

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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## Martha Eyes Going Private

*Stewart said to be close to bank financing deal for 'Living' mag* **PAGE 4**

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1996 MEDIA  
*All-Stars*  
*Media Director of the Year*  
**Beth Gordon**

*Profiles of the year's 10 top executives in media buying and planning*  
*Special section begins after page 20*

### MARKET INDICATORS

#### National TV: Active

With \$140 million to write in primetime for first quarter, networks are setting prices 15-25 percent above upfront. NBC has already written a lot of business; CBS, still busy with makegoods, has less inventory. News is tight, daytime is active.

#### Net Cable: Perky

Though almost all nets are close to out of sale for 1996, last-minute business from Bristol Myers and Johnson & Johnson have kept phones ringing.

#### Spot TV: Moving

Holiday movies continue to carry the market. First-quarter business is up slightly in automotive; toys and packaged goods still lag.

#### Radio: Brighter

Buyers see signs of life as January schedules open. All categories are hoping to get on the air in early 1997.

#### Magazines: Steady

Car ad schedules for '97 are later than usual, but another strong year in auto is expected. Good business from upscale casual apparel is a holiday blessing to many small books.

CHRIS CASABURI



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Laura K. Jones DEC 17 1996

# AT DEADLINE

## Jägermeister TV Ads Airing in West

The Sidney Frank Importing Co., which imports Jägermeister, said last week that it has begun running local cable TV spots for the liqueur in northern California and Nevada on SportsChannel Pacific, and on MTV and ESPN in the San Diego area. Frank also began running radio spots on L.A. radio stations KLSX and KLRA on the *Howard Stern Show*. SportsChannel Pacific declined to confirm that it was running the Jägermeister spots. In the past, all three channels have said they would not accept national liquor ads.

## High Court Takes Internet Case

The U.S. Supreme Court last week decided to review the Communications Decency Act, the federal law banning dissemination of indecent material on the Internet. In June, the law was declared unconstitutional by a three-judge panel in Philadelphia. The Justice Department has asked the court to reinstate the law. Oral arguments are expected to commence early next year. In a related development, major content providers are expected this week to incorporate the Internet Content Coalition, a nonprofit trade group whose members will include Microsoft, The Well, Time Warner, *The Wall Street Journal*, *The New York Times* and others, devoted to addressing issues affecting the growth and acceptance of the Internet.

## Lifetime Slots Women's Sports

Lifetime and The Marquee Group, a sports rep and marketing firm, this week plan to announce a joint venture to coproduce four one-hour women's sports specials. The shows will be more feature-oriented than live-event coverage or interviews. An announcement will be made at the Western Cable Show convention in Anaheim, Calif., which runs from Dec. 11-13.

## CBS Gets Go on 2nd HDTV Station

WCBS in New York, the flagship TV station of the CBS O&O group, has been granted a license from the FCC to launch a second digital high-definition television (HDTV) station. The new station, WCBS-HD, will broadcast from UHF channel 33 and reach a radius of 55 miles from New York City stretching out to the tri-state area (New York, Connecticut and New Jersey). WCBS is the third station to be granted a digital license; NBC O&O WRC in Washington, D.C., has approval for a similar second channel, and CBS affiliate WRAL in Raleigh, N.C., signed on July 23.

## EZ, Evergreen Swap After SFX Deal Dies

EZ Communications last week signed a definitive agreement with Evergreen Media Corp., exchanging its two Philadelphia stations, WIOQ-FM and WUSL-FM, for Evergreen's six Charlotte, N.C., stations, WPEG-FM; WBAV AM/FM; WNKS-FM; WRFX-FM and WFNZ-AM, plus \$10 million. EZ will place WRFX-FM in a trust, to be sold or exchanged at a later date. To facilitate this deal, EZ cancelled a pending deal it had with SFX Broadcasting to swap Charlotte stations WSSS-FM and WNKS-FM in exchange for SFX's WTDR-FM and cash. The deal was too complicated, said Ron Peele, EZ cfo, and the Justice Department was a concern.

"The three-way deal was also a potential delay to our merger with American Radio Systems," Peele said.

## Hearst's Black Shuffles Publishers

Hearst Magazines said goodbye to one publisher and will welcome another former associate of president Cathleen Black. Patricia Haegele, president of the Newspaper National Network and former publisher of *USA Weekend*, will become senior vp and publisher of *Good Housekeeping* on Jan. 6. She will replace Alan Waxenburg, who has become executive vp and publisher of *Victoria*. Cindy Sperling Spengler, who had been publisher of *Victoria*, has taken over as vp and publisher of *House Beautiful*. Current *House Beautiful* publisher Jeff Burch has left the company.



**New GH publisher Haegele (top); new HB pub Spengler**

**Addenda:** ABC has pulled *Townies*, the Molly Ringwald sitcom, from the Wednesday 8:30-9 p.m. time slot beginning Dec. 11. *Coach* will take its place. ABC said it will return *Townies* to the schedule sometime in 1997...AOL last week reached agreement with attorneys general from 19 states over its new \$19.95-per-month flat-fee pricing plan.

**Correction:** The call letters for two Philadelphia TV stations were mistakenly juxtaposed in a news story last week. WPVI's market-leading 11 p.m. newscast has dropped 1.8 rating points since February, to a 14.6 in November. WCAU's 11 p.m. news is down 2.4 rating points since February, to an 11.1.

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# Taking Martha Private

*New financial life may be ahead for Stewart's 'Living'*

**MAGAZINES /** By Jeff Gremillion

**A**ccording to "Martha's Calendar" in the current issue of *Martha Stewart Living*, the first lady of home and how-to will spend the end of this year and beginning of next with tasks such as potting calla lillies and making mulch out of her Christmas tree. But Stewart may need to squeeze in some time after the holidays to plan a goodbye party for herself at Time Inc. Sources say that Stewart is close to lining up the financing she needs to free herself from the parent company, which has been pushing for a cash return on its investment in the phenomenon that is Martha.

According to one magazine principal who has seen the sale proposal making the rounds, Stewart is about to conclude her nearly year-long drive to leave Time Inc. in favor of an arrangement in which she owns and fully controls the magazine.

The money for her way out of the Luce domain is said to be coming from an unlikely source. After at least two New York banks passed on the deal, according to the source, Canada's Toronto Dominion Bank is ready to step in. "They've shopped it near and far,"



said the source. Stewart has been assisted in the *Living* negotiations by her mountain-climbing partner, Sharon Patrick, a former McKinsey & Co. consultant.

Officials at Martha Stewart Enterprises, Time Inc., and Toronto Dominion Bank denied that a deal is in the works. "You're

going in the wrong direction," said a representative for Stewart. "Some people who may think they know something really don't."

The lengthy and far-flung search for financing apparently is a result of Stewart's insistence on maintaining tight control over her magazine. With estimated annual revenue

## GM Slams Brakes on Buick Ads

**MAGAZINES /** By Jeff Gremillion

**G**eneral Motors in recent weeks has pulled an unspecified number of Buick ads from the first-quarter schedules of several magazines. *The New Yorker*, which has lost six pages, and *Business Week* are among the affected titles.

GM officials could not be reached for comment on the extent of the Buick ad cutback.

Some magazine sales executives speculated that GM's move is linked to the automaker's recent sales woes and strike-related production setbacks. But Detroit-based magazine sales reps said that the last-minute withdrawal has more to do with a "funda-

mental shift" in Detroit's marketing strategy. Automakers are moving toward emphasis on specific models, such as Buick Regal or Riviera, rather than just the make, Buick. The change has lengthened the approval process for ads and made the decisions

about which magazine titles to buy more complicated. On Buick, GM is said to have determined that some first-quarter ad schedules did not match new marketing objectives.

A publisher who does business with GM said that



**Riviera: Cruising for younger drivers**

Buick models including Le Sabre, Regal and Riviera are "suffering badly" from their images as cars for older drivers. "The average age of the Buick buyer is 62," said the publisher. "They don't want you to think of a Buick as the last car you'll ever own." Cadillac, the publisher noted, is suffering a similar crisis and GM is scrambling to decide on schedules for that brand in February issues.

The affected magazines don't plan to give up the business quietly. "I guess they want to go after people with a vibrant, outdoorsy, hippie kind of lifestyle," a *BusinessWeek* sales staffer said of the new GM branding strategy. "We're going back in."

of \$60 million, *Living* should be healthy enough to throw off considerable profits. But sources claim that the lavishly staffed and produced guide to "good things" has only recently become modestly profitable. With a value of 1.5 times sales placed on the magazine—or roughly \$90 million—an investor would balk at giving Stewart the 40–50 percent equity stake she is seeking. Time Inc. is expected to retain 20–25 percent.

Industry insiders are saying that Stewart faces a deadline at the end of this year. By then, she must either have a viable deal lined up to leave Time Inc. or resign herself to continuing the corporate partnership. If Stewart stays within Time's confines, president and ceo Don Logan would likely insist that *Living's* budgets be tightened so that the annual profit stream would widen, perhaps to \$10

million or more. Logan, who has ownership decisions to make on other magazines started up by the former Time Inc. Ventures unit, including *Parenting*, is under the same pressures faced by other Time Warner executives to bring costs into line and reach expected divisional profit levels.

A Time Inc. representative said that talks about "restructuring the relationship" between Time and Stewart are continuing casually, without a formal deadline.

The current proposal involves only the magazine. The rest of Martha Stewart Living Enterprises—books, television specials, a syndicated TV show, a syndicated newspaper column, mail-order branded products—are expected to either stay in place with the companies involved or be reexamined. For example, the Alabama-based publishing company Oxmoor House, a unit of Time Inc.'s Southern Progress subsidiary, would not be affected and would continue to negotiate its own separate contracts with MSLE. Enterprises' total annual revenue for 1995 was \$200 million, and the magazine's alone was \$51 million, according to published reports. *Living* has seen explosive circulation growth since it launched in summer 1991. It will raise its rate base in February by 21 percent, to 2 million. ■



**Living' on the edge:** Stewart is trying to see her magazine through tighter budgets before Time Inc.'s Logan

# Congress to Rate Ratings

*McCain surprises Valenti group, plans hearings on movie-style setup*

**REGULATION /** By Alicia Mundy

**E**ven before the new television program ratings system has been announced, there are indications that Congress and the Federal Communications Commission may review the proposed standards. Rep. Ed Markey, ranking minority member of the House Telecommunications Subcommittee, and John McCain (R-Ariz.), who will assume the chairmanship of the Senate Commerce Committee next month, say they plan to convene hearings on whether the ratings go far enough. The lawmakers say they are concerned that the ratings, as proposed, do not give enough information and guidance to parents and users of the planned V-chip technology about the content of shows.

"I think the whole committee will be holding hearings early next year," McCain told *Mediaweek* last week.

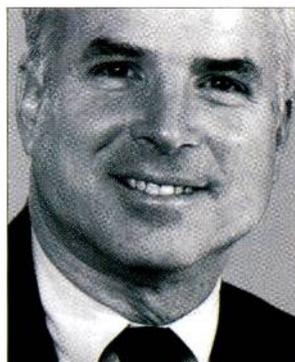
Groups such as the Parents Teachers Associations of America and family-values advocacy groups (not to mention some FCC officials) think the proposed ratings are so soft that they amount to a "pass" for TV producers. The program ratings, a compromise hammered out with the help of Motion Picture Association of America president Jack Valenti in an effort to head off legislation, are fairly

generic and follow the current MPA system: G, PG, PG-13 and R. They do not address content—such as kinds of violence—nor do they include specific references to sex or adult language. The ratings are about what was expected from a group that included TV producers who do not agree with the concept of ratings in the first place. Valenti contends that age-based categories are the only workable solution because

many members of the TV industry were threatening to go to federal court if Congress pushed for ratings that pinpoint controversial material in shows.

The ratings themselves have not yet been formally announced, but enough about the proposed system has appeared in the media that most of the players have a pretty good sense of what is included. Over the past several months, advocacy groups interested in harder-edged ratings have been lobbying Congress.

Markey has been very vocal about not liking what he has heard so far. FCC Chairman Reed Hundt has also indicated that he hoped the ratings system proposed would address some of the content issues. If Congress does not seem satisfied with the age-based system coming out, the FCC can, under the new law, step in to formulate ratings itself. ■



**McCain: Ready to take on the TV ratings proposal**

# Paramount Importance

*Salhany looks to Viacom to send UPN more shows for more nights*

**NETWORK TV /** By Scotty Dupree and Michael Freeman

**N**ow that Viacom is a half-owner of United Paramount Network, Lucie Salhany, the network's president and ceo, hopes that more Paramount shows will end up on UPN. With Viacom as a partner, "I think [the expansion of UPN to additional nights] will be accelerated," Salhany said.

"This makes us legitimate," Salhany said last week after Viacom exercised its option to buy a 50 percent interest in the network. "They've said they believe in us; they'll spend

money on us. Wall Street is supportive too. They've said the network at this point is worth three-quarters of a billion dollars." Viacom, which also counts Paramount Pictures, MTV Networks and Blockbuster Video among its companies, will spend about \$160 million for half of the young broadcast network.

UPN, which programs three nights of original programming, a Sunday-morning animation block and a Saturday-night movie, is in the final stages of planning a fourth night of original shows to hit the air in January 1998. It

appears the network will continue its successful young-and-urban program strategy.

"We want the best possible comedies on the air," said Salhany, who is bidding on a project starring model and MTV host Jenny McCarthy. For its afternoon teen block, set to begin next fall, UPN announced that Saban Entertainment's *Sweet Valley High* has been picked up, along with another live-action half hour, to be announced.

The Viacom buy-in comes just as UPN has made corporate and competitive moves, including the addition of two former WB affiliates, the promotion of the highly regarded Kevin Tannehill to executive vp of network distribution, and ratings growth in the November sweeps. The network finished the sweeps up 9 percent in household rating to a 3.5, was up slightly in adults 18-34 (to a 2.0, from a 1.8), and was flat in adults 18-49, at a 2.2. Those numbers would sink another network, but they are a bright spot for UPN. Only a year ago, the outlook was bleak; UPN's programming and ad sales were weak and Viacom was sending signals that it might pass on its option.

Last week, UPN loudly touted the addition of WDRG in Roanoke, Va., and WBNU in Charleston, S.C., both of which were affiliates of rival WB. Mel Eleazer, general manager of WDRG, said the shift to UPN was not linked to the network's urban skew but was based on the "overall household and demographic rating differences between the two networks." Eleazer noted, however, that WDRG has programmed urban-oriented schedules in the past and done well. WBNU, which has performed well with its WB programming, cited "philosophical differences" with The WB as its reason to switch. Otis Pickett, general manager of the station, said that the low-power outlet will be going full power and changing its call letters to WMMP—reflecting its ownership by Max Media Properties LLC—a month after it switches affiliation to UPN.

Salhany said that the network's momentum is beginning to show up in ad sales, which have lagged in recent months. UPN is expected to announce in the next few weeks its first advertiser-supported promotional efforts, she said.

"Without question, Paramount's renewed long-term commitment toward building the network with Chris-Craft/United has a very positive impact on the affiliates," said Glenn Wright, vp and gm of A.H. Belo-owned UPN affil KIRO in Seattle. "From a product development standpoint, things should happen a lot more quickly, and the network will likely benefit from a stronger pipeline of money and programming" from Paramount. ■

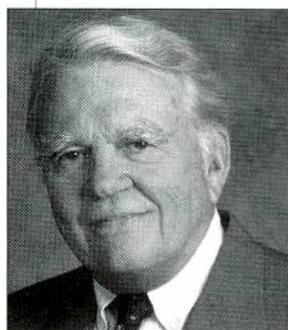
# 'Eye' Spy Cable Net Sked

First peek at *Eye on People's* lineup; heavy on profiles, CBS archives

**CABLE NETWORKS /** By Michael Bürgi

**E**ye on People, CBS' new cable network, may not have cable operators rushing to launch it, but the news-meets-celebrities channel does have a programming schedule, according to a program grid outline obtained by *Mediaweek*.

"Every program will have some fresh element, whether it be original shooting, live guests or whatever," said a source who is familiar with *Eye on People's* lineup.



**60 Minutes' Rooney, nightly at 8 on Eye**

Three programs will be pillars for the 24-hour network, set to launch in March. *Today's People* will profile "people who thrust themselves on center stage of the world arena," said the source. Scheduled to air at 10 p.m. weeknights, *Today's People* will use feeds from CBS affiliates and news bureaus worldwide from the previous day. Another staple will be *Eye Remember*, slated to run one night a week at 8 p.m. The hourlong show will look at world-shaking events as seen by

the correspondents that covered them. The third cornerstone of the network in prime time will be *Fast Forward*, another 8 p.m. hour that will run on a different weeknight. The program will catch up with famous figures years after they were in the limelight.

Titles of the shows have not been finalized, and the specific scheduling is still being juggled. But the shows have now been cemented and production is under way.

One prime-time warhorse of CBS News, *60 Minutes*, will get a second window on *Eye*, slated for 9 p.m. weeknights. The segment is tentatively titled *60 Minutes: The Second Time Around*, but that will likely be changed. One alternative being discussed: *60, Seconds*.

Most of the programs on *Eye on People* will blend archival footage from the CBS News vaults with new reporting to make them more current, according to executives close to the network.

*Eye on People's* greatest obstacle remains distribution. To date, the network has no distribution deals with cable operators or satellite distributors. The channel is expected to pick up some subscribers through retransmission-consent deals with operators. But Group W Satellite Communications, the Westinghouse division that will market, distribute and sell ads for the channel, has kept its plans very close to the vest. ■

# Tele-TV Is Alive, For Now

Baby Bells' \$500 million experiment is shaky; Internet blamed

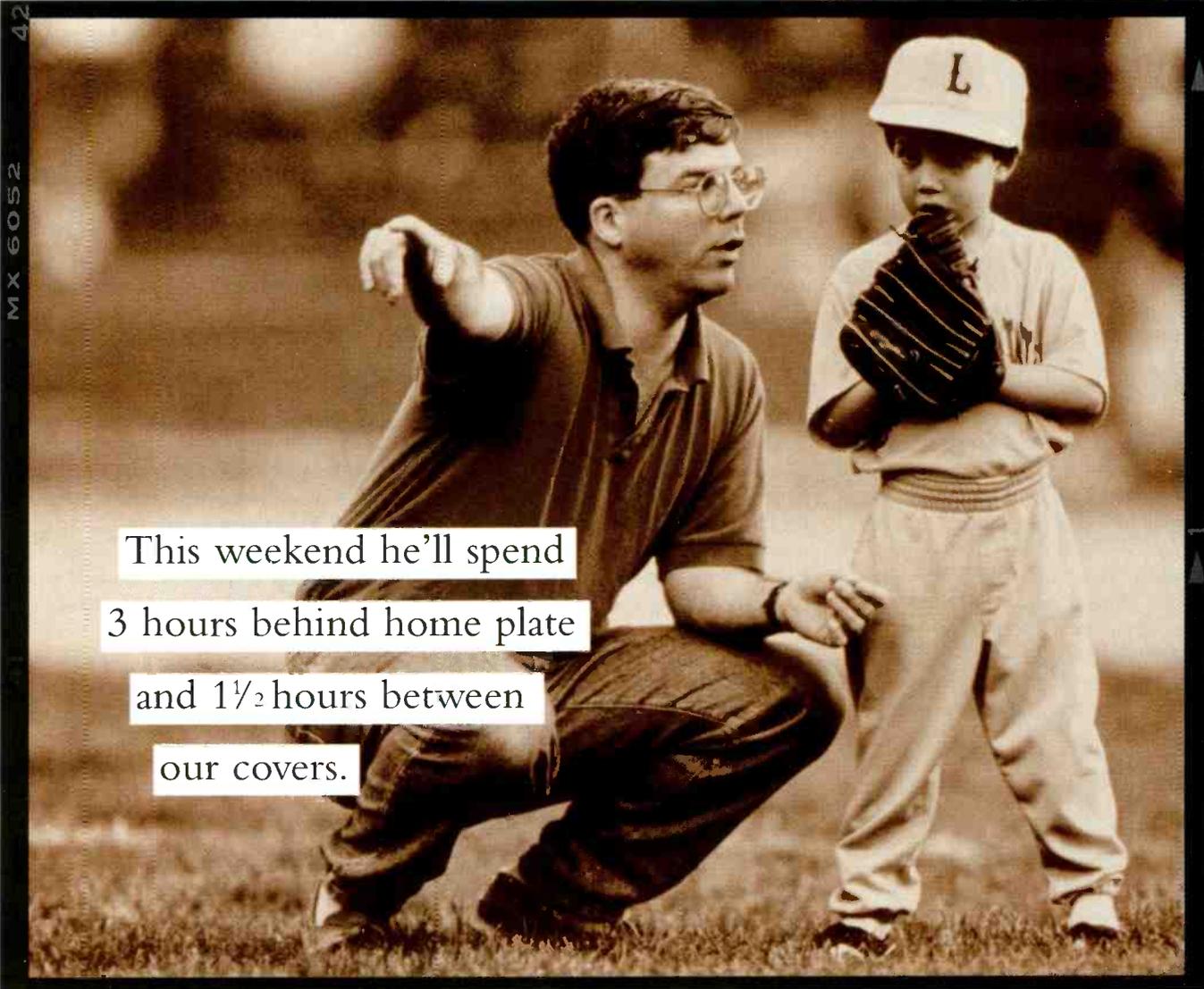
**INTERACTIVE TV /** By Michael Bürgi and Cathy Taylor

**T**he regional Bell telephone companies want to make television distribution part of their business. But after spending \$500 million trying to figure out how to do that, Tele-TV—one of the two major telco-TV consortia—may not get to the Promised Land.

Word late last week was that Tele-TV, the joint venture among Bell Atlantic, Nynex and Pacific Telesis, was seriously reevaluating its commitment to the interactive TV business after two years of acquiring wireless cable operators to build a network of interactive TV systems. A scale-back in operations seems

likely. Reports circulated last week that the regional Bells were set to fold Tele-TV altogether because the Internet appears to have usurped many of the potential functions of interactive TV.

Late on Friday, Tele-TV and the Baby Bells issued a cryptically worded statement that stopped short of announcing a shutdown. Tele-TV is finalizing a 1997 business plan "focused on supporting the partners' digital television products," the statement said. "Tele-TV and its partners are continuing to discuss the most efficient way to manage the work activity." Tele-TV chairman and ceo Howard Stringer,



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## NETWORK TV

**NBC will slot 'The Naked Truth'** at 9:30 Thursdays following *Seinfeld* beginning on Jan. 16. NBC picked up the show from ABC. *Suddenly Susan*, which currently occupies the Thursday 9:30 slot, will move to 8:30 on Feb. 27, displacing *The Single Guy*, which will return later. NBC Entertainment president Warren Littlefield has said that NBC would give new series the powerful Thursday audience flow between *Seinfeld* and *ER* (at 10 p.m.).

**CBS last week sold cable rights** to the 1998 Winter Olympics to Turner Network Television for \$10 million. Turner paid \$50 million for the 1992 and 1994 Winter Games. This time, Turner will pitch in promotion and production valued at \$10 million to \$15 million. CBS will sell all the ad time—for cable and broadcast—and, unlike past years, Turner will not get a split from the ad sales.

**CBS will scale back** its slate of kids programming to the minimum amount of educational fare that Westinghouse had promised the FCC, as expected (*Mediaweek*, Nov. 25). Beginning in fall 1997, CBS on Saturdays will program *Beakman's World*, *Baily Kipper's POV*, *CBS Storybreak* and *Secrets of the Cryptkeeper's Haunted House*, as well as upcoming projects from Children's Television Workshop and *Sports Illustrated*. The network will turn the rest of the daypart over to CBS News. The schedule has yet to be announced.

**November sweeps numbers** show hope for CBS' prime-time lineup. The network finished second in homes with a 10.2/17, behind NBC's 11.3/18 and just ahead of ABC's 10.1/16 and Fox's 7.7/12. CBS' new series showed the most time-period improvement, thanks to the network's strategy of "taking successful time-period shows and moving them and maintaining" momentum, said Les Moonves, president of CBS Entertainment. Other sweeps highlights included ratings bumps at Fox, which had across-the-board growth and year-to-year growth on four of seven nights, including a 34 percent gain for *The X-Files* since it moved to Sunday. ABC showed some Disney finesse with *The Lion King*, the highest-rated special of the sweeps. —By *Scotty Dupree*

former president of CBS, and Sandy Grushow, president of Tele-TV and Fox's former head of programming, were being held to their contracts, the statement said.

Originally, Tele-TV's aims were twofold: create and produce interactive programming that would define the appetites of consumers; and build a wireless cable system to get that programming to the public. The effort seems to have broken down on both fronts because there is no real programming to speak of and the wireless cable has never lived up to technical expectations.

For its part, Americast, the other telco-TV joint venture among Walt Disney Co., Ameritech, BellSouth, SBC Communications, GTE and Southern New England Telephone, remains alive and healthy. The partners, said Robert Rene, Americast's chief marketing officer, are taking their own approaches to dif-

fering technologies to get into interactive TV. Some are traditional cable systems using fiber-optic cable; others are wireless cable systems. "We're distribution-neutral," said Rene.

Asked for his reaction to the tumult at Tele-TV, Rene replied: "Their partners are still committed to video [distribution], but there are differing ways to do it. The area's right, but this wasn't the way."

PacTel was acting as though Tele-TV still is here to stay. "We think Tele-TV has served us well," said Steve Harris, vp of broadband services for PacTel. "We're expecting them to continue to deliver to us." Currently, Tele-TV is working on wireless TV service for PacTel and also is providing programming for a PacTel cable TV system in San Jose. At the time of PacTel's merger with SBC earlier this year, speculation was that PacTel would pull out of Tele-TV in favor of rival Americast. ■

## TCI: Sharpening the Blade

*Along with payroll slash, cable giant to cut back E!, VH1, WWOR*

**CABLE TV** / By Michael Bürgi

It was perhaps the most tense week in the 30-year history of Tele-Communications Inc., the country's largest cable operator. Three weeks before Christmas, employees were told that at least 2,500 of them (7 percent of TCI's work force) will be laid off. Executives were told to brace for salary cuts. Liberty Media, TCI's programming arm, will likely be spun off for a third time, along with TCI's international division. All the cost-cutting news barely moved the needle on TCI's anemic stock price and left the company with a bull's-eye on its back as a possible acquisition target for a deep-pocketed telephone company.

TCI last week also divulged more details of its plan to rearrange channel lineups on its systems. Jedd Palmer, TCI senior vp of programming, ran through his list of which networks had been naughty or nice. Expected to be dropped from TCI's systems are two superstations, WWOR and WGN; E!; VH1; and Comedy Central. Palmer would not say exactly how many TCI subscribers each network will lose, but it will be in the millions. Most of the networks said last week that they had not heard the bad news directly from TCI.

Dropping VH1 and Comedy Channel poses a problem for TCI; MTV Networks' contract with the MSO calls for an increase in MTV's and Nickelodeon's affiliate fees if either net is dropped. So TCI is working to keep VH1 and CC on part-time by sharing a channel slot.

Palmer added that several other cable networks will lose some TCI households—anywhere from a few thousand to 100,000 homes—due to drops from TCI's many smaller rural systems (more than 670 of TCI's cable systems count fewer than 3,000 subscribers). Those networks include: The Nashville Network, USA Network, Lifetime, The Weather Channel, The Travel Channel and Sneak Preview, a pay-per-view promotional channel.

The moves will open up channel space for some other services, which will gain significant rollout. No coincidence, almost all these networks are paying operators cash incentives to get on the air. The biggest winner is Animal Planet, which Palmer said will gain 10 million TCI homes. Other winners include: Cartoon Network (up 7.5 million homes); Home & Garden TV (up 4 million); The History Channel (1 million-plus); Sci-Fi Channel (1 million-plus); ESPN2 (1 million-plus); The Learning Channel (1 million); fX (up several hundred thousand, bringing the channel to virtually all TCI homes), and Fox News Channel (up 500,000).

One bit of good news came from TCI's newly spun-out satellite division, which announced last week that it is revamping its service, now made up primarily of Primestar. TCI Satellite Entertainment will launch two new satellites—one that will increase capacity to about 140 channels and a second that will transmit to the smaller, 13.5-inch dishes. ■

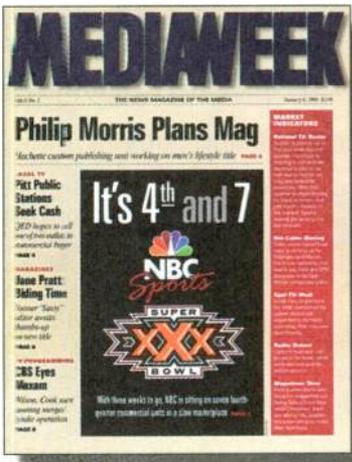
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### Job Function:

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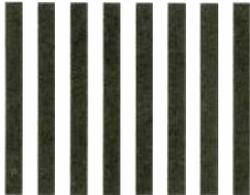
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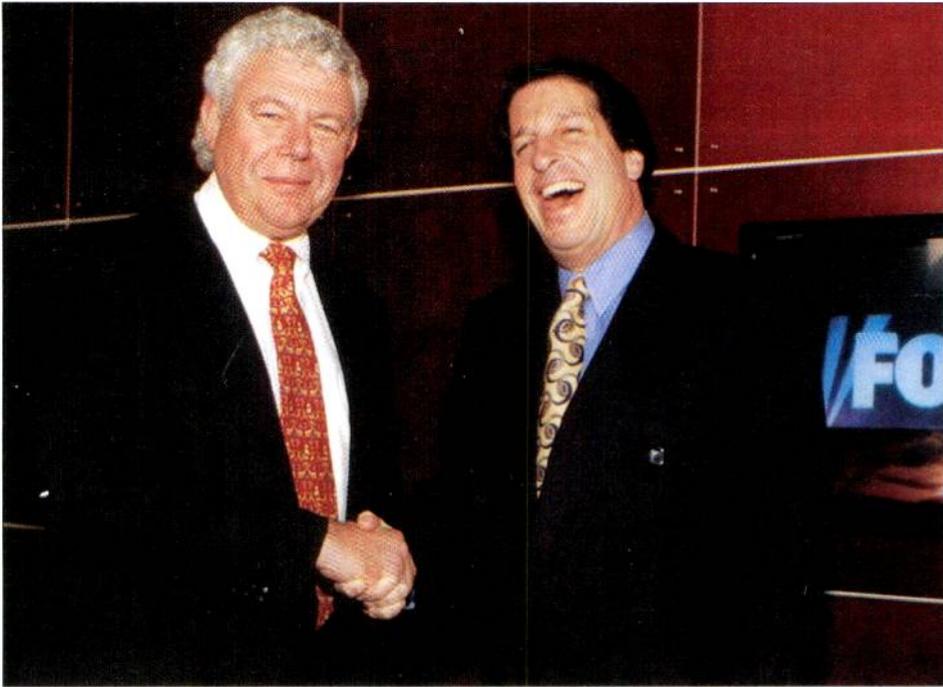
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First team at Fox: Network president David Hill (l) and programmer Peter Roth

# New Bosses Fixing Up Fox

*Hill, Roth lay out their plans for saving the season and beyond*

**NETWORK PROGRAMMING /** By Scotty Dupree

In its short 10 years, the Fox TV network has seen a lot of changes in management, in strategy and in direction. But with the appointments last summer of David Hill as president and Peter Roth as head of programming, the entertainment company has a team it believes will carry the network forward. While their biggest problem is in prime time, Hill and Roth would love to expand another seven hours a week at night—though it would start a “100 Years War” with affiliates, Hill joked in an interview with *Mediaweek* last week.

Fox still has daytime and late-night to worry about. It intends to stand by *Fox After Breakfast*, the morning show that debuted this season to modest ratings. Hill couldn’t say exactly how long Fox will give the show to prove itself. “It took two and a half years for *Regis & Kathie Lee* to catch on,” he pointed out. Fox had initially been strict about affiliates airing the show at 9 a.m., but the network recently said stations could move the show to 10 a.m. It was thought that part of the show’s problem on many stations its that lead-in is an animated kids show. A move would allow stations to find more compatible segues.

Meanwhile, Roth would love to have still more dayparts, including those currently occupied by the newly independent Fox Children’s

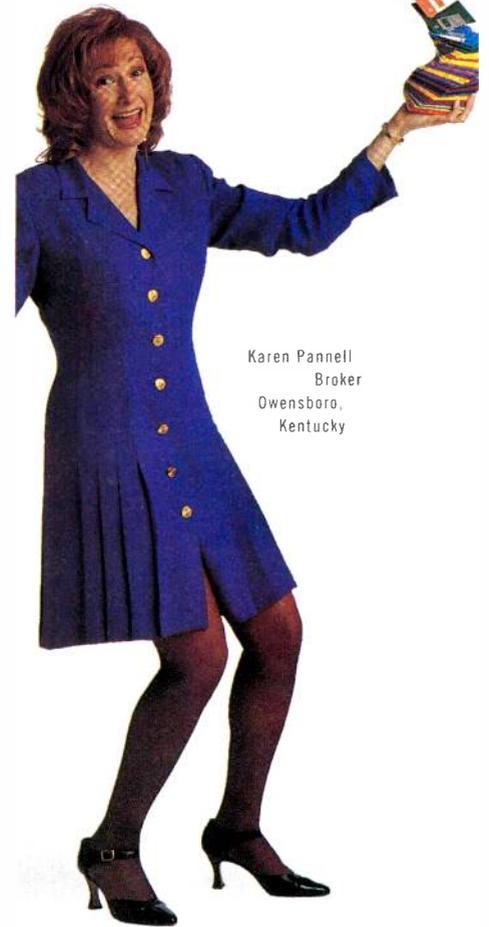
Network, under network control. “That whole kids area is mercurial right now, given that [Margaret] Loesch [president of FCN] is arguably” a force in kids programming, said Hill. “She will tell us what she wants to do and we will do that.” But jumping into yet another new daypart would be a lot for the network right now, which continues to plans for late-night. “When we do it we will do it right; we intend to win,” said Roth.

Ultimately, the goal is to fine-tune the Fox voice and build up the brand, said Hill and Roth. “We’re trying to rebuild the network minute-by-minute,” said Hill. To that end, the network will test “Fox Vision,” a new graphic look for the network, next summer.

But both Hill and Roth see the schedule as the top priority. “What needs to be attacked is the programming, development of new comedy hits, the rebranding of our network, all this illustrated most especially in the form of programming,” said Roth. “Distinctive, bold, daring, different programs—that’s what this network was founded on and that’s what it needs to become again.” To that end, the network is looking for projects that are well-crafted and clever, said Roth.

Fox will kick off 1997 with a bang. In addition to the network’s first-ever Super Bowl broadcast (after which the network is planning

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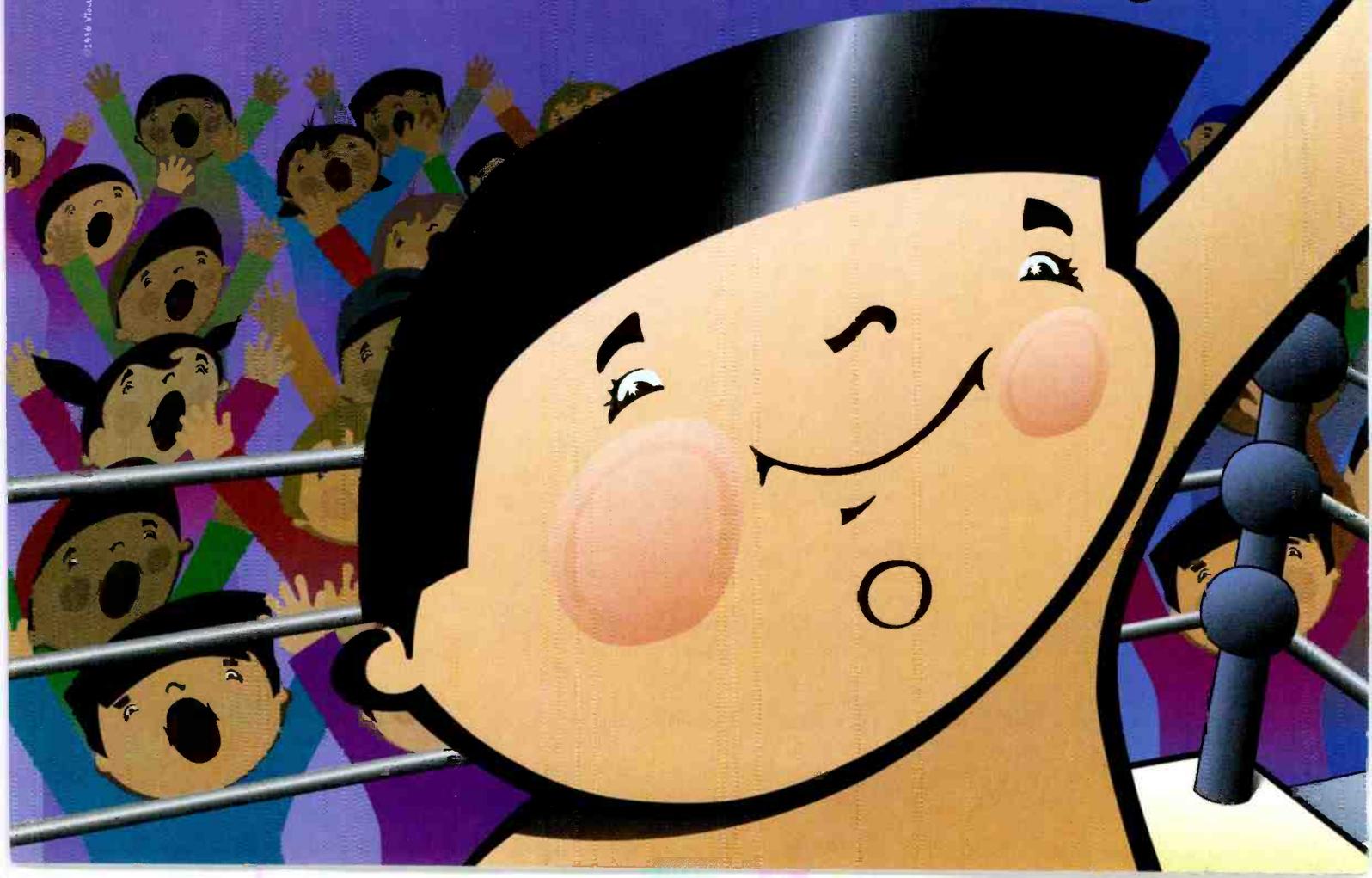
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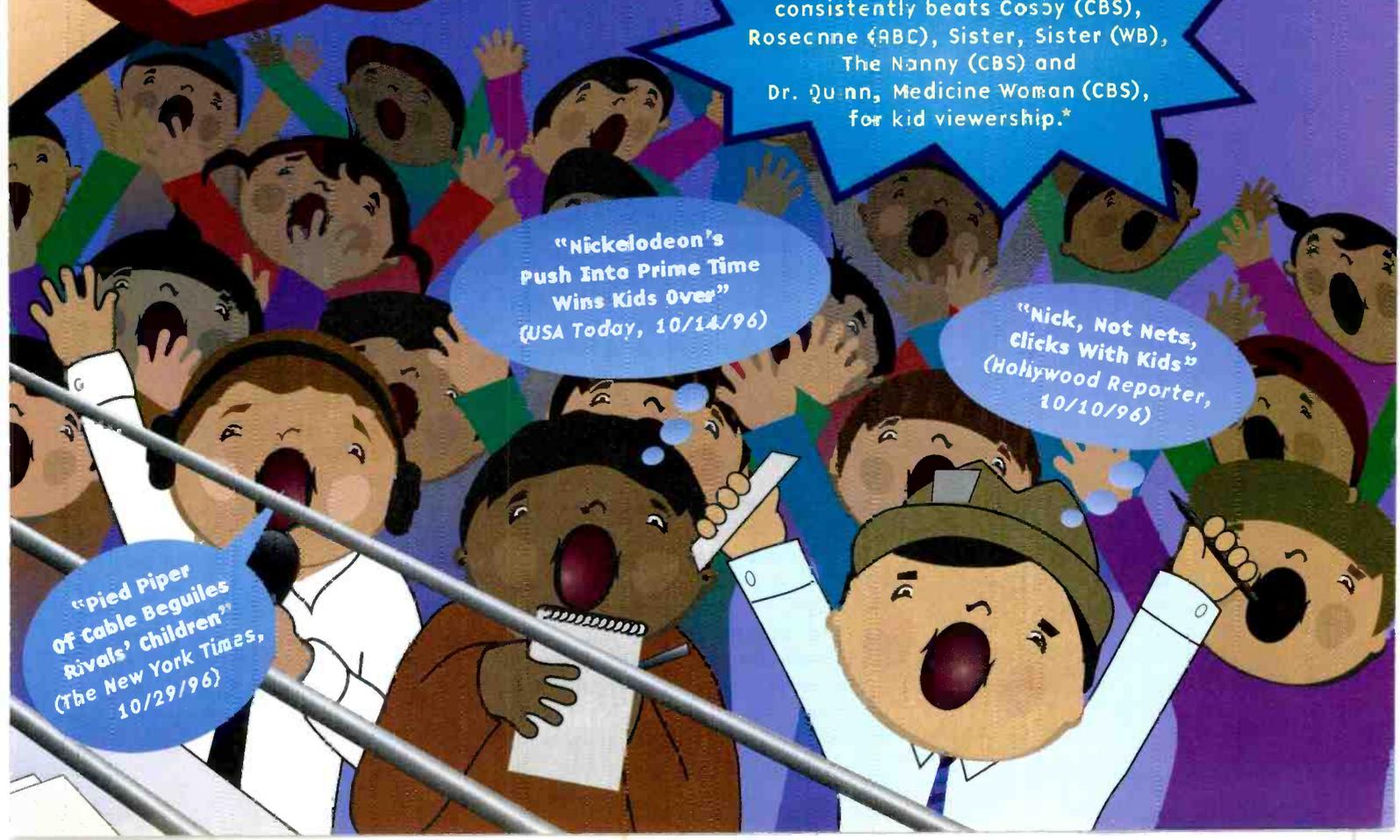
\*Source: Nielsen, 10/7/96-11/2/96, K2-11 ratings (M-F, Sun), 8-8:30pm.  
 \*\*Source: Nielsen, Client Curve System, 9/9/96-10/14/96 (all kids' programming).  
 \*\*\*Source: Nielsen, NTI, NHI, 9/2/96-11/3/96, NSS, 9/2/96-10/27/96.

Nickelodeon consistently beats *Cosby* (CBS), *Roseanne* (ABC), *Sister, Sister* (WB), *The Nanny* (CBS) and *Dr. Quinn, Medicine Woman* (CBS), for kid viewership.\*

"Nickelodeon's Push Into Prime Time Wins Kids Over" (USA Today, 10/14/96)

"Nick, Not Nets, Clicks With Kids" (Hollywood Reporter, 10/10/96)

"Pied Piper of Cable Beguiles Rivals' Children" (The New York Times, 10/29/96)



## PRODUCTION

**Even more people will love** Raymond in the coming months. Ray Romano, the stand-up comedian whose Friday series, *Everybody Loves Raymond*, has lagged in the ratings despite favorable reviews, will get more friends on the show. The CBS series, which has been picked up for five additional episodes beyond its initial 13 order, also will spend more time with Romano's character at work. "We'll be looking for opportunities to use his sports writing more," said Les Moonves, CBS Entertainment president and one of Romano's most loyal fans. "We're talking about doing live remotes from sports events. We feel like maybe we blew a chance to have him outside Yankee Stadium for the World Series." The move also would lend itself to cameos by sports stars; Terry Bradshaw and Kareem Abdul-Jabbar already have made appearances. Moonves said adding cast members and live remotes will give Romano a broader platform from which to showcase his quirky comedy. While not ruling out a move for *Raymond*, Moonves is trying to strengthen the night overall, dumping the low-rated *Mr. & Mrs. Smith* and picking up *JAG* at 9 p.m., beginning Jan. 3. "We felt like *JAG* would help both sides of the coin [the 8 and 10 p.m. spots]," Moonves said.

**Writer/producer Lee Rose** continues to advocate for children's rights with her most recent telefilm, *an unexpected family*, which aired last week on the USA Network. Rose, who produced the CableACE Award-winning TV movie *A Mother's Prayer*, also for USA, said she looks to cable these days as the place for issue-oriented projects. "[Cable networks] are much less interested in the ripped-from-the-headlines stories and more interested in taking up causes," said Rose, who has feature films in development too. She originally wrote the script for *an unexpected family* four years ago. The story centers on a busy career woman (Stockard Channing) unwittingly and unwillingly becoming a mother to her niece and nephew. At the time, networks considered the subject "too soft" and said that women couldn't carry a dramatic film, Rose recalls. The movie will have an encore showing on Dec. 14.

—T.L. Stanley

to air an original episode of *The X-Files* rather than use the year's biggest audience to launch a new show), Fox is expected to roll out its most promising new projects. Those include *King of the Hill*, a joint animated effort from the producers of *Beavis and Butt-head* and *The Simpsons*; *Pauly*, starring Pauly Shore; *Secret Service Guy*, starring Judge Reinhold; another Aaron Spelling-produced *Beverly Hills, 90210* spin-off; and *Lawless*, which the network announced will star Brian Bosworth. The Bosworth show is being designed for early-evening as an action series that will "recreate that magical relationship that existed in *48 Hours*," said Roth. "Not ironically," he said, the net hired Frank Lupo, who helped create *The A-Team*, to put together the series about a muscle-bound athletic star with a streetwise African American partner. "It's something you haven't see on the air in a long time," said Roth. "Our strategy is

asking our selves what's not on the air."

In addition to regular series, the network will move to the next level with big-money, big-name specials and miniseries for sweeps, said Hill. He declined to name names, but did say that the network was making deals that should be on air by February 1998.

Hill and Roth said that in the works are a Dean Koontz miniseries and a Dick Clark-produced series of specials that play into the supernatural genre that Fox has had success with. Also, the net will experiment with bringing the popular Latin American 'tele-novela' form to U.S. television with the series *13 Bourbon*. If all goes well, the novela will air once or twice a week from June through August in prime time.

With all this, the network is not making a big deal out of its 10th anniversary. Nothing more than maybe "birthday candles on the Fox logo," said Roth. ■

**"Our strategy is asking ourselves what's not on the air," said Peter Roth.**

**"Is it something you haven't seen on the air in a long time?"**

## Inside Subscribers' Heads

*Simmons service to provide info on readers' brand preferences*

**MAGAZINES /** By Jeff Gremillion

**S**immons Market Research Bureau has embraced database technology, adding a new wrinkle to the ongoing industry controversy about the quality of syndicated research. In a deal inked less than two weeks ago, Simmons and Econometrics, a Chicago-based database and analysis outfit that provides demographic and psychographic information to fund-raising organizations, will create Smart Media, a new subscriber-study service for Simmons' media clients.

Takers will make use of a "new application" of the Econometrics data and "have the opportunity to feed their own databases" with detailed, often brand-specific information on subscriber preferences, said Simmons president Rebecca McFeeders.

Industry buzz about the new service indicates it may be especially useful in the automotive category. "We can identify the likelihood that subscribers would buy a certain type of car," McFeeders said. "We can determine whether they're predisposed to buy sports-utility vehicles. We can tell you, based on how many car payments someone has made, when

he'll be likely to enter that market again."

McFeeders said the Smart Media "standard service" will provide data about readers' net worth and give a detailed profile based on 12 categories of information, chosen by the client. Categories might include whether subscribers are likely to buy a particular kind of car.

Econometrics has detailed information on the automotive and financial services buying habits of some 150 million Americans, said Robert McGuire, chairman and ceo of the five-year-old Chicago Firm. Econometrics' nonprofit clients include the Red Cross, The Salvation Army and 350 colleges and universities. Its commercial clients include high-end auto companies such as Mercedes and Jaguar.

Condé Nast will "take a good look at" Smart Media, said Stephen Blacker, CN vp for market research. "I think this is a good move by Simmons, acknowledging the importance of databases," said Blacker. "Clients want target marketing, and that's what databases provide." Condé Nast is in the center of the research rumble, claiming that the survey methods of Simmons and especially its competitor, MRI, don't fairly represent small-circ titles. ■



# Must Sweep TV!

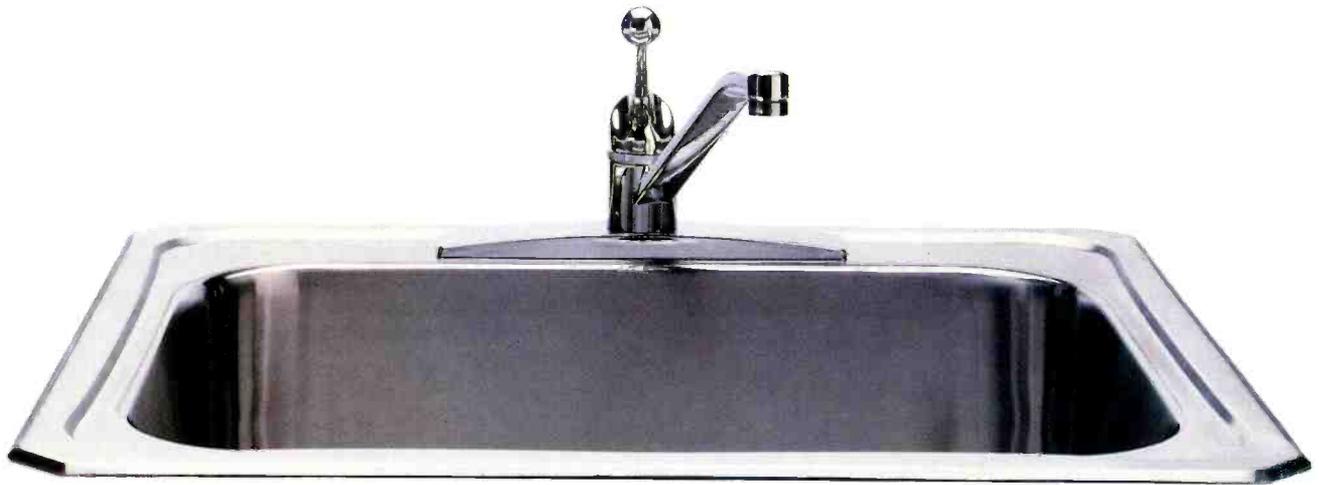
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## FORUM

## Local telcos are considering charging Internet Service Providers (ISPs) a premium phone-line rate. Would this be fair?

### Paul Ratzky

VP/Interactive Director

Fathom (Ketchum L.A.)

"I'm always going to err on the side of users, and any attempt to make access more expensive is going against everything we want. But in the long run, small ISPs are going to get squeezed anyway—local ISPs are going to find it more difficult to save their businesses. And the same companies that are just now entering the field and competing with the smaller ISPs are the same ones who are jacking up their rates. Gee, what a coincidence! With Pacific Bell, AT&T and all those companies getting into the [Internet] business, the little guys who aren't well known for their stellar service anyway are going to find it impossible to compete. So, really, a rate hike would just be an opening salvo in a long war of attrition. It has to do with competition, not rates, and most of the little guys just aren't equipped to compete on that level."

### Andrew Anker

CEO, Hotwired

"The main issue is, a phone line doesn't cost anything. What you're seeing here is the phone companies getting into this [Internet provider service] themselves. It's a way of adding a whole new cost element to their competitors' bottom lines. The phone company's costs are fixed—they are what they are. But their competitors, which have a flat [phone-line] rate, will all of a sudden see one of their major cost items go way up in price. Of course the phone companies complain that [the glut of ISP calls] is bad for their switches. But if that's true, then why are they getting into the business themselves? Clearly, it's a competitive issue, and all the phone compa-

nies are looking to launch or are launching their own ISPs."

### Ross Rubin

Group Director

Jupiter Communications

"This is just one of several ways the phone companies are going to leverage their advantages [over smaller ISPs] in the long run. In the short run, it's probably bad for consumers because they're being deprived of choices in the ISP market if more companies go out of business. But in the long run, it's probably a good thing that telcos are getting more serious about providing Internet access service because they have a big role to play in bringing higher bandwidth to the industry. That will benefit consumers in the long run."

### Tom Wharton

President

Poppe Tyson Interactive

"Somebody's going to have to pay for all the [Internet] usage, and this [new fee schedule] had to happen. The large phone companies want to make themselves more competitive and are in

a position to do that. It could become a competitive disadvantage for ISPs for while. But is it going to slow down the proliferation of Internet usage? I don't know that it is. To the consumer, the Internet is and will remain an advertiser-driven model. Users are under the expectation that this stuff is free, that it's ad-driven, and [will remain so.] Because if you don't have the users, you don't have anything."

"[Internet] users are interfering with the telcos' provisioning. The telcos have to upgrade their equipment, and someone has to pay for that. It's a tricky situation."

Jonathan Rosenberg  
Executive VP of Technology  
CNET

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## WASHINGTON

**Alicia Mundy***The Mouse Roars*

**Standing up to China  
over its Dalai Lama  
movie, Disney's  
once-meek voice is  
being heard in D.C.**



For what has seemed like an eternity, the Disney studios have been a black hole in Washington. Does Disney get bad PR here? Do Dalmatians have spots? The company's Washington presence is nearly nonexistent. Disney moguls aren't known for relying on, or cuddling up to, the Motion Picture Association President for Life, Jack Valenti, whose goodwill on Capitol Hill has smoothed over other filmmakers' rough roads. Articles on Disney chairman Michael Eisner's passion for profit are routinely faxed around the Federal Communications Commission (*Vanity Fair* should get a percentage of the photocopying costs). There have even been rumors that the Smithsonian was considering an exhibition on Disney president Michael

Ovitz, the world's first cold-blooded mammal.

Washington just doesn't take to Disney. No wonder that when the company bought ABC and ABC News, Washington press and politicians alike viewed the takeover as proof that the Visigoths were on their way to sack Rome.

Now imagine how, ahem, embarrassing the current situation is for Washington—the President, tough-talking foreign policy advisors, and a host of pundits. Disney has stood up to China, the world's largest emerging market for film, over its investment in a picture about the Dalai Lama and Tibet. Disney has taken a stand on principle, on artistic freedom.

Depending on how Disney continues to handle this financial fiasco, the company could find that it is no longer filed under "Philistines" in capital Rolodexes. By standing up to Beijing and risking the company's future distri-



**Risk management:  
Eisner's decision on  
the film could hurt  
Disney in China**

## WASHINGTON

bution rights in China, Disney's leaders have sparked a little revolt here in Washington. Who knew that the Mouse packed such testosterone?

For months, Democrats and Republicans have been arguing about President Clinton's soft-handed touch on China, human rights and trade. Valenti & Co. spent two years working on the White House to get tough on China over its pirating of U.S.-made movies. Just two weeks

ner/Ovitz/Disney on the China matter. Of course, insiders also wonder if Valenti has been involved, as well. "Jack knows how these issues play out on Capitol Hill better than anyone," says a TV network lobbyist.

"Republican senators," says a staffer on the Senate Foreign Relations committee, "are drooling over the Disney matter. It gives them a platform to go after Clinton's policy on China. I mean, Clinton's wimping out when Mickey Mouse is fighting back." No kidding, says an aide at the White House. "I don't think I can stand another column comparing Mickey Mouse and Bill Clinton," the aide said.

**"Republican senators are drooling over the Disney matter. It gives them a platform to go after Clinton's policy on China."—a Senate staffer**

ago, Secretary of State Warren Christopher returned from another China venture having once more declined to confront government officials on these issues. Now Christopher is leaving, and a search is under way for a new Secretary of State.

What a time for Disney to land stage center! There's been a gushy editorial in *The New York Times* lauding the company's stance against China, an Abe Rosenthal encomium in the *Times* and a lead op-ed piece in the Sunday *Washington Post* by Pulitzer Prize winner Jim Hoagland, the paper's influential foreign affairs writer, called "Mouseketeer Diplomacy."

In a phone interview, Hoagland ventured that the Disney dilemma may end up in the spotlight as an issue in Senate confirmation hearings for a new Secretary of State. "Certainly our policy toward China will be on the list of topics and this Disney issue is an interesting one right now," Hoagland said.

Ironically, one of the people on the short list for Sec-State is former Sen. George Mitchell. Mitchell, now with the Washington law/lobbying firm of Verner Liipfert Bernhard McPherson Hand, sits on the board of Disney. Washington politicians wonder if Mitchell advised Eis-

Curiously, Hollywood watchers say that Disney's refusal to back down to China may be more the result of accident than artistic righteousness. One insider says that Ovitz has been handling most of the interaction with Asia, and in a nonconfrontational way. But the new in-your-face policy has Eisner's mark on it. Is the sound of breaking china just a failure to communicate between Eisner and Ovitz?

Meanwhile, there is still no answer to the question of when Disney is going to raise its presence in the capital, or at least take advantage of the MPAA. The new Disney lobbyist, Richard Bates, won't deal with the press—a habit he developed while working for an unpopular congressman. In the last year, Ovitz hired former Bush aide Anna Perez to be an active liaison with Washington with an eye to Disney's reputation in the capital. But Perez is based in L.A. and, sources say, D.C. is still just an afterthought for the company. Though the company has contributed a lot of campaign money in recent years, it hasn't translated into instant entree on the Hill.

Too bad. At a recent dinner party, Hoagland said, a woman well acquainted with Washington's foreign policy maze told him that her exterminator had told her that morning, "Mice have no backbones." "Well," the woman responded, "Mickey Mouse sure does." ■

## Below the Beltway...

**D**on't ever think that the press doesn't front for Conservatives. Take a look back at the Nov. 29 edition of *The Wall Street Journal*. The second editorial, "Way Out of Step," tore apart a Republican senator, Jim Jeffords of Vermont, for being a closet Democrat. Jeffords, in line to run the Labor and Human Resources Committee, has good ties to organized labor, whose unions are under attack for their \$35 million contribution to the Democ-

rats. Jeffords also has been a supporter of David Kessler, outgoing FDA commissioner and the patron saint of the anti-smoking lobby. It would be the Labor Committee that would hold hearings on Kessler's successor, and could look into whether Labor had violated any laws by giving to the Dems.

So, Senate Majority Leader Trent Lott has been under pressure from conservative Republicans to find another role or committee for his pal Jef-

fords. But Lott knows that unseating Jeffords could backfire on him and the GOP in the Senate, if he made such a move himself.

Luckily, the *Journal* has stepped in to provide Lott some cover with its editorial listing Jeffords' failings. This way, if Lott decides to dump Jeffords for being too moderate, he can cite the *Journal* for the groundswell of discontent that led to his decision. However, in Washington, cynical reporters will be forgiven for thinking that the *Journal* was following signals, not giving them. Jeffords' committee assignment was being considered by Lott last week.

**In light of  
another Victory,  
we'd like to  
thank the little  
people.**

**(Especially those ages 2-11)**

Once again we're #1\* with kids, after winning the November Saturday sweeps. In fact, Saturday morning Fox Kids Network ratings were up over November '95 by +6% among C2-11. And in November '96, Fox Kids Network beat Kids WB by 212%, CBS by 179%, ABC by 112% and



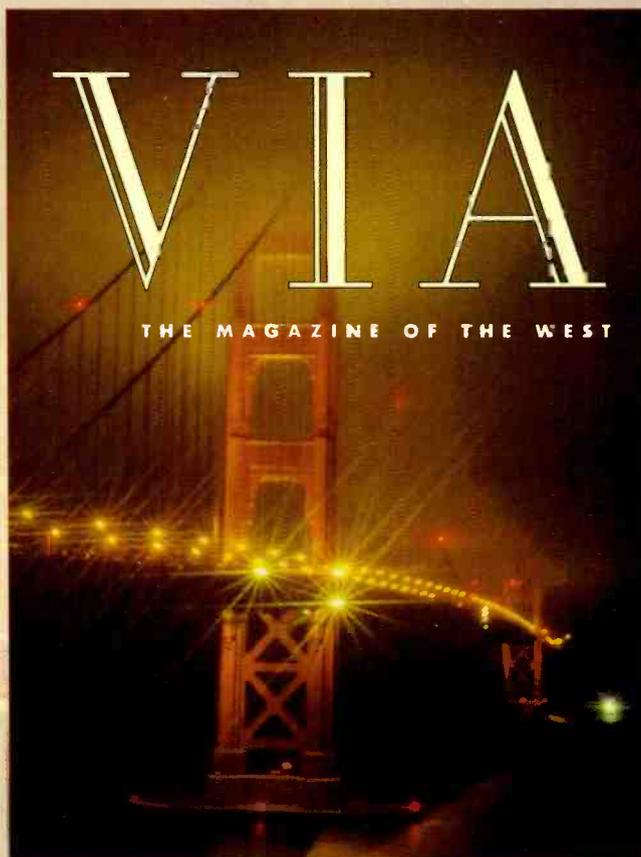
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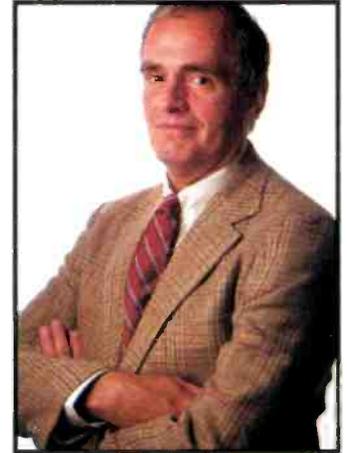
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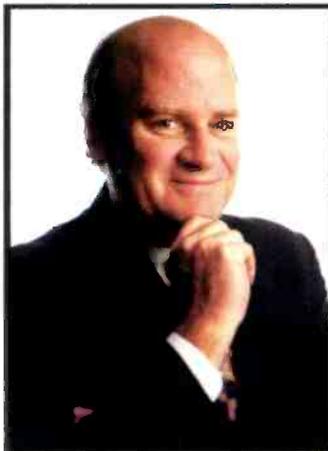
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# MEDIAWEEK



## 1996 MEDIA *All-Stars*



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# 1996 MEDIA All-Stars

## Editor's Note

# The Spirit of '96

**T**o anyone who may doubt that the media business is changing profoundly and rapidly, we offer the 1996 Media All-Stars as testament to the notion that, indeed, it is. Each All-Star made something happen, from the Media Director of the Year, who engineered the sale of her company, to our Spot TV All-Star, who may very well have been responsible for Bill Clinton's showing in the recent elections, to our Newspaper All-Star, who for years has been forcing change on a hidebound medium. Media is no longer a type-B occupation. Media people *do* things. Again this year, Renny Swift, president of Wittnauer International, has awarded Wittnauer Swiss wristwatches to the All-Stars as part of the company's National Winners Program. *Mediaweek's* All-Stars join Winners from other walks of life, including Leonard Greher, a New York City school principal who saved a child's life with the Heimlich maneuver; Skitch Henderson, the band leader; and Maya Angelou, the poet. We thank Wittnauer and we salute the 1996 Media All-Stars, who will be honored at a breakfast and luncheon in New York on Tuesday, Dec. 10. Please join us in congratulating them.



**Jamie Sterling used every tactic he could in helping Bill Clinton win. See page MQ11.**



### **Media Director Of the Year**

Beth Gordon, The Media Edge, New York, N.Y. She sold the company. **MQ4**

### **Planning**

Kathy Olvany Riordan, Kraft General Foods, White Plains, N.Y. She stole the Super Bowl. **MQ6**

### **National TV**

Dan Rank, DDB Needham, New York, N.Y. He found Land's End. **MQ9**

### **Spot TV**

Jamie Sterling, Squire Knapp Ochs, Washington, D.C. He got the President elected. **MQ11**

### **Magazines**

Lisa Denzer, Fallon McElligott, Minneapolis. She put Lee *en Vogue*. **MQ14**

### **Radio**

Shari Levine, GDS&M/Ogilvy & Mather, Chicago. She made Sears network. **MQ16**

### **Research**

John McSherry, BJK&E Media, New York, N.Y. He found the audience. **MQ20**

### **New Media**

John Nardone, Modem Media, Westport, Conn. He unfurled the banner. **MQ24**

### **Out-of-Home**

Donna Baum, Leo Burnett, Chicago. She put Altdois on the bus. **MQ26**

### **Newspapers**

Jack Cohen, DDB Needham, New York, N.Y. He gave the medium a message. **MQ34**

## 1996 MEDIA *All-Stars*

By Betsy Sharkey

Photography by Chris Casaburi

**I**t was just a little over two years ago when Beth Gordon got what one of her executives calls "that vision thing." She and her staff, which at the time comprised the media department at N.W. Ayer, had watched themselves get good report cards from clients for their work, then lose the business anyway if the agency lost the account.

"We realized our fortunes were tied to the agency's," Gordon recalls. "So we said, 'What can we do?'"

Gordon tested the waters with one client that had given the media department good marks but still moved the business elsewhere. Would the client be willing to keep the media with Gordon's group if they were an unbundled, autonomous company? The client said frankly, no, she wasn't comfortable with unbundling.

Instead of squelching the idea, Gordon became more determined. "We went to Richard [Humphreys, who along with Korean

mate sale of the company, Beth Gordon has been named the *Mediaweek* Media Director of the Year for 1996.

Something of a family has grown up around Gordon over the years at The Media Edge, which has about \$600 million in billings from a range of clients in addition to the media accounts it has been assigned by other advertising agencies. The core group of about a dozen top executives has been working together for almost two decades. Many staff members have been there a decade or longer. That family rode out a year of turmoil with Gordon, as rumors of Ayer's financial troubles and impending sale surfaced and then became reality.

At some point, as Ayer's top management went through three chief executive officers in two years and financial pressures were mounting, Gordon started getting inquiries about whether Choi would entertain the idea of selling TME. It was tremendous validation, Gordon says, to find that the industry seemed to accept TME as having value as a company. "We went back to Mr. Choi and said, 'There seems to be a market for this company, what do you think?'" Gordon recalls. Internally at TME, the top executives considered a

### *Media Director of the Year*

# Beth Gordon

investor W.Y. Choi headed Adcom, which held a majority interest in Ayer], he's a Brit and the British have a lot more experience with unbundling," she says. "He said, 'Write me a business plan.' I don't think a lot of agencies could figure out how to separate the revenue. The other issue was control, ...concern from the account management side about being able to control the whole process."

But Humphreys approved the plan, and The Media Edge became an independent entity, handling Ayer's media buying as well as its own clients. Gordon's move turned out to be prescient. This past July, little more than a year after TME carved out its independence, Ayer was sold to The MacManus Group. And in a precedent-setting move, The Media Edge was sold to Young & Rubicam Inc., the holding company whose largest asset is agency Young & Rubicam.

For her business acumen in charting a new course of possibilities for agency media departments through unbundling, and her management skills in holding a 60-person staff together through the ulti-

range of options from getting financing to spinning off the company to finding a buyer. In the end, Gordon believed that linking TME to a large agency conglomerate with international resources TME could tap into was necessary for long-term growth.

If there is a single lesson to be pulled from Gordon's experience, it is to never underestimate the value of building a strong relationship with a powerful client. In large measure the \$3.5 million sale of The Media Edge happened because Gordon's biggest advocate was client AT&T, which funnels roughly \$330 million in billings through the company.

The issue was prompted by the sale of Ayer to MacManus, owner of D'Arcy Masius Benton & Bowles, which counts among its clients AT&T rival SBC Communications. That meant that once the sale was final, Ayer would be resigning its AT&T business.

Gordon's relationship with AT&T stretches back 18 years to her first days in the media business at Ayer. Mike Neavill, AT&T media director, considers her a training resource. "She turns out really

*"She has a real in-depth understanding  
of how media can work." — Mike Neavill, AT&T*

**Gordon is the first  
media director to  
engineer the sale of an  
unbundled media unit**



## 1996 MEDIA *All-Stars*

great media people," he says. "She has a real in-depth understanding of how media can work. It's not a science, and because it isn't you have to continually teach and reinforce and help. Her emphasis is always on developing people."

When other agencies working on AT&T business, including Y&R, tried to convince the company that they could just absorb the additional billings that The Media Edge handled, AT&T demurred. "We had a long relationship with The Media Edge," says Neavill. "All the people who work there are handpicked and we wanted to ensure that relationship would continue."

The advertising agency Ferrell Calvillo put its \$50 million in media spending with TME about six months ago, just two months before Y&R acquired the company. If TME experienced bumps along the way, Ferrell's executive vp/director of media services Ira Tumpowsky didn't sense it.

"Every day that passes I feel better about their involvement in our business," says Tumpowsky. "Beth is a person who not only runs a business but is able to know what's going on in the marketplace. They think strategically and they are good idea generators."

It is Gordon's ability to look beyond media to the business climate at large that resulted in her being asked to join the board of circulation auditing firm BPA Int'l. four years ago. And it is why she will likely be named board chairman this spring.

"She's very intelligent," says BPA president/ceo Mike Marchesano, "and has in my view the ability to look at issues and opportunities from a variety of views. She also has a high level of integrity that comes through in how she approaches any given situation and that is also tied to her success."

The experience with Gordon described by Norval Stephens, who directs the International Federation of Advertising Agencies, says much about how the TME chairman/ceo runs her business. The IFAA, whose consortium of agencies handles about \$2.2 billion in media billings worldwide, \$800 million of that in the U.S., was looking for a media-buying company that could become a strategic partner, stepping in where the independent agencies that comprise its membership needed additional help. By spring, the IFAA had decided on TME.

"Then came the call from Beth saying we're likely to be sold," Norval recalls. "Maybe you ought to wait [she suggested]. I told her if they stayed as independent as they were at Ayer, we would be happy."

While the media environment grows more complex, there is a simplicity to Gordon's relationships with TME's clients. As the IFAA's Stephens puts it: "If you have a question, with Beth, you have an answer. ■"

### Planning

# Kathy Riordan

By T.L. Stanley

Photography by Chris Casaburi

# W

hether it's midnight on a Tuesday or 5 a.m. on a weekend, chances are Kathy Olvany Riordan is leaving voice mail—for herself. Wanting a reminder when she gets to the office of the ideas that pop into her head after hours, she has many a late-night and pre-dawn chat with her own answering machine. Colleagues say the practice is quintessential Kathy, a person who fully understands the importance of using all the available tools of communication.

Riordan, director of media planning and interactive for Kraft General Foods, oversees plans for a diverse group of adult- and kid-targeted brands, from Post Raisin Bran and Maxwell House coffee to Jell-O and Cool Whip, and nearly



**DONNA MARIE BAUM** / *Leo Burnett*  
1996 Out-of-Home

**JAMIE STERLING** / *Squier-Knapp-Ochs*  
1996 Spot Television

**KATHLEEN OLIVY RIORDAN** / *Kraft Foods*  
1996 President's Award/Planning

**DANIEL RANK** / *DDB Needham*  
1996 National Television

**SHARI LEVINE** / *GSD&M*  
1996 Radio

**LISA DENZER** / *Fallon McElligott*  
1996 Magazines

**JOHN NARDONE** / *Modem Media*  
1996 New Media

**JOHN MCSHERRY** / *BJK&E Media Group*  
1996 Research

**JACK COHEN** / *DDB Needham*  
1996 Newspapers

**BETH GORDON** / *The Media Edge*  
1996 Media Director

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1996 Media All-Stars,  
we decided on a  
time-honored buy.

Lunch.



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TO THE WINNERS ON YOUR  
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BON APPÉTIT TO ALL.

## 1996 MEDIA All-Stars

everything in between. For her deft shepherding of \$600 million in annual advertising dollars for one of the largest packaged-goods companies in the U.S., Riordan has won the *Mediaweek* 1996 President's Award for Planning.

Kraft has made some cutting-edge deals in recent months, particularly in the kids business, including a \$60 million two-year promotional pact with Nickelodeon and a probable second sponsorship of the Super Bowl half-time show with its Oscar Mayer brand. A year-long sponsorship kicks off in January that will put the new KraftKids logo, along with product samples, ads and coupons, in front of matinee audiences at General Cinemas.

It's all part of the new innovation at the company, a highly charged atmosphere Riordan has helped create and foster, executives and colleagues say. "She's always pushing herself and us to find new, better, smarter ways to do things," says Shari Wall, senior partner/media director at J. Walter Thompson, one of the six longtime agencies with a piece of the Kraft business. "She really moves the whole media planning process forward."

Riordan, a 12-year veteran of Kraft, says she's made it her top priority to elevate the importance of media throughout the company, from senior management to the front lines of the product groups. "The key thing I try to do is convince people they shouldn't just look at media and advertising, but at total communication," Riordan says. "My mission is to leverage the role of media to its full potential and champion innovation. It should be an everyday business practice."

In April, Riordan was charged with launching the company into cyberspace. Knowing that the core Web surfer is not the core Kraft customer, she and her team had to figure out a way to make the site relevant and then draw eyeballs to it. She started with a simple concept: the kitchen, not just as a place where food is cooked, but as the heart of the home, that comfortable place where everyone gravitates and all good parties end up.

The home page was designed as a kitchen, with each icon pointing consumers to recipes and techniques based on the experience of some 30 master chefs at the company's test kitchens as well as nutrition information, party-giving tips and ideas. The site allows a consumer to quickly choose recipes, spit out a shopping list organized by section of a grocery store and save the info in a customized file to use again later.

"It's given me a chance to take all the years of experience and all my ideas about building relationships with consumers and magnifying our creative and put it all into place," Riordan says of the new responsibility she jokingly calls her "night job." "It's everything I champion for media all rolled into one."

The Kraft Interactive Kitchen, which launched three months ago, has logged 4.5 million hits so far, and an e-mail section has recorded consumer feedback ranging from those who say they will use it on an ongoing basis to those who rave that their image of Kraft brands has been enhanced by the site.

Riordan says it is vital to try to understand how the consumer consumes media and how the consumer consumes Kraft products. Her job, then, is to help marry the two.

For instance, it's not just about sticking the Cool Whip ads near the dessert stories in magazines anymore. It's about get-

ting the product in front of consumers in ways they don't expect and at times that will make the most lasting impression. While it's a tactical approach, it's almost psychological at the same time, a blend that suits Riordan perfectly.

A few recent programs illustrate the point: Riordan's team dreamed up the notion of putting ads for Tombstone pizza on video monitors in 3,000-plus Blockbuster Video stores, knowing that people who were settling in for a movie would be open to a no-fuss dinner suggestion. And because it was a low-cost, highly effective buy, the team also brought in other Kraft brands, Nabisco snack mix cereals, for 15-second spots at holiday time. Riordan calls that "sharing [the] best practices," one of her favorite mantras.

Maxwell House, another of the KGF brands, conveys an all-American image with its creative—cinematic shots of home, family and country. The planning team wanted to do the same



with its media. (That brings up another Riordan mantra—"Media is as important as the copy.") So the brand shows up everywhere from the Macy's Thanksgiving Day Parade and Yankee Stadium to country music festivals and award shows.

At times, brand management has been resistant to the group's ideas, wanting instead to stick to the tried and true, and more easily quantifiable, methods. Riordan says she spends a good deal of time thinking about volume, but that she pushes the brands to think beyond counting efficiencies. "More and more brands are willing to do it," she says.

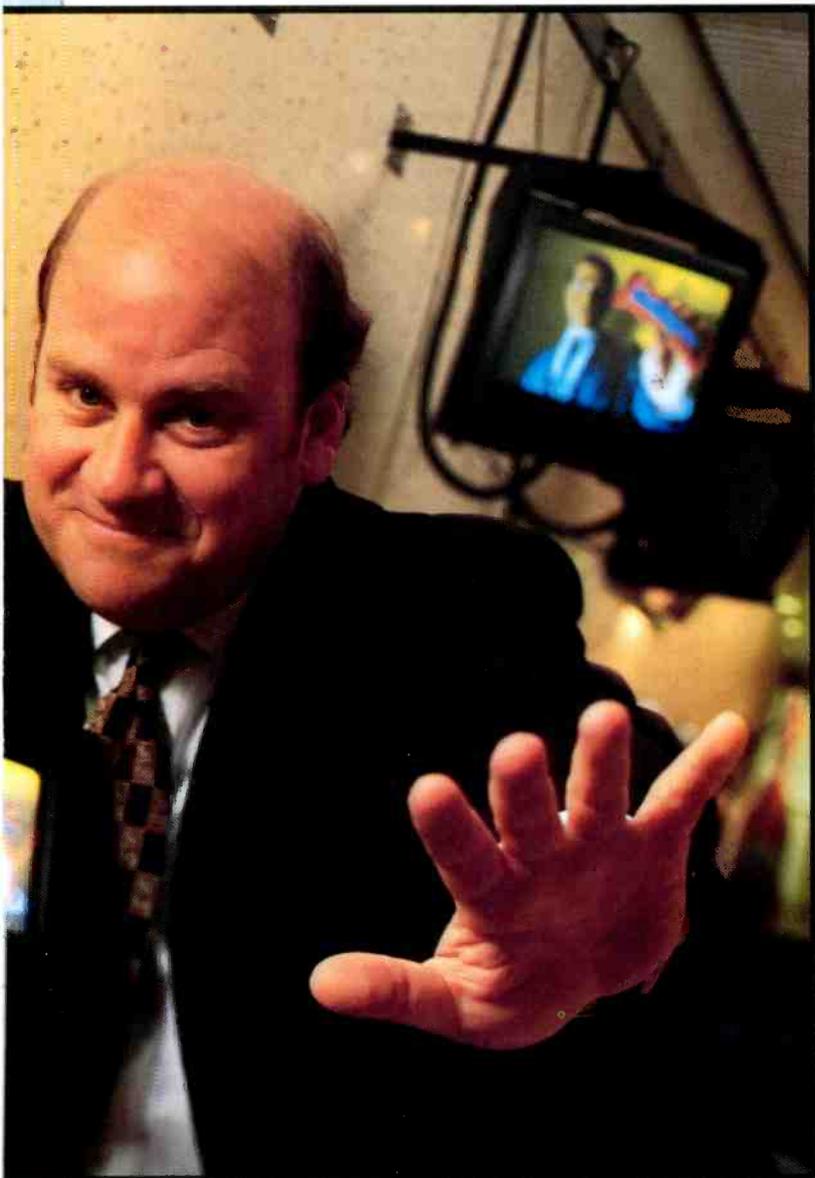
Kraft now has a streamlined planning process and can react more quickly than ever before, because of Riordan, says Don Miceli, the company's vp of media services, who hired Riordan a dozen years ago. "She's built more conceptual thinking into the process," Miceli says. "There's less overthink on numbers tumbling."

Agencies no longer go through 10 or 20 plan revisions as they had before Riordan stepped into her job. That makes for agencies that actually want to work on Kraft business, execs say. She also has educated the brand side to the importance of media and the contribution they need to make.

"We're all working with fewer and fewer people," Wall explains. "She's eliminated a ton of wasted time and energy."

Riordan also helped spearhead an internal newsletter that goes to all Kraft's product groups, brand managers and agencies, recognizing high points of specific media plans and giving a public pat on the back to those responsible. While it may seem a small step, Miceli says the newsletter "encourages people to take calculated risks and do some out-of-the-box thinking."

Agency executives say Riordan has a flair for energizing and directing people, yet gives them the freedom to do things their own way. "People on the media side often feel like they have to touch it, handle it, make it, so they can say, 'See, I put that ad in that magazine for that product,'" says Karen Jacobs, vp media director at Leo Burnett. "Kathy's not like that. I don't have to hand the plan over to her... She recognizes a good idea. She sees far enough down the path to say, 'Wow, if you're jazzed about it, then I am too, and we'll find a way to do it.'" ■



*National TV*

# Dan Rank

By **Scotty Dupree**

Photography by  
Chris Casaburi

**D**an Rank commands respect in Mankato, Minnesota. That's not because Rank, who grew up in the town known for its place in the *Little House on the Prairie* TV series, gets to spend \$650 million a year of his clients' money. And it's not because he hobnobs with network honchos and strikes deals that the big boys wish they'd thought of. It is because Rank has mastered the art of being the right things to the right people; he's as accepted in New York circles as he is in Chicago; New Yorkers think he's a Yankee and Chicagoans think he's Midwestern. Or is it?

Rank puts it this way: "Hey, I'm a nice guy," So while everyone is sitting around saying, 'That Dan is a nice guy,' Rank has the opportunity to take advantage of their distraction and analyze problems and goals with a purely strategic approach. The results have helped to reshape DDB Needham media, now known as Optimum Media. Rank was responsible for consolidating national

**Sometimes, nice guys, like Dan Rank, don't finish last**

## 1996 MEDIA *All-Stars*

buying in New York, doubling the size of the department, accommodating growing billings (which were at \$150 million when he began the consolidation process in 1992) and instituting new research and media plan programs. Then there's the important stuff, like sharp negotiations that save clients money, insightful strategies that make clients' plans click, and making DDB Needham's clout work for its clients.

Three years ago, when an automaker opted out of a football sponsorship, Rank stepped in and suggested to one of the Big

attributes to Thompson, who is also Rank's friend. Last year, when the head of another agency's media department called Rank to try and lure him from DDB Needham, Rank agreed to have lunch. As he sat at the table with the fellow, his first words were, "I don't know why I'm having lunch with you; I feel like I'm cheating on my wife." Rank returned to the office after lunch and promptly told Thompson about the meeting.

Besides loyalty, experience is another reason Rank's bosses love him. He has served on all sides of the table—as a client at

*“Dan’s done some great things, but I’m inclined not to speak of them because they give us a competitive edge.”*

Three networks that he replace that automaker with an array of DDB Needham clients (Rank, for competitive reasons, would not identify the network or the particular telecast), which left the network with the automotive exclusivity to sell. Both the network and DDB Needham's clients loved the idea, which allowed the agency to put its clients into football with the flexibility that they desired and had kept them from large commitments to the sport that they'd had in the past. "Clients can go in and out on a whim," said Rank. "And in a new business pitch, I can offer" football units to a new client at the same rate that our other clients get. "They love it," he says. The deal was so popular among clients that DDB Needham has been able to renew the buy every year since. Rank struck the deal at a time when clout was all the rage; he's since been able to structure other such 'clout' deals, including a recent multi-client big ticket deal in daytime.

But clout is only part of the media negotiating game, and if it doesn't work for a number of Rank's clients, then he's not interested. Part of the fun in his job, in fact, are clients such as Universal Pictures, which often isn't as price conscious as other clients and can be demanding of top-shelf inventory. Universal, like most other movie studio clients, sounds like not much fun. The truth is, when both the agency and the client are true pros at what they do, it's a match made in heaven. "Movies attract the kind of people who rise above the pack because they have to," says Mark Kristol, senior vp of advertising for Universal, a huge fan of Rank's and one of the forces behind Rank's winning this year's Media All-Star award. "Dan's done some great things for us, but I'm inclined not to speak of any of them because they give us a competitive edge," says Kristol.

But perhaps more of a compliment is Kristol's praise of Rank's department: "He's got a great staff; as satisfied with him as we are as a client, he is with his staff. I see in his staff that he's a great leader of his own people." A leader, maybe, but a proud papa, too. Part of his humble charm is that he credits the buyers and planners in his group for all the hard work, for freeing him to work on other things, for being experts on their business and for being proud. Rank doesn't believe in micro-managing, and neither does his boss, Page Thompson, DDB Needham's media director, to whom Rank gives much of the credit for his own success. Rank paints an idyllic picture of life at DDB Needham, much of which he

Lever Brothers and at Stroh Brewery, and in media management at Lowe & Partners. "He was a hot guy with Stroh," said Dave Martin, president of Pentacom, the media buying shop for Chrysler, who was once the director of media for Stroh. "He was young, he made unique suggestions, was willing to take chances, and he liked his beer." Rank was hired away by Needham Harper/Chicago (the Chicago office of DDB Needham), and Thompson and Mike White, the Chicago media director, tapped Rank to run the consolidated national buying operation, bringing him back to New York. "I was ready to go," says Rank. "I knew that the power would eventually shift to New York, and I wanted the job." Rank laughed at the thought of returning to New York for a top media job. He originally came to Manhattan by Greyhound bus, just after graduating from the University of Iowa. He'd written a blind letter to a distant cousin, Dave Logan, who was in sales at ABC, to see if Logan could help him find a job. After a week and 25 interviews, he was hired by Lever Brothers.

But returning wasn't as easy or as glorious as it might have seemed. DDB Needham was in the throes of consolidation, with the goal of saving their clients money and leveraging the agency's clout. It meant rejiggering, evaluating staffers in the department, and reassigning or letting go those who weren't working up to speed. It also meant having a well-loved industry figure, the late Bart McHugh, who had been running the national broadcast department, report to him. In addition to the growing pains at work, there were some personal hardships for the Rank family that came with the move from Chicago to New York.

Things have gotten better. Thompson credits Rank with saving clients \$8 million with a system called "OnCore," a research tool that, among other things, allows a buyer to identify TV shows to which viewers are loyal. Rank also was responsible for the agency's most recent media account win, Land's End. "It's only \$6 million," Rank says sheepishly. But \$6 million can do big things.

So, as Rank and family, now living in Connecticut, return to the homestead in Mankato, Minn., over the holidays, he will relish the good things in life that rightfully accrue to the good. be "I love my life," says Rank. "I love my boss, I love being part of the DDB Needham family. We live in a great house and have great neighbors. What's not to like?" The man about whom people can only say good things has only good things to say. Sort of like *Little House*. ■



GLAMOUR



Photo: Christian Kettiger

SPORTS FOR WOMEN



Photo: Dewey Nicks

BON APPÉTIT



Photo: Mary Ellen Baker

VOGUE



Photo: Annie Leibovitz

BRIDES



Photo: Andrew Eccles

BON APPÉTIT



Photo: Beth Galton

ARCHITECTURAL DIGEST



Photo: Dominique Vorillon

VANITY FAIR



Photo: Annie Leibovitz

SELF



Photo: Simon Watson

MADMOISELLE



Photo: Francois DeConinck

TRAVELER



Photo: Chris Rainier

GOURMET



Photo: Melanie Acevedo

SELF

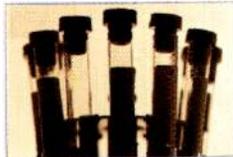


Photo: Darryl Estrine

HOUSE & GARDEN



Photo: Michel Arnaud

BRIDES



Photo: Andrew Eccles

GQ



Photo: Dewey Nicks

GOURMET



Photo: Romulo Yanes

DETAILS



Photo: Martin Brading

VOGUE



Photo: Steven Meisel

SPORTS FOR WOMEN



Photo: Stewart Shining

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ALLURE

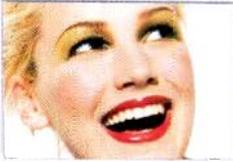


Photo: Miles Audridge

GQ



Photo: Dewey Nicks

GLAMOUR



Photo: Francois Deconinck

DETAILS



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BRIDES

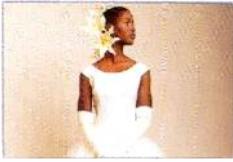


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Photo: Aaron Rapoport

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Photo: Moshe Brekha

SPORTS FOR WOMEN



Photo: Libro DiZinno

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Photo: Pascal Chevallier

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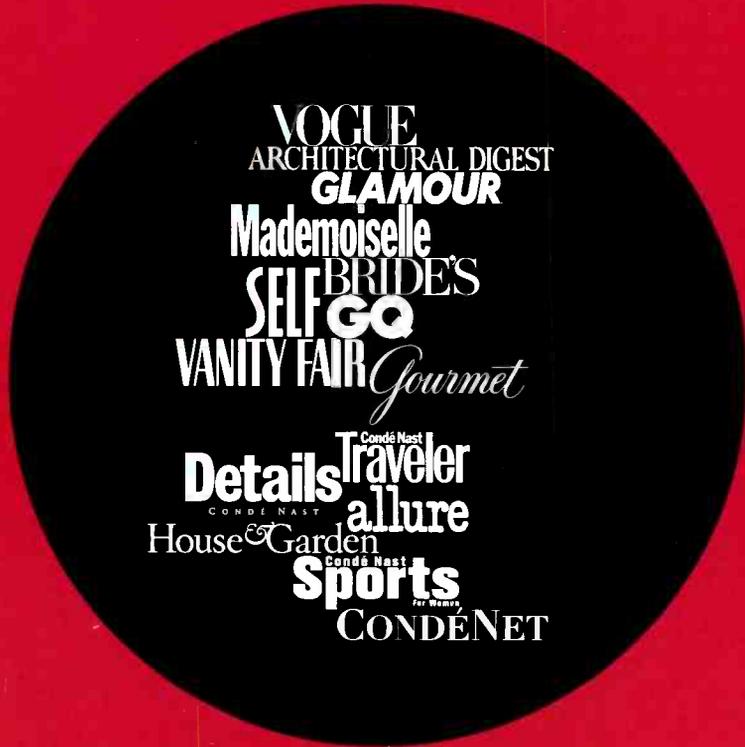


Photo: Alan Weirtraub

SELF



Photo: Catherine Wessel



CONDÉ NAST

## 1996 MEDIA *All-Stars*

weeks later, Clinton's team went up on the air with a series of ads that would become the hallmark of the campaign: spots warning that Republicans would ruin Medicare and impoverish the elderly.

That tactic was but one example of several that Tom Ochs says made the 1996 campaign and the media planning unique. As Sterling says, "This really was an 18-month campaign." It began in June 1995 with a \$2.4 million buy over four weeks. Clinton stayed on the air during the GOP primary season, and even throughout the summer prior to the Democratic National Convention. "That had never been done before," says Ochs. The Clinton-Gore team stayed on the air in about 25 critical markets, such as Flint, Louisville, Evansville, Paducah, St. Louis and Des Moines, for about a year.

The key here was that the TV stations were not flush with political dollars at the time. Because the GOP primary season really ended sooner than expected, stations came up short of projections. By design, the Clinton campaign was quiet at this time, but the Democratic National Committee was not. Problem was, the DNC, which also bought media through Sterling, is not eligible for lowest-unit political rates. But Sterling got them deals, and the DNC continued to hammer away at the Republicans. From June '95 to August '96, the Democratic National Committee spent about \$60 million.

The most daring tactic, says Jack Hannington, chief sales rep for ABC Spot Sales in Philadelphia, was that Sterling bypassed the

planner and Dole's. But in addition, Sterling and Squier Knapp Ochs stuck to their media game plan (with rare exceptions), even when disasters like the Dick Morris scandal hit. It was that reliability and consistency that enabled them to promise and make media buys on schedule, in advance. And that undoubtedly accounted for different treatment of the two campaigns—legal behavior that the Federal Election Commission rules allow under the rubric "discretion of the station." According to several sources, the Dole buyers so alienated station reps repeatedly that when it came to placing the Dole ads, stations occasionally found they just *couldn't* find openings in the most desirable time spots. If the Dole buyers called on Friday evening, wanting, say, Monday night at 8 in the L.A. market, they'd find it already sold to Clinton—whose team had made their buys well in advance. The Dole folks had to settle for a lesser prime-time envelope, as required by law, but not in the highest-rated block. That's not to say Sterling didn't tick off sellers. "He didn't buy *every* station," Ochs says.

And then there were the Grand Illusions. "We never wanted the Dole people to think we'd already won California, and weren't spending money there," says Sterling, of one of the better tricks he pulled off. Knowing that the Dole people had not been particularly diligent in poring over station records, Sterling directed his

placers to make purchases in relatively cheap time slots in California markets. The buy showed up by frequency Competitive Media Report data, but not by value. "It looks like we were really spending California when we weren't," says Sterling. That tactic was

***"We never wanted the Dole people to think we'd already won California and weren't spending money there."***

also used in last-minute buys in the New York area.

networks. "That hadn't been done before," agrees Ochs. "We were taking a real chance there, going almost totally with spot." Out of roughly \$100 million spent on media buys, less than \$500,000 went to the networks. Cable ate about \$2 million and radio \$2.5 million. During the last six weeks of the race, Clinton-Gore dropped \$40 million around the country, almost all on local television.

But, as Bill Knapp says, perhaps "the real secret weapon was Jamie Sterling." He put together a plan that was flexible and could increase and decrease buys, and he chose markets and targets that he translated into cold, hard numbers." It was incredibly efficient, adds Knapp. "He saved us millions."

One of Sterling's unique moves was the now famous "secret" meeting he called just before the Democratic Convention at the end of August. All the sellers were asked to Washington to the Squier Knapp offices on Capitol Hill. There, Sterling and his top assistant, Cathy Herrick, laid out the ground rules. "I've never seen that done before," says David Bell, vp of Petry Television in Philadelphia. "He wanted to make sure we were all reading from the same game plan. And he actually asked our advice," explains Hannington."

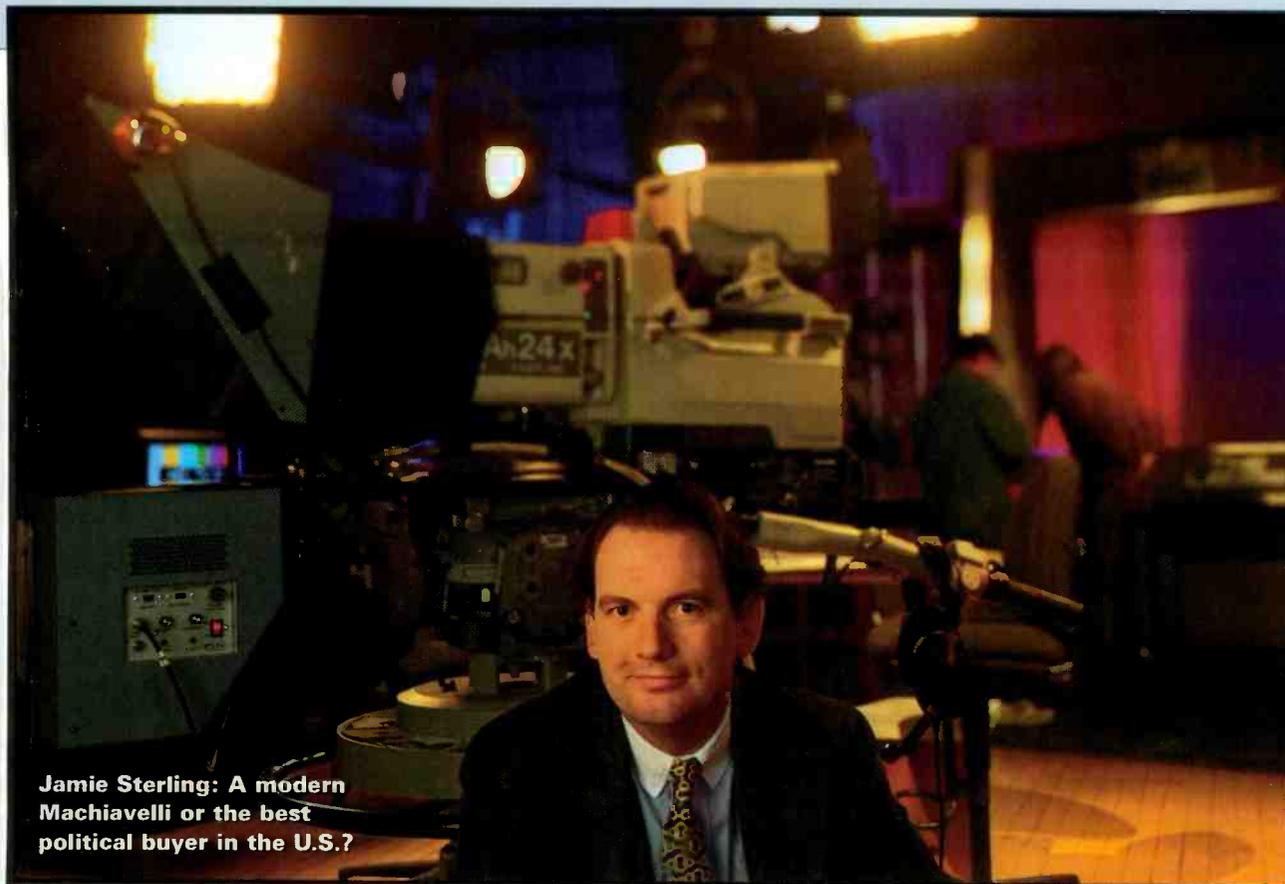
Sterling could not have pulled off this coup, says Bell, if he hadn't been so personable. Bell recalls inviting Sterling to a black-tie event. Sterling, stepson of the late New York art collector Mike Rea, trustee of the Guggenheim and founder of the Rea Prize for Short Stories, showed up in a tuxedo—with a denim work shirt and "shitkicker" cowboy boots. "Laid back" versus "arrogant" is how media reps define the difference between Clinton's media

placers to make purchases in relatively cheap time slots in California markets. The buy showed up by frequency Competitive Media Report data, but not by value. "It looks like we were really spending California when we weren't," says Sterling. That tactic was also used in last-minute buys in the New York area.

Another brilliant stroke was the hiring of two media analysts whom Sterling called "Woodstein," after the Woodward-Bernstein team who "followed the money trail" during Watergate. Their job was to check in almost daily with some 60 key markets around the country to see what Dole had bought. They in turn had runners who checked station records assiduously. The result, naturally, was a working relationship with station reps who became willing either send copies of the new Dole ads to Clinton's folks as soon as they were legally able; fax them the text and description; or at least read them the titles—which indicated what issue and message Dole was pushing that day in each market.

Finally, technology and new polling techniques helped guide the media buys. MPEG, the computer video format, made Fedex obsolete when it came to sending copies of Dole ads back to Squier Knapp Ochs to review and counter. And mall intercepts replaced focus groups as the evaluation medium. In short, by October, Sterling and Co. would get wind of a new Dole spot, get it by computer to some 26 malls around the nation where Squier Knapp's Rapid Response team had created a counter-ad for Clinton, and the next day it was on the air. In fact, if they got the ad spot, or its description early enough in the day, they would have the response on the air the same night in the same markets.

"That," says one media rep, "was *frightening*. There's never been anything like it."



**Jamie Sterling: A modern Machiavelli or the best political buyer in the U.S.?**

## Spot TV

# Jamie Sterling

By Alicia Mundy

Photography by Chris Casaburi

**A** Republican strategist from the failed 1996 campaign remembers many mornings when, despite expensive, extensive attempts to surprise the enemy by running a new ad in a new market, he would get a call from Bob Dole, snarling, "What the hell's going on? Do Clinton's people know every goddam thing we're gonna do?"

Now it can be revealed: Yes, they did.

Of course, there were moments Clinton's people didn't believe what Dole's campaign plotters were doing—but that's another story. For now, it's enough to know that in June 1995, 18 months before the election, a 35-year-old named Jamie Sterling took charge of the Clinton-Gore reelection media buying machine, set up an intelligence network that would have shamed the Allies' preparations for Normandy, and with only a handful of staffers at the Squier Knapp Ochs ad shop, ran roughshod over the Dole media operation. Their strategy involved bypassing the networks. It was a media plan based on Sterling's experience in 100-plus local races across the country. It involved continued on-air presence in "battleground" markets during the GOP primary season and throughout the summer; "Mall Tests" that pushed the art into the realm of science; a few tactics from John LeCarre's spy books; and, particularly interesting, David Copperfield tricks that gave the illusion of "big buys" to fool the Dole operation.

The result is that only one major Dole spot got past Sterling's group: The new Air France print ad where Dole pushes cheap tickets to Paris. But, hey, the race is over.

Meanwhile, the man whose motto is "A penny spent in a state you're gonna win or lose is a penny wasted," hasn't come down yet from the election. "I love the finality of it. You're judged on whether you win or lose," says Sterling intensely. "And you're on a different plain working for the President of the United States."

The entire Squier Knapp Ochs company has won plaudits for its image-bending political ads. More interesting, it was the first time that one shop ran the entire media campaign—ads, buying, placement. The media buying effort merits special review. Its budget was \$100 million, about \$30 million more than the Clinton team spent in 1992. It involved only Sterling's in-house team and two buyers, about six fewer than Greer, Margolis, Mitchell, Grunwald and Associates (where Beth Daly, *Mediaweek's* 1992 Spot TV All-Star, ran Clinton's 1992 buying effort) used for the first Clinton race.

All of this is particularly ironic, because when Sterling was asked to run the President's media buying, he had just quit Squier Knapp Ochs. Hired as an intern right after graduating from American University in 1984, Sterling was ready to try something new. In late May 1995, after negotiating a lucrative departure agreement, Sterling was feted at a gala given by Squier Knapp and Ochs.

"1994 and 1995 weren't great years for us," says Sterling. Squier Knapp had been involved in several losing races. The Republican Revolution of 1994 didn't bode well for Democratic candidates or their consultants. But the White House was looking for an organization that had not been involved in the press wars to handle 1996, and in May, Clinton, his Rasputin, Dick Morris, and Cardinal Richelieu, Harold Ickes, had decided to hire the Squier team. James Carville, the genius of the '92 race, had been dumped.

So on May 31, Sterling got a call asking him to come back. His former bosses wanted him to handle the President's media. Three

The truth is out there.

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JAMIE STERLING SQUIER-KNAPP-OCHS

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JOHN NARDONE MODEM MEDIA

JOHN McSHERRY BJK&E MEDIA GROUP

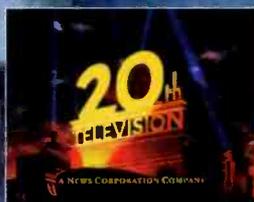
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# 1996 MEDIA All-Stars

## Magazines

# Lisa Denzer

By Jeff Gremillion

Photography by Chris Casaburi

**W**hat do you get when you cross a tough-negotiating, forward-thinking New York media type with a perky, just-folks, straight-talking Midwesterner? Fallon McElligott's Lisa Denzer. The Minneapolis firm's group media strategist wins raves from clients and magazine sales reps as much for her out-of-the-box, big-picture thinking and innovative use of so-called "value-added" as for her gracious, friendly charm.

"I guess the best way I can sum up what makes Lisa an all-star is to say that if she wasn't a buyer, all the same people would want to be her friend," gushes client Suzy Watson, advertising and PR director for Timex. "As a buyer, she's got a lot of money to stand behind and a lot of power. But she doesn't use that as a substitute for her personality. It would be really easy to just be a bitch, but she could never do that. I'll never let her go. I can't imagine

**Denzer reads—and likes—the magazines she buys for clients**

working with anybody else. I would never trade her for anyone on Madison Avenue."

Such praise, while nice to hear, would be meaningless without results. Again, Watson bears witness: "She gets huge percentages off the rate card, but she does it by being nice. All the reps love to give her good deals. And who do you think they call when they have remnant space?"

Denzer herself, a wiry sprite—a lifelong Minnesotan with a dark, stylishly cropped coif and a mild but engaging presence—concur with her client, but says that's only the tip of the iceberg. "We have a reputation for stretching dollars as far as possible," she says. "I don't think anybody beats us on our rates. But that's not the be-all-end-all."

What's really important, says Denzer, is the environment in which the ad will appear. "You have to make a decision that's more intuitive than quantitative," she says. "That's so much more fun than a bunch of damn numbers. You have to look closely at the editorial, and the other advertising is important. There's a certain amount of 'the company you keep.'"

The simply stated truth of the matter, says Denzer, is that a buyer has to personally know the brand she's selling and the magazine she's buying. "The bottom line is, you really have to read the magazine and you have to get to know the consumer. Numbers [like syndicated research data] are a directional tool.

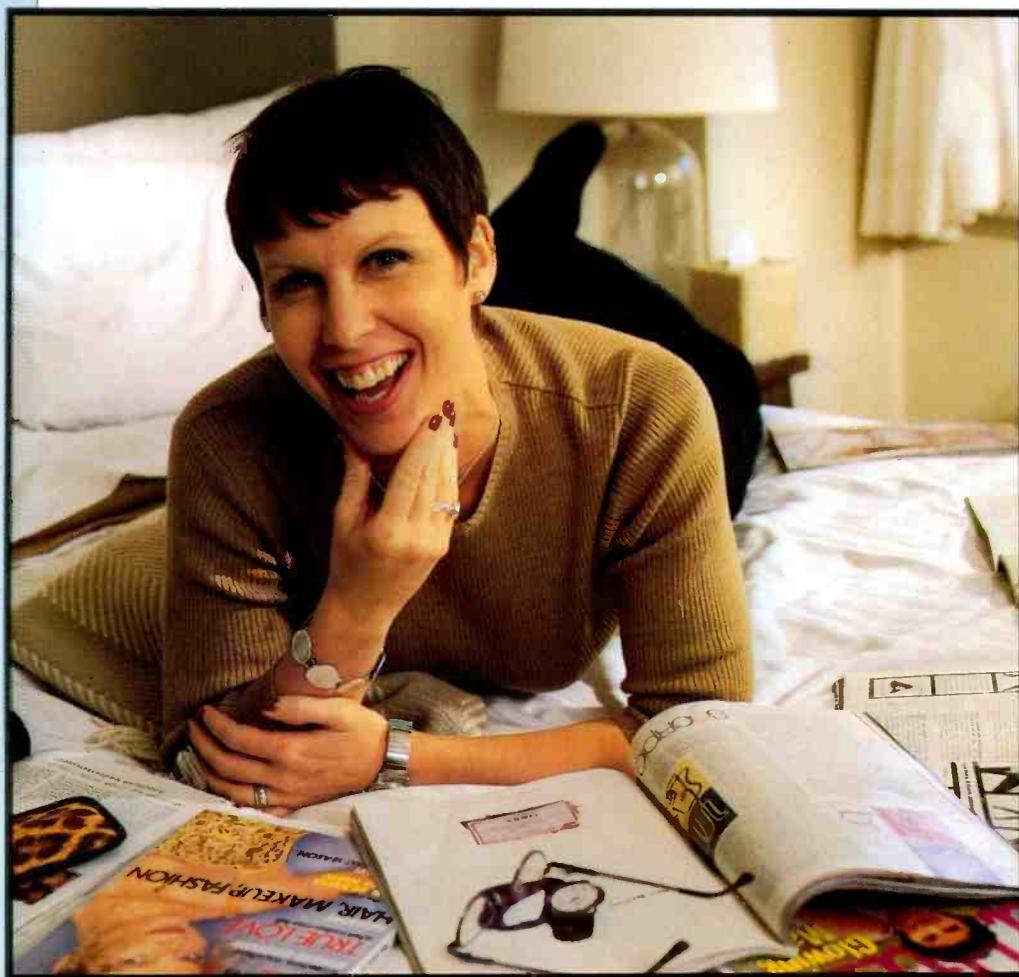
"People are talking about this as if it's a revolutionary idea," laughs Denzer. "Some of us have been doing this for a decade. Hello?! Where have you been?"

To arrive at this understanding of magazine and product, Denzer invests time just observing. "You need to go to the store where the product is sold and see who's buying it," she says. "What do they look like? What are they wearing? What do they talk like?"

Lisa Seward, Fallon McElligott's media director, explains how it is that Denzer knows the books she buys. "She lives and breathes magazines," says Seward. "She reads them. Picking a magazine is more art than science. When she sits down with a client to recommend a title, her arguments are pretty much bullet-proof."

Once the match is made—the right product in the right book—the next phase of the process kicks in for Denzer. And that phase—"figuring out how to maximize the added-value [component of a buy]," says Denzer—makes use of her big-picture philosophy and understanding of an overall business strategy.

"Marketing is just one element in business," says *Vogue* sales rep Lora Gier. "It's not just about getting your



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Trust • Chilean Economic Development • Chrysler Corporation—Cirrus, Concorde, Corporate • Chubb • CIGNA • Citicorp Credit Services, Inc. • Citizen's Trust • Cobra Golf • College Savings Bank • CompuServe • Consolidated Cigar—H. Upmann • Corel Corporation • Data Broadcasting Corporation • David Yurman Jewelry • Davidoff of Geneva • Davis Selected Advisers • De Beers • Dewar's • DirectQuote Insurance Solutions • Dodge—Intrepid, Stratus • Dreyfus • Duram Energy Corporation • E\*Trade Securities, Inc. • Eddie Bauer • Equitable • Evergreen Funds/Firs • Union National Bank • Fannie Mae • Fidelity Investments • Fidelity Portfolio Advisory Services • First Call Corporation • Fleet Financial Group, Inc. • Ford Citibank Card • Ford Motor Company—Corporate, Customer Service, Taurus SHO • Founders Asset Management, Inc. • Franklin Templeton Group of Funds • Gabelli & Company, Inc. • General Cigar—Macanudo • Gevalia Kaffe • Global Financial Traders, LTD • GM MasterCard • GMAC SmartLease • GMC—Jimmy • Grand Marnier • The Guardian • Guinness Flight Asian Funds • Harrison Hoge Industries, Inc. • Hartmann Luggage • Hewlett Packard • Hickey-Freeman • History Channel • Hitachi PC • Hyatt Hotels & Resorts • IBM • Infinite • InsuranceQuote Services • Intel • INVESCO Funds • Investor's Business Daily • ITECH Corporation • ITT Hartford • ITT Sheraton Hotels & Resort • Jack Daniel's • Jack White & Company • Jaguar • Janus Funds • John Hancock • Jundi Associates • The Kaufmann Fund • Kemper Fund • Kennedy, Cabot & Co. • Keyport • Kinko's Corporate • L.L. Bean • Land's End • Lark Luggage • Lexington Funds Distributor, Inc. • Lexmark International, Inc. • Lexus • Lincoln—Continental, Mark VIII • Lombard Brokerage • Longines • Lucent Technologies • Mainstay Fund • Markman Capital Management, Inc. • Marshall Funds • Mass Mutual • MasterCard • MasterQuote of America, Inc. • Matrix Direct Insurance Services • MCI • MDC Stock Report • Mercedes-Benz • Merrill Lynch—Defined Assets, Private Client • Montblanc • Montgomery Asset Management • Morgan Stanley • Morningstar • Mutual Fund Investors Association • NationsBanc • Nationwide Insurance • Navellier Securities Corporation • Nellie Mae • Neuberger & Berman • The New England Life Insurance Company • Nicholas-Applegate Mutual Funds • NordicTrack • Nordstrom—Façonnable • Old Line Life Insurance • Olympus • Omega • Omega Research • The Options Industry Council • PaineWebber • Panasonic Office Products Company • PC Financial Network • Philadelphia Stock Exchange • Pilgrim Baxter & Associates • Pontiac—Bonneville • Princess Cruises, Inc. • The Principal Financial Group • Prodigy • Prudential Securities • Putnam Investments • Quick & Reilly • Quotesthsmith • Ralston Purina Company • Renaissance Hotels & Resorts • The Reserve Funds • Residential Sales Council • Robertson Stephens & Company • Saab • Safeco Mutual Funds • Samsonite • Scudder, Stevens & Clark, Inc. • SelectQuote Insurance Services • Sharp—Zaurus • Smith Barney • Stein Roe Mutual Funds • Strong Funds • Subaru • Symantec Corporation • T. Rowe Price • Tag Heuer • Tempur-Pedic, Inc. • TermQuote • Thompson Cigar • Thomson Financial Services • Timex • Toyota • Track OnLine • Transamerica Corporation • Twentieth Century Mutual Funds • U.S. Mint • U.S. Trust • University of Phoenix • Value Line • The Vanguard Group • Wanger Asset Management • Warburg Pincus Funds • Waterhouse Securities, Inc. • Wild Turkey • Wilmington Trust • Worden Brothers

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## 1996 MEDIA All-Stars

name out there. It's about overall strategy. It's the big picture. And nobody understands that better than Lisa."

"She thinks like her client," explains Brenda Knapp, a *Made-moiselle* rep. "She has a wider view of business objectives. She knows that decisions about advertising are never in a vacuum."

Witness one of Denzer's greatest hits of 1996. Her client, Lee jeans, was looking to add younger women to its core, 35-year-old customer base, dovetailing with the launch of its new line of more expensive, more contemporary pants. Denzer and her team settled on the fat, fabulous September fashion issue of *Vogue* as the site for an eight-page advertorial featuring supermodel Niki Taylor. "Even though [Lee jeans are] mass fashion, they're still fashion," says Denzer. "It's better to err on the side of aiming a little high." (It should be noted that *Vogue* parent Condé Nast is a client of Fallon McElligott Berlin, Fallon's New York affiliate.)

Once that decision was made, Denzer worked with her own crew, and with the folks at *Vogue*, to develop a connective event to bring the ad to life. "We came up with an idea for a party at the [oh-so-chic Manhattan hotel] Royalton," recalls *Vogue's* Gier. "Lisa said yep, that's the idea. But we want to take it a step further and involve the retailers."

In June, the glitzy party happened, and the top brass of the retail companies that sell Lee jeans (Macy's, Sears and Mervins, to name a few) were on hand. "Lisa really wanted the retail community to understand how they were repositioning the product," says Gier. "Putting Niki Taylor in Lee jeans makes a statement. Having it in a magazine like *Vogue* makes a statement. Having a party at a place like the Royalton makes a statement."

Lee jeans couldn't be happier. "We received more phone calls about that *Vogue* ad than we ever have for any other ad," says Ellen Rohde, vp strategic planning/advertising at Lee. "The media buy and the merchandising event fit our PR plan. When you try to reposition a product like Lee jeans, it's like moving a giant. You need someone like Lisa."

One Denzer trademark is combining the value-added from each magazine represented in a group buy. "A lot of buyers say, 'Skip the value-added crap and just give me the bottom line,'" says Timex's Watson, who has worked with Denzer and Time Inc. to organize sizable introductory events for new products such as the Joe Boxer watch. "Lisa gets me the bottom line, and the value-added. She puts together huge events, rather than little piecemeal merchandising events. That has huge impact."

That Denzer can put together such deals is, at the end of the day, a matter of good ol' Midwestern common sense and cooperation. It starts with a truly integrated team at Fallon McElligott; PR specialists, service reps, account planners and creative directors are all intricately involved from the get-go. "Other agencies talk about integration," says Denzer. "We live it."

For her part, Denzer is eager to carry through the teamwork theme, sharing her all-star honor with her Fallon McElligott colleagues, and demurring most of the praise. "I just think we think a little harder than other agencies," she says. "I hope that comes across." ■

### Radio

## Shari Levine

By Mark Hudis

Photo by Churchill & Klehr

"I n a way, my involvement with radio was predestined."

Flashback. Late 1970s. When Shari Levine was a kid and Holly Hobby prints were haute couture, she remembers tirelessly calling local radio stations and hounding the on-air talent. "Then one day," Levine recounted, "one of the deejays was hired to spin records at a school dance. I went up to talk to him, and when he recognized my voice, I realized I must be spending too much time with the radio."

Flashback. Like Ted Baxter, it really all started for Levine at



a 50,000-watt station in Carbondale, Ill. It was the mid-1980s, and by day the broadcast journalism major was plugging away at the University of Illinois, Champaign, and by night she was the nightly news reporter for WPGU, the area's only student-run commercial radio station.

Flashback. 1986. After checking out of the Mom-and-Dad hotel a few moths after college graduation, Levine traveled to Chicago, where she landed a job with BBDO after an unsuccessful bout with waitressing ("I had a tendency to tell people to get their food themselves"). BBDO was hiring in the traffic department, and Levine parlayed her on-air WPGU experience into a job with the agency, despite the fact that the two have nothing to do with each other. Already, she was learning how to negotiate. After leaving BBDO in 1987 for CPM Media, a buying service also located in Chicago, Levine landed at Ogilvy & Mather Chicago three years later. And here our story begins.

"Nobody starts out wanting to buy network radio. You don't think of it as the pinnacle of your career,"

**Levine used to handle Sears; now she's working on MasterCard.**

Levine says. But sometimes life throws you a curve. The lifelong radio lover is now national broadcast supervisor for O&M/GSD&M and, despite her facetious tone, she is the agency's network radio queen, and damned proud of it.

Because radio is primarily a local medium, network radio is the bastard child of the industry. Buyers often steer clear, instead opting for the tried-and-true local buys. But Levine works to include network radio buys in her clients' media plans, because she sees opportunity. "Network radio, if you're going to buy it well, you have to think of it like a puzzle," Levine explains. "A lot of network properties have problems. Problems with clearances, coverage in the top 25 markets. But if you look, there's always another property out there that can fix those problems. When you put it together, you can make a very targeted buy," she says.

And targeting is often a client's problem, especially when your client has more money to flush than Brunei. "Historically, at Sears, we just threw money at radio and used it as a mass media," offers Richard Anderson, marketing budget planner for Sears Roebuck. Anderson began working with Levine in 1993, when he was broadcast media manager for Sears. "In the past, we jokingly viewed radio as a kind of cheap media. It was kind of like, 'Oh, good. Throw a lot of money behind it because it doesn't cost much,'" Anderson explains. "Shari had us focus diligently. She pared our schedule down. In some cases, she said we should be doing more here, in this market, or less there, in that market. She really went to work with the network buys so that we could target more effectively but, at the same time, maintain our CPMs."

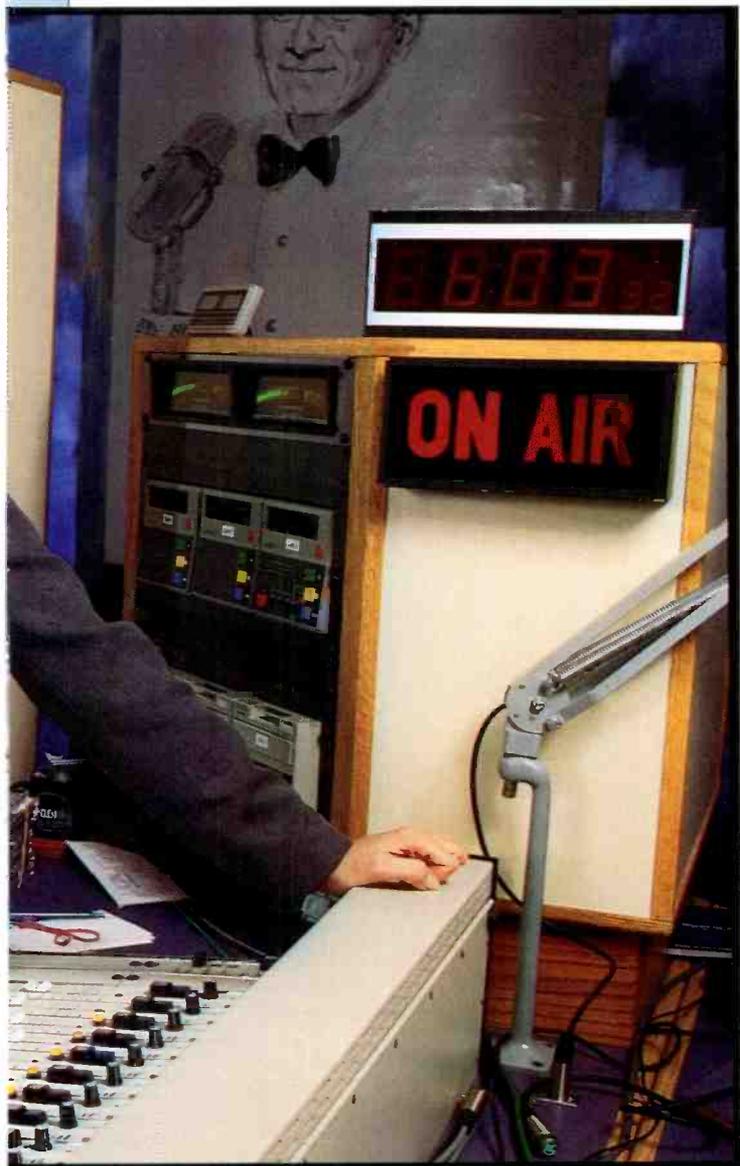
"When I was working with Sears," Levine explains, "we brought in more syndication. It hadn't been an option there. Today, syndication can fill in voids. If you use it all, syndication and network, you can get a really complete buy."

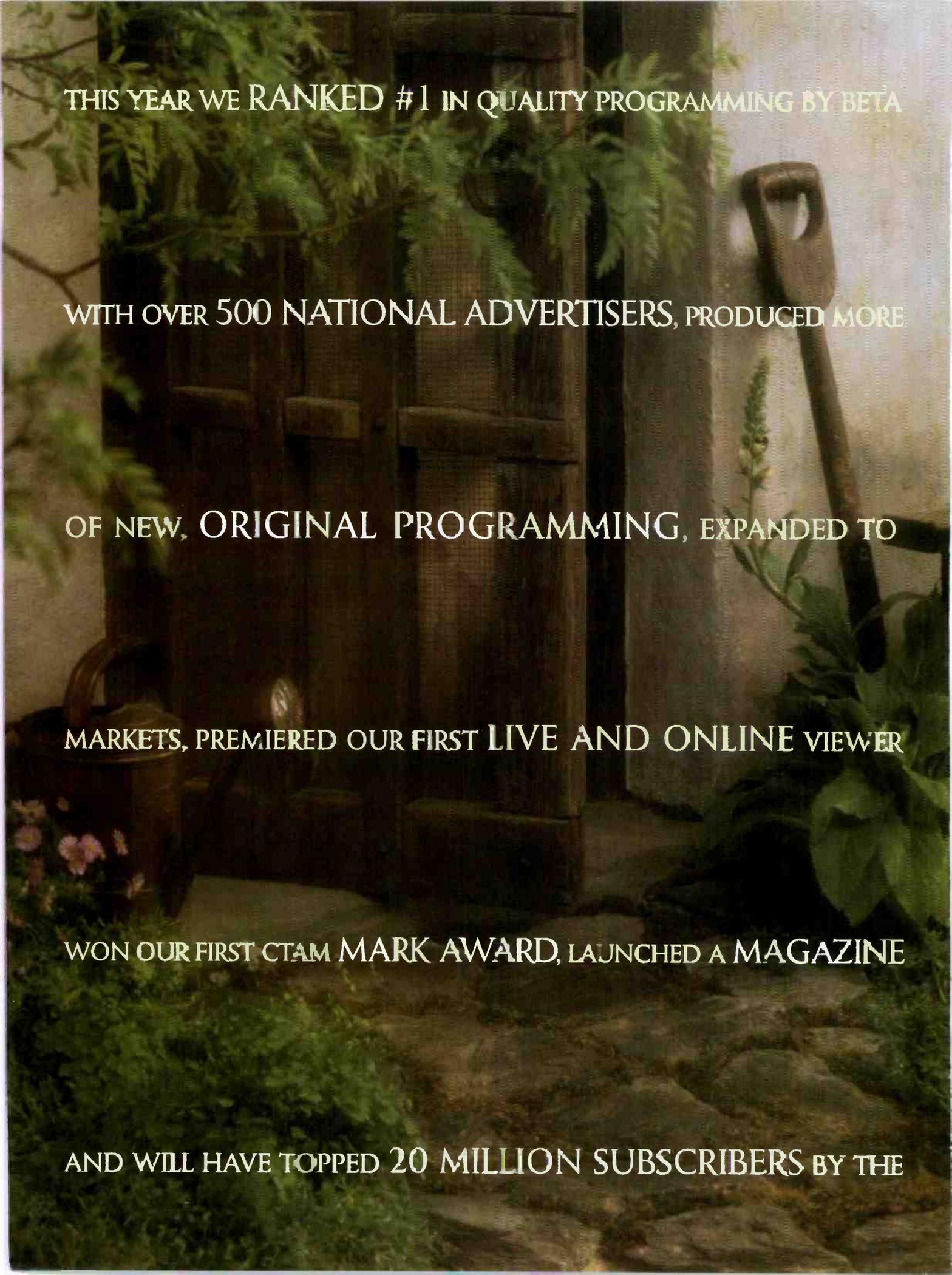
But, of course, the best-laid plans of mice and men...So the question is, did Levine's plan and follow-through have the desired effect at Sears? "I would say," Anderson reports, "that what she saved us amounted to millions of dollars."

Chalk one up to the kid from Carbondale.

Well, hell, anyone can save a company money. And anyone can make friends within his or her industry, as Levine has. Says Kay Durkin, senior partner, director of national broadcast for O&M Chicago, and Levine's former supervisor, "Shari really was a network radio expert. She understood how network radio operated and what the positives were. And that's an area that not a lot of people are knowledgeable about."

But besides make a couple targeted buys, what else can the kid do? "Well, on the crisis side," reports Anderson, "when there was an uproar over talk radio and some of the hosts were sounding off on outlandish topics, Shari met with all the key talk-radio players, all the networks. It was kind of like a summit. She reiterated what our desires and hopes were, regarding some of the shows' content. She worked with them on the placement of our commercials and made sure, in a nice way, that our position was understood. But she did it without dictating to them how to run their networks."



A rustic garden scene featuring a dark wooden door with a handle, a shovel leaning against a wall to the right, and various green plants and flowers in the foreground. The lighting is soft and natural, creating a peaceful atmosphere.

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\*Results among viewers. Ranking among mid-sized networks. 1996 Beta Research Cable Subscriber Study.

## 1996 MEDIA *All-Stars*

And again, in the network arena, the kid from Carbondale has made a friend or two.

"Shari Levine truly loves radio as a medium," emotes David Landau, president and ceo of Multiverse Networks. "She's very passionate about the job that she does on behalf of her clients," he says. She's passionate, it turns out, because she believes in the medium that many in the business take for granted.

"From a planning level, there's a concern that there isn't [network radio] delivery in the top markets," Durkin says. "But there is a way around that using certain networks and certain delivery systems. Shari could really communicate that to clients and relieve concerns."

And now that she's with GSD&M, Levine hopes to bring network radio to the unconverted.

"[One month ago, when I started] at GSD&M, they had no clients using network radio," Levine says. Now, thanks to her efforts, Mastercard is using the medium. And others are slated to follow. "It'll be good for me to be able to introduce new clients to the medium," she adds.

And by all accounts, she's a darn fine introducer.

"Shari was instrumental in training a lot of folks, especially me," Anderson says. "It was a learning curve for us, but she did a great job of educating us," he adds.

"She was just really good at making people aware of the value of network radio," Durkin says.

So now that Levine's career as a broadcast supervisor is well under way, there is, sadly, little chance she'll return to her radio broadcasting roots. Paul Harvey's job is safe. Charles Osgood can sleep easy. The days of Shari Levine behind the microphone are a memory. "I would love to go back," she says, almost wistfully. "I still really love it. But there comes a time when you just stick to the calculator." ■

### Research

# John McSherry

By Michael Bürgi

Photography by Chris Casaburi

**J**ohn McSherry will be the first to point out "the close affinity between music and numbers," as he puts it. He should know, since he nearly became a music professor. As a teenager, he once played Carnegie Hall. McSherry now finds himself senior partner in charge of the BJK&E Media Group, acting not only as industry watchdog against such evils as promotion- and sweepstakes-inflated ratings at sweeps time but also as an investigative reporter of statistical truths and anomalies alike.

"John tries to keep everyone honest about the numbers they produce," says Mike Drexler, managing director of BJK&E's Media Group and McSherry's boss. Drexler hired McSherry back in 1988 at the suggestion of Steve Sternberg, one of McSh-

erry's colleagues in research at BJK&E. "We need more understanding, more explanation of all the information that's out there, not just a lot more data that's thrown at us. That's where he has excelled."

It's that honesty and healthy skepticism that has earned McSherry the reputation of a sort of statistical Wyatt Earp. "Numbers basically lubricate the transaction between the agency, client and vendor," explains McSherry. He was one of the first research executives to point out how advertisers could find an abundance of Hispanic and African Americans watching traditional prime-time network television. "We looked at Nielsen's [Nielsen Media Research] numbers according to one yardstick, which no one had ever done before," explains McSherry. "If the premise is [that] you're interested in having a solid foundation for reaching minorities, prime-time network TV does very well."

Likewise, McSherry has dissected local Nielsen numbers during sweeps time to distinguish how much of those ratings derive from promotions and contests stations run to artificially boost numbers and how much is real viewership. "How promotions work depends on the size of the market," explains McSherry. "But in general, small stations benefit more. Taking all that into account, the way our research department used the NSI material, we would discount a station's ratings about 15 percent but sometimes up to as much as 27 percent." To be sure, that's cutting through the B.S.

But McSherry wears a guru turban as easily as a ten-gallon hat. Certainly his most ambitious effort has been to develop a reach and frequency model for buying cable networks as part of a national media mix that has gotten McSherry the attention of the industry. The model, Cable Audience Tabulation, a.k.a. CAT, for the first time "documents the delivery of a cable buy and helps in the justification of the medium," says Jonathan Sims, vp of research at the Cabletelevision Advertising Bureau. It's no small praise since the CAB puts out its own reach and frequency model for agencies to use.

The CAT model best embodies the kind of work that McSherry's done that differentiates him from the rest of the research crowd. Though most agencies issue cable reach and frequency models, it is McSherry's CAT model that specifies individual networks. Even the few CAT detractors out there—who assert that even CAT doesn't get specific enough and that it doesn't take into account other national television—are quick to point out that the CAT model goes farther in spelling out the myriad ways to achieve one's gross ratings point goals using cable than anything else.

The proof is in the support McSherry is getting from the cable community on version 2.0 of CAT, which is being prepped to incorporate February 1997 Nielsen data. It updates the first model that came out in 1992, based on 1991 Nielsen data. Though many deals haven't yet been formally signed, McSherry estimates that up to a dozen cable networks will pony up the \$6,000-\$10,000 a pop to help purchase the Nielsen numbers. They include Turner, MTV Networks, A&E Networks and USA Networks. Other possible contributors might even include smaller networks such as Home & Garden TV that don't exactly have the dough to throw around on agency research models.



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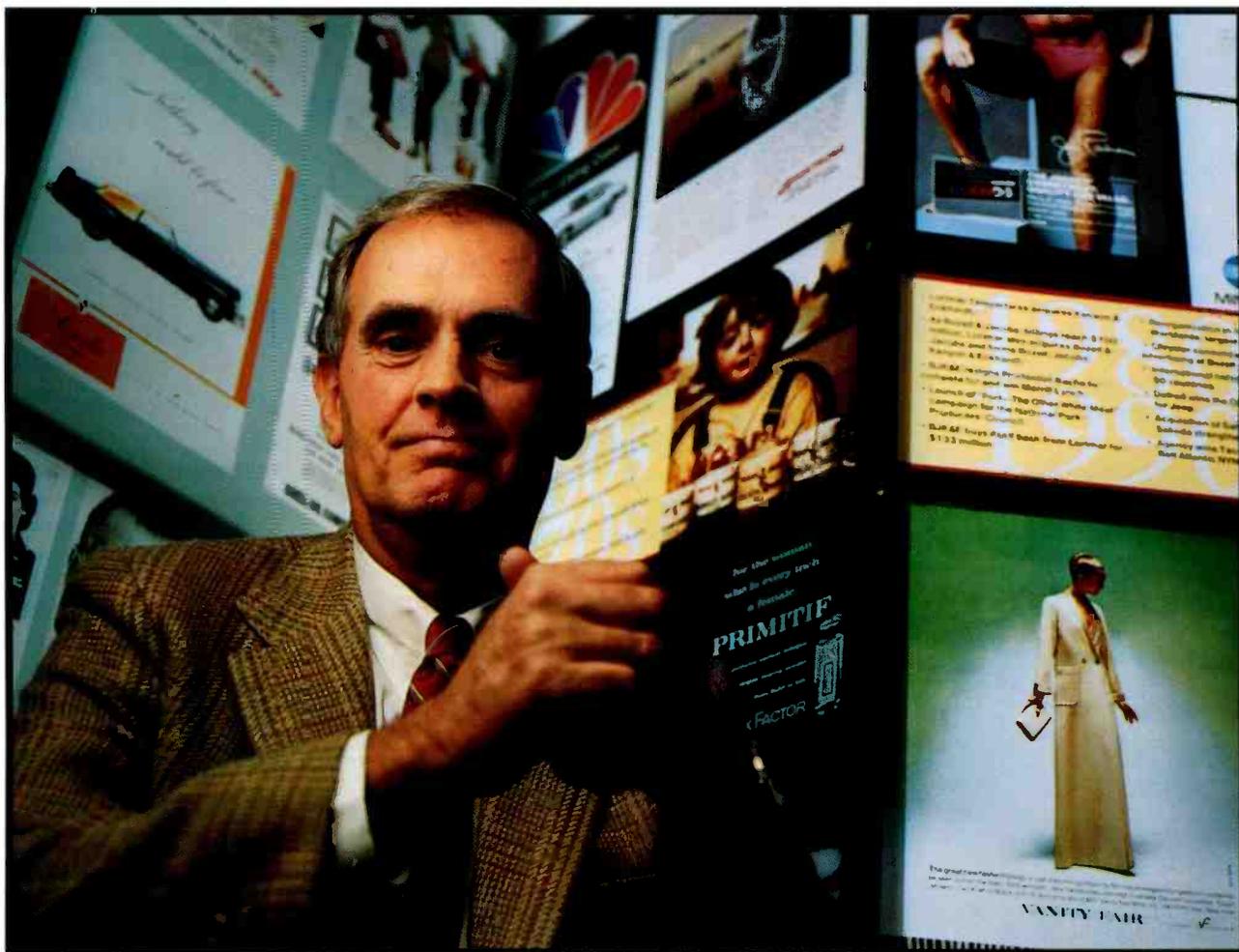
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\*Research: ABC Research/1996 Bruskin Research sample of six games

961125-B

# 1996 MEDIA All-Stars



**McSherry developed the best cable audience research model to date**

Even other agencies use CAT, including Western International Media. Many other reach and frequency models “lumped all cable together,” says Tom Watson, Western’s vp and director of audience research. “Now that we have 40-odd cable networks—and some of them certainly are odd—and they’re so demo-specific, for a reach and frequency system not to pick up on those idiosyncrasies, well, it may as well not exist. That a brand new version [of CAT] is in the works is welcome news to us.”

If there’s any criticism that could be leveled at him, it would be that McSherry is too thorough. Drexler recalls asking McSherry to pull together some research on kids advertising effectiveness. “I had enough reports and studies to keep me busy for a round-trip flight to Australia,” says Drexler. “That’s typical of John. He may sometimes give you more than you want, but he’ll always give you what you need.”

McSherry has amassed more than a quarter-century of agency time, wisdom and experience, enough to see through puffed-up data. After graduating from Dartmouth College—where for a brief time he contemplated that music professor career, “but it would’ve taken six years and I didn’t exactly have a lot of change jingling in my pocket”—McSherry went to work for IBM, a move that forever changed his life. “No one can stay

away from computers” once they start, he admits. So it was that when he started working for J. Walter Thompson, he got involved in computers, and therefore, numbers. From there it was a research stint at Ted Bates, then 11 years with McCann-Erickson where he worked with current colleagues Sternberg and Jane Beresford. “After McCann got tired of me,” McSherry moved to Detroit for Lintas: Campbell Ewald. In 1988, McSherry got the call from Drexler and returned to New York.

The return to the Big Apple allowed McSherry to focus again on another passion he had been quietly cultivating: gardening at his weekend home in eastern Long Island, which he purchased 20 years ago. He’s quick to note that it wasn’t independent wealth but good timing that got him the house. “If I didn’t buy it when I did, believe me, it would’ve never happened,” says the 55-year-old bachelor. The second home might help explain the fact that he’s known as a bit of a loner in the industry because he attends few industry functions, and lives in Manhattan only during the week.

As for the musical side, he gave up playing because, purist that he is, “I’d rather not hack it up. I dabble more now as a listener than a player.” But what about the call of Carnegie Hall? “When I retire, I’ll play it again.”

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**DANIEL RANK**

DDB NEEDHAM/NYC

**KATHLEEN OLVANY RIORDAN**

KRAFT FOODS/WHITE PLAINS

**SHARI LEVINE**

GSD&M/CHICAGO

**BETH GORDON**

THE MEDIA EDGE/NYC

**JOHN NARDONE**

MODER MEDIA/WESTPORT

**LISA DENZER**

FELTON McELLIOTT/MINNEAPOLIS

**JACK COHEN**

EDB NEEDHAM/NYC

**JOHN McSMERRY**

BJKE MEDIA GROUP/NYC

HOW'S THE WEATHER UP THERE?



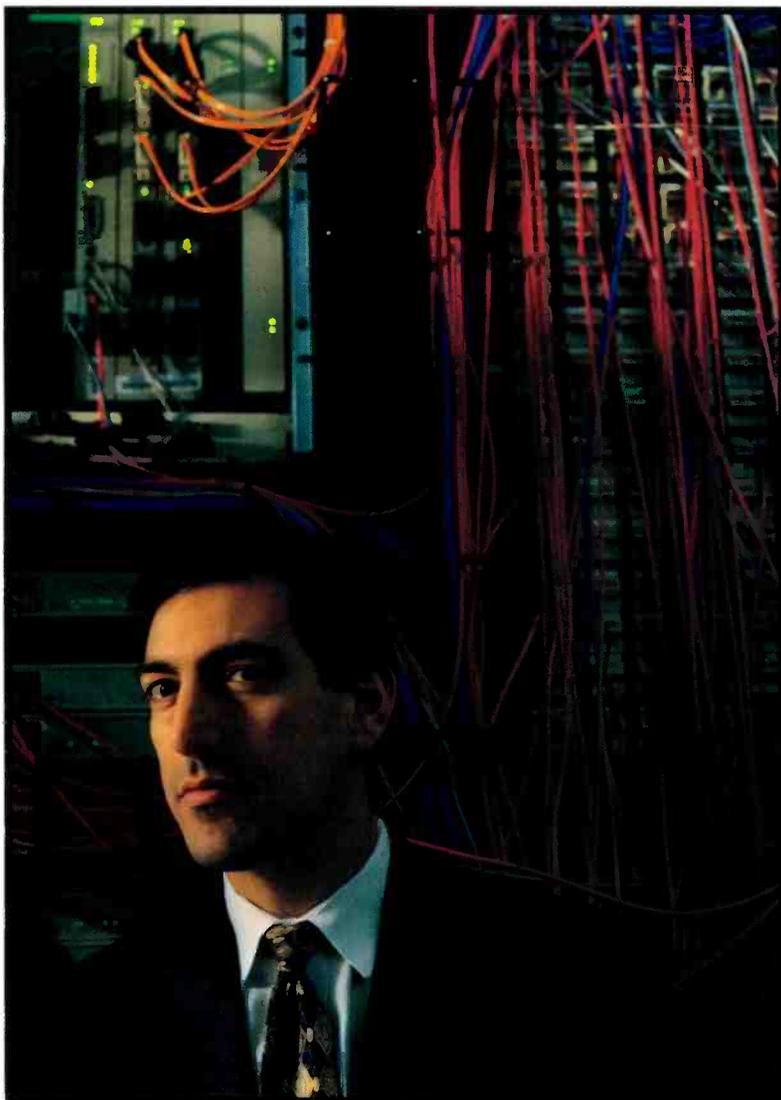
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## 1996 MEDIA All-Stars



### New Media

# John Nardone

By Cathy Taylor

Photography by Chris Casaburi

**I**t's not just coincidental that a client that hired Westport, Conn.-based Modem Media this year did so after a particularly action-packed encounter with John Nardone, the agency's director of media and research services. Nardone had stopped by the offices of the PC Financial Network, an online brokerage, to pitch the company's account. But before he could do his presentation, he had something else on his docket: a conference call for the Interactive Services Association's marketing committee, which he took care of from PCFN's Jersey City, N.J.,

offices. Between hearing Nardone's call and getting the presentation that followed, the prospective client, PCFN senior vp Stephen Killeen, was convinced: "This guy gets it." As anybody involved in the new media industry knows, there's no greater accolade.

Modem got the account. That would be a compliment from any client, but PCFN knows its digital; it's been in the online world since 1988.

The industry activism that 32-year-old Nardone displayed during the PCFN pitch sometimes seems to be a second full-time job for him. He has played a key role within Casie (the Coalition for Advertiser-Supported Information and Entertainment) in developing such standards as advertising

**John Nardone never sought to be a media maven. He was made one.**

banner sizes. And, that activism is also, in the words of G.M. O'Connell, the agency's founding partner, part of what makes Nardone so valuable to the agency. "John's got this

major ability to not only form a leadership vision but also get the nuts-and-bolts down," he says.

The strange part is that Nardone wound up in media at all. It's true that he was bitten by the advertising bug early, having gone to Duke University, where he earned both a bachelors degree and an MBA, with the sons of both TBWA Chiat/Day chairman William Tragos and longtime creative executive Mal MacDougall. From there, Nardone embarked on what might be called the road most traveled, landing a marketing job at Richardson-Vicks, which was then a separate division of Procter & Gamble. There, he worked on the first attempt to launch the anti-inflammatory drug Aleve (the project had to be shelved because

at the time the Food and Drug Administration refused to approve the medication for over-the-counter use).

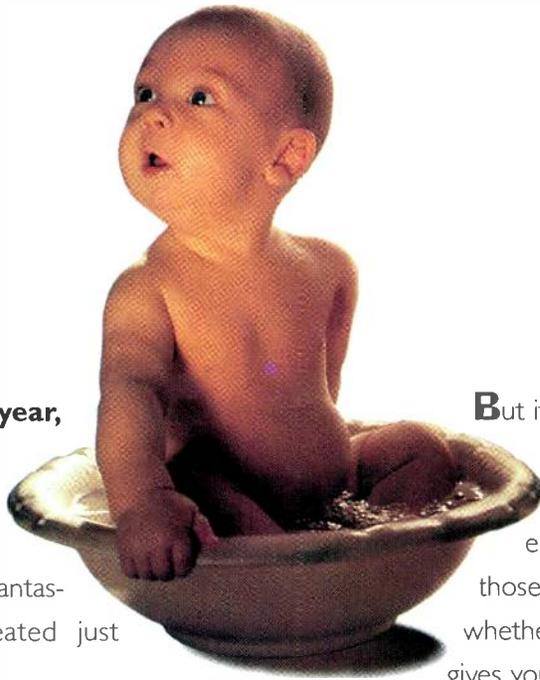
Then Nardone went to PepsiCo, where he primarily worked in the Wines & Spirits division on such products as Stolichnaya vodka. However, it was a 1994 promotion project that Diet Pepsi was playing around with that marked his first acquaintance with Modem Media, which had been called in to handle the initiative. Back then, Nardone recalls, "They suggested doing stuff like a tie-in with America Online. And I said, 'What's America Online?'" His subsequent, so-called "evaluation" of this thing called AOL lasted three and a half hours. "I had no idea that any of that existed," he said, still marveling, more than two years later, at the discovery. "It just raised my awareness."

Nardone's interest in the medium sparked an interest at Modem in hiring him. Modem, which at the time had a dozen employees, didn't want a media maven, but an account manager, capable of handling the increasingly sophisticated marketing needs of its clients. Actually, the way Nardone describes it, it would have been more or less impossible to hire him in a media role, even if the idea had then

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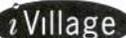
**B**ut it's not just the awards that tell us Parent Soup is working. Our members have been pretty encouraging too: "You know those times when you don't know whether to laugh or cry? Parent Soup gives you a place to do both."

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an  community

1996 MEDIA

# All-Stars

interested the agency. "There was no media," Nardone says, of the state of online advertising at the time. "*HotWired* was the only thing that you could buy media on."

It took months, and what Nardone describes as an "awful reorganization" at Pepsi, to finally convince him to leave the structure of the Pepsis and P&Gs of the world for an entrepreneurial opportunity that many colleagues thought was more appropriate for his personality anyway. Thus, he joined Modem in October 1994, but not, he notes, before spending the entire month of September working days at Pepsi and nights at Modem, where he feverishly helped the agency prepare an interactive plan for Adolph Coors Co. for its Zima brand. Upon his arrival he was director of consumer products marketing, eventually responsible for the Coors, MasterCard and Delta Air Lines accounts.

But a funny thing happened on the way to creating the plan for a Zima Web site: The agency had sold in a media budget, despite the fact that concepts for media, such as pricing models, barely existed. But these sorts of hurdles seem not to bother the forward-looking Nardone. He recalls approaching sites about being paid by Zima to agree to contain a banner link to the Zima site on their venue, only to find that the sites weren't interested. Unfazed, Nardone flexed his entrepreneurial muscles and developed his own pricing model, which the Modem creative department quickly christened Internet Reach and Involvement Scale (IRIS) and which just as rapidly turned into a major news story for new media types looking for some method to the madness. Based on creating a value for click-throughs that itself was modeled on price metrics in direct response media, Nardone didn't think of IRIS as a trail-blazing idea. "I had no idea I had done anything of significance," he recalls. However, by the time IRIS became widely known, he was most of the way to becoming a media executive.

It was the AT&T win in 1995 that sealed the deal. In the fly-by-night manner that typifies the growth of the new media business, Nardone came into the media title because he was the Modem executive that ended up doing all the explaining about new media theory during the AT&T pitch. Thus, he outwitted longtime media executives from the telecommunication giant's traditional roster shops, such as McCann-Erickson and Young & Rubicam. "Forever more, as far as AT&T was concerned, I was the media guy at Modem," Nardone jokes.

"They understand the medium so well and what's going on there," says Mary Lou Floyd, general manager of the AT&T corporate Web site. "You spend marketing dollars, you've got to get results." Here in 1996, it's obvious that the results are happening. AT&T remains one of the biggest advertising spenders on the Web, and used the medium particularly heavily during the Olympics. During the Games, Modem promoted a customized AT&T Web site with something called an "intermercial," a participatory banner that allowed consumers to interact with parts of the AT&T site without leaving the Web page where the banner resided.

In the future, Nardone will continue pushing the envelope, helping standardize banner sizes, and tinkering with the way advertising and new media mix. Currently, he's intrigued with an idea he calls "effective yield," a method of measuring banner effectiveness that goes one step beyond the click-through theory that started his media career. "You take that cost per click and

divide it by the number of pages of content consumed," he says. While that may be his pet project of the moment, it's likely that a year from now he'll be on to something else. Asked if he would repeat the Zima plan he did two years ago, he doesn't stop to defend what, at the time, was considered a new media advertising breakthrough. "No way," he says. ■

## Out-of-Home

# Donna Baum

By Claude Brodesser

Photography by Churchill & Klehr

If you've seen the Marlboro man towering over you in New York's Times Square or on Sunset Boulevard in Los Angeles, or if you've caught a glimpse of a steaming hot McAnything in Chicago, chances are Donna Baum had something to do with it.

Baum is the out-of-home advertising supervisor for Leo Burnett in Chicago. When she's asked what specific quality is necessary to be successful in out-of-home advertising, Baum offers no New Age psychobabble or corporate claptrap about "proactive synergies" or the like. She speaks with unexpected simplicity, but also with firmness:

"Caring. You've got to care about it. You've got to care about your clients. And you've got to pay attention to detail."

Baum has been caring for Leo Burnett's clients for the past 18 years. She has been loyal to Burnett, and Burnett, she claims, has been loyal to her.

"They allowed me to grow my career here," she says, almost gratefully.

Baum did not just spring from the womb into marketing and advertising. It only seems that way. She did about a year of study at the Art Institute of Chicago, while moonlighting for Burnett as a media coordinator. She would eventually leave the artistic for the commercial and join Burnett full-time. Which figures, since Baum looks at outdoor advertising as a sort of modern pop art.

She is quick to credit her mentor, Burnett veteran Bud Hein, with teaching her the skills needed to survive in outdoor advertising. Today, Baum directs the traffic for a dozen clients, scores of creative copy change, and facings in hundreds of markets.

"There are so many opportunities for mistakes to occur, and they just don't happen with her," says Jack Hanrahan, senior vp and director of out-of-home for Burnett. "She has an amazing ability for detail. The catchphrase around this office is 'Ask Donna'."

Baum has handled the traffic on high-profile accounts such as McDonald's, Reebok, Altoids Mints and Phillip Morris. Each campaign has had its share of quirks and challenges, but



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**The medium is the message:  
Donna Baum rides the bus.**

Baum singles out McDonald's' return to outdoor advertising in 1992 as one of the biggest challenges of her career.

"It was very, very big... We were dealing with 500 vendors in 500 markets. There were five to eight different types of creative [copy] for any given market."

Indeed, it is exactly that kind of adversity that Baum thrives upon. Her responses to two disparate questions are virtually the same. When asked what she considers the most satisfying aspect of her work at Burnett, Baum responds that "it's the constant challenge." Asked what is the most difficult part of her job, she pauses for a nanosecond and says, "the challenge of staying on top of all their [clients'] needs."

Her most recent crisis came, quite literally, hot off the presses. Actually, a little too hot. When the lithography facility handling her time-sensitive Phillip Morris Marlboro outdoor campaign burned to the ground, Baum had to act fast to ensure that the seasonal holiday materials got printed, delivered, posted and removed according to a complicated schedule.

With stress like exploding lithographers and time-sensitive copy changes and all manner of McNugget mania, where's an adwoman to decompress? Baum is German for "tree"—and the symbolism isn't lost on her. When Baum needs to relax, she heads for the outback—out back to her garden, that is. It's where she maintains intricate flower arrangements and corkscrew-trimmed bushes. She also finds time to engage her

first love, painting. Baum seeks sweet relief on canvas, working primarily with acrylic paints on backdrops as varied as the ad forums she helps manage: brick, wood and terra-cotta.

Of course, before anything else, husband Brent and son Brandon, 7, take priority. Donna and Brent, a senior loan officer with the Bank of Greece, find time for family whenever they can, "traveling on long getaway weekends" rather than longer traditional vacations.

Brandon, it seems, has taken notice of his mother's work: when he pulls out his paint set, he often paints the Marlboro man. "He loves to point out the Marlboro billboards on the roads as [something] he has painted," says Baum.

Baum's zest for out-of-home is linked to a concern for the outdoors. A recent project in which she has played a pivotal role, the recycling of the vinyl ad surfaces from massive billboards, may be coming to fruition. She will soon be meeting with Media Technologies Inc., a California-based environmental solutions company that has plans to chemically "unzip" ink molecules from the vinyl, making each ad's "canvas" a reusable piece.

"[Donna] is constantly trying to do it better, if that's possible, every time she does it," says Hanrahan.

She's been an instrumental consultant in Leo Burnett's creation of its new Meteor ad management software. Meteor will be PC-based and will track "everything from planning,



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## 1996 MEDIA All-Stars

buying, scheduling, trafficking, vendors, budgets and billings.”

With characteristic modesty, Baum demurs at being called the “chief” consultant on the Meteor project, even as Jack Klues, Burnett’s director for worldwide media describes her as exactly that. “I’m probably the number-two consultant on the project, if that,” he says.

Klues sees Baum as invaluable because of outdoor advertising’s current “reinvention,” in which, he says, Baum is playing a critical part. “We’re targeting new sizes and forms, new locations...from the sides of buses to the floor you walk on,” he says.

This year’s major project has been for Phillip Morris—the creation of the “Marlboro Square,” one of the new forms to which Klues refers. “The square is basically an old billboard, a little shorter but more or less doubled in size [about 24 feet by 26 feet].” The effect is striking, according to clients, and may revolutionize the way clients think about space and constraints.

In fact, much of what Baum does is improve upon what has already worked. It has paid off in respect from her bosses and her clients, who alternately call her “a motivating taskmaster” and “a saint of a person without whom we’d be lost.”

From recycling flex-face billboard material to save the planet, to fussing with software to save clients’ dollars, Baum is definitely the all-star who, like those mints she’s been launching onto phone booths and buses, is curiously strong. ■

## Newspapers

# Jack Cohen

By W.F. Gloede

Photography by Chris Casaburi

**I**t was late afternoon, probably on a deadline day, when I got a call from an especially earnest Jack Cohen, then vice president of print and outdoor media buying at Doyle Dane Bernbach. “There’s a situation developing in the newspaper industry that your readers should know about,” he said. “Papers are eliminating the 2 percent cash discount.”

“What the hell is that?” I asked. He explained. Papers traditionally gave advertisers a 2 percent discount if the bill was paid within 30 days. One by one, newspapers were eliminating the discount. That was bad for clients and, thus, bad for Jack.

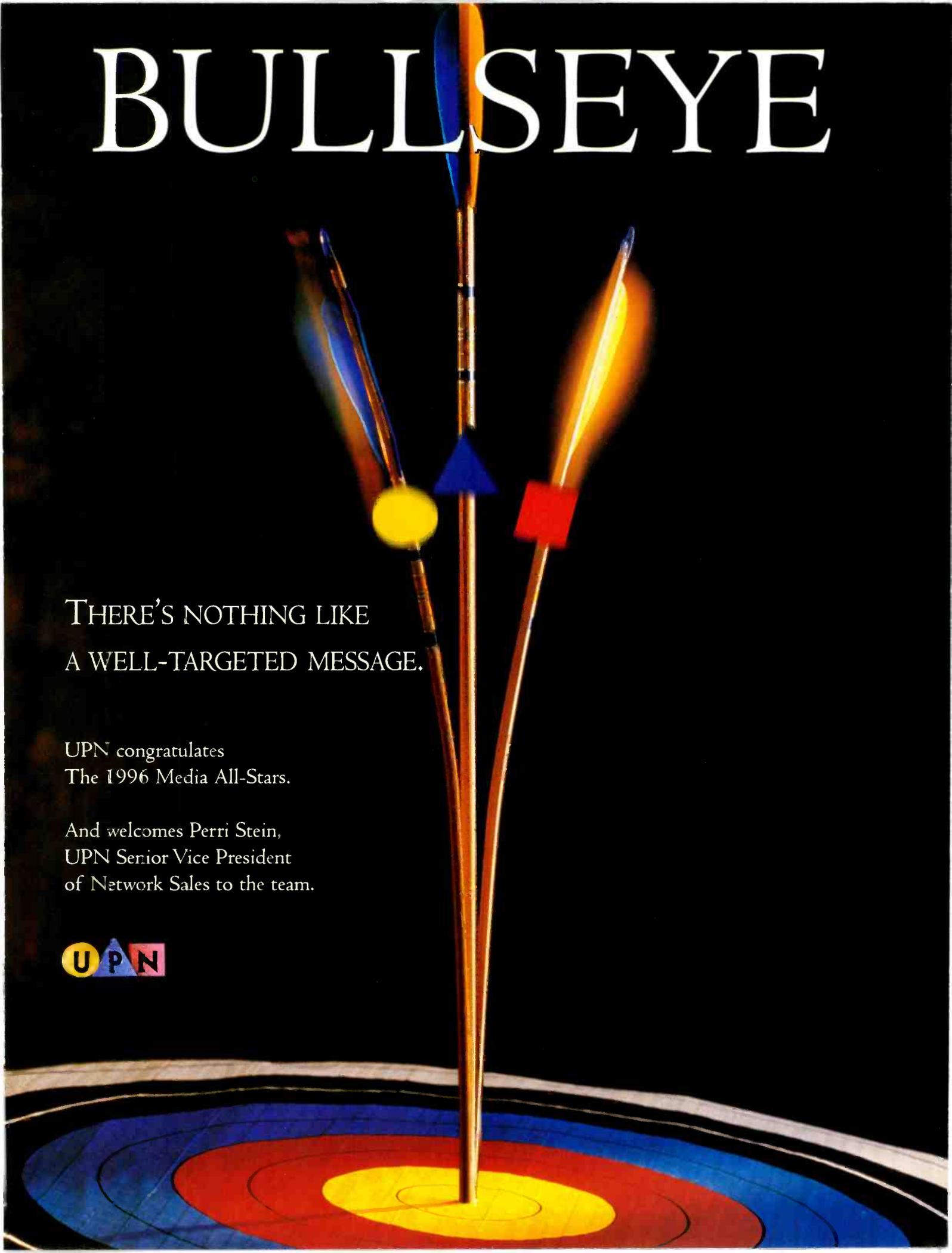
And that was almost 20 years ago.

About three months ago, I got a call from the same Jack Cohen, this time not quite so earnest and this time his title was director of print and outdoor media buying for DDB Needham (seems New York City, in its infinite wisdom, decided a few

**Cohen in the pressroom of *The New York Times***



# BULLSEYE

A vertical target with concentric rings of blue, red, and yellow. Three darts are shown in mid-air, having just hit the center bullseye. The darts have blue, yellow, and red fletching. The background is black.

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1994 Billings By Medium: Newspapers -  
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## 1996 MEDIA All-Stars

years back to levy higher taxes on companies that had high concentrations of vice presidents, so the title has fallen into relative disuse). His concern now was that some newspapers, in an effort to reduce newsprint consumption and cut costs, were changing their web widths. That threatened to undermine a system of standard advertising sizes the industry had implemented in 1984. This time, I knew what he was talking about. And he was right.

Jack Cohen has been on the case for as long as almost anyone in the newspaper business can remember. When it comes to newspapers, he is the voice of national advertising.

Problem is, there is not that much national advertising left in newspapers, save *The Wall Street Journal*, *USA Today* and the biggest metro dailies. Cohen blames the industry itself for this misfortune. Newspapers are the only major media that still adheres to a rate card, which means there is no

State Lottery, Mobil Oil Co. and the Bermuda Tourist Board.

When asked about Cohen, Kenmore Emerson, vp of advertising for the Bank of New York, says simply, "One of the greats of the newspaper buying business. They don't make them like him anymore."

So how well does Cohen know newspapers? I give him a pop quiz.

"*Arizona Republic* and *Phoenix Gazette*," I say.

"A very strong paper [both are owned by Phoenix Newspapers Inc.] in its marketplace. Demographically, Phoenix is the kind of city that can still support a morning and evening combination."

"*Chicago Tribune*," I say.

"Extremely strong paper, and a good newspaper to work with from the advertiser point of view. They have a very strong New York office. I would put the *Trib* in a class with *The New York Times*, *The Washington Post*, *The Boston Globe*

### "He knows how to use that knowledge in strategic ways to get the most bang for his client's buck."

negotiation on rates. And nearly all newspaper rate cards include what is called the "rate differential," ostensibly a surcharge placed on national advertising based on the notion (once true) that it's more expensive to produce and print a national ad than a local one. The differential means national advertisers pay an average of 78 percent more for a given ad than a local retailer.

"Let's make it simple—make the medium more efficient for everyone," says Cohen, who as a member of the Newspaper Committee of the American Association of Advertising Agencies for 30 years (twice its chairman) has been railing about the differential since Guttenberg. "I can't guarantee that they would get more business," he continues, touching on perhaps why newspapers have not eliminated the differential. "But I believe there would be a turnaround period during which national advertisers would begin to view newspapers differently."

Cohen's endless crusade on behalf of his clients has, at times, angered people in the newspaper business, many of whom believe the reason national advertisers have walked away from newspapers is that people at advertising agencies are mesmerized by television. Angry or not, newspaper people generally respect—even like—Cohen.

"Jack has unbelievable newspaper knowledge; he's seen it all," says Jim Lytle, senior vp and sales director at Newspapers First, the nation's largest newspaper representative firm. "He knows how to use that knowledge in strategic ways to get the most bang for his client's buck."

Over the years, Cohen has handled newspaper buying for such blue-chip newspaper advertisers as Volkswagen of America, American Airlines, El Al, Polaroid and the Israel Government Tourist Office. Today, he handles several clients that use newspapers, but not to the degree that his old clients did. These include Amtrak, the Bank of New York, the New York

and *The L.A. Times*."

"How about *The Miami Herald*," I ask, throwing what I think is a ringer into the mix since that paper is not nearly as strong as it was a decade ago.

"Their marketplace has changed on them," says Cohen. "It was a very strong newspaper."

"*The San Francisco Chronicle*," I blurt.

"We do considerable business with them. It has perhaps the best-followed local newspaper columnist in the country [Herb Caen], but it's not *The New York Times*."

"And *USA Today*?"

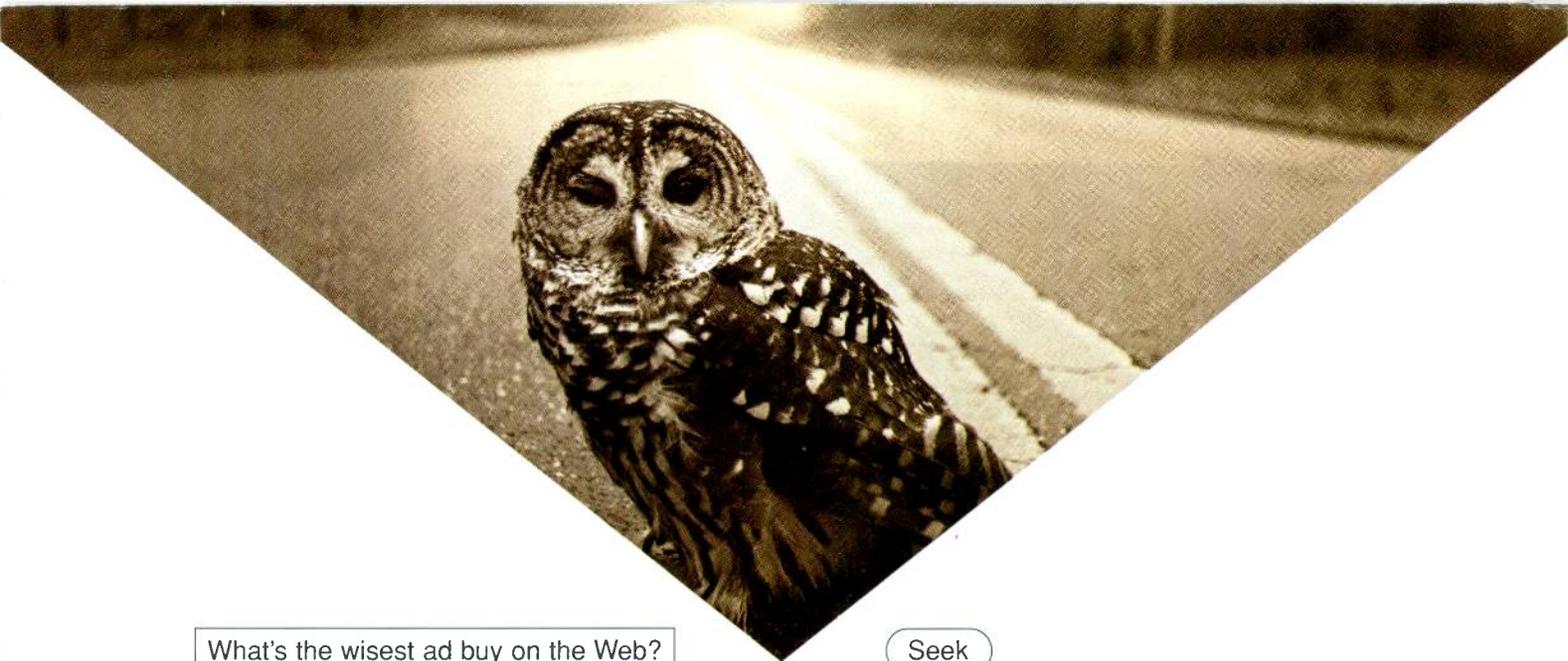
"I was their fiercest opponent in the early days," Cohen recalls. "Now, I'd call it the most innovative development in the newspaper business in the past 30 years."

"And what about *The New York Times*," I ask, figuring I'd get an earful. I did.

"There was a time when they were doing you a favor by taking your ad," Cohen says. "They have become much better to deal with. And editorially, it is in a class by itself."

Okay, he knows newspapers. With Walter Mattson, the former president of the New York Times Co., Cohen was instrumental in creating the second generation of those aforementioned standard advertising sizes for newspapers, which was no small task. He has served on numerous task forces with newspaper industry organizations formed to deal with specific problems advertisers had with the medium. He's been a fixture at nearly every major meeting dealing with newspaper advertising for the 36 years he's worked at DDB and its successor, DDB Needham.

"Jack Cohen's passion for professional media placement is unsurpassed," says Beverley Plyer, vp/media and industry relations for the American Association of Advertising Agencies. "He is certainly a 4As media all-star." ■



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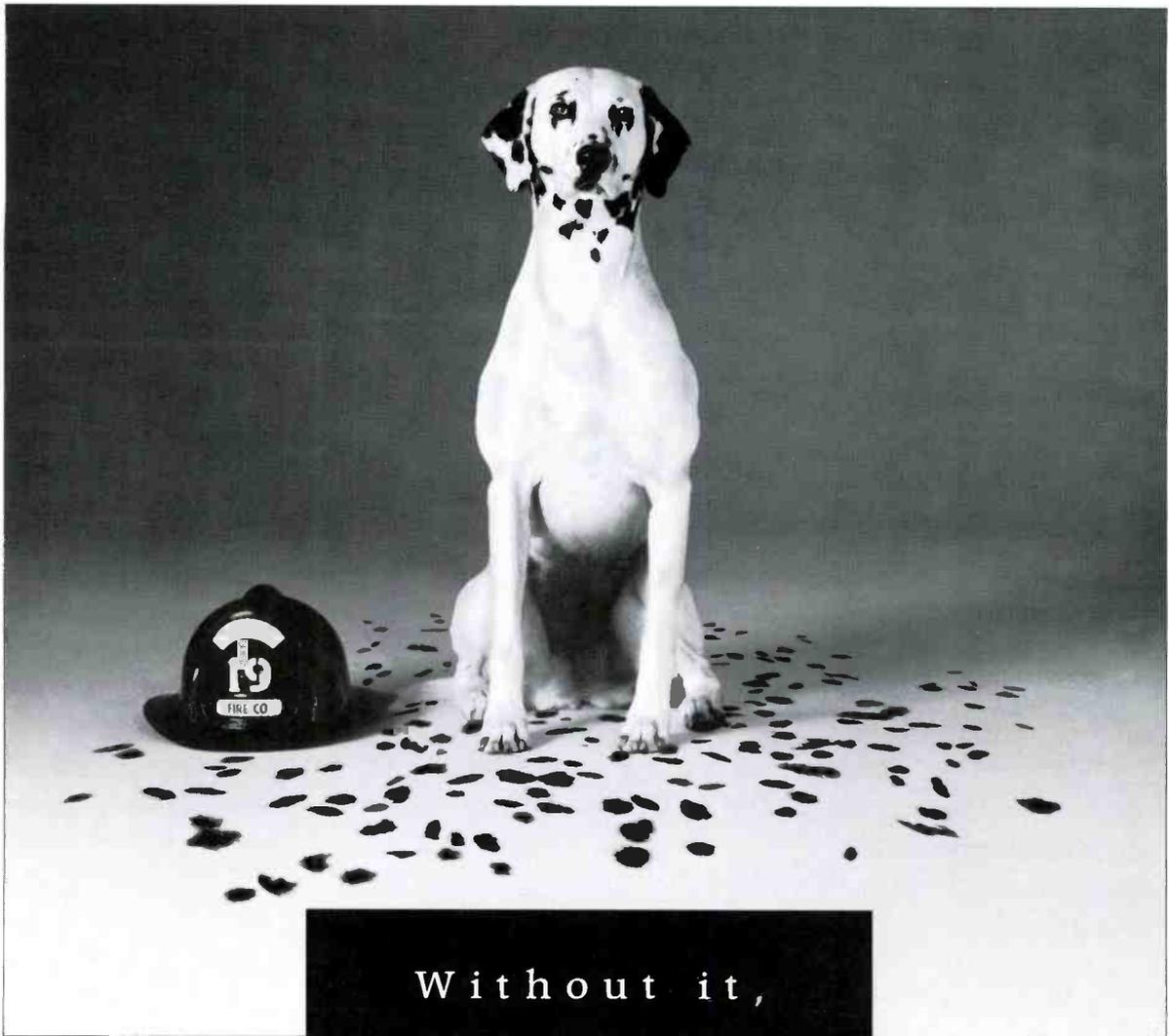
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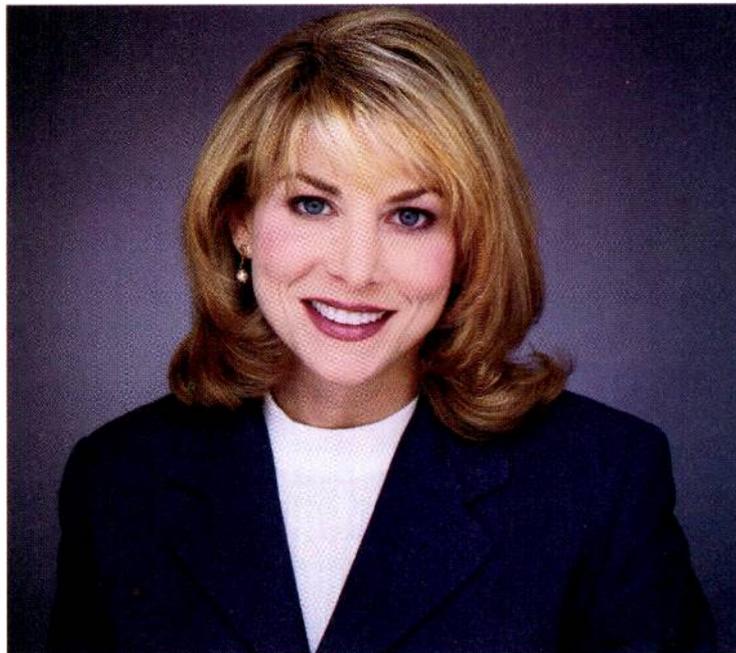
\*Source: 1994 Mendelson Affluent Study

**The New York Times**

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## Cable TV

By Michael Bürgi



High expectations followed Tarnofsky back to New York

LIFETIME TELEVISION

Programmer Dawn Tarnofsky can tap into Disney and Hearst, but she also plans to create series of her own

### The Job of a Lifetime

Lifetime's new senior vp of programming and production, Dawn Tarnofsky, transplanted herself to Los Angeles years ago, vowing not to return to New York, where she was born and raised, until the right job came along. "I told myself that I'd only come back to New York for Lifetime," says Tarnofsky, an energetic and sprightly woman who was still moving into her new office at Lifetime's New York headquarters the day before Thanksgiving. "[Lifetime] will definitely maintain a presence in L.A., but I really want to tap into the talent here in New York, because it's been

so underutilized. I'm talking about writers, actors and comedians. It would be wonderful to tap into that wealth."

Lifetime plans to spend more than \$100 million over the next year on programming. The network plans to drastically ramp up its output of original fare, concentrating on prime time. Tarnofsky says she is motivated partly by a desire to put her imprimatur on the network, using that abundance of New York talent. Fear is the other motivator, she says.

"I don't know how the synergistic relationships [i.e., big parent conglomerates and their media outlets] will affect us," says Tarnofsky, former senior vp of creative affairs at 20th Century Fox Television. At 20th, Tarnofsky had a hand in developing such series as *Millennium* and *Relativity*. She cites the examples of Twentieth Television selling its off-network series *The X-Files*, *Picket Fences* and *NYPD Blue* to News Corp. sibling cable network fX and Warner Bros. making sure that *Friends* and

*ER* reruns fell into the hands of that studio's new sibling, TBS.

Tarnofsky's predecessor, Judy Girard (who departed Lifetime several months ago for the Americast telco programming venture), complained loudly that the cable network had been shut out of negotiations to acquire *Picket Fences* and *NYPD Blue* by Twentieth. Executives at fX disputed that claim. Down the line, Lifetime may benefit from its own pedigree. The network is 50-50 owned by Walt Disney Co. and Hearst, no small fries in the TV production business.

What original programming will Tarnofsky make? "I have a lot of ideas, but nothing has been pitched yet," she says. She knows that Lifetime plans to do more new series but wants to retain a mix of specials and movies. "There's a void in series geared to females," Tarnofsky says. On the movie side, she admits, competition is tougher because most broadcast movies of the week are geared to women.

"But being here lets me take risks," Tarnofsky says. "The Jessica Savitch movie [*Almost Golden*, which ran in September 1995 and drew a record 7.5 universe rating] was a film that none of the [broadcast] networks would touch. Plus, we kind of beat *Up Close and Personal* [a theatrical release drawn from Savitch's story, starring Michelle Pfeiffer] to the punch."

Tarnofsky plans to spend one week per month in L.A. to cover her bases. What does she like to watch on her own network? The *Intimate Portraits* series—Lifetime's version of *Biography*—really glues her to the couch, she says. "It's the perfect combination of documentary and entertainment," Tarnofsky says.

### Blue Skies at TWC Through Good Weather and Bad

The research department of The Weather Channel has identified a new fair-weather front: an audi-

## Cable TV

ence that sticks around even when the galoshes are stowed and the down coats are put away.

Bruce Humbert, director of strategic and consumer research at Atlanta-based The Weather Channel, says the flurry of hurricanes and severe weather that has ravaged the U.S. and the Caribbean in the past two years often has propelled the network's ratings

into the 2s and 3s—according to Nielsen Media Research, the network's numbers never reached those levels prior to 1992. TWC hit a 3.2 quarter-hour universe rating on Sept. 5 with its coverage of Hurricane Fran.

Yet the network says that its storm coverage accounts for only 60 percent of its ratings increases since 1994. The rest is directly attributable to programming improvements, according to Humbert. For example, The Weather Channel increased from a 0.3 universe rating in the second quarter of 1995 to a 0.4 in the second quarter of this year, which was a relatively mild period weather-wise.

The Weather Channel says that its audience is getting younger (more viewers in their 30s and 40s) and are spending more time watching. Five years ago, "it was a test of patience" for anyone to watch TWC for longer than five minutes because of the repeated information, Humbert says. Now viewers stick around for an average 20 to 22 minutes in the morning hours and 12 to 15 minutes in prime time, says Humbert, a result of TWC's programming evolution over the years to more detailed reports.

The 1997 forecast? Starting in January, TWC will introduce new weather-map technology that shows not only what has happened in the past few hours but also what will happen—thanks to new all-digital, real-time mapping techniques developed with Silicon Graphics and a research organization that creates software for jet-fighter simulators. "We should be able to keep the ball rolling," says Humbert.

### Court TV Grows Out A Change of Venue For Steven Brill

To avoid concerns that "You're only as good as your last trial," as Steven Brill puts it, Court TV is

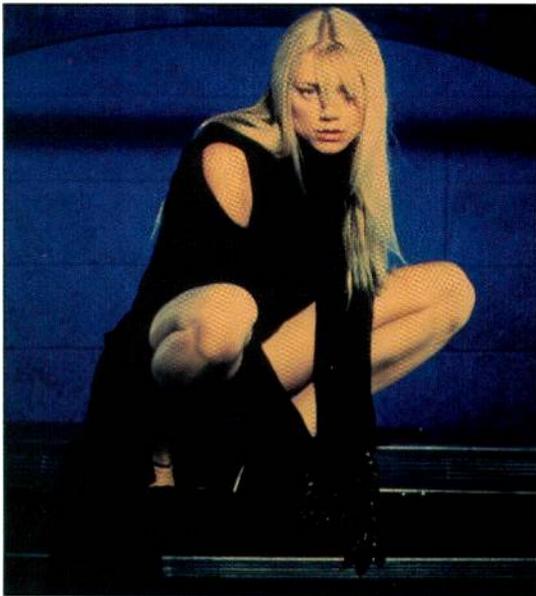
moving away from gavel-to-gavel coverage of televised trials in an effort to become the preeminent source for legal news.

Brill, Court TV's founder and editor-in-chief, and his recently hired executive producer and executive vp, Erik Sorenson, recently signed Johnnie Cochran, arguably the best-known defense lawyer in the country, to cohost a prime-time series with Atlanta prosecutor Nancy Grace. Sorenson hopes that *Cochran & Grace*, which will premiere on Jan. 13, will become a "destination nightly show," like *Larry King* and *Geraldo*. Court TV hopes to draw away viewers of those two shows by scheduling *Cochran & Grace* against them at 10 p.m. The hosts-to-be "both had done some panels on our network and went at it in a charming way, which caught Steve's attention," explains Sorenson, a veteran newsman and former executive producer of *The CBS Evening News*, *Day & Date*, *CBS This Morning* and *The CBS Morning News*. "We hope to use [the show] as a springboard for people to try us out."

Sorenson says that the network must lessen its reliance on live trial coverage. "When the network started, it was kind of a novelty. But O.J. took the novelty out of it," Sorenson says. "We needed then to do more for the viewers, by making it stimulating while entertaining. We have to put all legal news on the air, not just the trials."

To make sure that message is clear to both cable operators and viewers, Court TV has just hired Dan Levinson, a marketing veteran of HBO, as senior vp of marketing.

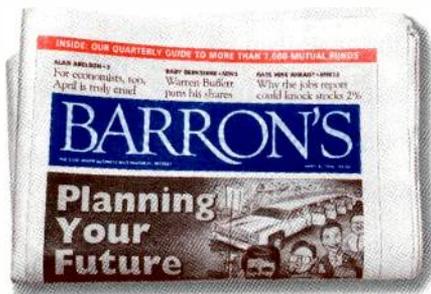
"We need to get operators to recognize the changes that we're making, and to get better channel placement and marketing support," Sorenson says. "Then we will go out and advertise and you'll see the biggest campaign in the network's history." ■



USA's *La Femme fatale*, Aussie Peta Wilson

### Translating 'Nikita'

Rod Perth, president of USA Networks Entertainment and its head of programming, last week introduced three original series that the network plans to launch in January. Despite USA's hit-and-miss record with original prime-time series, Perth plans to roll out the ambitious new projects to anchor three nights of original series. The most intriguing series is an English-language adaptation of the cult French action flick *La Femme Nikita*, starring Australian newcomer Peta Wilson. The series is slated for Monday nights at 10 beginning Jan. 13, following *Renegade*. Saturday and Sunday nights will pair veteran series with new programs. On Saturday nights, *Lost on Earth*, a new comedy produced by Quincy Jones-David Salzman Entertainment, features aliens and time travelers. It premieres Jan. 4 at 7 p.m., followed by the incumbent *Duckman*. Sundays will be home to *Claude's Crib*, another new comedy, about a guy who inherits his grandmother's house and becomes landlord to a mixed bag of tenants. *Crib* is produced by Paramount Television and premieres Jan. 5 at 7 p.m., followed by *Weird Science*, another veteran USA sitcom. Perth said USA's budget already has exceeded the \$175 million originally earmarked for 1996-97 season programming.



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# TV Stations

By Michael Freeman

The network's O&Os hope that new local-news blocks start catching on as they have for some smaller-market affils

## CBS' Morning Prayers

**C**BS' experiment this fall in returning the 7-8 a.m. time period to its stations for local news/talk shows is having mixed results so far, based on a ratings analysis by *Mediaweek*. CBS' 15 owned-and-operated stations in major markets generally are getting less of a ratings return from the move than are affiliates in smaller markets. Launching a newscast in a new time period is always a dicey proposition, dependent on slowly building viewer sampling and loyalty. Judging from the results of their first major sweeps test last month, the new 7-8 a.m. newscasts on

CBS stations will need plenty of time to catch on, particularly on the O&O outlets.

In eight of the 12 metered markets in which CBS O&Os have dropped the network's *This Morning* during the 7-8 a.m. hour (most are airing two-hour local news blocks from 6 to 8), November shares were down or flat compared to November 1995. In 1995, CBS O&Os and affiliates aired *This Morning*, the perennially bottom-ranked network morning show, in the 7-8 time period.

While the former owners of CBS allowed *This Morning* to erode in the network ratings for close to a decade, competing stations built up

their audiences with network fare such as NBC's *Today*, ABC's *Good Morning America* and their own local a.m. news shows. As a result, CBS' owned stations and affiliates, particularly in large markets, are struggling to gain sampling for their new news blocks against solidly entrenched news/talk rivals. In the country's top three markets, CBS stations' new local news programming is off to a particularly disappointing start (see chart).

At WCBS-TV in New York, the 7-8 a.m. block, *2News This Morning*, averaged a 1.2 rating/4 share in households during the November sweeps, down 33 percent in share

from the November '95 performance by network programming. WCBS this fall fired most of its senior news staff, and the station's news ratings have been down in all dayparts.

WBBM in Chicago's new a.m. news show also stumbled in November against competing network morning news shows on stations owned by ABC and NBC. WBBM's early news earned a 1.3/5, down 17 percent in share from November 1995.

In the fourth-largest market, Philadelphia, KYW's *News 3 This Morning* turned in a 2.5/8 in November, down 11 percent from October's 9 share but even with year-ago sweeps levels. In San Francisco, KPIX's a.m. news entry is faring better; the station's fourth-ranked local news hour averaged a 1.4/8 in November, up 14 percent from October's 7 share and even with a year-ago. "We weren't expecting an overnight hit, but we're very encouraged with the growth we've seen," said Harry Fuller, vp and general manager of KPIX. "I don't think our ratings came at the expense of the other stations in the market...viewers are coming back to mornings."

Tony Vinciguerra and Jonathan Klein, two veteran Westinghouse station executives who were appointed to oversee the CBS group following the August 1995 merger of the two media giants, could not be reached for comment. Since the merger, Vinciguerra and Klein have said repeatedly that the combined 15-market CBS station group would require a five-year "turnaround" program. Both executives have said they are looking for long-term growth and do not expect to make quick fixes.

In markets below the top 20, the news has been better for CBS stations' early-news programming. In Baltimore (No. 23), WJZ's top-ranked 8.9/23 from 7-8 a.m. in November was the highest morning rating among the CBS O&O group and marked a 21 percent jump in share from November '95. KUTV in Salt

### Early A.M. Winners and Losers

Ratings for select CBS stations' new 7-8 a.m. local newscasts

Station	Nov. '96 Time-period Rating/Share	Oct. '96 Time-period Share (change)	Nov. '95 Time-period Share (chg. from '96)
WCBS New York*	1.2/4	4 (flat)	6 (-33%)
KCBS Los Angeles*	1.1/4	4 (flat)	4 (flat)
WBBM Chicago*	1.3/5	5 (flat)	6 (-17%)
KPIX San Francisco*	1.4/8	7 (+15%)	8 (flat)
WUSA Washington, D.C.	2.5/10	12 (-17%)	9 (+11)
WCCO Minneapolis*	3.6/15	13 (+15%)	16 (-7%)
KMOV St. Louis	3.2/11	8 (+27%)	8 (+27%)
WJZ Baltimore*	8.9/23	21 (+10%)	19 (+21%)
KOIN Portland, Ore.	2.7/11	10 (+10%)	10 (+10%)
WBNS Columbus, Ohio	6.1/21	18 (+18%)	14 (+50%)

\*CBS-owned stations

Source: Nielsen Station Index (Oct. 31-Nov. 27, 1996; Sept. 26-Oct. 23, '96; November '95) from data provided by Petry Television



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## TV Stations

Lake City (No. 36) had 20 percent growth over November '95 (2.3/10).

Outside of the CBS O&O group, Dispatch Broadcasting's WBNS in Columbus, Ohio, and Paramount's KMOV in St. Louis had strong November-to-November growth with their new a.m. news shows. The second hour of KMOV's 6-8 a.m. news block posted a 3.2/11 last month, gaining 3 share points at the apparent expense of NBC affil KSDK, whose broadcasts of *Today* (9.7/33) dropped 6 share points from a year earlier. In Columbus, WBNS, with a 6.1/21, jumped 50 percent in share from November '95, while ABC affiliate WSYX's airing of *Good Morning America* (3.1/11) and NBC affiliate WCMH's *Today* (7.1/25) dropped 12 and 4 share points respectively.

### **Petry, Telerep Swap Biz Rep Firms Playing Musical Chairs**

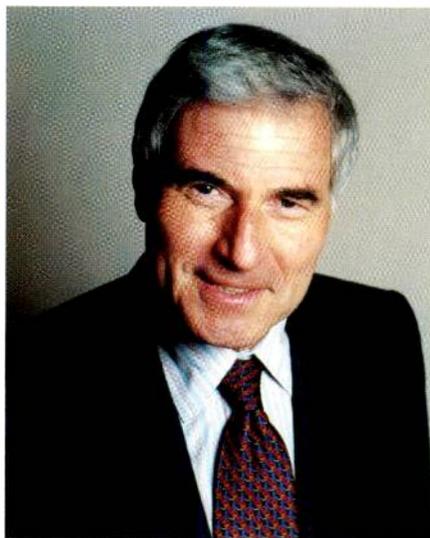
Consolidation in the stations business has most rep firms riding an emotional roller coaster these days. Recent deals involving Hubbard Broadcasting and Paramount Stations Group have set off a flurry of changes for Petry Media Corp., Telerep, Seltel and Katz Media Corp.

New York-based Petry has been particularly buffeted by changes in the marketplace. Petry is anxiously awaiting Fox Television Stations' decision on whether to take spot ad sales in-house for the entire station group, which will total 22 properties after the completion of Fox's purchase of New World Communications and its 10 stations. Petry currently reps five of the Fox stations—in New York, Los Angeles, Chicago, Philadelphia and Boston—which bill a total of \$180 million to \$220 million per year. FCC approval of the Fox-New World deal, and Fox's decision on its sales operation, are expected in the first quarter of 1997.

Petry recently lost its ad sales re-

sponsibilities for five of Freedom Broadcasting's six stations, after taking on a new assignment for another client, Hubbard. The conflict arose a couple of weeks ago, when Hubbard completed a swap of WTOG in Tampa, Fla., for Paramount's WHEC in Rochester, N.Y., and WNYT in Albany.

Following the deal, Paramount switched ad sales duties for WTOG to Seltel. And rather than buy out Telerep from its contracts to rep the newly acquired Rochester and Albany stations (both of which will go to Petry), Paramount awarded Telerep spot sales for its WKBD in



**All in the family: Freedom's Bell consolidated ad sales with Telerep**

Detroit and WBFS in Miami. Both of those stations were previously handled by Seltel.

In Albany, Petry had to resign its representation of Freedom Broadcasting's CBS affiliate WGRB in order to take on Hubbard's WNYT. According to rep sources, Petry sought to have its sister rep firm, Blair Television, take over at WGRB. But Alan Bell, Freedom Broadcasting president and ceo, decided to shift spot sales for all six of the company's stations to Telerep. That was a blow to Petry, which had handled five of the Freedom stations (the other was repped by Katz).

"This was a complicated game of musical chairs, with Petry doing what

it could to keep Hubbard happy, but I don't think anyone expected they'd come up with the short end of the stick with Freedom," said a station broker who requested anonymity. "If anyone was a winner in this, it was Telerep, which got the Paramount stations in Detroit and Miami as well as the entire Freedom group."

Indeed, the timing was ripe for Telerep to pitch for all of Freedom's business, Bell said. "Besides feeling more comfortable with [Telerep] being owned by a group broadcaster [Cox Enterprises], it came down to the fact they were available in all the markets where we own stations," he said. "I have great respect for what Petry and Katz have done for us, but going with Telerep gave us an opportunity to put all of our sales under one umbrella."

Petry had to weigh Hubbard's spot billings (estimated at \$75 million to \$90 million this year) versus the loss of Freedom, which accounts for an estimated \$55 million to \$60 million annually. "The only conflict was in Albany, but it left us with some tough decisions," said Tom Burchill, Petry president and ceo. "We already had the other Hubbard stations, but we had a real strong chance to pick up Rochester and Albany. We were intent on keeping the Hubbard relationship going, one that goes back about 60 years."

For Fox, Petry is said to have offered to create a separate unit to handle all national spot sales. Word is that Petry also has offered to help set up and manage an in-house sales operation for the merging New World and Fox station groups. Katz has a similar deal as an operating partner in NBC's recently established in-house spot sales unit.

Right now, Fox is said to be mulling the overhead costs of maintaining a regional rep firm setup. Mitch Stern, president/ceo of Fox Television Stations, could not be reached for comment. Petry's Burchill said he had no comment about "private discussions" that the rep firm holds with its clients. ■



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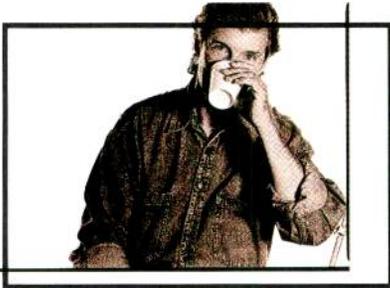


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Cindy Giller  
SR VP, Global Media Director

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## MOVERS

### NETWORK TV

**Jeffery Glaser** has joined Twentieth Century Fox Television as executive director of drama. Glaser, who comes over from Alliance Communications, where he was director of creative affairs, assumes programming responsibility for *Milennium*.

### CABLE

**Carrie Passmore** has been appointed vp of corporate synergy for Discovery Communications Inc. Passmore joined DCI in March 1989 as senior manager, director and vp of DCI's administration department... **Mark Kozaki** has been named director of operations for Animal Planet, Discovery Networks U.S.' newest advertiser-supported service. A 10-year veteran of Discovery Communications Inc., Kozaki most recently served as senior manager of the writer/research group and program evaluation department.

### PRODUCTION

**Susan Pollock** has been named vp of All American Television Production, East Coast. Pollock brings to her new post a long list of television production credits, including *The Two Mrs. Grenvilles* and *The Kennedys of Massachusetts*. She had been president of Susan Pollock Productions.

### AGENCIES

**Heather Roos** has joined Long Haymes Carr, a North Carolina-based advertising agency, as a media buyer. Roos had previously been a media supervisor with Media Power, Inc. in Charlotte, N.C.

# The Media Elite

BY MARK HUDIS AND ANYA SACHAROW



WARNER BROS.

## Posing Rosie?

She doesn't know it yet, but Rosie O'Donnell is about to join the venerated ranks of G.I. Joe and Caribbean Barbie.

David Siegel, ceo of Street Players, the California-based company that brought us the Fran Drescher Nanny doll and more recently the Dennis

Rodman swappable heads doll, hopes to powwow with the ultra-popular Irish wit in a few weeks and ink a deal to churn out plastic Rosie clones.

"I'm going to do it on spec, and I think she'll like it. In about six weeks, I'll present a prototype to Rosie to see if I can get the rights," Siegel says.

## Forbes' 'Greatest' Binds Biz Stories

In this land of opportunity and rampant capitalism, how does one determine what are the 20 greatest business stories of all time?

"Twenty seemed to make sense. Of course there are many more than 20," says Timothy Forbes of *Forbes: Greatest Business Stories of All Time*, a new book by Daniel Gross and the editors of *Forbes*, published by John Wiley & Sons.

Running through the tales of Henry Ford, Sam Walton, Bill

Gates and others in the book is a common thread: "These [people] democratized something. They took something that was relatively rare...and made it accessible to the many," says the Forbes coo.

"This is a fundamental, underlying story of American commerce and capitalism," he continues, "making more things available to more people."

The book, incidentally, is carried by all major bookstores, which makes it available to many, many people. —MAH



FRANCINE ROMEO

**All dolled up: The company that brought us the HSN hit Nanny doll hopes to pour plastic Rosies**

This man knows from dolls. Two years ago, Siegel, through some unexplained alchemy, managed to turn Fran Drescher's tinny vocals ("Never lose weight for a guy...That's what control-tops are for!") and killer bod into The Nanny doll, which was the toast of the 1994 New York Toy Fair. Though store sales fizzled, Home Shopping Network sales sizzled.

"At retail, it didn't blow the socks off people," Siegel says of Nanny. "It sold maybe 1,500 pieces. But on HSN, we found our audience: [people] who collect dolls," Siegel explains. HSN sold almost 20,000 units.

With the Rosie doll, Siegel hopes to surpass the Nanny's modest success. But there'll be no real hook built into the doll, no voice, no jokes. "I'm just basing it on her popularity. I think there's enough there," Siegel says.

And he hopes to get decent distribution this time, claiming that the lack of it sank the Nanny doll's chances.

"I'm thinking Kmart," Siegel offers—the natural choice, since O'Donnell regularly plugs for the discounter with director pal Penny Marshall. No Laverne DiFazio doll is planned. —MAH

## Pitt Station Wins Olympic Gold (Medalist)

**W**here does a world-champion wrestler go after collecting his Olympic gold? Disney World?

Nope. To work for Fox news.

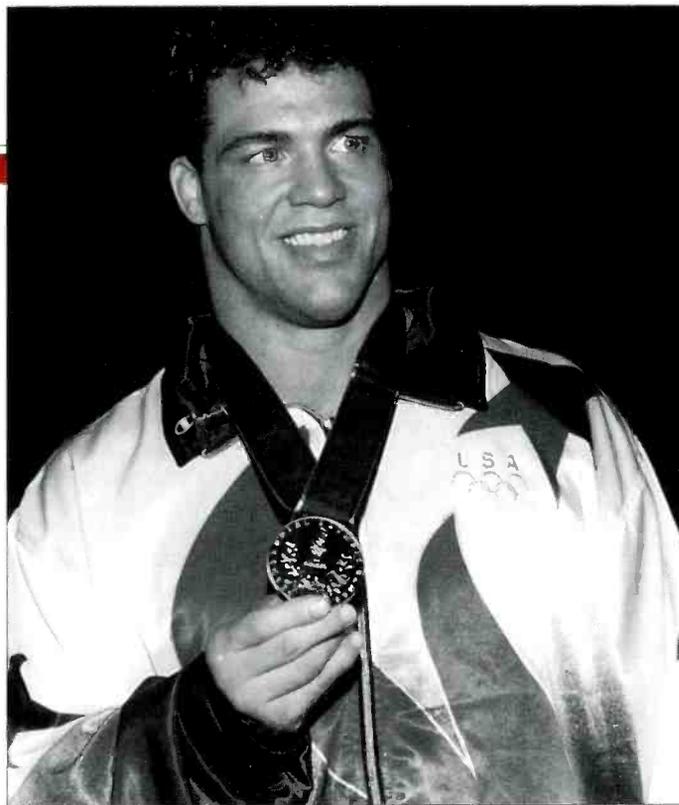
When Dave Janecek, news director at Pittsburgh's WPGH-TV 53, spotted young 1996 Olympian Kurt Angle, a Pittsburgh native, doing an interview on Pittsburgh Cable News Channel, he promptly offered him a job as reporter and weekend anchor for the Fox news start-up.

"Angle's a natural, he really is," says Alan Frank, the Fox station district manager.

And he's got tremendous flexibility and resilience: Angle is the wrestler whose coach (and friend), David Schultz, was murdered last spring, allegedly by the wealthy heir John duPont.

Angle's new dreams are in keeping with his 220-lb., 6-foot frame. "Eventually, I want to go national. Of course, I want to be the best reporter I can be [at WPGH]," he says.

But Sly, beware. "I'm also taking acting lessons," Angle says. "I'd like to leave wrestling behind, while I'm still in one piece." —*Claude Brodesser*



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## MEDIA DISH

### In the Pink, Prevue Turns to Blue



Prevue Networks celebrated a successful year by hosting 300 guests at a "Tubes" performance by the Blue Man Group in New York. From left: Scott McCoy, Eastern sales manager, Prevue Networks; Bobbie Asano, manager of media buying/media services, Kraft Food; and a Blue Man.

### Westwood One Launches ECO-Radio Campaign



At the Museum of Television & Radio in L.A. for the launch of a public awareness campaign by the Earth Communications Office (from left): Larry Kopald, ECO chairman/managing partner of Fathom Advertising; ECO board member Alexandra Paul; Westwood One chairman/ECO radio advisory board chairman Norm Pattiz; and ECO board member Daphne Zuniga.

### Westwood's Perk Is Left Dangling

AMY GOLDIENG



**F**loor seats, a box of Cubans, a subscription to *Swank*—media graft is as common as a handshake or an awkward silence on the set of *The Single Guy*. But a recent perk, offered last month by Westwood One Radio Networks to advertisers and since withdrawn, turned some heads in a business where most necks are as stiff as Tiny Tim in a Good Humor truck.

In return for ad dollar commitments but without offering program, rating or rotation guarantees in return—as is the norm—Westwood One offered a free trip to Paris on the Concorde, an incentive package put together by Westwood's new executive vp, Rod Calarco. As a former head of CBS-owned FM stations, Calarco is steeped in spot-radio tradition, where the practice of offering incentives is

well-established and accepted.

Not so in network radio. Several New York-based media buyers said they were stunned when Westwood salespeople presented them with the offer.

"When it was presented on my desk, I basically asked the salesperson to leave my office," said one buyer. "[The package offered] no rotation guarantees. No program guarantees. [The ads] ran where they ran. The way it was presented, it wasn't exactly a bribe, but unless you were blind, you could see that's what it was. 'Do this, work it through your client, and have a nice trip.' I was embarrassed for them," the buyer said.

According to another media buyer, the original Westwood asking price for the ad package—Paris trip was \$250,000, a figure Calarco denies. According to several buyers, the promotion met with such a chilly response that the package was revamped and offered the next day for \$185,000.

Calarco tells it differently. "That's not true. There was definite interest," he says, though he refused to supply names. "This trip was not for agency people. It was for clients to use as merchandising in their own organizations. It was an experiment, and when there wasn't enough interest, we took it off the table. It was just offered too late to work into most schedules." —MAH

#### DISCOVER THIS:

Weekly viewership rankings place **Discovery Channel** Latin America right about here.

Yes, #1. Yes, again.

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# CULTURE TRENDS

## MTV's Buzz Clip

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

Week of 11/25/96

Artist/Group: **Tool**  
 Song/Video: "Track #1"  
 Director: Adam Jones

Ask almost anyone what Tool's image is, and they won't be able to give a direct answer. Actually, the band takes pride in the fact that they haven't had to play any "lame fashion games." They've always been able to put art first. As *The New York Daily News* put it "...Can metal achieve beauty without selling out? Ask Tool. This L.A. quartet marries the gorgeously melodic vocals of Maynard James Keenan (vocals) with riffs as grotesquely brutal as a plane crash..."

Artist/Group: **Fiona Apple**  
 Song/Video: **Shadowboxer**  
 Director: Jim Gable

This 19-year-old smoky-voiced chanteuse writes and sings with depth and insight beyond her years; she also presents her talents with a self-assured charisma befitting her big-city New York roots. This first single is from her debut LP, *Tidal*. Beware of the undertow.

Artist/Group: **Marilyn Manson**  
 Song/Video: **The Beautiful People**  
 Director: Flora Sigismondi

Marilyn Manson continues its assault on the morals, ideologies and nightmares of American culture with their second release, *Anti-Christ Superstar*. This South Florida band was the first to be signed to Trent Reznor's Nothing record label -- in fact, Trent Reznor produced and mixed the album.

Artist/Group: **Cake**  
 Song/Video: **The Distance**  
 Director: Mark Kohr

Rather than ignore contradiction, Cake revels in it. Testifying to the broad scope of their audience, the band has already appeared on concert bills with artist ranging from the Meat Puppets and the Ramones to Al Green, the Meters, Jonathan Richman and the Monks of Doom. With their self-produced second album *Fashion Nugget*, Cake delves deeper into the maelstrom -- searching for an elusive place where romance and rejection can tango together, where humor and tragedy can share a few beers.

Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

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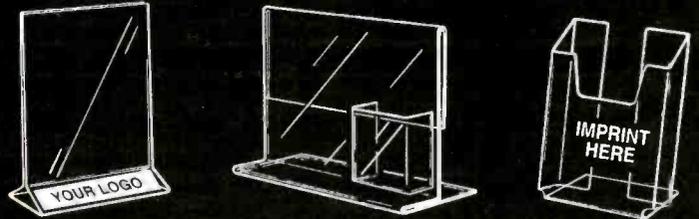
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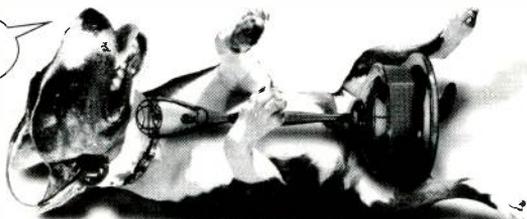
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# EMPLOYMENT

## CREATIVE DIRECTOR/ GRAPHIC DESIGNER

with brochure or Web Site experience wanted by top Westchester marketing communications firm. Copies of work, res & sal req. to: Foran Assoc., 401 Columbus Ave., Valhalla, NY 10595

## FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. **For info., Entertainment Employment Journal: (800) 335-4335 (818) 901-6330**

## WANTED: AN ART DIRECTOR COMFORTABLE WITH:

**AVID & <HTML>**

We're looking for an award-winning art director with a strong TV reel and a knack for understanding the Web (programming skills not required). We're one of those up-and-coming SoHo agencies with worldwide clients who keep taking business away from the big boys. And having fun. So if you've got the talent, we've got the accounts. Fax resume to Freda Kaufman at 212-226-0974 or direct@panix.com.

**REACH YOUR AD COMMUNITY  
ADWEEK MAGAZINES**

## RATES for Employment and Offers & Opportunities

**MINIMUM:** 1 Column x 1 inch for 1 week: \$158.00, 1/2 inch increments: \$79.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

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

## Classified Asst: Michele Golden

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

**Classified Advertising Call M. Morris at 1-800-7-ADWEEK**

## HELP WANTED

FOSTER  
DESIGN  
GROUP

## GRAPHIC DESIGNER

Established Boston marketing communications firm is seeking a junior graphic designer, 1-3 years experience. Candidates must be highly skilled, very creative, and possess a sincere passion for the design process from concept through delivery. Proficiency in PageMaker/Quark, Photoshop, FreeHand, and Illustrator is essential. Knowledge of Macromedia Director and HTML is a plus.

We offer a truly unique work environment in the Back Bay that enables exceptional people to accomplish exceptional results. Our areas of expertise include: annual reports, corporate/sales collateral, packaging, identity, and Web site development.

Send resume to:  
Tony Catlin via fax (617/262-6798), or  
e-mail (FDG22@aol.com).

No phone calls please.

DIRECTOR  
MEDIA RELATIONS

TV production/sports entertainment company, headquartered in Stamford, CT. Reporting to SVP, Mktg and PR, provide leadership in all daily activities, including: writing/editing press materials; publicizing activities of all depts (e.g. ad sales, licensing and other deals); preparing straight business stories for release in all major newspapers; work with outside PR firm to maximize its effectiveness. Will also work with the SVP to obtain pre-show publicity for national and international trade shows and work with the Manager, Media Relations to design/implement PR activities for all Pay Per View and live events.

Candidates should have at least five years experience as publicist at either an agency, network, studio, or related area in the sports industry and possess a strategic perspective. A BA in Journalism/Communications is required as well as a network of consumer, business, and trade media contacts, on the local and national level.

Fax your resume to (203) 359-5151 or mail to: Human Resources/Dept PR, TitanSports, Inc., 1241 East Main Street, Stamford, Connecticut 06902

## MARKETING DIRECTOR

Chi-Chi's Restaurants has an exciting opportunity at our Louisville office for an experienced Marketing professional to direct advertising agency, coordinate creative development, and direct production of merchandising material, as well as holding responsibility for field coordination and communications, consumer research and program development/implementations. Additionally, the director will supervise and develop the Marketing/Promotions staff, coordinate menu development and various other marketing programs.

The ideal candidate must have a BA/BS degree in Marketing/Communications or related field, 5+ years marketing experience at this level, knowledge and understanding of restaurant marketing, and previous supervisory experience. This position requires the ability to manage multi-faceted programs and tasks, persuasive speaking skills, and lots of enthusiasm and flexibility.

We offer an excellent compensation and benefits package. Please mail or fax your resume with salary history to: Corporate Recruiting, Attn: K. Cully, P.O. Box 19561, Irvine, CA 92723-9561. Fax (714) 757-7904.

EOE

## Copywriter

Eric Mower and Associates, the largest agency in New York State outside of Manhattan, has an immediate opening in its Albany office.

The ideal candidate will possess a minimum of 5+ years experience in both consumer and trade print ads, marketing materials, sales brochures, POP and direct mail. Strong conceptual abilities a must, radio and TV experience a plus.

We offer a challenging work environment as well as an attractive salary and benefits package. For consideration, please send resume, salary history and 5 nonreturnable samples of your best work to:



Michael Cunningham  
Executive Creative Director  
Eric Mower and Associates  
350 Linden Oaks Drive  
Rochester, NY 14625  
(no phone calls please)

An Equal Opportunity Employer • Member,  
American Association of Advertising Agencies,  
IPREX and IMPA with offices worldwide

## ACCOUNT EXECUTIVE

Growing \$7MM+ Agency has an immediate opening for an Account Executive. If you have at least 3 years agency account management experience, would like to work on major national accounts, and are looking for a great opportunity, mail or FAX your resume to:

KB&A Advertising, Inc.  
Director of Client Services  
300 North Main Street, Suite 401  
Greenville, SC 29601  
FAX (864) 242-5159

SENIOR MEDIA  
PLANNER/BUYER

Full service advertising agency seeking media person with 3+ years experience for busy retail account. Work with local TV, radio, cable, newspaper, lots of client contact. Must be very organized and detail oriented with Macintosh Excel and business writing skills. 4A's agency with good benefits and great people.

Fax resume to:  
(212) 995-8161

MEDIA BUYER/  
PLANNER

Central Pennsylvania AAAA Advertising Agency seeks Media Buyer/Planner. A minimum requirement of three (3) years experience in planning and buying print and broadcast media. Competitive salary based on experience and complete benefit package offered. Please send resume to:

ADWEEK Classified, Box 3926  
1515 Broadway, 12th fl.  
New York, NY 10036

ACCOUNT  
SUPERVISOR  
SEEKING A  
PIECE OF THE PIE?

Fast-growing, creative, Manhattan based ad agency seeking dynamic account/new business person who can come in with a piece of business and voraciously seek more. Initial compensation: Percentage plus expenses. Future compensation: Managing Partner. Discreet contact.

Fax. (212) 686-6991

## ADVERTISING SALES

Seeking a highly experienced self starter who has attained a proven mastery of the advertising sales process and seeks superior income & growth potential.

We are a rapidly growing publication with staff of 20 & committed to bringing excellent results for our clients & a rewarding work environment for our people. Candidates should send, in strictest confidence, resume & sal. history:

Attn: Publisher, The Improper Bostonian, 45 Newbury St., Ste. 509, Boston, MA 02116. Fax 617-859-1446.

## NEW MEDIA SALES

Rapidly expanding new media company seeks aggressive, entrepreneurial reps to build a premier national account base. Knowledge of advertising or new media required. Positions available in NYC, LA, NE, Chicago. Salary based on experience. Send resume to:

V.P Advertising Sales  
2d Interactive, Inc.  
186 South St., Boston, MA 02111  
Fax: 617.574.7326

## MEDIA BUYERS

McCann-Erickson Worldwide is seeking motivated individuals for Buyer positions in the Los Angeles office. Candidates must have experience buying major markets on spot TV and radio. 3+ years required, computer skills a plus. Send resumes to:

McCann-Erickson  
750 Third Avenue  
New York, NY 10017  
ATTN: Maureen McClafferty

## MARKETING ASS'T

Cable trade association seeks motivated self starter, able to handle multiple tasks with strong communication and organization skills. Proficiency w/WordPerfect, Powerpoint and Lotus. Familiarity w/ databases a plus. Mail or fax resume/salary requirements to:

MARKETING DIR  
CAB  
830 Third Ave.  
New York, NY 10022  
Fax: (212) 832-3268

CAREER  
SURFING?

[www.rga-joblink.com](http://www.rga-joblink.com)

Roz Goldfarb Associates  
(212) 475-0099

## Ready For The Next Step?

Premier agency has growth opts for dynamic acct mgmt pros w/ current agency exp. If you're a sharp AA/E, AE or AS w/packaged goods, retail or entertainment bkgd, please fax resume to:  
LESLIE LONG 212-818-0216

## SALES REPS

Leading international promotional/marketing company seeks sales reps. with proven track record in publishing, cosmetics, toys, food and beverage industries. Excellent opportunity to become part of a winning team. Must have strong communication and organizational skills. Please fax your resume with current salary to:

J.M. C/O IMG  
(212) 765-3208

## SALES PLANNER

Home & Garden Television is seeking a highly organized, self starter to work in the NY sales office. Must have 2+ years ad agency or cable network experience. Computer proficiency required. Fax resume and cover letter to:

HGTV - Sales Planner  
212-293-8580

## HELP WANTED

American Heart  
Association<sup>SM</sup>



## Marketing Professionals

The American Heart Association (AHA), a national non-profit organization dedicated to reducing disability and death from cardiovascular disease and stroke, is expanding its marketing focus. The following opportunities are currently available in the Office of Consumer Health, Dallas, Texas:

### MARKETING & PROMOTIONS MANAGER

Responsibilities will include establishing and implementing a proactive promotions/communications plan for the AHA's licensing program with corporations, trade groups and consumers. Candidates should have a minimum of 5-7 years experience to include a strong promotions, marketing and media relations background involving news media, public relations and advertising. Expertise in marketing, managing, planning, budgeting and negotiating, as well as strong oral and written communication skills are required. **Job Code: MPM**

### MARKETING MANAGERS

Opportunities exist to serve on targeted marketing teams. Responsibilities will include actively seeking business opportunities and providing information concerning new initiatives to reach targeted populations, developing strategic plans, product development and project and relationship management. Candidates must have a minimum of 3-5 years marketing management experience and the ability to analyze and interpret data for use in development of product level strategic and marketing plans. Demonstrated negotiation skills and strong oral and written communications are required. **Job Code: MM**

We offer a comprehensive benefits package. Please send resume with salary requirements and cover letter indicating position of interest by December 16th to: **American Heart Association, Human Resources-(Job Code), 7272 Greenville Avenue, Dallas, TX 75231, fax (214) 706-1191; email: gloriab@amhrt.org**. For other available opportunities, see our homepage at [amhrt.org](http://amhrt.org) (employment section). Principals Only, Please. EOE M/F/V/D

## WE NEED A GREAT BOSS.

Great broadcast. Great print. Great with clients. Great in new business presentations. Great with raises – as *hard* as we work, it shouldn't be hard.

Our agency is looking for a creative director/copy. We're located in a great ad town – Richmond, Virginia. We're Edelman Scott. Look us up in the Red Book.

Send reel (we will return), five recent print samples and salary requirements to our soon-to-be ex-boss who is now making room for you to help us grow and do great work.

Dick Scott  
CEO/Creative Director  
Edelman Scott, Inc.  
1111 E. Main St. – Suite 1601  
Richmond, VA 23219

Edelman Scott, Inc.

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ADWEEK MAGAZINES

## Only Our People Move Faster Than Our Technology

*At Compaq, our technology is moving at a phenomenal pace—whether in desktop PCs, servers or portables. These impressive innovations explain why we've recorded the highest profits and fastest growth in the industry, and why industry analysts have called us the best positioned computer company in America. Our professionals are the ones who are truly setting the pace, both for the company and for the industry. If you're ready to shake things up, you'd better get moving to Compaq—fast.*

### BRAND MANAGER

As part of our North American Communications team, you'll be responsible for planning, developing, implementing and managing worldwide brand strategies and programs. We are seeking a results-oriented diplomat and marketing communications professional to manage a wide variety of teams, tasks and processes to implement and monitor our programs. Requires a Bachelor's degree in a related field (MBA preferred) and 5+ years' experience with related global or strategic communications issues. Must also possess strong verbal/written communication skills and time management skills, as well as a proven track record in implementing and managing programs worldwide.

Compaq offers competitive salaries, comprehensive benefits and an environment that supports creativity, open communication and team involvement. To find out more about joining the Compaq team, send your resume and salary history to: **Compaq Computer Corporation, Dept. RVMS-BW-1209-BM, P.O. Box 692000, MC 580702, Houston, TX 77269-2000; FAX (281) 518-9763; or e-mail: [careerpaq@compaq.com](mailto:careerpaq@compaq.com)** (ASCII format only). All resumes are electronically scanned, processed and distributed. A letter quality resume with a standard typeface is required (no underlines or bold, please). Compaq is an equal opportunity employer m/f/d/v.

# COMPAQ

Has It Changed Your Life Yet?

### MEDIA MANAGER

NW Ayer and Partners is seeking a high level Media Manager to direct and advise Media Planners in development of plans and media documents. The Manager will work closely with client and buying resources to develop and execute optimum local market media scenarios for a major multifaceted client.

#### Key Responsibilities Include:

- \*Prepare strategic recommendations for multiple client efforts.
- \*Direct and monitor broadcast buying.
- \*Investigate, negotiate and recommend print and alternative media opportunities.
- \*Interact with clients on day to day issues.
- \*Present media plan recommendations.

#### Candidates Must Have:

- \*Minimum 7 years agency, client or media service experience, preferably including local market accounts.
- \*Excellent verbal and written communication skills.
- \*Ability to manage several projects at once.

Please send resume and salary history to:

**NW Ayer and Partners**

Worldwide Plaza  
825 Eighth Avenue, 33rd Floor  
New York, NY 10019

Attn. Human Resources, Media Manager Position

No Phone Calls or Faxes Please.

NW Ayer and Partners is an equal opportunity employer.

## HELP WANTED

## Two Suits Who Know The Scoop

Two Regional Account Managers needed to work on field marketing for the Baskin-Robbins Account. These Senior AE-types will be based in our St. Louis and New York offices to service the field marketing needs of America's largest ice cream franchiser. Candidates should possess strong strategic skills, broadcast media planning knowledge and local store marketing background. As well as five years experience working on retail issues with a wide range of clients.

No calls please. Send resumes to: DMB&B/LA  
ATTN: Carol Cave - RAM, 6500 Wilshire Blvd. Suite 1000,  
Los Angeles, CA 90048 FAX: 213-658-4592

## We're looking for media supervisors who think they're ready for the creative department.

Fallon McElligott is looking for media superstars who want to work hand-in-hand with account planners and creatives in search of big ideas. If you believe anything is possible, we'd like to talk with you about joining a team that definitely agrees. Fax your resume to: John Forney, (612) 321-2606, or e-mail: HR@fallon.com.

**Fallon McElligott**

## AD SALES NEW YORK

Leading daily entertainment trade paper has immediate opening for energetic, detail-oriented, creative sales professional. Candidate must have 3-5 yrs. exp. selling post production, service & facility accounts. Must work well in a deadline-oriented environment. Salary plus commission & benefits. Send resume, cover letter & salary requirements to: Dept SE, The Hollywood Reporter, 1515 Broadway, NY NY, 10036 or fax 212-536-5190. No calls please. EOE

**THE HOLLYWOOD REPORTER**

For Classified Advertising Rates

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

REACH YOUR AD COMMUNITY  
ADWEEK MAGAZINES

FOX BROADCASTING COMPANY

## MANAGER & ANALYST SALES REVENUE ANALYSIS

Fox Broadcasting Company is seeking 2 bright, experienced, detail-oriented individuals with strong financial, quantitative and analytical skills to work on revenue analysis, sales and program revenue forecasts and business plans.

Manager position requires 3+ years and Analyst position requires a minimum of 1 year network, cable or ad agency experience. Good computer skills and the ability to prioritize and handle multiple tasks also required.

We offer competitive salaries and excellent benefits. For consideration, please forward resume with salary history to:

**Fox Broadcasting Company, Sales  
Department, 1211 Avenue of the  
Americas, 3rd Floor, New York, NY  
10036.** Please, no phone calls. An  
Equal Opportunity/Affirmative Action  
Employer.



## Copywriters... are you out there?

We are! And we're located in a beautiful Northern Rockies ski resort community at the edge of a world-class mountain lake. Our in-house agency team needs skilled copywriters to write our four *and counting* successful 4/color catalog titles featuring high quality fashion and gift products. We're growing fast (four years as an Inc. 500 fastest growing corp.) and we're looking for an exceptional wordsmith with at least 5 years direct mail, magazine or agency experience, solid editing skills and more than a "working familiarity" with deadlines. Most importantly, you'll need the desire to work in a team-oriented environment where words are respected tools of the trade. Excellent compensation package including paid relocation for the successful applicant. Send your resumé and photocopies of your best writing to:

Coldwater Creek, Human Resources Department  
3 Coldwater Creek Drive, Sandpoint, Idaho 83864

*Coldwater Creek*

## SENIOR MANAGEMENT POSITIONS Vice President, Marketing Chief Operating Officer

New on-line division of major company is seeking two hotshot executives for entertainment website of related products. Candidates must have experience in marketing, demographics age 10 to 45. Competitive benefits package. Address resumes to:

C. Levin  
Fax 212 645-9874  
or E-mail anarobledo@aol.com

## MARKET RESEARCH/STRATEGIC PLANNING ADMINISTRATIVE ASSISTANT

Exciting opportunity in the Market Research/Strategic Planning Dept. of a major advertising agency. for a dedicated, organized "go-getter" individual. PC experience required. Excel software a+. Excellent communication and interpersonal skills a must. Terrific entry-level opportunity for college graduate. Salary low 20's. Full benefits packages. Mail or fax resume to:

**Chris Martin**  
445 Park Avenue, 13th Fl.  
NYC, NY 10022  
Fax: (212) 326-9152

## HELP WANTED

## CONTROLLER/GENERAL MANAGER MAGAZINE PUBLISHING

Publisher of leading trade magazines seeks a financial and operations professional with extensive experience in magazine publishing industry. Responsibilities include overall management of all operating budgets, planning, cost saving strategies, and, most importantly, working closely with senior department managers on all planning aspects of a fast growing business. 5-7 years experience in magazine operations a big plus. This position reports to the President, includes a generous salary and a bonus based on performance.

If you have great financial and planning skills, are an excellent communicator, can create and implement long range business plans, and want to excel in a fast-paced and highly market-driven environment, send your resume and salary history to:

**ADWEEK Classified, Box 3928  
1515 Broadway, 12th fl.  
New York, NY 10036**

*WE'RE AN EQUAL OPPORTUNITY EMPLOYER*

## Retail Advertising and Promotions Manager

**Trend Lines** is a rapidly growing company with a very aggressive advertising program. Primary responsibilities for this position include initiating promotional concepts and merchandising of direct mail flyers for our three retail divisions.

The successful candidate should be creative, have 4-8 years experience with promotion strategy, layout and a strong product background. Position will interface with Merchandising and Marketing Departments. We require strong interpersonal and communication skills with the ability to handle challenges and work with tight deadlines.

We offer a competitive wage and benefit package. Please send resume and salary requirements to:

**Human Resources, Trend-Lines, Inc.  
135 American Legion Highway, Revere, MA 02151  
Fax (617) 853-0066**

**Trend·lines®**

## COME JOIN THE FASTEST GROWING AGENCY IN BALTIMORE WE NEED EXPERIENCED, SAVVY, FUN PEOPLE ACCOUNT SUPERVISOR SENIOR ACCOUNT EXECUTIVES (2) ACCOUNT EXECUTIVE ASSISTANT ACCOUNT EXECUTIVE

Come help us manage our growth and enjoy a great lifestyle in the thriving Baltimore area. We are a rapidly growing regional agency known for our award-winning creative and strategic focus. We have just landed multiple national accounts and are seeking experienced people. If you are interested in helping to put a local agency on the national map, please fax your resume and salary requirements to:

**Barbara Gehring  
Trahan, Burden & Charles  
(410) 986-1298, or e-mail gehring@tbcadv.com.**

## Are you brewing with great marketing ideas?

Then the Guinness Import Company may be the place for you. As importers of premium beers like Guinness Stout, Bass, Harp, and Moosehead, our environment is fast paced and innovative. And our recent phenomenal growth has created an outstanding opportunity for an ambitious Assistant Brand Manager to join our Stamford, CT headquarters.

## Assistant Brand Manager

You will develop marketing plans to build long-term volume, profit, and brand equity for our premium imported brands. Other responsibilities will include analyzing market conditions, creating brand awareness, identifying new opportunities, and developing merchandising and pricing strategies in conjunction with our sales department, outside vendors and advertising agency.

To qualify, you must have a bachelor's degree and 1-2 years of brand marketing experience in a consumer goods company. Beverage experience a plus. Strong strategy building, oral/written communication, presentation and analytical skills are also essential. An MBA is preferred.

We offer highly competitive salaries and comprehensive benefits. For consideration, please mail your resume, including salary history, to: Guinness Import Co., Dept. MT/ABM, Six Landmark Square, Stamford, CT 06901. We are an equal opportunity/affirmative action employer m/f/d/v.



GUINNESS IMPORT COMPANY

## COPY DIRECTOR

We are looking for a writer to create dynamic, effective, clever copy for promotional ads and collateral print materials for the NBC Television Network. Must have a broad base of capabilities as these materials are created for in-house groups such as marketing, sports, news, corporate, interactive and entertainment. Copy should have sales/promotion flair, and an interest in sports would be a plus.

College graduate with 6-8 years agency experience, entertainment and TV background preferred. Understanding of TV ratings system, research positioning and current marketplace essential.

Along with our cutting edge creative environment, we offer an attractive salary and excellent benefits. For consideration, please send your resume to:

**Employee Relations Department  
Attn: JC, Room 4876E  
30 Rockefeller Plaza, New York, NY 10112  
Fax: 212-664-2149**

We will respond only to those candidates who meet our requirements.

An equal opportunity employer m/f



## USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

**HELP WANTED**

**COPYWRITER**

Bloomberg L.P. is the premier high-tech, multi-media information services firm, providing news, sophisticated data and analysis to investment professionals and major companies around the world.

We currently seek a highly motivated, creative individual to join our marketing group. Responsibilities will encompass the writing of marketing brochures and ad copy for several of our business units.

The ideal candidate will possess the following:

- A minimum of 3-5 years copywriting experience
- Ability to work independently on multiple projects in a deadline driven environment
- Excellent computer skills
- Ad agency and financial experience a plus

Please mail or fax your resume to:  
**Howard Horder**

**Human Resources-Dept AC  
Bloomberg L.P.  
499 Park Avenue  
New York, NY 10022  
Fax: 212-940-1954  
Qualified candidates  
will be contacted.**

*Equal Opportunity Employer M/F/D/V*

**BLOOMBERG L.P.**

**BOZELL WORLDWIDE**

One of the largest and most successful advertising agencies seeks talent that thrives under pressure and ever changing challenges with our San Diego field office. . .

**ACCOUNT SUPERVISOR**

Successful candidate should have a min. of 5 yrs. exp. at a traditional agency. Ideal position for an outstanding communicator w/the ability to build and nurture productive business relationships. Proven presentation skills and team building work style are required. QSR/Fast-food exp. a must.

**ACCOUNT COORDINATOR**

Development opportunity for entry level Account Management. Ideal position for a recent college grad. that is detail-oriented, organized and one that possesses strong interpersonal communication skills.

Please fax or mail resume with salary history to:

**Bozell Worldwide Attn: JB/Philly  
535 S. Anton Blvd., Suite #700  
Costa Mesa, CA 92626  
Fax #714-708-9299  
EOE/AA/M/F/D/V  
No phone calls, please.**

**Catch a Creative Genius  
ADWEEK CLASSIFIED**

**ADVERTISING DIRECTOR**

Alternative newsweekly start-up located in Mineola, Long Island, seeks high energy, aggressive, and results-oriented advertising sales manager. The ideal candidate will have a proven track record in competitive sales environments and desire strong hands-on interaction with the community. Responsibilities include hiring, motivating and managing a local/regional sales team. Computer literacy a must. Knowledge of local market a plus. Send resume & salary history to:

**ADWEEK Classified, Box 3927  
1515 Broadway, 12th fl.  
New York, NY 10036**

**EASTERN SALES REPRESENTATIVE WANTED**

Excellent opportunity to join leading professional photographic trade publication which is expanding into digital imaging marketplace. Candidate should have 2 years ad sales experience. Selling to retail accounts and knowledge of photo, desktop publishing, and pre-press markets a plus.

**Fax resume to:  
Associate Publisher  
c/o PDN (212) 536-5224**

**PRINT PRODUCTION MANAGER**

Experienced production manager to oversee all aspects of print production for a dynamic, rapidly growing advertising agency. Establish and maintain client print budgets, manage all print related vendors, and oversee agency wide traffic system. Excellent negotiating skills, plus 2-4 years web/sheeted buying, planning, and estimating experience a must. Must have working knowledge of Mac and PC systems. Competitive salary, excellent benefits, profit sharing, and 401K. Send resume and salary history to:

**P.O. Box 1540  
Middletown, CT 06457  
Attn: Production Manager**

**\*IMMEDIATE OPENING\***

Media billing supervisor needed for fast-paced, Washington, D.C.-based media buying service. Candidate's responsibilities will include all billing functions, with some client contact. Knowledge of MM+/Smart Plus preferred. 3+ years experience recommended.

**Fax resume to:  
Phil at 301-656-3528**

Reach your ad community in  
**ADWEEK CLASSIFIED**

★ ★ ★ REACH YOUR AD COMMUNITY WITH ADWEEK MAGAZINES ★ ★ ★

**THE CONVENIENT CLASSIFIED CONTACT FORM**

USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

**ADWEEK  
BRANDWEEK  
MEDIWEEK**

**CLASSIFIED MANAGER: M. MORRIS  
MAIL TO : ADWEEK CLASSIFIED 12TH FL.  
1515 BROADWAY, NEW YORK, NY 10036**

**PHONE: 1(800) 7-ADWEEK OR FAX (212) 536-5315**

REGION: East \_\_\_ New England \_\_\_ Southeast \_\_\_  
Midwest \_\_\_ Southwest \_\_\_ West \_\_\_ All \_\_\_

CATEGORY \_\_\_\_\_

\*FREQUENCY: 1x \_\_\_ 2x \_\_\_ 4x \_\_\_

MORE: (Specify) \_\_\_\_\_

\*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) \_\_\_\_\_

**PAYMENT**

- CHECK     MASTERCARD     VISA     AMER.EXP.

Signature \_\_\_\_\_

Cardholder's Name \_\_\_\_\_

Card # \_\_\_\_\_

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ FAX \_\_\_\_\_

## CALENDAR

**New York Women in Film & Television** presents its annual gala holiday luncheon Dec. 17, at the New York Grand Ballroom and Towers. The 1996 Muse Award for Outstanding Vision & Achievement will be presented to Mary Tyler Moore, Rosie O'Donnell, Rita Moreno, casting director Juliet Taylor and independent filmmaker Christine Vachon. Contact: 212-838-6033.

**The National Association of Television Programming Executives** will hold its 34th annual program conference and exhibition Jan. 13-16 at the Ernest Morial Convention Center in New Orleans. Contact: 310-453-4440.

The 19th annual **International Sport Summit** will be held Jan. 15-16 at the Marriott Marquis in New York. David Downs, vp of programming for ABC Sports, will be among the featured speakers. Contact: 301-986-7800.

**The Cabletelevision Advertising Bureau's** 10th annual **Sales Management School** will be held Jan. 16-18 at the Del Lago Conference Center in Houston. Contact: 212-508-1235.

**The Association of National Advertisers** will present an **advertising management conference** Feb. 2-4 at the Ritz Carlton Palm Beach Hotel, Manalapan, Fla. Contact: 212-455-8021.

**The Television Bureau of Advertising** will hold its annual **marketing conference** April 7-8 at the Las Vegas Hilton. Contact: 212-486-1111.

# Media Notes

## NEWS OF THE MARKET

### Granite Breaks Into Top 10

Granite Broadcasting Corp. last week bought into its first top-10 market, acquiring WXON in Detroit, a WB affiliate, for \$175 million in cash. Analysts estimate that WXON (Channel 20), owned by Aben E. Johnson Jr. and the Johnson Family Trust since 1972, was sold to Granite at a 14- to 16-time multiple of cash flow (estimated at \$11 million to \$13 million for 1996). The addition of Detroit, the ninth-largest market representing 1.83 percent U.S. coverage, gives Granite majority ownership of 10 stations and expands the group's national reach to 7.75 percent.

### NBC, NGT Shake on Channel

NBC and National Geographic Television formalized their joint venture last week and created the National Geographic Channel, targeting Europe, Asia and Latin America and a launch sometime in 1997. The 24-hour service will incorporate both new National Geo programming and library footage, as well as material from other documentary makers. Since September, NGT has been running a block of programming on NBC's various international services.

### Williams to Exit NCA

Bob Williams, the man who founded one of the first cable rep firms in the country, National Cable Advertising, in 1986, announced he is leaving the company at the end of January. In 1995, Williams—who owned NCA with cable operators Continental Cablevision, Comcast, Cox and Time Warner—sold the company to Katz Media Group, where it was merged with Cable Media Corp., Katz's cable rep firm arm. The merged company

was renamed National Cable Communications. John D. Sawhill was promoted to coo and will manage and direct the rep firm, though he remains a notch under the position Williams leaves behind: president and ceo. Williams said he will "pursue other opportunities."

### Graff PPV Spices Up Its Name

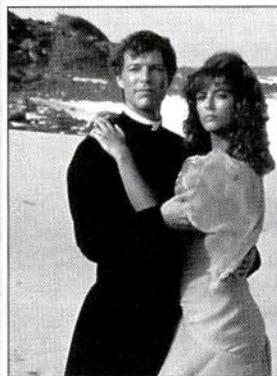
Graff Pay-Per-View, the leading provider of adult programming to the PPV industry, last week announced it will formally change its name to Spice Networks. The company, which trades on NASDAQ, will also change its symbol to SPZE. Its two main domestic PPV services are Spice and the Adam & Eve Channel.

### 'Buzz' to Publish Books

*Buzz* magazine has announced a partnership with St. Martin's Press. The two have created Buzz Books, a new imprint. Buzz Books will publish 12 titles yearly, including fiction and nonfiction celebrating the lifestyle and culture of Southern California.

### GSN To Do 'Best of' Strip

Tearing a page from E!'s programming book, Game Show Network is launching a long-form original daily strip show called *GSN GameWorld*. Like E!'s *Talk Soup*, which clips the best of the previous day's talk-show segments, *GameWorld* will clip from the game-show circuit. The show will be executive-pro-



**Romance's first love:** *The Thorn Birds*, with Richard Chamberlain and Rachel Ward

## Budding Romance

Romance Classics, a spin-off cable network of American Movie Classics, over time will create much more in the way of original programming than its older sibling, says Kate McEnroe, president of AMC and Romance. Despite limited channel capacity on cable systems and increasingly tense relations between operators and programmers, McEnroe expects

Romance to launch on Jan. 1 with close to 4 million subscribers. Most will come from DBS, but Romance's parent company, Cablevision Systems Corp., will contribute about 700,000 of its 2.6 million-subscriber base. Romance already has in development one original coproduction series with the BBC, called *Great Romances of the 20th Century*. McEnroe says viewers can expect more original movies and series than on AMC, because "you can't just remake classic movies, but you can make all sorts of movies and shows within the romance genre."

# Media Notes

CONTINUED

duced by Burt Wheeler and Sharon Sussman, cocreators of MTV's *Singled Out*. Game shows to be featured include: *Wheel of Fortune*, *Jeopardy!*, *The Dating Game*, *The Newlywed Game*, *Singled Out*, *Majority Rules*, *No Relation*, *Inspiration Please* and *Big Deal*. The show premieres Dec. 9.

## 'Financial World' Signs Dorfman

Dan Dorfman, the controversial stocks reporter under investigation for possibly profiting on his high-profile posts with Time Inc.'s *Money* and CNBC, will write a monthly column for *Financial World*. Dorfman, a 66-year-old legend in business journalism, was fired a year ago from his \$450,000 *Money* job for refusing to reveal confidential sources to his editor.

## Pitt's Fox Does First News

David Janecek, news director of Pittsburgh Fox affiliate WPGH-TV, has named anchors for its new 10 o'clock broadcast, which launches on Super Bowl Sunday. Leslie Palotta, former anchor and reporter for *Good Morning, Richmond*, will anchor weekend newscasts. Weeknights at 10 the anchors will be John Huck, who comes to the station from CNN's Headline News, and Carolyn Clifford, from WLFL-TV in Raleigh, N.C..

## NBC Will Trip Up 'Asteroid'

NBC plans to hype its February sweeps miniseries, *Asteroid*, with a national contest that will send viewers on a two-week vacation to Hawaii and the Bahamas. The four-hour special effects-laden miniseries will star Michael Biehn (*The Rock*, *Terminator*) and Annabella Sciorra (*The Hand That Rocks the Cradle*, *Jungle Fever*). The "Asteroid

Family Vacation" contest kicks off this month. NBC and its affiliates will run on-air spots, print ads, radio promotions, in-store displays and live events to encourage viewers to enter.

## 'Duckman' Gets Broadcast Run

In a synergistic deal between Viacom's cable and broadcast divisions, six Paramount-owned TV stations will air USA Networks' *Duckman* for a two-week broadcast run. The popular, CableACE Award-winning series will begin airing today through Dec. 16 in late-night time periods; the participating stations are WDCA in Washington, D.C.; KTXA in Dallas; WKBD in Detroit; KTXH in Houston; WBFS in Miami; and KMOV in St. Louis. Paramount officials say the limited run is to gain broadcast exposure for USA Networks' weekly cable runs of *Duckman*.

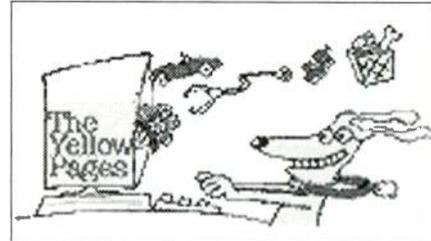
## Twentieth Ups 'Bodies' Count

Twentieth Television, the domestic syndication division of Fox Inc., has secured a charter station-group deal with Fox Television Stations Inc. for the planned fall 1997 syndicated weekly *Student Bodies*. Initially, 26 episodes of the weekly half-hour will be cleared on 12 of the Fox-owned TV stations representing 22 percent U.S. coverage. Produced by Telescene Entertainment and to be distributed by Twentieth Television, *Student Bodies* utilizes a blend of live action and animation to illustrate the fictional exploits and dreams of a group of high school students. The Canadian-based production will star Jamie Elman (*Johnny Mnemonic*), Nicole Lyn (*Eric's World*) and Ross Hull (*Iron Eagle 4*, *Eric's World*).

## U S West Goes Yellow

As the former Baby Bells look for ways to give themselves national scope, U S West has become the latest to enter the Internet yellow pages business on a coast-to-coast basis. The company last week launched the national U S West Yellow Pages on the Internet, offering nationwide business listings, online "white pages" of residential listings and a compendium of maps. The site is located at <http://yp.uswest.com>.

**Let your fingers  
do the keystroking,  
via US West**



## Summit's 'Mr. Men' Is for Kids

Summit Media, a New York-based independent syndicator, has launched a new animated series, *Mr. Men*, as a so-called FCC-friendly educational daily strip for syndication to TV stations beginning in fall 1997. *Mr. Men* is based on a best-selling series of books first published 25 years ago by illustrator Roger Hargreaves. The show features characters and storylines that encourage children to understand and appreciate differences in other people as well as problem-solving situations. Summit is marketing the strip as a "pro-social" series TV stations could air toward fulfilling the three-hour weekly educational programming quota put into law by Congress and enforced by the FCC. To be aired as a half-hour daily, the runs of *Mr. Men* would allow stations to count 2.5 hours weekly toward the quota. Summit is offering the series to stations on an even 3-minute national/local barter basis.

## Individual Expands NewsPage

Individual, Inc., the Burlington, Mass.-based company that provides the customized NewsPage service, has expanded that brand to a new product called the NewsPage Network. The network allows individual sites on the World Wide Web to add daily news of interest to their specific audience onto their Web

presence. Sites interested in using NewsPage can pick from more than 2,500 business topics and also access customized industry newsletters. MSNBC, InfoSeek and CyberCash are among the sites that have signed up for the service.

## Digital Plugs Into Switchboard

Digital City, the local content offering from America Online, last week entered into an agreement with Switchboard.com, a Web site that provides comprehensive phone listings, to have Switchboard become the provider of directory information to Digital City. Switchboard is owned by coordinate.com. In addition, Digital City and AOL have made a minority investment in Switchboard.

## Software for Cable, B'Cast

Columbine JDS, the Golden, Colo.-based software company, has released its newest integrated management information system, called Paradigm. It has been designed to provide broadcast and cable companies with a fully integrated sales, traffic and management system. It has been picked up by South Africa's M\*N\*E\*T and Star-TV in Hong Kong. CTV Canada, a Toronto-based satellite system, is expected to use the new system in the near future for live operations, according to Columbine JDS.

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## BIG DEAL

### LEVER BROTHERS

**Agency:** J. Walter Thompson, N.Y./BBDO, N.Y.

**Begins:** February

**Budget:** \$13 million/\$10 million

**Media:** Various

Lever Brothers will put \$13 million next year behind the launch of Pure Rain Lever 2000 Bar Soap, part of a soap category shakeup that also includes a \$10 million outlay for new Fresh Deodorant Caress. Trying to inject some life into a moribund category, Lever ships both soaps ship to retail in January, with ads and FSIs breaking in February.

In the year ended Aug. 25, the \$1.4 billion bar soap category was down 5.5 percent, per Information Resources Inc. The \$277 million liquid soap segment was down 3 percent. The \$343 million shower gel category was up 60 percent, in large part due to new product intros.

Lever's moves take both brands into uncharted territories. Lever 2000, long positioned as a germ-fighting deodorant howitzer, gets a scented angle for the first time. Caress, traditionally marketed to women as part soap and part skin softener, gets a more efficacious, technological edge. In effect, both brands have become more like each other.

The company refused to comment, but the reinvestment in bar soap is a significant switch for Lever, which has all but abandoned its Lever 2000 deodorant soap this year in favor of the body wash. Through August, Lever spent \$129,000 on the bar soap, versus more than \$15 million for all of 1995, per Competitive Media Reporting. Body wash got \$10 million through August. J. Walter Thompson, N.Y., has Lever 2000, while BBDO, N.Y., handles Caress.

In the year ended Aug. 25, Lever 2000 was a \$141 million-a-year brand, including \$117 million for bar soap, \$17 million for shower gel and \$7 million for liquid soap, per IRI. Caress bar soap had \$80 million in sales, with shower gel providing another \$40 million. Caress got \$10 million in ads through August, per CMR. Lever's Dove brand continues to lead the bar category overall with \$244 million in sales for an 18 percent share. —Sean Mehegan

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### QUAKER OATS

**Agency:** Foote, Cone & Belding, Chicago

**Begins:** January

**Budget:** \$10 million-plus (est.)

**Media:** TV, radio

Quaker Oats early next year will launch what it expects to be a huge extension of its Gatorade brand, Gatorade Frost, a sub-line apparently aimed at women, kids and less-hardcore isotonic users.

Gatorade Frost ships in January in three flavors: Whitewater Splash, Alpine Snow and Glacier Freeze. The launch will be backed by TV and radio ads in a first-half blitz that could exceed \$10 million. Creative hasn't been finalized yet, but the position won't clash with the brand's umbrella, "Life is a sport, drink it up," an earlier step toward broadening Gatorade's relevance beyond jocks. —Gerry Khermouch

### AMERICAN CHICLE

**Agency:** Bates USA, N.Y.

**Begins:** April

**Budget:** \$10 million (est.)

**Media:** TV, print

American Chicle will go north of the border to reinvigorate its gum portfolio, plucking Dentyne Ice from its current home in Canada and introducing it in the U.S. next spring.

Dentyne Ice ships in March, with ads breaking sometime in the second quarter. American Chicle parent Warner-Lambert wouldn't reveal a budget, but a likely figure is \$10 million, based on current spending levels in the category. Spending for Dentyne Ice will be incremental to outlays for flagship Dentyne, which came to \$5.8 million through August, per Competitive Media Reporting.

Dentyne Ice bears little resemblance to the traditional product. It comes in pellet form, with a hard shell outside, and is packaged in a perforated, individually wrapped blister pack, much like a cold medicine. The product will be positioned in the breath-freshening gum segment, going up against such brands as Ice Breakers, from Life Savers, and Winterfresh and Extra, from Wrigley.

In the year ended Oct. 6, Dentyne sales came to \$30 million, down 9 percent from the year before, per Information Resources Inc. IRI sales figures do not include convenience stores.

Two Dentyne Ice flavors, peppermint and spearmint, will be available in the U.S. Price is \$0.79 for a 12-piece pack.

The estimated \$2 billion gum category has been flat in recent months, although sugar gums have done better than the sugar-free variety. —Sean Mehegan

### DEXTER SHOE CO.

**Advertiser:** Pagano Schenck & Kay,

Boston

**Begins:** March or April

**Budget:** \$3.5 million (est.)

**Media:** Print  
The Dexter Shoe Co. intends to break a folksy ad campaign that has been running in Europe and South America this fall in the U.S. next year, breaking a two-year advertising absence in its home country.

**Dentyne's cool cousin heads south** Dexter is even running a print campaign in France, Sweden, Denmark, the U.K. and Ecuador that romances the town of Dexter, Maine, where life is a bucolic affair of traditional values: family and flag, home and hearth. Ads are set to break in March or April in the U.S. and Canada, likely in broad-based publications like *Time* and *Men's Health*. Susan Haviland, vp of advertising, estimated domestic spending will be on par with the \$3.5 million level of 1994, when Dexter ran ads that linked the shoes to the rugged outdoor scene.

The new ads, by longtime agency Pagano Schenck & Kay, Boston, feature fuzzy black and white shots of the town of Dexter and the shoe factory, below headlines that link to family tradition, such as "Many families keep their heirlooms tucked away in a shoe



# CMR TOP 50

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

Week of Nov. 18-24, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	BURGER KING	V234	58	1,428
2	MCDONALD'S	V234	39	960
3	INDEPENDENCE DAY (VIDEO)	H330	28	689
4	CADILLAC AUTOS (CATERA)	T111	24	591
	SEARS DEPT. STORES	V321	24	591
6	EVEREADY ENERGIZER BATTERIES	H220	22	542
	SATURN CORP. (AUTOS)	T111	22	542
	TACO BELL RESTAURANTS	V234	22	542
9	POLAROID ONE STEP CAMERA	G230	21	517
	WENDY'S RESTAURANT	V234	21	517
11	RADIO SHACK	V341	18	443
12	MISSION IMPOSSIBLE (VIDEO)	H330	17	419
13	DURACELL (ALKALINE BATTERIES)	H220	16	394
14	AMERICAN DAIRY ASS'N.	F131	15	369
	AT&T LONG DISTANCE (RES.)	B142	15	369
	BRITA (WATER FILTER PITCHER)	H235	15	369
17	DISCOVER CARD (CREDIT CARD)	B150	14	345
	FANNIE MAE FOUNDATION	B189	14	345
	TIMEX (WATCHES)	G212	14	345
20	SEARS (AUTOMOTIVE)	V321	13	320
21	1-800-COLLECT	B142	12	295
	BUENA VISTA (101 DALMATIONS)	V233	12	295
	LITTLE CAESAR'S	V234	12	295
	M&M (CANDIES)	F211	12	295
	SPRINT LONG DISTANCE (RES.)	B142	12	295
26	INFINITI AUTOS (Q45)	T112	11	271
	MAYBELLINE GRT WR LIP COLOR	D112	11	271
	MICROSOFT (SOFTWARE)	B311	11	271
	NEW YORK LIFE INS.	B220	11	271
	STOVE TOP (REGULAR STUFFING)	F161	11	271
31	1-800-CALLATT	B142	10	246
	AVEENO (MOISTURIZING LOTION)	D111	10	246
	CARPET ONE CARPET STORES	V342	10	246
	NORELCO (MEN'S SHAVERS)	D126	10	246
	PONTIAC AUTOS (GRAND AM)	T111	10	246
	SNICKERS (CANDY BAR)	F211	10	246
	TYLENOL (EXTRA-STRENGTH GLTB)	D211	10	246
	USSB (SATELLITE SYSTEM)	H320	10	246
39	JC PENNEY (MEN'S APPAREL)	V321	9	222
	JC PENNEY (M & W APPAREL)	V321	9	222
	JELL-O (GELATIN)	F115	9	222
	MASTERCARD (GOLD CARD)	B150	9	222
	PARAMOUNT (STAR TREK MOVIE)	V233	9	222
	PHILIPS MAGNAVOX	G561	9	222
	REMINGTON MEN'S SHAVER	D126	9	222
	WISK AWAY	H412	9	222
47	20TH CENT. FOX (JINGLE MOVIE)	V233	8	197
	ALL CONCNRD LAUNDRY DET.	H412	8	197
	ALLSTATE (AUTO INS.)	B220	8	197
	BOSTON MARKET RESTAURANT	V234	8	197

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index=1308, McDonald's ran 1208 percent more spots than the average. Source: Competitive Media Reporting

box. In Dexter, we are no different.”

For all its country charm, Dexter is something of a sleeping giant in the shoe industry. Warren Buffett's Berkshire Hathaway traded 2 percent of its shares, then trading at \$475 million, to acquire the company in 1993. —*Elaine Underwood*

## BEST BUY

**Agency:** Mullen Advertising, Wenham, Mass.

**Begins:** Dec. 15

**Budget:** \$2 million

**Media:** Spot TV

Best Buy will put its home appliance business at center stage with a \$2 million promotion and sweepstakes tied to Disney's Buena Vista Television's *Home Improvement*.

The "Everything but the Kitchen Sink" program kicks off Dec. 15, anchored by 30-second spots featuring *Home Improvement* clips of Tool Time girl Debbie Dunning running in prime spot media in 54 markets. The rest of the cast and the *Home Improvement* logo will pop up in POP and placements in Best Buy's Sunday circulars to 33 million households. Best Buy's 280 locations around the country will put up life-size standees in the guise of perforated work boards to tout the promotion, along with a tearpad to enter the contest.

Entries may also be mailed in, and will be accepted through Jan. 10. Prizes include five trips for four to Los Angeles to attend a *Home Improvement* taping, 10 GE Profile Kitchens supplied by GE, 10 home theater packages from Best Buy and various *Home* merchandise.

A successful, smaller affiliate promotion test earlier this year with Buena Vista's *Land's End* led to Best Buy's *Home* tie, said Mamoda.

Best Buy had \$7.2 billion in sales last year. Best Buy's appliance category has grown from 4 percent to 5 percent of sales to about 9 percent in the last year, according to Pat Brazil, promotions manager for Best Buy. The Disney relationship likely will continue and encompass all Best Buy departments, including home video and music, but appliances will continue to get particular emphasis over the next year, Brazil said. —*Marla Matzer*

# Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

## Dead Man Acting

MEDIA PERSON HAS SOME BAD NEWS FOR THOSE of you whipping yourselves into a frenzy of excitement

over that most joyous of upcoming holidays, the millennium: *Nothing is going to change*. That's right. It's not the end-all or start-all, not the apocalypse or the gotterdammerung (always wanted to get that word into a column), not the advent of the messiah or the Antichrist, not even the year the Cubs win the World Series. It's just another calendar flip. Comes the morn of 1/1/00 and you'll wake up the same tedious person you were 12/31/99 and next day you'll still find yourself schlepping to the office in a world as annoying and screwed up as ever. Guaranteed.

Media Person feels a moral obligation to splash cold water on loony millennial thinking before it gets totally out of control. And to turn a fire hose on one particularly odious manifestation of it, Fox's grim new television drama titled—what else?—*Millennium*.

Have you caught this horror? It is absolutely the worst good show Media Person has ever seen.

By good, MP means merely that the thing is slick, well-acted, well-crafted, well shot and edited, put together in an intelligent, adult manner, resembles a high-budget feature film, grabs your attention, holds your interest, etc.

By worst ever, MP means that despite all this obvious quality, *Millennium* still sucks.

Not because of its highly picturesque violence, which has caused numerous critics to yip in alarm. Media Person does not happen to have a problem with psychopathic killers cutting out people's tongues, burying people alive, sewing people's mouths and eyes shut or broiling people in giant microwave ovens—behavior typical of *Millennium*. On a TV or movie screen, MP finds such things amusing (if done well, of course), though in real life, MP hastens to add, he would object to them in the most emphatic manner possible.

Nor is it the lead, Lance Henrickson, that Media Person takes exception to. Henrickson is a compelling actor, although one with a serious handicap: He is indistinguishable from a corpse. Seriously. You look at this guy and tell Media Person he's not dead. It's true that Henrickson walks and talks, but despite such simulations of life, he is absolutely without question a cadaver, a factor that slightly distracts from his otherwise es-

**'Millennium' star Lance Henrickson is indistinguishable from a corpse. Seriously. You look at this guy and tell Media Person he's not dead.**

timable performance.

Henrickson is supposed to be an ex-cop named Frank Black who quit the D.C. police and moved his family west because battling nasty criminals was getting on his nerves. So what's the first thing he does in Seattle? Joins a secret cabal of ex-cops who are fighting crime! This gives his wife (Megan Gallagher) a permanently worried expression, which is just as well because otherwise she wouldn't have anything to do at all.

So now every week some vile killer emerges and unleashes gruesome havoc and only Frank Black can track him down. Why is this? Because Frank has a special occult power. When looking at the victim's corpse or a piece of evidence, he receives images from the kil-

ler's mind. Unfortunately, the message is always spotty. You'd think just once Frank's psychic radio would pick up the maniac's name, address or Social Security number, but no, it's always something like, "Wait. He's enamored of green socks!"

But that's just one part of the supernatural hogwash on *Millennium*. The other is the show's theme, which is that all this rising violence in Seattle and elsewhere is somehow related and connects to some vast unleashing of evil that will climax around the turn of the century, resulting in heaven-knows-what climactic horror.

It seems to Media Person that the show's creators are plugging into something real—that scary feeling you get from the ever more grotesque and horrific atrocities on the news that things are going out of control. *Millennium* provides an explanation: E-e-e-evil forces are at work.

Please. Don't we have enough rampant stupidity to dispel already?

*Millennium* is just one of a bunch of new occult dramas on TV this season, the others being too dreadful to even mention. They all spring from the success of *The X-Files*, which probably sprang from the success of *The Weekly World News*.

The same guy who created *The X-Files*, Chris Carter, also perpetrated *Millennium*, proving once again the wisdom of the ancient maxim, Quit while you're ahead. *The X-Files* can be witty and entertaining, at least when Scully and Mulder are chasing some trash-talking giant worm or pet-eating poltergeist and not getting enmeshed in that dumb interplanetary conspiracy subplot that pops up all too often.

But on *Millennium*, there's no variety at all. It's always another psycho killer sending Frank extrasensory e-mail while the wife looks worried and wonders whether she should pack him a sandwich for the chase through the swamp. There's no leavening of humor, no relief from the overwhelming feeling of dread pervading all existence.

After one or two shows, you feel like you've been watching for a millennium. ■

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