABORI



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AT DEADLINE

Miller Publishing Deals for Its Sports Titles

Robert Miller, president/CEO of Miller Publishing Group, has agreed to buy out Freeman Spogli & Co.'s equity in Miller's six sports magazines and a chain of regional tourist titles for an undisclosed sum. The deal is contingent in part on the pending sale of Vibe/Spin Ventures (publisher of *Vibe*, *Spin* and *Blaze*), which Miller and Freeman Spogli also have interests in. Freeman Spogli was the primary financial backer of Miller's 1997 acquisition of *Tennis*, *Cruising World*, *Sailing World*, *Snow Country* and two trade titles from the New York Times Co. for an estimated \$35 million. *Snow Country*, renamed *Mountain Sports & Living*, was later folded.

Winds Shift at Weather Channel

The Weather Channel Radio Network, heard on more than 230 stations, is expected to announce today it is changing national sales representation to AMFM Radio Networks from Jones Radio Networks' national sales arm, MediaAmerica. The deal with AMFM Radio will go into effect Jan. 1 and will include both national sales and station affiliations. It also gives the Weather Channel access to 830 station affiliates when Clear Channel Communications closes its deal to purchase AMFM.

MediaCom Swallows Grey Unit

Grey Advertising's MediaCom has absorbed the planning and buying duties previously performed by Grey Media, and Robert Giacomino, the senior vp who headed Grey Media, has left the company. Grey Media handled media planning for Grey Advertising clients, while MediaCom handled buying for those clients and planning and buying for outside clients. According to MediaCom co-managing director and chief negotiator Jon Mandel, "MediaCom is closer to being a total media independent than most services tied to ad agencies. A vast amount of our business comes from outside of Grey." MediaCom has about \$2 billion in billing.

Schultz Will Take Over at Western

Lou Schultz, vice chairman of Campbell Ewald, has decided to accept the post of CEO at Western Initiative Media (*Mediaweek*, Nov. 22), according to sources close to Schultz. Western declined comment, and Schultz was unavailable for comment. Both Campbell Ewald and Western are part of the Interpublic Group of Companies. Schultz has broad experience in TV buying for clients including General Motors. One of his roles will be to pitch new business.

Kiplinger's Unveils New Look

In its first redesign in six years, *Kiplinger's Personal Finance* has completely changed in look and structure. "[We decided] it was a good time to step back to take a look at the functionality of our magazine," said Knight Kiplinger, editor in chief and publisher. The new issue of the 52-year-old monthly, which hits newsstands Dec. 7, features a new logo, perfect binding and matte-finish paper. Inside, the magazine has been reorganized into three areas: managing, spending and investing.

Addenda: Janet Peckinpaugh, the Hartford, Conn., news anchor who sued former employer Post-Newsweek Stations for sex discrimination, settled with the company for an undisclosed sum last Thursday...

Cablevision Systems last week said it received a ruling from the Internal Revenue Service that will allow the company to distribute a separate stock for its programming arm, Rainbow Media Holdings...

Quelling talk that News Corp. wanted to end its affiliation deal with Cox Broadcasting's San Francisco outlet KTVU-TV, the station signed a 10-year affiliation agreement with the Fox network last week... FCC Commissioner Gloria Tristani, a Democrat, will stay at the agency rather than run for Congress, she said last week...

Katz Radio Group will replace Interep as the national sales firm for Clear Channel's 225 radio stations, effective Dec. 10...

Leading black-owned broadcaster **Radio One** will buy Modern Rock outlet WPLY-FM in Philadelphia from Greater Media Radio for \$80 million...

Alan Frank was named president of Post-Newsweek Stations, replacing **Bill Ryan**, who was named chairman of the company...

The chairman of the Department of Defense/Video Working Group last week asked the Federal Communications Commission to hold a public debate, weighing the 8VSB digital television standard against COFDM...

Ending almost two years of speculation, **Turner Sports** and **NBC** last week scrapped their plans to create a new professional football league...

Fox cancelled the controversial, irreverent satire *Action* after airing only eight of the 13 episodes it purchased, and ABC cancelled

the David Kelley drama *Snoops* after 13 episodes... Court TV is developing *Mug Shots*, an hour strip that will profile infamous people in the criminal justice system, running Monday to Thursday at 7 p.m. beginning on Jan. 18...

Roger M. Antin, former publisher of Condé Nast's *Bride's*, was named publisher of Worth Media's *Civilization*.

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ABC Sweeps Up, NBC Falls To Third in Households

Helped significantly by its 15 nights of *Who Wants to Be a Millionaire*, ABC won its first November sweeps since 1992, posting an average 9.8/16 in households and a 5.9/16 in the key 18-49 demo, increases of 10 percent and 13 percent respectively over last year.

According to Nielsen Media Research, CBS finished second in households, with a 9.3/15, down 2 percent. NBC, for the first time in any sweeps period in the past five years, finished third in households, with a 9.1/15, down 4 percent. Fox was next in households, with a 6.6/10, down 14 percent, followed by the WB at 2.9/5, down 15 percent, and UPN's 2.6/4, up 30 percent. The WB was down primarily due to the loss of coverage from Chicago superstation WGN, and UPN was up largely owing to the addition of *WWF Smackdown*.

In the 18-49 demo, NBC was second, with a 5.4/14, down 8 percent, while Fox was third at 4.9/13, down 14 percent. The WB and UPN tied, with a 1.6/4, with the WB down 16 percent and UPN up 33 percent.

November's top-rated regular series in 18-49 was *ER*, with a 14.0/36, followed by *Friends*, with a 10.8/30. NBC had five shows among the top 10, and Fox had three—*The X-Files*, *Ally McBeal* and *The Simpsons*. ABC had one, *Monday Night Football*. —John Consoli

The British Are Coming to Prime Time on Cable's CC

In an effort to further boost its original programming, Comedy Central has green-lighted an Americanized version of the hit British game show *Don't Forget Your Tooth Brush* as a weekly prime-time series. The network has also OKed a new series starring comedy siren Julie Brown called *Strip Mall*, a serialized comedic send-up of *Melrose Place* and *Beverly Hills, 90210*.

"There won't be a weeknight on Comedy Central where you can tune in between 10 and 11 p.m. and not see an original show," (continued on page 8)

Hello, 2000: Let The Games Begin

Net's advancing wave of quiz shows is risky, buyers say

TV PROGRAMMING / By John Consoli

The networks' stampede to add game shows to their prime-time schedules in the first quarter is a risky strategy that is unlikely to duplicate the sudden ratings domination achieved by ABC's *Who Wants to Be a Millionaire*, media buyers say. While the other Big Four nets have decided to play Follow the Leader, replacing some weak-performing sitcoms and dramas with quiz shows, buyers are dubious that any of the copycat programs will measure up to the viewer appeal of *Millionaire*.

"Historically, game shows have skewed older and more downscale economically, and they have drawn viewers who are less attentive," said Jon Mandel, co-director and chief buying negotiator for Media-Com. "That's why daytime advertisers like soap operas better than game shows—the audience is more involved."

Buyers are looking at *Millionaire* as a one-of-a-kind phenomenon—a game show whose younger, more upscale and highly attentive audience (so far) contrasts sharply with the traditional audience for the genre. "What will happen when there are a plethora of game shows on is another thing," Mandel predicts. "Viewers may fall back into the less-attentive pattern."

Bob Igiel, who heads the TV buying unit at the Media Edge, whose client AT&T is a major advertiser on *Millionaire*, doubts the coming wave of quiz shows will produce any more ratings winners. "It will be hard to reach the level of *Millionaire*," Igiel said. "There's strength in being first."

ABC's decision last week to pack three episodes of *Millionaire* per week into its prime-time schedule beginning Jan. 11 will detract from the "specialness" that helped make the show an out-of-the-box

ratings smash, Igiel admits. But with the other nets now preparing to fight back with quiz shows of their own, ABC had little choice, he said. "Based on today's media environment, they have decided to take a hot show and run the hell out of it," Igiel said.

Millionaire will air on Tuesdays from 8 to 9 p.m. and on Thursdays and Sundays from 9 to 10 p.m. On the latter two nights, the



More Qs & As: CBS will bring back *What's My Line?* next summer.

show will replace the cancelled ABC dramas *Wasteland* and *Snoops*, respectively. "*Millionaire* provides us with a unique opportunity to dramatically change the landscape of our network," Lloyd Braun, co-chairman of ABC Entertainment Television Group, said last week of the move.

CBS in the first quarter is planning to introduce a game show called *Winning Lines*, which, like *Millionaire*, is based on a British program. The network also is working on an updated version of *The \$64,000 Question* (CBS, 1955-58) and has committed to a revival of *What's My Line?* (CBS, 1950-67) for next summer.

NBC is prepping a comeback of the quiz show *Twenty-One* (NBC, 1956-58) for airing in the first quarter. And *Millionaire* executive producer Michael Davies is working on a second, yet unnamed quiz show for

ABC. The network has not said when that entry will be ready for air.

Fox's hourlong game show, *Greed*, has not produced the double-digit ratings of *Millionaire*, but it has improved the network's numbers dramatically from 9 to 10 p.m. on Thursdays. *Greed* has averaged a 4.7/11 among adults 18-49, up 114 percent over Fox's regular programming. For its one Wednesday-night airing on Nov. 24, *Greed* generated a 4.1/11 in 18-49, up 32 percent from Fox's previous programming.

"In that equation, *Greed* is a success for Fox," Igiel said.

CBS, which has not announced a time slot for *Winning Lines*, has a formidable scheduling challenge to overcome in order to get in on the game-show action. The network also has three new dramas it wants to get on the air in midseason—*City of Angels*, *Falcone* and *Grapevine*—with no obvious place to put them. The network's two freshman dramas, *Family Law* and *Judging Amy*, are doing well, as are veterans *Nash Bridges* and *Walker, Texas Ranger*. CBS may have to hold back one or more of the midseason dramas until late in the first quarter. "It will be a tough call for us," said Leslie Moonves, CBS Television president.

But Moonves is committed to getting a quiz show on the air. "When you see a show getting 15 ratings, for us to sit on our hands and do nothing about it as we approach midseason would be foolish," he said last week. "ABC caught lightning in a bottle. I'm a little jealous of [*Millionaire*]. I wish I had it."

Even if the new year's copycat quizzers do not score with viewers on the same level as *Millionaire*, they can still become a successful genre in prime time again for the networks, said David Poltrack, CBS executive vp for planning and research. Poltrack thinks there is room for several game shows to play in prime time. "You have to learn from *Millionaire* what elements in these types of shows attract the audience they do," he said. "With *Millionaire*, you have a laboratory to work with."

Audience patterns for *Millionaire* so far indicate that the same viewers have not been watching every episode of the show, an encouraging sign for ABC's competitors. Only 40 percent of the total audience for the first seven episodes of *Millionaire* in the November sweeps watched every installment, Poltrack noted. The average *Millionaire* fan watched only three episodes, he said. So, with many viewers genuinely curious about game shows again, it's time to send in the clones. ■

Cable Hits a Wall

Research execs debate whether 'Millionaire' is cause of softer ratings

THE NOVEMBER SWEEPS / By Jim Cooper

Sixteen hours of ABC's *Who Wants to Be a Millionaire* during the November sweeps did for the Big Four networks what they had not accomplished in years— attract a large prime-time audience crossing the major demographic categories. Whether that viewership came at the expense of basic cable or rival broadcast networks—or even new viewers coming to television—was the subject of intense debate last week. One thing is sure: For the first time in years, basic cable did not enjoy sizeable ratings increases against broadcast in the sweeps.

Millionaire's average 15 rating in November represented an 8.3-point increase over the average 6.7 rating for ABC's regularly scheduled programming at those times, noted David Poltrack, CBS executive vp, planning and research. CBS, NBC and Fox were down 2.8 rating points against *Millionaire*, leaving about two-thirds of ABC's 8.3-point increase "unaccounted for," Poltrack said.

"Where did that audience come from? The assumption is that it came from the remainder of the competitive alternative, which is basically dominated by cable," said Poltrack. "What *Millionaire* did was to become the first default alternative for people without appointment viewing, and that non-committed audience is a significant portion of the cable audience."

But cable researchers took issue with Poltrack's analysis, pointing out that while ABC was up sharply and cable was up only slightly, CBS, NBC and Fox were all down for the month.

Bob Sieber, vp, audience development, at Turner Broadcasting, noted that when *Millionaire* was on the air, basic cable averaged only three-tenths of a rating point less than its prime-time performance for the entire month. "*Millionaire* got most of its gains from NBC and CBS and by raising total U.S. viewing," Sieber argued.

"*Millionaire* drew people to television that simply hadn't been watching before," added Ray Giacobelli, vp, audience analysis, at USA Networks. That would appear to be true. The level of homes using television during the Nov. 7 and Nov. 14 installments of *Millionaire* increased 4 percent over the corresponding time periods on ABC last year, according to Brad Adgate, senior vp, corporate research director, Horizon Media.

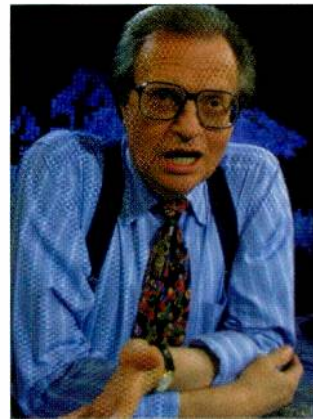
The raised HUT levels did not help cable, though. In total, basic cable was flat in prime-time household ratings—at a 23.1 in November, from 23.0 last year—according to Horizon's analysis of Nielsen Media Research data. Cable's demo ratings were up a bit: Adults 18-49 grew 7 percent, to 11.2 from 10.4 in 1998, and adults 25-54 rose 4 percent, to 12.1 from 11.6 last year.

No one debates *Millionaire's* success. In fact, cable executives credited ABC

with zigging (by using a prime-time game show) where the networks usually zag (with sitcoms). "What *Millionaire* shouts is that viewers are looking for something different," said Henry Schleiff, president and CEO of Court TV. "I think people are bored with shows about dysfunction. And *Millionaire* looked different, as well as being good."

While networks like The History Channel, Bravo and Court TV all experienced impressive prime-time ratings gains in November, 22 out of 38 cable networks were flat or had year-to-date declines.

Cable's slowed ratings growth can be attributed to other factors. Traditionally, basic cable networks do not counterprogram during the sweeps but rather just before and after. Certainly the poor performance of the 24-hour news channels didn't help—they suffered from the comparison to last November's bounty of big stories and ratings. MSNBC, Fox News Channel and CNN all experienced double-digit ratings declines vs. November '98. CNN's ratings staple, *Larry King Live*, plummeted 47 percent, to a 1.0. ■



He's no Regis: CNN staple Larry King Live saw its ratings drop.

DENNIS BRACKEN/STAR PUBLISHING/OPN

said Debbie Liebling, vp of West Coast development for Comedy Central.

Comedy has also picked up the rights to the entire run of *Whose Line Is It Anyway?*. The net has also added USA Network's animation series *Duckman*, for weekend late-night.

All three shows are scheduled to premiere in June. Comedy has also bought the theatrical releases *Dogma* and *The Out of Towners* for 2002. —*Jim Cooper*

FCC Ready to Weigh New Equal Opportunity Rules

After a 20-month hiatus, new Equal Employment Opportunity rules for broadcasters and cable operators may be just around the corner. Last week, FCC Chairman Bill Kennard said the commission will consider on Dec. 15 new rules that it first proposed in November 1998.

The new proposed rules may have more bark than bite. They would require broadcasters and operators to set up recruitment and outreach programs aimed at women and minorities, an attempt to get around the findings of the D.C. Court of Appeals, which ruled in April 1998 that the FCC's EEO requirements were unconstitutional because they "pressured stations to maintain a work force that mirrors the racial breakdown of their metropolitan statistical area." The current proposal contains no provisions for such a comparison, nor can the FCC review hiring procedures. FCC review would be limited to the recruitment programs.

According to a Dec. 1 letter from the National Association of Broadcasters to the FCC, the proposed rules are "burdensome" and a "reinstatement of programs of the past." For example, the NAB said, cable operators would be required to keep records for every job opening to prove they had satisfied the EEO requirements. —*Katy Bachman*

AT&T and Charter Swap Systems, Creating Clusters

AT&T Broadband and Paul Allen's Charter Communications last week agreed to swap (*continued on page 10*)

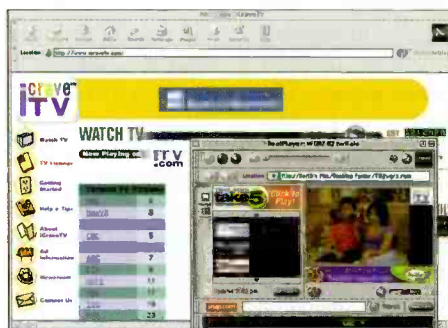
Buffalo Gets Poached

Canadian Web site streams upstate N.Y. outlets without permission

TV STATIONS / By Megan Larson

Broadcasters are already battling the Internet for viewers' attention. Now they have to deal with having their signals retransmitted without permission, thanks to a Canadian Web site.

Toronto-based icraveTV.com last week began streaming the broadcast signals of Buffalo, N.Y.-based TV stations in full pattern without the stations' consent. Five Buffalo affiliates—of CBS, NBC, ABC, Fox and the WB—and two public broadcast outlets can be accessed by just plugging in a Canadian



Put in a Canadian area code, and icraveTV is yours.

area code as the password. Other markets' stations will be added, according to the site.

"It's such a clear violation," said Neil Roman, a lawyer for Covington & Burling in Washington who represents LIN Television (owner of Buffalo CBS affiliate WIVB-TV). "They're taking U.S. copyrighted programming and performing it publicly where it can be seen not only in Canada but in the U.S. and around the world."

D.C.-based lawyers for the affected station owners, which include Gannett and Granite Broadcasting, scrambled last week to figure out how to handle the various legal issues raised by the new site. "It's a nightmare," said Kurt Wimmer, another Covington attorney. "Industry

response should be swift."

The Web site, which delivers consistently sharp (considering it's the Internet) video and audio content, is designed solely for Canadian viewers, but there is no way to block anyone else from logging on. Under Canadian law, the site is within its rights to retransmit public TV signals. U.S. copyright laws do not spell out if the site would still be unlawful if it limited access to only Canadians. CEO William Craig of icraveTV.com was unavailable for comment.

"He said he trusts his viewers to be honest—right,"

said Bill Ransom, general manager of Granite's ABC affiliate in Buffalo, WKBW. "This is wholesale ripping off of signals," added Lou Verruto, gm at WIVB. "It would've been nice if somebody contacted us." Verruto pointed out one irony: Newer stations like WB outlet WNYO can't get cable carriage in Canada because operators want more local programming.

Syndicators were equally shocked. "If anybody is watching [the programs] on the Web, it is not being measured [by Nielsen Media Research], and that is not a good thing," said Jay Leon, vp of research for Tribune Entertainment. But Jeff Dellin, vp of research for Studios USA, said: "I don't mind the extra promotion." ■

George's New Leaders

Hachette taps Lalli and Lagani to revive the title post-JFK Jr.

MAGAZINES / By Lisa Granatstein

The new management team at *George*, headed by editor in chief Frank Lalli and vp/publisher Daniel Lagani, is hoping to generate some much-needed buzz for the political title, whose future has been uncertain since the death last July of founder John F. Kennedy Jr.

"We're going to be making news, breaking news, and there will be some old-fashioned investigative reporting," said Lalli, who joined the Hachette Filipacchi Magazines book last week. "We're not overhauling or relaunching the magazine—we're building on what's here. If I didn't feel that compati-



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cable systems serving about 1.3 million subscribers. The move is the latest effort by the biggest cable players to geographically cluster systems in order to deploy and eventually market broadband digital services.

Charter will pick up systems serving a total of 704,000 subscribers in Missouri—including St. Louis—and Alabama, Georgia and Illinois. AT&T will receive 632,000 new customers in Fort Worth, Texas, and in Massachusetts, Connecticut, California, Tennessee and Kentucky.

The swap gives the St. Louis-based Charter greater market concentration in its hometown, with 525,000 new customers. Combined with its new Illinois customers, the deal will give Charter a St. Louis-area cluster approaching 1 million subs. —*Jim Cooper*

New Fairchild Chief Reorganizes Fashion Titles

Mary Berner, chief executive of Fairchild Publications, announced sweeping changes last week in a move to restructure the fashion magazine company into three new divisions: consumer magazines, trade magazines and one for *Women's Wear Daily*, the publishing company's cash cow.

"The first thing I had to do [was]...get the right people in the right jobs," said Berner, who last month succeeded Michael Coady. "Structurally, it needs to be where the best people can make the best impact." Berner added that she believes the move will help double the the company's profits within the next five years. The Newhouse family has given her a mandate to increase *WWD's* reach through acquisitions and startups, she said.

Berner appointed Fairchild exec vp Stephanie George president of *WWD* Group. *WWD* vp/publisher Ralph Erardy moves to senior vp/publisher of the trade book *Home Furnishings Network*, which he will relaunch; Lynette Harrison moves from publisher of fashion monthly *W* to publisher of *WWD*; *Jane* publisher Lorin Bernstein Litner shifts to *W* publisher; and *Glamour* associate publisher Eva Dillon moves to publisher of *Jane*. —*Lisa Granatstein*

ble with the magazine's basic DNA, I wouldn't have taken this job."

Lalli, a Time Inc. veteran and former managing editor of *Money*, has decided to cancel *George's* February issue, which was due to close last week, and publish a combined February/March edition. "I want to get a thumbprint on the magazine as soon as I can," the new editor said. "It made sense to combine the issue [in March] rather than in June and July, when we'll be in the middle of the campaign season." Combining the February and March editions will also give Lagani, who will join *George* on Dec. 20, until mid-January to sell ad space in what was reportedly a thin issue.

Lalli is picking up the baton from executive editor Richard Blow, who has run *George's* editorial operations since Kennedy's death. For Lagani on the business side, there is less continuity. The publisher's post has been vacant since May, when Kennedy fired Stephen McEvoy (who has since rejoined HFM as vp, national corporate sales director), and the ad-sales team has been

decimated by resignations. The magazine's ad pages plummeted 29.6 percent this year, to 485, according to the *Mediaweek* Magazine Monitor.

"They need to build up their credibility within the [ad] community again," said Pam McNeely, senior vp and group media director of Dailey & Associates. "They need to get the message out."

That's what Lagani, currently associate publisher of Condé Nast's *Mademoiselle*, intends on doing, with the help of a larger sales force. "There is a complete commitment on the part of Jack [Kliger, HFM president/CEO] and Hachette to have this be a fully staffed magazine that is given the greatest opportunity possible to move it to the level it's capable of," said Lagani, who added that he plans to explore expanding *George* into television and the Internet. ■



Lalli hopes to stir up some buzz.

Gangs Run Off Spears

UPN fires 'Moesha' exec producer over controversial story line

TV PRODUCTION / By Alan James Frutkin

With broadcasters' sensitivity to diversity issues being questioned by the NAACP, UPN's firing last week of *Moesha* executive producer and co-creator

Vida Spears could not have come at a more pivotal time. An internal memo from UPN to Spears, *Moesha* exec producer Warren Hutcherson and producer Big Ticket Television dated Nov. 13 clearly stated the network was pushing for a gang-related story line. A source close to Spears said her opposition to the plot contributed to her exit.

"For four and a half years, Vida has protected, championed and treated the images on *Moesha* with great respect," said the source. "This story line is not only an affront to what Vida has done, it's an affront to all of black middle-class America. It's as if these programming executives believe that all black males own guns and belong to gangs." Spears declined to comment.

UPN this week is expected to announce a replacement for Spears, one of the few African American show-runners in TV.

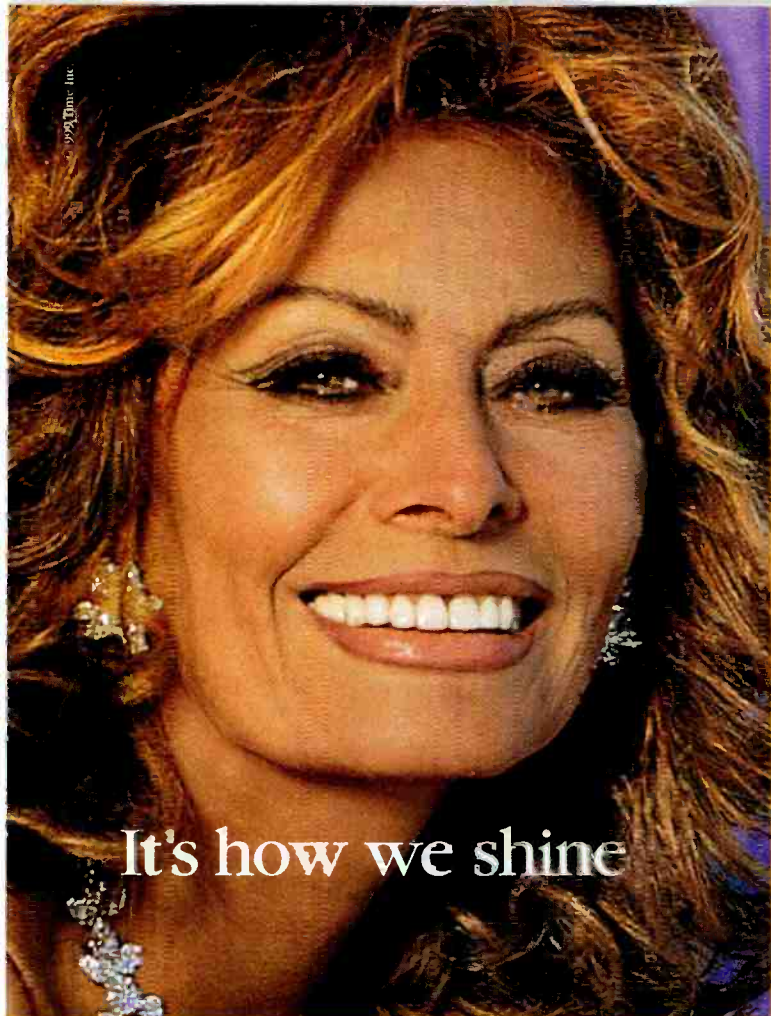
Moesha stars recording artist Brandy Nor-

wood. This fall, Norwood's real-life brother Ray J was added to the cast as her troubled cousin, Dorian. Sources said UPN execs had been pushing Spears to turn Dorian into a gang member. In the memo, the network outlined a proposed story line for the February sweeps, in which a friend of Dorian's brings "a gun into the house that he got from a gang at school." *Moesha's* younger brother Myles then "plays around with it and it goes off," the memo said.

The memo then states that in the second part of the two-part episode, "Dorian got hurt in the accidental shooting," and Dorian's friend "spins Dorian's injury to make it look like a gang related [sic] shooting which makes them more attractive to the gang."

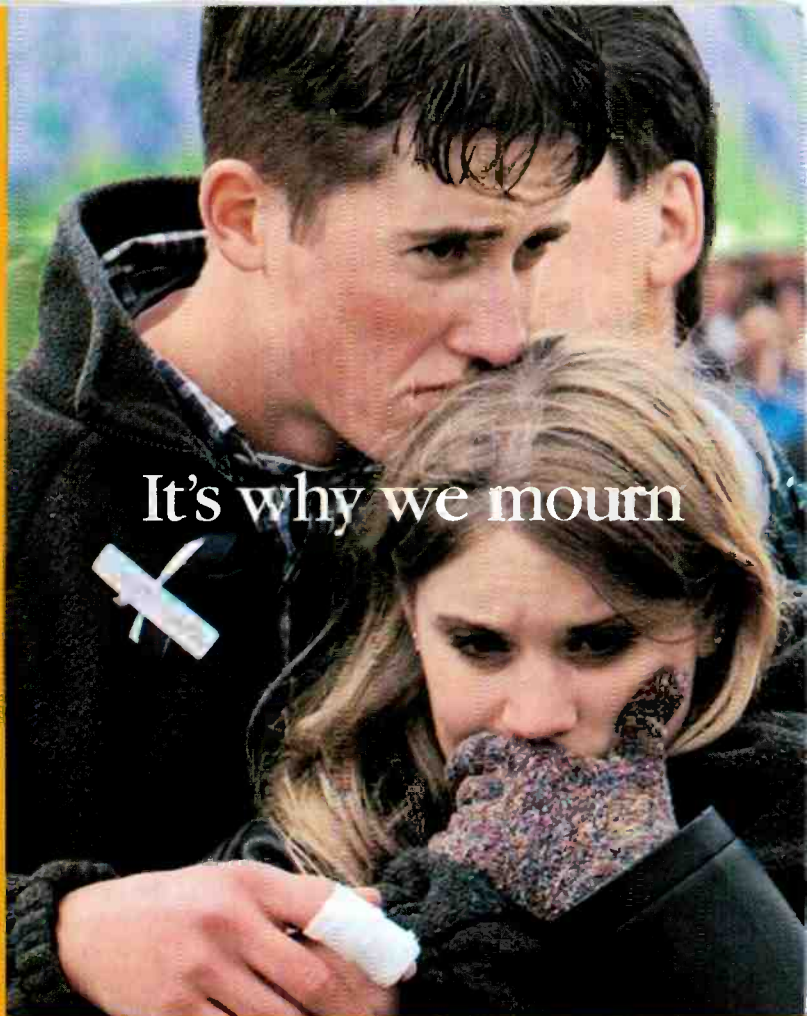
Sources said that in a coming episode of *Moesha*, the Dorian character will be revealed as the illegitimate son of *Moesha's* dad, and that a gang-related episode will soon follow.

Paul McGuire, a UPN senior vp, said that "no new story lines have been approved by the network." He added: "*Moesha* is an award-winning show that has repeatedly tackled tough issues since it came on the air." ■

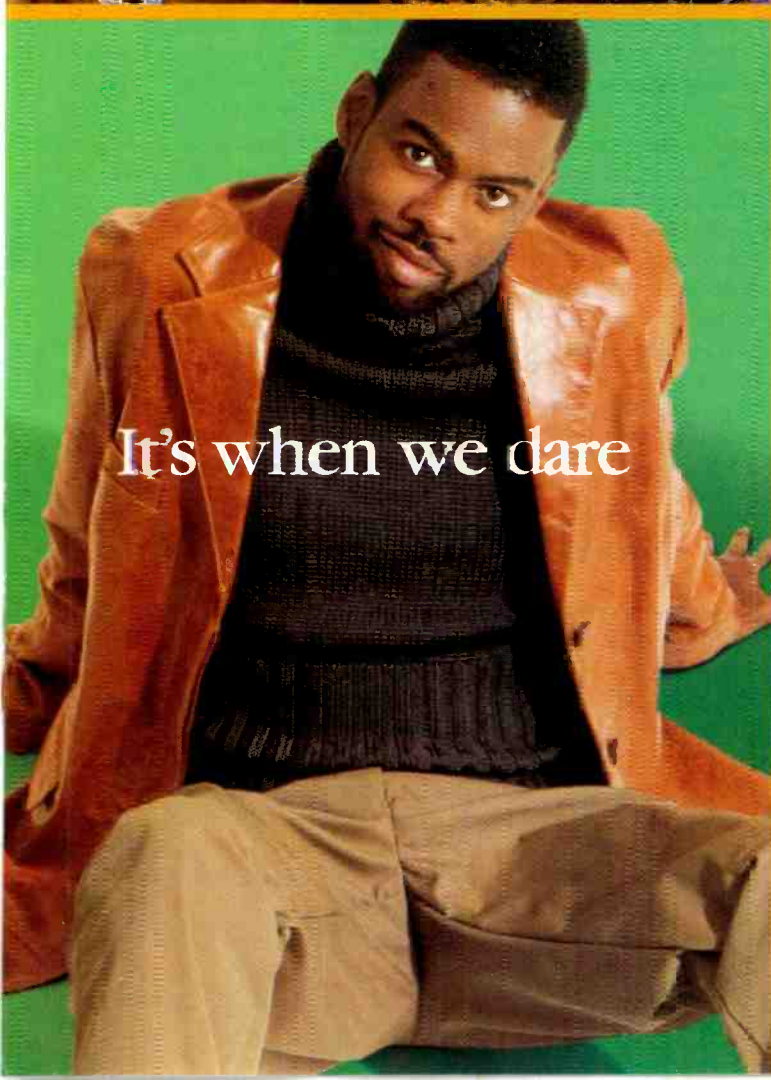


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It's how we shine



It's why we mourn



It's when we dare

Presenting an Oscar at 65, Sophia Loren shows how to stay forever sexy. Together in grief, the people of Littleton, Colorado, mourn the loss of their loved ones. Chris Rock takes comedy to the edge and his career skyrockets.

As seen in PEOPLE: 5/31/99, 5/10/99, 12/28/98.

People
weekly

It's who we are

NBC has issued what is in effect an open casting call for new actors and writers who might work on some type of network programming down the road. Next month, the network—in conjunction with **HERE**, an organization formed in 1993 to offer a forum for independent artists to showcase their talents—will open a small theater in New York City where actors, comedians and writers several nights a week will perform without pay before an audience. The concept is the brainchild of Mark Hershfeld, NBC Entertainment vp of casting. According to NBC West Coast president Scott Sassa, the new venture will increase the network's presence in New York, where NBC currently shoots a number of its series but where acting talent is underutilized. "It is not designed as a for-profit operation," Sassa said, "but as a place to allow new talent to percolate." Sassa said he and NBC Entertainment president Garth Ancier "believe new talent is the best way to go" in developing comedies for the network. Sassa added that while most of the performers will be comedic, the showcase will not exclude drama pieces. "It's about discovering people who haven't been shopped around," Sassa said.

Fox's only non-animated half-hour comedy, *That '70s Show*, continues to be a lonely bright spot in a troubled season so far for the network. A new episode at 8 p.m. on Nov. 30 outperformed ABC's *Spin City* and NBC's *Just Shoot Me* in the key adults 18-49 demo, recording a 4.5 rating/13 share, according to Nielsen Media Research. A repeat episode of *'70s* at 8:30 p.m. also outperformed both *Dharma & Greg* on ABC and *3rd Rock From the Sun* on NBC in adults 18-49, with a 5.0/13.

CBS Television president Les Moonves was beaming last week over the solid showing of the Nov. 28 CBS Sunday original movie, *One Special Night*, which solidly outdrew the NBC Sunday-night theatrical, *Men in Black*. *One Special Night* recorded a 17.5/26 in households, while *Men in Black* drew a 10.3/15. "It was our highest-rated movie in two years," Moonves said. —*John Consoli*

Local News Flatlines

Aside from a few markets, most November sweeps races fizzled

TV STATIONS / By Megan Larson

Local TV stations usually rely on full-tilt stunting to grow their audience share during the four sweeps periods of the year. Through the November sweeps period, which ended Nov. 30, the stunting didn't have as much of an effect on local ratings as syndicated and network fare. Overall, though, there were few hot growth stories among the major-market affiliates and indies, with some metered markets' shares even down a bit.

KABC-TV, ABC's Los Angeles owned-and-operated outlet, was the most notable success story. For the first time since May 1996, KABC's newscast was No. 1 at 4 p.m., 5 p.m. and 6 p.m., pushing former leader KNBC-TV into second place.

"We've become a lot more content-driven and did a few live events this month," said Arnold J. Kleiner, KABC president and general manager. KABC aired a live report on laser eye surgery and one comparing the best route—freeway or side street—to navigate L.A.'s daunting traffic. News helicopters followed drivers on their journeys on and beside various freeways.

At 4 p.m., KABC was up 23 percent, to a 6.3 rating/16 share, according to Nielsen Media Research data. At 5 p.m., share grew 25 percent, to 7/15. At 6 p.m., share increased 18 percent, to 6.9/13. "We're thrilled. We had a big victory dinner last night," Kleiner said.

On the other side of the country, New York O&O WABC-TV fell off significantly in local news, allowing longtime rival WNBC to sweep up in weeknight early and late news for the first time in 16 years. "If I lost the demo race I would have been more concerned," said WABC president and gm Thomas Kane. The NBC outlet dipped slightly at 11 p.m. but remained atop the market. Though still in third place at 11 p.m., WCBS posted an 11 percent

gain, to 5.5/10.

At 5 p.m., WNBC was buoyed 20 percent, to 7.7/15, aided by a *Judge Judy* lead-in this season at 4 p.m. WABC fell 9 percent, to 6.3/13. Head-to-head for the first time, *Judge Judy* unseated *Oprah* on WABC, the first time since 1987 the talk-show queen wasn't first.

"There are a lot of factors involved," said

WNBC president and gm Dennis Swanson about his sweeps victory. "You have got to have a good lead-in, but you also have to have a consistent newscast that goes beyond sweeps. Also, community outreach has paid its dividends." This November, WNBC's coverage of the New York Marathon (8/0/20), the Macy's Thanksgiving Day Parade (22.0/42) and the



WNBC's team beat the competition in all news dayparts for the first time in years.

7-8 p.m. local hour of *Christmas at Rockefeller Center* (16.7/26) helped push the station to No. 1 sign-on to sign-off with 5.5/13.

Oprah fared a little better in Miami, helping out CBS O&O WFOR-TV, which just got the show this season. The station's 4-5 p.m. time period rose 120 percent in share, driving up the weeknight 5 p.m. newscast 80 percent, to a third-place 4.2/9. NBC O&O WTVJ-TV dropped to fourth place with a 3.8/8. At 6 p.m., WFOR was up 60 percent in share with a 4.1/8.

But it isn't just *Oprah*, said president/gm Steve Maudlin. "There was a plan here, and it's working," he said, noting a recent on-air facelift with new talent, graphics and music.

In Chicago, market share is down in late news overall, but CBS O&O WBBM-TV pushed itself out of third place. Award-winning journalist and *60 Minutes II* contributor Carol Marin was promoted from contributing reporter to solo anchor on the 10 p.m. newscast, replacing Lester Holt and Linda MacLennan. Marin publicly quit NBC O&O WMAQ-TV last year when the station brought in talk-show host Jerry Springer as a commentator. ■



**What happens when you
add focus to impact?**

also use the tapes. y puts the patient ed state possible," anagh, who studied the New York Psy- titute in Manhattan y for Guided Imagery lif.

complements tradi- on. It truly changes of the pain so it's not rate from the person," a, a registered nurse l the tapes and has a d practice in guided editation. It's her voice nberg tape that costs

on the effects of guided prompted hospitals na- implement its use, Diane Tusek, a health nt and former registered the Cleveland Clinic in medical facility, Internarv for its cardiac, cancer surgical procedures, has a series of studies in the rs, she said.

show that guided imag- endorphins, which can be s a 10-milligram injection e, Tusek said. She added eases the number of white e blood, boosting the im- sm.

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ing his gallbladder removed have been a cakewalk for Jo- rotto, but the thought of sur- armed him a bit, he said. The way resident already had en- pen-heart surgery in 1980.

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So far, health insurance compa- nies do not cover guided imagery, said Tiedemann, calling the tapes complementary care.

"Some of the HMOs are finding out that complementary medicine can lower their costs," Tiedemann said. "They're fueled by the dollar sign" in watching the trend, he said.

Consumer preference drives health care benefits, according to Paul Langevin, president of the New Jersey Association of Health Plans, a trade organization that represents 11 major health plans.

For the past two years, insurance companies have been marketing alternative forms of medical care among their coverage, including acupuncture and midwives, Langevin said. So, he said, if enough people ask for the tapes, the HMOs may be compelled to offer them.

Said Langevin: "Enough of a consumer preference drives availability in the plan."

"To get the full benefits of the tape, we recommend that they use it twice daily," she said. "There are patients who elect not to do it. I think from a nursing perspective, it helps us better in managing the patients' pain and anxiety."

Since Dec. 1, the hospital has issued 60 tapes per month, Garland said, with the hospital paying about \$10 per set. Beth Israel is awaiting a grant that will allow it to research the effects of the tapes and expand the program.

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drafting new regulations, depending on how tough they are and who is held responsible for ensuring that drinking water supplies are pure.

The struggle pits hundreds of municipal and regional sewage treatment plants, like the Passaic Valley Sewerage Commission, and large corporations, such as DuPont, against a handful of water companies that face sharply higher treatment costs if the water standards are relaxed.

The state's leading water suppliers also are unhappy, so much so that

Already, more than 1,000 segments of New Jersey's rivers and streams are polluted, places like the Passaic River where stretches of the waterway suffer from phosphorous pollution, PCBs (polychlorinated biphenyls), and dioxin contamination. Some portions of the Rahway River have diesel fuel problems. On some segments of the tidal Delaware River, high levels of the toxic contaminants used as industrial solvents are seeping into the river.

The companies and wastewater

Endorphins will go to work:
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SOURCE: Dr. Richard Tiedemann, attending surgeon and director of the complementary care program at Muhlenberg Regional Medical Center, and Audrey Cavanagh, R.N.

Environment

CONTINUED FROM PAGE 23

Activists pull out of talks on water

every tool that we have to protect the public."

Pete McDonough, the Governor's director of communications, called the withdrawal of the groups counter-



"I was more concerned because of my age," said the 64-year old Marotto. "The older you get, the more you worry."

To help ease his mind, Marotto said he used the tapes last month to take a trip to the Jersey Shore, listening to the rhythm of the waves.

Marotto received the guided imagery tape from his surgeon at Muhlenberg Regional Medical Center.

Kathy Buchanan of South Plainfield said she used the tape she got from Cavanagh when she underwent a lumpectomy for breast cancer in 1997.

"I'm a very anxious person," said Buchanan, whose husband, James, also used the tape when he underwent surgery for kidney cancer last year. "The tape would help me focus on something I could control."

Last year, Newark Beth Israel Medical Center started issuing the tapes to its cardiac surgery patients for free, according to Patricia Garland, clinical data coordinator for the Department of Cardiothoracic Surgery.

Patients receive a Walkman and a tape with verbal instructions and background music as soon as they are admitted, Garland said. They also receive another tape of nothing but music used during surgery. They also use the tapes during their recovery.

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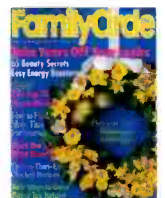
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Breaking Into Billions

Boxing may get the press, but movies ring the registers for PPV

PAY-PER-VIEW / By Jim Cooper

Movies and events on pay-per-view are expected to generate an impressive \$1.92 billion in 1999. That's a long, long way from the \$248 million generated by the industry back in 1990.

According to data released last week by Showtime Event Television, pay-per-view in aggregate will tally \$7.9 billion in revenue over the last decade.

"There is a vitality to this business that is coming out of digital cable, direct-to-home growth and simple increased use in

PPV's Gross Revenue Stream (in Millions)

| Year | Movies | Events | Adult | TOTAL |
|-------|---------|--------|-------|---------|
| 1999* | \$1,068 | \$486 | \$367 | \$1,921 |
| 1998 | \$794 | \$241 | \$310 | \$1,345 |
| 1997 | \$584 | \$398 | \$253 | \$1,235 |
| 1996 | \$405 | \$341 | \$212 | \$957 |
| 1995 | \$311 | \$246 | \$128 | \$685 |

* Estimate
Sources: Showtime Event Television, Kagan Media Trends

the home thanks to more channels," said Mark Greenberg, executive vp of corporate strategy and communications for Showtime Networks.

According to the study, the most significant increase in overall pay-per-view transactions came from movie buys, which climbed to just over \$1 billion in revenue this year, from \$26.7 million in 1990.

As for events, boxing bouts featuring Mike Tyson and Evander Holyfield, professional wrestling and a few concerts drew \$486 million in buys in 1999, while adult pay-per-view via Playboy and Spice accounted for the remaining \$367 million worth of buys this year. Prize fights were the biggest event category for 1999, with \$219 million in buys, while wrestling pinned a record year with gross revenues of \$247 million. Concerts pulled in \$13 million, second only to the category's \$15 million haul in 1994. Observers said they will watch with interest if an upcoming musical pay-per-view event on New Year's Eve featuring the Artist formerly known as Prince can break through what has been a relatively lackluster musical genre.

Ted Hodgins, pay-per-view manager at Cox Communications in Northern Virginia, said that along with the big-ticket events, out-of-market sports events such as ESPN's college basketball and football offering also help increase the overall volume of business on PPV.

Greenberg said the strong improvement in pay-per-view buy rates since 1990 is attributable to the increase in the number of homes receiving cable service sophisticated enough to offer multichannel pay-per-view. In 1999, 26.5 million homes had access to pay-per-view channels, while in 1990 the potential audience was only 15 million. The SET study reported cable homes now receive an average of 6.1 pay-per-view channels, up from 1.9 in 1990.

The proliferation of direct broadcast satellite players DirecTV and EchoStar, which carry far more PPV channels than cable, has had a big impact. "There is no question that DBS helped push us along," said Hodgins. The DBS universe has grown from 600,000 in 1994 to more than 10 million this year. ■

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have been sold to
Advanstar Inc.
We initiated the transaction, acted as
financial advisor to, and assisted in the
negotiations as the exclusive representative of
The Larkin Group.
July 1999

PRIMEDIA Inc.
has sold
Vegetarian Times
the leading magazine covering the vegetarian lifestyle
and
Better Nutrition
the leading natural products magazine
sold to independent retailers
to
Sabot Publishing Inc.
We acted as financial advisor to, and assisted in
the negotiations as the representative of
PRIMEDIA Inc.
November 1999

REAL DEAL

The Assets & the Business of
Multimedia Publishing Corporation
including
Telecom Business Conference & Expo
Telecom Business Magazine
TeleCard World Magazine
have been sold to
Intertec Publishing Corporation
a division of
Primedia, Inc.
We acted as financial advisor to, and assisted in
the negotiations as the exclusive representative
of Multimedia Publishing Corporation.
September 1999

Islands Publishing Company
has sold
AQUA Magazine
to
World Publications, Inc.
We acted as financial advisor to, and assisted in
the negotiations as the representative
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Upon Taking His Leave

We debrief TvB president Ave Butensky on the eve of his retirement

TV STATIONS

When Ave Butensky walked into the Television Bureau of Advertising eight years ago, the place was a shambles. It was in debt; it had cut its staff by almost 70 percent. Membership was at an all-time low. On Dec. 31, Butensky will retire from the TvB, which now has money in the bank and more than 500 station members. *Mediaweek* editor Bill Gloede recently interviewed Butensky about what he's seen, and what he thinks is ahead.

Gloede: Ave, when you came here in January of '92, what did you find?

Butensky: Well, I wasn't sure what to expect, but what I did find was that the TvB had downsized prior to my getting here, there were financial difficulties, there was more money owed than we had in the bank, the membership had been quitting in droves and we had to figure out a way to bring it back to life.

Gloede: Did you clean house, so to speak?

Butensky: No, not at all. We had downsized from about 90 people in the late '80s and early '90s to about 25 people. I knew we had some good people. I decided not to clean house because I wasn't sure what to clean. We made some very fast moves. I hired Joe Tiranato really early on. I really needed a right hand I could depend on, somebody who was going to look me in the eye and give me a straight answer, not what they thought I'd like to hear. That's the way it's been with him ever since. He's my MVP, so to speak.

Gloede: Did you hire anybody else?

Butensky: One of the things we needed to do was be more responsive to questions that came from advertisers and ad agencies. I found that the phone calls generally went to whoever wasn't busy at the time, whoever they happened to catch. The answers were not forthcoming the way they should be. We put one person in charge, and that has worked tremendously.

Gloede: Who's that?

Butensky: David Friedman. We also changed our marketing department. Tom Conway then was in charge of that, and Tom put together the team. Tom was with us a

very long time, but a little over a year ago, he went to Univision. We replaced him with Peter Schmidt. Peter had worked for me when I was at Fries Entertainment.

Gloede: What about membership?

Butensky: We bottomed out at about 140 [TvB-member] stations. Today we're hovering at 500.

Gloede: What about the networks? Are their O&Os members?

Butensky: All of the NBC, CBS and ABC O&Os are members now. When I came here, only ABC was on board full time. CBS was not at all, NBC partly, and it's all changed. We did have a conversation with regard to the networks being a part of TvB, where they would have their own CEO work with us just to coordinate things. But that is not happening.

Gloede: Why?

Butensky: We have met with the networks many times on many issues. The networks themselves can't seem to get together on common issues. They love telling each other how they're No. 1 or No. 2 and how they're going to beat the other guy. I think that's wrong. I think the networks need to have commonality, and I think we've got more in common than not, and it would seem that television is best served if we worked on those common goals.

Gloede: In your view, what's the state of HDTV and digital TV?

Butensky: Well, I think there's a lot of wannabes and a lot of wishful thinking. I am

worried about digital. There are a lot of reasons. Right now the last figures we have show 78,000 sets or so in the U.S. Every time I ask people in forums, 'When do you think the one millionth HDTV set will sold?' that date gets pushed back later and later and later. I mean, the last opinion, in



Butensky says he "can't stop cold turkey" and won't be playing golf.

terms of when they'll see the one millionth set, is not until 2004. The notion of the stations giving back the analog signal in 2006, I think Las Vegas would give you a million-to-one odds that that won't happen. We know

Mark Durkin of Billings, Montana reviews his fly fishing rod at ConsumerReview.com: This rod's got slower, more traditional action. It's a nice switch from some of the new fast-action rods, but it's still got enough power for a decently long cast. I use it with dry flies on small brushy streams, as well as on more open water. On the downside, it's not the most versatile rod. For one thing, forget about deep nymphing with shot. It's also not one of the more effective rods in wind. It's just a little too flexible, which can compromise presentation of the fly.

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The TvB's core team in the president's office: left to right, Butensky, Tiranato and Schmidt

the sets are very high-priced now, but you know what, they're not promoting it. The advertising needs to be to get people to come into the store to see what it looks like, and that's not happening. Meantime, there's a lot of stuff on the air now being broadcast in digital HDTV to nobody.

Gloede: Where are stations going to go to find new revenue streams?

Butensky: Even though television is approaching a \$50 billion annual business, all forms of television, it still has got 40 to close to 50 percent of advertisers who don't use television at all. You've got about \$138 billion a year in advertising. The majority of the money is still in other media. The potential is just enormous if we can get this train out of the station.

Gloede: During your eight years here, you've seen a lot of change in the agency business, no?

Butensky: Well, there's been a lot of change there. There's been a lot of clustering of clout so to speak. Everybody puts all of their eggs in one basket—it's called purchasing power, I guess—and there's some value in that. But I have to wonder right now whether it's overkill. After the first billion dollars of clout, does the second billion and the third billion make any difference? When I was in the agency business [at the old Dancer Fitzgerald Sample], we used to have three different agencies making buys, and each one had a sense of the value that the other one bought. So it became a little bit competitive. It's very easy for anybody buying television to beat the other guy once you know what the other guy is doing. The trick is to beat the other guy without knowing what they're doing.

Gloede: The 4As every year comes out with its clutter study, and the clutter always seems to go up. Why is that?

Butensky: Well, first of all, I think the word clutter is misused. If you want to look at media, look at television versus radio versus newspapers and magazines. Newspaper content is maybe at best 50 percent. Now, if you want to talk about clutter, that's clutter.

Every other page is an ad.

Gloede: Yeah, but you can ignore them.

Butensky: You can. Well, television, you can ignore it as well.

Gloede: But you have to wait for the program to come back on.

Butensky: You've got a clicker you can change, and people learn how to do this. But...this business of sticking in a :30 and another :30 doesn't sit well with me. I understand there are economics involved, and this is a money deal, but this is a supply-and-demand business. You don't have to increase the supply to get more money. Unfortunately, every once in a while somebody looks for the quick fix.

Gloede: Back to ad agencies, in your estimation, are the agencies trying to make their money out of simply volume or...

Butensky: Well, Bill, it used to be when we did a media plan I would say it was pure. We put the advertiser into a situation where we thought they would get the best results. I wonder about that today because we've had a number of situations where we're literally told that that's not the case. Any fool can tell you that if I'm going to spend a million dollars in the network, it's going to cost me fewer out-of-pocket dollars than the same million dollars going to a local spot. And if I went direct instead of going to the reps, it's going to cost me even more. A director of a large agency on the West Coast recently lamented to me about how much it was costing them out-of-pocket, going direct. I said to this guy, "Well why are you doing this thing?" He said, "When we pitched this business, the notion of cutting out the middle man was a good idea." I said, "But it's costing you out-of-pocket more money." He said, "Absolutely." I said, "Let me ask you a question. Are you getting your client a better deal by cutting out the middle man?" He said the answer to that was, "Truthfully, no." I said, "Then why are you doing it?" He said, "Well, that's what we needed to do to get the business."

Gloede: What are you going to be doing come January 1?

Butensky: Not playing golf, not going fishing, I can't stop cold turkey. I have several projects already. I will be consulting with TvB for part of my time next year. I will try to stay involved to some degree, but I do want to smell the roses a little bit longer. I've been averaging about 130 airplane rides a year and 26 to 27 weekends a year. It's like, done that, seen that.

Gloede: Thank you, Abe.

Butensky: Thank you, Bill.

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Radeliffe, Karen Sharkey; Assts: Michele Golden, Lindsay Boris

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The screenshot shows a browser window with a dark theme. At the top, it says "NETZERO Cisco Powered Network" and "THE ZEROPORT". On the left is a navigation menu with "Search", "Services", "Shopping", and "Auctions". The main content area features a large red banner with the text "We know everything about because they told us." Below the banner, there is a "TICKER" section with "ON" and "OFF" buttons, and a "CUSTOMIZE" button. At the bottom right, there are logos for "DLJ Direct" and "Ameritrade".

| | |
|---|---|
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| Shopping | |
| Auctions | |
| TICKER ON OFF CUSTOMIZE DLJ Direct Ameritrade | |
| S&P 500 1276.27 +10.90 Nasdaq 2769.65 +2.21 | |

n't use a shotgun
in a smart bomb
world.



agreement like any other when it is up in two years," said an NBC representative.

On the advertising front, Perry said it would not be beneficial to bundle KICU and KTVU into packages with the independent "being as weak as it is" until Cox improves programming. Regardless, KICU's revenue stream will likely improve under the Atlanta-based owner. "Cox is a well-oiled machine," Perry said. "They know how to squeeze every dime out of their product." —*Megan Larson*

MILWAUKEE TV STATIONS

City Officials Debate Digital Tower Issue



Milwaukee's mayor, who in the past has supported a ban on constructing new television towers, may veto an alderman's proposal that would allow the local ABC affiliate to finally proceed with a digital tower extension it applied for in July 1997. WISN-TV, a Hearst-Argyle station, sought the tower extension at approximately the same time the Milwaukee Common Council passed an ordinance banning new towers.

The proposal from Ald. Marvin Pratt would clarify the ordinance by specifying it allows owners of existing towers to add on to their structures. The ordinance amendment is scheduled for consideration on Dec. 6 by the city planning commission, the first in a series of steps that would land the proposal on the desk of Mayor John Norquist. While aldermen predict that a majority of the Common Council will support the ordinance, the council may lack the votes to override a Norquist veto, should it occur. A spokesman for Norquist said the mayor is not taking a position at this point.

Aldermen who support tower control decried the amendment as softening efforts to reduce the number of towers in the city. "It sets an awful precedent," Ald. Mike DiMatto said.

Rick Henry, WISN's vp and general manager, said that pending the Common Council vote, plans are to proceed next year with a 115-foot extension to the 1,103-foot tower, which was erected in the 1950s. The station has failed in prior efforts to win city approval of the project but has an appeal of a July city zoning board ruling pending in Milwaukee County Circuit Court.

The tower feud goes back to 1996, when WISN opposed a plan by CBS affil-

CHICAGO TV STATIONS

Mancow Tries the Tube Again

Chicago-area radio shock jock Eric "Mancow" Muller is getting a new Saturday-night TV show. *Mancow TV* will debut at 10 p.m. Dec. 18 on WCIU-TV. As if Mancow's testosterone appeal weren't enough to draw young men—his radio show on Emmis' WKQX-FM consistently pulls double-digit ratings among young males—WCIU is sandwiching Mancow in between wrestling.

It's Mancow's second time on the Weigel Broadcasting-owned station. Between April and September, WCIU aired a series of 80 half-hour nightly episodes of *Mancow TV* in the early a.m. hours. Now with a better time period *Mancow TV* will be up against local news. He will continue to host the WKQX radio show.

The show will be produced by Radio TV Network, a company that wants to create a network of syndicated radio shows on TV. In addition to behind-the-scenes footage of Mancow's *Morning Madhouse* radio show, the TV version will feature live music performances along with sketches from *Madhouse* regulars Turd, Freak, Brian the Whipping Boy and Al Roker Jr. Quipped Mancow: "It started out as a nature show but wound up going in another direction." —*KB*



Mancow Muller takes another stab at TV.

iate WDJT-TV, owned by Weigel Broadcasting, to erect a new digital-adaptable tower adjacent to the WISN tower on the edge of a Milwaukee County park. WISN claimed the new tower would block its signal and refused to grant an easement to WDJT to access its tower. WDJT built its tower and now opposes WISN's extension plan.

Meanwhile, Milwaukee public TV stations WMVS-TV and WMVT-TV had struck a deal a few years ago with a predecessor to American Tower Corp. to build a new digital multi-tenant tower that was completed this past summer. So far, the only taker for space there is Pax affiliate WPXE-TV.

American Tower also hopes to recruit WJJA-TV, which runs infomercials. The station is owned by the Rev. Joel Kinlow Sr., who is African American and who filed a federal court suit in May claiming that city officials discriminated against him in denying his plan to build a new tower. The case is pending. The remaining major Milwaukee stations plan to mount digital antennas on their existing towers. —*Rich Kirchen*

NORTHERN NEW JERSEY NEWSPAPERS

Holiday Effort Brings Together Rival Media



When Macromedia, publisher of *The Record* in Bergen County, N.J., bought the rival North Jersey *Herald & News* of Passaic County and a string of weeklies two years ago, one of the first

functions it merged was marketing. The department—charged with promoting the new chain in the neighborhoods it serves—has since joined with advertisers, community groups and other media to create charitable programs that perform good deeds—and generate good p.r.

The newspapers are providing the sick with a little holiday cheer this Christmas—and engendering the goodwill of readers and several major advertisers—with their Bear Hugs for the Holidays program, which will distribute 5,000 teddy bears to 22 local hospitals. Major sponsors include UPS, the United Way, local toy manufacturer Russ Berrie & Co. and participating hospitals.

Such programs "develop a relationship with the advertiser, the reader and with our employees," said Diane Haines, vp and associate publisher for the *Herald & News* and North Jersey Community Newspapers. The merger of the once bitterly competitive papers "gives us tremendous strength for advertising purposes and in serving our communities."

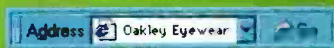
The Action Against Hunger food drive, held in conjunction with World Hunger Day Oct. 17, brought together the newspapers and advertisers such as A&P and Bloomingdale's, the Boy Scouts of America and WABC-TV in New York City, which provided on-air talent for public-service announcements. Those efforts this year boosted the eight-year-old program to the \$1 million mark, up from one-fourth of that two years ago.

"It turned out to be more successful than I think any of us imagined," said Cliff



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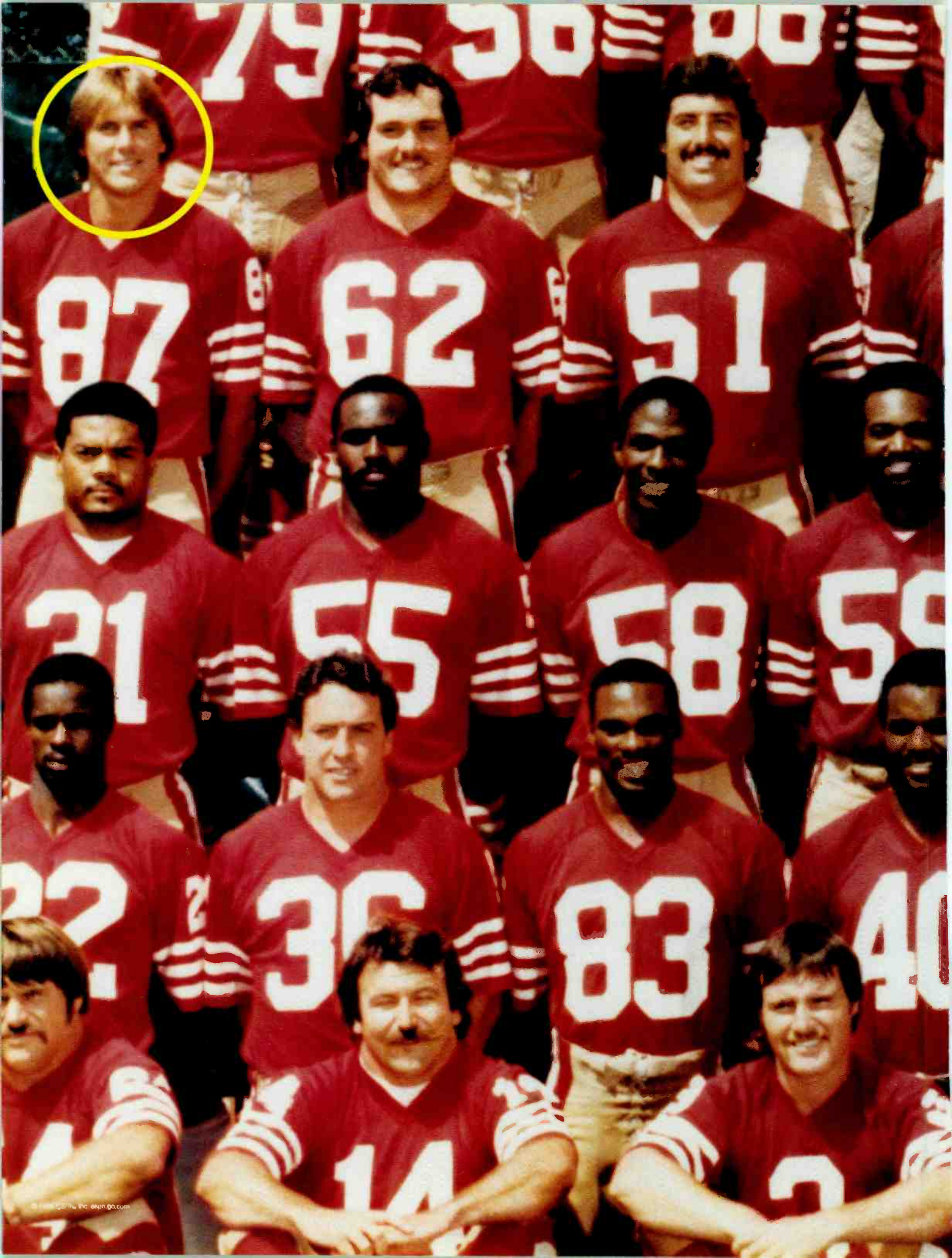
Internet Keyword:

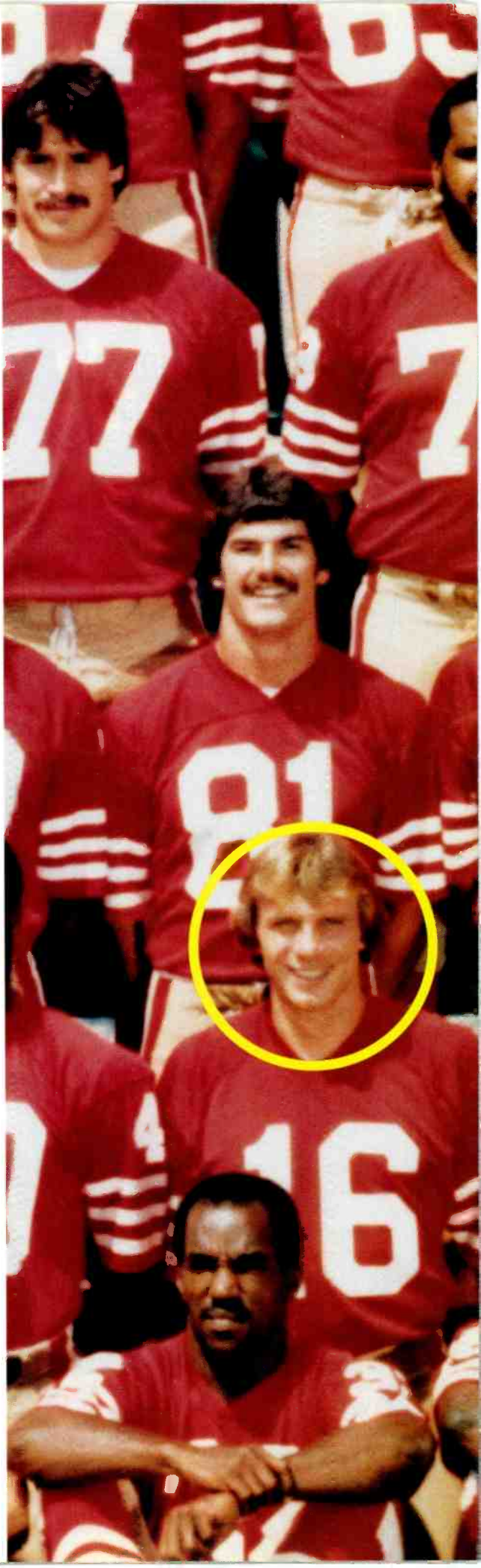


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or refurbished, and a busy theater district is thriving (only New York has more total seats). Detroit's economy—based, of course, on automobile manufacturing—has been strong for several years, and unemployment, now at about 3 percent, is at an all-time low. "Michigan is in an economic resurgence," says Melanie Edwards, vp and director of media services for local ad agency the Berline Group.

"Nobody can say Detroit isn't better off than it was 10 years ago," says Sam Logan, publisher and CEO of *The Michigan Chronicle*, the market's leading African American-owned newspaper.

"I've lived here all my life, and it's the most exciting time I've ever seen," adds Chuck Sipos, media manager of Brogan & Partners Communications. "And with three casinos coming to town, the media are all salivating."

Detroit's radio market, known for its stability, had a major change over the Labor Day weekend when AMFM Inc.'s WWWW-FM, a Country outlet for 17 years, flipped to Classic Rock, leaving the Country audience to Infinity Broadcasting's WYCD-FM. "We felt the change would strengthen our station lineup alongside WNIC, WJBL and WKQI," FM outlets that were Nos. 1, 3 and 6 in the market in revenue in 1998, says Steve Schramm, AM's executive vp for Detroit. WWWW, which ranked 17th in revenue as a Country outlet, has seen the median age of its listeners "move from the mid-40s down to the 30s or lower since the change," Schramm claims.

Infinity's WKRK-FM, formerly a Rock stick, has gradually evolved into what general manager Steve Simicropi calls "FM-Talk" and what buyers often call "Hot Talk" or "Extreme Talk"—all-personality talk radio with a 'tude. The effort began in February 1997 with Howard Stern's syndicated show (6-11 a.m.). This year, WKRK added local host Ed ("You've Got 20 Seconds!") Tyll (11 a.m.-3 p.m.); Demonski and Doyle, local and live in evening drive; and the syndicated Tom Leykis, "Mancow" Muller and *Love Lines* programs. On weekends, WKRK features *Parker and the Man* live from 3-7 p.m. Saturdays and 5-9 p.m. Sundays.

Fox Broadcasting scrambled the Detroit television scene in 1994 by acquiring former CBS affiliate WJBK-TV as part of its huge stations deal with New World Communications. Since WJBK switched over to Fox five years ago, the market's local news competition has been dominated by ABC affiliate WXYZ and NBC affiliate WDIV.

Scarborough Profile

Comparison of Detroit To the Top 50 Market Average

| | Top 50 Market Average % | Detroit Composition % | Detroit Composition Index |
|--|-------------------------|-----------------------|---------------------------|
| DEMOGRAPHICS | | | |
| Age 18-34 | 32.3 | 31.9 | 99 |
| Age 35-54 | 40.0 | 40.8 | 102 |
| Age 55+ | 27.7 | 27.3 | 99 |
| HHI \$75,000+ | 22.2 | 27.1 | 122 |
| College Graduate | 12.3 | 10.6 | 86 |
| Any Postgraduate Work | 10.5 | 9.7 | 92 |
| Professional/Managerial | 21.9 | 21.8 | 99 |
| African American | 12.4 | 19.9 | 161 |
| Hispanic | 11.9 | # | # |
| MEDIA USAGE - AVERAGE AUDIENCES* | | | |
| Read Any Daily Newspaper | 56.9 | 49.8 | 87 |
| Read Any Sunday Newspaper | 66.9 | 64.6 | 96 |
| Total Radio Morning Drive M-F | 24.5 | 28.8 | 118 |
| Total Radio Evening Drive M-F | 18.6 | 19.8 | 106 |
| Total TV Early Evening M-F | 29.3 | 27.5 | 94 |
| Total TV Prime Time M-Sun | 37.2 | 39.2 | 105 |
| Total Cable Prime Time M-Sun | 10.5 | 11.9 | 113 |
| MEDIA USAGE - CUME AUDIENCES** | | | |
| Read Any Daily Newspaper (5-Issue Cume Reach) | 75.4 | 67.7 | 90 |
| Read Any Sunday Newspaper (4-Issue Cume Reach) | 80.3 | 78.2 | 97 |
| Total Radio Morning Drive M-F | 79.7 | 81.4 | 102 |
| Total Radio Evening Drive M-F | 73.9 | 76.6 | 104 |
| Total TV Early Evening M-F | 67.6 | 70.3 | 104 |
| Total TV Prime Time M-Sun | 91.7 | 91.4 | 100 |
| Total Cable Prime Time M-Sun | 52.8 | 53.0 | 100 |
| MEDIA USAGE - OTHER | | | |
| Accesses Internet/WWW | 44.2 | 38.9 | 88 |
| HOME TECHNOLOGY | | | |
| Owns a Personal Computer | 56.8 | 56.1 | 99 |
| Shops Using Online Services/Internet | 10.5 | 10.0 | 95 |
| Connected to Cable | 69.3 | 70.9 | 102 |
| Connected to Satellite/Microwave Dish | 11.3 | 8.8 | 78 |

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

CBS, which went from WJBK's Channel 2 position to Channel 62 with its purchase of WWJ-TV, has never recovered from the switch. WWJ still does not have a local news operation. The CBS O&O airs some strong syndicated programming, but its reruns of *Seinfeld* last May averaged just a 3.7 rating/8 share, compared to WXYZ's 9.6/20 and WDIV's 10.4/22, with news-casts in the 6-6:30 p.m. slot.

On Nov. 1, WWJ joined in the launch of CBS' new *Early Show* from 7-9 a.m. "Bryant Gumbel has made an immediate impact in this area," says Kevin Cuddihy, WWJ vp and station manager. The station has extended its afternoon "Court Hours" syndicated block by adding *Judge Mathis*

from 4-5 p.m., between *Judge Joe Brown* and *Judge Judy*. At 6 p.m., WWJ has replaced *Seinfeld* with reruns of *Caroline in the City*. *Seinfeld* has moved back to 11 p.m., where the show serves as a lead-in to *Late Night With David Letterman*, which the station now runs at its regular network time of 11:35 p.m. instead of at 11.

In sports, WWJ will begin airing Michigan and Michigan State basketball games, with a doubleheader slated for Dec. 11. In October, the station carried its first live partial coverage of the Detroit Marathon. "We'll probably do the entire race next year," Cuddihy says.

Post-Newsweek Stations' WDIV is currently the market's news leader. This

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fall, the station began a "Me TV" effort, with five interactive video kiosks around the city that allow passersby to push a button and talk into a TV camera for 30 seconds. WDIV, which used the tapes as promos for the first six weeks of the project, aired the snippets on newscasts and other programming over the Thanksgiving weekend. "We think [Me TV] will become part of our image," says Henry Maldonado, WDIV programming director. "We'll be the station you can talk back to."

Over at Scripps-Howard Broadcasting's WXYZ, gm Grace Gilchrist is a football cheerleader. "We were thrilled that ABC renewed college football on Saturdays and *Monday Night Football*, too," she says. The station's advertising prospects are looking solid, she adds. "We're looking for a very good fourth quarter and a terrific first half of 2000, between the strong economy and the importance of Michigan to the [presidential] election." In programming, WXYZ recently added ABC's *The View* at 11 a.m., replacing the syndicated *Roseanne*.

For Fox O&O WJBK, the syndicated *Divorce Court* has been a star performer this fall at 7 p.m., where it replaced *The Nanny*. "*Divorce Court* has been an absolute grand

Radio Ownership

| OWNER | STATIONS | Avg. Qtr.-Hour Share | Revenue (in Millions) | Share of Total |
|-----------------------|------------|----------------------|-----------------------|----------------|
| AMFM Broadcasting | 2 AM, 5 FM | 24.9% | \$76.8 | 33.4% |
| Infinity Broadcasting | 2 AM, 4 FM | 22.7% | \$65.6 | 28.5% |
| ABC Radio | 1 AM, 2 FM | 12.2% | \$34.8 | 15.1% |
| Greater Media | 3 FM | 12.1% | \$24.0 | 10.4% |
| Radio One | 1 AM, 2 FM | 5.2% | \$14.3 | 6.2% |
| Crawford Broadcasting | 2 AM, 1 FM | 1.2% | \$1.5 | 0.6% |
| Wisner Broadcasting | 1 AM, 1 FM | 0.4% | \$0.5 | 0.2% |

Includes only stations with significant registration in Arbitron diary returns and licensed in Detroit or immediate area. Ratings information provided by Arbitron, Summer 1999 book; revenue information provided by BIA Research

slam, with outstanding household and demographics numbers," says James Clayton, WJBK vp and gm.

WJBK is also pulling for the Lions, whose game telecasts via the Fox network are "pretty much sold out for the regular season," says Clayton. "We've got some postseason [ad] packages out." For their first three Sunday games in November, the Lions' Nielsen numbers on WJBK were 27.3/55, 26.8/46 and 26.9/53.

Granite Broadcasting's WB affiliate WDWB-TV this fall has added two hours of syndicated Bohbot Kids Network programming from 6-8 a.m. Saturdays. On

weekdays, the station has scheduled *Outer Limits* from 2-3 p.m., *Relic Hunter* from 5-6 p.m. and a double helping of *Drew Carey* from 7 to 8. "We're looking for a core demo of 18-49," says Jeff Gilbert, the station's general sales manager. "The new [afternoon schedule] serves as a better lead-in to our WB prime-time programming."

Blackstar Communications' WPDXTV (formerly WBSX-TV) became a Pax-Net affiliate in August 1998. "We had a difficult time getting on all the cable systems," recalls gm Mike Berman. "It took a year, much longer than we anticipated. Since then, we've had dramatic growth in all day-parts, particularly in the 8-11 p.m. period." New this fall from 7-8 p.m. weekdays is *Treasures in Your Home*, which allows viewers to bid for and purchase merchandise over the Web.

Detroit's only remaining independent TV station is WADL-TV, a family-owned business started in 1989 that until last year primarily aired infomercials. In September 1998, WADL signed on for the Fox Kids Network, which currently runs weekdays 7:30-8 a.m. and 3-5 p.m. and Saturdays from 6-6:30 and 8-12 a.m. In July, WADL picked up *Passion*, the NBC-produced soap that WDIV turned down in favor of its long-running syndicated talk-show lineup.

On Jan. 5, WADL will begin a schedule of 31 live basketball games that will run through the Big 10's annual season-ending tournament March 9 and 10, says Kevin Adell, the station's general sales manager.

In local cable, Detroit interconnect AdNex reports it has been steadily adding subscribers since the completion of hard-wiring in September 1997. AdNex now has 1,046,000 cable-wired households in the market, and total penetration is up 1 percent in the last year, to 68 percent, says Patrick O'Neill, general sales manager.

Detroit's two daily newspapers, Gannett Co.'s *News* and Knight-Ridder's *Free Press*, are still struggling to overcome the

Newspapers: The ABCs

| | Daily Circulation | Sunday Circulation | Daily Market Penetration | Sunday Market Penetration |
|---|-------------------|--------------------|--------------------------|---------------------------|
| LaPeer County: 29,200 Households | | | | |
| <i>Detroit News & Free Press</i> | 1,998 | 3,198 | 6.8% | 11.0% |
| <i>Flint Journal</i> | 4,465 | 6,554 | 15.3% | 22.4% |
| <i>Oakland Press</i> | 531 | 709 | 1.8% | 2.4% |
| Livingston County: 48,600 Households | | | | |
| <i>Ann Arbor News</i> | 4,154 | 7,036 | 8.5% | 14.5% |
| <i>Detroit News & Free Press</i> | 8,864 | 14,941 | 18.2% | 30.7% |
| <i>Lansing State Journal</i> | 790 | 1,323 | 1.6% | 2.7% |
| Macomb County: 291,400 Households | | | | |
| <i>Detroit News & Free Press</i> | 99,079 | 135,789 | 34.0% | 46.6% |
| <i>Macomb Daily</i> | 58,702 | 83,880 | 20.1% | 28.8% |
| Monroe County: 50,400 Households | | | | |
| <i>Detroit News & Free Press</i> | 3,742 | 5,061 | 7.4% | 10.0% |
| <i>Monroe Evening News</i> | 20,786 | 22,727 | 41.2% | 45.1% |
| <i>Toledo Blade</i> | 7,927 | 10,798 | 15.7% | 21.4% |
| Oakland County: 452,700 Households | | | | |
| <i>Detroit News & Free Press</i> | 150,859 | 191,042 | 33.3% | 42.2% |
| <i>Oakland Press</i> | 80,248 | 97,159 | 17.7% | 21.5% |
| <i>Royal Oak Daily Tribune</i> | 39,654 | 22,039 | 4.3% | 4.9% |
| St. Clair County: 57,600 Households | | | | |
| <i>Detroit News & Free Press</i> | 4,381 | 7,760 | 7.6% | 13.5% |
| <i>Port Huron Times Herald</i> | 26,216 | 34,639 | 45.5% | 60.1% |
| Wayne County: 796,000 Households | | | | |
| <i>Detroit News & Free Press</i> | 250,684 | 334,817 | 31.5% | 42.1% |

Source: Audit Bureau of Circulations

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Radio Listenership

| STATION | FORMAT | Avg. Qtr.-Hour Share | |
|---------|--------------------------------|----------------------|--------------------|
| | | Morning Drive, 12+ | Evening Drive, 12+ |
| WWJ-AM | All News | 8.9 | 5.0 |
| WNIC-FM | Adult Contemporary | 7.8 | 6.4 |
| WRIF-FM | Album-Oriented Rock | 7.7 | 4.0 |
| WOMC-FM | Oldies | 6.8 | 5.9 |
| WJLB-FM | Urban Contemporary | 6.4 | 6.9 |
| WJR-AM | News/Talk/Information | 6.4 | 4.5 |
| WCSX-FM | Classic Rock | 3.9 | 4.5 |
| WMXD-FM | Urban Adult Contemporary | 3.7 | 2.6 |
| WVMV-FM | New Adult Contemp./Smooth Jazz | 3.5 | 4.5 |
| WDRQ-FM | Contemporary Hits Radio | 3.0 | 5.5 |

Source: Arbitron Summer 1999 Radio Market Report

fallout from a disastrous two-year strike that ended in 1997. Many readers deserted the papers and have not returned, and employees are still working without a formal contract. Advertising revenue at both papers has surpassed pre-strike levels, but circulation has not. That's at least in part because the contract has not been settled, a major consideration in a strong union town like Detroit.

The papers have published under a joint operating agreement since 1989; the JOA turned its first profit five years later. The dailies maintain separate editorial staffs and have combined business operations. On weekends, a single edition, the *News and Free Press*, is published.

Both papers have worked hard to improve their coverage and presentation. The morning *Free Press* underwent a redesign last spring. "Our aim was to improve our readability, get more information into our headlines and decks, and be more consistent. And it's a continuing process," says executive editor Bob McGruder. The *Free Press* has also boosted its coverage of Oakland County, growing the reporting staff from five to 20 and starting a separate Oakland edition. The paper has added to its business coverage with more reporters and editorial space.

The p.m. *News* is also intensifying its suburban coverage, with a new "Metro" package featuring separate news pages each day for readers in Macomb, Oakland, Wayne and Livingston counties.

Both dailies are working more closely with dealers to help promote newsstand sales. "And we're doing a lot of sampling," says Susie Ellwood, vp of market development. "We're trying to get the paper into more people's hands."

"They've made a lot of very positive improvements to both papers," says the Berlin Group's Edwards. "Both have done a nice job of improving their look and their features, and they've totally revamped local

coverage to compete in the suburbs."

The suburban press keeps the metro dailies on their toes, notes Dean Friedman, president of Solomon Friedman Advertising. "We have aggressive suburban newspapers like the *Oakland Press*, the *Macomb Daily* and the *Royal Oak Press*," Friedman says. "You can't buy Detroit by just looking at the big-city dailies."

The weekly *Michigan Chronicle* (circulation 47,218) is well read and highly influential among leaders of Detroit's African

American community, which accounts for 21.3 percent of the metro area's population, according to 1997 Census Bureau data.

In out-of-home media, Detroit's leading operator is CBS Corp.'s Outdoor Systems, which has 600 bulletin facings, mostly 14-by-48-foot, and 1,500 30-sheet poster displays. Outdoor Systems is the exclusive sales agent for the Detroit Department of Transportation's fleet of 450 buses. Lamar Advertising controls 500 bulletin facings along several major Detroit arteries. Gateway Outdoor has a lock on 8-sheet displays, with 1,500 in the metro area; the company also reps space on 250-plus buses and 100 shelters of the Suburban Mobile Authority for Regional Transport. ■

Nielsen Ratings/Detroit Evening and Late-News Dayparts

| Early News Time | Network | Station | Rating | Share |
|------------------|---------|---------|--------|-------|
| 5-5:30 p.m. | ABC | WXYZ | 9.2 | 21 |
| | CBS | WWJ* | 3.0 | 7 |
| | NBC | WDIV | 8.7 | 20 |
| | Fox | WJBK | 3.6 | 8 |
| | UPN | WKBD* | 3.4 | 8 |
| | WB | WDWB* | 2.4 | 6 |
| 5:30-6 p.m. | ABC | WXYZ | 9.2 | 21 |
| | CBS | WWJ* | 2.2 | 5 |
| | NBC | WDIV | 8.7 | 20 |
| | Fox | WJBK | 3.6 | 8 |
| | UPN | WKBD* | 3.3 | 7 |
| | WB | WDWB* | 3.4 | 8 |
| 6-6:30 p.m. | ABC | WXYZ | 9.6 | 20 |
| | CBS | WWJ* | 3.7 | 8 |
| | NBC | WDIV | 10.4 | 22 |
| | Fox | WJBK | 3.4 | 7 |
| | UPN | WKBD* | 5.5 | 11 |
| | WB | WDWB* | 3.0 | 6 |
| 6:30-7 p.m. | ABC | WXYZ | 9.6 | 20 |
| | CBS | WWJ* | 2.9 | 6 |
| | NBC | WDIV | 11.9 | 24 |
| | Fox | WJBK* | 3.2 | 7 |
| | UPN | WKBD* | 6.0 | 12 |
| | WB | WDWB* | 2.5 | 5 |
| 7-7:30 p.m. | ABC | WXYZ | 8.9 | 17 |
| | CBS | WWJ | 2.0 | 4 |
| | NBC | WDIV* | 13.4 | 26 |
| | Fox | WJBK* | 2.5 | 5 |
| | UPN | WKBD* | 6.5 | 13 |
| | WB | WDWB | 2.8 | 6 |
| Late News | | | | |
| 10-10:30 p.m. | Fox | WJBK | 8.3 | 12 |
| | UPN | WKBD | 6.6 | 10 |
| | WB | WDWB* | 2.7 | 4 |
| 10:30-11 p.m. | Fox | WJBK | 8.3 | 12 |
| | UPN | WKBD* | 3.6 | 6 |
| | WB | WDWB* | 2.5 | 4 |
| 11-11:30 p.m. | ABC | WXYZ | 12.1 | 22 |
| | CBS | WWJ* | 2.1 | 4 |
| | NBC | WDIV | 14.1 | 26 |
| | Fox | WJBK* | 4.7 | 9 |
| | UPN | WKBD* | 4.2 | 8 |
| | WB | WDWB* | 2.3 | 4 |

*Non-news programming Source: Nielsen Media Research, May 1999



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MOVERS

RADIO

Jhani Kaye was promoted to director of Adult Contemporary programming for AMFM's Los Angeles stations, maintaining his post as program director for KBIG-FM... **Thomas Mooney** was named to the new position of market controller for AMFM's Minneapolis-St. Paul radio station group. Mooney was promoted from group controller for Colfax Communications' KQQL-FM and WLOL-FM, which AMFM purchased in January 1997.

REGULATION

The FCC has made a couple of new appointments: Commissioner Susan Ness named **Jordan Goldstein** legal advisor, focusing on common carrier issues. Goldstein was formerly legal counsel to the Common Carrier Bureau chief. **Linda Kinney**, formerly common carrier advisor to Commissioner Ness, was named assistant bureau chief/special advisor for advanced services for the FCC Common Carrier Bureau.

NEWSPAPERS

Gregory Slattery was named sales development manager of technology for *USA Weekend*, the weekly magazine published by Gannett Co. He was most recently at Forbes Custom Publishing, where he handled sales development.

NETWORK TV

Donald Gadsen has renewed his contract with NBC Entertainment as senior vp, business affairs and music services administration. Gadsen, who has played a key role in negotiating talent and program acquisitions for NBC during the past five years, will continue in that role. He joined NBC in 1995 after spending seven years at CBS, where he was director of business affairs for CBS Entertainment.

MAGAZINES

Edward Abramson, vp and publisher of Hachette Filipacchi's *Home*, has been promoted to vp and group publisher of the Home Group. **Peter Lemos**, editor in chief of Hachette Filipacchi Magazines Custom Publishing's *Century 21 House & Home*, has been named executive editor of HFM's *Home Magazine*.

The Media Elite

Edited by Anne Torpey-Kemph

Practicing What She Preaches

When Helga Mengge took up mountain climbing three years ago, her mother gave

her one stipulation: Never mention Everest. So she didn't mention it.

Mengge, a freelance fashion stylist for *Condé Nast's Women's Sports & Fitness*, reached the summit of Mt. Everest on last May, making her the first German-born woman to achieve the feat and the first female American citizen to ascend the north face.

In March, Mengge joined an expedition of five climbers in Tibet. Two months later, she made it to the top of the legendary

mountain, 29,028 feet above sea level.

"It's really beautiful there," says Mengge, who penned a piece about her

trek for the January/February issue of *WS&F*.

"That's what keeps you there, and that's why people go there year after year, even if they never make it to the summit."

Her parents learned of her trip during her second month on the mountain and are now very proud of her. But

Mengge jokes that the real reason they're happy is she has no plans to repeat her climb. "I don't think you can tempt the gods twice," she says. —Lori Lefevre



At her peak: Mengge atop Everest

SPOTLIGHT ON...

Linda Schaffer

Director, producer, creator, *Nickellennium*

Back in 1997, several cable networks approached New York-based filmmaker Linda Schaffer with ideas for millennium-themed projects. "But I wasn't interested in something that looked back," she says. "I thought maybe something that looked forward would be a more profound experience for me."

And who better to look forward than kids, thought Schaffer, 40, the director, producer and creator of Nickelodeon's five-hour documentary, *Nickellennium*, in which children from around the world will sound off on their hopes, dreams and predictions for the new century. "As these kids say themselves," notes the filmmaker, "even in the future, we are the future."

Nickelodeon, for its part, is taking the future seriously, too. In an unprecedented move for a commercial network, it will loop the documentary commercial-free all day on Saturday, Jan. 1.

"I think everyone at the network saw how powerful it is to listen to a kid," says Schaffer, whose previous project was 1997's Ace Award-winning TNT documentary, *American Dreamers*. And *Nickellennium*, she adds, is not only for the network's target audience. "This is a huge opportunity for families to watch a program together," Schaffer says. "These kids really want to fix the world they've inherited before they start exploring other galaxies."

Even as she's wrapping up post-production on *Nickellennium*, Schaffer's already contemplating her next project. "I may go to the other extreme," she says, noting that among her choices is a documentary on people above the age of 80. But in a TV universe geared toward young viewers, Schaffer admits finding an outlet for the film may be a struggle. "It's a shame there isn't a natural fit for it," she says. —Alan James Frutkin



Small-screen gem

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Wrestling Gets Taste of Sugar

Veteran rocker Bob Mould has landed a new gig, and it doesn't involve music.

The wrestling junkie has signed on with Turner Broadcasting's World Championship Wrestling as a creative consultant.

Mould, former frontman, guitarist and songwriter for the alternative rock bands Hüsker Dü and Sugar, has always had a passion for the sport.

Instead of following baseball or football like most of his friends, he was shelling out money to watch pay-per-view wrestling matches.

So when Mould got a call in September from a friend at WCW about an opening on the company's production team, he jumped at the chance.

As a creative consultant, Mould works on Turner's flagship wrestling show on the TNT cable network, *Monday Nitro*, as well as its Thursday- and Saturday-night programming on TBS. He's responsible for everything from working with the writers on the scripts to directing.

One of his most familiar responsibilities is traveling with Turner's roving cast of grapplers. Mould spends an average of four days per week on the road getting to and setting up match sites.

"The lifestyle is not that dissimilar than the music business," says Mould. "Fair amount of time on the road, fair amount of time away from home, a lot of interesting characters. Fortunately, I've been doing the road thing for 20 years, so I fit in real well with that situation."

Mould hasn't completely left music behind, however. He is devoting weekends to working on a new solo album.

"I think the two passions of my life can coexist," says Mould, adding that his contract with Turner is flexible. "But right now, wrestling has certainly got the lion's share of my time. As long as they [Turner] appreciate the contributions I'm making, and as long as I feel it's worthwhile, I'll continue to go forward." —LL



Ring master:
Bob Mould

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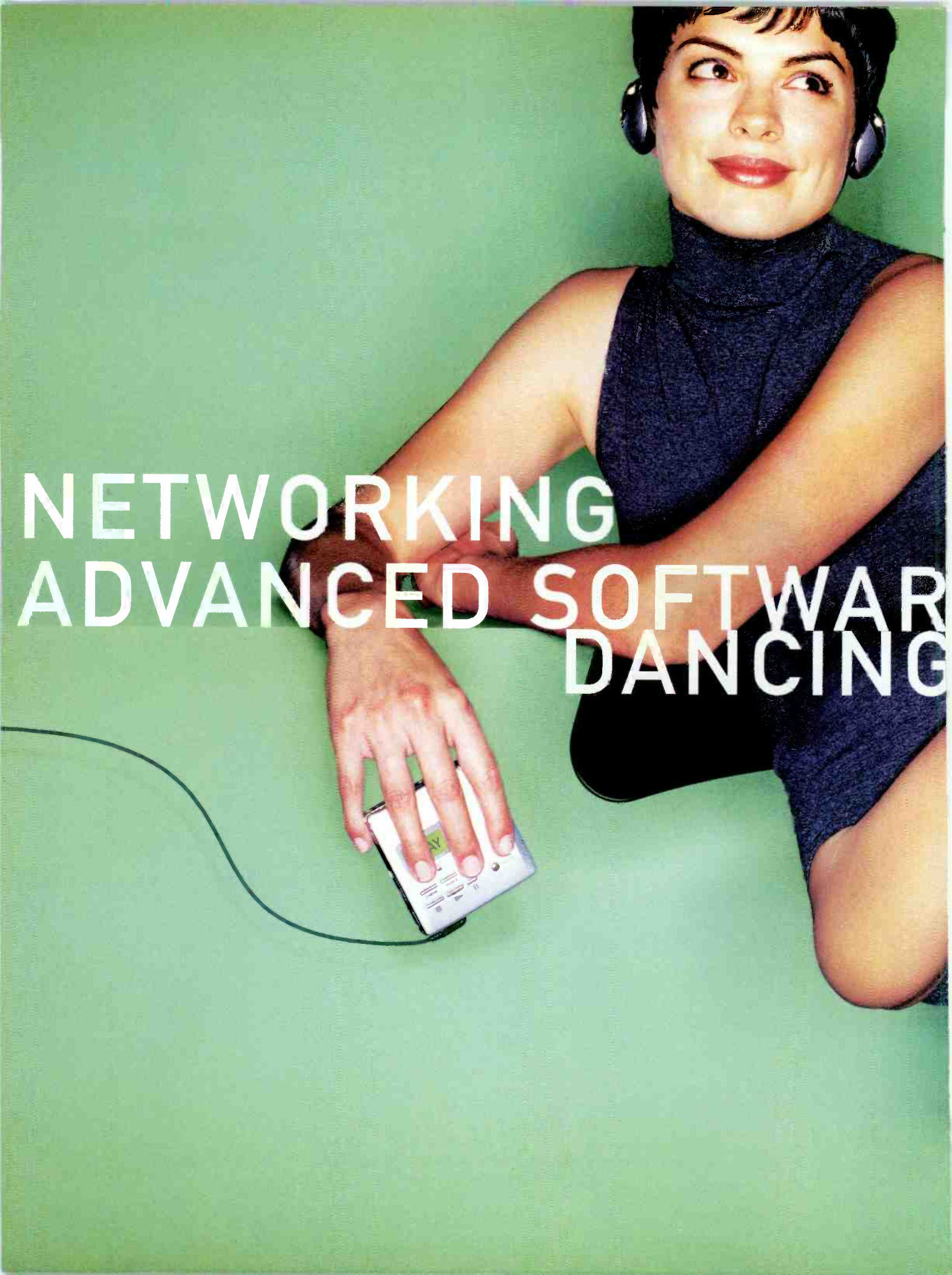
COINCIDENCE?

We're not saying we're responsible for the economy's strength, then again, who knows? After all, Forbes is the best-read business publication in America.* Read by business leaders and technology entrepreneurs alike, who profit from Forbes' unique insights and hard-hitting editorial. To learn more about how you can best reach the market movers responsible for driving the economy, go to forbesmedia.com

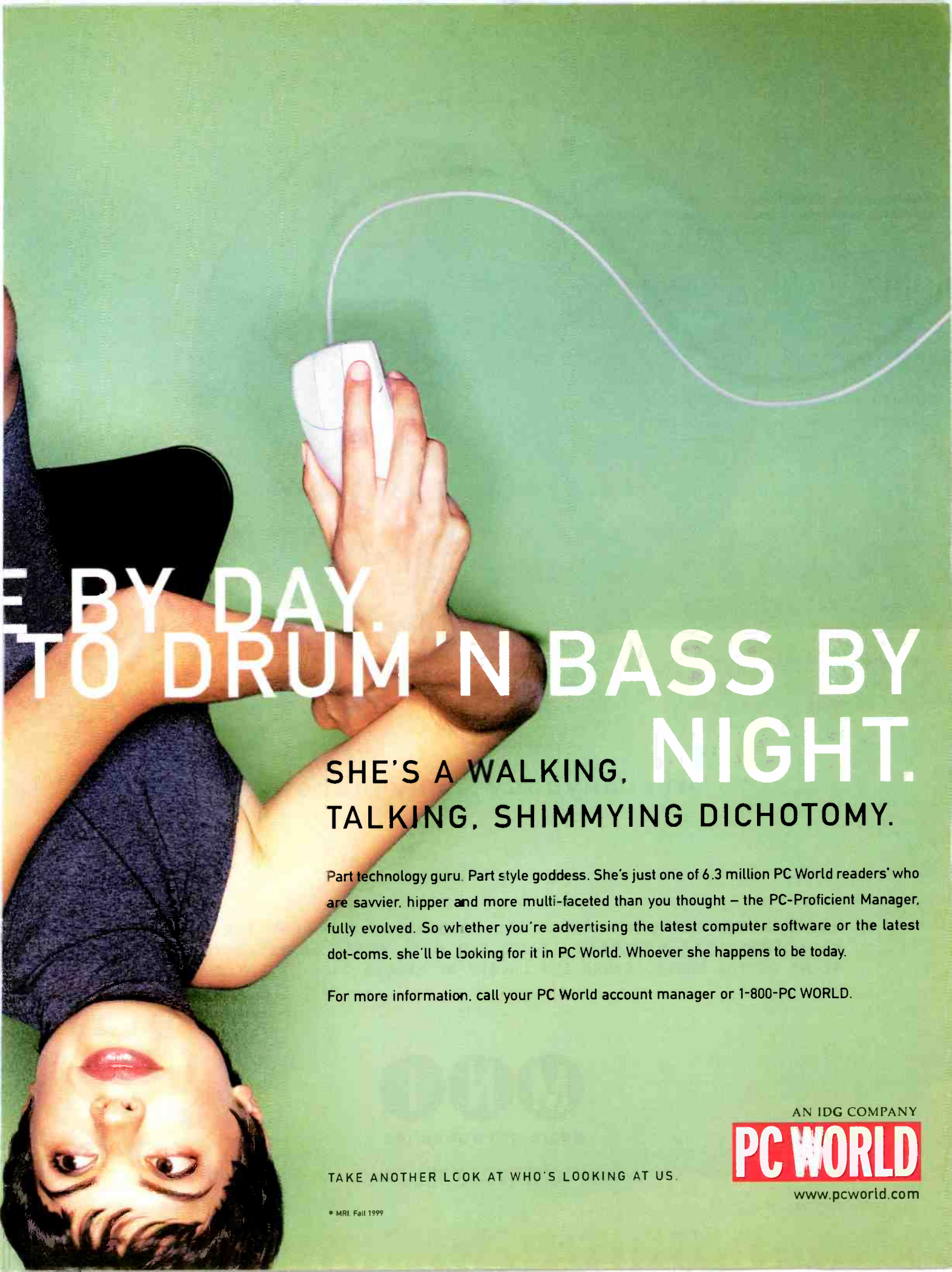
*source: MRI Fall 1999

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A portrait of Mark Stewart, a man with glasses and a dark suit, looking directly at the camera. The background is a mix of blue and green. The text is overlaid on the lower half of the image.

Special Report

**'99 MEDIA
ALL-STARS**

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December 6, 1999

Media Director of the Year Mark Stewart
creates a team approach to media
at Universal McCann

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Professionals

Back about 10 years ago, when I was an editor at the now defunct *Inside Media* magazine, our publisher, Billy Holiber (now co-publisher of *U.S. News & World Report*), used to drive me nuts with his consistent and insistent use of the phrase “media department professionals” to describe our readers. It was no small feat; try to say those words three times, fast. I much preferred “media buyers” or “media planners” or “media directors” or some combination thereof. Now that I’m older, I’ve learned that Billy was right. Of course, he was doing that publisher thing – always emphasizing the quality of the audience he was selling to advertisers. But he also was describing people



who worked in advertising agencies and buying services in aggregate, differentiating them from people who work in the media while rein-

forcing the notion that media in the advertising world is a profession. The 1999 Media All Stars are proof of that professionalism. Please join us in welcoming these 10 into the Mediaweek All-Star Hall of Fame and celebrating their individual achievements. And, since media departments have given way to all manner of unbundled, specialized media buying and planning companies, call them media agency professionals.— *W.F. Gloede*

in this report

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13 years of Media All-Stars

media director
of the year

Mark Stewart

By Eric Schmuckler Photography by Chris Casaburi

If the Media Director of the Year was chosen on the basis of quotes in the trade press, Universal McCann's Mark Stewart wouldn't even be on the ballot. Not that he's some kind of cerebral hermit; far from it. It's just that this ingratiating, 40-year-old Aussie is so focused on his people and his clients that he is, typically, unaware of his low profile in the media business public arena.



"It's not about getting your picture in *Adweek* or a good table at the Four Seasons," he says, somewhat surprised at the question. I don't need to be wined and dined by publishers. My job is to make my team a team."

Stewart's team is surely running on all cylinders now. Over the last two years, Universal McCann (as the agency's newly branded media practice is now known) has racked up about \$1.7



billion in new U.S. media billings, about half of that in media-only business, from clients including General Motors, Johnson & Johnson, Gateway, Sprint and Microsoft. "It's been a helluva ride with Mark," says Harlan Schwarz, co-director, media planning/NY. "I can't tell you how exciting it has been in the four-and-a-half years since he came, and I've been here 20 years. He's brought an energy to the department, and a higher profile to media services within the agency with this Australian, in-your-face charm that seems to woo other departments."

Ira Carlin, chairman of Universal McCann, describes Stewart's success this way: "This guy is smart, to be sure, but so are a lot of media directors. What impresses me is he's got this incredible imagination. It's lateral thinking, off-the-wall stuff that cuts through the day-to-day distractions. You can get smart people and you can get imaginative people, but it's rare to get both in one person."

Though Stewart denies any knowledge of what "lateral thinking" is, he chalks up his fresh perspective on media to his early career in the land of Oz. "I think I got a fantastic grounding because the business is a lot smaller in Australia—a large agency there was 200 people—and you tend to be a generalist. You learn to plan and to buy, and most agencies don't have full-time research, so you get this understanding of the intersection between planning, buying and research."

Initially forced to be generalist, Stewart now considers that his job description. "I make sure we get people talking to one another, understanding what the interconnections are," he says. "My role is to continually keep the dialogue open, and to impart a sense of community. I hope that if someone is asked at a cocktail party what they do, they say, 'I'm in advertising,' not 'I'm in media at McCann.'"

"The really central things are insights and ideas," he continues, warming to his theme. "Looking beyond the numbers to what the information represents. In media, we have all these props—runs, ratings, syndicated data. We all know how to use these same basic tools, but then we'll end up with the same answers. We need to ask the questions that *aren't* being asked. It's not about the media, it's about understanding the consumer: how they think and act and why, how they interact with the client's

product. Then, and only then, can you begin to think about harnessing media."

McCann is spending millions on a large-scale proprietary research project called Media in Mind. "It tracks people and their product and media usage, their moods and mindsets and attention levels throughout the day," he explains. "Media really is a mix of the qualitative and quantitative. We've always had a lot of info on the quantitative side; this helps fill in the holes on the qualitative value of media."

As the flood of media content continues to climb, Stewart believes, "context will be king. That's the next area of exploration, the place

"It's not about the media, it's about understanding the consumer: how they think and act and why."

we'll hit paydirt. Are our prospects receptive? What is the environment and how do you leverage that to add content to the message? It's a matter of getting the message right and the placement right so the customer ultimately takes action.

"And in a world where everything communicates," he adds, "we must understand the full portfolio of options and orchestrate them on behalf of our clients. Not just network TV, but newspapers and local news channels and sales force support and FSIs and the event. Keeping those disciplines in separate buckets is getting harder and harder. It's not about TV vs. radio vs. print—maybe it's about sports vs. entertainment vs. pop stars. What role does sport play in consumers' lives and how do they access it? Playing, watching, gathering stats? Look at *ESPN* magazine; it's about lifestyle and sports being an aperture into their lives."

Stewart has taken all this studying and strategizing and built it into a process at McCann that pushes the media function upstream and integrates it into strategic planning. "As account planning is talking to consumers about the product, we're talking to con-

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sumers about their interaction with media," he explains. "As strategic planning is drawing up a conceptual target—soccer moms—we draw that into media planning and feed it over to creative."

This all came together for him one memorable night when the agency was pitching the Sam Adams account. "We were zeroing in on this 25-year-old guy who's a 'better beer' drinker. So we went down to *ESPN* magazine to meet with the editors and research people, and talked about what we knew and what they knew. We really cracked the code and pitched the account and won." (McCann has since resigned the business.) Stewart took away a intriguing lesson: "The worst kind of sales call is arguably a media seller meeting a media buyer, while the best sales call is, say, a copywriter and a magazine editor. Each of them is trying to connect with a person, the consumer."

Harlan Schwarz cites the 1995 pitch for Lucent Technologies, Stewart's first big assignment at McCann, as "a real collaborative effort between creative and media. As we presented it, the media plan served as the backdrop to the whole thing. Here was this AT&T spinoff that we were trying to establish as a new, innovative company. It was, for all intents and purposes, a business-to-business communication, but we treated it like a major consumer introduction—the amount of attention and weight was also tantamount to what you'd do for a new soft drink. Remember, this was almost five years ago, when a corporate campaign was PBS and Sunday morning and *Forbes* and *Fortune*. I would not necessarily have taken such a far-out approach for essentially a corporate campaign, but it created instant credibility for the company."

Ira Carlin is hardly surprised by McCann's billings growth under Stewart. "Mark is a wonderful salesman," he avers. "He also listens very well, to clients and to prospects—what is it that moves them, what do they really need? And he is unerring right. Clients love him; he's always in high demand. It's my one exasperation—he's so damn busy and you want him to focus. You wish you could clone him."

Carlin met Stewart when their families were neighbors uptown and the wives became chummy. "We'd grab a couple of beer cans and go off to the roof and talk," Carlin recalls. "Sometimes you just hit it off with someone. I wooed him for two years before he came here."

"We have a couple of expressions around here: 'You're on you're own until you get caught.' The other is, 'It's better to ask forgiveness than permission.'"

Stewart had come to America with J. Walter Thompson in 1986, although he took the round-about route, driving 14,000 miles from Katmandu to London in a truck on a six-month leave of absence. "I've always said, if you can negotiate with Iranian border guards, you can negotiate with anyone," he says. He bolted the agency in 1992 to start Media First International with Richard Kostyra. "It was a terrific experience for me," he says, "writing a business plan and getting it up and running, negotiating for fax and copy machines." At Media First, he created those top-right-corner "fun fact" windows in *USA Today* for Northwest Airlines, which boosted the carrier's profile.

Stewart joined McCann as New York media director and moved up to U.S. director 18 months ago. In that time, he has reshaped the domestic media operation largely into a series of two-person management teams. "We just kind of evolved this team approach, but it's been a secret weapon for us. These people know more about their disciplines than I've ever scraped the surface of."

Universal McCann, he is quick to point out, is "not an unbundling, but rather, a rebranding and repositioning. We have a global media product and global media tools; we have processes and systems and a philosophy and a mission and a way of going to market. We're more than the media department of an agency; 30 percent of our business worldwide is AOR. We're a professional practice within the agency, with recognition from our management, which is an incredibly powerful resource.

"People look at McCann as a powerhouse, a global agency," Stewart says. "But, really, it's a very entrepreneurial culture. We have a couple of expressions around here. One is: 'You're on your own until you get caught.' The other is, 'It's better to ask forgiveness than permission.' I think the reason we've been successful is that we're a large agency that doesn't think of itself as such. We're a battleship that thinks of itself as a fleet of destroyers." ■



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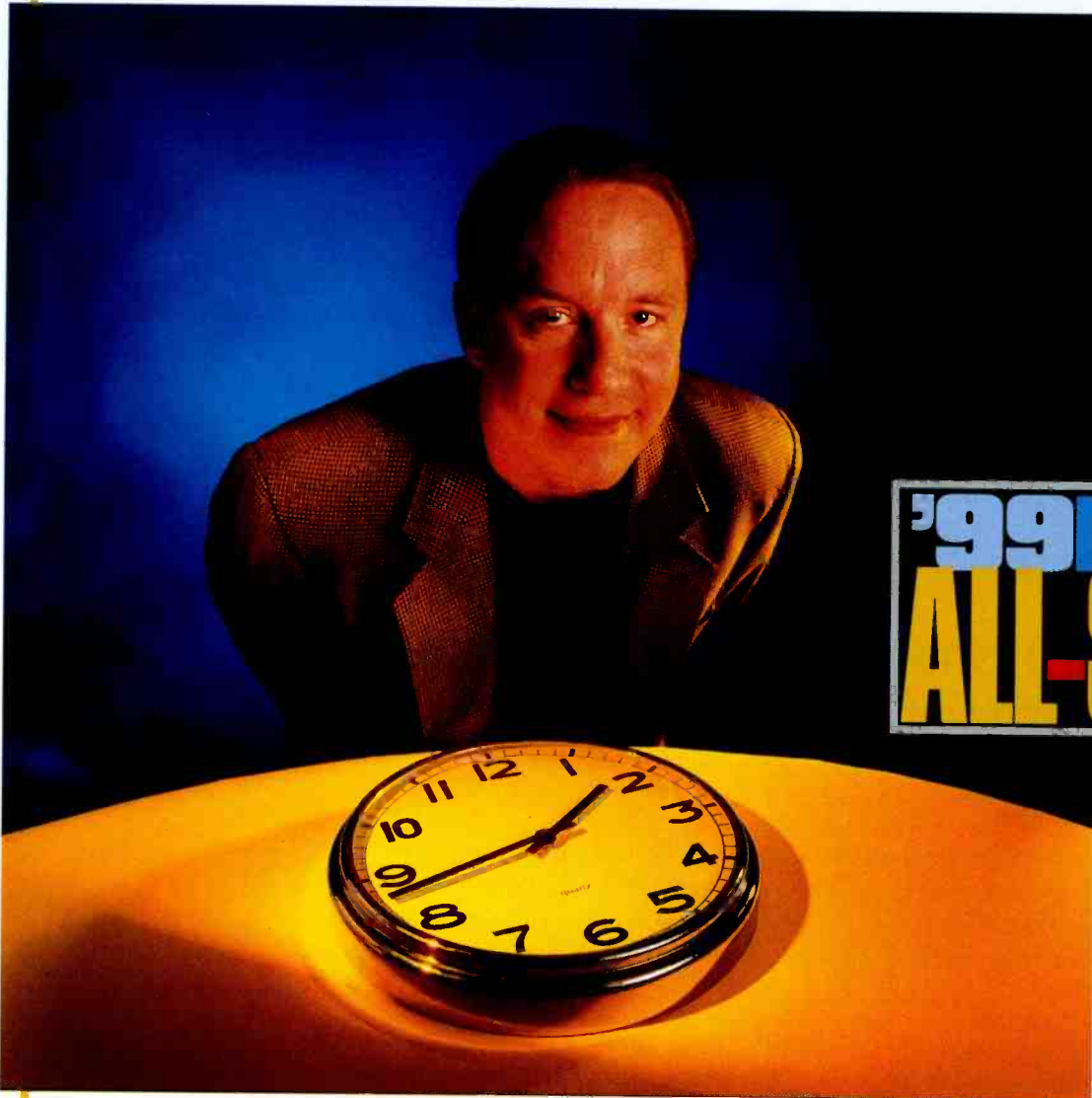
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planning

Peter Gardiner

By Verne Gay Photography by Chris Casaburi

We all have moments in our lives that pivot on someone else's advice, but surely one of the great pieces of dispensed wisdom in Peter Gardiner's 43 years came from an uncle. After graduating from the



Hearst editors on

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—David Granger, Editor-In-Chief, *Esquire*

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—Lesley Jane Seymour, Editor-In-Chief, *Redbook*

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—Diana Murphy, Editor-In-Chief, *Gardener*



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University of Texas at Austin with a degree in advertising, he had two simple choices. Stay in Texas, with family and friends and career prospects. Or move to New York, where he had none. But for Gardiner, the choice was obvious. New York was where advertising was. New York was where media was. And today, 20 years later, he sits atop a near billion-dollar media empire at Bozell New York and pilots one of the most innovative buying and planning operations in the country.

"I had no plan at all," recalls Gardiner, Bozell's media director and also a senior partner at the agency, when he first came to New York. It is an irony for the most obvious of reasons. Gardiner now spends his days and nights with plans—plans for Dairy Management and Milk Processor Education Program (MilkPEP), and for the *New York Times*, Bell Atlantic Mobile, Lycos, Unisys, DaimlerChrysler, Hilton, Sara Lee, Mutual of Omaha, and many other clients. Plans that are unlike those anywhere else, and noted for their intricacy, ingenuity and effectiveness. Gardiner and his 60-person staff have looped together ideas and media that would appear, superficially, incongruous. Magazines wedded to point-of-purchase to sell milk—to kids. "He's working on deals for us that have never been done before," says Alyse Myers, vice president of marketing services for the *New York Times*.

When Gardiner joined Bozell three and half years ago, the agency—like so many others—had gone through seismic changes. But under Gardiner, the media department would undergo yet another. Pre-Gardiner, the media operation at Bozell was respected, staid and traditional. Post-Gardiner, it would become dynamic, innovative and decidedly non-traditional. And respect would grow. The agency directly cites Gardiner's work in integrated marketing for helping to land the consolidated dairy industry account, the Pharmaceutical Manufacturers and Research Association TV and print business (\$25 million), Bank of America's global planning and buying (\$80 million), Datek Online (\$80 million), and IKON Office Solutions (\$30 million.) An agency spokeswoman says, "He has developed the media-only business into a significant revenue

generator [for Bozell] and established the interactive group as a critical arm of the department and agency." That, by all accounts, is indisputable.

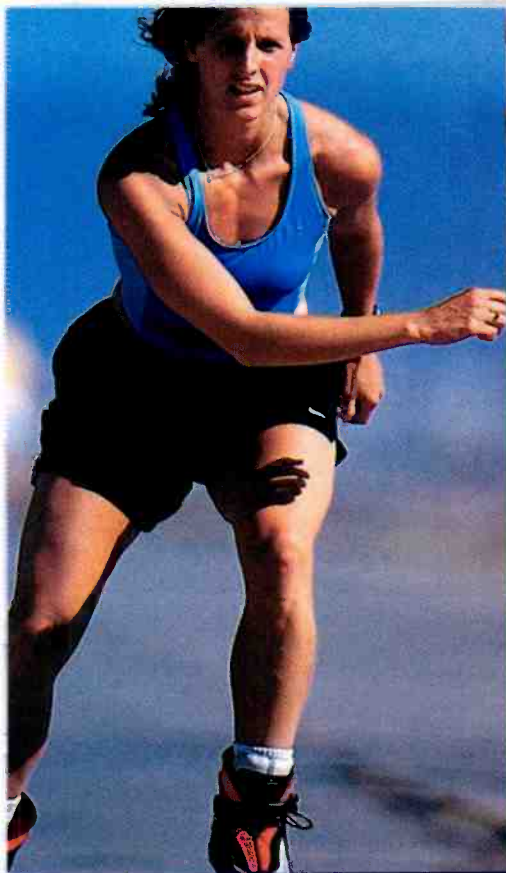
Gardiner would bring with him a notion that media and marketing programs should be fully merged, or equal-and-not-separate partners. "Integrated marketing communications"

Gardiner sits atop a near billion-dollar empire at Bozell/New York and pilots one of the most innovative buying and planning operations in the country.

is now in vogue and woe betide the agency which in some way does not preach its efficacies. But talk is one thing and practice is another. Integrated marketing communications essentially means dissolving the barriers between each medium, and mixing and matching them into a crazy-quilt marketing plan that bears its own peculiar imprint and logic. The benefits can be enormous because consumers are approached in fresh ways, and clutter can be minimized.

But the challenges are daunting: The media are not necessarily bought in traditional ways and so intuition occasionally takes precedence over research. Intuition has rarely assumed preeminence in media planning. In Gardiner's shop, it does. Kurt Graetzer, the ceo of Washington-based MilkPEP, which commands \$110 million of the \$165 million overall milk and dairy budget at Bozell, says "he's not a glass-half-empty kind of guy. Everyone sees him as a positive force when it comes to doing business [because] he's always looking for opportunities. It's not often clients are surprised by the ingenuity and creativity of a media department. We are always surprised."

Bruce Jackson, the former senior vice president, group media director of Ammirati Puris Lintas and now marketing director for ESPN/ABC Sports customer marketing and sales, recalls a recent meeting with Gardiner:



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"A lot of people in advertising are just posture—they want to look impressive and want to impress clients, but when push comes to shove, they're ineffective. [Gardiner] ran a calm productive meeting and from talking to other people in our company, it's fair to say that's consistent with his reputation. He has a tremendous reputation in the sales community [because] he encourages cutting through the pretense."

"I love media," Gardiner says, explaining why he chose this field over a dozen other available choices in advertising and marketing. "I love the strategic part, the negotiation part, the development part."

Gardiner has spent most of 18-year career in agencies. The first job out of school was at Wunderman, Ricotta & Kline, a point-of-purchase specialist. That would be a brief stopover before the big move, to the old Needham Harper & Steers. He began as a senior media planner and would leave nine years later as senior vice president, group media director of DDB Needham. He would lead teams that won the Groupe Michelin \$50 million agency-of-record assignment and Weight Watchers Weight Loss Center's \$30 million media business.

Gardiner would grow up at Needham, he says, but he would get his doctorate at Time Inc. Shortly after Warner Communications bought Time Inc., Gardiner was lured to the merged company to initiate what would become a hugely controversial project: the marketing integration of the Time stable of magazines with other units of the Warner empire, such as cable TV, music and motion pictures. As the first great media merger, Time Warner would be a test case for concepts like synergy and marketing integration, and Gardiner would be one of the people performing the experiment. At least culturally, the initiative was perilous because individual magazine titles were not eager to subjugate their own interests to those of the company as a whole. Gardiner would have to overcome that resistance.

He now says there was "a fair amount of skepticism," and "a great deal of controversy about whether this was the right thing to do. It created conflict with individual magazine titles about who'd be in charge." Advertisers were initially skeptical too, for the obvious reason

"I love media. I love the strategic part, the negotiation part, the development part."

that different magazines have divergent audiences, and it was unclear how an "integrated" approach would overcome that. Nevertheless, the magazine industry was slogging through a recession and this was seen as a way to boost revenues. As Gardiner now explains, "it's a much broader view of how you attack a client's business problems, rather than 'I'll just sell you a bunch of pages.' Our goal was to try and create stuff that could be inserted into [their] whole program."

The Time Warner years were "unbelievably exciting and frustrating at the same time." There would be successes—in particular, a vast multimedia program for Chrysler called "Rediscover America"—but presumably not enough of them to keep a new CEO of the magazine group from ultimately shifting the power back to the individual titles.

The corporate integrated marketing group lives on at Time Warner in a more modest form. But Gardiner would move on, and take the gospel with him. From then on, his mantra would be "integrated marketing" and increasingly, he would find receptive listeners. And, as a wave of media mergers swept the industry, its practical uses would also become apparent. One assumption, for example, is that if one group of consumers read a magazine, there is every reason to assume this group will visit its Web site, or—in the case of ESPN—visit one of its theme restaurants, or patronize a half-dozen other related media or retail properties.

Gardiner took this idea to Andy Berlin's start-up agency, now called Berlin Cameron & Partner, which launched with the VW account, VH1 and Ore-Ida Foods.

Berlin was receptive to integrated marketing concepts. VW sales volume ballooned in 1994, thanks in part to Gardiner's media efforts. But VW would ultimately take its \$100 million business elsewhere.

Gardiner left after two years, and set up shop in his home, as a consultant. That lasted

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just a year, and Gardiner now refers to it as one of the most satisfying periods in his life. He would see the kids off to school, and see them off the bus. There would also be time to think hard about the next move.

And that would be Bozell. Gardiner recalls that when he was called for the job, "I think it's safe to say [the media department] needed a face lift. ...We had to change the culture and the way they thought about media. It's not just about buying spots or pages, but it's everything you do from running adds to developing new media to creating custom media, and involving licensing promotion, sweepstakes, direct, and every aspect of communications to the consumer. It's clearly something I learned the power of at Time Warner."

Gardiner got some help in changing the culture of department. True North had purchased BJK&E, and essentially split the buying function into two parts, TN Media (broadcast) and Gardiner's unit, responsible for all other media. Total billing: around \$3.8 billion.

Meanwhile, for Gardiner and his 60-person staff, milk would assume center stage.

MilkPep's Graetzer says that in the first half of '96, the ad budget more than doubled and so did the number of consumer groups targeted as the "Milk Mustache" campaign got under way. "We really needed someone to step in," he recalls, to handle the ballooning complexity of milk's media strategy.

Gardiner established teams of target market specialists, he says, who "not only know the target but the specific media and opportunities for each of these." The teams, Graetzer says, would become "extraordinarily responsive and effective [and] have added values in all of our media purchases. He's developed a reputation by saying [to the media], 'OK guys ... you're in or out based on your ability to come up with added value programs.' I think we use our leverage more so than any other client" in this way.

Gardiner and his team initiated dozens of plans, including numerous special programs with Nickelodeon. "Kids," says Gardiner, "are arguably one of our most important targets and we use virtually every media program that Nick has."

And a few that it doesn't. There was, for

example, the creation of a custom magazine, *The Best of Nickelodeon Magazine*, that was sponsored solely by Milk and included (among other things) a clever insert with puzzles, games, and even ingredients (example: how to make peanut butter milk.) Total circ: 4.5 million.

TV was widely employed as well. For example, Gardiner essentially roped together elements from two separate corporations, Viacom and Time Warner, to create a single milk-sponsored TV show: *The Sports Illustrated for Kids Good Sport Awards Presented by Milk* on Nick.

He also initiated a partnership with iVillage.com which provides information about the benefits of calcium. Of the Internet, he says, "We approach it as one more way to approach the consumer. So we've used it for awareness and really tight brand-building most of the time." There are also cross-corporate programs—including ones linking Nickelodeon with ESPN, and their various

"Bozell's media department needed a face lift. We had to change the culture and the way they thought about media."

Internet properties.

And on it goes. But when asked about the biggest challenge facing his world, Gardiner does not cite the growing complexity of integrated marketing, or the problems posed by the revolution in new media.

Instead, he cites people and culture. "The biggest challenge, I think, is finding and keeping the right people, and keeping a culture where people will come to work everyday and love what they do. It's one of the big stories in this business, but there is a paucity of talent, no question about it. We've got an incredibly great group of people who work here, and most of them love it, and if people love what they do, the other stuff is pretty damned easy." ■

Wow! A real Talent Pool!!

Nickelodeon
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Peter Gardiner
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Rent-A-Car, Inc.

Tom Kiernan
Organic Media

Jennifer Sparks
Colby, Effler & Partners

Maribeth Papuga
MediaVest

Agnès Lukasewych
SFM Media, LLC

Joe Abruzzo
The Media Edge



research

Joe Abruzzo

By Jim Cooper Photography by Chris Casaburi

Joe Abruzzo makes media research interesting. While that might sound like describing a blind date as a “nice guy,” in the media world, where creating the best buys for clients is a life and death issue,



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being an "interesting" research exec makes Abruzzo the guy with the biggest pecs at the party.

As executive vp, director of marketing and media research for Young & Rubicam's The Media Edge, Abruzzo spins numbers, data and information into a series of media modeling products that clients ranging from Sears to AT&T use to make their media placement reach who they want to reach for the best price possible.

A subdued, unflashy man, Abruzzo's office, at first glance, gives away almost nothing about the man. No plants, no pictures; clean and tidy. But a closer look shows hundreds of floppy disks on his desk that hold the promise of something interesting, and as he launches into descriptions of what he is up to at The Media Edge, he boots up graphics on his computer that fill the blank walls of his office with magenta and lime-green hues.

"Joe really loves what he does and it shows," says Bette Blum, senior manager, media services (and a fellow 1999 All-Star) at Alamo Rent-A-Car, who worked with Abruzzo at N.W. Ayer in the early 1980s. The Media Edge does buying for Almo with the weight of Abruzzo's experience behind it.

"If he has to draw a chart or a graph to get across what he's thinking, how he got to his conclusions and how it can work for us he'll do it," says Blum.

A native of Queens and the father of two, Abruzzo has been doing marketing research since he was an undergraduate at Baruch College in New York City majoring in statistical analysis. Definitely a numbers guy, a statistical super freak if you will, Abruzzo sees patterns and shapes in reams of data that would make other people run screaming from the room.

"I'm big on exploiting information," says Abruzzo.

And Abruzzo does it so well that it takes on a different meaning altogether. Indeed, his explanations of his modeling are peppered with the word creative and his eyes turn up with his mouth as he almost snickers at the fun of it all.

"I really have the sense in working with him that he is genuinely concerned about his clients and what is best for them," says Gale

Abruzzo sees patterns and shapes in reams of data that would make other people run screaming from the room.

Metzger, president, Statistical Research Inc. "He's a wise person and has some vision about what the numbers really mean."

"Joe has the ability to encapsulate client issues and develop modeling solutions that help grow their business," says Abruzzo's colleague Bob Igiel, executive vp and director of national broadcast, at The Media Edge. "He's a brilliant researcher."

Abruzzo's first media job was in the mid-'70s at Lever Brothers, while he was getting his MBA from Baruch.

Abruzzo learned how to analyze promotional tools such as couponing and giveaways attached to products and their effects on sales. "We were using statistical analysis to solving marketing related problems and right away I was using some cool statistical tools to do that research," says Abruzzo.

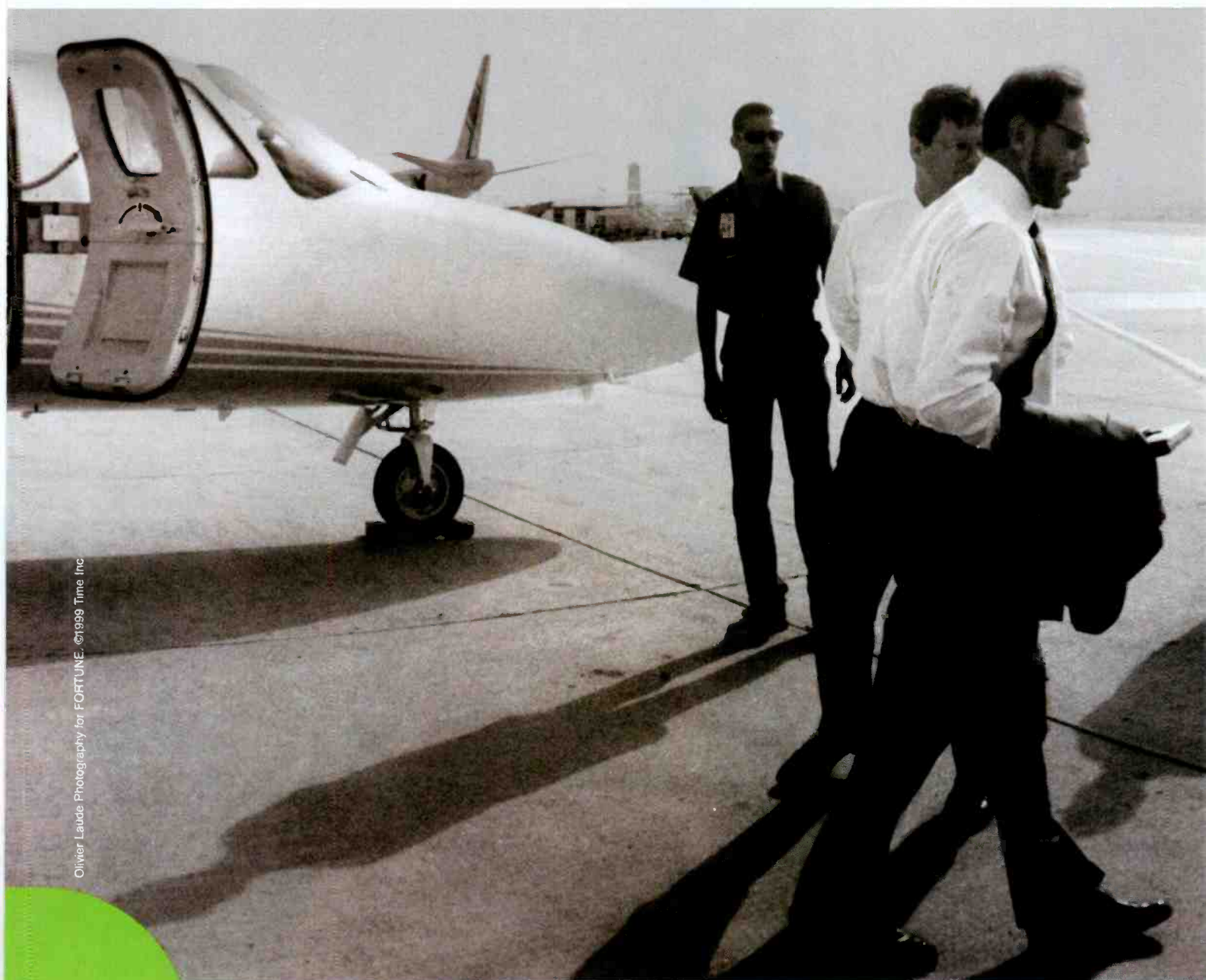
That experience proved a valuable skill in the media marketplace in the late 1970s and early 1980s when the media landscape was just starting to change with the advent of cable and the explosion of magazine titles. Media planning and buying was no longer limited to the big three networks or a handful of national magazines. Media in general was starting to become more complicated, and to make sense of it all guys like Abruzzo were in demand.

"There was a lot of upward mobility for people who had quantitative skills like mine," says Abruzzo. At the time, Abruzzo was using things like response modeling and time series analysis.

"It was the Hula Hoop of marketing analysis and statistics of the time in which we used math to understand repeating patterns in time," he says. Abruzzo, who went to work at Pepsi, has since worked his hip magic on newer, and increasing more advanced research hoops.

Those modeling skills honed after four years on the client side at Pepsi paid off in 1980 when Abruzzo got a call from a head hunter who asked if he would be interested in

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The logo for snowball.com, featuring a stylized green and white swirl icon to the left of the text 'snowball.com' in a bold, blue, italicized sans-serif font.

We are i

applying his modeling skills to a new ad campaign for AT&T from N.W. Ayer called Reach Out and Touch Someone.

At Ayer, Abruzzo joined something called the advance modeling group where he worked with people like Joe Dodson, who, at the time was a professor of marketing at Northwestern.

"It was really cool because I got to work with some of the smartest people in the business," says Abruzzo.

In the years that followed at Ayer, Abruzzo delved deeper into modeling and started to play with and apply econometrics to determine, for example, how much long distance calling came out of every dollar AT&T spent on advertising (they found that each ad dollar spent translated into five dollars worth of long distance calling).

"We also started doing optimization models and advertising allocation models," says Abruzzo.

However, Abruzzo slowly stopped being a pure numbers guy while working on the marketing and planning side where he was increasing pulled into the creative strategy process at Ayer.

"It was great because you really got to be creative in trying to figure what advertising was all about—what kind of messages would lead toward a desired purchase behavior," says Abruzzo.

He eventually became the director of marketing and planning at Ayer. The job allowed Abruzzo to work with new products which exposed him to things such as charting opportunity identification stages for one client or a concept testing stage for another. He worked with clients as diverse as Doubletree Hotels, Folgers, Continental Airlines, John Deere, Burger King and even the state of Michigan tourism.

However, N.W. Ayer's management difficulties in the late 1980s resulted, among other things, in the spinning off of its media department into The Media Edge, which was eventually sold to its present owner, Young & Rubicam, in 1996.

At the same time, Abruzzo jumped to Nielsen Media Research, but quickly found it didn't offer the buzz he had enjoyed in the agency world.

"It wasn't a creative experience with free-

wheeling thinking or problem solving," says Abruzzo, who left Nielsen and, after a brief consulting stint, was tapped by his old Ayer colleague Beth Gordon who, at that point, was running The Media Edge for Y&R.

Abruzzo now heads a department that includes A&E's former research head Lyle Schwartz, who does broadcast research as well; Cynthia Evans who works in print and out of home; a modeling research group run by Ephraim Goldstein; and a planning research group run by Fan Kennish.

"We've become more of a media consultancy. We do the research, but we have a lot of marketing information in our dozen syndicated services," says Abruzzo.

"What I'm trying to do is tie media back to the marketing of a client's product and trying to make advertising connect with the right consumer at the right time," he says.

Abruzzo seems well-suited for his job in that he works for a company that values research just as much as its traditionally more

We've become more of a media consultancy. We do the research, but we have a lot of marketing information in our dozen syndicated services."

flashing media buying and planning sisters. Abruzzo's research gets equal billing rather than just 10 minutes at the end of pitch presentations.

As is often the case with successful executives, the higher they rise, the further they move for the pure skill that brought them success in the first place. With his strong department behind him, Abruzzo is now concentrating more of his energy helping grow The Media Edge Business. But he's unlikely to forget where he came from.

"Research is center stage with planning and buying. Here we are the main event and we have clients that appreciate the value of making better media decisions," says Abruzzo, like the research stud that he is. ■

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The Weather Channel ranks #1

The Myers Report
1999 Myers Media Brand Tracker

- 1st - Value.
- 1st - Relevance.
- 1st - Effectively communicates.
- 1st - Fulfills expectation.
- 2nd - Leader in the field.
- 2nd - Different from others.
- 2nd - Overall brand strength.

Source: Myers Mediaonomics

People rank The Weather Channel first in more key brand-tracking categories than any other network. They say we're the most relevant and the most valuable.

And year after year, people rank us as a top network in study after study.

Proof we're more than the most trusted name in weather,
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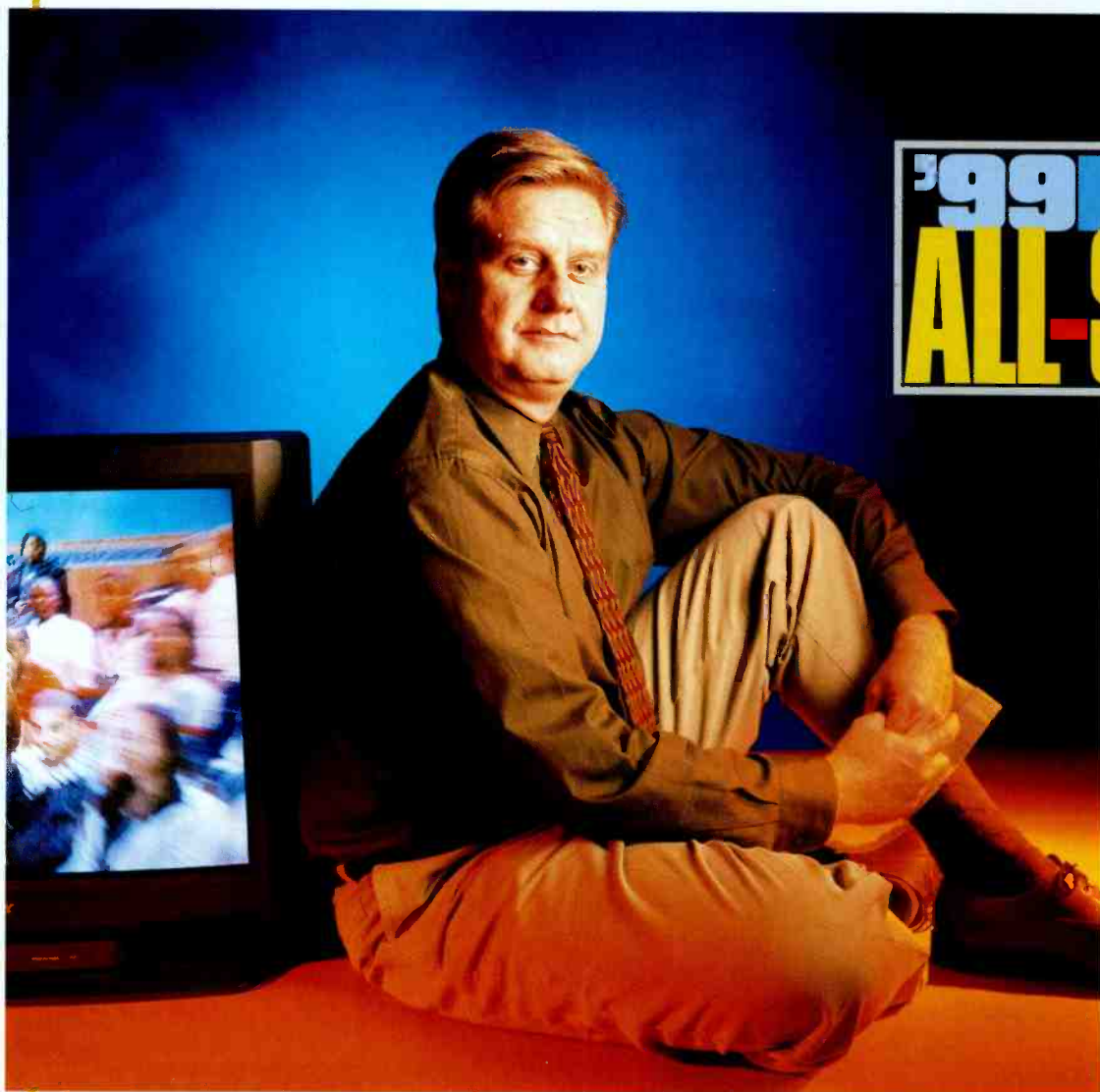
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John Muszynski

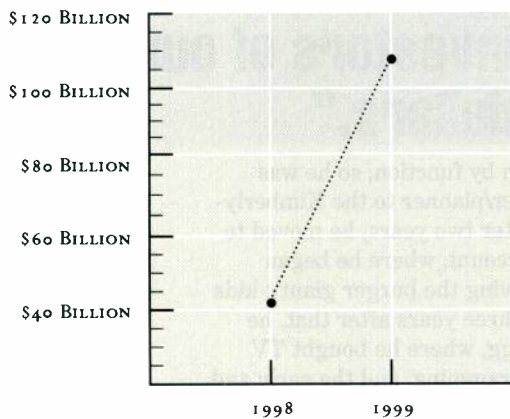
By John Consoli Photography by Chris Casaburi

Starcom chief broadcast investment officer John Muszynski is passionate about his job. How passionate? A few years ago, he was attending a party at the home of an ad rep for one of the networks on

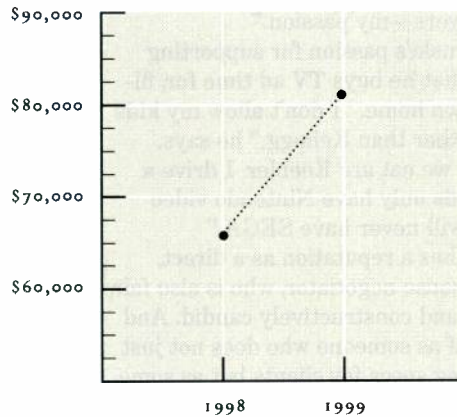


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*Source: Forrester Research
†Source: Wave 39-40, MRI

which Muszynski's client, Kellogg, spends a lot of money promoting its cereals. As some of the guests filtered into the kitchen, Muszynski wondered whether his host was a Kellogg supporter and peaked in the pantry to see what cereal the family was buying. When he found, to his surprise, that none of the cereal was a Kellogg brand, he proceeded to dump each of the boxes in the trash container.

"I felt that if my client was spending money to promote its brands on his network, the least he could have been doing was supporting those brands," Muszynski says. He does not recall his host's reaction at the time, but says he thinks they laughed about it afterward.

"I don't think he was really surprised," Muszynski says.

"When I worked on the Kellogg account, I felt I was employed by Kellogg," Muszynski says. "Yes, my check is signed by Starcom, but I am very passionate about our clients' business. That's one thing that sets me apart from other buyers—my passion."

And Muszynski's passion for supporting the products that he buys TV ad time for, filters into his own home. "I don't allow my kids to eat cereal other than Kellogg," he says. "The crackers we eat are Keebler. I drive a GM car. My kids only have Nintendo video games. They will never have SEGA."

Muszynski has a reputation as a direct, tough, no-nonsense negotiator, who is also fair, open-minded, and constructively candid. And he sees himself as someone who does not just fulfill the buying specs for clients but as someone who does whatever has to be done to "move the clients' business ahead."

"My title doesn't say buyer, because we are not buyers," Muszynski says. "We're investors of our clients' dollars. If you take money to a broker, you hope that he invests your money as you would if you had his resources. We try to do the same thing. I do not look at this as a mechanical process. It's about ideas. We go beyond the buy specs to get the best results for our clients."

Muszynski started out as an accounting major in college about 20 years ago, but one of his professors insisted that marketing, not accounting, was a more suitable profession for him. "He suggested I go for an interview for a marketing intern job at McDonald's and told

me if I didn't go, he would make life very difficult for me," Muszynski recalls. "He sort of held the cards."

Muszynski got the job and his interest in advertising and marketing was piqued enough so that upon graduation, he took a job at Leo Burnett as a client service trainee. His initial training was in the media department, and he liked it so much only 14 months into the training program, he decided to stay in media buying and planning rather than continue on into the agency's other departments.

At Burnett the business was organized by

"My title doesn't say buyer because we are not buyers. We are investors of our clients' dollars."

clients rather than by function, so he was assigned as a buyer/planner to the Kimberly-Clark account. After two years, he moved to the McDonald's account, where he began negotiations involving the burger giant's kids TV advertising. Three years after that, he moved onto Kellogg, where he bought TV time on kids' programming, and the early and evening news.

Muszynski was named a vice president at Burnett in 1988 and media director a year later. In 1994, he was appointed senior vp and worldwide media director for Kellogg, and in 1997, Muszynski was named head of the broadcast buying group. Earlier this year, he was named chief broadcast investment officer and executive vp of Starcom.

The chief broadcast investment officer title was given instead of chief broadcast buyer as a result of Muszynski's input. "Three years ago, I submitted a plan for this department and I suggested that whoever was selected to head the group should be called the chief investment officer, because that's more accurate a description of what we do. We are buy-

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Steve McQueen, 1963

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ing ad time, but we are more importantly investing the clients' money."

Muszynski, like many of his counterparts who head the broadcast media planning/buying units at other agencies, has spent his entire career at Burnett/Starcom.

"In my case, the media industry has been changing so dynamically, that whatever I've needed to keep me interested, motivated and challenged in my job, has been right here," Muszynski says. "And the commitment by Burnett to the media function here has been second to none."

The growth in the number of media outlets advertisers can use to promote their products has kept Muszynski on his toes. "It used to be there were three networks which all had similar audience ratings and similar demos. Back then, it was simply a price negotiation. It's no longer that way. Today, each network offers different things. And there is cable and syndication. We're big proponents of syndication, and it continues to be a viable alternative for our clients, although it is no longer a cheap alternative."

Muszynski disagrees with those who predict that TV ad buying will eventually become as easy as throwing some numbers into a computer and following the buying instructions from the computerized spread sheet.

"You can do it that way," he says, "but you will only get average results. You need to get more involved in your clients' business. You also need to understand the sellers' businesses. It will never be a mechanical procedure."

As a result, Muszynski says Starcom has a lengthy training process for up-and-coming media planners and buyers. "We invest a significant amount of money and time to train young people in both facets," he says, up to 12 months in each area at the entry level.

And because media companies are becoming more diverse, those negotiating to plan or buy TV time will also need to know how other media like print, radio and outdoor also operate, Muszynski says. The number of owners of media properties is beginning to consolidate so that a buyer negotiating with the major networks will have to deal with cross-media packages.

"This will make the job more difficult, because the networks will be trying to sell you

things you don't need or want for your clients," Muszynski predicts. "On the other hand, there will be so much opportunity to fill the needs of your clients in a single negotiation," he adds.

"Some people may say the networks will have leverage since they control so many media properties," Muszynski says. "But they also need my clients. It will be a tremendous challenge and make for interesting negotiations."

Right now, Muszynski oversees the investment of \$1.8 billion of his clients' annual ad dollars in network TV, cable and syndication. And while he does not personally get involved

"It used to be there were three networks which all had similar audience ratings and demos. Back then, it was simply a price negotiation. Today, each network offers different things."

in every upfront negotiation, he says, "there is not a single negotiation that goes down that I'm not aware of before it happens."

Asked whether Muszynski still has that longing to get on the phone and work some deals personally during the TV upfront buying season, he says, "I jump in daily. Some people may criticize me for being too involved."

How does Muszynski describe himself? "I'm direct to the point. I'm open for change. And I'm honest to the nth degree."

CBS sales president Joseph Abruzzese agrees. "His word is his bond," says Abruzzese. "Our business is built on trust. Billions of dollars change hands based on people's words. John exemplifies that trust. When he says it's a deal, it's a deal. He knows the true meaning of partnership." ■

TWENTIETH TELEVISION CONGRATULATES THE MEDIA ALL STARS.

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PETER GARDINER - BOZELL WORLDWIDE, INC.

JOHN MUSZYNSKI - STARCOM WORLDWIDE

ROBERTA GARFINKLE - McCANN-ERICKSON

AGNES LUKASEWYCH - SFM MEDIA, LLC

JENNIFER SPARKS - formerly of COLBY EFFLER & PARTNERS

JOE ABRUZZO - THE MEDIA EDGE

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MARIBETH PAPUGA - MEDIAVEST

TOM KIERNAN - ORGANIC MEDIA

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magazines

Roberta Garfinkle

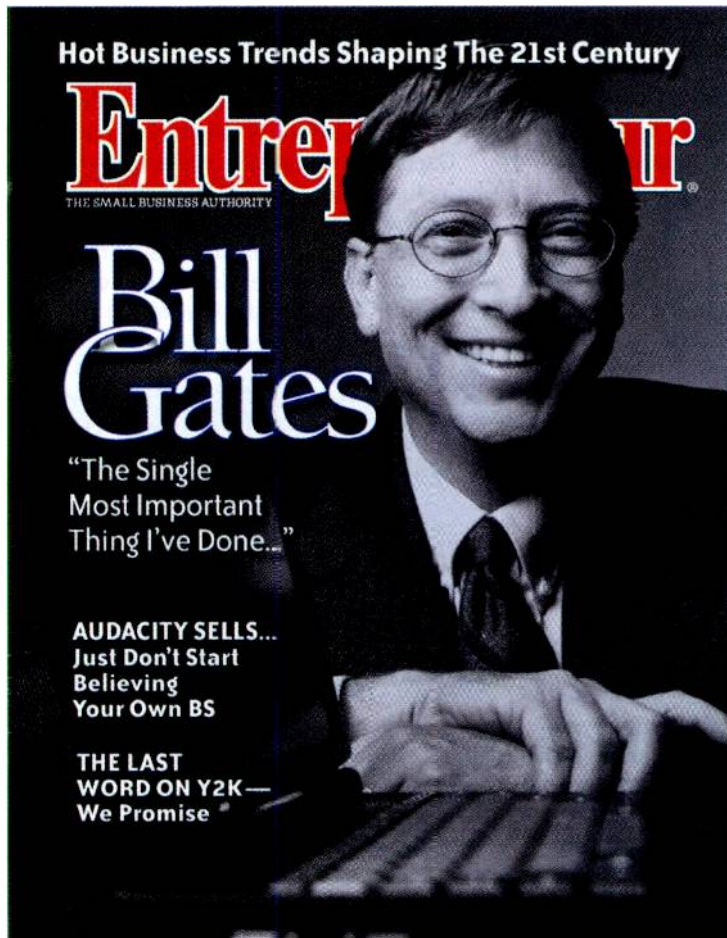
By Lisa Granatstein Photography by Chris Casaburi

As Universal McCann's senior vp director of print media, representing Coca-Cola, Nestlé and Cosmair L'Oréal, Roberta Garfinkle is as much a household name in the industry as the brands she repre-



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sents. While three decades worth of print buying easily makes Garfinkle an M.V.P., it's her straight-talking, no-nonsense approach that makes her the voice of the buying community and this year's *Mediaweek* magazine All-Star.

"There's a litmus test called the Roberta Blessing," explains Mark Stewart, Universal McCann's executive vp North America media director (and fellow 1999 All-Star). "Anyone who has a new concept or new positioning for their publication looks forward to running it past Roberta, and being challenged by Roberta. If they come out unscathed and with a blessing, they know they've got a good thing to roll out."

Whether it's fielding sales calls or reporters' calls, Garfinkle is always happy to serve up some smart analysis. "She is so well respected that she is one of the most quoted people I've ever seen," says Christopher Gagen, media services director for Coca-Cola USA. "She gets almost as much press time as Bill Clinton."

Not to mention face time.

Garfinkle uses a hands-on approach to doling out her \$400 million print spending budget. For the past four years, she has invited the print community over for Tuesday morning breakfasts to help McCann's planners, and magazine publishers better understand each others' needs. "She is one of the straightest shooters in the business," says Jack Klinger, Hachette Filipacchi Magazines president and ceo, who has known Garfinkle for two decades. "After you leave a meeting with Roberta, you know you've had a meeting."

"She fights hard for her clients," adds Mary Berner, president and ceo of Fairchild Publications, a unit of Advance Publications. "She's not a pushover by any stretch, but she does it in a way that is fair."

Garfinkle's willingness to provide lofty analysis and champion the word of print may stem from her brief career as a school teacher.

Shortly after graduating in the late '60s from the University of Florida with a teaching degree, Garfinkle decided to put the kibosh on that career move. Instead, she packed her bags, left her family in Miami Beach and fled to New York where she could live on her own and start anew.

Garfinkle quickly hooked up with a college friend who got her an interview for a secretarial job at the now defunct advertising

agency Chirurg & Cairns—not that she knew what ad agencies were all about. "I had no clue," admits Garfinkle. "The concept that people paid money to run ads struck me as being very odd." Even so, she made an impression, and became the media director's secretary. The rest, as they say, is history.

Garfinkle was quickly promoted to media estimator, which essentially meant calculating the cost of ads in magazines, for Bonne Bell cosmetics, Lenox china and Fleischmann Distilling. From there, Garfinkle moved to the renowned Ted Bates agency, where she

There's a litmus test called the Roberta Blessing. Anyone who runs a new concept by Garfinkle and comes out unscathed knows they've got a good thing.

worked on print and broadcast accounts, which included Hertz Rent-A-Car. But, she says, print became her first love. "I like the magazine business," she says. "At that point in time, planners had more input into magazine schedules than with broadcast accounts. You got to select titles, you got to figure out what made sense in terms of running a creative message in a magazine. It was the more challenging of the two."

Garfinkle also worked for two more agencies, Geer DuBois and Sacks & Rosen, before joining McCann-Erickson in April 1985 as its first print media director. At the time, McCann needed someone with a strong magazine background to handle the rate and positioning negotiations for Cosmair L'Oréal.

"She's had to be the consummate diplomat in that she doesn't work for any one business but works to represent the interests across all of the divisions," says Pam Alabaster, senior vp marketing director for Lancôme who has worked with Garfinkle for the past eight years.

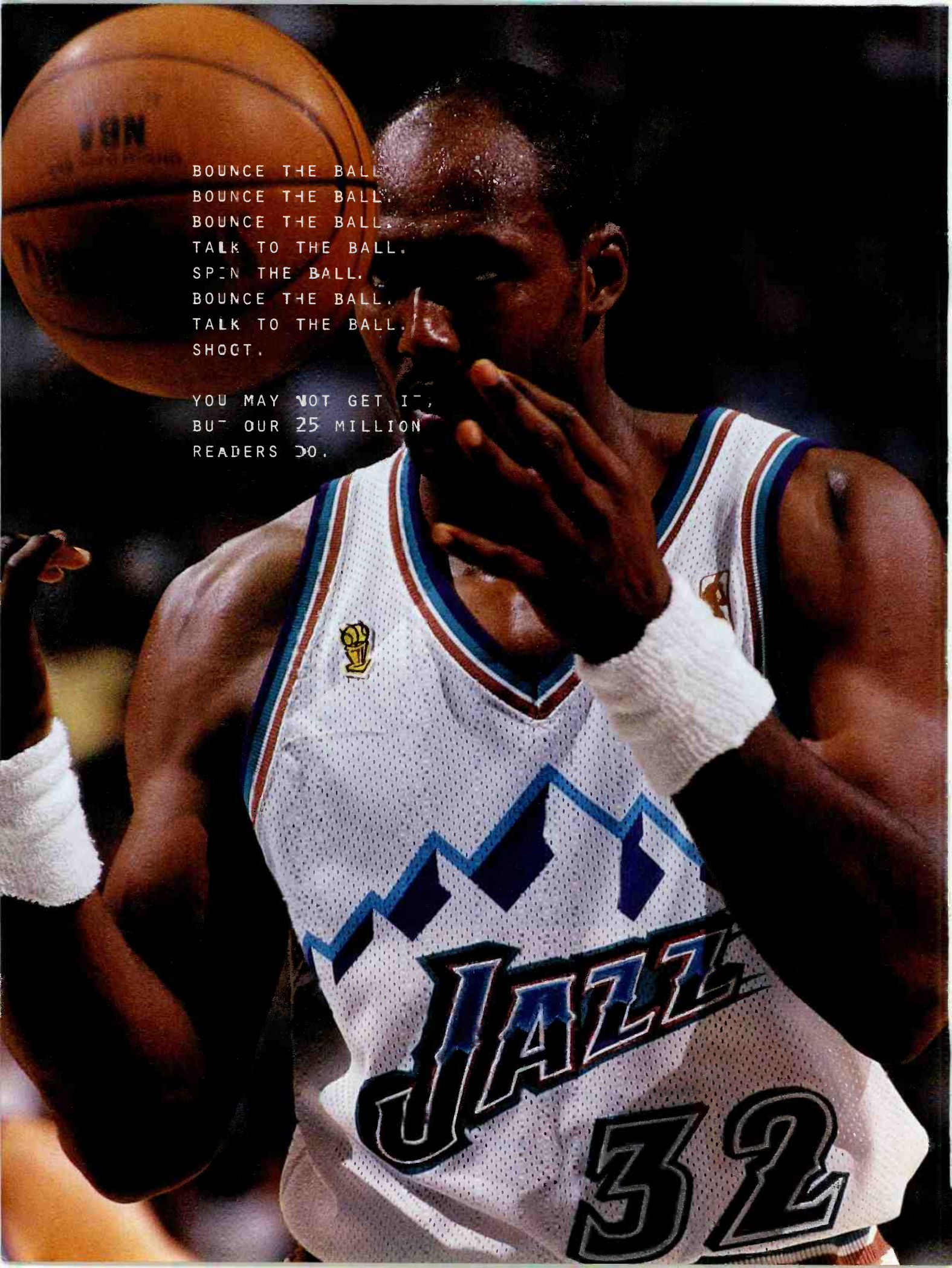
Over the years, Coca-Cola USA was also thrown into her mix of print buying. "Roberta is really cognizant of our objectives and strategies," says Coca-Cola's Gagen. "She

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TALK TO THE BALL.
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THE EQUIVALENT OF A 25 RATING.
THE BEST WAY TO REACH MEN.

understands how we want to connect with consumers in innovative ways to grow our brands."

Also tossed into the mix are the slew of new magazines to contend with each year. "Magazine planning was a very different kind of thing back then," says Garfinkle. "When I started in the business ... there was no real rate negotiation, you met with the publishers or sales reps once a year, you said we'll buy 12 pages in your magazine, they said thank you and they went away." The planning process has since evolved to include extensive research, computer programs and greater demands for accountability to clients. Multi-platform deals are also part of this new publishing world order, and Garfinkle clearly knows how to get her clients tapped in. "She's great when you bring her big ideas," says Peter Bauer, publisher of Time Inc.'s *People* magazine. For *People*'s 25th anniversary extravaganza last March, Garfinkle was among those instrumental in convincing L'Oréal to become the sole sponsor of the *CNN People Profiles* biography series, as well as placing multiple pages within the anniversary issue. "Roberta had the foresight to see how great it was going to be...[L'Oréal] bought it before we were able to show them what it was going to be."

What hasn't changed in the media buying process is the well-worn path that leads to Garfinkle's office. Over the years, Garfinkle has taught the industry's top publishers a thing or two about the business. "I remember Roberta was very understanding of my position—that I knew absolutely nothing and she explained her clients' business to me," recalls Berner, who first called on Garfinkle in 1982 when she was a sales rep for *Working Woman*, now owned by MacDonald Communications. "I always remembered her because she was very honest and she was very understanding."

Ask her for opinion and you're sure to get it. "Regardless of what magazine I was representing," says Cynthia Lewis, vp/publisher of Hearst Magazines' *Marie Claire*, "she was probably the strongest directional voice in terms of ensuring that I was calling on the right people, and I was delivering the service that was expected."

"Magazine planning was different when I started. There was no rate negotiation, you met with sales reps once a year, bought 12 pages, then they went away."

Equally important, Garfinkle is *connected*. She seems to know *everybody* in the industry. "Boy, is she in the know," says Berner, laughing. "When I went from *TV Guide* to *Glamour* I told [Condé Nast president/CEO] Steve Florio that I would accept. I swear, not two hours later I got a phone call from Roberta. She tracked me down in L.A."

"She's always there for a good salient comment on deadline and has an encyclopedic knowledge of the entire industry past, present and going forward," says *The New York Post*'s Keith Kelly. "For a reporter, she's an invaluable resource."

And maybe that's one reason why she is called on by the publishing industry so often. Garfinkle insists that it comes down to a very simple reason. "I answer my phone," she says.

In fact, being quoted in the press was part of Garfinkle's job description at McCann-Erickson. It was her responsibility to get the agency's name in print when a magazine story dealt with one of its clients. At first, Garfinkle admits she was terrified. "I used to think that I'm going to make some kind of statement and 42,000 people are going to read it and they're all going to be sitting there thinking, 'That's the dumbest thing I've ever heard.'"

So far, there's been no sign of foot-in-mouth disease. By all accounts, the publishing industry expects Garfinkle to continue dispensing advice and analysis for a long time to come.

So, Roberta, what future awaits magazines? Will the Internet kill the publishing star?

Garfinkle dismisses that notion outright. "I don't think by any stretch of the imagination anyone is going to be wringing their hands any time soon," says Garfinkle in her characteristically shoot-from-the-hip style. "You're not going to curl up in bed with a computer. You're not going to take the computer to the beach. Magazines are here to stay.

"Let's hope so, at least until I decide to get out of the business." ■



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Maribeth Papuga

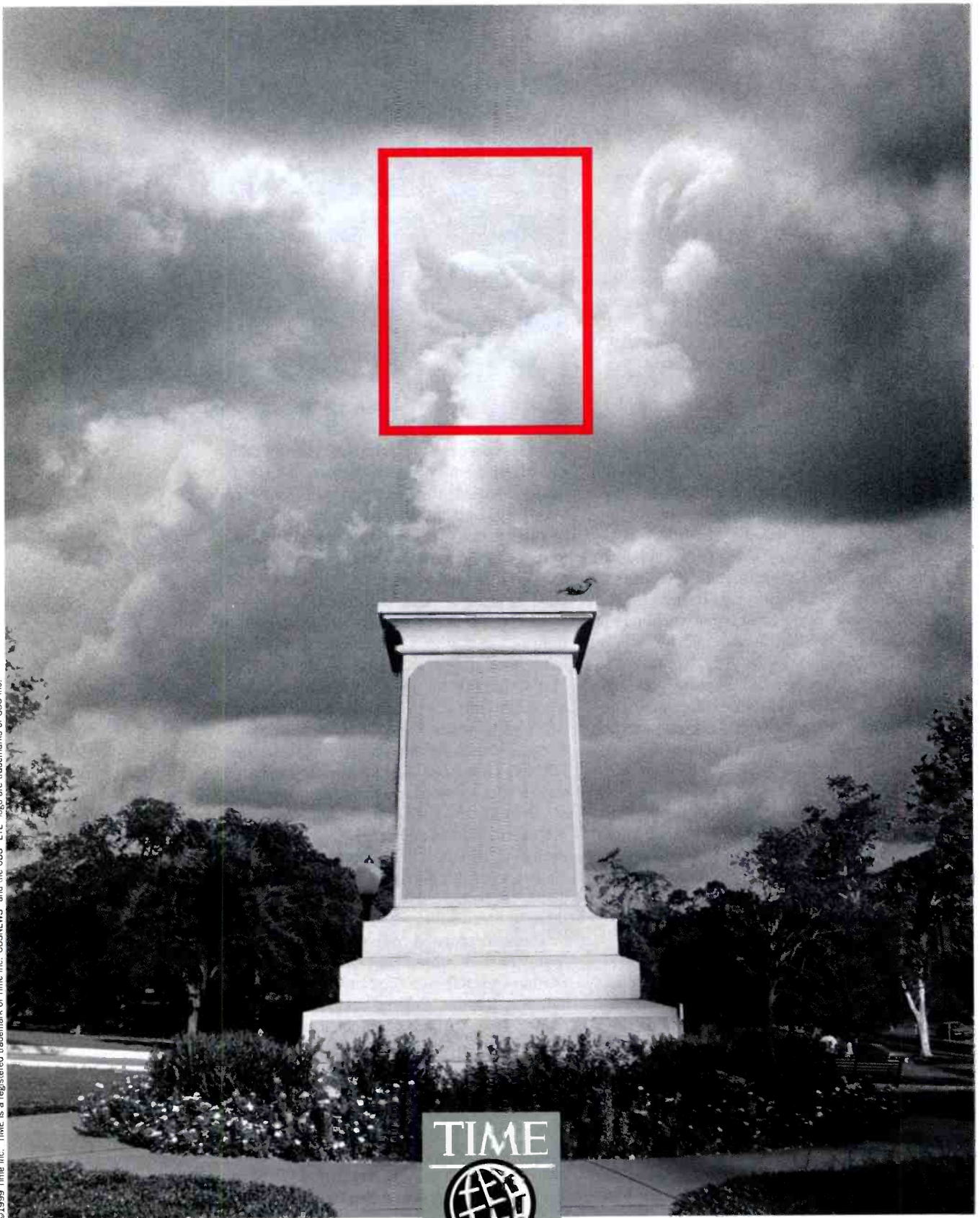
By Megan Larson Photography by Chris Casaburi

Most of us cannot reflect upon a life lived on a Greek island, but if we could perhaps we would be as cool and collected as Maribeth Papuga. Sitting at a small conference table in her office at 52nd



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and Broadway in New York, Papuga exudes an inherent calm. She articulates herself well in an even-toned manner and laughs heartily, making little jabs at her lot in life. She seems not at all bothered that a reporter from *Mediaweek* is stealing two hours from away her duties as senior vp, director of local broadcast for MediaVest.

So relaxed is she during the interview—and the follow-ups—that it's impossible Papuga was not graced with a mellow disposition at birth, but four years of padding around Rhodes with her husband and daughter must have done something for a gal's mood.

She thinks so. "It lets me do a time-out," she says. "There is something to be said about going through the Greek Islands, the origins of mankind. ... I can always go back to that place and think 'there is a bigger world out there than the problem I have today.'"

Though Papuga's 1988-1992 adventure was almost eight years ago, the monuments of Rhodes—the Temple of Athina, Gates of Freedom, the ancient city of Lalysos—and the aquamarine sea that laps its beaches are never far from her mind. As she navigates through her often-times stressful day as MediaVest's local broadcast chief, these images keep her grounded and help her hurdle the challenges.

"Being a foreigner makes you more observant," she says. "So much of what we do on a daily basis, at least on my end, is verbal and second-guessing what the other one wants, and when you are in a community made up of a lot of multinationals you have to take notes differently. I learned how to handle problems I might not have been able to had I been [in the United States]. You have to be a bit of a risk-taker."

It's imperative that she keep the daily grind in perspective. Papuga manages more than 100 broadcast buyers and supervisors, juggles \$350 million in billings for heavyweight clients like Procter & Gamble, Burger King and Paramount, and dispatches her team to negotiate buys for every daypart in 211 markets. In addition to her day job, Papuga is the chairman of the local broadcast committee of the American Association of Advertising Agencies.

"What impresses me is her ability to man-

Papuga manages more than 100 people, juggles \$350 in billings for heavyweight clients like P&G and Burger King, and dispatches her team to negotiate buys for every daypart in 211 markets.

age from a work flow point and get the most out of everybody," says chairman and CEO Mike Moore. "I think the world of her. She is a very bright manager and a great asset."

"I have known Maribeth for eight years and one of her greatest strengths is to see things with a different take," says Patricia Golden, general sales manager at Chicago NBC O&O WMAQ-TV, who credits the skill to her time in Rhodes. "She listens and entertains ideas that most people wouldn't."

Papuga proved to be a little out-of-the-box herself before she even arrived in Rhodes. After eight years of climbing the ladder at Foote, Cone & Belding in Los Angeles, she left her plum position as associate media director to follow a cross-continental love affair to Rhodes (her married name is Malavazos) at the age of 29. "The '80s were really cut-throat, but I thought I had accomplished something in my career and could leave," Papuga said. Once gone, she never thought she would come back to advertising.

Papuga returned from Greece with her family to seek more financial security when her husband's frozen food business began to suffer in Rhodes. Papuga said she wasn't looking for the fast track and finds it pretty humorous that she's being toasted for her career accomplishments.

"It's ironic that I am sitting here because I really had no aspirations," she says. "I thought I would just get a job and go to work nine-to-five." Papuga returned to her hometown of Chicago in 1992 and took a job in the local broadcast buying department at D'Arcy Masius Benton & Bowles to supervise the Montgomery Ward account. As dumb luck would have it, DMBB lost the account two weeks after her hire, but they kept her on and soon promoted her to broadcast manager.

The agency was headed for a tumultuous

POP QUIZ

PETER GARDINER Bozell Worldwide, Inc.

JOHN MUSZYNSKI Starcom Worldwide

MARK STEWART McCann-Erickson

ROBERTA GARFINKLE McCann-Erickson

AGNES LUKASEWYCH SFM Media, LLC

JENNIFER SPARKS Colby, Effler & Partners

JOE ABRUZZO The Media Edge

BETTE BLUM Alamo Rent-A-Car, Inc.

MARIBETH PAPUGA MediaVest

TOM KIERNAN Organic Media

Question: These 10 people have something in common. What is it?

- a) Tooth decay.
- b) They all know who killed Kenny.
- c) They are all winners of the 1999 Media All-Stars Award.
- d) They're all wondering if the Media All-Stars Award comes with a cash prize.

Answer: c) Congratulations. And what's the matter with you? You're holding this magazine upside down.

time in 1996 when DMBB's buying and planning groups merged with TeleVest (the MediaVest moniker was adopted earlier this year) and all the regional offices, including Chicago, were closed. Papuga was ready to pack up her desk, but Moore brought her to New York in 1997 and promoted her to director of local broadcast operations.

It was during this time, when she funneled five regional offices into one office in New York and tripled its staff—while incorporating the \$2 billion assignment Proctor & Gamble dumped in then-TeleVest's lap when named the agency of record in 1997—that her past experience helped balance the pressure. "In hindsight it was not an easy process," she says. She interviewed for six months to hire New York's core office and those who would oversee the P&G account, plus 35 more "almost overnight" to handle the Paramount business which came in last year. "I guess I know every resume in New York now," she muses.

But alongside the hiring, Papuga had to fire a lot of people to consolidate all the offices into one. "I had to lay off all these people, which was really painful," she says. "I was looked at as this young Turk who had come to annihilate everybody. They saw me coming down the hall and they just knew."

But the fact that she walked away from the industry for four years and then re-engaged with a fair amount of ease helped her deal with the awful role of "hatchet woman." She was confident that the people she let go would be OK, and for the most part she said they ended up in better jobs that they had with DMBB. "She did an incredible job merging the business under her, doing it at the same time we won the P&G businesses," says Moore. "She managed to do it and digest it—calm, cool and collected."

"Her transition from Chicago to New York was seamless," says Blair television president and ceo Leo MacCourtney. "She now runs one of the biggest spot agencies going." MacCourtney notes her intimated knowledge of the spot business, her accessibility to the reps and the fact that "she is not afraid to tell you what she thinks," he says.

"I am a little direct," she says with a laugh—another throwback to her time spent

in Rhodes. When learning the Greek language she kept mispronouncing words so often that hardly anyone knew what she was talking about. "I found I had to be brief and to the point, and I guess it translated when I returned to the States," she says. "People spend too much time trying to beat around the bush and infer things, hoping the other understands it."

Papuga's frankness is apparent when she speaks about local ratings measurement, which she deems inefficient compared to what other media gets. Nielsen Media Research rates national television and cable on a 5000 panel household, or NTI sample, which feeds into an optimizer that gives advertisers access to reach and frequency of respondents level

"The P&Gs of this world use optimizers to set their goals and figure out where to put broadcast dollars, then state that it's difficult to justify an increase in local spending until Nielsen improves local measurement."

data. Local television measurement is not so detailed.

"The P&Gs of this world use optimizers to set their goals and figure out where to put broadcast dollars and have gone on record stating that it's difficult to justify an increase in local spending until Nielsen improves local measurement," she says. "My issue is that what I do for a living is not legitimate now because I cannot be merged with this technology." Local measurement is one of the many issues Papuga beats a drum on from her pulpit as chairman of the local broadcast committee for the AAAA.

"She is up front with P&G about not being spot friendly," says Blair's MacCourtney. "Someday you will see them use it more and that will be a function of Maribeth." ■

Mark Stewart

EVP, Media Director,
N.A. McCann-Erickson New York

Peter Gardiner

Senior Partner, Media Director,
Bozell Worldwide, Inc.

John Muszynski

EVP, Chief Broadcast Investment Officer
Starcom Worldwide

Roberta Garfinkle

SVP, Director of Print
McCann-Erickson New York

Agnès Lukasewych

VP, Local Radio Supervisor
SFM Media LLC

Jennifer Sparks

Formerly Media Supervisor
of Colby Effler & Partners

Joe Abruzzo

EVP, Director of Marketing & Media Research
The Media Edge

Bette Blum

Senior Manager, Media Services
Alamo Rent A Car, Inc.

Maribeth Papuga

SVP, Director of Local Broadcast Operations
MediaVest

Tom Kiernan

VP, Managing Director
Organic Media

Salute!



the syndicated network television association

radio

Agnés Lukasewych

By Katy Bachman Photography by Chris Casaburi

Forget "All-Star." In 1999, to get good deals in radio, a buyer practically had to be a miracle worker. Radio execs are already dubbing the year as radio's most successful ever. For stations that means



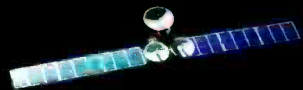
'99 MEDIA
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SIRIUS SATELLITE RADIO IS ALMOST HERE. AND NO TOWN IS IMMUNE.



Three high elevation angle satellites ensure seamless coverage.

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Starting in late 2000, our satellites will beam 50 channels of digital-quality music to cars and trucks with absolutely no commercial interruptions. Our subscribers will also get up to 50 channels of unique entertainment and information programming that we'll provide in conjunction with world class content partners like NPR, Bloomberg, BBC, USA Networks, Speedvision, PRI, C-SPAN and Outdoor Life.

Our non-music channels will offer a new platform for advertising and sponsorship opportunities that delivers a national audience. At the same time, the tremendous variety of our programming will appeal to distinct groups of listeners and allow for more highly-targeted communications. Reaching a national audience is a function of Sirius Satellite Radio's seamless coast-to-coast coverage. So, whether our subscribers are in the wilds of Wyoming or the middle of New York City, they'll never drive out of range of our crystal-clear signal.

(One more thing in the interest of clarity - we recently changed our name from CD Radio.)

And at just \$9.95 a month, our service will be music to the ears of everyone who owns one of the 200 million vehicles on the road. To find out more about Sirius Satellite Radio advertising and sponsorship opportunities, call 212-584-5100 or visit us at www.siriusradio.com.



Our signal will transmit entertainment programming and data.


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Satellite Radio
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sold out inventory at top dollar. For buyers like Agn s Lukasewych, that's meant a radio market from hell.

But then Lukasewych, SFM Media's vp and radio supervisor, knows a thing or two about overcoming adversity.

At six years old, Lukasewych, her Ukrainian father, Belgium mother, brother and sister got on a boat in Brussels, to come to America. "The only thing we learned to say was 'I do not speak English,'" remembers Lukasewych, who still retains a hint of French in her delivery.

Finding herself in New York, Lukasewych felt immediately at home. "My family was a blend of cultures and New York is also a blend of cultures," she says.

And bringing all of those cultures together, was radio. A faithful listener to WNEW-FM, Lukasewych immediately connected and understood the power of radio. "Whatever they said, I did. If they said 'march, I marched.'"

"I was always interested in sociology and I always wanted to work in advertising," explains Lukasewych. Her first job was at Marsteller, where she worked on the Dannon Yogurt account. She also did some print and TV, but she was always drawn to radio. "There are all these possibilities. You cannot get bored," she says.

For the past 15 years, Lukasewych has been passionate about radio and working at SFM Media, overseeing about a dozen buyers in Chicago, Los Angeles and New York. She manages about \$40 million for clients such as Intel, Outback Steak House, Isuzu, Comedy Central, AskJeeves.com, Radio City Productions and Conagra Brands.

"Agn s believes in the medium," says her manager, Annette Mendola, senior vp of spot broadcast and a former TV All-Star two years ago. "She's not just a CPP buyer. She tries to negotiate the best rates, and along with that, use whatever data is available to make intelligent choices. She looks at all of those things."

It's not unusual for Lukasewych to hit the Web to keep up with radio's myriad of formats and personalities. "Each station is so different because of the population makeup of each city," she says.

She seems to like it all, from alternative rock to Hispanic formats to hip-hop. In New York, she's fond of Infinity-owned WXRK-FM (she's a big Howard Stern fan and has a picture of herself with Howard in her office) and SBS' WSKQ-FM. In Atlanta, it's Susquehanna's 99X (WNNX-FM). In Los Angeles, it's KPWR-FM's Big Boy, whose picture she displays "as my inspiration for eating a salad."

"She can tell you the formats, who's listening to hip-hop and the refinements of all the music category formats," says Conagra's Wade Stackhouse. "Most times, she saves us money and provides us with a high-quality schedule."

And, she adds, "I like anything news."

Her surfing and multicultural interests have paid off. Lukasewych's clients praise her for her knowledge of radio beyond the numbers. "She can tell you the formats, who's listening and what's going on. She can tell you who is listening to hip-hop, and the refinements of all the different music category formats," says Wade Stackhouse, manager of media services for Conagra Brands, formerly Hunt Wesson. For Stackhouse, Lukasewych has bought dozens of brands, including Wesson Oil, Peter Pan Peanut Oil, and Orvil Reddenbacker popcorn.

"Most times, she saves us money and provides us with a high quality schedule,"

A man with glasses and a goatee, wearing a white short-sleeved button-down shirt with black, yellow, and blue polka dots, stands next to a red convertible car with white interior. He is looking towards the right. The background shows a green lawn and a white house.

KEN'S

PRE-LOVED FIREBIRD MAGAZINE

Financial Independence

KIPLINGER'S
PERSONAL FINANCE MAGAZINE

Stackhouse adds.

For Isuzu, Lukasewych's knowledge of geographic diversity made an impression on both the client and the national sales rep. "She had to make sure that each and every dealer, no matter their size, was satisfied that the plan delivered enough exposure in their key marketing areas," explains Mike Agovino, president, Katz Radio.

"In some cases, these areas were limited to just several zip codes, but Agnés' understanding of zip code information available through Arbitron allowed her to build a great plan and satisfy a very challenging client."

On the other side of the negotiating table, stations appreciate Lukasewych's combination of know-how and toughness. They use words such as fair, tough, experienced, dedicated, conscientious and ethical to describe her style. Lukasewych says she just doesn't let go. "I call stations up and I keep talking to them until I get my plan A."

She may be tough, but she's also well liked. Stations and clients alike have filled her office with pigs: stuffed pigs, ceramic pigs, wooden pigs, pig picture frames, even a pig business card holder. Another thing she can blame on her childhood. "My brother used to call me a fat pig," she says, "so I decided I like them."

"She's a true media professional and we always make time for her," says Stephanie McNamara, general sales manager of WAXQ-FM in New York. "She's not just going for CPPs, she understands her clients' campaign and what they're trying to accomplish. And she's managed to survive all the changes in the business."

That's no easy task in a radio market that's been flooded by dot.coms and telecommunications advertisers, causing ad rates to skyrocket to an all-time high. Just finding inventory when there's none to be had is a major accomplishment in today's market.

One client particularly grateful that Lukasewych was spearheading their buying is Intel. "Intel is very happy with its advertising," says Elizabeth Gill, media supervisor at MVBMS, which handles Intel. "They've heard the horror stories. To come through in a market like this gives us credibility."

Not only is Intel facing a tough radio market, it is facing a highly competitive computer

and Internet market.

"There's been an explosion of advertising [in the category] and Intel is trying to position themselves in the Internet space," says Denis Philipps, media planner for MVBMS. "It's a business that changes on a dime, so there is a lot of pressure on our friends at SFM."

Philipps adds that the year has been marked by any number of last-minute

Stations appreciate Lukasewych's combination of know-how and toughness. Lukasewych says she just doesn't let go. "I call stations up and I keep talking to them until I get my plan A."

changes, from creative tweaks to changes in partnerships and co-ops.

Lukasewych has had to perform near-miracles to make sure Intel's advertising gets on the right stations at the right times.

"We need to make decisions quickly. We push back and revise flights constantly," says Gill. "And [Lukasewych] is a large part of why we can do that. Her turnaround is incredible. We were assuming inventory would exist and we were rudely awakened for fourth quarter. She has helped us make a buy despite that."

None of Lukasewych's accomplishments have come without long hours and dedication. "We tease her that we're going to buy a cot for her for Christmas," jokes Mendola. Adds California-based Conagra's Stackhouse: "She works on West Coast time. I can be leaving at 5 p.m. here and Agnés will always be there." ■

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newspaper

Bette Blum

By Tony Case Photography by Chris Casaburi

To get an indication of how close Bette Blum is to her contacts in the newspaper business, one need look no further than her sand collection. Blum, senior manager/media services for Alamo Rent-A-



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"The news environment adds a lot of credibility to newspaper advertising. People tend to take the word of newspapers more than any other medium."

car, collects sand from beaches around the world and has enlisted her friends in the industry to collect sediment from their trips abroad, which Blum then transfers to spice jars and proudly displays in her home. Those loyal friends have helped Blum compile dozens of sand samples from such diverse locales as Israel, Argentina and Bora Bora.

"All my reps know about my sand," says Blum, who spent childhood summers on the Jersey Shore and says the beach is "probably the closest thing to my heart"—and, in fact, the reason she lives in the Sunshine State. "A lot of my reps are my friends," she explains, "because I think the more you deal with somebody and the more you get to know somebody, the easier it is to work with them."

Mediaweek's choice for newspaper planning All-Star, Blum oversees \$5.5 million in annual newspaper ad spending for Fort Lauderdale, Fla.-based Alamo, the nation's third-largest car rental company with \$1.5 billion in revenues. Alamo's ads—featuring the slogan "Drive Happy," created by Foote Cone & Belding, New York—appear in 75 newspapers throughout the U.S., Canada and Latin America, including the *New York Times*, *Los Angeles Times*, *Chicago Tribune*, *Boston Globe* and *Washington Post*.

Besides their willingness to scoop sand for their client, those contacts can't say enough good words about Blum's professionalism and media expertise.

"Bette Blum—aside from being one of my favorite clients—is a woman I have to think about when I go on vacation," jokes Liane Lowy, account manager in the Miami national sales office of the *New York Times*, who has dealt with Blum for the past eight years. "She has huge knowledge of the business. She knows her newspapers, she knows her markets." She calls Blum "a great negotiator, a tough negotiator." Lowy calls Alamo "a large campaign" for the *Times*, and says the paper has conducted focus groups for the advertiser.

Beth Andron, account executive with the rep firm Newspapers First in Hollywood, Fla., seconds that praise. "Bette's knowledge of newspapers and the industry as a whole make her a delight to work with," she says. "Her creativity and keen sense of humor make her a joy to know. She is a wonderful asset to both the

world of media and the world of sales. She's just the whole package—she's got everything it takes to make things happen."

Andron's boss, Larry Malloy, vp/Florida region, calls Blum "a thorough professional. Somebody who knows and understands our business, and certainly someone who understands hers." Malloy singled out Blum's strong background in research (she previously worked in research for N.W. Ayer & Partners, New York, where she handled such accounts as AT&T, Avon, 7-Up and Gillette). "She brings a very objective mindset to the table when it comes to analyzing all media," Malloy says. Blum has also served as manager/media services at Certified Vacations, where she dealt with such accounts as Delta Vacations, American Express Vacations and Universal Studios, Hollywood.

Debby Steiner, vp/sales for New York-based ad-placement service Media Passage, whose clients include the *New York Times*, *Chicago Tribune* and *Miami Herald*, says Blum's "real star qualities are that she works incredibly well under pressure. In the midst of most people having meltdowns over stress and pressure, she never succumbs. She's a real leader, and a motivator. It's all very natural for her. There's no phoniness at all."

At the same time, she says, Blum "is not a pushover. She manages her business and takes her responsibilities as a marketing manager very seriously. But she always makes sure in the midst of a negotiation that everybody wins, that all parties are happy."

Steiner says Media Passage worked for 18 months to get Alamo's business, which it finally landed six months ago. "She did some blind-referencing on us . . . and was very professional about weighing what she'd heard. She took a leap of faith and did a test with us, and I really applaud her for that. I think she's terrific, and I can't imagine her not doing business with us."

Blum is a big fan of newspapers. "They



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definitely reach an upscale audience in each of our top markets. The news environment adds a lot of credibility to the advertising. People tend to take the word of newspapers more than any other medium. People feel they can trust newspapers."

Flexibility is also an asset of the medium, she says. "With newspapers, you can almost make a last-minute change if you have to—and we've had to do that." She recalls that last year, when wildfires in central Florida threatened to keep visitors away, Alamo hastily placed advertising in northern newspapers. "We had to do something immediately, and you can't do TV immediately," she says. "Newspapers really pulled for us."

She points to the industry's relatively competitive CPMs, especially against consumer and trade magazines, which, she says, have a "very high cost per thousand. Nothing is a bargain, but [with newspapers] we know we're getting a decent audience for the money we're spending." Alamo uses an array of media, including consumer and trade magazine, broadcast and cable TV, radio, yellow pages and the Internet.

Blum isn't worried about the encroachment of competing media, especially new media. "A lot of people have said that newspapers are dead or are in trouble because of the Internet, but I feel newspapers are still evolving," she says. "They survived TV, radio, magazines, cable and everything else. I really think newspapers need to change a little bit, but they will be around—at least as long as I am." She adds that the Internet "doesn't really have the depth that newspapers have."

Blum admits she is concerned about the industry's shrinking circulation numbers. Weekday and Sunday newspaper circulation for the six months ended Sept. 30 compared to a year previous dipped 0.7 percent, according to Audit Bureau of Circulation figures. "We definitely look at circulation," she says.

But like most advertisers, Alamo increasingly considers so many other factors in its newspaper buys. "We're looking not just at circulation in our top markets, but readership, target audience, how the product is being used," she says. "We're looking more at demos than we ever have at Alamo." The company has even established a Customer

Development unit to determine Alamo's most likely customers. "We really want to target these groups more, to get the most bang for our buck," she says.

Of course, there's no dearth of problems in dealing with newspapers, says Blum, such as the occasional missing ad, or an ad running alongside that of a competitor.

She says that customer service remains a "rampant problem" at some papers, noting that one of her colleagues refers to certain newspaper ad departments as "the sales prevention department." Blum tells of getting nasty phone calls from officious back-office staffers over bills in dispute. "They should have a flag up there to say this account is

"We're looking not just at circulation in our top markets, but readership, target audience, how the product is being used. We're looking more at demos than we ever have at Alamo."

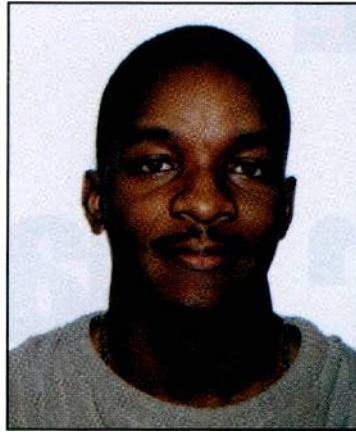
spending so many hundreds of thousands of dollars a year—maybe we should talk to a few of our own people before making that phone call," Blum says.

Most onerous is the case of the missing rep. "My biggest problem is when papers have no contact at all with the client. Sometimes we go for more than a year without a phone call."

Overall, though, Blum finds newspapers a pleasure. "I really, really, really—and you can throw a few more 'realls' in there—enjoy dealing with the newspaper industry. In some other media, reps come and go and never have a strong handle on what they're selling or what their product is. I find that newspapers, more than any other medium, have a solid work force." ■



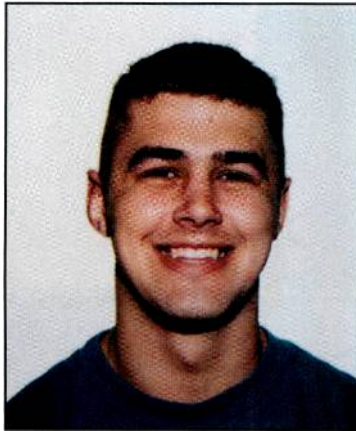
NAME: TIM DUNCAN
AGE: 32
CITY: WALNUT CREEK, CA
OCCUPATION: SERVICE AGENT



NAME: TIM DUNCAN
AGE: 23
CITY: INKSTER, MI
OCCUPATION: TECHNICIAN



NAME: TIM DUNCAN
AGE: 29
CITY: SOUTHAVEN, MS
OCCUPATION: SALES MANAGER



NAME: TIM DUNCAN
AGE: 19
CITY: NEW RICHMOND, OH
OCCUPATION: STUDENT



NAME: TIM DUNCAN
AGE: 23
CITY: SAN ANTONIO, TX
OCCUPATION: POWER FORWARD



NAME: TIM DUNCAN
AGE: 28
CITY: NORMAN, OK
OCCUPATION: GRAPHIC DESIGNER

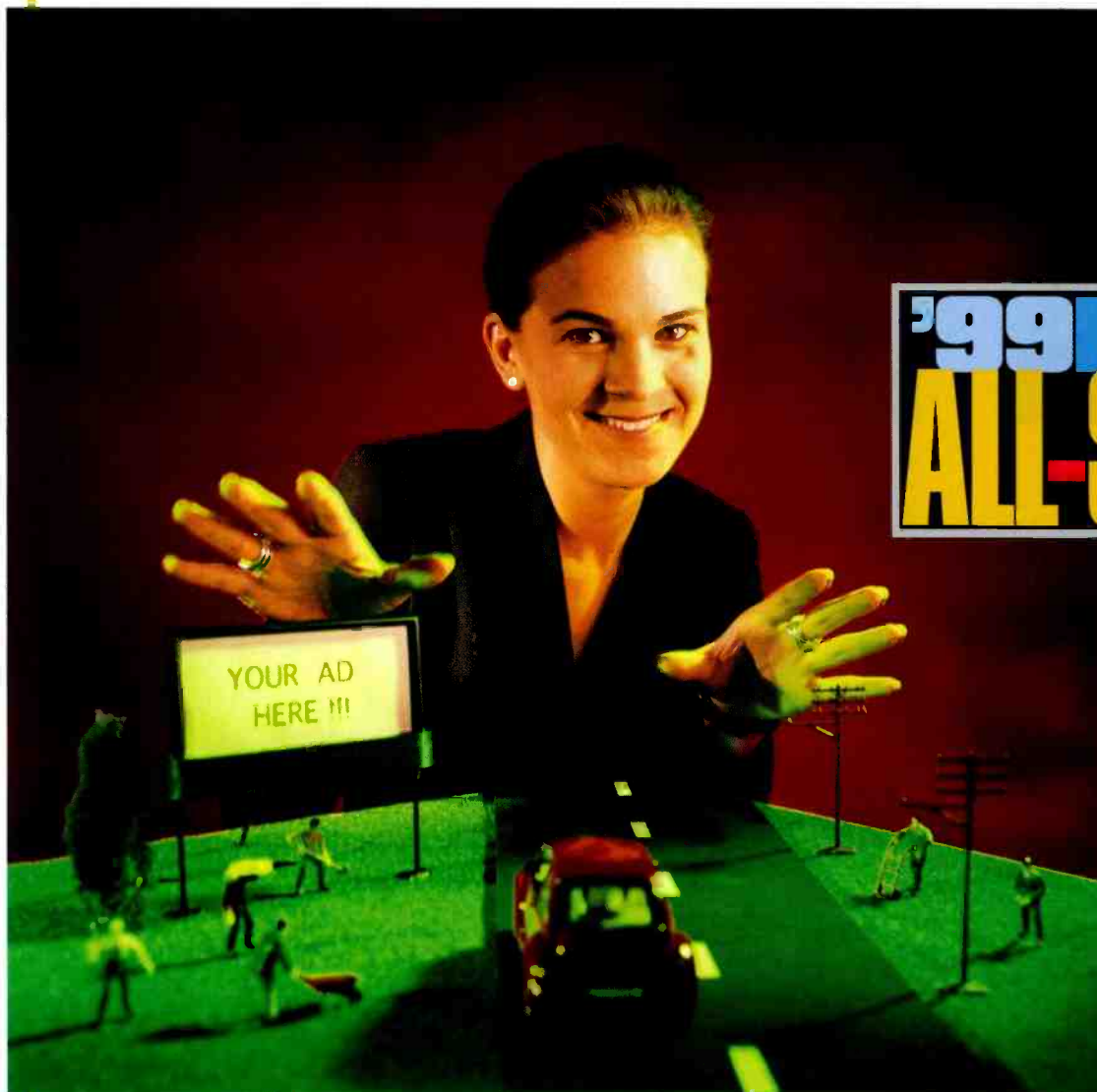
ESPN The Magazine. **The Readers.**

out-of-home

Jennifer Sparks

By Michael Freeman Photography by Chris Casaburi

If there were an advertising award based on Pavlov's theory of association, Colby, Effler & Partners would win it hands-down with its summer 1998 outdoor campaign for California Pizza Kitchen.



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Instead of getting dogs to jump for treats, though, Colby Effler's retail location-specific billboards situated in a half-dozen locations around Los Angeles used sublime comedy to get human commuters to buy a Tandoori Chicken Pizza at CPK.

But Jennifer Sparks, at the time Colby Effler's media supervisor for the CPK account, did not expect that one of its 14-by-48 foot signs would start a battle of billboards located in Los Angeles' miniaturized version of The Lower East Side of Manhattan; the largely Jewish enclave known as the Fairfax District. In securing a billboard above The 99 Cent Store at Fairfax Boulevard and Third Street, Colby Effler's creative team came up with a bold message: "If They Sold a Tandoori Chicken Pizza For Under a Buck, Then They'd Have Something," followed with an arrow pointing customers into the discount establishment.

Well, the owners of The 99 Cent Store did not take the challenge lying down. The erstwhile discounters installed their own storefront billboard—albeit a much smaller 4-by-5 foot sign—pointing back up at California Pizza Kitchen billboard and saying, "If You Want A Tandoori Chicken Pizza For \$9.99, You Can Go There—Or You Can Come In Here And Get A Plain Cheese Pizza For 99 Cents."

To say the least, Sparks and Sarah Goldsmith, vice president of advertising and public relations for California Pizza Kitchen, were somewhat surprised and captivated by the street-side retail warfare. So was the local TV and print media. Suddenly, the battle of the hearts and minds of thrifty eaters was getting major play in the California edition of *The Wall Street Journal*, *Adweek*, *The Los Angeles Times* and *Los Angeles Daily News*.

"We contacted each of the businesses about the signage before it was posted and sent copies of creative to the nearby retailer [including The 99 Cent Store]," recalls Sparks, who left Colby Effler in December 1998 to become a sales account executive at Publicitas/Globe Media. "We had basically discussed with them how the billboards would not only bring exposure to CPK, but also drive business into their location. Overall, almost all of the businesses were in favor of it, because they could not afford media place-

Above an eclectic Hollywood office building housing a psychic, a trademark yellow CPK sign read, "Find Out if You Were a Big Fan of Oriental Chicken Salad in a Past Life."

ment of that size."

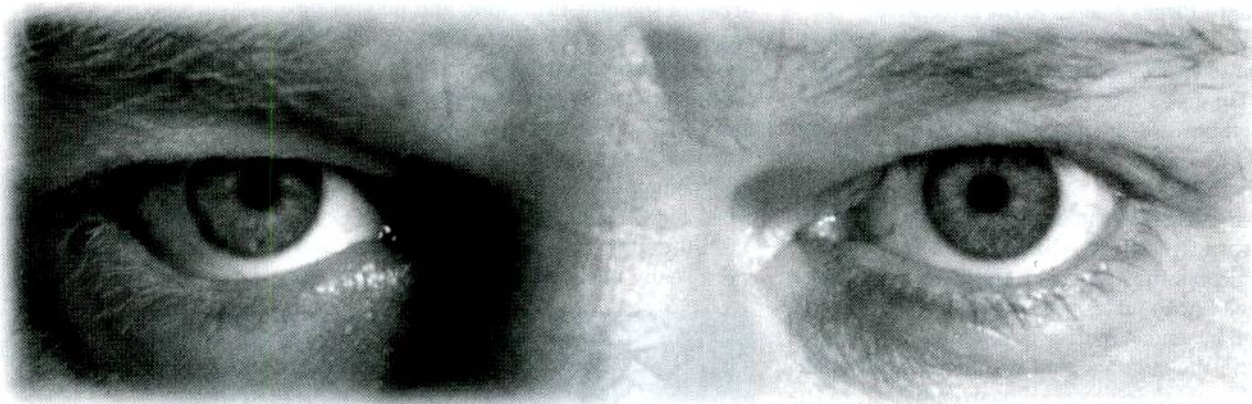
"Who knew that The 99 Cent Store was going to goof on us the same way," adds Goldsmith. "It was all done in fun, but I didn't even think it would generate that much publicity and awareness."

Certainly, that was the intention of Sparks and Goldsmith, both of whom were looking to build consumer traffic to the upscale and health-conscious California Pizza Kitchen franchise, which operates 10 locations in greater Los Angeles. Specifically, both worked with Colby Effler's creative team—partner and creative director, Rick Colby, and art director Michael Kadin—to remind customers of their favorite exotic dishes by cleverly doing a bit of creative association and playful puns based on adjoining retailers' store fronts.

Matching the creative message with the location not only became a challenge, it was a bit of an obsession for Colby, Sparks and company. To scout out locations, Colby Effler sent marching orders to roughly 20 staffers to fan out around Los Angeles to find offbeat locations (sometimes dragging CPK's Goldsmith along for their joy rides).

In matching the creative with the retail location, the results were often hilarious. Above an eclectic Hollywood office building housing a psychic/palm reader, a trademark yellow CPK sign read, "Find Out If You Were A Big Fan Of Oriental Chicken Salad In A Past Life."

Another offered up, "Just In Case You Get Barbecue Chicken Pizza On Your Shirt," pointing below to a dry cleaning establishment.



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Even several florist shops were fodder for humor: "Because Sending Her A Dozen Fresh Tomato Pizzas Seems A Bit Excessive."

The California Dental Office Building in downtown Los Angeles was similarly mined for laughs as incoming, cavity-stricken patients were warned: "They Prefer You Lay Off The Garlic Chicken Pizza Before Your Appointment."

"Sometimes, the creatives would just come up with two to three lines to fit a location, then came the one about the dental visit, which Sarah just loved," Sparks said. "So, it often became a matter of finding a location to match the message, but it sometimes became problematic finding a billboard adjacent to the ideal location."

In working with a budget of \$250,000 for the three-month campaign (June through August 1998), Sparks arm-wrestled, prodded and coddled outdoor companies like Eller Media, Outdoor Systems Inc. and TDI Systems to secure the tougher location-specific signage. "Generally, the outdoor companies were great about working on our placement requests, but there were some times we had to do trade outs to get the locations we needed," Sparks recalls. "For instance, the palm reader location had been taken and we were able to get the incumbent advertiser to move to another location for a short time. It really is up to the outdoor company to work with us and the incumbent."

CPK's Goldsmith also credits Sparks for being "very detailed-oriented and focused on the kind of locations that met our needs in reaching our target consumers. It was a pretty intense planning process and she really worked hard to secure us high-visibility locations."

Many of the billboard locations were situated near grocery stores, gas stations and car washes, the last of which allowed California Pizza Kitchen to kick off its campaign by giving away free pizzas to waiting customers. At first, Sparks said Colby Effler's creatives held to the "conventional wisdom" that "gas and food don't mix." Nevertheless, the creatives relented and came up with the catchy billboard asking people a question almost no one has a definitive answer for: "Why The 9/10th On Gas Pricing? Something To Ponder Over

Kung Pu Spaghetti."

Speaking of gas and automobiles, the wide array of thought-provoking and playful signage--counting 21 bulletin locations in total--drove additional customer traffic to the 10 CPK restaurants within a five- to seven-mile radius of each billboard. According to Goldsmith, pre- and post-campaign research studies pointed to a "quantum leap in awareness" for CPK's branded menu items.

"Outdoors is an awareness medium and we were really pleased with the difference the

In working with a budget of \$250,000 for the three-month campaign, Sparks arm-wrestled, prodded and coddled outdoor companies to secure the location-specific signage.

campaign made in terms of increased store traffic and long-term brand recognition," adds Goldsmith, who hinted other outdoor and print campaigns could be the offing.

As for Sparks, who is now selling ad space and broad sponsorship packages for Publicitas/Globe's *American Home Style & Gardening* and other magazine titles, finds the move to sales a "natural transition because of how we have to position and our titles as targeted outlets for advertisers to deliver their messages."

One thing Sparks misses the most is the "family camaraderie" of Colby Effler, which she admits to still receiving some playful phone calls asking, "When will you have the diet center signage?"—a reference to a tongue-in-cheek CPK billboard that did not pass the muster of the diet-conscious creatives and the client. ■

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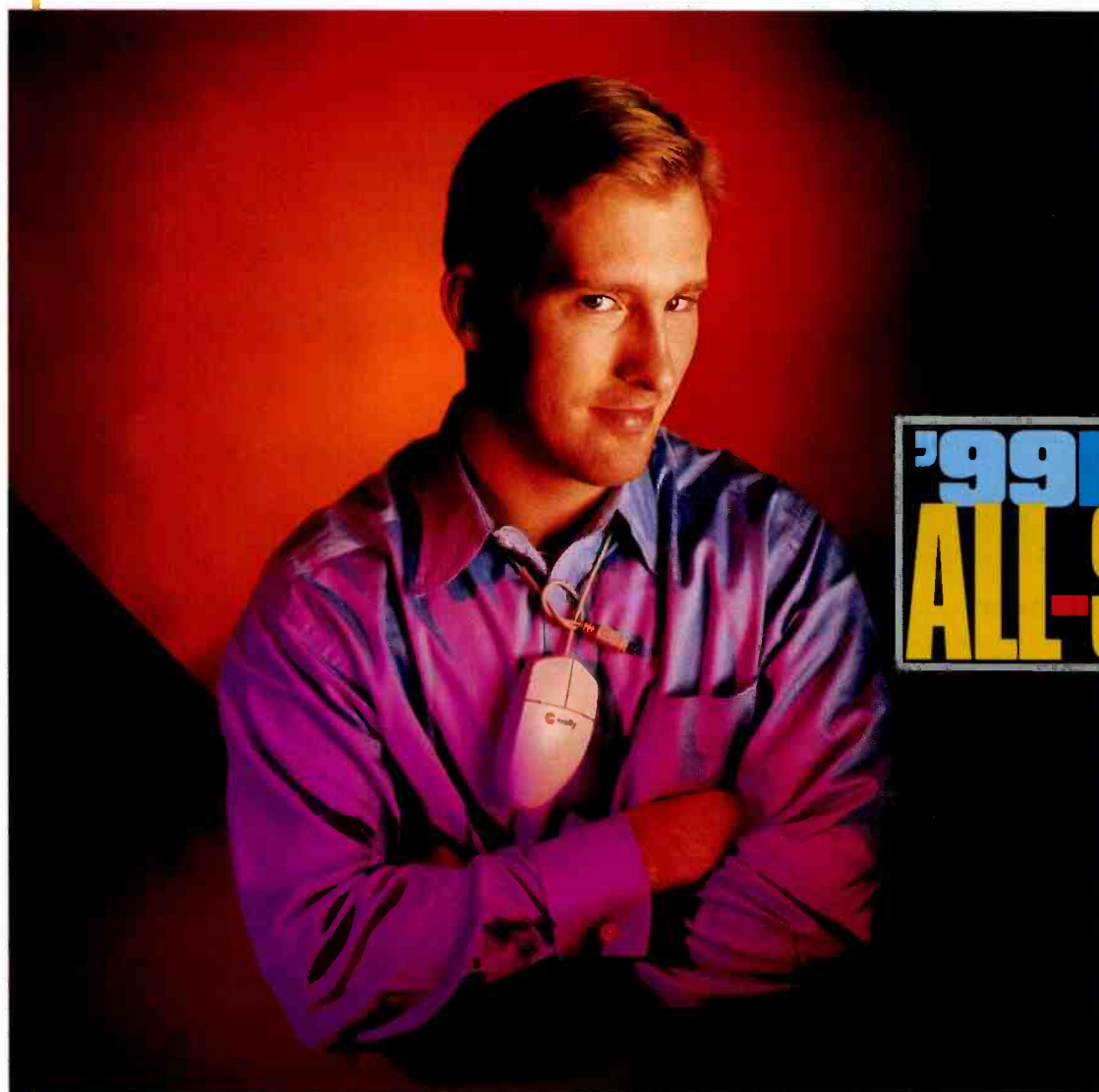
Time Inc.

new media

Tom Kiernan

By Eric Schmuckler Photography by Chris Casaburi

Even in the warp-speed Internet world, Tom Kiernan's baptism by fire was ridiculous. Way back in 1995, he joined Agency.com as its first account person. "It was a little closet in the Time-Life Building



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with no windows and one server," he recalls.

"My very first day, I was given a plane ticket and sent to California. That day, I was presenting our capabilities at Sun and Apple, information I had never seen before. I'd click on our Web page; it would load, painfully slowly; I'd digest it and present it."

Kiernan is still playing it a little fast and loose. The convergence of form and content in the online realm compel him to be more than strictly a media guy. As managing director of the San Francisco office of Organic Media, which he joined in 1997, Kiernan leads a team developing e-businesses, which includes integrating content into interactive ads as well as placing them.

"In our world, media, creative and technology all intersect," he says. "The magic happens when they all come together." His ability to combine big-picture outlook, creative thinking and seat-of-the-pants media savvy have made Kiernan, at the ripe, old age of 29, *Mediaweek's* Media All-Star in New Media.

Kiernan jokes that his training for the online business started when he got an Atari 800 game console at the age of 12. Professionally, he began as a media planner and then shifted over to account work. In the online world, he notes, "all those fundamentals are the same. It's very much about going out and finding where your consumers are and being in front of them.

But it's not just about finding your target audience at lowest CPM. Here, media can be anything that would drive traffic to your site, be it e-mail, broadband, affiliate programs, banners or portal deals. Anything with a screen in front—wireless devices, palm pilots, TV screens—is a chance for a dialogue.

"Advertising used to be a much more linear process: you develop a creative message and fit it into a media plan," he says. "Some shops from a more traditional background try to force these old models to fit, but it's just not that linear anymore, and some embrace this concept more than others."

Kiernan considers himself "a marketing guy building large-scale e-commerce businesses for clients. Sometimes our designers come up with great planning or buying ideas, and vice versa. We did a live Webcast of a rock concert—is that a media or a creative idea? Or having our client's product woven into the

content of a Web site, kind of like product placement stuff. It's all about finding ways to break through the clutter."

One insight he always keeps in mind is that "the fewer clicks you have to do, the better." For an apparel retailer eager to build a customer e-mail list, Organic devised a banner ad that expanded right there on the page and offered users a registration form to receive info on sales or new clothing lines.

Similarly, the agency designed a campaign for Web music retailer CDNow with rich, image-embedded e-mails that allow the customer to go into the company's database and

"In our world, media, creative and technology all intersect. The magic happens when they all come together. Sometimes our designers come up with great planning or buying ideas, and vice versa."

search by artist or song, then make a purchase. It's e-mail with the functionality of a Web page that can make a great discount offer," he says. "Then one more click, and it's a transaction."

With little in the way of traditional research about the Web, media planning is a bit on fly. "We take 'em as far as we can," Kiernan says of those resources, "but we also use our instincts and expertise. In this medium, it's more about psychographics than demographics.

"Even if a client has only a loose description of what they want, we can usually tell them where the right places are. "We develop a testing approach, usually a pretty long list, and take a shotgun approach. Then we optimize out on a weekly basis," meaning lesser performers are chucked.



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"We can show that customers saw the ad, they came to the site and they purchased. For every dollar the client invests, we can show them 80 cents in real sales, and, as we refine it, a two-, three-, four-dollar return on their investment." That's a standard of accountability that would strike terror into the heart of your average three-martini-luncher in a gray flannel suit.

Although the agency can make online network buys on a CPM basis, this level of analysis allows it to strike deals on the basis of "cost per customer."

Says Kiernan: "We can go back to the top performing sites and tell them, 'We'll guarantee X million dollars if you'll guarantee you'll deliver this many customers.'" Then it becomes an issue not of how many people saw an ad, but how many people bought.

"It's a more sophisticated model based on the lifetime value of a customer. If you're selling textbooks at an average of \$135 times four courses times four years, you know what a customer is worth to you in the end."

Small wonder Organic has "new clients banging down the door and existing clients doubling and tripling their budgets," Kiernan reports. The San Francisco-based shop will have media billings estimated at \$200 million this year, with media clients such as CDNow, Compaq, The Gap, Mastercard, Guild.com and Washington Mutual.

Organic will, on occasion, hold its nose and buy off-line media. "We've done some outdoor, print, local radio when the client asks us," says Kiernan.

Much better, he adds, is hooking up with a client's traditional agency. "Our click-through runs two or three times higher in the months when they're running off-line advertising. We usually have good relationships with the agencies. Some don't have the resources or expertise to get it done online and would rather partner up with best-of-breed." Mastercard's recent campaign with on- and off-line voting for baseball's All-Century Team was a home run, with "conversion rates beyond anything the client had ever seen."

"Tom thinks like an entrepreneur," says Mike Golden, exec vp of Global Sports Interactive, a holding company of sites branded to sports marketers such as The Athlete's Foot; Organic manages Global's overall deal

with Yahoo. "Most people are just vendors, but he really does everything he can to grow your business. And his background in traditional media has helped. He understands both what branding is about and what reach and frequency are about, and there's not a lot of people in new media who do."

With a breakneck expansion that has seen Organic grow from 40 to 800 people in his two-and-a-half years there, Kiernan insists his biggest accomplishment has been "hiring people who are smarter than me. We've got producers from Lucasfilm, from *60 Minutes*, and they believe in what we're doing now and for the future, that the opportunity to do more interesting things is here, in this space, rather than in film or traditional advertising."

Kiernan's smart, serious, ragged-but-right

"We can show a client that customers saw an ad, they came to the site and they purchased. For every dollar the client invests, we can show them 80 cents in real sales and, as we refine it, a two-, three- or four-dollar return on their investment."

approach buzz has served his agency well. "Washington Mutual narrowed down its review to us and one other competitor," he recalls. "Later, after they gave us all their business, they said they knew we would best be able to Internet-ize their business after they saw our offices. They said while the other agency looked super-slick, they could feel the energy in our place. They liked how we had loose wires hanging from the ceiling and that I had no doorknob."

At this rate, look for plenty more business to walk in that door. ■



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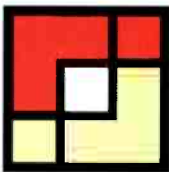
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hall of fame

Here is the complete list of past Media All-Stars. The tradition of honoring the best in the business started in 1986 in *Marketing and Media Decisions*, and continued after *MMD* was folded into *Mediaweek* in 1991.

1986 Media Director: Michael D. Moore; Associate Media Director: John Belefiole; Network Negotiator: Alice Greenberg; Local Broadcast: Barbara Hughley; Print: Loretta Volpe; Radio: Joanne Taub; Cable: Suzanne Shawn; Out-of-Home: John Miller; Media Research: Kevin Killion

1987 Media Director: George Sharpe II; Associate Media Director: Wilma Epstein; National Broadcast: Bob Igiel; Local Broadcast: Peggy Green; Radio: Vicki Bruno; Media Research: Jayne Zenaty; Print: David Lehmkuhl; Cable: Mary Ann Magidgan; Out-of-Home: Robert E. Flood

1988 Media Director: Michael White; Associate Media Director: Charles Rutman; National Broadcast: Richard Hobbs, Jr.; Local Broadcast: Laura Siltan; Print: Henry Antosz; Out-of-Home: C. Peter Riordan; Cable: Wes

Dubin; Radio: Susan Rowe; Research: Steve Singe

1989 Media Director: Felice Kincannon; Associate Media Director: Cindy Schultze Borges; National TV: Gerri Donini; Local Broadcast: Jean Pool; Print: Katrinka Sharpe; Out-of-Home: Bob Zach; Radio: Jill Gordon; Business-to-Business: Shelley Deneroff; Media Research: Bob Warrens

1990 Media Director: Richard Kostyra; Associate Media Director: Alan Orlick; Planning: Colleen McCloud; National TV: Steve Grubbs; Local Broadcast: Edward Bonsaing; Print: Karen Ritchie; Radio: Gary Sakin; Business-to-Business: Constance Whitman; Research: Sam Sotiriou

1991 Media Director: Michael Drexler; Associate Media Director: Cindy Borges;

National TV: Bill Croasdale; Planning: Beth Rockwood; Print: Nancy Smith; Local Broadcast: Pete Stassi; Radio: Sherri Roth; Business-to-Business: James Lamond; Meida Research: Joanne Burke

1992 President's Award: Louis Schultz; Media Director: David Verklin; Regional Media Director: Tony O'Haire; National TV: Irwin Gottlieb; Planning: Hugh O'Brien; Print: Russell Gilsdorf; Spot TV: Beth Daly; Local Media: Jack Sullivan; Business-to-Business: Tyler Schaeffer; Research: Deborah Solomon

1993 President's Award: David Martin; Media Executive: Gene DeWitt; Associate Media Director: Kelly Clark; National TV: Steve Grubbs; Planning: Art Neumann; Print: Karen Ritchie; Spot TV: Christina Mantoulides; Radio: Leslie Sturm; Research: Betsy Frank

1994 Media Directors: Ira Carlin and Lou Schultz; National TV: Jon Mandel; Planning: Lisa Seward; Spot TV: Nicole Cassidy; Radio: Pete Harrington; Out-of-Home: Jack Cohen; Media Research: Helen Johnson; Magazines: Reatha Braxton; New Media: Bob Brennan; Newspapers: Jan Wurzburger

1995 Media Executive: Dennis Holt; Planning: Kevin Donley; Research: Stu Gray; National TV: Donna Wolfe; Magazines: Deborah Jones; Spot TV: Judy Miller; Newspapers: Celeste Lavezzari; Radio: Geoff Karch; New Media: Judy Black; Out-of-Home: John Connolly

1996 Media Director: Beth Gordon; President's Award/Planning: Kathleen Olvany Riordan; Research: John McSherry; National TV: Daniel Rank; Magazines: Lisa Denzer; Spot TV: Jamie Sterling; Newspapers: Jack P. Cohen; Radio: Shari Levine; New Media: John Nardone; Out-of-Home: Donna Marie Baum

1997 President's Award: Irwin Gottlieb; Media Executive: Page Thompson; Planning: Karen Ellis; Research: David Marans; National TV: Marcie Hill; Magazines: Jeanne Tassarò; Spot TV: Annette Mendola; Newspapers: Paul Bankert; Radio: Roby Wiener; New Media: David Dowling; Out-of-Home: Nancy Hale

1998 Media Director: Jack Klues; Planning: Virginia Rowe; Research: Doug Alligood; National TV/Cable: Rino Scanzoni; Magazines: Bill Harmon; Spot TV: Maggie Ross; Newspapers: Carol Lawrence; Radio: Laura Kroll; New Media: Dave Coffey; Out-of-Home: Paulette Stout

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Channel One is the #1 Teen Network

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Cathy L. Wilcher Director of Media,
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George Harrison Vice President of Marketing &
Corporate Communications **Nintendo**

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“The incontrovertible fact is that because of Channel One, millions of teens are keeping away from drugs.”

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Channel One will make you first among your peers in teen marketing. Teens watch Channel One more than any other television network. Over 8 million students tune in to this award-winning, highly informative program that speaks to them in a language that is all their own. That's why these teen experts and a host of others believe in Channel One.



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Los Angeles
310 914 0149

New York
212 508 6800

PaineWebber's 27th annual Media Conference will be held Dec. 6-10 at the McGraw-Hill Building in New York. Presenting companies will include Via com/CBS, Time Warner, A.H. Belo Corp., Comcast and McCann-Erickson. Contact: Amy Rosenberg, 212-713-8510.

The California Cable TV Association will hold its annual **Western Show** conference, dubbed "Wired 2K," Dec. 14-17 at the Los Angeles Convention Center. Contact: 510-428-2225.

The International Radio & Television Society Foundation will hold its annual Christmas benefit Dec. 15 at the Waldorf-Astoria in New York. Contact: Marilyn Ellis, 212-867-6650.

Sport Summit 2000 will be held Jan. 19-20 at the New York Marriott Marquis, with featured speakers including Dick Ebersol, chairman of NBC Sports, and Ty Votaw, commissioner of the LPGA Tour. Contact: 301-493-5500.

The Newspaper Association of America will present **Newspaper Operations SuperConference 2000** Jan. 23-28 at the Fountains Hilton in Miami Beach, Fla. The event covers technology and trends in pre- and post-press and health and safety. Contact: 703-902-1797.

The National Association of Television Programming Executives will present **NATPE 2000** Jan. 24-27 at the Morial Convention Center in New Orleans. Contact: 310-453-4440, ext. 209.

The Magazine Publishers of America will honor Myrna Blyth, editor of *Ladies' Home Journal* and *More*, and Michael Levy, founder/publisher of *Texas Monthly*, with its **Henry Johnson Fisher award** for lifetime achievement at a dinner gala Jan. 26 at The Waldorf-Astoria. Contact: 212-872-3700.

Arbitron will present the **Arbitron/Tapscan Users Conference** Feb. 16-18 at the San Francisco Hyatt at Fisherman's Wharf. Sessions will include power planning and estimating for TV, and political media buying with TVScan. For more information, visit www.arbitron.com.

CEA Joins in Low-Power FM Fight

The Consumer Electronics Association (CEA, formerly CEMA) has joined radio broadcasters and the National Association of Broadcasters in support of Rep. Michael Oxley's (R-Ohio) new bill, the Radio Broadcasting Preservation Act of 1999, which would prevent the FCC from establishing a new low-power FM service. A CEA study conducted earlier this year found that lifting the current protections limiting the frequency interference created by FM broadcasts would result in the severe degradation of FM radio service to listeners.

Nielsen to Give Austin Meter-Based Service

In April 2001 Austin, Texas, will become the 50th market to receive a meter-based ratings service. Nielsen Media Research will initially place the people meters in 300 homes in the 47th-largest television market, giving local advertisers and TV stations that subscribe to the service access to overnight ratings information.

NBG to Rep 'John & Jeff Show'

NBG Radio Network has picked up sales representation for *The John & Jeff Show*, recently syndicated on more than 20 stations by Fisher Entertainment, a radio network specializing in FM talk. John Boyle and Jeff Carroll's show airs daily out of AMFM's Los Angeles Talk outlet KLSX-FM, from 10 p.m. to 3 a.m. PST. The show adds 20 minutes of commercial inventory weekly to NBG's national avails.

Primedia Finalizes Education Group Sale

Primedia has completed the sale of its Supplemental Education Group, which includes the *Weekly Reader* classroom booklets and the American Guidance Service and Primedia Reference units, to a company controlled by Ripplewood Holdings L.L.C. for \$4 million. Primedia will retain a 5.1 percent ownership stake in the group.

One-On-One Scores With Bloomberg

Sports Talk radio network One-On-One Sports launched a new daily feature last week, thanks to an exclusive content deal with Bloomberg News. The *Business of Sports* two- to four-minute feature airs at 11:22 a.m. and 6:33 a.m. EST. Co-

anchored by One-On-One personalities Jay Mariotti in the morning and "Papa" Joe Chevalier in the afternoon, along with a Bloomberg sports reporter, the segment will cover topics such as player contracts, ownership issues, endorsement deals and media play-by-play rights. One-On-One has 400 affiliates and owns AM stations in New York (WJWR), Los Angeles (KCTD) and Boston (WNRB).

The Football Net Adds New Show

New radio syndicator The Football Network (TFN) has signed sports broadcaster Jon Chelesnik, known as "The Sports Doctor," to host TFN's *Football Focus*. Chelesnik's former broadcast credits include sports commentator on Clear Channel's XTRA-AM Sports Radio in San Diego and sports talk host and NFL reporter for ESPN Radio. The new programming segment will be syndicated through Sports Byline USA on more than 200 stations on Tuesdays and Saturdays at 7:37 p.m. PST.

Turner, Simon Property Plan Mall Network

In its latest integrated marketing and programming alliance, Turner Broadcasting has partnered with Simon Property Group to develop a retail entertainment network that will launch in Simon's national chain of shopping malls by the end of 2000.

Armstrong Moves to Talk Media

Joe Armstrong, former senior vp and group publisher of Capital Publishing, has joined Talk Media as vp and director of strategic planning. Armstrong is responsible for marketing the Miramax/Hearst magazine and its online extensions. He will also oversee two new projects that will be announced in early 2000.

Film Roman Launches Animation Site

Film Roman, which does animation work on two Fox series, *The Simpsons* and *King of the Hill*, has launched an online animation network called Level13.net. The site will offer free animated shorts as well as a restricted adult humor channel that subscribers can access for \$7 per month. In all, Level13.net will comprise 13 channels.

ONCE MORE INTO THE BREACH ...

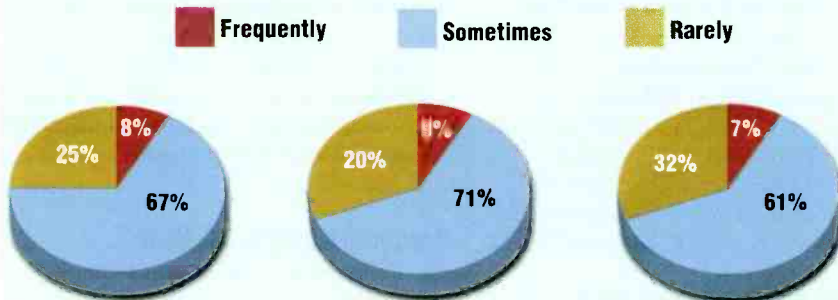
● To what extent do you agree or disagree with the calls by Mark Willes of the *Los Angeles Times* for closer cooperation between news departments and business/marketing departments?

| | TOTAL | EDITORS | PUBLISHERS |
|-------------------|-------|---------|------------|
| Strongly Agree | 18% | 11% | 31% |
| Agree Somewhat | 54% | 53% | 54% |
| Neutral | 3% | 3% | 3% |
| Disagree | 15% | 19% | 9% |
| Strongly Disagree | 7% | 10% | 3% |
| Not Sure | 3% | 5% | - |

● What is the level of cooperation between the business and editorial departments at your newspaper?

| | TOTAL | EDITORS | PUBLISHERS |
|-----------|-------|---------|------------|
| Very high | 6% | 3% | 12% |
| High | 36% | 30% | 48% |
| Moderate | 50% | 56% | 38% |
| Low | 6% | 9% | 2% |
| Very low | 1% | 2% | - |
| Not sure | 1% | 1% | - |

● Industrywide, how often are the advertising/editorial guidelines breached?



● For marketing purposes, at some newspapers, in some cases, the business side has a "say" in what actually goes into the paper. Generally speaking, do you favor or oppose such an approach at your newspaper?



E&P/TIPP POLL

CRA

Newspapers inspect

by Joe Strupp

Inside the small first-floor conference room at the *Ventura County (Calif.) Star*, five top-level staffers engage in lively discussion about typefaces, layouts and story direction. An editorial meeting in the works? No, this gathering brings together advertising and editorial managers for a broader mission: to review their paper's editorial/advertising joint ventures in light of the *Los Angeles Times*' debacle, in which rookie publisher Kathryn M. Downing sanctioned the sharing of advertising revenue from a special section on a new sports arena with the arena itself.

"We wanted to make sure we spelled out [to readers] exactly what was advertising-driven and what was editorial in special sections," says *Star* managing editor Joe Howry, who served on the task force that convened for two weeks in early November. Joining Howry in the review were the paper's editor, assistant managing editor, advertorial director and advertising director. The group examined the paper's ad-driven weekly sections, weekend entertainment tab and 25 or so annual special sections and advertorials.

In the end, the task force made two changes. First, it instituted a consistent font for all products labeled as advertising. Second, a new standard identification label was placed on the front of all advertorials, with an inside description of exactly how the section was produced.

The *Star*'s soul-searching was one of many reactions to Downing's mistake, which has editors and publishers giving "The Wall" between editorial and advertising departments a fresh examination, and drawing very conflicting opinions. While industry veterans agree that the *Times* erred, most disagree over where the wall between advertising and news should stand these days, and how and when it is ethically breached.

"I think it is an alarm bell," says Gregory Favre, vice president of news for the McClatchy Co., which operates 11 daily newspapers, including *The Sacramento (Calif.) Bee*. "Any time a mistake is made, we ought to have self-examination. We ought to pay attention and make sure these things don't occur."

But others, such as Leonard Downie, executive editor of *The Washington Post*, downplay concerns over advertising influence on news pages. He contends that editorial and advertising executives should communicate more, and can do so in an ethical manner.

"This notion that there needs to be a wall is kind of a red herring," says Downie, who has the power to kill

CKS in 'The Wall'?

great divide following the *L.A. Times* fiasco

advertorial products that conflict with news. "There needs to be discussion, ongoing dialogue and joint planning [between departments]."

Jay Smith, president of Cox Newspapers Inc., which owns 16 daily and 16 weekly newspapers, including *The Atlanta Journal-Constitution*, also eschewed fears of advertising corrupting newspapers. "This is an aberration," he says. "We're not losing sleep over what this means."

The trouble occurred in the Oct. 10 issue of the *L.A. Times*' Sunday magazine, which focused solely on the opening of the city's new Staples Center arena, offering both stories and ads promoting the new building. What the issue did not include, and what competing publications later revealed, was that the *L.A. Times* had equally shared about \$2 million in revenue from the section with the Staples Center. The revenue-sharing was not mentioned in the special issue.

(Mark H. Willes, chairman and CEO of Times Mirror Co., parent of the *L.A. Times*, and Downing, the publisher he appointed earlier this year, declined requests to be interviewed.)

The *Times* incident comes as newspapers face more competition from the Internet and broadcast outlets than ever before, greater profit demands from corporate ownership, and a continuing decline in circulation. Such factors have sparked a push for advertising and other revenue enhancements, which are expected to increase and further test the longtime editorial/advertising wall.

"The demands of the chains seem to be insatiable for [greater] profit margins," says Michael Schudson, a San Diego-based sociologist and newspaper industry historian. "Plus, fewer people are reading the newspaper."

The *L.A. Times* miscue has sparked debate over what constitutes an ethical breach. For some news purists, the rule should be that no advertising employee may set foot in a newsroom, period. Others say aboveboard arrangements for special sections and promotional agreements that maintain credibility, but allow improved marketing, are good business.

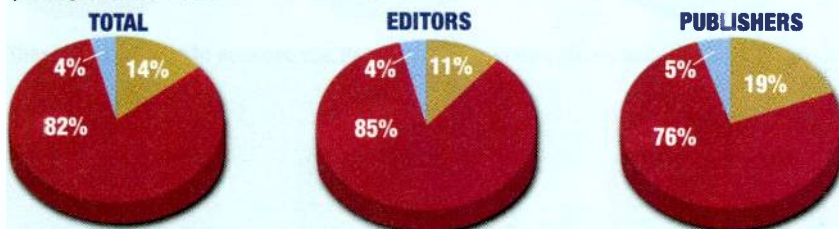
"We've never subscribed to the theory that there needs to be absolutely no contact between advertising and editorial," says Shelly Greenberger, advertising director for the *Ft. Lauderdale* (Fla.), *Sun-Sentinel*. "I know what is proper and improper, and so do the people who work for me."

Marcia McQuern, publisher of *The Press-Enterprise* in Riverside, Calif., echoes Greenberger's views. "We are all in the same boat, both news and advertising," says McQuern, who came up through the paper's editorial ranks. "If we sink, we all go down. We can't pretend we are total-

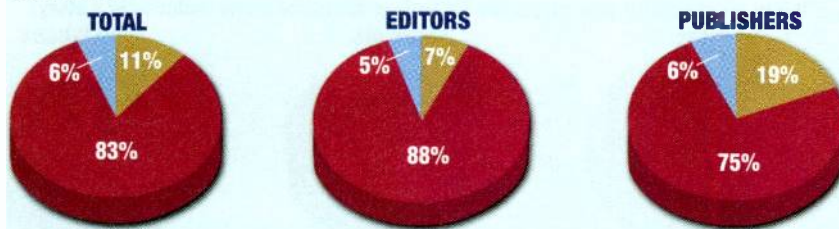
KILLING GROUNDS

Yes No Not sure

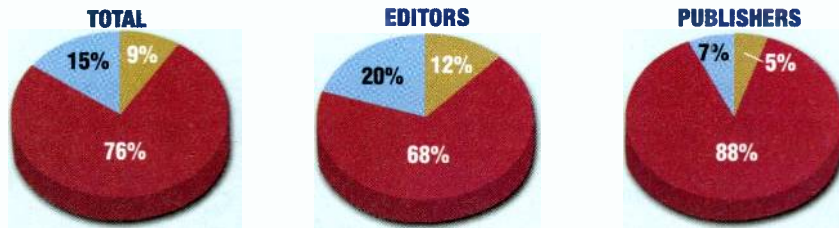
● Should a newspaper ever consider *killing or holding* a story that might negatively portray an advertiser?



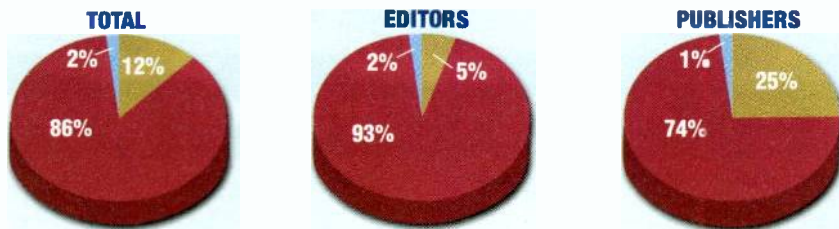
● Should a newspaper ever consider *altering* a story that might negatively portray an advertiser?



● Has *your* newspaper ever killed or altered a story that negatively portrayed an advertiser?



● Should reporters be asked to include advertisers in a story?



E&P/TIPP POLL

ly isolated."

McQuern argues that advertising and editorial staffs can work together to create profitable special sections and extra coverage if they make sure to consider ethics. "You can cooperate in a safe way," she says. "Editorial can contribute ideas, and that doesn't compromise anything."

McQuern cites an example from several years ago when Nordstrom department store opened its first Riverside store as part of a local shopping-center expansion. She says the newspaper published a special section on the opening with both news stories and Nordstrom ads.

Although it involved no revenue-sharing

with Nordstrom, as did the Staples-L.A. Times deal, the project drew some objections from staff because it involved news coverage of an advertiser, says McQuern. She stresses that the key difference was that the section's legitimate news stories and advertising were distinctly separate. "We were doing it to serve the readers," she says. "The mistake occurs when you make a secret deal and try to hide things."

Boston Globe editor Matthew Storrin says such agreements can be made in an ethical manner but warned that an appearance of conflict can still arise.

"They can be embarrassing," says Storrin, whose paper published a Staples Center-like special section in 1995 on Boston's Fleet Center under an arrangement that included no revenue-sharing, but had the paper pay the arena commissions for selling certain ads in the publication. "There is more [overall] pressure on the paper to increase revenue," he says.

For many papers, the questionable nature of an advertorial or special section comes from how the advertising and editorial departments work together on the project. Some say the special pullouts are ethically proper if the news department creates the stories and focus, and the ad department only sells ads.

But critics warn that ethical trouble can arise when advertising reps pressure the news writers to cover certain advertisers or tailor stories to advertisers' needs.

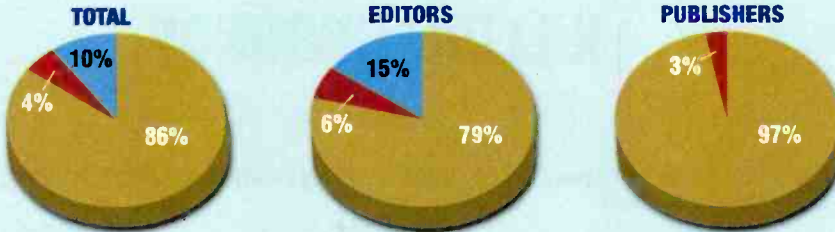
"The best way is when the news department decides on the content, and the ad department supports it with ads," says William H. Millsaps Jr., senior vp and executive editor of the Richmond (Va.) Times-Dispatch. "The most we might do is give advertisers a possible budget list of stories we are doing, but we never give copies of stories."

He says his editors and advertising executives meet to discuss overall special-section and

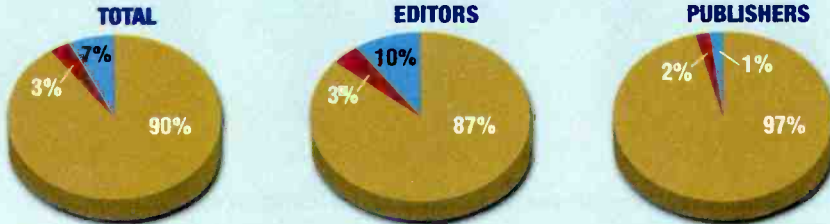
ADVERTISERS HAVE 'PULL'

Yes No Not sure

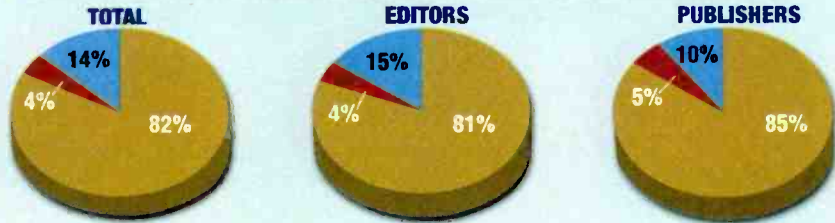
Have you ever had an advertiser pull ads because of a story it opposed?



Have you ever had an advertiser threaten to pull ads because of a story it opposed?



Has an advertiser ever expressed objections about not being included in a story?



E&P/TIPP POLL

Average household income: \$393,000

Business News: Wal-Mart unveils expansion plans as sales leap by 26%

World News: Asia claims its ops in control of northern Chechnya

McQuern attack on Europe telecoms groups

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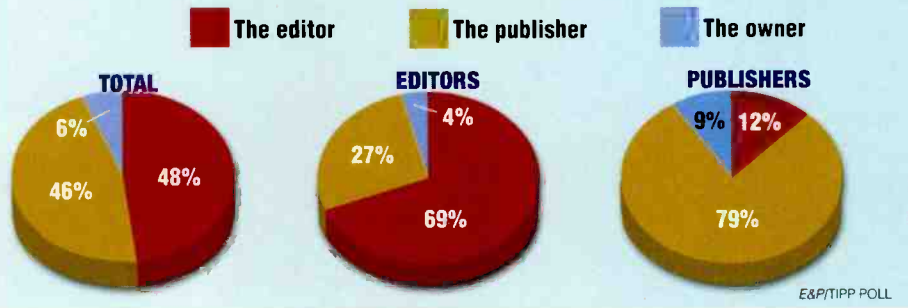
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RULER OF THE ROOST

● Who should have ultimate authority on editorial decisions?



advertorial ideas on occasion. One such meeting earlier this year resulted in the cancellation of an advertorial on holiday gift buying, which both sides agreed was a duplication of a guide that the news department had been producing, he adds.

The Journal Gazette in Fort Wayne, Ind., employs a similar separation of advertising and editorial for special sections, such as its Indianapolis 500 tab and a special legal guide produced each fall, according to editor Craig Klugman. He says the legal guide, which includes both news staff-written material and pieces contributed by local attorneys, does not accept advertising from those who write for it.

"We determine the issues we want to write about for it and who will write them irrespective of the advertising," Klugman says. "We tell the advertising department when we will publish it, and they never see the stories."

Although some news purists want little or no connection between the business and editorial sides of the paper, others, such as Thomson Newspapers President and CEO Stuart Garner, say having discussions about general topics is necessary. He says many

of his newspapers regularly have circulation department representatives in news meetings.

"We write newspapers for readers, not ourselves," Garner says.

At the *Detroit Free Press*, publisher Heath J. Meriwether also promotes a meeting of the minds between advertising and editorial over special sections and promotional ideas, but only at a general topic level. He says the ad staff should never be able to dictate specific stories or even know what articles will go into a section, beyond the general topics.

"Our advertising people never see the editorial copy, just the schedule and the topic of the section," says Meriwether.

But Meriwether says some advertising influence did succeed in changing the focus of a Sunday section in early 1998. He says the section had been split between home furnishings and real estate but became focused on real estate only after ad executives determined it would sell better.

Bob Hall, publisher of both the Philadelphia *Daily News* and *The Philadelphia Inquirer*, says not all revenue-sharing deals carry the taint of the L.A. *Times* agreement if they involve raising money for a good cause, such

as a nonprofit group.

"There isn't a newspaper in the country that isn't sharing revenue with someone they cover in some form," says Hall. "People are overreacting."

Hall cites an instance several years ago when the *Daily News* and *Inquirer* helped provide coverage and raise corporate sponsorships for a volunteer summit, which included sharing ad revenue with summit organizers.

And then there are the advertising pressures that succeed in changing a newspaper's coverage. One such incident occurred two years ago at the *San Francisco Examiner*, when a Niketown superstore opened in the city, prompting *Examiner* columnist Stephanie Salter to share her distaste for the sneaker giant in a column that called Nike everything from hypergreedy to immoral.

After Salter sent the piece to her editors and set off on a long weekend out of town, she returned to find that it had been held because editorial page editor Jim Finefrock reportedly believed the column would have been inappropriate given the *Examiner's* business relationship with Nike as a potential sponsor of the paper's annual Bay to Breakers foot race.

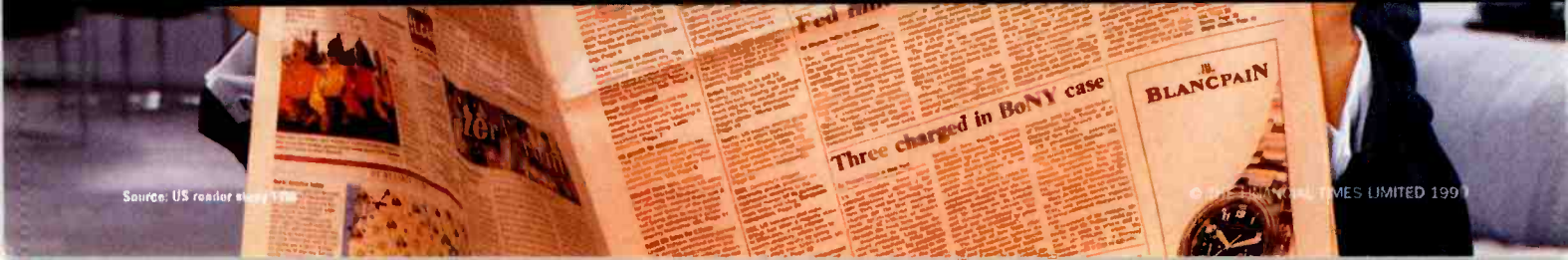
"He asked how it would look if we were sponsoring an event at the same time we were calling the co-sponsor obscene and offensive in our editorial pages," Salter said at the time. "He said there had been discussions as to how the piece would affect the paper's integrity in working with Nike."

Finefrock did not return calls seeking comment. *Examiner* editor Phil Bronstein declined to comment, saying he was not involved in the decision.

Although the column was eventually published several weeks later by the alternative *San Francisco Bay Guardian*, the *Examiner's* self-censorship raised the touchy subject of



Senior management: 47%



advertising influence over editorial actions. "Every time something like this happens, it ought to make a whole lot of committed journalists throw up," Salter says. "The lines are becoming more blurred."

Another incident occurred last year at the *Home News Tribune*, a Gannett Co. newspaper in East Brunswick, N.J., when publisher Robert Collins directed editors to move a negative story about an advertiser from page one to the business section. The story about Nationwide Computers & Electronics detailed a state consumer-affairs investigation that resulted in 15 counts of deceptive advertising and fraud against the company.

Collins and editor Richard Hughes declined to comment for this story, but Hughes said at the time that the directive was surprising. "It was a good local story for us and belonged on page one," he said in July 1998. "I'm always uncomfortable with that sort of thing."

The *Globe's* Storin saw similar ad pressure in 1998 when the paper fired columnist Mike Barnicle for plagiarism. While the newspaper was still deciding whether to let Barnicle go in the face of mounting proof he had lifted items for his column, then-publisher Benjamin Taylor received a letter from Staples Inc. CEO Tom Stemberg that hinted the *Globe* might be a less appealing vehicle for advertisement without Barnicle.

"We responded that we appreciated his viewpoint but told him it would have no effect on our decision," says *Globe* spokesman Richard Gulla.

Brad Williams, Staples Inc. director of public relations, says Stemberg saw no harm in giving his opinion. "We have the right to express that view, and we did," he says.

Other damage to the wall between editorial and advertising can come through the use of a newspaper's news pages—or even its logo or masthead—for advertising.

One example is an ad campaign the *New York Daily News* often employs with local supermarket chains, in which the paper allows a chain to place a full-page ad on the front page of several thousand copies of the tabloid-style paper in place of that day's regular page one. Under the program, conceived by newspaper executives, the supermarket pays for the printing of the special copies of the paper that include the advertising front page but also contain the newspaper's remaining regular pages and regular logo.

USA Today offers a program that involves placing a special advertising wrap with the paper's logo around copies of the paper that are distributed at trade shows. The program received some opposition when several of the special editions from a medical conference in Switzerland were accidentally distributed as

regular newsstand copies last year.

USA Today publisher Tom Curley agrees that allowing some of the special editions to end up on regular news racks was a mistake, but says the use of such advertising for special events is ethically sound if properly labeled. "We think it is clearly different if it is clearly labeled," he says. "There is a policy that it is restricted."

So where do you draw the line? Or, in this case, where do you build the wall? Although the *L.A. Times* situation is an obvious mistake, given the direct financial link between paper and advertiser, others are not as clear-cut.

"I'm not sure where the line is," says Dennis Sodomka, executive editor of *The*

Augusta (Ga.) Chronicle. "But I don't think we ought to be writing about something we have a stake in."

Sodomka says any improvement will have to start with the advertising ranks, since they are the ones pushing for more influence.

But, he adds, "My fear is they don't see it as a problem."

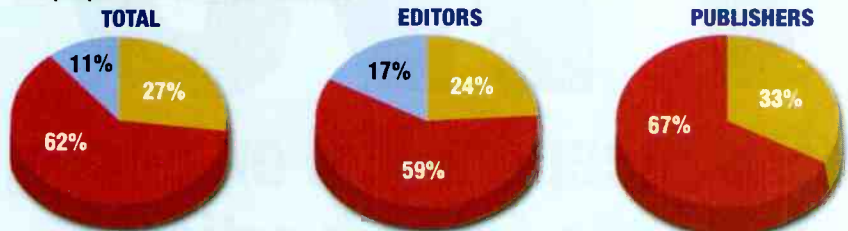
George Harmon, chairman of news and editorial at Northwestern University's Medill School of Journalism, says both editors and business managers need to remember the reader.

"The average guy on the street doesn't like the advertising pressure on the media," Harmon says. "If you want to keep that person, you can't let them be suspicious."

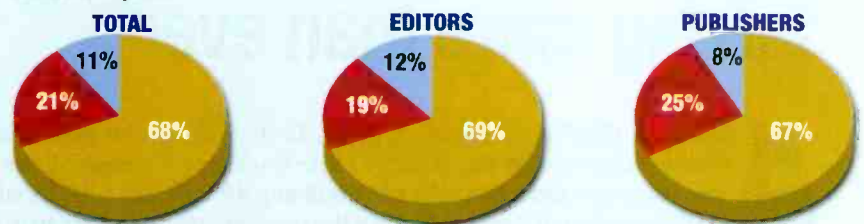
THE JOY OF SECTIONS

■ Yes ■ No ■ Not sure

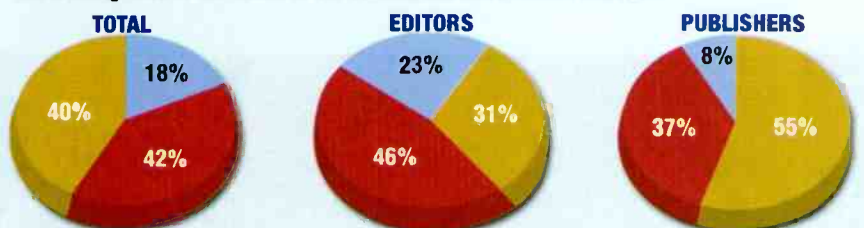
● Does your newspaper have any promotional ties or revenue-sharing arrangements with the people or institutions it covers?



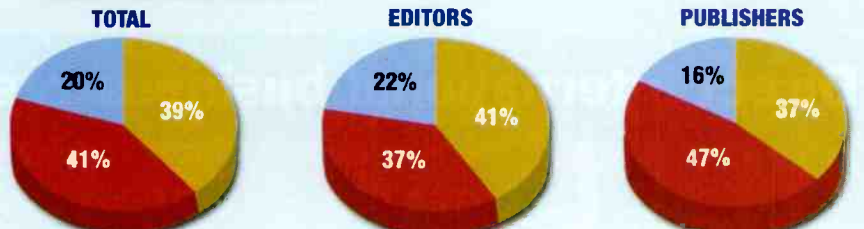
● Do you believe newspapers are publishing more advertiser-oriented special sections than in the past?



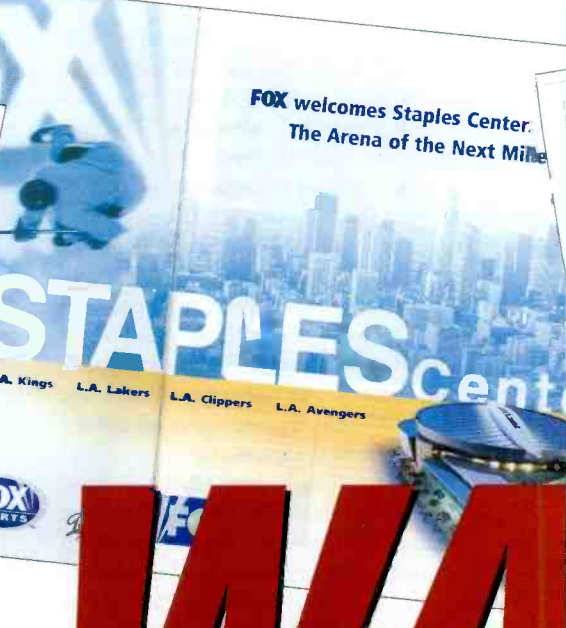
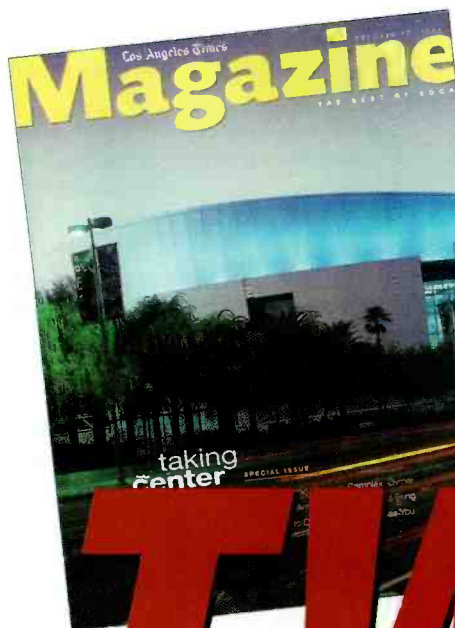
● In your opinion, should newspapers publish special sections to obtain more advertising even if the focus of the section has little reader interest?



● Have you ever published a special section to obtain advertising when you know the focus has little reader interest?



E&PTIPP POLL



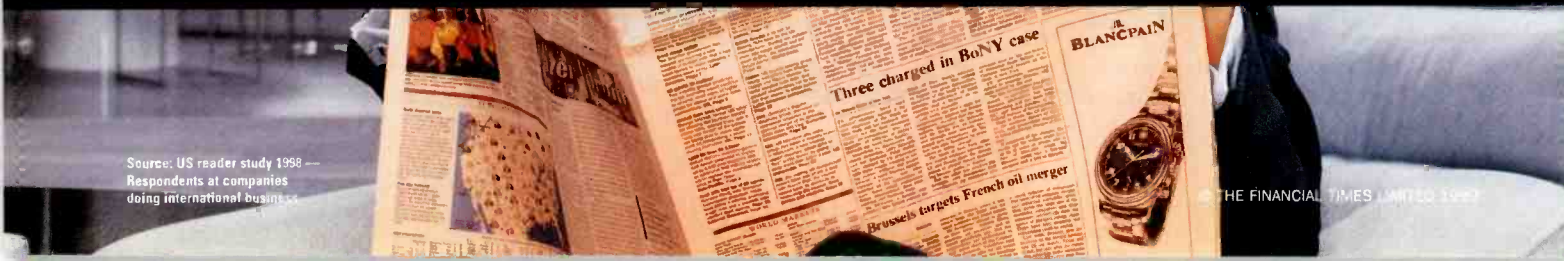
TWO-WALL STR

Gatekeepers still on guard, but editorial, advertising talking more than ever

And "The Wall" came tumbling down. In the wake of the recent fiasco surrounding the *Los Angeles Times*' revenue-sharing scheme with the Staples Center (involving a special edition of its Sunday magazine), some executives within the newspaper industry spoke of "rebuilding the wall" that divides editorial and business operations. Others argued for further erosion of the wall. But are the two sides really that far apart? And has a seismic shift already shaken the struc-



Direct international business responsibilities: 82%



Source: US reader study 1998 — Respondents at companies doing international business

Who Made It Happen

don't Always Agree, but These Figures in the Public and Private Sectors Look a Day to Leave Their Mark on the Project

DAVID WHARTON AND ROBERT HURWOOD



by Greg Mitchell

EET

tural integrity of the wall?

To find out, *Editor & Publisher*, an Ad-week Magazines publication, polled editors and publishers around the country and posed tough questions about current newspaper practices—and policies.

The magazine's findings proved quite surprising, and significant. Despite deep splits on certain issues, we found a high level of accommodation and compromise—and a mutual desire to firm up the bottom line. Taken together, the results suggest that the age-old image of a high, forbidding concrete barrier separating the newsroom from the business side has already been blasted into history—replaced (for better or for worse) by a low, approachable wall, made of glass.

In late November, *E&P* sponsored the first in-depth survey on issues surrounding the editorial/business wall. One hundred and five editors and 60 publishers responded to the survey, conducted by Oradell, N.J.-based TIPP, a national polling organization.

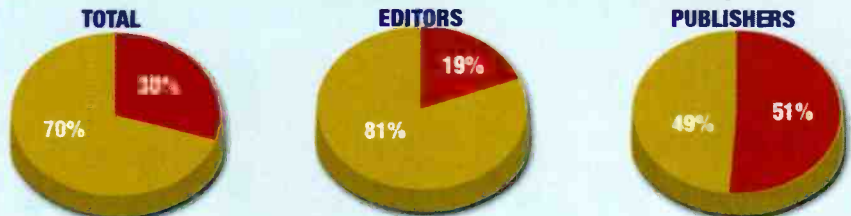
Perhaps the most useful set of find-



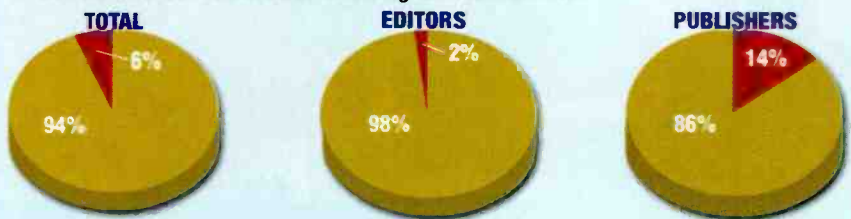
LET'S MAKE A DEAL?

Acceptable Unacceptable

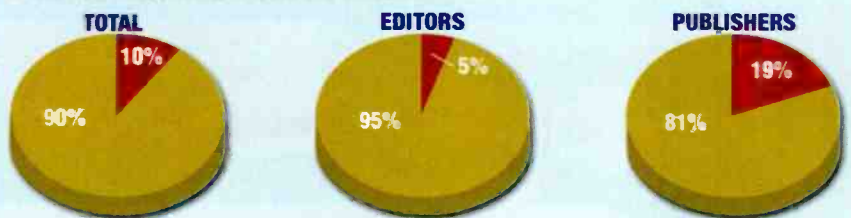
- The L.A. Times cut a deal with Staples Center to share the advertising revenue.



- The deal was reached without informing the editorial staff.



- The L.A. Times readers were not informed.



The *E&P/TIPP* poll was conducted by Oradell, N.J.-based TIPP between Nov. 17 and 24 among editors and publishers at daily newspapers across the country. Of 410 people polled, 105 editors and 60 publishers responded; the approximate margin of error for the overall survey was plus or minus 7.5 percentage points.

ings reveals why the current industry-wide debate about the wall is necessary, and urgent.

Flagrant breaches in the wall, such as the L.A. *Times*/Staples controversy, are rare. This indicates, to some, that concerns about business invasions of editorial territory may be much ado about nothing. Instead, results from the *E&P/TIPP* survey indicate that threats to, or breaks in, the wall are a common, perhaps even daily, occurrence at many newspapers. And in some cases, they reveal a gulf between the opinions, and policies, of those on opposite sides of the wall:

- Three out of four editors and publishers reported that advertising/editorial guidelines are breached “sometimes” or “frequently” in their industry.

- Roughly 40 percent of the respondents disclosed that their paper had published a special section to obtain advertising even though they knew the focus of the section had “little reader interest.”

- One of three in the sample said they believed that “promotional ties or revenue-sharing arrangements” with the people or institutions newspapers cover

was a “common industry practice.”

- In one of the most surprising findings, given widespread condemnation of the L.A. *Times*' secret revenue-sharing ploy, a majority of publishers (51 percent) labeled the *Times*/Staples arena deal an “acceptable” practice (compared to just 19 percent of the editors).

- Eight out of 10 editors, and nearly 100 percent of publishers, revealed that advertisers had pulled ads from their paper because of a story they opposed.

- A fairly small but alarming number of publishers (19 percent) and editors (11 percent) said they found it acceptable for newspapers to consider “killing or holding a story that might negatively portray an advertiser.” Indeed, about one in 10 of the sample said that their newspaper had already killed or altered such a story.

- Fully one in four publishers feel there is nothing wrong with asking reporters “to include advertisers in a story.” Editors, not surprisingly, disagree with this policy—but even many of them (39 percent) feel it is OK that reporters “be informed of certain advertisers who may be relevant to a story.”

The latter finding reveals that while editors and publishers may disagree on certain practices, cooperation and communication may actually be the order of the day. Perhaps that's because, as our survey shows, a vast majority of both editors and publishers believe their newspaper is not adequately marketed. And strong majorities in both camps say they continue to agree with calls by Mark Willes of the L.A. *Times* for “closer cooperation” between news and business departments.

In fact, one in three editors, and six in 10 publishers, say cooperation at their newspapers is already high or very high.

Yet, in one of the most fascinating findings, *E&P/TIPP* discovered that the potential for distrust and discord remains high. Asked who should have ultimate authority on editorial decisions, the vast majority of editors (69 percent) said “the editor”—while an even stronger segment of the publishers (79 percent) said “the publisher.”

Pity the poor owner. Only 6 percent of our sample said he or she should have final say. ■



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I can't decide whether I'm heartened or disappointed by last week's report from Andersen Consulting revealing that the much-maligned banner ad was *more* effective than TV or radio in luring shoppers to the Web. The finding certainly goes against conventional wisdom, because click-through rates on banner ads continue their precipitous slide into fractional percentages. So do banners actually do something other than take up Web real estate better used for e-commerce links? And does that mean we won't be rid of them anytime soon?—Kipp Cheng

interactive news

@deadline

Readying for the Party

Online Mardi Gras information destination **MardiGras.com** and national Mardi Gras-themed bar chain **Fat Tuesday**, both New Orleans, today announced a cross-promotion agreement whereby MardiGras.com will become the Web home for Fat Tuesday and the site will sell products from the brick-and-mortar bar. MardiGras.com is produced by **Nola Live**, which is owned by the **Advance Publishing** unit of New York-based **Condé Nast**.

Flycast Adds Service

Flycast Communications, the San Francisco-based advertising network, has added a new service, **Flycast CPCnet**. A sister to the Flycast Network, it will bring together advertisers and sites with small inventories on a pay-per-click model, with a cost ranging from 40 cents per click for run of network to 60 cents per click for category buys. CEO George Garrick said his company can offer this network to sites that don't meet the Flycast Network criterion of approximately 200,000 page views per month because, while the same technology for serving and billing will be used, the management and support services can be scaled down. Flycast expects many publishers in the CPCnet to graduate to the Flycast Network as they grow.

Magazine Now on Web

New York-based **We Media**, publisher of **WE** magazine, has launched **wemedia.com**. Both the print and Web versions of **WE** are targeted at the estimated 54 million people in the United States with disabilities, as well as their friends and families. The site will offer special features, such as Web enabling for the blind.

Lot21 Hires Ad Vet To Direct Expansion

By Susan Kuchinskas

Interactive agency Lot21 has brought in an advertising veteran from the traditional media world to spearhead the company's expansion, which includes the addition of two new divisions, CEO Kate Everett-Thorp told *IQ*.

In the newly created position of general manager, Michael White will lead all divisions of the company. He comes from McCann-Erickson/Anderson & Lembke, where he served for the past four years as executive group director. "I've worked for the two best companies out there," White said. "To be able to take my experience and use it in this new frontier is so exciting for me."

White's traditional background rounds out the agency's skill set, Everett-Thorp said. "It's important you have advertising expertise as well as online expertise," she said. "Good advertising principles are important—you don't want to be setting logos on fire."

As part of its expansion, the company has set up two new divisions. A new Web Marketing division will build sites from the ground up, partnering with technology companies when needed. The second new division, Client Services, will focus on marketing rather than business strategy. Lot21 has

been providing some of these client services for several months, so the expansion is a natural progression, Everett-Thorp said.

Two other executives were brought in to head up the new divisions, both of which have dedicated staffs of 10. Geene Rees was named director of the Web Marketing group. While Lot21 has built a number of

advertising microsites, the new division will now be able to design sites from the ground up to meet clients' marketing needs. Rees was director of client services at Novo Interactive, San Francisco.

Norma Manty was appointed director of strategic consulting. The group may help incubating companies validate their business plans as well as enable established brands to reinvent themselves for the online world. Manty was director

of Internet services at the Leonhardt Group, a Seattle marketing communications firm.

The fast-growing agency, founded in February 1998 by CNET alumni, plans to triple its staff by the end of next year. Lot21 has a staff of 100 in San Francisco, plus five in the New York office, which opened in mid-November. Total billings for online in 1998 were \$10 million, and it expects to close out this year with billings of \$32 million. ■



Lot21 CEO Kate Everett-Thorp is balancing traditional advertising and online expertise as the agency expands.

MSN Interactive Work Goes to White Horse

BY SUSAN KUCHINSKAS—White Horse Studios has won a big chunk of MSN's interactive business, which had been handled by Anderson & Lembke of San Francisco.

Redmond, Wash.-based MSN will keep White Horse on a nonexclusive creative retainer through June 30. In return, the Portland interactive agency has dedicated a Microsoft-experienced team of five, to be led by creative director Rick Lindemann.

In the past six months, White Horse has produced some 85 traditional and rich media banners for MSN and its various channels, all on a one-off basis. Assignments have included pages for Microsoft Passport electronic wallet merchants and jump pages designed specifically for users who click on particular banners. The new series of campaigns will include banners for MSN Messenger Service, MSN MoneyCentral, MSN Web Communities, MSN Search and MSN eShop.

"At this point, we really understand their business," said White Horse general manager and CFO Jennifer DeVoe. "This relationship will let us streamline the whole process." Because this effectively

puts a White Horse team in-house at MSN, it should be possible to get client approvals earlier in the process, DeVoe said. That will enable the team to go right into production on final creative, skipping spec work.

The ads will run not only on MSN but on other sites, with the ad buy handled by MSN; the media company has not been chosen yet.

Deanna Sanford, lead product manager for MSN, said that in its previous work, White Horse had been "very responsive



Many banner ads for MSN are a creation of White Horse Studios.

in helping us deliver on our goals and [employ] new technology."

Sanford would not specify the terms of the new relationship with White Horse, which is estimated to be worth \$500,000 for creative services alone.

White Horse helped develop Microsoft's enRiched Ad Solutions, a selection of ad products designed by the company, with the source code offered free to anyone, anywhere. They'll be using the platform for the rich media portion of the MSN ads, DeVoe said. ■

Productopia Inks Deal with AOL

BY SUSAN KUCHINSKAS—Productopia, a San Francisco-based product information and buying advice source, today announced an agreement with America Online to make Productopia's product guides available in the shopping areas of AOL, AOL.com, Netscape Netcenter and CompuServe.

"It's a pretty huge deal and a great validation of the role we play in the shopping process," said Productopia vice president of brand marketing Mark Brutten. He said the contract with Dulles, Va.-based AOL precludes any discussion of its terms.

Productopia's editors create buying guides that explain what features to look for in various products—ranging from apparel to electronics to sporting goods—and how to evaluate quality. Productopia recommends the best products at different price points. The company emphasizes that its Product Picks are based solely on merit, never on paid placements or other business relationships.

The www.productopia.com site includes a Where to Buy commerce bar that has links to both e-commerce sites and local stores. Productopia sells primary and secondary placement in the commerce bar, either for a flat fee or for a fee plus payment for click-throughs. It also sells banner advertising on its site.

On the AOL properties, AOL's merchant partners will be featured in the Where to Buy section, and AOL will handle those placements. For example, AOL now can offer paid placement in its Where to Buy section to a merchant that carries a running shoe recommended by Productopia.

This represents a departure for AOL. Rather than selling product placements, it will feature products chosen by an objective third party, then sell placements to vendors carrying those products. "They've started to explore alternative models," said Roger Neal, president and CEO of Productopia. ■

bits

EchoBuzz, the Irvine, Calif.-based free ad-supported voicemail provider, said it has served 5 million ads to its demographic of 12- to 24-year-olds. Advertisers include *Teen People* magazine, FOX Television, NBC Television, Warner Bros. Pictures and Candies Shoes.



Aureate Media, a network that provides downloadable, ad-supported software, has relocated to Mountain View, Calif. Jeff Ready, co-founder and vice president of marketing, explained why the move from Indianapolis made sense: "A lot of our clients and partners are located in Silicon Valley, and there are no substitutes for a face-to-face meeting and a handshake."

Spinner.com, recently acquired by AOL of Dulles, Va., expands its **Playlist-to-Go** service with two partnerships. Playlist-to-



Go is a music aggregation service that offers users free downloadable MP3 files; registered users can listen online or download up to 10 songs. **Emusic.com**, Redwood City, Calif., seller of downloadable music, announced it would offer Playlist-to-Go users free promotional tracks from its library. **Tokyo Pop**, Los Angeles-based Asian pop culture online network, also will contribute titles from its Japanese music label partners. In both cases, links to the partner sites will allow Spinner.com users to purchase tunes.

Theglobe.com, New York Web community, acquired **WebJump.com**, a Web hosting service with primarily business clients, for \$12.5 million in stock plus \$12.5 million more payable if performance targets are met. The Zephyr Cove, Nev.-based WebJump.com hosts more than 625,000 mostly business and professional sites. The acquisition is part of theglobe.com's strategy of moving into the business sector.

DealTime, the online comparison-shopping service based in New York, is taking to the streets of New York and San Francisco to offer holiday shoppers such niceties as free shuttle buses, bottled water, tissues, shopping bags, cookies, gloves and more. The campaign aims to hammer home the point that shoppers can save time and minimize stress by shopping online.


“My ad is technophobic.”



Case Number: 156 Date: Dec. 1999 Name: Don Hall

Company: Microsoft Title: Group Marketing Manager

Reason for Visit:
Subject hoped to interact with cubicle-dwellers by introducing new technologies.



Treatment:
Exclusive sessions on the Dilbert Zone, a Select site in the DoubleClick Tech Network. Rich-media therapy invited visitors to interact with subject's FrontPage 2000 product. Pull-down menus, integrated within the Dilbert site, allowed users to manipulate colors and images on the home page. For more in-depth treatment, guests could click through to subject's FrontPage 2000 trial page.

Results:
Fun-filled Dilbert Zone campaign introduced subject to thousands of new tech customers in cubicles everywhere, leaving subject feeling "especially user-friendly."

See complete patient file at
www.doubleclick.net/microsoft

Online Ad Therapy.

DoubleClick Network
www.doubleclick.net

Case #156: Microsoft

Solbright's New Software Simplifies Ad Configuring

BY JOANNA SABATINI—Although interactive advertising agencies and Web publishers are moving beyond traditional static banners, they continue to manually process and configure rich media advertisements for individual Web sites. Depending on the complexity of the ad and the site, processing can take anywhere from 20 minutes to two days.

With the goal of reducing the time, cost and labor involved in processing rich media ads, Solbright, an applications service provider in New York, has created AdTraffic Manager. This software automates the process of collecting, naming, checking, editing and approving incoming ads from agencies and quickly processes HTML, Java-

Script, Enliven and other rich media ads.

After AdTraffic Manager has been built into a Web site, an advertisement can appear on the screen and begin operating on that site instantly, eliminating hours of labor. And the chance that an error might occur during the ad processing is drastically diminished.

The simplified processing also promotes standardization. Because an individual no longer has to take a series of steps to process one ad, AdTraffic Manager is able to standardize the naming and treatment of all ads. When a code is submitted into a system, specialized filters built into the site recognize who sent the ad and then follow a set of rules that apply to that particular ad server. Then the ad is immediately processed.

MARKET COULD HEAT UP

AdTraffic Manager might not have the market to itself for long. "Solbright really does not have a competitor," said Marissa Gluck, analyst with New York-based Jupiter Communications. "But once the agencies and publishers catch on to what the software does, a significant market will be created." Agencies and publishers trying to develop in-house solutions to configure ads more efficiently will likely be attracted to a tool that does so and establishes a standard by which the sites are able to adopt the rich media ads.

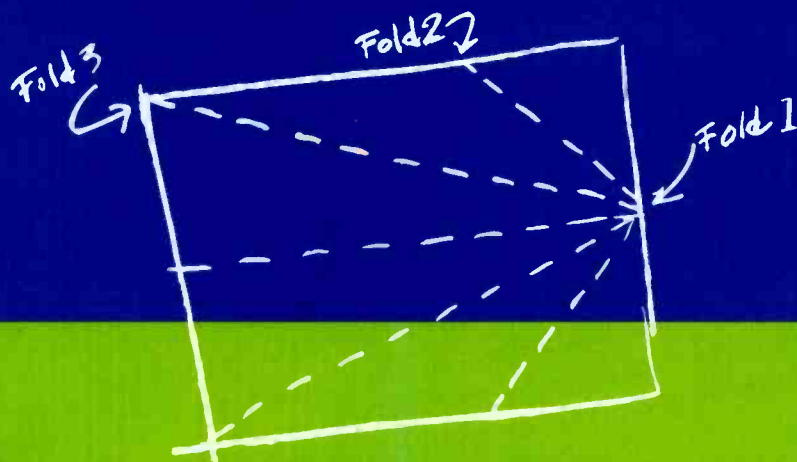
Solbright believes its product will remove barriers to growth. "You can't grow and have a profitable business if in order to double your business you need to double your staff," said Steven Orova, director of business development for Solbright. "If you put the appropriate automation systems in place you're going to be able to scale your business and reduce errors, which is critical."

The interactive applications service provider has been forming partnerships with such ad-serving companies as RichMedia and Engage. Last month, Solbright formed a partnership with BlueStreak, Newport, R.I., an Internet advertising technology provider.

BlueStreak aims to make rich media advertising more accessible to Web sites. "The Solbright software provides a standardized approach for all of us who work with rich media advertising," said Annette Tonti, president of BlueStreak. "Solbright steps in at the site of the Web site and basically makes sure the ad is propagated properly into the Web site. It does the testing before the ad goes live and makes sure the campaigns are running cleanly."

Since the software was launched in August, about 20 sites have purchased it. Solbright wouldn't name its clients, but said it is in the process of signing on additional clients and working with several rich media providers, to create some order and unification as the industry advances. ■

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New Round of Ads Out For CharityCounts.com

BY KIPP CHENG—Hoping to benefit from the spirit of generosity and giving during the holiday season, CharityCounts.com today will kick off the second phase of its integrated advertising campaign. The New York-based Web site donates a portion of its e-commerce transactions to various charities, including the Animal Rescue Foundation and New York Cares.

CharityCounts.com, which placed a full-page positioning ad in *The New York Times* when it launched on Nov. 17, has tapped New York-based Eisnor Interactive to execute the integrated effort, which will feature print, outdoor and in-restaurant and in-health club ads. The spots will be seen in New York and San Francisco. Additionally, CharityCounts.com has purchased such category words as “charity,” “donate” and “give” on the major portals, including Yahoo!, Excite and AOL.com.

The promotional push is part of an effort to gain brand awareness and build an identity in the growing “online charity giving” space. It also aims to spotlight the Web site as a fun and entertaining online

destination, according to Gregg Greenberg, CEO at CharityCounts.com.

“It’s all about shopping through us with your favorite e-tailers and a portion of your purchase goes to charity,” said Greenberg, who was formerly with DDB Digital. “It’s a very simple paradigm but very compelling as well.”

Greenberg claimed that CharityCounts.com is the first online charity site



Ads for CharityCounts.com aim to gain brand awareness, draw attention to the site and promote the feeling one can get from donating to charity.

to launch a marketing campaign, giving it an advantage over competitors like Seattle-based GreaterGood.com.

“We love the other players, of course, but we’ve got a little bit of a jump and have really begun to build our brand,” Greenberg said.

The tag for the print effort, “Shop Shamelessly,” will appear in an ad today in *The New York Times*. Greenberg said CharityCounts.com would soon feature charity auctions and e-greetings. ■

Yack Sponsors Streaming Awards

BY KIPP CHENG—So what’s all the yakking about? This week in San Jose, Calif., the talk is all about streaming media, as the second annual Streaming Media West conference goes to the heart of Silicon Valley.

In conjunction with the conference, online-events guide Yack has signed on as exclusive sponsor for San Francisco-based First Conferences’ first-ever “Streaming Media People’s Choice Awards.”

The awards, which will be announced Wednesday, will celebrate and highlight the best of streaming media properties on the Internet, according to Jeff Morris, president and CEO of New York- and Emeryville, Calif.-based Yack.

Finalists for the awards in nine categories include Amazon.com, MP3, NPR, On24, WireBreak.com, ABC.com, Yahoo! Broadcast, Quokka and Pseudo.

Morris said the opportunity for Yack to sponsor the “Streaming Media People’s Choice Awards” complemented its mission

of connecting users with great Web content. He added that Web surfers need not wait until the “inevitable” wide rollout of broadband to watch great media online.

“There are a lot of interim technologies today that reside in the narrowband world that can simulate or emulate a lot of broadband functionality,” Morris said.

Also this week, Yack is expected to announce a series of new hires: Ranbir Singh, previously with Vanstar Corp., has been tapped as senior vice president of finance and administration; Ellen Kaye, formerly with USA Networks, will become vice president of marketing; and Jeffrey Litvack, formerly with Mitchell Madison Group, has been named vice president of business planning.

Yack has distribution deals with Alta Vista and iwon.com, among others, and this week will announce a new “virtual network of event producers,” which will link producers and events from across the Web. ■

bits

Seattle-based streaming media company **RealNetworks** today launched RealServer, the company’s new advertising extension that lets advertisers target banner and rich media ads through the RealPlayer. Also beginning today, Real Broadcast Network, RealNetwork’s broadcast service, has teamed with ad network **DoubleClick** to allow Internet broadcasters to provide targeted advertisements within their streaming media content. Separately, **ABC Radio Networks** announced it will use RBN’s new live ad placement capabilities.

DoubleClick, New York, has acquired **Opt-In Email.com**, an e-mail marketing company in Boulder, Colo. The price of the acquisition was not disclosed.

Kforce.com, New York, has selected Beyond Interactive as its first online advertising agency. **Beyond Interactive**, New York, will create a multimillion-dollar online direct marketing and branding campaign for

kforce.com. Powered by Romac Interactive, an online management and recruiting resource, kforce.com is a full-scale Internet-based staffing service.

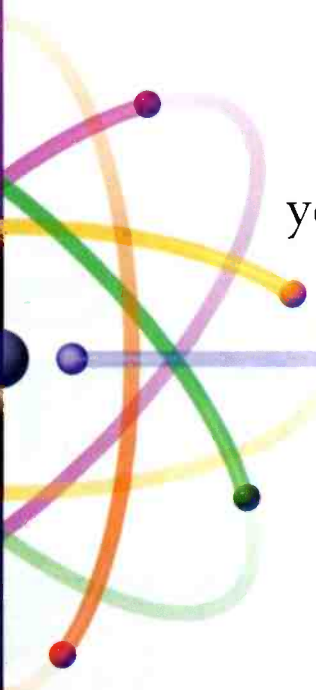
London-based e-business services company **Equire** last week launched three e-tail sites: high-end toyshop **Hamleys.com**, silver accessories retailer **LinksofLondon.com** and luxury jewelry store **VanPeterson.com**. Equire created the online presences for the three bricks-and-mortar U.K. luxury-goods shops at no cost, but receives a cut of their e-commerce revenue.

movers

Justin Herz was named senior vice president and general manager at SonicNet.com, a part of New York-based MTV Interactive. He was head of the production group for mtv.com. He is a founding member of Downtown Digital, AT&T’s interactive programming company, where he was director of production ... **Darren McDermott**, formerly a reporter at *The Wall Street Journal*, joined financial information service Worldly-investor.com as an editor. At the *Journal*, McDermott wrote about shifts in the economic and financial environment ... **Beautyscene.com**, the New York-based beauty and wellness site, appointed **Barbara Kotlikoff** as COO. She was vice chairman and chief marketing officer of The Monet Group, a fashion jewelry company.

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Sparkling Campaign

De Beers integrates its millennium campaign, taking steps to preserve the tone and feel of the offline ads. By Kipp Cheng

HISTORY

A diamond may be forever, but shopping-fatigued consumers overwhelmed by the endless possibilities (not to mention the prices) need more than simply the promise of eternity.

When international diamond merchant De Beers wanted to integrate its memorable "millennium" advertising campaign, which features the glittering stones in TV spots and outdoor print, the London-based company tapped J. Walter Thompson's digital communications division, Digital@JWT. The goal: a promotional push that would highlight the connection between the lasting quality and value of diamonds and the approaching fin de siècle.

According to Richard Lennox, director in charge of De Beers at New York-based JWT, the online portion of the campaign, which officially launched today, was implemented primarily to drive traffic to JWT's Diamond Information Center (DIC) Web site sponsored by De Beers. At the site, adiamondisforever.com, users can learn everything they ever wanted to know about a girl's best friend, as well as sample an interactive "design your own engagement ring" (DYOER) program.

Lennox said it was critical to De Beers that the online campaign complement the existing offline effort, also done by JWT, in both tone and style. "While the [online] execution is individual and particular to the Web," Lennox said, "its look and feel is very similar to the outdoor and print advertising campaign, so there is real synergy off- and online."

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DE BEERS
ADIAMONDISFOREVER.COM

CLICK ON [X] TO CLOSE

Netscape: Win a Prize

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CLICK HERE TO ENTER

DE BEERS
ADIAMONDISFOREVER.COM

CLICK ON [X] TO CLOSE

De Beers' online agency, Digital@JWT, the interactive services division of J. Walter Thompson, used New York-based Unicast's superstitial technology to create a rich media ad aimed at young men who might fancy buying a diamond ring for their sweethearts. The sports-themed effort promotes a sweepstakes on the De Beers Web site that runs through Dec. 25.

THE SITE

The original DIC site was created in 1996 by New York-based shop Interactive 8 (now Luminant Worldwide), but Digital@JWT has been the lead strategic and creative force behind the DYOER program since its inception in June.

Kevin Wassong, director of Digital@JWT, said that getting the word out about the DYOER program was important, especially as the final days of the year count down. Because of the urgency, the promotional push could not rely solely on banner ads to reach consumers. "We had been looking to work with more rich media to promote the site and get a stronger response," said Wassong. "Our goal is to work toward convergence and to work on creative that's more dynamic and more engaging to consumers."

STRATEGY

Because banners, at best, have a limited ability to evoke the romance and elegance associated with the familiar De Beers TV

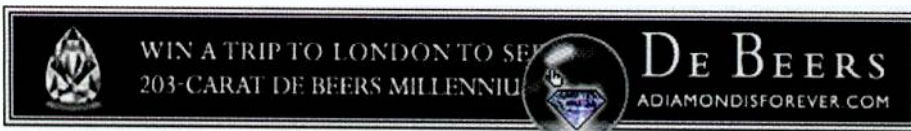


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A cometized banner drives traffic to the official De Beers Web site, adiamondisforever.com.

spots and print executions, Wassong wanted to use rich media advertising to convey the look and feel of the traditional media efforts in a narrowband environment.

Digital@JWT decided to use Unicast's superstitial, a pre-loading "super" pop-up window ad unit, and Comet Systems' cometized banners to promote De Beers' millennium campaign, as well as the DIC site.

The strategy was two-pronged: A Unicast superstitial would promote a sweepstakes running on the DIC site that gave users the chance to win a trip to London to see the De Beers Millennium Star diamond, while a series of cometized banners targeted at men in their 20s and 30s would link to the DIC site from such sites as Golf Online, *Maxim* magazine online and E! Online. (The cometized banner ads transform cursors into sparkling diamond icons when users have the Comet Systems plug-in installed on their computers.)

In addition to the Unicast unit and banner ads, Wassong said Digital@JWT also created micro-sites at *Maxim* magazine online and E! Online, which will cross-promote the micro-site in conjunction with a half-hour special about diamonds to be televised this month on the E! Entertainment cable channel.

TECHNOLOGY

With ever-declining click-through rates on banner ads, the use of Unicast and Comet Systems technologies helped encourage users to action, said Wassong. The ads have been running in soft-launch for the past week. The cometized banner ads for De Beers are running on the AdKnowledge advertising network, something of a coup for Comet Systems, which already has its special banners running on ad networks 24/7 and Flycast.

Allie Shaw, vice president of marketing at Unicast, said the Unicast unit for De Beers offered more flexibility than banner ads, as well as being better able to target qualified audiences.

"What we were hoping to see is more traditional brand advertisers saying, 'Hey, here's finally a useful forum when the banner space doesn't give me as much flexibility to do effective online branding,'" said Shaw.

"I think the results from our use of rich media in this instance have been tremendous," said Wassong. "If you look at the industry norm that was just put out by Nielsen, click-through rates are currently at 0.35 percent and they are getting lower all the time."

Doug Jaeger, associate creative director at Digital@JWT and creator of the De Beers online effort, said the viral nature of the application itself also should drive traffic. "When someone designs a ring, they are invited to send that ring to somebody else," said Jaeger. "A lot of women would send a ring to a friend and [by clicking on] that ring [the friend] would check out the same application. And the application itself requires a form to be filled in, which gives us a lot of demographic information."

RESULTS

"So far on the Unicast unit we have seen a 16 percent click-through and on Comet cursor we've had a 6 percent click-through," said Wassong, "so we're talking incredible results on this."

Indeed—since the DYOER program launched in June, it has experienced a 1,000-percent increase in traffic.

With the millennium countdown reaching its closing days, De Beers won't need to wait long to see whether its off- and online efforts pay off. "When we preach the story of integrated marketing," said Wassong, "we feel this is a really strong case study for that." ■

bits

Excite@Home, the Redwood City, Calif., narrow-to-broadband digital media compa-

ny, has reached the million mark for subscribers to the @Home cable modem service. The millionth subscriber will receive a free PC and a free one-year subscription. Excite@Home also announced that page views on its Web portal, Excite, have reached 100 million per day.

A new company called **Virtual Licensing** will create original characters for the Internet and handle e-commerce sales for licensed products and new promotions for licensing online. The New York company was founded by licensing veteran Stan Weston and the owners of **HWH PR** and **HWH New Media**, Eliot Hess and Lois Whitman.

Redwood City, Calif.-based digital music e-tailer **EMusic.com** acquired Chicago-based online music destination **Tunes.com**, which includes **RollingStone.com** and **DownBeat.com**. The stock-for-stock transaction is valued at approximately \$130 million and the Tunes.com network of sites eventually will be integrated into the main EMusic.com site.

BrainBug, Farmington, Conn., has announced the addition of three new clients: **Amisto.com**, **Carrier Corp.** and **eRomance.com**. The interactive marketing agency was founded in 1994.

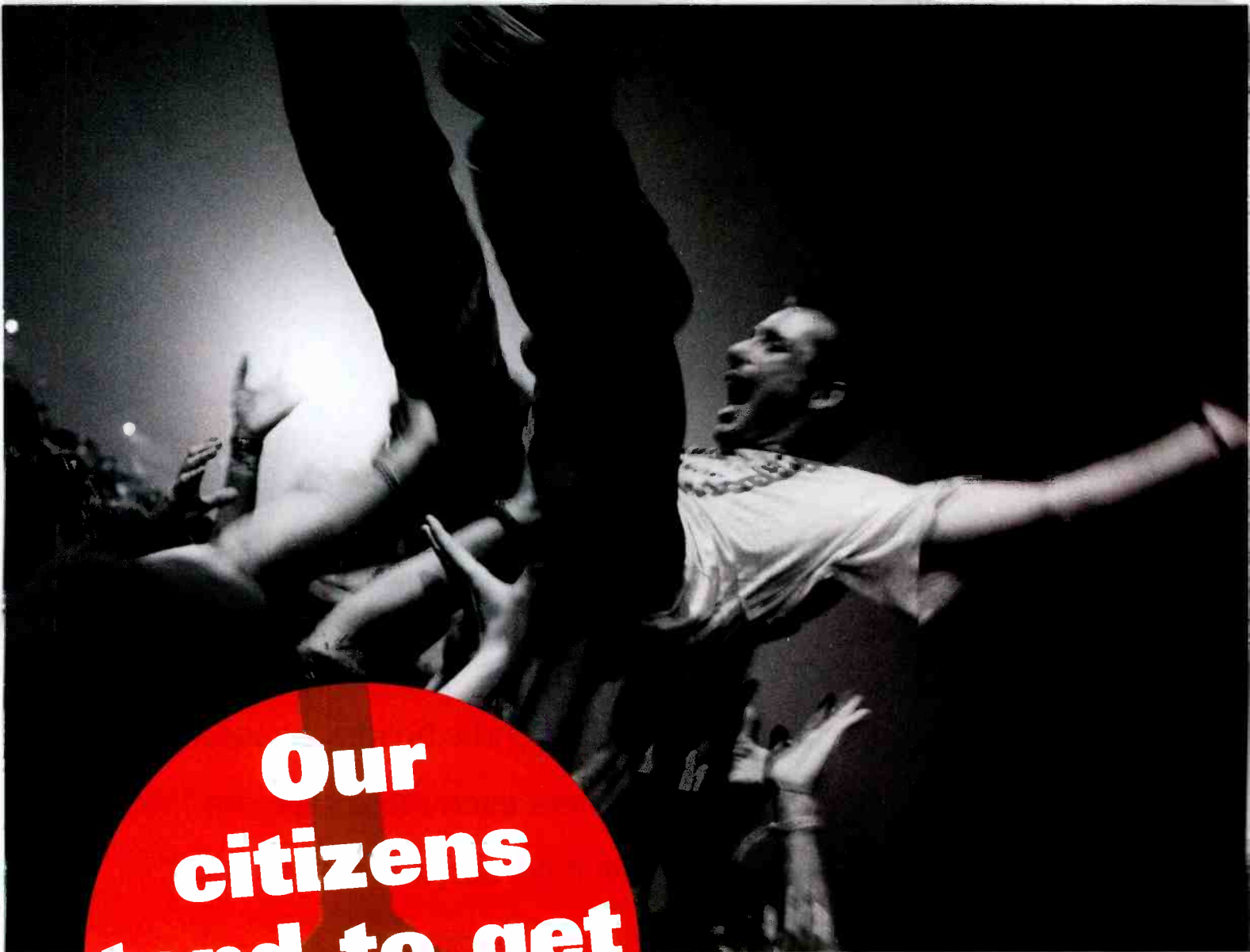
OnHealth, the Seattle-based online health and wellness destination, last week announced the completion of the acquisition of **Health Decisions International**, a provider of health information

onhealth

and decision support services to the healthcare industry.

The purchase price for Health Decisions was approximately \$13 million, paid for with shares of OnHealth Network Company's common stock.

Broadband media company **Centerseat**, New York, announced that actor James Hong has signed on to develop and host several exclusive shows on the company's broadband entertainment megasite launching Q1 2000. Hong will take part in both lifestyle and sports programming on Centerseat, including hosting martial-arts shows, interviewing celebrities, covering tournaments and introducing programming. Additionally, Hong will host a cooking show called "In the Kitchen with James Hong."



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Shop Talk

Get your e-wallet, get your one-click ordering, get your wish list." With come-ons like these, e-tailers sound like sideshow barkers trying to lure shoppers into online malls. Despite the fanfare, it's not the upfront bells and whistles that matter. What's going on backstage will determine whether holiday gifts are ready to unwrap when the big day arrives.

"The biggest tests [for e-commerce] are going to be behind the scenes," says Seema Williams, analyst at Forrester Research, Cambridge, Mass. "What will be interesting is to see if online merchants can actually get these products out of the warehouse and into shipping."

Whether e-tailers can live up to their promises could make or break them—and there's already speculation that many won't be able to deliver. "Come January and February, a lot of dotcoms will find that their back ends didn't work, fulfillment didn't come through and gifts didn't arrive on time," predicts Patricia Campbell, vice president of interactive direct marketing for Barnesandnoble.com. "There'll be a lot of roadkill on the information superhighway."

Even big names are not immune. Toysrus.com, Barnesandnoble.com and eBay all suffered site outages last year. Of the 100 merchants that participated last year in AOL Shopping (since renamed Shop@aol), 50 had performance problems. Fifteen vendors were so bad they were kicked out of the program. (See sidebar on Page 60 for an update on Shop@aol, which has been expanded to more than 275 merchants.)

With the holiday rush in full swing, many sites can't even handle customers' e-mail inquiries, according to Jupiter Communications, New York. Jupiter says the outlook for order fulfillment isn't much better. It also found that many e-comm sites don't have fulfillment systems adequate to handle their sales volume, which could average 58,000 transactions per day at busy sites.

With the whole industry watching for winners and losers, Media Metrix of New York is playing scorekeeper. It recently kicked off its Holiday E-Commerce Series, reporting top sites in terms of traffic and the top gainers from the previous week.

A lot of eyes are already on one site in Media Metrix's top 10: Toysrus.com. Last year, the Woodcliff Lake, N.J., brick-and-mortar-giant-turned-e-tailer had so many problems that it became the poster child for unprepared shopping sites.



The second e-holiday season will test e-tailers even more than the first.

Will it be survival of the fittest?

By Susan Kuchinskas

How much damage does this really do? Forrester's Williams says sites must get it right the first time. Its research shows consumers frustrated by site outages and problems with orders and deliveries are likely to take their business elsewhere—and elsewhere could be a brick-and-mortar merchant. "You only have once chance—they won't come back," she says. Two-thirds of dissatisfied online shoppers said they wouldn't shop with the merchant again, and half said they wouldn't shop online again.

Despite warnings that online shoppers won't give shaky sites a second chance, business at Toysrus.com is booming, with a 1,000 percent increase in traffic the weekend of Nov. 6 and 7 over the previous week, and a record number of orders and sales. (Media Metrix ranked the site No. 6 for the week ending Nov. 14.)

That's the good news. The bad news is, the toy giant wasn't prepared for the onslaught, even though it had quadrupled its servers. On Nov. 7, it suffered what it euphemistically called "a temporary slowdown," when some customers couldn't even get on the site. In response, Toysrus.com again upped its capacity, this time tripling its servers. (A company spokesperson wouldn't disclose just how many servers it now has.) To make amends to customers, it extended a promotional offer of \$10 off and free shipping for online purchases of \$25 or more through Dec. 1.



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IT'S WHAT'S IN BACK THAT COUNTS

Other e-tailers that made it through the last holiday season also are benefiting from the learning experience—and the time they've had to build up their infrastructures. Chuck Davis, president of e-commerce for GO.com, North Hollywood, Calif., says, "This is our fourth holiday, so we've been planning for years." Sales at Disneystore.com and the other GO sites are growing exponentially, he reports. Disneystore.com's Thanksgiving weekend sales were quadruple the same period last year. GO.com has increased its server capacity by 150 percent and installed a new commerce platform, which Davis would not specify.

San Francisco e-tailer Red Envelope Gifts Online has two seasons' experience under its belt. Red Envelope CTO Christopher Cunningham says full integration is the key. "One of the [greatest] challenges CIOs face in e-commerce is having true end-to-end inte-



"People don't want to ... be at the mercy of the gift-shipping gods," says Red Envelope's Christopher Cunningham

gration, meaning the front-end Web ordering system is fully integrated with order management, all the way through to inventory, warehouse management and fulfillment."

Industry observers agree. "Last holiday season was an eye-opener," says Jupiter senior analyst Nicole Vanderbilt. E-commerce sites "realized that while it's tempting to spend lots of money on marketing, creating a brand and developing new site features, there needs to be a shift in spending toward simple support infrastructure."

This is good news for Web infrastructure providers specializing in customer relationship management tools, typically expensive software applications that do such tasks as tracking what users do on a site, then helping e-tailers analyze that data to improve operations or to put the right offers in front of each customer. For example, PBS's online store is graphics-heavy. Using Vista, a product from Accrue Software of Fremont, Calif., PBS found that most repeat customers were using fast modems.

"Merchants have to streamline the steps from browsing to shopping," says Vito Salvaggi, Accrue vice president of marketing. "Our product allows you to look at the number of people coming to the site from work or from home, to see who is leaving out of basic frustration [canceling before a page has finished loading, for instance], and to adjust the graphic richness to complement that." For example, PBS could serve an alternative, faster-loading

site on weekends, when more people log on from home; it hasn't been decided what to do with this information.

READY AND WAITING

Seasoned sites continue to fine-tune their infrastructures. BuyItNow.com, for example, went live in September 1998, in the earlier days of e-commerce. The Tulsa, Okla.-based site offers shoppers more than 87,000 SKUs from more than 1,000 vendors, most of which drop-ship directly to buyers.

When the site first went up, says Randy Jo Wilcox, executive vice president and COO, "we almost got caught with our pants down," because fulfillment and ordering didn't talk to each other. This season, she says, "What keeps me sane is knowing that I'm able to track where we are in the shipping process." BuyItNow.com accomplished that by making extensive improvements in its Enterprise Resource Planning systems (see glossary for more on ERP).

BuyItNow.com has a small fulfillment center that backs up its customer service department with a proprietary system to flag products that haven't been shipped. It shares information with its biggest vendors using electronic data transfers that allow real-time inventory checking. Its homemade ERP system lets vendors download their orders directly from the site's commerce engine, using whatever data method they prefer, even printing the packing slip directly from the system.

Wilcox says that when it comes to enterprise resource planning, she's a proponent of "rolling your own." She explains: "If I have to rely on someone else's ERP system and I want to do something out of the ordinary, I have to wait for them [to implement it]. If you don't get there fast, you're backing up."

Despite her taste for do-it-yourself systems, this year Wilcox sprang for net.Analysis, a traffic analysis tool from net.Genesis of Cambridge, Mass. "We were able to see where people were having difficulty, where we were losing the customer and where confusion set in," she says.

Net.Analysis helped BuyItNow.com increase sales by redesigning the site. "Originally," says Wilcox, "you would choose a store,

GLOSSARY

CRM: Customer relationship management.

EDM: Electronic direct marketing; usually e-mail, also can include banners.

ERM: E-mail relationship management; the sending, tracking and analysis of e-mail campaigns.

ERP: Enterprise resource planning, the large systems that are fully integrated upon which world's largest companies run, such as SAP, Bond, PeopleSoft, Oracle.

Personalization: Any of a number of strategies to better target content and advertising; includes cookies, profiling, registration, ad-serving and such services as e-wallets.



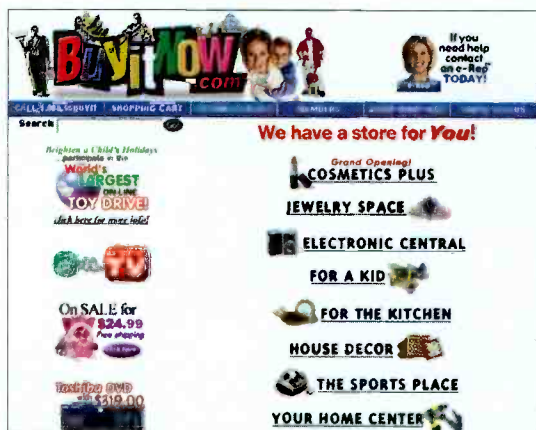
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BuyItNow.com has seen sales increase by 300 percent following a redesign to improve functionality.

then choose from multiple categories in each store.” Eventually, they realized that customers were unclear on the categories—some people looking for a stuffed animal wouldn’t think to go to “plush toys.” Now, visitors to BuyItNow.com see fast-loading pictures of top-selling products, with other popular products within the category ranged beneath them. This resulted in a 300-percent increase in sales after the redesign.

For this season, BuyItNow.com built itself a report generator, and has co-located its servers in Denver and Washington, D.C. Three Web servers in each location are hooked into Sun Solaris database machines; loads are balanced not only by location but by machine. “If one server is getting hammered,” Wilcox says, “I have two others sitting there ready.”

BuyItNow.com has a team of people who train vendors on how to work with the site. Wilcox says: “We tell them, ‘You will work this way or you will not be our vendor.’ Now that we’re at the amount of sales we’re doing, we have vendors beating down our door.”

FROM A TO Z

Building its infrastructure to keep pace with business growth has been critical to the success of e-commerce veteran Red Envelope, which was founded in 1998 as 911Gifts.com. Initially, the e-tailer had a minimal inventory management and fulfillment capability. CTO Cunningham chose an end-to-end solution from Smith-Gardener, a Delray Beach, Fla., software provider that specializes in the catalog industry.

The new system went live in November. One of the most important features is real-time visibility into inventory for the customer as well as the seller. “People don’t want to place an order and be at the mercy of the gift-shipping gods,” Cunningham says. “Now they can see whether we have the product in stock, or our best guess as to how long it will be in back order. It lets the customer make an intelligent decision on whether to move forward with the order.”

On the back end, Red Envelope can better forecast sales and track the status of the order because it’s not going through several different systems. An end-to-end solution such as this might not be as perfect a fit as a system designed for one vertical market, but “the value of the tight integration far exceeds any disadvantage,” Cunningham says.

Hoping to handle 300,000 orders per day, Cunningham has breathed a sigh of relief that his fully integrated system is up and running. “We’re not in scramble mode,” he says.

Of course, everyone in the business is crossing their fingers, hoping it’s the other guy who will get shaken out. Word on the street is that this may be the last Christmas for some. We’ll soon know. ■

RAISING THE BAR

Online shoppers want more this year, and AOL is determined to deliver.

While e-tailers large and small dream of cashing in on the expected windfall from online sales this second e-holiday season, the biggest players are likely to enjoy the lion’s share of the business—estimated at \$4 billion between Thanksgiving and New Year’s by Cambridge, Mass.-based research firm Forrester Research. Whoever the winners may be, they’ll have to earn their money the old-fashioned way: by satisfying customers.

While last year’s mission was simply getting people into the virtual shops, that’s no longer enough. “Last year, shopping online was a novelty, so users were prepared to put up with a lot of obstacles just to say they actually bought something online,” says Patrick Gates, vice president of e-commerce at AOL, the Dulles, Va.-based online powerhouse. “This year, we knew that people would have much higher expectations.”

In an effort to meet those expectations, AOL has expanded its Shop@AOL offerings to include such new product categories as furniture and software. It also has enhanced functionality with such features as quick check-out and a shopping search engine. Other improvements are in the works. Beginning this week, AOL will roll out a new shopping feature that Gates calls “Live Products,” an

By the Numbers

Number of AOL members: **19 million-plus**

Number who regularly shop online: **11 million**

Number who shopped online over Thanksgiving weekend: **4 million**

Number who made their first online purchase over Thanksgiving weekend: **600,000**

Number who shop online for first time every day: **30,000**

Number who made their first online purchase during the 1998 holiday season: **1 million**

interactive pop-up window that lets users test-drive goods ranging from watches to microwaves before they buy. The technology enabling the demos originally was developed for fighter-plane simulations for the Israeli Army.

Despite such innovations, Gates insists that the Shop@AOL experience is ultimately about great customer care, products and services, not technology. “Where our strength really comes from is being able to say, ‘Hey, we don’t want to go after gee-whiz technology that’s way ahead of consumer behavior,’” says Gates. “We want to give them things they understand today and can use today.”

So far, AOL’s efforts at satisfying mousepad shoppers appear to be paying off: During the recent Thanksgiving weekend, nearly 4 million of AOL’s 19 million-plus members shopped until they virtually dropped, triple the traffic from the same period last year. Of that group, 600,000 shoppers were e-commerce newbies. Perhaps most telling is the fact that most will be back for more. The Internet Research Group, Wayne, Pa., reports that 98 percent of AOL shoppers say they will shop through AOL again.

Given AOL’s success in the e-commerce arena, it’s no surprise that Forrester Research has dubbed AOL’s online mall “the Internet’s Miracle Mile.”—Kipp Cheng

CULTURE TRENDS

MTV's BUZZWORTHY

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

Week of 11/29/99

Artist/Group: **Powerman 5000**
Song/Video: **"No Body's Real"**
Director: **David Meyers**

This Boston based group, whose vocals were once packed with more of a hip hop punch, have changed more than just their vocal style. The arrival of guitarest M.33 has beefed up the bands riffs, and a lengthy stint on the road has solidified its sound. All of which is evident in their video No Body's Real.

Artist/Group: **Macy Gray**
Song/Video: **"Caught Outta There"**
Director: **Mark Romanek**

The voice of Macy Gray is a wondrous thing. It can be as intimate as the wee small hours or as exciting as a packed nightclub; disarmingly sweet on one song, harsh and raspy on another. Within eight bars of any given song on her Epic debut album, *On How Life Is*, the voice is unmistakable. Whether it's the funky breakbeats coupled with Macy's raspy words of encouragement "Do Something" the album's first single or the smoky ballad, "Still" reminiscent of early Aretha, the result is an album filled with Macy's irresistibly gritty, yet soothing vocals

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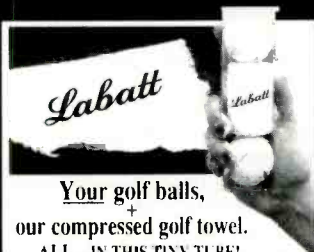


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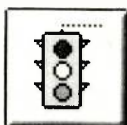
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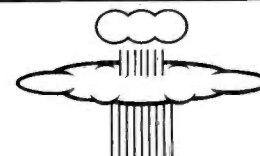
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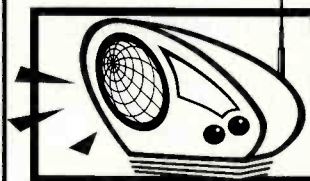
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Email resume to:
blatulippe@onsitenetworks.com
or Fax resume to: 212-463-7851
www.onsitenetworks.com

Sr. AE, AEs ASAP!

CDs & ADS, too! Go to www.minc.com.

media logic

ADVERTISE CALL 1-800-7-ADWEEK

SEE YOUR OPTIONS MAKE
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NEW CHALLENGES MAKE A
DIFFERENCE READY TO STEP
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your path to career success

Sklar & Associates
national specialists
for the placement of
media professionals
in traditional and
new media careers

Sklar Associates
search consultants

national: 877-467-4608 312-467-4600
fax: 312-467-4664 email: patricia@sklarsearch.com
www.sklarsearch.com

ACCOUNT MANAGERS Chicago New York

First Moments, a Time Inc. Company and an industry leader in targeted consumer sampling, is seeking high energy, strategic salespeople with a team approach to develop new business and manage existing accounts. Excellent communications and presentation skills are required. Experience in packaged goods is also a plus. This position requires 3-4 years experience in sampling or a related field. Two positions are available, one in Chicago and another in New York.

Please fax or mail resumes to:
Director of Sales and Marketing
First Moments
1325 Avenue of the Americas
27th Floor
New York, NY 10019
Fax: (212) 522-6211

Or e-mail to:
lori_fromm@timeinc.com

We're Looking For Someone
Very Specific...

Are You A Sales Entrepreneur?

We are a growing promotion services company specializing in the development and execution of account-specific/co-marketing and event marketing programs. We offer a competitive salary plus a lucrative incentive plan with an excellent benefit package to those who can make the team.

If you are a sales entrepreneur with solid relationships in selling promotion products/services to consumer package goods companies, are self-motivated, self-disciplined, and thrive on the challenges of opening new doors, then we would like to talk with you about an opportunity with our East and Midwest business development teams.

Qualifications include 5+ years in selling to consumer packaged goods sales/marketing management, first-hand experience with account-specific/co-marketing programs, good strategic planning skills, strong communication and presentation skills, and the tenacity to close business.

Got what it takes? Then forward your resume and compensation requirements to:

PromoWorks, L.L.C.

Fax: 612-401-4390

E-mail:

kkroslak@promoworks.org

Attn: Ken Kroslak

PromoWorks
"Promotions That Work"

ADVERTISING SALES NEWSWEEK CLASSIFIED

Fast growing media sales house seeks a talented classified sales professional or a sales trainee with the right stuff to help develop an exciting new section in one of the U.S.'s most prestigious weekly publications. Good package.

Fax resume to 212-210-9243

HELP WANTED

Catalog god. Heavenly location.

T3, one of Austin's fastest growing advertising agencies, is looking for a visionary creative director to manage and grow its catalog/direct marketing group.

Our ideal: Someone with an art direction background and 7+ years of experience in catalogs or magazines, collateral and direct mail. A thinker-leader-doer-team player. High-tech experience helpful, but not a deal breaker.

In this position, you'll manage design/production of several high-circulation monthly/quarterly catalogs and develop marketing programs for one of the most innovative technology companies in the world.

T3 is an entrepreneurial think tank with diverse clients, historic homes as offices, and a people-friendly environment. All smack-dab in the middle of one of the most livable cities in the country.

Please send/fax your resume and some of your best work to Julie Karp, Human Resources Director, 1806 Rio Grande, Austin, TX 78701. Fax: 512-499-8552. E-mail: juliek@t3.com. Equal opportunity employer.

T3

ADVERTISING ACCOUNT MANAGER COSMETICS

The New York Times is looking for a dynamic account manager to join the beauty/cosmetics team in our fast-paced advertising sales department. The ideal candidate will be able to build sales success in the **cosmetics** advertising category, working as a team player and utilizing a consultative sales approach. Will oversee assigned accounts, contribute to the formulation of effective business building strategies, and keep abreast of the category/industry and New York Times products and policies. College degree and/or experience in business, especially advertising sales in the **cosmetics** industry. Must be able to work under tight deadlines and be committed to supporting other teams in the department and the company's overall goals. Some travel may be required.

We offer a competitive salary and benefits package.

For consideration, please email or fax your resume, including salary history to:

hrresume@nytimes.com

The New York Times

Expect the World™ www.nytimes.com

FAX: (212) 556-4011

Equal Opportunity Employer/M/F/D/V

We regret that we will only be able to respond to those candidates selected for an interview.

PRODUCT/ADVERTISING SALES

Adweek Directories has an exciting entry-level inside sales opportunity for you to sell CD-ROM product and advertising in our directories serving the advertising, marketing and media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on enterprise solutions and ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focused, consultative sales approach. Competitive salary, excellent commission package and benefits.

Fax resume, cover letter and salary history to:

Mitch Tebo
(212) 896-7282

PUBLICIS & HAL RINEY

Calling All Account Supervisors!

We are looking for a dynamic, experienced and creatively driven Field Account Supervisor with 4-5 yrs. agency exp. to work on a major telecom. account in our NY office. Candidate will manage ten large markets in the eastern region. If you think you have what we are looking for and are committed to great advertising, please rush resume to:

Attn: Mary Kelly/ASNY Publicis & Hal Riney
2001 The Embarcadero, San Francisco, CA 94133
Or Fax: 415-293-2628 or e-mail to: stein_kristen@hrp.com

QUALITY ASSURANCE PROFESSIONAL

UGO Networks, Inc., the underground entertainment mecca for online gamers, is seeking a Quality Assurance individual to work on our ad-serving project. The ideal candidate will have some experience with HTML, JavaScript, and a general familiarity with Web technology, Rich Media, ad serving, or advertising experience a plus. This individual must be detail oriented and have good communication skills. Responsibilities include testing and troubleshooting ads on various platforms, along with acting as a liaison between our in-house resources and vendor technical support. Excellent benefits and great growth potential!

Please send resume, with cover letter and salary requirements to:
jennifer@ugo.com or fax (212) 624-3431

PRINT PRODUCTION MANAGER

In this key role you will be responsible for organizing and directing the production of all packaging, point-of-sale and display materials for Samuel Adams, Oregon Original Ale and HardCore brands. Ideal candidates will have 5-8 years print production experience, specifically with packaging, Offset, Flexo, and Rotogravure printing. Travel required. BA/BS preferred.

Fax resumes to:
617-368-5564
Email to
jobs@bostonbeer.com

THE BOSTON BEER COMPANY

For more information on current job openings, check out our web site at www.samadams.com EOE



ADVERTISING & EDITORIAL PRODUCTION

Traffic ads and editorial pages. Assist in magazine make-up. Knowledge of Quark, Photoshop, Illustrator a plus. Friendly environment, good salary and benefits.

Fax resume 212-536-6551

Catch A Creative Genius With Adweek Classified

HELP WANTED

MEDIA PLANNERS

Arnold Communications needs planners for its McLean, VA office. Available on all levels, from entry-level to group heads with 10+ years of experience. Must be computer-literate and proficient in Excel (knowledge of Donovan system a plus). We're looking for strategic thinkers with a creative streak. Ideal candidates have strong presentation skills and experience presenting to clients. Send your resume with salary requirements in confidence to:

ARNOLD COMMUNICATIONS, INC. 1600 INTERNATIONAL DRIVE SUITE 300 MCLEAN, VA 22102
ATTN: BEATRICE PARKER-WINGATE EMAIL: bwingate@arnoldcom.com FAX: 703-288-1459

CREATIVE RECRUITING COORDINATOR

We're looking for a person who has 2+ years of experience helping to find great creative talent. You will work with the Creative Operations Director to recruit and hire creatives from around the country.

- Experience working with headhunters
- Must have an appreciation for creative advertising and have an eye for recognizing great work
- Be detail-oriented and organized
- Enjoy working with diverse personalities

At GSD&M, we have a great culture and working environment for people who are self-starters and proactive. If you are looking for a fast-paced and challenging opportunity, please send your resume to:

GSD&M
 Attn: Cindy Clevenger
 828 West 6th Street
 Austin, TX 78703
 Fax: (512) 242-4795

NO PHONE CALLS PLEASE



COSMOPOLITAN MAGAZINE is searching for a terrific

RESEARCH ASSISTANT!

Will help with research runs, charts and have general administrative assistant duties. Great opportunity for someone from the agency side with 9-12 months experience as an assistant planner who can do MRI and PIB runs and is looking to get into the publishing side. Must be dependable, motivated, enthusiastic, organized, detail-oriented and have great computer skills. Be ready for a fast-paced environment! Working at Cosmopolitan magazine would be a great entry into publishing for a smart, hardworking, fun, agency media planning or media research person or anyone else qualified for the position! We are an equal opportunity employer dedicated to promoting a culturally diverse work environment.

Please fax resume
 w/salary reqs to:
 Dept. VDF
 Fax: 212-262-2680

MARKETING COORDINATOR

UGO Networks, Inc., the underground entertainment mecca for online gamers, is seeking a Marketing Coordinator responsible for material placement, execution and on-going maintenance of advertising. Specific duties will include bid & rebidding keyword buys, maintaining third party advertising schedule, and weekly tweaking of on-line campaigns both within the UGO Network as well as third party campaigns. In addition, this person will be responsible for maintaining weekly reports including Coupon campaigns, traffic and click through, and monthly ROI. The ideal candidate will possess excellent verbal and written skills, having a track record of marketing success. Excellent benefits and great growth potential!

Please send resume, with cover letter and salary requirements to:
 jennifer@ugo.com
 or fax (212) 624-3431

ACCOUNT & TRAFFIC ASSISTANT

Small midtown Manhattan agency specializing in the performing arts seeks individual to assist account staff and traffic manager. Proficiency in MS Office on Mac & PC a must!

Send resume and cover letter
 with salary requirement
 (will not consider without).

Fax: 212-391-6480
 Email: dewayne@emg-ltd.com

BIG JOBS FOR BIG BRAINS

BrainTrust, an incredible pipeline to SF's hottest interactive agencies & new media start-ups, is seeking bright, seasoned AEs with top-notch agency & client service exp. Resumes to sfjobs@braintrust.com or 415.977.1188.

www.braintrust.com

Chernoff/Silver and Assoc., a leading Southeast agency, has an immediate opening for a seasoned Direct Response Copywriter in sunny Orlando. If you're self-motivated, strategically-minded and can help lead our small but growing DR team to success, let's talk. We offer a challenging, fast-paced environment with excellent benefits and a competitive salary. Fax or email resume and letter of introduction to:

DR Copywriter
803.765-1485 (fx)
jefft@csaonline.com

NO PHONE CALLS,
 PLEASE



www.chernoffsilver.com

MEDIA

Large East Coast Agency seeks:

Sr. Planner/Supervisor. (General & Travel accounts). 3+ yrs. Agency planning experience. Travel tourism experience essential. Need excellent presentation, writing skills.

Sr. Planner Supervisor. (General & Latin American accounts. 3+ years agency experience; Latin American media experience essential; need excellent presentation, organizational skills.

Media Planner, 1-3 yrs experience. Good analytical, writing, organizational skills.

Please Fax resume to:

The BSP Group
 (305) 854-6045 or e-mail
STEVE@THEBSPGROUP.COM

LONG ISLAND'S LEADING AD AGENCY

seeks long-term relationship with experienced account executive. Must have charm, style, intelligence, and **at least one million dollars of existing business.**

fax: **516-249-6906**

AD SALES ASSISTANT

Advertising industry trade magazine seeks organized, detail oriented, PC proficient assistant. Great interpersonal skills and ability to juggle many tasks a must. General administrative support for 2-3 salespeople plus opportunity to grow into space sales for right person. College education. Knowledge of Word/Word Perfect/Excel and ACT! a plus.

Forward letter/resume/
 salary history to

ADWEEK MAGAZINES
 1515 Broadway, 12th fl.
 NY NY 10036
 Attn. Linda
 FAX: (212) 536-5353

- no phone calls.

EASTERN SHORE Heir Apparent: CEO

Growing "b to b" agency jewel in idyllic Chestertown. Maryland seeks a person with strategic, creative and administrative skills, plus the "magic" of leadership, to replace the retiring founder/owner...and grow the business. Compensation includes equity.

In strictest confidence.

Contact: James B. Bradbeer
The Bradbeer Company

570 Maplewood Ave.
 Wayne, PA 19087
 Tel: (610) 293-1010
 Fax: (610) 975-0337

HELP WANTED

Where the Power of Your Knowledge Saves Lives™

City of Hope National
Medical Center and
Beckman Research
Institute, a leading
cancer treatment and
biomedical research
center, seeks a Sr.
Media Relations
Specialist and Marcom
AE for its New York
City office.

MEDIA RELATIONS/MAR COM

The Media Specialist will write/distribute/pitch stories on topics that include medical/science, fundraising and media events; local and national media. 4+ years of media relations experience, preferably in health care. AE will work with account team to handle collateral and marcom needs of Eastern regional offices. Strong writing, project management and interpersonal communications skills are essential. 1-3 years experience.

Please mail your resume with salary requirements to: Human Resources, City of Hope, AW/75, 1500 E. Duarte Rd., Duarte, CA 91010-3000 Fax: (626)301-8182. E-mail: ssparks@coh.org EOE



City of Hope

National Medical Center
& Beckman Research Institute
A National Cancer Institute-Designated
Comprehensive Cancer Center

www.cityofhope.org/cohjobs/

DO YOU LOVE THE SOUND OF OOH?

We're looking for media negotiators and/or planners who would love to be part of the out-of-home media future. Requirements? A strong outdoor media past: at least 25% of your last 3 years immersed in traditional and breakthrough o-o-h media. Mail or fax your resume. No calls, please.

Managing Director, OUT OF HOME MEDIA SERVICES, SUITE 802,
SEVEN PENN PLAZA, NEW YORK, NY 10001
md@outofhomemedia.com • 212.268.0236 fax

NORTHEAST SALES MANAGER

Develops value-added strategies and proposals to meet the clients' marketing/advertising objectives. Sells advertising space to regional and national advertisers. Manages sales representatives and administrative support staff. Manages revenue and expense budgets. Requires a Bachelor's degree in a related discipline with 6 years experience as a sales or marketing representative and 3 years experience as a manager of a sales or marketing operation. Comprehensive knowledge of publishing/media industry. Strong PC skills, excellent communication, interpersonal, presentation and negotiation skills; fast-paced, high-pressured, mobile sales environment.

Fax resume to 212-715-5530

YOU'VE DONE THE BIG AGENCY THING. NOW DO YOUR OWN THING.

Are you an experienced account person who's dreamed of running an agency? A small, creative-driven branding shop in the NY metro area is looking for someone up to the challenge of growing a small shop in an age of the mega-agency conglomerate. The rewards: an equity stake and a chance to build something special. If you think you're the right person, e-mail phughes@hughesbranding.com and tell me why.

Classified Advertising
1-800-7-ADWEEK

SALES and MARKETING ASSISTANT

The New York Times

The New York Times, a leader in the media industry, is looking for a **Sales and Marketing Assistant** to provide administrative support to the sales, marketing and management team. This valuable team player will work with advertisers by providing sales and marketing information, plan and implement administrative strategies, and continue to improve existing procedures and processes that better support the Sales and Marketing Team with their responsibilities.

RESPONSIBILITIES

- Assist with advertiser information and teen information gathering in all media including the Internet.
- Help qualify leads in competitive teen magazines and gather information.
- Help create sales support material, presentations and proposals.
- Support marketing and promotion team in gathering marketing information.
- Provide marketing sales support material and assistance with promotions and special events.
- Create and/or enhance existing processes that provide the most efficient service to Advertising customers.
- Communicate with and support needs of Ad Sales Team, coordinate organizational information, requirements and daily activities.
- Work with Upfront General Manager at News Services (and Scholastic) to supply advertising information, to coordinate overall administrative tasks.

EXPERIENCE

- Proficient using Excel, Word, PowerPoint and internet required.
- Database software experience a plus.
- Strong written and verbal communication skills essential.
- Demonstrated ability to work in fast-paced environment necessary.
- Experience or interest in media.

Interested candidates should forward their resume and cover letter to the attention of

**ASMA/N.S. by e-mail to
hrresume@nytimes.com or by
Fax: (212) 556-4011**

EOE

We regret that we can only respond to those candidates contacted for an interview.

FINANCIAL MANAGEMENT SUPERVISOR HONOLULU

Hawaii's premier advertising agency seeks an experienced strategist to manage financial, automotive and healthcare accounts, all leaders in the market. Your resume should include account service history and at least one strategic example of a marketing achievement of which you are particularly proud. Position includes competitive salary, moving expenses and travel from the Mainland. The agency is a family of Advertising, Public Relations, Research and Internet companies. If you're tired of rotten weather, picture yourself in eternal summer, in a sophisticated city surrounded by green mountains, an azure sea, palm trees and white sand beaches. It's a great job with a life, too.

Resumes and salary requirements should be sent to John Lochridge, Honolulu Recruiters, 40 Camino Alto #5305, Mill Valley, CA 94941.

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

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

HELP WANTED

Bring
your ideas
to the Intel table.

Ideas take flight at Intel. Arriving at these ideas takes a willingness to embrace risk. The technologists of today know that, so do those of tomorrow. From leading the way in home networking to driving the Internet economy, our goal is to ensure that these ideas keep getting better and better. You can help.

Cutting-Edge Marketing Careers

We are seeking experienced consumer marketing individuals to support our efforts and bring a rich Internet experience throughout the home. As part of our team, you will help craft winning marketing communications programs for our WebOutfitter™ Service, Internet appliances, home networking products, PC cameras and wireless devices. Consider the impact that you can make in the following opportunities available at our Santa Clara, California and Portland, Oregon sites:

- Retail Marcom Manager
- Sr. Communications Programs Managers
- Interactive Communications Manager
- Marketing Programs Manager

All positions require a degree in marketing, marketing communications, advertising, graphic design (or related discipline) and 5+ years of consumer marketing communications experience. An MBA is beneficial.

Become a part of the Intel experience.

Becoming a part of the Intel experience involves sharing in the results of each employee's contributions. In addition to base pay and benefits, we offer stock plans, periodic paid sabbaticals, group performance bonuses and profit sharing. For specific job descriptions and more information about Intel, please visit our Web site at www.intel.com/go/employment. For immediate consideration, please e-mail your ASCII text resume to:

bizjobs@intel.com

(No attachments/enclosures. Please include your resume in the body of your e-mail.)

To expedite your response, please indicate Dept. Code COR-804 and position of interest on all correspondence.

Intel and the Intel logo are registered trademarks of Intel Corporation. All resumes are electronically scanned, processed and distributed. A letter-quality resume is required for this process. Intel Corporation is an equal opportunity employer and fully supports affirmative action practices. Intel also supports a drug-free workplace and requires that all offers of employment be contingent on satisfactory pre-employment drug test results. All other brands and names are property of their respective owners. ©1999, Intel Corporation. All rights reserved.

intel®

ADVERTISING SALES REPRESENTATIVE

Bi-coastal entertainment/fashion publication seeks advertising sales representation in NY marketplace. Self motivated team players with prior experience in entertainment, fashion, local retail or consumer electronics categories preferred. Fax resume to:

(323) 939-9824

ADVERTISING SALES PROFESSIONALS

Established, growing North Jersey Internet Service Provider has exceptional opportunities for creative, web savvy individuals with 5 years media and Internet experience managing agency relationships. For consideration, please fax resume with salary requirements to: **201-489-4700**. Travel@corp.idt.net



“Da-ta”
Baby's first word



Sony Electronics Inc. professionals see things differently from the start. Call it imagination, creativity, ingenuity. The fact is, they're born that way. They share an unbridled curiosity for infinite possibilities.

If you share our passion for innovation, our spirit of exceeding expectations, and thrive in a fast-paced, team-oriented environment, then follow your dreams at Sony Electronics Inc. in Northern New Jersey.

Advertising Promotions Specialist • We are seeking a professional to develop and execute consumer retail promotions for the national Media Solutions Company (MSC). The ideal candidate should be able to coordinate promotional partnerships (internally and externally), creative execution and promotional administration. Additionally, you will be responsible for other promotional activities within MSC as they relate to ongoing loyalty marketing and one-to-one programs with our Professional Media division. These responsibilities require a thorough understanding of promotional/direct marketing and measurements of success.

The detail oriented candidate we desire must be able to coordinate with various marketing managers and vendors to accomplish goals, have strong follow-up skills and an entrepreneurial spirit. You should have an understanding of general media advertising and be able to assist in developing media strategies. The ideal candidate will have 3-5 years promotional marketing experience along with previous experience at a promotional agency. A BS degree in Marketing is a plus.

Sony Electronics Inc. offers a generous compensation/benefits package which includes employee savings/profit sharing plans. For consideration, forward your resume to: **Sony Electronics Inc., Recruiting Resources/TB, 1 Sony Drive, Park Ridge, NJ 07656. Fax: (201) 930-6065. E-mail: tenitra.batiste@am.sony.com** We are proud to be an equal opportunity employer, M/F/D/V.

<http://sel.newjobs.com>

SONY

Are you a Digital Dream Kid?

EAST COAST ACCOUNT MANAGER The New York Times

The New York Times, a leader in the media industry, is looking for an aggressive entrepreneurial and creative Account Manager to sell advertising space in our sophisticated and exciting new teen publication covering accounts in the East Coast region. Get immersed in the teen market to sell integrated advertising programs to entertainment, fashion, package goods, technology, and footwear categories. If you are a strategic thinker, work well independently and are also creative and excel at a conceptual sell, we are interested. Must have some consumer, magazine space sales experience. Experience at a youth target publication is highly desirable. Base plus bonus, plus expenses. Some travel is required.

Interested candidates should forward their resume and cover letter to the attention of

WCAM/N.S. by e-mail to hrrresume@nytimes.com

or by fax 212-556-4011.

EOE

We regret that we are only able to respond to those candidates contacted for an interview.

HELP WANTED

BET is seeking to fill the following sales positions:

• SALES ASSISTANT

Responsibilities include order entry, proofing and maintenance of agency order records. 1+ years office experience is required. Media experience is a plus.

• SALES PLANNER

Primary responsibilities are media planning and account stewardship activities. Candidates must have strong multi-tasking skills, detail oriented focus and the ability to work independently in a fast-paced environment. Requirements include 2+ years experience in a Television Ad Sales support role, a working knowledge of media math, an undergraduate degree and proficiency in Excel.

Send resume (indicate desired position) and salary requirements to:

Att: Human Resources-CH
BET

One BET Plaza/1900 W Place, NE
Washington, DC
20018-1211



No phone calls, please
Equal Opportunity Employer - M/F

ART DIRECTOR

We need a brilliant AD with three to five years of experience. Your portfolio must demonstrate exceptional design as well as conceptual thinking. A great opportunity for the right person in a highly creative, fast-growing, NYC ad agency with an impressive roster of quality consumer clients.

Fax resume and a couple of samples to:
(212) 989-3102

COPYWRITERS

Agency in the middle of a major growth spurt is looking for freelance or full time writers. Knowledge of luxury brands very important. Passion, desire & love of advertising must match ours. We aspire to be great, hopefully you do, too.

Please write in strictest confidence.

Richard Lipman
LRG Advertising

470 Park Avenue South
NYC, 10016

Email: richardl@lrgad.com

SAME ARNOLD. LESS SNOW.

Arnold Communications is looking for advertising professionals to fill positions in our growing Washington, DC office. You'll work for the same award-winning, creative-minded company that helped reinvent Volkswagen, but you won't face those harsh Boston winters. Ideal candidates will have relevant agency experience, the ability to think strategically and a disdain for prolonged cold weather. Openings for all disciplines, at all levels. Send your résumé with salary requirements in confidence to:

ARNOLD COMMUNICATIONS, INC. 1600 INTERNATIONAL DRIVE SUITE 300 MCLEAN, VA 22102
ATTN: BEATRICE PARKER-WINGATE

E-MAIL: bwingate@arnoldcom.com FAX: 703-288-1459

TRAVEL INDUSTRY MANAGEMENT SUPERVISOR HONOLULU

Hawaii's premier advertising agency seeks an experienced supervisor to manage a major client. Five years of airline and travel experience a must. Your resume should include account service history and at least one strategic example of a marketing achievement of which you are particularly proud. Position includes competitive salary, moving expenses and travel from the Mainland. The agency is a family of Advertising, Public Relations, Research and Internet companies. If you're tired of rotten weather, picture yourself in eternal summer, in a sophisticated city surrounded by green mountains, an azure sea, palm trees and white sand beaches. It's a great job with a life, too.

Resumes and salary requirements should be sent to John Lochridge, Honolulu Recruiters, 40 Camino Alto #5305, Mill Valley, CA 94941.

SALES ATTN: MEDIA REPS

Tired of being one of the "have-nots"? Do your skills and talent outweigh your account list? Become one of the "haves" on our small, select, highly entrepreneurial sales team. Sell premium ethnic and general market outdoor advertising in the New York metro market. College degree, bilingual (Eng/SP) preferred.

Fax resume to:
VISTA MEDIA
Attn: VP/GM
(718) 784-3977

ADVERTISING SALES

Technology Investor Magazine is seeking dynamic sales people to join our fast paced advertising team. The ideal candidates will build sales in financial advertising. Must be able to work under tight deadlines. We offer competitive salary structure and benefits. Fax resume to:

Brian Clerkin 212-685-4265 or
Brian_Clerkin
@technologyinvestor.com

Hey, we need a hand here!

Fast growing Los Angeles Hispanic & Latin American advertising agency is looking for a couple of top notch professionals for its new Miami office.

Media Director

6+ yrs exp. US Hispanic & Latin America. Bilingual (Span/Engl) preferred.

Senior Account Executive

Strategic thinker. 3+ yrs exp. Bilingual (Span/Engl) preferred. Brazilian Portuguese language skills and internet experience a plus.

Fax resume and salary requirements to: (310) 478-9541

ATTN: FREELANCERS

ADWEEK can offer you the exposure you need in our **Services & Resources** section. If you need to get your service out to the people who matter, you need to advertise now. Call for info 1-800-7-ADWEEK.

Senior Account Executive

Fast-growing ad agency located in Annapolis seeks Senior Account Executive. Salary and bonus ranges from \$100,000 to \$170,000. We require 3+ years agency experience. Good strategic thinking required.

Email: ken@jedadvertising.com

Account Executive/Sales

CERADINI DESIGN INC

brand graphics
Award-winning package design firm seeks bright, talented individual to support continued growth. We are searching for an account exec./client service rep with 3-5 yrs advertising or design experience to manage our solid client base and to prospect & develop new accounts. Excellent growth potential for energetic, outgoing individual in a comfortable, relaxed downtown environment. Competitive salary and benefits. Send res./sal req: 1123 Broadway, Ste. 307, New York, NY 10010 Fax: 212-255-3705

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

Classified Advertising
1-800-7-ADWEEK

REACH YOUR AD COMMUNITY WITH ADWEEK CLASSIFIED

From renowned fashion designer Nicole Miller comes the compassionate power tie. Prostate cancer will strike one out of every five men, and many never know they have it until it's too late. Fortunately, help is on

**CO-WORKERS MAY BEGIN TO REFER TO YOU AS A
HARD-NOSED, CUT-THROAT,
HUMANITARIAN.**



**THE NICOLE MILLER TIE FOR
THE PROSTATE CANCER INITIATIVE, \$60**

the way. All profits from the sale of these specially designed ties will go to the **Prostate Cancer Initiative** – a nationwide program developed jointly by the Cancer Research Institute and the American Cancer Society to serve clinical research, patient care and public education needs. How to buy the tie? Drop by any Nicole Miller store, or call Rob Durkee at the Cancer Research Institute at 212-688-7515. Don't worry, you can still play the tough businessman, just one with a heart.

Nicole Miller



**CANCER
RESEARCH
INSTITUTE**



endocare
PROSTATE CARE BY DESIGN

www.ecare.org

Endocare, Inc. is proud to support the Cancer Research Institute

CULTURE TRENDS

MTV Around the World

Week of 12/1/99

MTV Asia

| Artist | Title |
|------------------|----------------------|
| 1. Ronan Keating | When You Say... |
| 2. Sugar Ray | Someday |
| 3. Ricky Martin | She's All I Ever Had |
| 4. C. Aguilera | Genie In A Bottle |
| 5. Madonna | Beautiful Stranger |

MTV Latin America (South Feed)

| Artist | Title |
|----------------|-------------------|
| 1. C. Aguilera | Genie In A Bottle |
| 2. Shakira | Ojos Asi |
| 3. Lou Bega | Mambo #5 |
| 4. Limp Bizkit | Nookie |
| 5. Luis Miguel | O Tu O Ninguna |

MTV India

| Artist | Title |
|-------------------|---------------------|
| 1. BSB | I Want It That Way |
| 2. Sonu Nigam | Ab Muje RaatDin |
| 3. Jagit Singh | Shaam Se Aankh Mein |
| 4. Harbhajan Mann | Oye Hoye |
| 5. Boyzone | When The Going... |

MTV Australia

| Artist | Title |
|-------------------|---------------------|
| 1. Eiffel 65 | Blue |
| 2. Britney Spears | Crazy |
| 3. Madison Ave. | Dont Call Me Baby |
| 4. S2S | Sister |
| 5. Jennifer Lopez | Waiting For Tonight |

Billboard's Top 15 Country Singles

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

| This Week | Last Week | Peak Pos. | Wks on Chart | Title | Artist |
|-----------|-----------|-----------|--------------|-------------------------|--------------------|
| 1 | 2 | 1 | 14 | When I Said I Do | Clint Black |
| 2 | 3 | 2 | 21 | Home To You | John M. Montgomery |
| 3 | 1 | 1 | 19 | I Love You | Martina McBride |
| 4 | 4 | 4 | 14 | He Didn't Have To Be | Brad Paisley |
| 5 | 5 | 5 | 9 | Breathe | Faith Hill |
| 6 | 8 | 6 | 14 | Come On Over | Shania Twain |
| 7 | 7 | 1 | 24 | Something Like That | Tim McGraw |
| 8 | 11 | 8 | 24 | All Things Considered | Yankee Grey |
| 9 | 6 | 4 | 21 | What Do You Say To That | George Strait |
| 10 | 13 | 10 | 12 | What Do You Say | Reba |
| 11 | 14 | 11 | 9 | Pop A Top | Alan Jackson |
| 12 | 15 | 12 | 14 | Big Deal | LeAnn Rimes |
| 13 | 18 | 13 | 13 | Cowboy Take Me Away | Dixie Chicks |
| 14 | 12 | 10 | 21 | I'll Go Crazy | Andy Griggs |
| 15 | 19 | 15 | 11 | My Best Friend | Tim McGraw |

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Billboard's Top 15 Albums

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

| This Week | Last Week | Peak Pos. | Wks on Chart | Artist | Title |
|-----------|-----------|-----------|--------------|--------------------------|-----------------------|
| 1 | - | 1 | 1 | Korn | Issues |
| 2 | - | 2 | 1 | Dr. Dre | Dr. Dre -- 2001 |
| 3 | - | 3 | 1 | Celine Dion | All The Way... |
| 4 | 3 | 1 | 23 | Santana | Supernatural |
| 5 | - | 5 | 1 | Will Smith | Willennium |
| 6 | 5 | 1 | 27 | Backstreet Boys | Millennium |
| 7 | 2 | 2 | 3 | Mariah Carey | Rainbow |
| 8 | 7 | 1 | 45 | Britney Spears | ...Baby One More Time |
| 9 | - | 9 | 1 | Chef Raekwon | Immobilarity |
| 10 | 1 | 1 | 2 | Faith Hill | Breathe |
| 11 | 4 | 1 | 3 | Rage Against The Machine | The Battle Of LA |
| 12 | 11 | 1 | 13 | Christina Aguilera | Christina Aguilera |
| 13 | 9 | 3 | 13 | Lou Bega | A Little Bit Of Mambo |
| 14 | 8 | 8 | 2 | Soundtrack | Pokemon |
| 15 | 6 | 6 | 2 | Savage Garden | Affirmation |

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CULTURE TRENDS

MTV Around the World

Week of 12/01/99

MTV EUROPE

| Artist | Title |
|-------------------|-------------------|
| 1. C. Aguilera | Genie In A Bottle |
| 2. Britney Spears | Crazy |
| 3. Ronan Keating | When You Say... |
| 4. BSB | Larger Than Life |
| 5. Bob Marley | Sun Is Shining |

MTV Latin America (North Feed)

| Artist | Title |
|---------------------|-------------------|
| 1. Enrique Iglesias | Rhythm Divine |
| 2. C. Aguilera | Genie In A Bottle |
| 3. BSB | Larger Than Life |
| 4. James | I Know What... |
| 5. Lius Miguel | O Tu O Ninguna |

MTV Brazil

| Artist | Title |
|-------------------|------------------|
| 1. N'Sync | U Drive Me Crazy |
| 2. RHCP | Scar Tissue |
| 3. Raimundos | A Mais Pedida |
| 4. Geri Halliwell | Mi Chico Latino |
| 5. BSB | Larger Than Life |

MTV Russia

| Artist | Title |
|--------------------|-------------------|
| 1. Yellow | Squeeze Please |
| 2. Zemphira | Pochemu |
| 3. Geri Halliwell | Mi Chico Latino |
| 4. Lightning Seeds | Life's Too Short |
| 5. Eurythmics | I Saved The World |

Billboard's Top 15 Singles

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

| This Week | Last Week | Peak Pos. | Wks on Chart | Title | Artist |
|-----------|-----------|-----------|--------------|--------------------------|----------------------|
| 1 | 1 | 1 | 19 | Smooth | Santana/Rob Thomas |
| 2 | 2 | 2 | 15 | Back At One | Brian McKnight |
| 3 | 4 | 3 | 13 | I Need To Know | Marc Anthony |
| 4 | 3 | 3 | 15 | Mambo No. 5 | Lou Bega |
| 5 | 9 | 5 | 8 | I Wanna Love You Forever | Jessica Simpson |
| 6 | 8 | 6 | 14 | My Love Is Your Love | Whitney Houston |
| 7 | 7 | 7 | 7 | I Knew I Loved You | Savage Garden |
| 8 | 5 | 8 | 8 | Waiting For Tonight | Jennifer Lopez |
| 9 | 11 | 9 | 11 | U Know What's Up | Donell Jones |
| 10 | 6 | 1 | 24 | Unpretty | TLC |
| 11 | 12 | 9 | 17 | Steal My Sunshine | Len |
| 12 | 10 | 2 | 11 | Satisfy You | Puff Daddy/ R. Kelly |
| 13 | 20 | 4 | 32 | Where My Girls At? | 702 |
| 14 | 13 | 1 | 14 | Heartbreaker | Mariah Carey/Jay-Z |
| 15 | 16 | 15 | 3 | Girl On TV | LFO |

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Billboard's Heatseekers Albums

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

| This Week | Last Week | Wks on Chart | Artist | Title |
|-----------|-----------|--------------|----------------------------|--------------------------|
| 1 | 1 | 33 | Static-X | Wisconsin Death Trip |
| 2 | 5 | 8 | Sole | Skin Deep |
| 3 | 4 | 16 | Brad Paisley | Who Needs Pictures |
| 4 | 3 | 22 | System Of A Down | System Of A Down |
| 5 | 2 | 2 | H.Walker & The L. F. C. C. | Family Affair |
| 6 | 6 | 21 | Slipknot | Slipknot |
| 7 | 17 | 3 | McDermott/Kearns/Tynan | The Irish Tenors |
| 8 | 7 | 6 | Stroke9 | Nasty Little Thoughts |
| 9 | - | 1 | The Cathedrals | A Farewell Celebration |
| 10 | 11 | 9 | Yolanda Adams | Mountain High...Valle... |
| 11 | 33 | 5 | Childrin Of Da Ghetto | Childrin Of Da Ghetto |
| 12 | 10 | 25 | Moby | Play |
| 13 | 9 | 2 | Marc Nelson | Chocolate Mood |
| 14 | 12 | 5 | Roy D. Mercer | How Big'a Boy...J |
| 15 | 13 | 31 | Oleander | February Son |

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 - All 3 of the above for \$695
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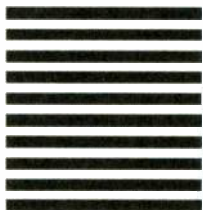
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| Protein..... | 0% |

% Minimum Daily Requirement(MDR)

| | |
|--------------|------|
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| Syndication | 100% |
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| Newspapers | 100% |
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Magazines

BY LISA GRANATSTEIN

Time Countdown

Newsweek preps year-end specials, puzzles over 2000

The midnight oil will be on full burn at *Time* magazine this month. Staffers are busy cranking out three year-end special issues, prepping for the rollout in January of a new back-of-book section and exploring the launch of a spin-off product for Gen X readers. While *Time's* "Man of the Year"

franchise has traditionally closed out the weekly's calendar as a double issue, Y2K has shaken up the publishing schedule this December. "Person of the Year," as the issue is now known, will be on newsstands for just one week, beginning Dec. 20. The following week, *Time* will devote a special double-issue tribute to its "Person of the Century," along with pieces on the best and brightest from the other nine centuries of the millennium. That edition will wrap up the "*Time* 100: People of the Century" effort, a two-year, six-part series honoring the 20 greatest leaders, artists, builders, thinkers and heroes.

The identity of the top person of the 1900s was still being debated in the hallways of *Time* last week. "We've cut the list down to three or four names," says Walter Isaacson, *Time's* managing editor. The final round of research includes last week's field trip by some half-dozen editors to Hyde Park, N.Y., to visit Franklin D. Roosevelt's birthplace and presidential library. Roosevelt could be a strong contender for the top honor; he was named *Time's* Man of the Year in 1932, '34 and '41. "We're doing a lot of research on various possibilities," is all Isaacson would say about FDR's odds.

Following right on the heels of the "PoC" issue will be *Time's* New Year's special. "It's a souvenir issue covering the turn of the clock," Isaacson says. "We have digital cameras all over the world in various time zones that will send back pictures on Friday night and [New Year's Day]." That edition will hit newsstands Jan. 3.

The year-end specials are also keeping *Time's* sales side busy. "Person of the Year" has closed to advertisers, but some space remains for the "Person of the Century" and

the New Year's special, says Ed McCarrick, *Time* publisher. While McCarrick declined to provide any ad-page counts or advertisers, Chrysler, Discover, Lucent and State Farm Insurance have been core sponsors for all the "*Time* 100" issues.

Meanwhile, McCarrick, Isaacson and *Time* senior editor Joshua Ramo are exploring a new general-interest spinoff title and companion Web site, code named TX. The content would target readers in their late teens to early 30s. *Time* recently conducted



Isaacson eyes a new product for Gen Xers.

Mediaweek Magazine Monitor

Weeklies

November 29, 1999

Santa will be leaving DVD players under many Christmas trees if advertisers get their wish. "The DVD player has become very important in the fourth quarter as the hot Christmas item," says David Morris, associate publisher of *Entertainment Weekly*. The Time Inc. title celebrated its biggest month ever in November thanks to home-entertainment ads, including DVD equipment and discs. Auto and travel also contributed to the gains. *EW* topped 300 ad pages in November and is up 10.02 percent YTD. —Lori Lefevre



| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|-------------------------------------|------------|----------------|----------------------|-----------------|----------------|-----------|---------------|----------------|
| NEWS/BUSINESS | | | | | | | | |
| Business Week | 29-Nov | 146.30 | 30-Nov | 119.25 | 22.68% | 4,584.69 | 3,786.13 | 21.09% |
| Economist, The | 20-Nov | 84.00 | 21-Nov | 78.82 | 6.57% | 2,907.44 | 2,605.57 | 11.59% |
| Industry Standard, The ^L | | NO ISSUE | | | | 2,605.58 | 503.51 | 417.48% |
| Newsweek | 29-Nov | 78.82 | 30-Nov | 57.77 | 36.43% | 2,360.32 | 2,323.96 | 1.57% |
| People ^X | 29-Nov | 132.13 | 30-Nov | 125.70 | 5.12% | 4,017.04 | 3,811.19 | 5.40% |
| Sporting News | 29-Nov | 21.16 | 30-Nov | 15.41 | 37.31% | 842.25 | 766.19 | 9.93% |
| Sports Illustrated | 29-Nov | 90.06 | 30-Nov | 55.89 | 61.14% | 2,645.35 | 2,513.80 | 5.23% |
| Time ^E | 29-Nov | 87.16 | 30-Nov | 96.91 | -10.06% | 2,782.77 | 2,487.45 | 11.87% |
| US News & World Report | 29-Nov | 47.29 | 30-Nov | 43.30 | 9.21% | 1,805.53 | 1,722.98 | 4.79% |
| Category Total | | 686.92 | | 593.05 | 15.83% | 24,550.97 | 20,520.68 | 19.64% |
| ENTERTAINMENT/LEISURE | | | | | | | | |
| AutoWeek | 29-Nov | 29.85 | 30-Nov | 28.53 | 4.63% | 1,411.48 | 1,462.30 | -3.48% |
| Entertainment Weekly | 26-Nov | 61.22 | 27-Nov | 41.47 | 47.62% | 1,954.82 | 1,776.76 | 10.02% |
| Golf World | 19-Nov | 18.00 | 27-Nov | 19.18 | -6.15% | 1,265.92 | 1,278.93 | -1.02% |
| New York | | DID NOT REPORT | | | | | | |
| New Yorker | 29-Nov | 71.82 | 23-Nov | 41.53 | 72.94% | 1,839.92 | 1,690.24 | 8.86% |
| Time Out New York | 24-Nov | 70.20 | 25-Nov | 67.80 | 3.54% | 3,335.98 | 3,013.85 | 10.69% |
| TV Guide | 27-Nov | 86.16 | 28-Nov | 60.19 | 43.15% | 3,097.62 | 2,903.52 | 6.68% |
| Category Total | | 337.25 | | 258.70 | 30.36% | 12,905.74 | 12,125.60 | 6.43% |
| SUNDAY MAGAZINES | | | | | | | | |
| Parade | 28-Nov | 15.19 | 29-Nov | 18.30 | -16.99% | 569.12 | 586.87 | -3.02% |
| USA Weekend | 28-Nov | 15.72 | 29-Nov | 12.78 | 23.00% | 573.07 | 564.37 | 1.54% |
| Category Total | | 30.91 | | 31.08 | -0.55% | 1,142.19 | 1,151.24 | -0.79% |
| TOTALS | | 1,055.08 | | 882.83 | 19.51% | 38,598.90 | 33,797.52 | 14.21% |

DD=DOUBLE ISSUE IN 1998; E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; X=ONE MORE ISSUE IN 1998

a series of focus groups on the idea. "We're still talking about concepts, and sometime early next year we'll look at dummies," says Isaacson. "It could be everything from a separate product to a part of the regular *Time*." The four-year-old spinoff *Time for Kids* has a paid circulation of 2.6 million in schools.

Next month, *Time* will launch its first crossword puzzle as a weekly back-of-book element. *Time* is the first newsmag to offer a crossword, joining the likes of sister magazine *People* and Primedia's *New York*. McCarrick is pitching the puzzle to advertisers.

"As an advertising person, I don't mind being across from a crossword puzzle—people spend a lot of time on that page," says Paula Brooks, media services director at Margotes/Fertitta & Partners, whose clients include Godiva.

Clues for each puzzle will be drawn from the previous week's issue of *Time*. The newsweekly hopes to eventually publish a collection of crosswords to be sold at bookstores and on the Web.

Brill's' New Look

Ogilvy redesign to bow in Jan.

Less than two years after its launch, *Brill's Content* has gone back to the drawing board, hiring Ogilvy & Mather Worldwide to redesign the media-watchdog title. The new look will launch with *BC's* February issue, due on stands Jan. 10. The magazine design assignment, a first for Ogilvy, will be handled by the agency's new Brand Integration Group. In July, Brill Media Ventures awarded Ogilvy a three-year, \$90 million contract to design the publisher's e-commerce site and create a major consumer ad campaign expected to break next spring.

Company chairman Steven Brill says the decision to move away from the original *BC* design created by Milton Glaser and Walter Bernard "came to me during speaking appearances on college campuses. Everybody instantly 'got' what the magazine was about, but they weren't reading it the way they were listening to me. It just didn't look like a magazine that was meant to appeal to people who are skeptical of established media." The redesign, Brill promises, "is a much sharper, bolder look."

"It made sense when we were talking about their brand and the advertising communication and Web site that we talk about the magazine as well...You can't separate them," said Judd Harner, Ogilvy senior partner and managing director. ■

Mediaweek Magazine Monitor

Weeklies

December 6, 1999

Last June's launch of *TV Guide's* mature demographic edition has helped drive ad sales for the weekly. Up 6.58 percent YTD, the book increased its total pages by 10 thanks to the new edition for readers 50-plus. In its six months, the edition has sold 30 ad pages, each of which count for roughly one-third of a *TV Guide* national page. "It has really helped us out a lot with the drug category," says Tom Harty, vp/publisher. Pharmaceuticals in *TV Guide* were up 136 percent through October, he adds. Another new initiative, the creation of *TV Guide Media Sales*, which packages *TV Guide's* print, television and online components, has provided an added boost. The new group helped increase auto ads, which were up 20 percent through October. Ford Focus, for example, signed on with a cross-platform buy. TV ads, which were soft in early '99 due to cuts in network budgets, have been strong in the fourth quarter, Harty says. And last month, *TV Guide* broke its first ads from the U.S. Census and Columbia sportswear. —LL



| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|---------------------------------------|-----------------------|-----------------|----------------------|-----------------|----------------|------------------|------------------|----------------|
| NEWS/BUSINESS | | | | | | | | |
| Business Week | 6-Dec | 107.13 | 2-Nov | 88.20 | 21.46% | 4,691.82 | 3,874.33 | 21.10% |
| Economist, The | 27-Nov | 65.00 | 28-Nov | 62.00 | 4.84% | 2,672.44 | 2,667.57 | 11.43% |
| Industry Standard, The ^{LDD} | 6-Dec | 180.08 | 30-Nov | 25.17 | 615.45% | 2,785.91 | 554.52 | 402.40% |
| Newsweek | 6-Dec | 68.27 | 7-Dec | 56.86 | 20.07% | 2,428.59 | 2,380.72 | 2.01% |
| People ^X | 13-Dec | 125.38 | 14-Dec | 96.10 | 30.47% | 4,131.82 | 3,895.07 | 6.08% |
| Sporting News | 6-Dec | 18.78 | 7-Dec | 15.98 | 17.52% | 857.97 | 782.17 | 9.69% |
| Sports Illustrated | 6-Dec | 56.68 | 7-Dec | 65.31 | -13.21% | 2,702.44 | 2,579.11 | 4.78% |
| Time ^E | 6-Dec | 81.83 | 7-Dec | 116.08 | -29.51% | 2,864.60 | 2,603.53 | 10.03% |
| US News & World Report | 6-Dec | 59.50 | 7-Dec | 59.88 | -0.63% | 1,866.82 | 1,782.86 | 4.71% |
| Category Total | | 762.65 | | 585.58 | 30.24% | 25,302.41 | 21,119.88 | 19.80% |
| ENTERTAINMENT/LEISURE | | | | | | | | |
| AutoWeek | 6-Dec | 35.28 | 7-Dec | 37.71 | -6.44% | 1,446.76 | 1,500.01 | -3.55% |
| Entertainment Weekly | 3-Dec | 65.34 | 4-Dec | 65.44 | -0.15% | 2,019.16 | 1,842.20 | 9.61% |
| Golf World | NO ISSUE | | | | | | | |
| New York | DID NOT REPORT | | | | | | | |
| New Yorker | 6-Dec | 105.82 | 30-Nov | 56.64 | 86.83% | 1,945.74 | 1,746.88 | 11.38% |
| Time Out New York | 1-Dec | 113.20 | 2-Dec | 87.00 | 30.11% | 3,449.20 | 3,100.85 | 11.23% |
| TV Guide | 4-Dec | 60.45 | 5-Dec | 59.51 | 1.58% | 3,158.07 | 2,963.03 | 6.58% |
| Category Total | | 380.09 | | 306.30 | 24.09% | 13,284.85 | 12,431.90 | 6.86% |
| SUNDAY MAGAZINES | | | | | | | | |
| Parade | 5-Dec | 16.44 | 6-Dec | 13.96 | 17.77% | 585.56 | 600.83 | -2.54% |
| USA Weekend | 5-Dec | 19.28 | 6-Dec | 13.27 | 45.29% | 592.35 | 577.64 | 2.55% |
| Category Total | | 35.72 | | 27.23 | 31.18% | 1,177.91 | 1,178.47 | -0.05% |
| TOTALS | | 1,178.46 | | 919.11 | 28.22% | 39,765.17 | 34,730.25 | 14.50% |

E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; X=ONE MORE ISSUE IN 1998

Mediaweek Magazine Monitor

Biweeklies

December 6, 1999

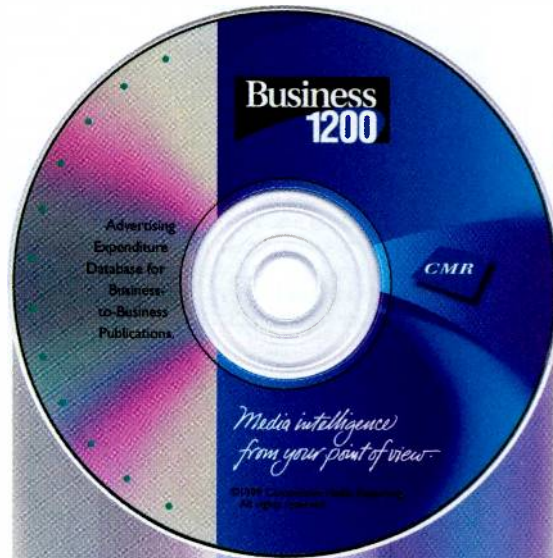
After experiencing a relatively flat first half, Wenner Media's *Rolling Stone* came back to finish with its biggest year ever. The biweekly got a boost from two year-end double issues. The first, a retrospective of the last 32 years in music, weighed in with a record 168.39 ad pages. In the issue, dated Dec. 16 (right), MTV ran a two-page custom ad, and Coach leather, AltaVista and Target were all new advertisers. "This is nothing more than 'if you build it, they will come,'" says Jack Rotherham, associate publisher. "I think Madison Avenue knows that when *Rolling Stone* does something editorially, we mean it." To support the issues, *RS* developed a special multimedia CD-ROM sales presentation. —LL



| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|--------------------------------|-----------------|---------------|----------------------|-----------------|----------------|------------------|------------------|----------------|
| BUSINESS/ENTERTAINMENT | | | | | | | | |
| ESPN The Magazine [#] | 29-Nov | 62.91 | 30-Nov | 55.75 | 12.84% | 1,430.87 | 1,110.24 | 28.88% |
| Forbes | 29-Nov | 149.58 | 30-Nov | 249.33 | -40.01% | | | |
| Forbes ASAP | 29-Nov | 166.84 | 30-Nov | 130.66 | 27.69% | | | |
| Forbes (Total) | 29-Nov | 316.42 | 30-Nov | 379.99 | -16.73% | 4,626.52 | 4,479.83 | 3.27% |
| Fortune | 20-Dec | 207.69 | 21-Dec | 161.90 | 28.28% | 4,261.27 | 3,685.46 | 15.62% |
| Inc. Magazine ^F | NO ISSUE | | | | | | | |
| National Review | 6-Dec | 30.58 | 7-Dec | 29.67 | 3.07% | 1,564.20 | 1,486.00 | 5.26% |
| Rolling Stone ^S | 9-Dec | 57.51 | 10-Dec | 92.56 | -37.87% | 525.44 | 501.66 | 4.74% |
| CATEGORY TOTAL | | 675.11 | | 719.87 | -8.22% | 14,376.65 | 13,108.89 | 9.67% |

F=18 ISSUES PER YEAR; S=INCLUDES 12/16 SPECIAL ISSUE, #=LAUNCH ISSUE WAS 3/23/98

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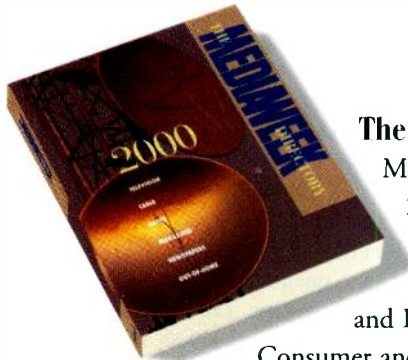
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Media Person

BY LEWIS GROSSBERGER



Gift Me a Break

TRADITIONALLY, DURING THIS FESTIVE holiday season, Media Person flips through some of the estimated 63,798 shopping catalogues piled up in his squalid hovel in order to suggest gift ideas to grateful readers eager to show their appreciation for yet another year of engrossing, perceptive columns, yet anxious lest their taste not measure up to MP's impeccable standards. Fear not, loyal readers, for once again, Media Person has chosen the perfect presents for himself and happily looks forward to the merry jingling of the doorbell as sweating legions of hernia-risking UPS and FedEx

employees begin trooping toward his fetid digs laden with parcels from you.

Let us beat about the bush no longer. First of all, Media Person wants the seven-person tricycle from Hammacher Schlemmer. Handmade in the Netherlands exclusively for the venerable New York purveyor of exorbitant absurdities, it can travel up to 30 km per hour while its seven passengers sit facing each other in a chummy circle and pedal furiously. True, the unique vehicle will not fit in MP's apartment, but he'll keep it garaged nearby so that any time six friends or relatives in need of exercise drop by, he can take them out for a brisk run around town, whooping uproariously, as all about us disbelieving cabdrivers crash into buses and pedestrians. At a bargain price of \$16,000 (plus handling and shipping, of course), the giant trike is a steal.

But perhaps you're too cheap to part with sixteen big ones, even after all Media Person has done for you. If so, MP will generously offer an alternative. That would be the remote-controlled B-2 Stealth Bomber, retailing at a mere \$399.95. Ready to fly in minutes, the frighteningly realistic-looking model has a 48-inch wingspan and a 3,000-foot range, allowing Media Person to deal effectively with the carousing louts who wander the streets nightly, depriving him of his much-deserved rest—and without even

leaving his bedroom! Imagine the delicious terror as they are pursued down the block by a sinister warplane power-diving straight for their pin-shaped heads! Now imagine the effect of a squadron of the blitzkrieging little darlings. Oh, yes, Media Person would be eternally grateful.

But maybe you disapprove of such violence. Hey, no problem. Media Person respects that, even though it marks you as a craven wimp. You can show your sensitive,

Media Person has always wanted a theme song...With this, MP feels he would at last be content.

no-doubt artistic sensibility by opting for the unbelievably glossy and thick-paged Neiman Marcus catalogue. There you can procure for your beloved Media Person the Peter Duchin original-song package. For 35,000 measly smackers, the society band-leader will take MP to lunch at New York's famed 21 restaurant and present him with a CD containing a tune custom-composed for the occasion and recorded by Duchin and his orchestra. Media Person has always wanted a theme song; all the best celebrities have them, and with this, MP feels he would at last be content.

Even so, there will still be times when the unending pressure to produce consistently brilliant commentary bears down on MP's buoyant spirit, necessitating immedi-

ate release of tension and stress. What better restorative than SlamMan, \$299 from The Sharper Image catalogue? This vaguely humanoid, computer-driven training device enables one to punch out his frustrations, prompted by eight durable target LEDs that light up to indicate whether a jab to the nose, a hook to the kidney or some other charming blow is apropos. Sounds bracing, no?

To make these workouts even more stimulating for MP, you might consider a few accessories from the U.S. Cavalry catalogue. MP wonders how old SlamGuy and his winking lights will hold up under assault from, say, the Barbarian Sword (a 27 1/4-inch-long, double-edged, carbon-steel blade "with a blood groove," \$99.95) or the Rhino Spitfire Paintball Gun ("arrives with an aura of attitude and arrogance...shoots six shots per second," \$199.95).

Of course, all this thrashing about could seriously drain Media Person's reserves of energy. Thus, from the ever-magnificent Levenger catalogue ("Tools for Serious Readers"), MP requires The Super Bed Desk (\$149), which would allow him to engage in nearly every activity humanly possible without ever leaving his bed.

When you think about it, it's appalling that Media Person doesn't have one of these already, so let's get cracking, folks, because the strain of sitting up and thinking is starting to get to MP, and Christmas is almost upon us, not to mention Chanukah. And let's not forget Kwanza, either.

A cautionary note may be in order here. There are always those arrogant individualists who erroneously believe they can cavalierly dance outside the guidelines and use their own discretion. Do not attempt this! Last year, for instance, a well-meaning but seriously misguided reader sent MP a CD titled *Open-Pipe Symphony* from the Griot's catalogue ("Products for Your Garage"), featuring "17 engine soundtracks from some of the world's greatest-sounding engines, like Ferrari, Bugatti and Porsche."

This reader will receive his proper thanks as soon as Media Person receives the Barbarian Sword. ■

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