

# MEDIWEEK

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THE NEWS MAGAZINE OF THE MEDIA

November 17, 1997 \$3.00

## NETWORK TV

### November Sweeps Show No Leader

Two weeks in, the Big Three are in a dead heat; Fox posts gains

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## CHILDREN'S TV

### Fox Closes In On Outlet for Kids in Miami

Fox Kids Network will affiliate with Silver King's WYHS

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### McClatchy to Buy Daily in Minneapolis

A dark horse will pay \$1.4 billion for Cowles Media and its 'Star Tribune'

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THE NEWS MAGAZINE OF THE MEDIA

November 17, 1997 \$3.00

## MARKET INDICATORS

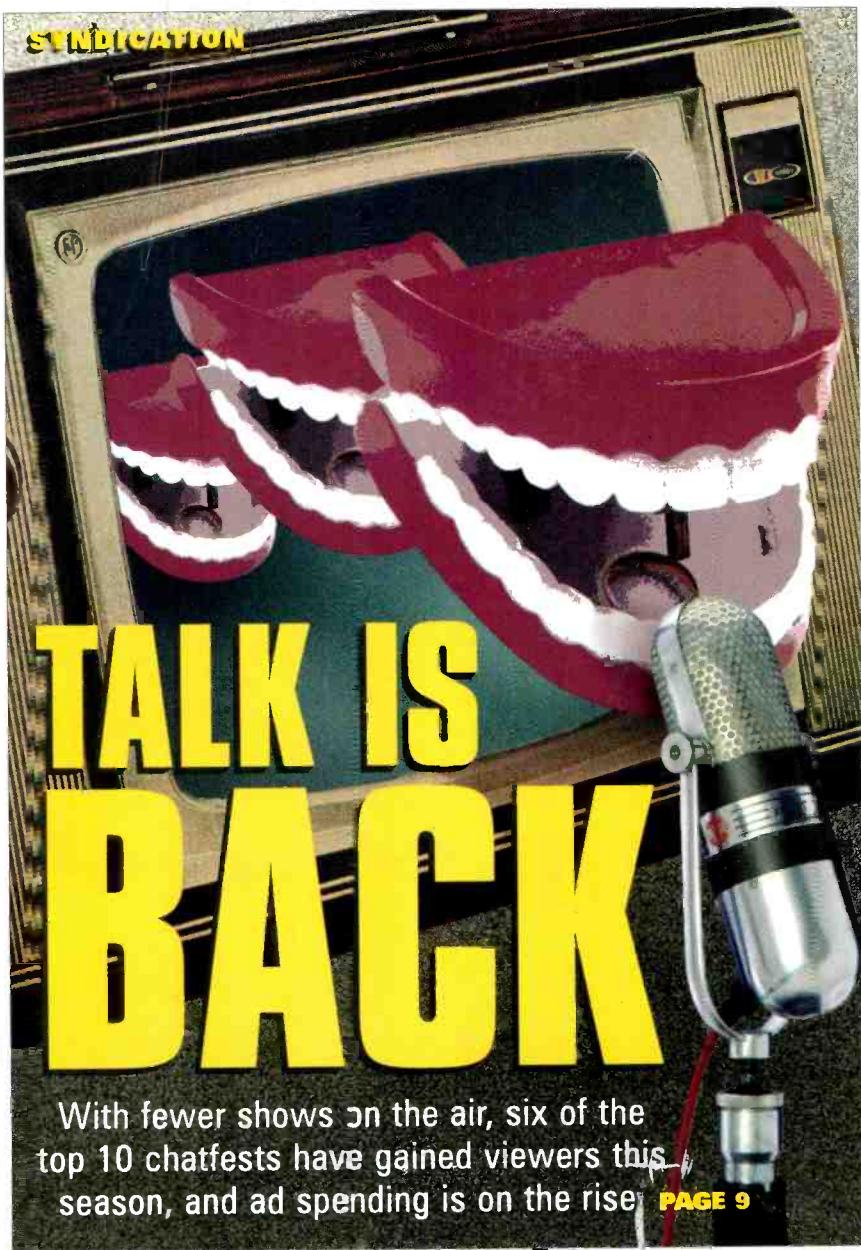
**National TV: Quiet**  
Most 4th-quarter business is done; dubs and drabs are coming in for higher-priced inventory, which is mostly what is left. 1st-quarter scatter should start in earnest after Thanksgiving.

**Net Cable: Slow**  
Virtually no money is working in 4th quarter. Niche nets are shutting down for the year, but some general entertainment nets still have inventory.

**Spot TV: Strong**  
Northeast continues to pick up. Autos, telcos and drugs are up, while the kids business remains somewhat weak. Movie buys are hot, with 56 titles scheduled for release before year-end.

**Radio: Moribund**  
Buyers are congratulating themselves for a tremendously profitable year, reporting that only the "most meager of scraps" remain for December.

**Magazines: Slow**  
Publishers are stuck in that void between this year and next, a period that seems to get longer each year as advertisers take their time in planning.



AMY GOLDBERG

## More M at MTV

Net shuffles execs; plans more music coverage PAGE 4



**KIPLINGER'S**  
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Laura K. Jones  
Nov. 20 1997

# AT DEADLINE

## Univision-HSN Team for Spanish Shopping

Home Shopping Network, a division of HSN Inc., said last week that it will partner with Univision Communications to create the Spanish Shopping Network. HSN will manage the operations, while Univision will handle distribution. Less clear is what flavor the programming will take and to what extent existing Univision talent or programming will be used in the Spanish Shopping Network programming. HSN president Michael McMullen said that while HSN ultimately will be responsible for programming, there is harmony between the two companies and the endeavor is "a total collaborative effort." Some media buyers, however, expressed concern about Univision taking a back-seat role: "The question," said Doug Alligood, senior vp of special markets at BBDO New York, "is whether the Hispanic audience trusts the presenter." Alligood noted that research shows that Hispanics generally shop often, and as a family. SNN, he said, seems to run against that tendency.

## DirecTV to Launch Originals

In a bid to pull away from rival direct-broadcast satellite providers, DirecTV last week entered the original programming arena. The leading DBS player, which just two weeks ago passed the 3 million-subscriber mark, signed a \$200 million programming deal with Action Adventure Network. AAN has production agreements with filmmakers and producers including John Landis, Francis Ford Coppola and Steven de Souza. DirecTV will distribute the programming, ready for airing in mid-1998, through its pay-per-view arm.

## UPN Sets Programming Direction

In a major restructuring last week, UPN split the network's programming department into development and current sections. The changes were the first major moves under UPN's new programming chief, Tom Nunan, executive vp/entertainment. Nunan named Kelly Edwards to the new position of vp/comedy development and Maira Suro to the new post of vp/drama development. Edwards was formerly executive director/comedy development at Fox, and Suro was vp/series development at Spelling Entertainment Group.

## Capstar Eyes Research Group

Capstar Broadcasting Partners and the Seattle-based Research Group continued negotiations last week regarding the possible acquisition of Research Group by Capstar, one of its clients. The

privately held Research Group also performs analysis for clients including Cox Radio, ABC Radio, CBS Radio and Jacor Communications. The possible purchase has raised concerns about the loss of confidentiality of clients' research. "Some [non-Infinity] clients, when we were owned by Infinity, expressed concern that [CEO] Mel Karmazin had the key to the library and would be sneaking in there late at night, reading our reports," said Larry Campbell, chairman/CEO of the Research Group. "So Mel asked that a \$10 million penalty clause be put in the contract should that ever happen." According to a source at Capstar: "The talks are about halfway through," and the sticking point is price. Sources close to the talks said that the Research Group could fetch between \$20 million and \$25 million.

## INSIDE



**Springer surprise:  
He's crowding Oprah**

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## BPI-N.Y. Times Syndie on Web

A new advertiser-supported Web site featuring real-time news and information about the entertainment business will launch on Nov. 21 by the New York Times Syndicate and BPI Communications, publisher of *Mediaweek*, *Billboard* and *The Hollywood Reporter*. Called Entertainment News Daily, the site will include news and reviews about movies, music, theater, TV and other lively arts. The site will also feature a "City Scene" button linking users to entertainment pages on the Web sites of newspapers in 27 cities in the U.S. and Canada.

## Foul Shot, Says Hindery of NBA Deal

Tele-Communications Inc. president Leo Hindery blasted Time Warner's TNT and TBS Superstation for agreeing to double its rights payments to the NBA. The Turner networks announced last week that they will pay the NBA \$890 million for their next four-year contract (see *Sports column* on page 12). "It's an enormous disappointment that they just doubled up and hunkered down," said Hindery during a conference call last Friday. "It's unfriendly to customers. Nothing should double. It's just wrong." Hindery has frequently criticized high rights fees because they prompt cable networks to raise their wholesale charges to cable operators, thus forcing TCI to raise its subscriber rates.

**Addenda:** A U.S. bankruptcy court judge has enjoined Paxson Communications from proceeding with a deal for Global Broadcasting Systems station WPMC-TV in Knoxville, Tenn. The judge said that Paxson statements about the deal were misleading and calculated to interfere with the auction of the bankrupt station...Bill Murphy, formerly of LIN Sports, was named president and general manager at KXTX-TV in Dallas.

## MEDIA WIRE

### Geraldo May Exit CBS 0&Os For Tribune's WPIX, KTLA

The producer of the *Geraldo* [Rivera] show, Tribune Entertainment, and its distributor, King World Productions, are mulling the idea of moving the series off the CBS-owned TV stations in New York (WCBS-TV) and Los Angeles (KCBS) and onto Tribune Broadcasting-owned WPIX and KTLA in those cities. Tribune is also toying with the idea of doing the five-day-a-week syndicated strip live with a "ripped-from-the-headlines" format, said a source close to the show.

In essence, WPIX would carry the live 9-10 a.m. broadcast; Tribune's Chicago flagship, WGN-TV, would go at 10 a.m. Central time; and KTLA would have carriage at noon in the Pacific time zone. Going with a live, day-and-date production schedule, however, will significantly increase the budget for *Geraldo* and could be a high-risk venture for Tribune. And whether Rivera can sustain the workload of doing two live talk shows each day is questionable, said a source requesting anonymity. Rivera also hosts *Rivera Live* on CNBC. A King World spokesman deferred all comment to Tribune Entertainment, which did not return calls. —Michael Freeman

### Nielsen's Digital Evolution Begins With 25 Tampa Homes

Nielsen Media Research admittedly still has much work to do, but the leading TV viewership measurement company said last week that it is developing an entirely new system to deal with the advent of digital television. While networks, stations and cable will be slow to roll out digital, Scott Brown, Nielsen's vp/marketing, said that Nielsen needs to be ready to measure all kinds of digital television due to the breakthrough technology, which represents a revolution in the TV business. "Digital technology will cause the greatest change ever in the TV industry, much greater than the advent of color television," said Brown.

Later this year, Nielsen will begin field testing its new digital measurement technology, dubbed the Active/Passive Meter System, in 25 homes in Tampa, Fla. Then, in the (*continued on page 6*)

# MTV Turns Up the Heat

*Exec changes signal more detailed coverage of artists*

**CABLE TV / By Michael Bürgi**

**M**TV Networks underwent another round of housecleaning last week that will likely lead to substantial changes in the look and texture of the flagship MTV network. Among the changes: MTV president Judy McGrath installed Van Toffler, executive vp of programming enterprises and president of MTV productions, as general manager of MTV. That move, and the promotion of Dave Sirulnick, senior vp and executive producer of MTV News, to executive vp of news and production, effectively forced out Andy Schuon, whose star had been on the rise at the music-video and youth-culture network, which is owned by Viacom.

"Andy gave us six years of his talent and life, and he's left the channel in a better place," said McGrath. "But I decided the right thing to do is narrow the number of executives making TV and focus on knowing the music even better. Van and Dave both have music in their soul and have the TV experience."

Insiders at MTV describe a desire to subtly move away from stunt programming such as the annual Spring Break coverage and toward more serious editorial and cultural coverage of today's music scene. McGrath is also said to want on-air people to be smarter about the music they talk about.

"We want fewer Dennis Rodman shows," said one executive at MTV, who pointed to the increase in purer music programming such as *Live From the 10 Spot*, which has featured live performances from the likes of the Rolling Stones, David Bowie and Jane's Addiction. "We just couldn't afford the instant quick-hit ratings boosters."

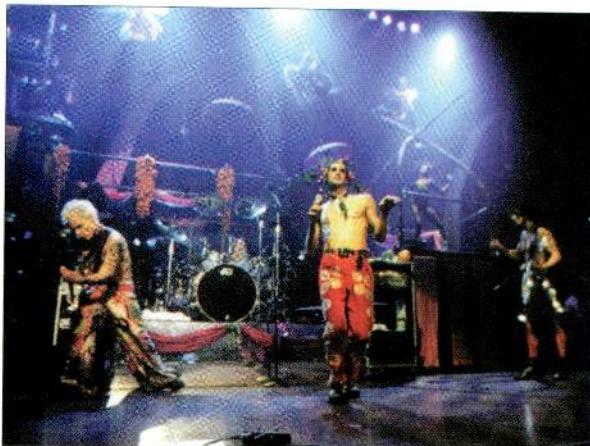
Schuon, who came to MTV from KROQ-FM in Los Angeles, was tapped for his expertise in alternative rock, a trend in music

that swept through the industry four years ago but has since died off for the most part.

For the first time, MTV is taking a cue from sibling music network VH1, which over the last two years has begun to cover the music industry in a more traditional journalistic manner. Though VH1's efforts—led by John Sykes, who was brought on in 1994 to turn around the network's sagging fortunes—have not resulted in any significant uptick in ratings, the network has received praise for what critics believe is stronger programming.

McGrath said she still needs to hire a head of programming to replace Toffler. She said she is close to choosing between an internal and an external candidate, declining to identify either.

Separately, MTV Networks' Nickelodeon has also



**McGrath (top)** wants more programming showcasing artists, like a recent *10 Spot* with Jane's Addiction.

made management changes, beginning with the departure of Tom Harbeck, senior vp/marketing in a restructuring of that department and ending with the consolidation of Nickelodeon Movies under Albie Hecht, who had been Nick's senior vp of worldwide production and development.

Harbeck had headed up Nickelodeon's marketing efforts until network president

# Music

## Artists and the industry

Herb Scannell decided to reorganize those responsibilities. At that time, Harbeck was offered another position in the company but declined, according to insiders at the network. Now, Cyma Zarghami, who was promoted to executive vp/general manager of Nickelodeon, will oversee all marketing for Nick, while Scott Webb, recently promoted to executive vp of creative and media works/executive creative director, will shape the overall brand identity of all Nick-related properties. Larry Jones, newly installed general manager of Nick at Nite and TV Land, will oversee marketing for those properties.

Nick has its hands full with other projects, including the move announced last week to venture further into prime time with kids programming. Nick said it will add another half hour from 8:30 to 9 p.m. of kids programming next fall, including a new animated show from Klasky Csupo, and three live-action shows.

The consolidation of Nick Movies under Hecht, whose title is now president of film and TV entertainment, brought about Debby Beece's shift from president of Nickelodeon Movies to an independent producer with Nick Movies. Alan Dinwiddie, who was vp/marketing at Nick Movies, has left the company.

The changes have let Scannell put his own team in place. Many Nick execs, including Scannell, are carryovers from the tenure of Geraldine Laybourne, who as Nick's president helped put the network on the map in the 1980s and early '90s until she left almost two years ago to head up ABC's cable arm.

The MTV Networks unit has consistently delivered positive results to Viacom's balance sheet, offering up double-digit revenue and cash flow gains quarter after quarter. For example, in third-quarter results, MTV Networks' revenue increased 15 percent to \$402 million while cash flow (defined as earnings before interest, taxes, depreciation and amortization) increased 18 percent to \$175 million. Though Paramount's increases were up the same percentages for the third quarter, looking over the nine months, Paramount's cash flow contribution was actually down 14 percent from 1996, while MTV Networks' contribution was up as much as its third-quarter efforts. ■

# Meager Harvest for Nets

Few highlights for Big Four in sweeps' first half; cable adds viewers

**TELEVISION /** By Richard Katz

Through the first half of the November sweeps, it's still anybody's horse race. From Oct. 30 through Nov. 12, ABC, CBS and NBC were in a virtual dead heat in household ratings, and ad agency execs have their money on different networks to win. "The network races are so close that anybody can put on a highly rated special or two and win the month," said Steve Sternberg, a partner with BJK&E Media. "That wasn't true in the past."

According to Nielsen Media Research data provided by BJK&E, ABC and CBS were tied with a 10.0 household rating and NBC was a nose behind at 9.9 through Nov. 12. NBC's number was down 11 percent from the same period a year ago; CBS was flat and ABC was up 3 percent. Fox was up 7 percent, to an 8.0 rating.

Among advertising executives, the jury is out on which network will win the November ratings period. Paul Schulman, president of media buying firm Paul Schulman Co., said that NBC's early-November decline was caused mainly by its failed Nov. 2 miniseries *House of Frankenstein*, which was unexpectedly blown out by ABC's *Cinderella* movie and Fox's *X-Files* premiere. "By the end of sweeps, once we count in the Thursdays, they'll be fine," said Schulman, who projects an NBC sweeps victory.

Audrey Steele, vp of strategic media resources for Zenith Media, has her money on ABC. Steele expects ABC to regain its early momentum from *Cinderella* with big numbers on its *Medusa's Child* miniseries, which began last night and will finish Thursday against NBC's powerhouse lineup. "ABC is doing pretty phenomenally," Steele said.

CBS is looking to build sweeps ratings momentum from its *Bella Mafia* two-parter, which began airing last night and concludes tomorrow. (Sunday night promised to be a shootout between *Bella Mafia*, *Medusa's Child* and the theatrical hit *Batman Forever* on NBC.) Early in the sweeps, CBS' average ratings were boosted by the network's highest-ever rating for *Touched by an Angel*, which scored an 18.0 on Nov. 9.

Advertising buyers agreed that Fox, bu-

oyed by the season's first original episodes of *X-Files*, is having a strong sweeps so far. Through Nov. 12, Fox ranked second in the key adults 18-49 category with a 6.1, up 11 percent from a 5.5 in 1996. Fox trailed only NBC, whose 6.9 in 18-49 was off 5 percent from last year. Fox's 18-49 numbers have benefited in part from the new series *Ally McBeal*, which has boosted the network's Monday 9-10 p.m. time slot by 25 percent in that demo. Among 18-49 male viewers, Fox leads all networks in the sweeps with a 6.1, a hair ahead of NBC's 6.0.

## THE SWEEPS SO FAR (OCT. 30-NOV. 12 RATINGS)

Network	HH (% change vs. '96)	18-49 (% change)	25-54 (% change)
<b>ABC</b>	10.0 (-2%)	6.0 (+3%)	6.6 (+3%)
<b>CBS</b>	10.0 (+1%)	4.2 (-2%)	5.2 (flat)
<b>NBC</b>	9.9 (-11%)	6.9 (-5%)	7.4 (-10%)
<b>FOX</b>	8.0 (+7%)	6.1 (+11%)	5.9 (+7%)

Source for household and 18-49 ratings: BJK&E Media Group analysis of Nielsen Media Research data; 25-54 ratings from CBS analysis of Nielsen data

In the race between the weblets, UPN still leads the WB, but the gap has narrowed and both nets lost ground. UPN racked up a 3.0 household rating through Nov. 12 to the WB's 2.7. UPN declined from last year's 3.9, while the WB has inched down from a 2.8. In adults 18-49, UPN led the WB 1.8 to 1.5.

Even though the number of homes using television (HUT) was up about 700,000 in the first two weeks of the sweeps, the four broadcast networks continued to lose viewers to cable. The nets inched closer to the embarrassing 60 total share mark with a 60.9 share for the first 11 days of the sweeps, said Jon Sims, vp of research for the Cabletelevision Advertising Bureau.

Total cable viewership clearly gained from the broadcast networks' declines. Basic cable's prime-time share was up to 34.4 for the first 11 days of the sweeps, a gain of 2.8 share points over last year, according to the CAB. Basic cable's total rating improved to a 21.2, compared to a 19.3 for the same period in 1996. The four major broadcast networks, in contrast, totaled a 37.7 rating, down from last year's 38.4. ■

## MEDIA WIRE

first quarter of 1998, Nielsen will begin installing the A/P System in 500 homes in several systems in the Northeast for a wider test. Half the homes will have both Nielsen's current analog measurement system and the A/P System; the other half will get only A/P. That way, Nielsen can see the differences in the two systems. Brown said that because the TV and computer industries are readying different digital applications, Nielsen's task in developing the A/P system is especially complex. For example, he said, Nielsen will have to adapt its new system to four different kinds of TV sets: today's NTSC sets; digital TV sets; TV/PC combo sets, which can receive Internet and other computer data; and PC/TV combo sets, personal computers that can receive TV signals. —Richard Katz

### After Founding Two Titles, Time's Motley Gets a Life

Time Inc. last week named Isolde Motley as its new managing editor for *Life*. Motley, who was Time Inc.'s corporate development editor since 1995, will replace Jay Lovinger, effective Jan. 1.

Lovinger, who was in the job only about a year, will become editor-at-large. Motley was the founding editor of both *Martha Stewart Living*, which Time Inc. initially owned, and *This Old House*. Lovinger, an eight-year *Life* veteran, replaced Daniel Okrent after the former m.e. was named editor of new media of Time Inc. —Jeff Gremillion

### Earnings Up, Hearst-Argyle In 'Good Position' to Acquire

Hearst-Argyle Television Inc. last week reported its first quarterly earnings since the merged company was created last August. Hearst-Argyle said its pro forma after-tax cash flow increased 22 percent to \$17.4 million in the quarter ended Sept. 30. Revenue for the three months moved up 6.5 percent to \$90.1 million. Hearst-Argyle owns a dozen TV stations representing 11.5 percent U.S. coverage.

Bob Marbut, chairman and co-CEO of Hearst-Argyle, said that the company is "particularly (continued on page 8)"

# Fox Kids Finds Home in Miami

*Program block lands at Silver King's WYHS after two-month absence*

**CHILDREN'S TV /** By Michael Freeman

**T**wo months into the new season, Fox Kids Network is going back on the air in Miami, thanks to a deal with Silver King's WYHS, channel 69, according to officials at Fox and Silver King who would not speak for attribution.

Fox had been searching for an affiliate in Miami since WDZL dropped the kids slate to carry the expanded WB Kids weekday and Saturday blocks in September, which marked the end of a five-year contract with Fox. WYHS is considered a model for the Silver King group; it is pioneering the local-programming concept developed by Silver King and now USA Networks chief Barry Diller.

Tribune Broadcasting's WDZL originally cleared Fox Kids before the station became affiliated with the WB network. The Fox affiliate in Miami, WSVN-TV, passed on the Fox Kids slate in favor of local news and other adult programming.

The loss of Miami, which represents 1.4 percent U.S. broadcast coverage and the 16th-largest TV market, was a setback for Fox Kids' national distribution, and the new clearance is welcome news to the company as the kids upfront is expected to break earlier than ever in 1998.

Station sources said that Fox Kids—jointly owned by News Corp. and Saban Entertainment—could soon face clearance problems in three other top 20 markets. In Atlanta (WATL),

Cleveland (WBNX) and Phoenix (KASW), the Fox slate is carried by WB affiliates that may elect to switch over to WB Kids, as the Miami station has done. A Fox spokesperson said deals in those markets were "ironclad" but would not specify how long they had to run.

Atlanta, Cleveland and Phoenix have become an Achilles' heel for Fox Broadcasting since the company's acquisition 2½ years ago of New World Communications' TV stations. When those outlets decided to retain their afternoon talk shows and news rather than clear Fox

Kids, Fox cleared the block on WB affiliates. But that was before the WB started its own children's slate.

In Dallas, where WB affil KDAF dropped Fox Kids, Saban secured clearance for this season on independent KDFI.

Station sources said the WB has made overtures to the Atlanta, Cleveland and Phoenix stations. But a

KASW official in Phoenix said that the station has two years to go on its Fox Kids deal and is "committed" to honor it. Execs at the Atlanta and Cleveland stations did not return calls. ■



**Goosebumps' Slappy finds a voice in S. Fla.**

# Diller Does Station Deal

*Will get \$80M for HSN outlet in Baltimore; seeks buyer for SF*

**LOCAL TV /** By Claude Brodesser

**B**arry Diller continues to rearrange his TV holdings in preparation for launching the joint programming and distribution strategy of Universal Television Group, USA Networks and Silver King Broadcasting. Diller last week agreed to shed his Home Shopping Network station in Baltimore, WHSW-TV, for \$80 million. The HSN and USA chairman also said last week that he will seek buyers for his SF Broadcasting stations—Fox network affiliates in Honolulu; New Orleans; Mobile, Ala.; and Green Bay, Wis.

"Our attitude is [the SF stations] are not particularly strategic. But if we don't get the price we think is reasonable, then we'll hold on to them...because they are improving," Diller said in a conference call with analysts last week.

All in all, the move to sell peripheral properties and focus on what Silver King is calling its "CityVision" project—extensive local programming coupled with Universal- and USA Network-produced product—has refocused the debate on audience fragmentation and the viability of upstart broadcast networks.

"I think everything is getting too crowded,"

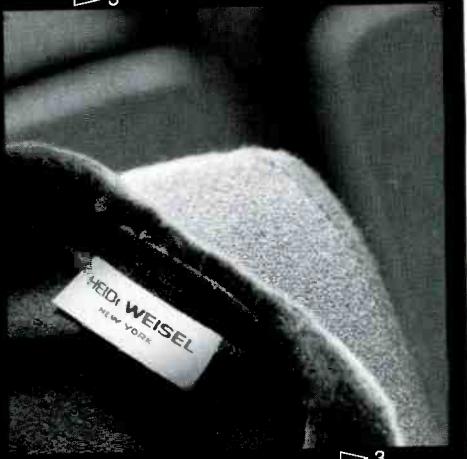
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more doors for me."**

► 2

*Heidi Weisel, Designer*

► 3



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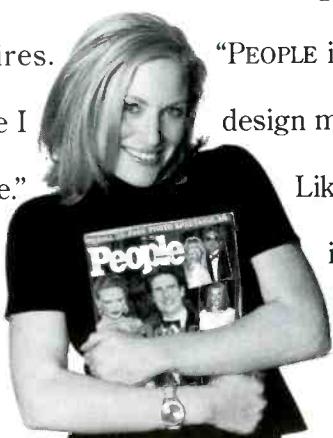
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# MEDIA WIRE

pleased" with the after-tax cash flow increase. "Last year, both of our companies had significant political ad-revenue increases [\$10.6 million combined for 1996]," Marbut said. "We were really pleased to see politicals increase 5 percent in a nonpresidential year [1997]." Marbut noted that the cash-flow measurement "is what really drives value and establishes us with media analysts as a long-term [acquisition] player in broadcasting."

Marbut also noted that the company's combined debt level of \$400 million "leaves [us] in a good position to acquire other stations without having to put up any of our equity." —Michael Freeman

## Entertainment, News Bites Mark SW Networks

SW Networks, a 24-hour radio format provider of entertainment news owned by Sony, will launch three new programming services and move into another corporate division, it was announced last week.

The 3-year-old provider—which already offers seven "networks" of entertainment news with formats ranging from alternative rock to country to talk radio—has expanded with the creation of the CHR Entertainment News Network, geared for Top-40 stations, and the SW Entertainment Express, which will offer news bites involving celebrities. A third SW-owned format will take listeners behind the scenes of hit movies, awards ceremonies and film festivals. With the expansion, SW Networks will come under the banner of Sony Music Entertainment. Previously, it was operated by Sony Corporation of America.

"We saw a gap in the entertainment programming out there," said SW Networks president and CEO Dan Forth. "There's a proven appetite for [entertainment], and we've got a proven track record." SW Networks currently distributes its entertainment news to 600 stations nationally, including urban station WGCI in Chicago, country-oriented KSON in San Diego and adult contemporary WLTE in Minneapolis. Forth said that the change in divisions will not affect programming. —Rachel Fischer

said Annette Mendola, director of spot for SFM Media in New York.

Other advertising executives were more positive about Diller's strategy. "If Diller can program local news and sports and still provide entertainment programming [with Universal], I think he will have created something viewers would want to watch," said Allen Banks, executive vp North America, Saatchi & Saatchi.

Industry analysts estimate that Diller's SF station group is worth close to \$350 million. According to sources familiar with current talks about the SF stations, both Nashville, Tenn.-based Sullivan Broadcasting and Baltimore-based Sinclair Broadcast Group have expressed interest in the properties. Sullivan executives declined to comment beyond confirming that they have expressed interest. Sinclair executives did not return phone calls.

The sale of WHSW to United Television



**Diller:** Ready to part with non-key stations.

allows UPN to recover from an embarrassing loss in Baltimore, where the network lost ground in July when Sinclair Broadcast group agreed to switch its WNUV and four other UPN affiliates to the WB network. United Television, which controls half of UPN (Paramount has the other 50 percent), paid nearly double market value for WHSW, analysts said.

The WHSW purchase closely follows United Television's acquisition of WRBW-TV, the UPN affiliate in Orlando, Fla. United two weeks ago agreed to buy the UHF station for \$60.3 million from Rainbow Broadcasting.

UPN executives declined to comment on the significance of the purchase of WHSW and the deal's possible effect on the network's lawsuit against Sinclair over the defection of WNUV to the WB. ■

# 'Star Tribune' to McClatchy

\$1.4B Cowles Media buy triggers imminent sale of magazines

## NEWSPAPERS / By Jeff Gremillion

In a surprise move that creates a new major player in the newspaper world, Sacramento, Calif.-based McClatchy Newspapers has agreed to purchase the Minneapolis *Star Tribune* and its parent company, Cowles Media, for cash and stock valued at \$1.4 billion. The acquisition, one of the newspaper industry's costliest, makes McClatchy the eighth largest newspaper company in terms of overall circulation.

The *Star Tribune* is the leading daily in Minnesota, with circulation of 387,000 daily, and 673,000 on Sunday. "[This] is a rare opportunity for McClatchy to obtain a quality newspaper while adding geographic diversification in a premier growth market," said McClatchy president and CEO Gary Pruitt. Added investor relationship director Elaine Lintecum: "This is a transformational acquisition for us."

The deal also gives McClatchy 27 special-interest consumer magazines, several newsletters and trade books. McClatchy will sell all of its business and consumer magazine properties "by early 1998," a company spokesperson said. The consumer titles include 326,000-circ *Cable World*, 175,000-circ *American Demographics* and publish-

ing trade book *Folio*.

Likely bidders for the consumer titles include Rodale Press and Miller Publishing, niche-book companies clearly on the acquisition trail. The business division seems to be stirring the most interest. One media analyst, who set the asking price at \$110 million, predicted "a bidding war." Bidders will almost certainly include *Mediaweek* parent VNU USA and Reed Elsevier, which includes the newly merged Cahners and Chilton publishing companies.

Prior to the acquisition, McClatchy published 13 weeklies and 10 daily papers, including its 285,762-daily-circ flagship, the *Sacramento Bee*, heretofore the largest-circ paper in the company. The company's properties include dailies in Washington, Alaska and the Carolinas. It acquired the 155,768-circ *News & Observer* in Raleigh, N.C., in August 1995.

McClatchy has no immediate plans to restaff or change the *Star Tribune*'s editorial focus, said Lintecum, adding that about 40 "duplicate" corporate positions in Cowles' Minneapolis headquarters will be eliminated.

McClatchy likely will not soon make any other acquisitions. Said a broker close to the company: "Their plate is quite full now. It's going to take them a while to absorb this." ■

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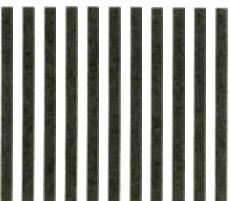
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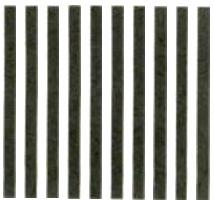
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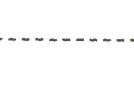
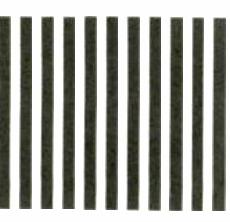
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# Talk Coup

Once-maligned chat shows are up in ratings and ad dollars

**SYNDICATION /** By Michael Freeman

**A** little less talk equals higher ratings. That equation about sums up the surprising strength of syndicated talk shows so far this season. Of the 10 returning talkers airing in daytime and early fringe, six have posted share increases over last year.

Despite all the concern a couple of seasons ago about "trash talk," two of the genre's more prurient shows scored significant gains in the October Nielsen books. Universal Television's *Jerry Springer* was up 56 percent to a 4.1 rating/25 share among women 18-49 in early-fringe airings, while Warner Bros.' *Jenny Jones* (2.3/22) jumped 47 percent in daytime.

Warner Bros.'

*Rosie O'Donnell* continues to capitalize on its advertiser- and celebrity-friendly format. The show posted a 33 percent share increase in October, with a 3.1/20 in early fringe among women 18-49. In the same demo, three daytime stalwarts were also ahead of last year in October: Buena Vista's *Regis & Kathie Lee* (2.1/21) was up 5 percent; Universal's *Sally Jessy Raphael* (2.0/10) gained 10 percent and Paramount's *Maury Povich* moved up 7 percent, to a 1.5/15. Columbia TriStar's *Ricki Lake* (2.4/12) was flat with last season.

Three shows have posted declines: King World's *Oprah* (5.1/32) is off 6 percent in share with women 18-49; Paramount's *Montel Williams* (2.0/13) is down 13 percent; and King World's *Geraldo Rivera* (1.1/10) lost 9 percent.

Syndicators and station reps believe that a shakeout in the genre over the past two years is giving surviving talk shows a lift. There are 14 chat shows currently in syndication, three fewer than last season and six fewer than in 1995-96. The fallout has "effectively reduced competition and fattened the pie for the incumbents," noted Tim Duncan, executive director of the Advertiser Syndicated Television Association.

The uptick in viewership is mirrored by talk shows' gains in advertising dollars. Daytime ad revenue in syndication is expected to reach \$296 million in 1998, up 22 percent from this year. "We think those estimates should hold up even though there could be new [talk-show] competi-

tion in fall 1998," Duncan said.

Among those hoping to cash in next year on the suddenly revived genre: King World, which is readying *The Roseanne Show* for early fringe; Columbia TriStar, with *Donny & Marie* [Osmond] for mornings; Paramount, which is selling *Howie Mandel* for daytime; and MGM, said to be readying *Meshach Taylor*.

By far the biggest surprise in talkers' resurgence this season is *Springer*. The show's household viewership numbers in October (5.4/17) placed it right behind *Oprah* (7.6/21) in the afternoon daypart.

*Springer* even had wins over *Oprah* in several key markets going into the November sweeps.

*Springer* is no

less sensational now than it was several years ago, when the show became a top target on so-called advertiser hit lists. An episode last week, "Past Guests Do Battle," featured four brawls (two involving a Ku Klux Klansman) and a wedding of lesbians.

Yet while *Springer*'s October 3.1/22 average among women 18-34 was up 69 percent in share, mainstream advertisers such as General Mills, Procter & Gamble, Kraft General Foods and Werner Lambert are still staying away from the show.

"If [*Springer*] is having any success, I would have to think it is limited to direct-response advertisers," said Steve Grubbs, senior vp of national broadcast for BBDO Advertising.

One media buyer for direct-response advertisers said that Universal Television Sales sells 30-second spots in *Springer* at \$11,000 to \$16,000 per unit—about \$10,000 to \$15,000 less than what the syndication sales arm seeks from mainstream advertisers.

Universal executives had little to say about *Springer*'s advertising lineup and pricing. Elizabeth Herbst, senior vp of Universal Television Sales, said through a spokesman that the company is "very happy with our revenue growth and the list of advertisers that continue to grow along with it."



**Let them all talk:** *Springer* (left) is soaring, while *Donny & Marie* hope to cash in next fall.

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## NETWORK TV

**Fox has hired Rob Dwek** as executive vp of comedy and drama series. Dwek was executive vp of series programming at ABC, a job he had held for seven months. Dwek left ABC earlier this year, shortly after Stu Bloomberg was hired by the network as Jamie Tarses' boss. Dwek, 33, fills the No. 2 spot at Fox, previously held by Bob Greenblatt.

**NBC's *The Tony Danza Show*** will return to the regular lineup on Wednesday, Dec. 3, at 8:30 p.m., after a November-sweeps hiatus. The show averaged a poor 10 share before being pulled for a variety of sweeps stunt programming. NBC also canceled its new Saturday drama *Sleepwalkers* after a mere two airings. It averaged only a 10 share. Meanwhile, Fox plans to send *The Visitor* packing from its 8 p.m. Friday time slot in December. The 20th Century Fox drama has averaged only a 9 share.

**The Catholic League**, a conservative advocacy group that has become a thorn in the side of ABC, said that McCormick & Co. has become the 25th advertiser to ban its spots from ABC's *Nothing Sacred*. ABC maintains that the ratings-challenged drama about a nonconformist priest is "fully sponsored" and that it has ordered more scripts for the Thursday-night series. On a larger scale of controversy, ABC parent Walt Disney Co. seemingly avoided a public airing of dirty laundry by coming to a settlement last week with Jeffrey Katzenberg, whose \$250 million lawsuit against Disney asserted that he was owed 2 percent of revenue from projects created when he ran Disney's studio. Katzenberg, now a principal in DreamWorks SKG, left Disney in 1994. An arbitrator will determine how much Katzenberg is owed. Court TV was planning to air the Disney-Katzenberg trial, which promised to reveal potentially embarrassing facts on both sides.

**The Senate** last week approved \$300 million in funding for the Corporation for Public Broadcasting. The legislation marks the first time the CPB has received a funding hike since 1995. The CPB's appropriations were frozen at \$250 million for 1998 and 1999. The new funding begins in fiscal 2000. —Richard Katz

## TV SPORTS

By Langdon Brockinton

# Pay-Up Time for NBA

*Added inventory, higher prices have buyers crying foul on new deal*

**N**ow that NBC and Turner Sports have agreed to four-year extensions of their TV rights deals with the National Basketball Association, media buyers expect the two networks to begin pitching new NBA advertising packages as early as next month. NBC is expected to first approach companies in ad categories that traditionally have spent heavily on pro hoops telecasts, including automotive, beer, athletic footwear, soft drinks and fast food. NBC is likely to seek four-year deals with those blue-chip advertisers.

For its existing NBA contract, which runs through the current season, NBC sold nearly 70 percent of its inventory via multiyear deals. The network, whose new \$1.75 billion NBA pact will last through the 2001-2002 season, declined to comment on its ad sales strategy.

Turner traditionally has not struck as many long-term NBA ad deals as NBC. Some buyers expect Turner to maintain that strategy, opting for multi-year deals on a case-by-case basis. For its existing contract, which also expires after this season, Turner cut multiyear deals with advertisers in several categories, including automotive, beer, athletic footwear and telecommunications. Turner's re-up with the NBA cost \$890 million.

Under the new agreement reached last week, NBC will air seven additional regular-season games (for a total of 32) and at least eight more playoff matchups (total 31) per season. "They've added 15 games," noted one ad agency executive. "For major sponsors, more inventory means more out-of-pocket costs, even before you talk about rate increases."

In announcing the network's NBA deal last week, NBC Sports president Dick Ebersol promised that "no advertiser will be paying more than a 10 percent-per-year on-average increase for a 30-second unit of advertising." Several buyers speculated, however, that the price bumps could eventually reach 15 percent or higher. Current regular-season spots average



\$100,000, Ebersol said.

While some buyers doubt that NBC can make money on the renewal, others give the network a chance. "I'm not as suspect as others that NBC can't make a profit," said one. "But the real question is, can advertisers absorb the incremental inventory in the marketplace in addition to a price increase?" Another agency exec noted that "the key for NBC is getting those additional playoff games, where they can get better ratings and pricing."

Still, nearly a year before the new packages tip off, there are a number of big question marks confronting the NBA and its TV partners—ranging from possible labor unrest next summer to the potentially sooner-rather-than-later retirement of one Michael Jordan.

**For its telecasts** of National Hockey League games this season, Fox is seeking ad price increases of about 5 percent, several media buyers said. Fox's NHL coverage commences with the league's All-Star Game on Jan. 18. Regular-season coverage has expanded from six to 11 weeks, with regional telecasts to air on Saturdays from Jan. 24 through April 18.

**"More inventory means more out-of-pocket costs, even before you talk about rate increases," one buyer said.**

**USA Network** has sold about 85 percent of its 1998 pro golf ad inventory, according to Bob Riordan, the network's vp of New York sales. First-time advertisers for USA's golf telecasts will include the U.S. Postal Service, Microsoft, Hospitality Franchise Systems, Caterpillar, Delta Air Lines and Bank America, Riordan said; those six companies will account for about 25 percent of the total commercial load. USA also is talking to golf equipment manufacturers about three-year deals that would extend through 2000.

**The Arena Football League** is expected to cut a new multiyear television rights deal with ESPN, possibly by the end of the month, sources familiar with the negotiations said. Also under discussion is the idea of broadcasting the Arena Bowl (the league's championship matchup) on ABC. ■

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## LETTERS

### For the Record: Freedom's Not for Sale

You published an article authored by J.L. Sullivan on pages 14 and 15 of your November 3 issue under the headline "No Southern Comfort." Mr. Sullivan quoted me and paraphrased some of the matters about which we spoke in the latter paragraphs of the article. His reporting there does not reflect fully the substance of what I said.

Earlier in the article, in a roundup of major Los Angeles-area newspapers, Mr. Sullivan reports without attribution that Freedom Communications, parent of the *Orange County Register*, "is making moves to modernize its corporate structure in preparation for a possible sale, acquisition, merger or public offering."

That statement is plainly false. It is true that we have spent a good deal of time over the past five years modernizing our corporate structure. It is completely untrue and without basis in fact that Freedom is preparing for a possible sale, acquisition, merger or public offering now or at any time in the foreseeable future.

I am disappointed that you would publish a potentially damaging statement without attribution. Moreover, I am personally affronted by the juxtaposition of this fabrication with quotes from me that make it seem as though the false statement could be attributed to me.

James N. Rosse  
President/CEO  
Freedom Communications, Inc.  
Irvine, Calif.

### How to Fix Football: Start Season Later, Shorten Games

The Nov. 3 piece on football's declining fortunes was revealing in its way, but it overlooked some important "real-life" characteristics about the game and how

it is televised that I think contribute greatly to its problems.

Three key factors have helped slash the time I spend watching football:

- 1) The season starts far too early. With leisure time scarce, I simply won't stay inside on a gorgeous Sunday afternoon in September/October to watch football. Better to begin around Columbus Day (thereby reducing "mindshare" conflicts with baseball) and bump the Super Bowl back to late February, when it would still rule the planet.

- 2) Games take too long to finish. League officials don't seem to care, but I do. Most games aren't worth three hours—or more—of my time. Better to catch an hour of snappy, savvy highlights on ESPN's *NFL PrimeTime* (which itself is a big factor in falling game ratings).

- 3) TV coverage can be remarkably limp, especially on Fox when Pat Summerall and John Madden aren't presiding. Too many commercials to pay off Rupert Murdoch's \$1.4 billion

NFC rights fee mean fewer replays and less informed analysis between plays. Moreover, too many Fox announcers don't seem to know what they're watching (for example, Tim Green and Jerry Glanville). Terry Bradshaw is a disgrace to the game; I think he's better cut out to be Ronald McDonald or a TV weatherman in Southern California. And I don't think I can take even one more cream-puff query lobbed in by Skip Carey.

Fox certainly seems to be trying hard (although they need more replays closer to the actual play), but turning football broadcasts into one big video game isn't the answer.

John Masterton  
Media Industry Newsletter  
New York, N.Y.

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## PHILADELPHIA/NEWSPAPERS

### At *Inquirer*, Here's 4 to Lead the Floor

• CHANGE CONTINUES TO ENGULF THE *Philadelphia Inquirer*, the dominant paper in an intensely competitive region. Next month, the Knight-Ridder property is expected to anoint a new editor to replace Maxwell King. Four in-house candidates are on the short list to succeed King, who announced last month that he is stepping down after seven years. That move will follow other seismic changes that have occurred in recent years at both the *Inky* and its sister paper, *Philadelphia Daily News*. Cost controls, including a 1996 wage freeze and a smaller news hole, were among the changes geared to turn the papers around financially. Those efforts, coupled with a vastly improved local economy, have paid off. Consequently, operating margins at the two papers are expected to reach the "high teens" this year, said general manager Steve Rossi. New ways to generate revenue have also been implemented. In 1998, for example, the *Inquirer* projects a \$19 million intake through its burgeoning commission-only sales force. Launched in 1994, the sales team targets "new business as well as accounts that haven't been in the paper for the previous 13 months," Rossi said.

As Philadelphians continue to leave the city, the affluent outlying areas are becoming increasingly important in a market that's home to 14 dailies. "Philadelphia County is shrinking, so [the *Inquirer*] has got to go after the suburban markets," said Arthur Mayhew, publisher of the *Bucks County Courier Times*, which is owned by Calkins Newspapers.

Suburban expansion is expected to continue at the *Inquirer*. "We're looking at putting additional focus on key suburban areas where we want to build market share," Rossi said.



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and explanatory journalism without affecting the breadth of coverage in entertainment, sports, business, national and foreign." —LB

## PHILADELPHIA/RADIO

### Lightning Strike: Dereg Key to 'Electric Warfare'

• THERE HASN'T BEEN THIS MUCH EXCITEMENT about electricity in Philadelphia since Ben Franklin flew his kite. Millions of dollars from the recently deregulated electric power business are flowing into print and TV—and very soon, radio, according to buyers and executives. "I can't even fathom how much is being spent. It's been electric warfare in broadcast," said Beth Haufler, regional buying director for Earl

Palmer Brown Advertising in Philadelphia.

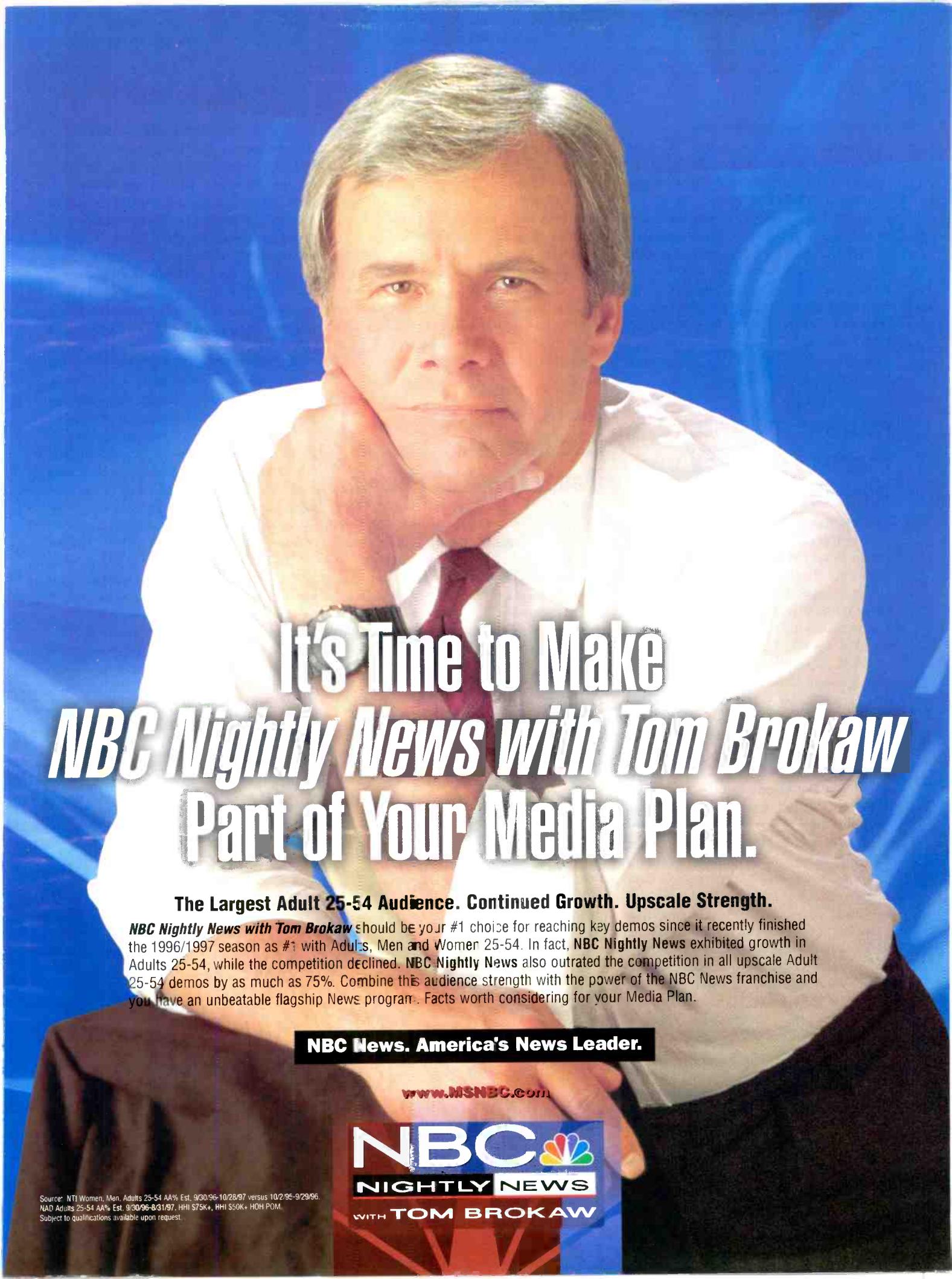
Deregulation within the local electric power industry has put more companies into the marketplace. Consequently, companies that most people have never heard of are suddenly spending millions to force their way onto the airwaves and eventually into consumers' pocketbooks, buyers and ad execs say. "Energy will be huge, because they have to go out there and explain it [the change] to the customers," said Mary Padula, vp/media director for Cherry Hill, N.J.-based RBT/Strum. "You have to blitz the market."

Executives familiar with power company ad budgets say that as much as \$40 million—20 percent of the market's current annual ad revenue—will be showered on media. Next year, newsradio, talk, and adult contemporary stations are expected to benefit most.

The state's dominant electric company, Peco, has fired the initial salvo to help forestall its worry about losing market share. "We've had radio—newsradio, running throughout this effort. It's been a consistent and hardworking vehicle for us," said J. Scott Franks, chief operating officer for Tierney and Partners, a Philadelphia-based agency that represents Peco.

Radio station execs agree. "We've gotten it all from Peco. Most of the dollars are spent for 1997. Hopefully, we'll be receiving something in 1998," said Donna Clark, general sales manager for WHAT-AM, a Philly talk station owned by KBT Communications, Inc. "It's eaten up a great deal of inventory," added Cheryl Klear, a buyer with Earl Palmer Brown.

Peco reportedly is spending \$1.9 million in spot broadcast in TV and radio. Connectiv Energy has spent \$1.67 million this fall, and will spend more next year, sources said. Horizon Energy, a Peco subsidiary, is spending an estimated \$7 million on spot



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Source: NTI Women, Men, Adults 25-54 AA% Est. 9/30/96-10/28/97 versus 10/2/95-9/29/96.  
NAD Adults 25-54 AA% Est. 9/30/96-6/31/97. HHI \$75K+, HHI \$50K+. HOH POM.  
Subject to qualifications available upon request.

TV and radio broadcast this year.

One radio exec bemoaned spot TV apparently getting the first action. "We're always on the tail end of the bubble," groused a sales manager at a Philly FM station.

Meanwhile, outdoor advertising seems to be benefiting, too. According to a source at SEPTA, the city's mass-transit system, electric company advertising has this year contributed more than 10 percent of the transit system's expected \$6 million in ad revenue. While "not at the level of automobiles," advertising by electric companies is a major component that was nonexistent last year, the source said. —CB

## PHILADELPHIA/TV STATIONS

### Station Takes a Flier With WPVI Talent Raid

**• IN A MARKET KNOWN FOR NEWSROOM STABILITY,** the recent raid that lured popular weatherman Dave Frankel away from top-rated WPVI may be a calculated gamble against history. "People have tried to mimic [ABC O&O WPVI]," said an executive from a rival station. "[But] the history has been that people have not taken the magic with them."

KYW, the CBS O&O, which generally runs a distant third in ratings, forked over what Frankel called a "huge, very lovely raise" for the weatherman's services—even though a noncompete clause in his old contract will keep him off KYW's airwaves and out of the public eye until spring 1998. Frankel is also expected to pull double duty as a reporter.

Still, nothing, it seems, can touch WPVI—a station that even its competitors credit with weekly ratings supremacy since the 1970s. In the City of Brotherly Love, the nation's fourth-largest market, viewer monogamy is legendary, and anchors stay put, noted local media buyer Lyn Pierce Strickler. "People in Philadelphia grew up with Channel 6, and that's what you watch," said Strickler, executive vp of Harmelin and Associates of Bala Cynwyd, Pa.

NBC O&O WCAU claims to have made gains in news since switching its affiliation from CBS to NBC two years ago. But recent strategizing—aimed at closing the gap by bumping its daytime news coverage from 11 a.m. to HUT-friendlier 4 p.m.—has apparently backfired. WCAU's 11 a.m. news had averaged a 12 share in the November 1996 ratings, as compared to a 6 share for replacement *Sunset Beach* in October 1997. The goal was to boost ratings and build an audience lead-in for news programming. Instead, the station

lost more than 38 percent of its share when it moved news into the 4 p.m. berth previously held by the syndicated *Montel Williams Show*.

For his part, WCAU vp and news director Steve Doerr acknowledged that his 4 p.m. ratings have slipped "a little bit."

Meanwhile, WPVI's gm and president Dave Davis said his station is "careful not to brag" about its leadership position. Nor is he afraid to change things around. The station's *AM Live* morning show is being remodeled for a late-night slot with the new moniker *Philly After Midnight*. —RF

## ERIE, PA./SATELLITE TV

### East Coast Deal Brings Money From the Heavens

**• WSEE-TV HAS EXPERIENCED THE TV EQUIVALENT OF WINNING THE LOTTERY.** The Erie, Pa., CBS affiliate last month reached a deal to become the source for CBS programming for the East Coast on New York-based Primetime 24 satellite service. Primetime 24 provides signals to network-affiliated stations for viewers claiming an inability to receive transmissions from local network-affiliated stations.

In tiny, 143rd-ranked Erie, WSEE will join NBC's New York flagship, WNBC-TV, and CBS' San Francisco mammoth KPIX as

their respective network ambassadors to satellite customers. For doing the deed, WSEE will get a windfall that WSEE station manager Jim Wareham called "significant." A source at the station said it could amount to nearly \$2 million to \$3 million annually.

As for advertising, the station will exist in two forms: the WSEE that is replete with ads for the local Ford dealership and shoe mart, and the WSEE whose local ad time has been blanketed out and replaced with direct-response advertising sold by Primetime 24's ad rep firm, New York-based Air Time Inc.

But before WSEE begins spending all that money, the station will likely keep a close watch on the several federal lawsuits pending against Primetime 24. In Texas, North Carolina and Florida, Primetime 24 has been targeted by several stations as a villain that chomps into local ratings and ad sales. Local stations contend that many, if not most, of the customers receiving network feeds via Primetime 24 are doing so because of a "wink-and-nod" agreement that allows them to fib about the quality of their signals. (Under the Satellite Home Viewer Act, satellite customers can receive network-affiliated TV signals only if they can't get them from local stations.)

Primetime 24 executives, meanwhile, declined to comment on how many stations the service might lose should those challenges succeed. The lawsuits likely will not be heard before mid-1998. —CB

## SCARBOROUGH MEDIA PROFILE: PHILADELPHIA

How Philadelphia adult consumers compare to those in the nation's top 50 markets

	Top 50 Markets %	Philadelphia Market %	Philadelphia Market Index (100=average)
<b>MEDIA USAGE</b>			
Read any daily newspaper (average issue)	58.8	65.5	111
Read any Sunday newspaper (average issue)	68.5	75.4	110
Total radio average morning drive M-F	25.5	28.4	111
Total radio average evening drive M-F	18.2	19.4	107
Watched A&E past 30 days	40.6	48.6	120
Watched BET past 30 days	8.0	10.1	127
Watched CNN past 30 days	44.3	46.1	104
Watched Discovery past 30 days	45.4	47.4	105
Watched Lifetime past 30 days	36.0	40.6	113
Watched MTV past 30 days	23.6	27.9	118
Watched Nickelodeon past 30 days	27.0	30.2	112
Watched The Weather Channel past 30 days	42.5	56.8	134
<b>DEMOGRAPHICS</b>			
Age 18-34	34.1	32.6	96
Age 35-54	38.9	37.7	97
Age 55+	27.0	29.7	110
<b>HOME TECHNOLOGY</b>			
Connected to cable	75.4	82.6	110
Owes a modem	22.8	24.3	107

Source: 1996 Scarborough Research—Top 50 Market Report



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plan shopping trips, find deals, and rely on it daily for their purchases. In fact, recent research\* found that consumers in the important Boston market rely on The Globe more than any other advertising source. What does that mean to you? If roll-on butter has any chance at all,

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STEVE HUNERYAGER (312) 540-1010

**WEST COAST, LOS ANGELES**  
CLAIRE FLANNERY (310) 477-1980

\*Proprietary research from 1996 Scarborough Report on the Boston market.

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SHOWCASE '97 - COCKTAIL RECEPTION**  
Baroque Room

**12:30 p.m. - 2:00 p.m.**

**LUNCHEON - Grand Ballroom**

• Welcome

JOANNE DAVIS, President

Ad Club of NY

Managing Partner, Bozell Worldwide

• Opening Remarks

FRANK DUDLEY, Chairman,

Interactive Programs Ad Club of NY

ERIC GARLAND, Editorial Director,

ADWEEK Magazines

• "Best Interactive Agencies of 1997"  
Video Presentation

• Keynote Address

ROBERT W. PITTMAN, President and CEO,  
AOL Networks

**2:00 p.m. - 3:00 p.m.**

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ADWEEK MAGAZINES

NOVEMBER 17, 1997

ADWEEK'S INTERACTIVE QUARTERLY

OVER THERE

The European Online

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## INTERACTIVE AGENCY GUIDE

The Best Interactive Agencies of 1997

Agencies to Watch Next Year

The IQ 50: Shops Ranked By Revenue

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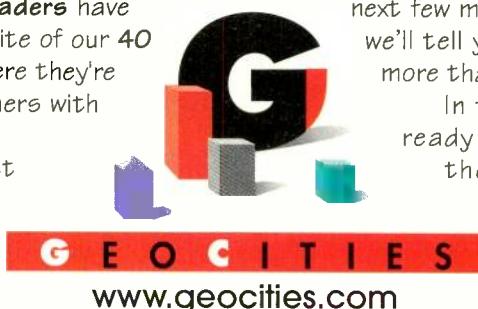
It's a place people find meaningful, which makes it a place where you can become meaningful to them.

We've already helped some of the world's leading advertisers and marketers do just that. Over the next few months, in our Web Studies series, we'll tell you exactly how. (Hint: it takes more than 468 x 60 pixels.)

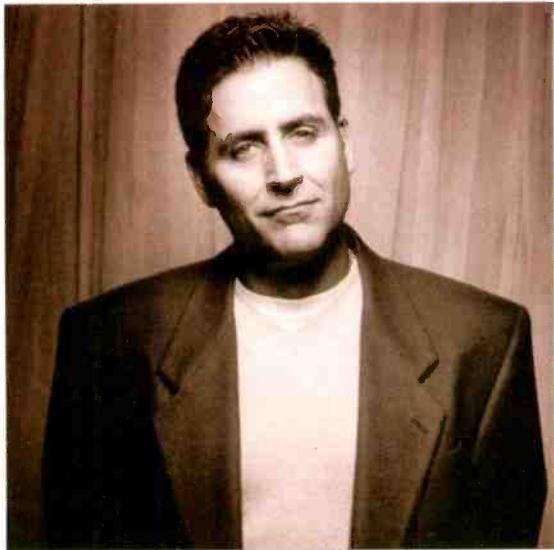
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\*PC/Meter, August '97  
\*\*Nielson/I-PRO, August '97



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## INTERACTIVE AGENCY GUIDE 10

Our roundup of the Best Interactive Agencies of 1997. Plus, a list of interactive shops worth watching and, for the first time, an exclusive list of the top 50 interactive agencies, ranked according to revenue.

## Finder: 11.17.97

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## NET LAG 34

The Internet may have been invented in the U.S., but Europe's online industry is beginning to grow. True, the European market still lags in terms of online consumers and interactive ad dollars, but that hasn't delayed the formation of its interactive ad community. *By Laura Rich*

## ANATOMY OF AN INTERACTIVE AD 40

When 7 Up wanted to move its brand positioning onto the Web, it looked to an audio program called Beatnik to ensure that its Gen-X mystique could be transferred online.

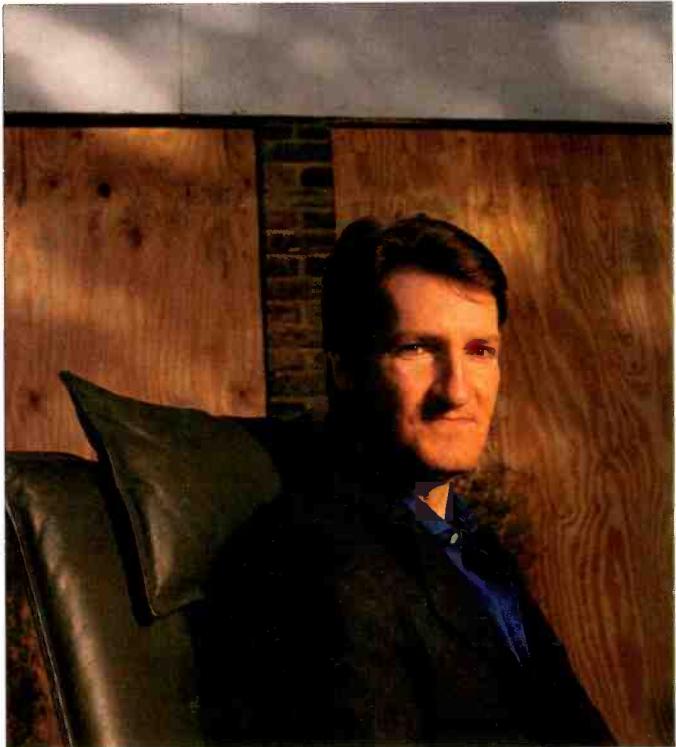
*By Bernhard Warner*

## IF/THEN 46

As the task of measuring Web audiences grows more complex, it is looking more likely that old measurement tools will rule the day.

*By Catharine P. Taylor*

**Eamonn Wilmott of London's Online Magic. p. 34.**



MICHAEL BIATTI/MATRIX

**COVER PHOTOGRAPH BY DOUGLAS LEVERE**



**T**here's nothing glamorous about Rich LeFurgy's midtown Manhattan office. In fact, it hardly resembles the corner suite usually designated for a chairman or even an ad executive. Bereft of typical office decorations and essentially clutter-free, the corner room, which looks over at some nondescript buildings on 54th Street, is a temporary situation. That seems to suit LeFurgy just fine as he jets back and forth

between coasts and beyond, living the dual professional life of senior vice president of ESPN Internet Ventures and ABC News, while at the same time serving as chairman of the Internet Advertising Bureau.

Catching him in one spot for a few hours one day last month was no easy feat. LeFurgy was planning his next trip, London. He had scheduled meetings there with European advertisers, publishers and agencies in hopes of expanding the IAB overseas.

Such international diplomacy would seem to be a profession for which LeFurgy has a knack, according to Tom Hyland, chairman of Coopers & Lybrand's new media group, which works closely with the IAB. Hyland recalls that at an IAB meeting in March 1996, attended by many top new media sales executives, LeFurgy stood out by calmly explaining his case for a protocol on consistent banner size and revenue measurement methods, reaching a consensus with the others and getting the issues implemented by the time the next meeting convened. LeFurgy "was the one who was able to come up with a critical path and build a consensus from the disparate opinions in the room," Hyland explains.

Since his appointment to head up the IAB last year, the 41-year-old LeFurgy, a former account manager at N.W. Ayer & Partners, N.Y., has been part of a task force charged with developing credible online ad measurement standards.

"Our goal in the IAB is to get rid of the word 'new' in new media," he says methodically. "We want to replace it with the word online media." Why the insistence on semantics?

To be blunt, advertisers are wary of budgeting dollars to something "new". According to LeFurgy, how they perceive

new media is in the way it is presented. For publishers, it has been a tough road convincing advertisers that online media isn't a black-or-white proposition in which they must choose between banners or sponsorships, direct response or branding. However, as evidenced by the most recent IAB ad spending figures, more and more advertisers are beginning to see the value in online media buys, LeFurgy says, although he admits that such investments still aren't a top media consideration.

LeFurgy insists that there's hope amid the hurdles. "We're optimistic about more and more brands adopting the Internet,

but I don't think you're going to see the Big Bang theory where all the sudden it's going to come on." But there is no guaranteed boon for online publishers. The ones who have built a strong brand will endure, he says. "Just because barriers to entry for publishing online are low doesn't mean there are low barriers to building a brand."

An agency executive for 17 years, LeFurgy left Ayer in 1995 for Starwave, which launched ESPN SportsZone, after working on brands such as AT&T and Right Guard. While at Ayer, he ascended the ranks of account management and launched direct and event marketing units for the agency. But by the mid '90s he'd grown tired of the industry's collective indifference towards the Internet.

He traded in his Madison Avenue office for one at Starwave in Seattle, overlooking a highway and overseeing the company's advertising and marketing initiatives. Earlier this year, LeFurgy returned to a Web-friendlier Big Apple after Disney bought a portion of Starwave, bringing content-side Starwave executives back east.

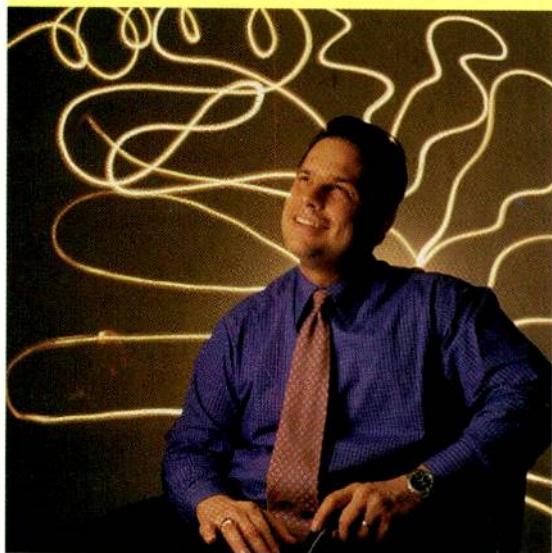
"There were a lot of people who advised me not to take the [Starwave] job because, after all, they give Internet media away for

free as all added value," he recalls them saying. But any trepidation about the Internet's reach was dashed in an unlikely place from a Birkenstocks-wearing character, he says. "I remember being at a 7-Eleven and hearing somebody talking about HTML," he says. "I just thought that was like the coolest thing in the world. This is back in '95 when people are talking about the Web in casual conversations at 7-Eleven. To me that was the place I wanted to be." —Bernhard Warner

SHOCK TROOPS/THE MEDIA

# MAKING WAVES

Rich LeFurgy has two soapboxes on which to stump for online ads.



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**K**ent Valandra remembers well the good old days of the Internet. Or, more precisely, the not-so-good old days. As director of national advertising for Prodigy during its early years, he called on skeptical clients to test the uncharted waters of online services. Valandra actually convinced several major sponsors, including Chrysler, to commit to ad schedules, well before rivals like CompuServe and AOL (which initially refused to seek any advertising). "Prodigy had a pretty good business plan for the Web," recalls Valandra. "Revenue would come from shopping and advertising, not primarily from members. They expected the advertising to grow the way it did in television—which is about what's going on with the Web right now."

Right plan, wrong timing. Prodigy, of course, stumbled badly in attracting more advertisers and stalled out entirely in attracting new subscribers. These days, Valandra has the same high hopes for Internet advertising. And since he's on the buy side, instead of selling ads, he can call the shots with a lot more confidence. As executive vice president and director of new media for Western International Media, the lanky Valandra is in charge of a fast-expanding unit. Western hired him to launch its new media division in 1995, and Valandra spent about \$400,000 in online media in 1996. This year, he expects to place about \$2.5 million in online buys, with continued rapid growth ahead.

Of course, that amount is a mere drop in Western's \$3.2 billion media buying bucket. The Los Angeles-based firm, which grew into the country's largest media independent before it was acquired in 1994 by Interpublic Group, has a tight control over television and radio inventory in major cities, especially on the West Coast. And it boasts an impressive client roster, led by Walt Disney Co. Because of its sheer size and the large media appetites of its main clients, some observers question whether Western is truly committed to the new media field.

Valandra dispels the notion that a large agency will move too slowly in new media. "Western is the least conservative company you can imagine," he says. "Both [president] Michael Kassan and [chief executive officer] Dennis Holt, who run the

company, are absolutely convinced that new media is very, very important. If Western is going to do its job for its clients, we have to have a presence. The company is totally committed to that."

Structurally, Valandra notes, Western allows its various divisions, including new media, to operate autonomously and innovate. "We have complete freedom to do what we have to do in the marketplace," he relates. "[Yet] we have the ability to call on the resources of other divisions." Size does have its advantages. For instance, Valandra can tap into Western's extensive media research arm for detailed information on consumer behavior; he has committed \$100,000 of his own department's budget to proprietary research on the Web.

Valandra, 56, was a regional manager for Cox Interactive before joining Western, and he originally worked in ad sales for Time Inc. With his longer and more varied experience in media sales than most Web executives, he is rarely susceptible to high-tech trend-surfing. "One thing I've learned in doing this," he observes, "is that there aren't many people who have gained a real market advantage of any kind by being the first one into a new technology."

That perspective helps explain why Western has done no online buys for America Online, whose media account it won in 1996. AOL does have a huge media budget, which it uses to relentlessly promote itself on television, radio and print. "We're buying a mass reach campaign that is nationwide plus spot [TV] in the top 17 markets," says Audrey Weill, AOL's senior vice president for brand marketing. Valandra notes that AOL considers every household a potential subscriber, so it needs its ads to deliver a mass audience of Web newcomers, not an online elite. He has made some proposals to AOL

about using the Web for advertising but Weill has yet to bite.

For online clients such as Disney and Home Depot, Western evaluates click-through rates, gauges the efficiency of their sites and banners and brainstorms Net marketing strategies. "The next really big issue on the Internet is, what is going to be the impact of incredibly fast delivery?" says Valandra. "Fiber optic cable is being rolled out all over the place." The future he saw years ago may finally be here. —Rita M. Johnson

SHOCK TROOPS/THE AGENCY  
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STYLE**  
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Valandra stresses the  
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If pizza is the food of choice of Web surfers, Barry Marshall wants to feed the virtual world. The 35-year-old manager of interactive communications for Domino's Pizza has a corporate vision for pizza on the Internet. It's not the overhyped and underwhelming vision of a few years ago, when novice Web users thought it would be cool to order a pizza via the Web. Marshall has little interest in pursuing that stale idea. "If you're at home and you want to order a pizza, are you going to use the phone or are you going to get on the Internet?" he points out. Some things are best left to low-tech devices.

Instead, Marshall hopes to take a well-known brand like Domino's and figure out how to make it interactive—both on the Web for patrons of Domino's, which racks up \$2.8 billion in annual sales, and via an intranet for Domino's employees, who are wired to varying degrees in its 5,800 outlets. "It's hard to judge for us," Marshall says of the average Internet quotient of Domino's 130,000 dough flippers, order takers and delivery troops. "Some of them are sophisticated. Some of them don't own a fax machine, and [we have] everything in between. We're trying to educate our franchises to get online and get information."

Although Marshall won't reveal how much Domino's has invested to launch its Web site and to build an intranet, he says the company is committed to the medium. "We're spending good resources for 1998 for Web activities," he maintains.

Marshall was Domino's manager of print communications in 1995 when the Ann Arbor, Mich.-based fast feeder decided to establish a consumer Web site. "I was the techie guy. It seemed like the logical thing to do," he says of his move online. The site, [www.dominos.com](http://www.dominos.com), went up last summer. It includes store locations, job information, a corporate mission statement and assorted oddball features. A Domino's Pizza Emporium offers merchandise emblazoned with the company's Delivering to the Planet logo; a Pizza Meter serves up such factoids as the tidbit that during the 1996 presidential campaign, states saw orders for plain pizza rise when Bob Dole was visiting and sausage orders surge when President Clinton stopped by. A survey also asks

site visitors to detail their pizza-ordering habits. "The Internet site is to keep our name and our brand in the consumer's eye as more people go to the Internet," Marshall says.

To date, Domino's arch-rival Pizza Hut has promoted its brand more heavily on the Web, using sponsorships of NCAA tournament contests on such high-traffic sites as ESPN Sports-Zone. Since college males index off the boards for both Web use and pizza consumption, Domino's would seem to trail behind in the virtual pie race. Marshall says it's too early to jump to any conclusions about Web marketing. "I'm not concerned with

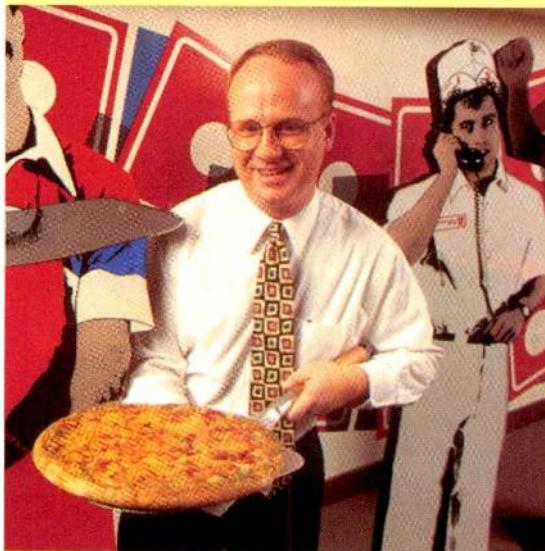
what they're doing," he says of the Pizza Hut promos. "We're doing our own thing. We want to fully integrate interactive communications with traditional marketing media. That takes research. If we want to target a specific audience, there are 20 sites we could buy. The question is, what's best for us? We can be strategic, placing the ads where we want them."

Along those lines, Marshall plans to overhaul Domino's consumer site next year. But he stresses the need to promote the Web for internal communications, since a company as far-flung as Domino's needs to assure a consistency in its products and services. Like most fast-food chains, Domino's doesn't really compete on taste; its strength is the promise to repeat customers that the pie made in Ypsilanti (where Marshall went to college) will be made and delivered exactly the same way in Tokyo or Toronto.

The education mission is not surprising, since Marshall once was editor of *The Pepperoni Press*, Domino's in-house newsletter. Distributed to Domino's staff worldwide, the *Press* takes its mandate seriously. According to company lore, it was edited in the 1960s by Domino's founder, Tom Monaghan.

"We're dealing with an issue of how to take our print publications and put them online," Marshall notes. The intranet site, developed by Fry Multimedia (an Ann Arbor firm that also designed the consumer site) will be used to transmit marketing materials around the world and even specify how many pepperoni slices go on a pie. "Knowledge is power," Marshall declares. "The more information we can get out there, the better off we'll be." —Anya Sacharow

## SHOCK TROOPS/THE CLIENT THE KNEAD TO KNOW For Domino's Barry Marshall, the Internet isn't pie in the sky.



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# IQ's Leading

**P**erhaps it is wishful thinking to hope that each year the task of picking the 10 best interactive agencies might get easier. Instead the process always resem-

bles an exhausting uphill climb. The number of interactive agencies keeps rising, and keeping track of their activity can be an accounting headache, given the project-oriented nature of interactive work. Even so, as the *IQ* staff sat down to pick its third annual roster of agencies, we were encouraged to see this newborn industry has compiled a performance record worth judging. Interactive shops are showing real revenue growth and boast clients spending increasing amounts of money. (The 1997 revenue totals we cite are estimates for the full year.) As a result, the field of agencies has widened and deepened considerably. Like the technology business itself, the only constants are change and innovation.

The best interactive agencies of 1997 reflect an industry reaching maturity

## Agency.com

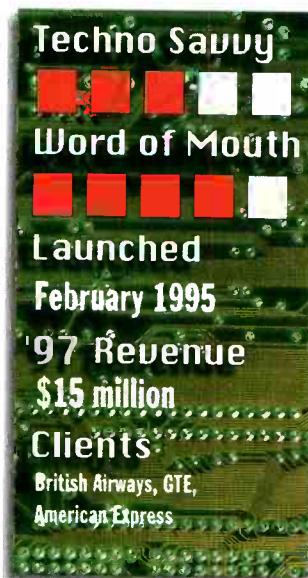
New York

Like good cybercitizens, Kyle Shannon and Chan Suh, the principals of New York-based Agency.com, are constantly coining new industry expressions. Next year, the duo plan to focus on what they term "holistic site development," in which the shop will address a site's creation as a total concept rather than a piecemeal layering of interactive features. The two claim this approach was what won over new client Monsanto

in a pitch against Young & Rubicam's Brand Dialogue unit, Think New Ideas (a fellow member of Omnicom's Communicade unit) and others.

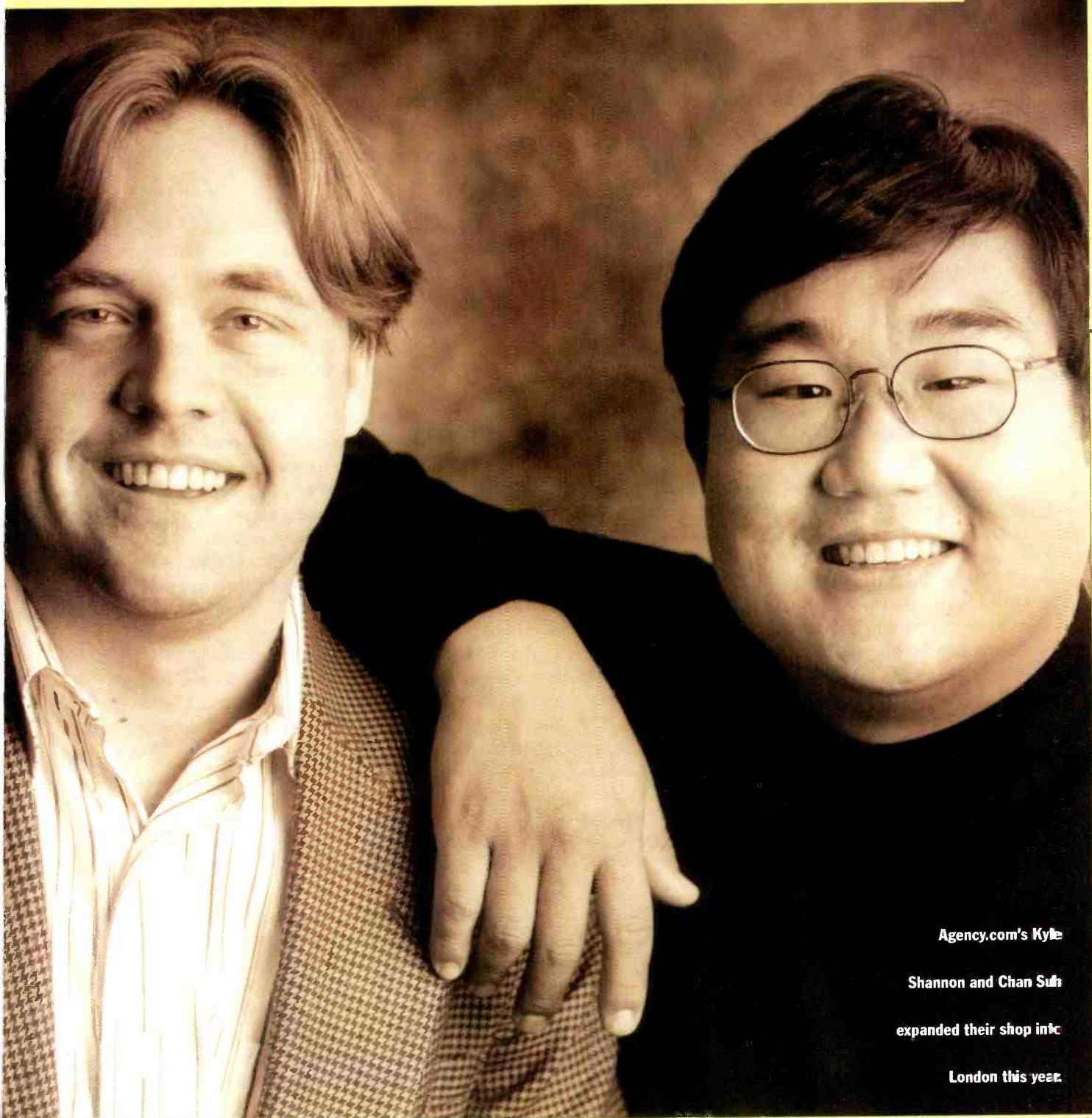
It also seems to have worked for Met Life, the insurance giant for which Agency.com recently launched a new site. With the goal of changing how clients go about doing their business, the Met Life site offers customers the ability to access Met Life services online, essentially extending the firm's business onto the Net.

Handling such projects often means Agency.com is less caught up in online aesthetics than some of its competitors. The backseat given to design may seem to run counter to Shannon's status as a founder of the World Wide Web Artists' Consortium, an influential trade group. By taking a more pragmatic approach to Web design, however, Agency.com has managed to secure long-term client relationships.



i  
Q

# Agencies

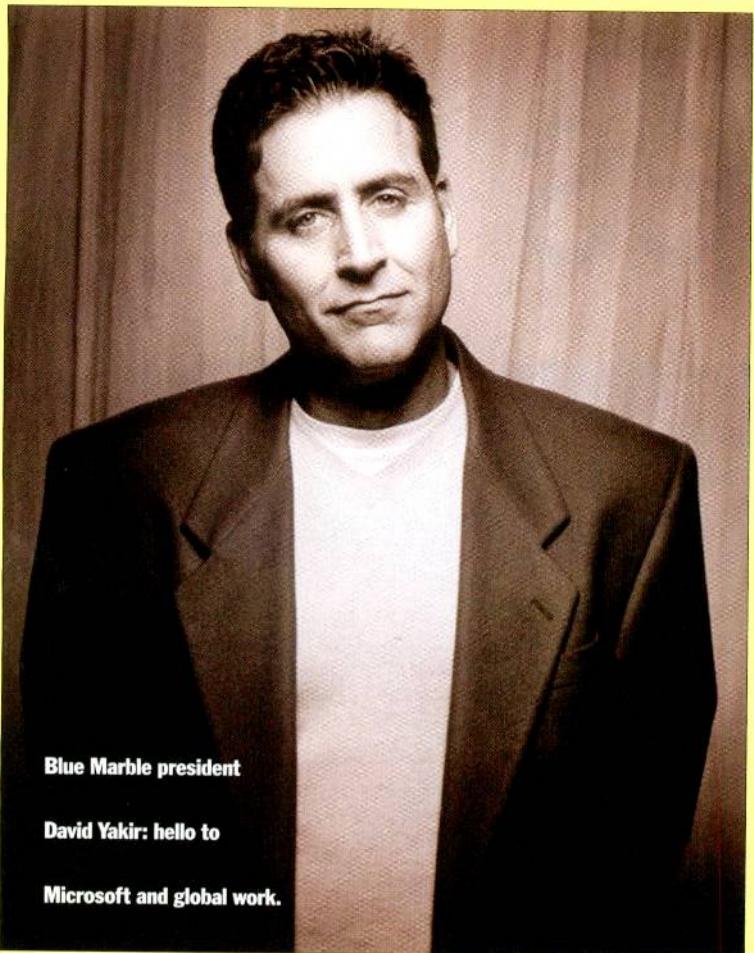


Agency.com's Kyle

Shannon and Chan Suh

expanded their shop into

London this year.

**Blue Marble president****David Yakir:** hello to**Microsoft and global work.**

Agency.com was picked as a best interactive agency by *IQ* last year, too, but today it's almost unrecognizable compared to the 54-person shop it was then. Thanks to the financial muscle of its Omnicom parent, the shop has been able to buy majority stakes in Online Magic, a top U.K. new media agency, and New York-based Spiral Media. It also has opened its own London outpost to service British Airways. Including all of its units, Agency.com now boasts some 230 employees, and revenues should reach \$15 million this year, up from \$6.1 million in 1996.

If the agency has taken on some characteristics of a button-down business, complete with two receptionists and light FM wafting over waiting room speakers, it has kept its edge among the digerati. That peer recognition is unlikely to change even as the shop pursues clients in the packaged goods, automotive and consumer electronics industries. Says Suh plainly: "We want to be the globally-acknowledged leader."—Laura Rich

## Anderson & Lembke

San Francisco

A chorus of complaints can be heard about Microsoft, but the software giant is one client every agency would love to have. For Anderson & Lembke, its relationship with the Gates empire has helped turn the general agency into a strong interactive player. A&L's interactive unit began modestly in August 1995, when the agency was working on business ads for Microsoft's Windows 95 launch. The shop's media staffers

figured it might be a smart idea to place ad banners on the World Wide Web announcing the launch.

That move has spurred the growth of an interactive division with 65 staffers (out of an agency total of 160) and \$6.7 million in revenue. The group expanded beyond interactive media planning and placement into online creative in early 1997. Much of the traditional media advertising A&L used to do for Microsoft has migrated to the client's lead agency, Wieden & Kennedy in Portland, Ore., but Microsoft's new media assignments at A&L now account for more than 70 percent of the agency's interactive revenue.

Four managers oversee the interactive group. Online creative director Glen Sheehan, hired in mid-1997, is the only one dedicated to interactive. As the largest advertiser on the Web, "Microsoft allows us to do work that shapes the online industry," Sheehan says.

Recent projects include Internet promotions for Microsoft's Sidewalk, its series of online city guides. "Both the creative and banner placement have had to be specific to the Sidewalk city being launched," notes Sheehan. "They have to strike a chord with residents." In Denver, a banner on a weather site offers skiing data, while in San Francisco a banner on a traffic information site offers restaurant ideas. To date, nine Sidewalk sites are supported by advertising, with many more on the way.

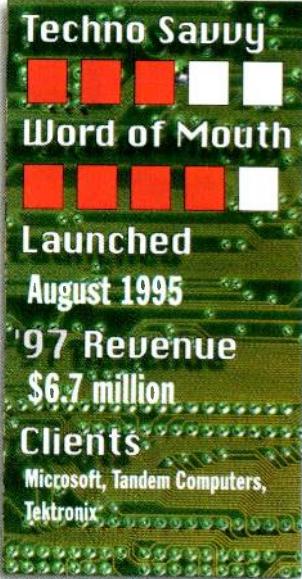
Anderson & Lembke's interactive group is also working on new Web projects for the agency's ad clients, such as Tektronix and Tandem Computers. The approach is integrated, combining Web ads campaigns with branding or product ad campaigns the agency is also developing.—Joan Voight

## Blue Marble

New York

At first glance, Blue Marble Advanced Communications Group seems to have changed only slightly in the past year. Then as now, the company, which began as a spinoff unit of N.W. Ayer & Partners, has a few dozen staffers and revenues of approximately \$7 million, according to sources. So why does it qualify as one of the leading interactive agencies in 1997?

Try the names Procter & Gamble and Microsoft, for starters. With those clients in place, and plans for global expansion in the works, Blue Marble can rightly claim a top position among new media agencies. As one of P&G's primary new media shops, Blue Marble has completed online assign-





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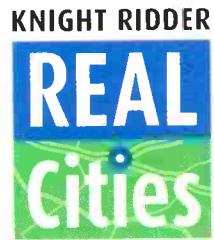
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ments this year that include a relaunched Web site for Pampers. The task helped to establish Blue Marble as the key interactive resource of The MacManus Group, the holding company that was formed when D'Arcy Masius Benton & Bowles acquired Ayer in 1996. Blue Marble took over DMB&B's interactive unit as part of the new structure. Last month, Blue Marble created Scope ads for the online launch of the brand's "kissable" campaign.

To the digerati, Blue Marble's association with Microsoft may be more impressive. It won the assignment to promote the launch of Microsoft's hotly anticipated Internet Explorer 4.0 Web browser. Blue Marble is also one of the agencies Microsoft taps to create online demonstrations of new technologies. Other clients include Continental Airlines, US West Communications Group and a Cadillac project via DMB&B in Detroit. There is also talk the shop has been given the go-ahead by executives at MacManus to assume control of the holding company's global interactive network.

David Yakir, Blue Marble's president, stays mum about the lead role his unit will play with the MacManus agencies, which have such global clients as GM, Mars and Avon. "True integration is led depending on who needs to lead it," he offers. "In some cases, it's us."—LR

## CKS Group

Cupertino, Calif.

Mark Kvamme is aggravated by the things he's had to repeat over and over again to observers and industry press. No, CKS Group is not a new media company; no, having 26 percent of his shop's \$130 million in expected annual revenue come from new media is not too small (or too large, to some) a percentage compared to its other revenue streams. Such a strategy looks especially prudent now. CKS stock plunged 63 percent on Nov. 10, to about \$13 a share, after the company warned analysts its fourth-quarter earnings would be disappointing because of slower spending by several clients.

The downfall was the first big misstep for the high-flying agency group. The Silicon Valley-based CKS could do little wrong since it went public in late 1995, and its stock soared on the promise of the boom in Internet development. But when Kvamme, a former Apple marketer who is CKS's chairman and chief executive, saw new media assignments start to account for some 40 percent of CKS revenues, he was put on alert.

"That was too high. I didn't like it," he says. "So I went out and bought McKinney & Silver." CKS acquired the Raleigh,

N.C.-based midsized ad agency for \$24 million in January.

Still, interactive media remains the touchstone for CKS's reputation. Of the agency's 11 offices, the West Coast outposts have led the company in turning out consumer sites for clients General Motors, Clinique, MCI and Timberland.

CKS has spent much of this year beefing up its Eastern region and buying shops with research, direct marketing, consulting and international strengths. Besides McKinney, it bought the interactive marketing agency SiteSpecific in New York in June and hired Fergus O'Daly, former chairman of Poppe Tyson, as its East region president. O'Daly oversees the renamed CKS Site-Specific as well as CKS shops in New York, Washington, D.C., and Atlanta. Under O'Daly, CKS East has won business from RJR Nabisco, National Public Radio and Cox Interactive.

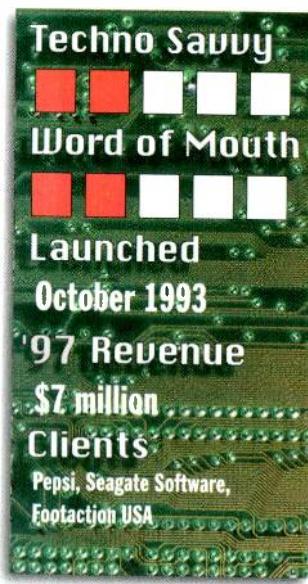
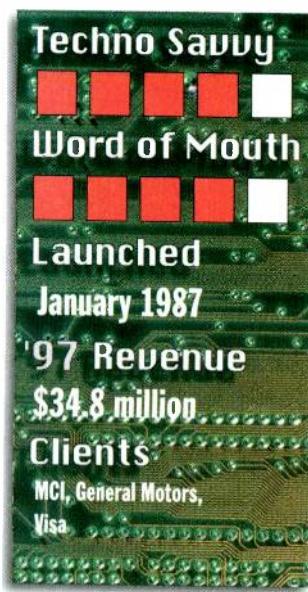
Despite its prominence in new media (and on Wall Street, for better or worse), Kvamme prefers that CKS keeps expanding beyond those assignments. "New media will never be more than one-third of our business because I believe it will never be more than 20 percent of traditional advertising," he notes.—LR

## DDB Interactive

Dallas

Mention DDB Interactive and simultaneous gushes of praise and criticism are sure to follow. The agency has masterminded some brilliant online promotional maneuvers, including a deal to promote Pepsi, its biggest client, by piggybacking it on all the media hype for Dreamworks SKG's box-office release this fall, *The Peacemaker*. The online publishing community, however, has decried DDBI's efforts to build up the soft drink maker's Web site, Pepsi World, as an entertainment destination. They'd prefer Pepsi can its strategy of investing millions in its Web site and pour money into online media buys.

But DDBI president Mike Knaisch stands behind Pepsi's destination-building strategy. With concert cybercasts, games and movie trailers hosted on the site, Pepsi World boasts such



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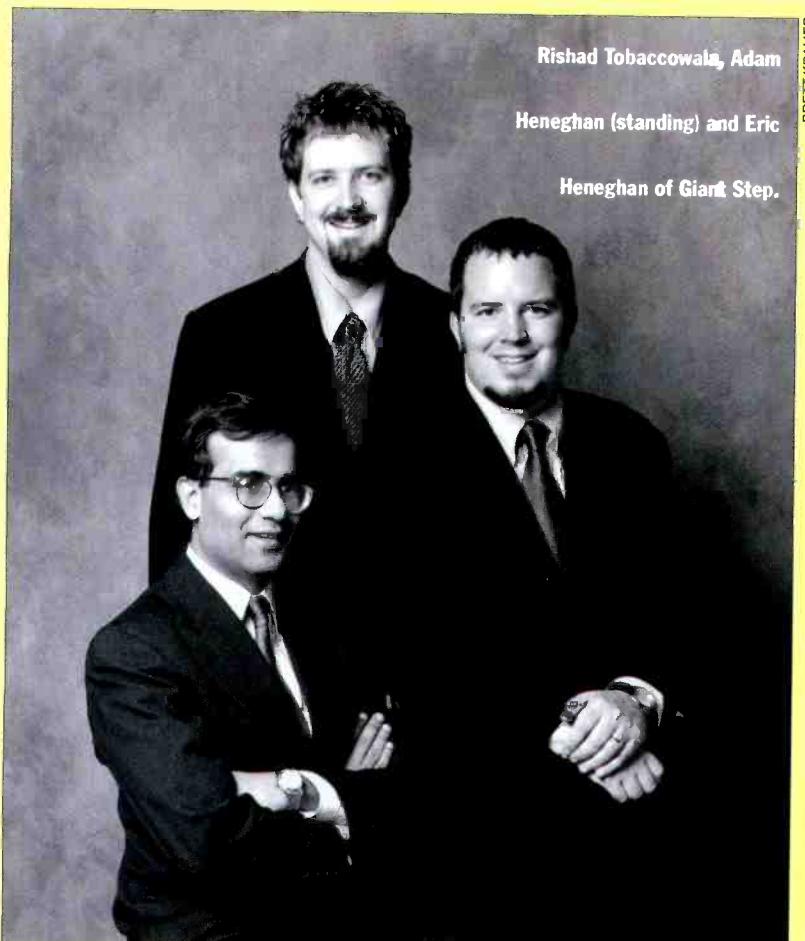
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Rishad Tobaccowala, Adam

Heneghan (standing) and Eric

Heneghan of Giant Step.

BRETT KRAMER

## Giant Step

Chicago

It's 5:30 p.m. at Giant Step, but few of its 45 staffers are going home. They're crowded into the server room, tracking user visits to their redesigned Web page for United Airlines, which opened only a few hours earlier. Already, traffic has doubled.

Giant Step's parent, the Leo Burnett Co., lost the United Airlines advertising account to Fallon McElligott earlier this year. The departure of such a long-time, well-known client was a huge blow to the general agency. But the airline maintained—and in fact deepened—its relationship with the agency's interactive unit, a testament to its client skills.

Most of Giant Step's clients are also Burnett's ad clients, including Hallmark Cards (for whose Web site the shop won a Silver CASIE Award this year), General Motors' Oldsmobile division, Walt Disney, Kellogg, Pillsbury and Arthur Andersen. But the agency is also bringing in business on its own. Ralston Purina hired it in October to develop an online program, and Microsoft is a Giant Step-only client.

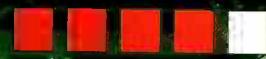
Burnett took an equity stake in Giant Step in early 1996. That investment has had more than direct financial benefits, says Eric Heneghan, who co-founded the shop in 1990 with his younger brother, Adam. The access to blue-chip clients is an obvious advantage, but having Burnett's general agency resources nearby also has allowed Giant Step to keep its concentration solely on digital marketing.

"You have to have world-class technology married to world-class creative and a world-class business sense," says Rishad Tobaccowala, Giant Step's president. The agency has tripled its office space and staff in the last year "without losing our focus on doing effective work that builds business for clients," Tobaccowala explains. One lesson learned, relates Heneghan, was that the agency's growth had to be determined by its ability to bring in top-notch talent, not big-name clients. Now it has a full-time recruiter, and it regularly turns down work.—*Scott Hume*

### Techno Savvy



### Word of Mouth



### Launched

**September 1991**

### '97 Revenue

**\$6.3 million**

### Clients

**Oldsmobile, United Airlines,  
Hallmark Cards**

strong numbers (more than 250,000 daily household visitors, according to Media Metrix) that Pepsi and DDBI feel online media buys would attract few new users to its site.

While Pepsi accounts for 45 percent of DDBI business in Dallas, the agency has expanded its portfolio in 1997 to include Footaction USA, Midway Entertainment and Seagate Software. The New York office also won business, doing online media planning for Digital Equipment Corp.

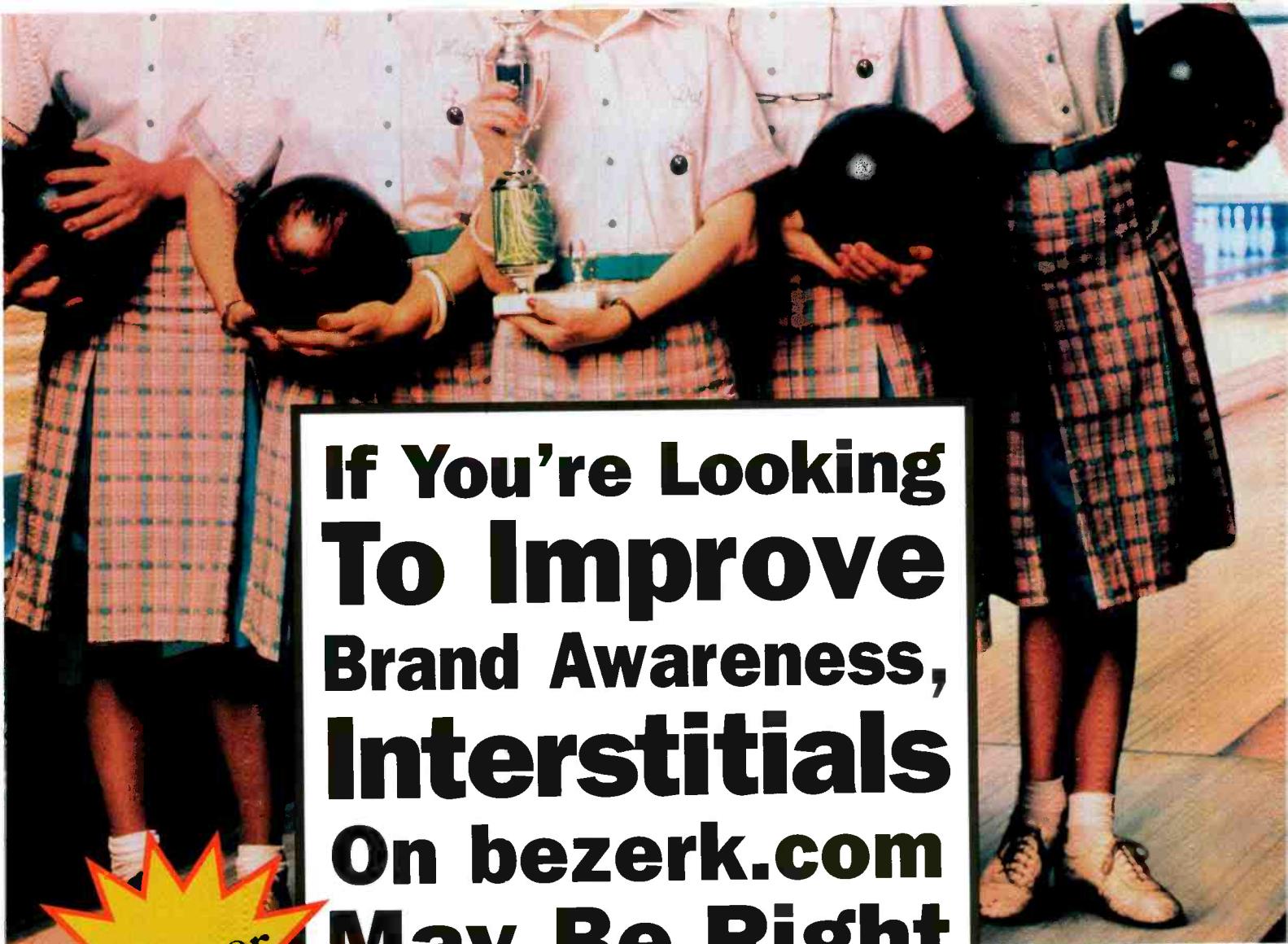
Although eager to win new accounts, the agency won't advise clients to jump head first into new media. A year ago, FootAction approached DDBI, asking for an interactive marketing strategy. DDBI told the athletic shoe retailer to hold off, seeing no need for a Web presence right away, says Chris Anderson, a FootAction official. Instead, the company launched its first site this November, timed to the new NBA season.

As a division spun out of DDB Needham's Dallas office, DDB Interactive has chosen to grow the agency organically rather than through acquisitions. The strategy differs markedly from the methods of parent Omnicom's Communicade division. This summer, DDB decided to have the satellite interactive offices, including Chicago, Los Angeles and overseas, work together under the DDBI brand as opposed to continuing to work as a jumble of unaffiliated offices. Knaisch cautions that while the offices are beginning to share resources and farm out some work to other DDBI shops, there are no plans "in the foreseeable future" to streamline the executive corps.—*Bernhard Warner*

## Modem Media

Westport, Conn.

Modem Media, the powerhouse of the online media agency business, was born on Black Monday, October 1987. Add global



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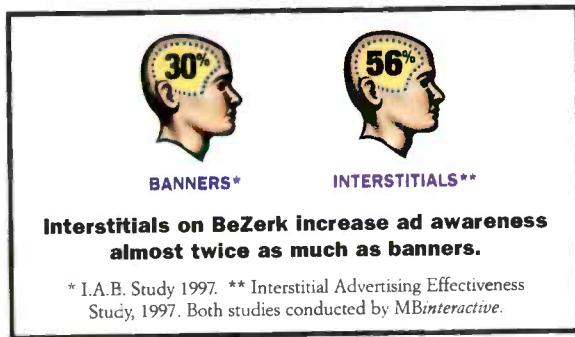
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**Modem Media founders**

**Bob Allen, G.M. O'Connell**

**and Doug Ahlers.**

expansion, a second Black Monday late last month, a robust crop of new clients and a \$30 million buyout last December by True North Communications, and people still can't resist predicting an eventual setback or absorption of Modem.

Most recently, the shop has been the subject of rumors that it will merge with Poppe Tyson in the wake of True North's acquisition of Poppe's parent, BJK&E this year. TN Technologies—known for, among other things, its launch of the Levi's site via Northern Lights Interactive—is Modem's holding company and the entity that has long been slated for a public offering.

TN saw in Modem's executive team, particularly G. M. O'Connell, who is now president and chief operating officer of

TN, a group with the expertise to head up all of the holding company's interactive business, according to Mitch Engel, president of corporate operations and associate companies at True North.

True North now owns 65% of TN Technologies and Modem owns the remaining 35%. Under the first year of the new structure, Modem has picked up some business from True North's Foote, Cone & Belding roster, namely a one-time banner campaign for Kraft Foods and production work for some of Lucent Technologies' business divisions. Although AT&T—still Modem's largest agency-of-record client—has cut its online advertising in 1997, other clients have helped pick up the slack. Modem's total revenue is expected to double this year, to \$36 million, and AT&T currently accounts for 30 percent of revenue as opposed to last year's 80 percent. With far less reliance on a single client, TN should be in better shape to present itself to investors in 1998.

Other internationally-minded clients include Delta Airlines, MasterCard and J.C. Penney. All three have elected to use Modem to prime them for the expected surge in Internet online commerce and transaction business. "My prediction on Modem is it will be the first truly global agency strictly dedicated to interactive media," O'Connell says. —BW





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## Organic Online

San Francisco

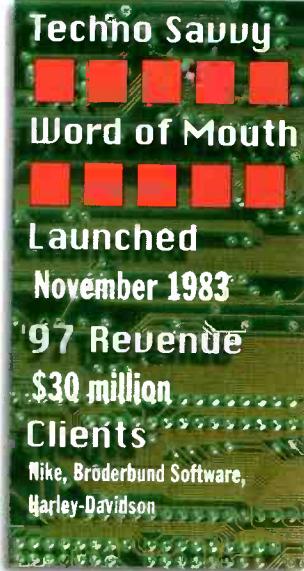
A Web pioneer with a blue-chip client list, Organic Online moved closer to the world of full-service advertising agencies in 1997. Treating the online ad business the way general ad agencies handle traditional media advertising, Organic created a media department, added more strategic planning services and opened a 25-person office in New York.

To help fund the expansion, the shop sold a 20 percent stake to Omnicom, joining its Communicade group of interactive agencies. In the meantime, Organic doubled its loft space in San Francisco and expanded its staff from about 60 last year to more than 100 today. Annual revenues should triple this year, to around \$30 million.

"Companies are coming to us more often for strategic thinking," says chief executive officer Jonathan Nelson, pointing to high-profile clients such as Levi Strauss & Co., Nike and McDonald's. "They want a road map and advice, as well as execution" of their online marketing plans, he explains. In October, the shop won a crucial review for Levi's. The month before, Organic was named interactive agency of record for Nike.

The next wave for Organic? Online commerce, "which is an extension of our role of hosting business sites," says Nelson, and interactive marketing via devices such as online kiosks, pagers and wireless phones. Called "integrated digital distribution," this new form of interactive advertising goes beyond the PC to bring targeted marketing information to users when they check their email or voice mail.

Organic's top clients at the close of 1997 show its characteristic mix of strengths and brand insights. Besides Nike and McDonald's, the agency handles online marketing for PC game maker Broderbund Software and motorcycle icon Harley-Davidson.—JV



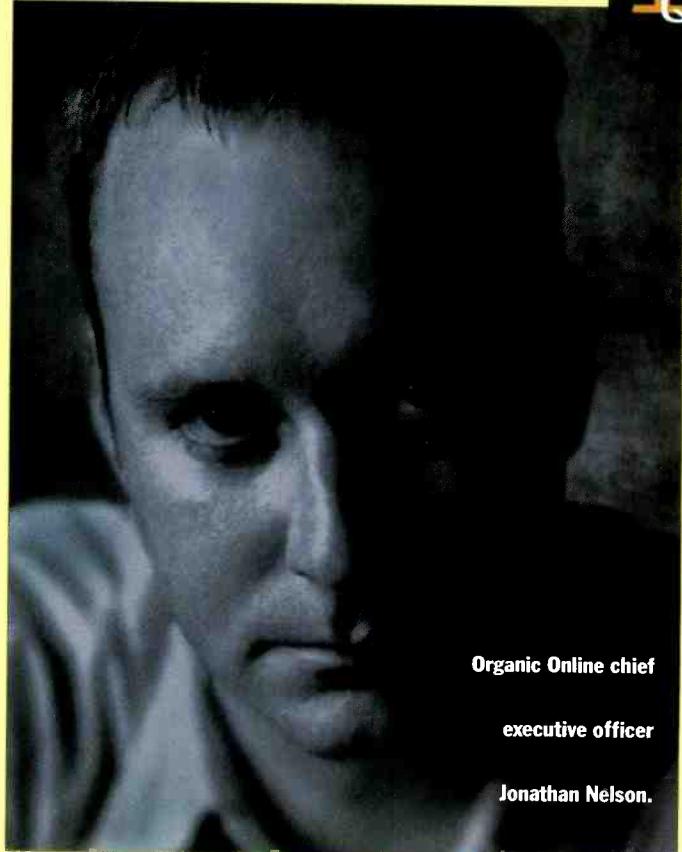
brand insights. Besides Nike and McDonald's, the agency handles online marketing for PC game maker Broderbund Software and motorcycle icon Harley-Davidson.—JV

## Strategic Interactive Group

Boston

Strategic Interactive Group still lacks a Web site. It's not due to inexperience: The interactive arm of direct marketing giant Bronner Slosberg Humphrey already has created sites for clients such as L.L. Bean, Kraft Foods and AT&T.

"We are so focused on our clients, and that is the truth," says SIG president Kathy Biro in explaining the site absence. The two-year-old firm recently passed the 200 mark in employees and is on track for 1997 revenues of \$34 million, all

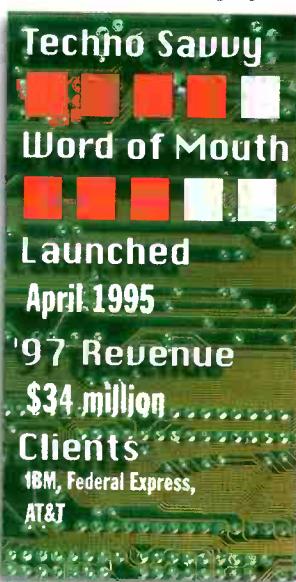


**Organic Online chief executive officer Jonathan Nelson.**

without mergers or acquisitions. Part of the growth comes from expanded relationships with SIG clients Federal Express and IBM, as well as newcomer American Express, which recently named SIG its strategic agency of record. "Our work is strategically driven, with a heavy focus on electronic commerce," notes Biro.

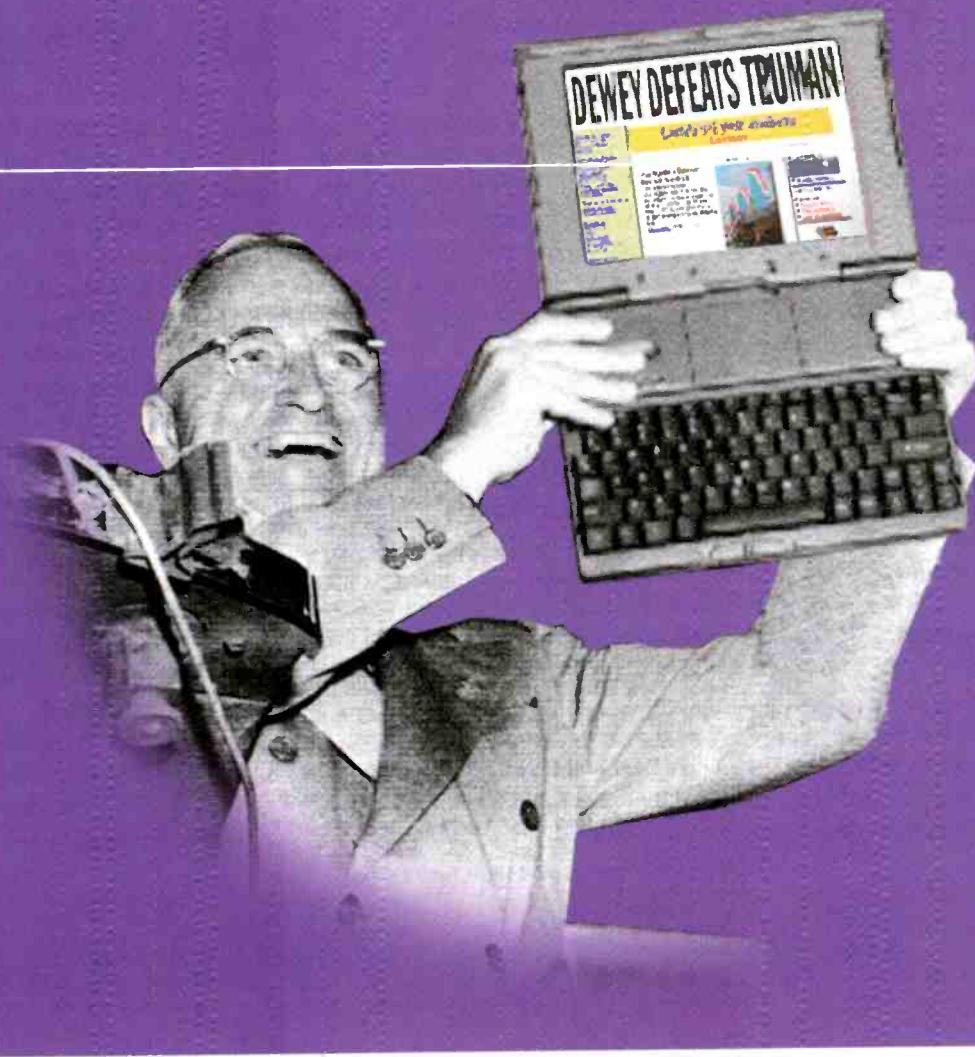
To help serve its West Coast clients Walt Disney Co. and software graphics maker Adobe Systems, SIG opened its first office outside Boston, SIG West, in San Francisco this month. Jon Phillips, SIG's vice president for strategic measurement and analysis and one of the agency's five original employees, switched coasts to run the office as general manager. A Paris outpost is expected to open by the end of the year, followed by offices in Detroit and New York. "We never had specific growth targets," Biro claims. "What we're really focused on is doing the best work we can for an exclusive, blue-chip list of clients."

And about that Web site? Biro insists that SIG is finally developing on and should be unveiling it soon. "We've been working on it for some time," she says, "but we're never happy with it."—Sarah Jones



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## Think New Ideas

New York

This year, Think New Ideas, born out of six acquisitions in 1996, settled down and made just one purchase: Fathom Advertising of Los Angeles, which had been Ketchum Advertising, L.A. The move, engineered by Omnicom, which includes Think in its Communicade Group, expanded the company's breadth into traditional media and gave Think a \$20-30 million billing account in Oracle, the database software giant.

Since its initial public offering in November 1996, Think has enjoyed a near-doubling in revenue growth. Through the end of its fiscal year on June 30, it reported \$17.4 million in revenue; for the first quarter of fiscal 1998 alone, its sales jumped 64 percent, to \$6.9 million. Despite the addition of general agency work like Oracle, the biggest gains have come from its interactive assignments. In fiscal 1997, for instance, they shot up by nearly \$7 million.

The boost in revenues can be attributed to such big client wins as VF Corp., the apparel marketer for prominent labels Wrangler and Lee, and ongoing work for Logitech, McAfee and IBM. For the Major League Baseball Players Association, Think built a Web site that includes online areas for each of the more than 700 pros. Think sold the MLBPA on its Web Mechanic software tool—originally created for another client, Chrysler—which allows players to update their own areas.

Think's head count has swelled to 170 this year. That rapid growth has presented a challenge, common to most new media shops, of recruiting and then retaining talented staffers. Some current and former Think clients have questioned the agency's ability to hold on to employees. Ron Bloom, Think's president and chief operating officer, says the growing pains are a result of the agency's evolution from a series of scattered boutiques melded into a publicly held company with offices in four cities across the country. Last year the company also decided to shut down two subsidiaries, NetCube and InternetOne, which resulted in losses of \$3.5 million.

With its restructuring behind it (and profits now in sight), Think is back on the acquisition trail. Last week, it announced an agreement to acquire Boston-based BBG New Media for roughly \$3.5 million. The deal will add more than \$5 million in revenues and some 60 employees. —BW



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 Mel: Hey people did you know GAP had an online site?  
 Tim: daisy, do they accept credit cards  
 Daisy: www.gap.com  
 Tim: Home shopping rocks!](http://www.talkcity.com>YouthOnline</a></p>
<div style=)

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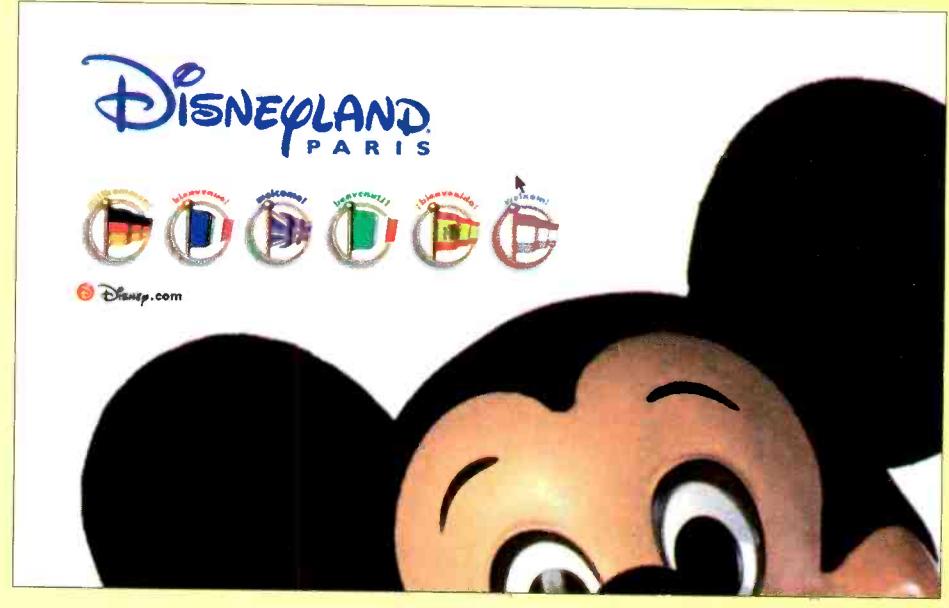
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# Ones To Watch

Keep an eye on these interactive agencies in 1998

No longer a Mickey Mouse  
industry: The interactive field  
now boasts more than 50  
agencies with \$2 million-plus in  
revenues and major client work,  
such as this Disneyland Paris  
site by Eagle River Interactive.



**M**ore than ten agencies in the interactive universe bear watching. So we've compiled another list of agencies worth noting as the industry moves into 1998. Sometimes this designation means a formerly

quiet shop is emerging as a contender in high-profile pitches.

In other cases, it indicates an agency has tumbled from its perch or run into critical client or management troubles.

Along with this extended survey, we've prepared an exclusive chart of the 50 largest interactive agencies (*see page 32*).

These are ranked by the one standard that applies to new media shops as firmly as traditional agencies: revenue.

## Avalanche Systems New York

Practically since the birth of interactive advertising, Avalanche Systems has been one of the industry's best-regarded companies, known for its high-quality, design-conscious work. This year, however, the agency has run the risk of being known for the troubles endemic to many new media shops: staffing turmoil and bleeding finances.

As of mid-November, Avalanche chief executive officer Michael Block and creative director Peter Seidler confirmed they were deep in the hunt for a majority investor and strategic partner. The expected shift in ownership implies that next year could bring big changes at Avalanche. Warner Music Group, Bankers Trust and Carnegie Hall are still on the client roster from last year, while Sotheby's International Realty, Guardian Insurance and Rx Remedy are newer clients.—*Anya Sacharow*

## Brand Dialogue New York

In one sense, Brand Dialogue has existed for nearly five years. But as the interactive unit of sister companies Young & Rubicam and Wunderman Cato Johnson, the Brand Dialogue name is just four months old. Last summer, Y&R and WCJ

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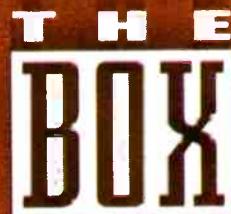
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## THE BANDS

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than any network.



### National Advertising Sales

East Coast : Jeff Elgart 212.253.1720 ext. 22

West Coast : Nina Bogki 310.451.8425 ext. 228

Sources: MM Rating Plus (Base: 15+) vs. MM RatingPlus (Base: 12-34)



consolidated their interactive operations to form the stand-alone interactive unit, one of the few in the industry that circles the globe. "The central idea is creation and management of real-time digital conversation [for consumers] with the brand," says Mike Samet, chief operating officer of Brand Dialogue. An example: If a bank were to provide online financial information, Brand Dialogue would work to ensure that the entire presentation is part of the overall brand message. Major clients Citibank, Ford and 7 Up are all heading in that direction. With \$25 million in global Internet revenues projected for this year, Samet is building firmly on the existing Y&R client base.—AS

## Darwin Digital

New York

This year, Saatchi & Saatchi Advertising followed the lead of other major agencies in spinning off its new media capabilities into a new unit, Darwin Digital. Led by chief executive officer Coby O'Brien, Darwin currently has offices in New York and San Francisco.

As a full-service interactive agency with 40 employees, Darwin's client list features Procter & Gamble's Tide and General Mills, for which it last year developed the kids' site You Rule School, and media-only clients GeoCities and Pathfinder. Looking forward, the challenge for Darwin, as with many other new media units that have been created from traditional agencies, will be to build a client base beyond the business they receive from their parent companies.—Laura Rich

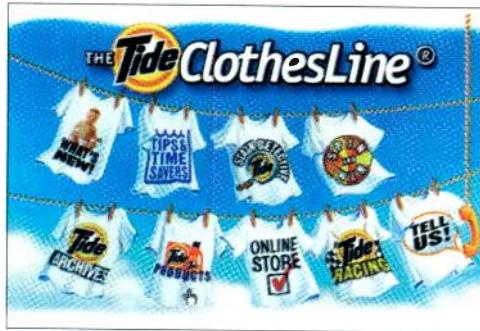
## Digital Evolution

Los Angeles

Not too long ago, an executive at a prominent new media shop looked over a list of contenders in a review his agency was participating in. Most were interactive agencies he had heard of, but the executive became quizzical when he saw a company called Digital Evolution on the list.

Digital Evolution won't languish long in obscurity. Last fall, Vulcan Capital, a venture capital firm owned by Microsoft co-founder Paul Allen, took a stake in the Los Angeles-based shop. And Digital Evolution has been changing its focus from doing outsourced Web design to pitching client business on its own.

The reviews in which the shop has popped up include those for Microsoft's Internet Explorer 4.0, Levi Strauss & Co. and Absolut vodka. It failed to win any of these pitches, but it looks as though the shop, which also has hired former Saatchi executive Jonathan Anastas to beef up its advertising credentials, will keep showing up on those short lists.—LR



Sites created by Darwin Digital include the Tide ClothesLine for Procter & Gamble.

## Eagle River Interactive

Chicago

Soon after Eagle River Interactive scored the estimated \$20 million Sprint account, the biggest coup in its two-year existence, president Kevin Rowe had to perform damage control. Rowe had to reassure jittery clients that things at the Chicago-based agency wouldn't change now that the deep-pocketed Omnicom Group had acquired it for \$13.5 million.

Eagle River Interactive was up for grabs when its parent company, now called Mastering Computers, put the division on the block to focus on computer training. It was an attractive shop, given its international expertise and impressive project work. Eagle River has built sites for Pioneer Electronics, Disneyland Paris and Pfizer, assisted on a Michael Jordan online game for Gatorade, and helped reopen Intuit's Quicken Store. With Sprint now on board and Omnicom in its corner, the firm's prospects look stronger than ever.—Bernhard Warner

## Grey New Technologies

New York

Grey Advertising, which has enough interactive units now to have formed Grey New Technologies, has earned most of its reputation as the agency that represents Procter & Gamble in its dealings with online publishers. Three years after it won the prestigious assignment to be the packaged-goods giant's agency of record, Grey still waves the P&G flag proudly through two new media units: Media.com for online media planning and buying, and Grey Interactive, a full-service agency.

The agency continues to break ground with new forms of online advertising, including pop-up windows for P&G brands Cover Girl and Scope. Although the ads for Scope were designed by MacManus Group unit Blue Marble, Media.com negotiated the media deals. Besides P&G, Grey Interactive boasts Dell Computers and Sprint Business as clients. Kaufman Patricof Enterprises, a company that focuses on Web development, rounds out the unit's new media portfolio.

Norm Lehoullier, managing director of Grey Interactive, says Grey puts its emphasis on "marketing and mission-critical applications in advertising and commerce."—LR

## iballs

New York

Online media agency iballs, born this past June, is already building a significant client base. Its clients include J. Crew, N2k, Rx Remedy, EarthWeb, Bose Corp., college site

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Sixdegrees and Variety.com. "We have \$2-2.5 million booked in client [billings] commitments and we haven't even publicized the thing yet," says Steve Klein, chairman of iballs. A spinoff of Kirshenbaum Bond & Partners, iballs has Kirshenbaum on hand as a technology partner and minority investor.

iballs plans to woo clients based on its tech-savvy staff of five. Klein won't name any of the hires except for Michael Cohen, iballs president, who had been an interactive media planner for Kirshenbaum client Sony Online Ventures. "The one big risk in this business is theft of personnel," Klein notes. "All these companies have revenue streaming in, but there aren't experts who know how to place media."—AS

## i-traffic

New York

Almost three years ago, i-traffic and fellow New York new media agency CKS SiteSpecific shared a two-bedroom loft at 32nd and Broadway, where dozens of people would hold meetings in hallways, in the kitchen and occasionally on the street. I-traffic is now more comfortably ensconced in SoHo with a staff of 41; for 1997, it projects \$2.1 million in revenue. "Location, location, location," says Scott Heiferman, i-traffic's founder. "Location is the determinant of commercial success." i-traffic buys online media for Disney Online, Hearst New Media's Home Arts, CDNow and CNNSi, among others.

i-traffic doesn't design Web pages, sell or rep advertising. Instead, the agency is devoted to putting its clients in just the right cyber-location, so that a company such as CDNow can benefit from having its virtual storefront placed in front of the right audience. In some cases, the firm is paid in transaction revenue. "We're poised for e-commerce in a way no other marketing company is," Heiferman claims.

Heiferman's strategy to focus on e-commerce seems like a shrewd move. Once the only interactive agency to concentrate on media planning, it now faces such rivals such as iballs and Grey's Media.com.—AS

## Magnet Interactive

Washington, D.C.

A funky, old power plant in the heart of the Georgetown district of Washington, D.C., is known for its long-dormant white smokestack. Less known is one of its tenants, Magnet Interactive, a quietly aggressive company that has recently seen explosive growth—but only after shifting its focus away from the CD-ROM business.

Revenues jumped to \$9 million in 1996, according to chief executive officer Basel Dalloul, and are expected to hit \$16

million this year. Several weeks ago, Magnet Interactive landed Discovery Networks' business-to-business account for its four cable channels. The firm also works directly with Nissan and has won new business from one of its first interactive clients, Kellogg's, to build sites for cereal brands and the company's online Nutrition Camp.—Nora Fitzgerald

## Novo Media Group

San Francisco

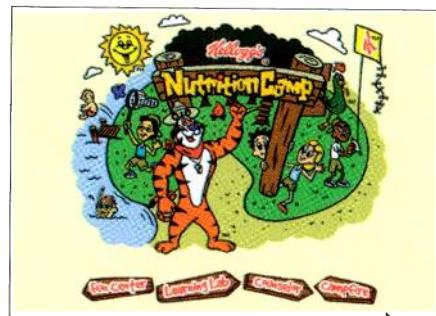
When the subject is doing business online, "accountability" is the mantra for Novo Media Group's chief executive officer, Kelly Rodrigues. "Novo is a full-service digital agency that builds long-term relationships," he says, with its award-winning creative work always matched by "back-end accountability."

Rodrigues argues that Novo differentiates itself from competitors by managing data for its clients and by its willingness to be paid according to measured value it produces.

After a successful three years, Rodrigues says he's ready to move beyond his Silicon Valley base. "We've built up some strong relationships," he says, "and we want to expand our locations to the East Coast and Europe."

Novo's clients include Toyota, housewares retailer Ikea, Levi Strauss & Co.'s Slates brand and Monsanto's Ortho division, for which Novo just launched the brand's first Web site.

—Jane Irene Kelly



Beltway-based Magnet works on several sites for Kellogg's including its Nutrition Camp.

## Poppe Tyson

New York

One of the highest-flying new media shops, Poppe Tyson again made headlines this year—though not necessarily for new business wins or interactive savvy. In March, the agency lost its executive vice president, David Carlick, who left to join an online marketing startup. Soon afterwards, following a prolonged attempt to take Poppe public, the agency demoted its chairman and founder, Fergus O'Daly, who quickly departed for archrival CKS Group. O'Daly was replaced by Kevin Clark, an executive with little interactive experience. Finally, Poppe's interactive unit changed its name twice, as the traditional agency side of the business was transferred to sister agency Bozell Worldwide.

The agency explains all of the above as a strategic consolidation down to core businesses. Others see the final move as an outcome of True North Communications' August agreement to acquire Poppe parent Bozell, Jacobs, Kenyon & Eckhardt. Sources say TN Technologies will merge Poppe's new media business into its own. Neither side is confirming whether or not the two will join forces.—LR

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## Red Sky Interactive San Francisco

Red Sky Interactive has completed its first full year as a part of Omnicom Group's Communicade. The mixed results: It found that while being part of an agency network has advantages, membership does not guarantee success.

Omnicom's financial injection allowed Red Sky to complete some goals earlier than expected, such as a move into new offices. It also opened doors. Red Sky got into Frito-Lay's Dorito's review for interactive agency of record through Omnicom, pitching the business jointly with fellow Communicade shop Agency.com. But as with the Dorito's business, which it didn't get, the shop has yet to convert some of its higher-profile invitations to pitch into wins.

Its list of new business wins in 1997 is nothing to sneeze at, however. The assignments include projects for Microsoft, Intel, Nike and the AOR work for catalog giant Lands' End. The agency has increased its revenues an estimated 75 percent this year and now has 35 employees.

Web users can expect to see Red Sky branded software product Flying Objects, which animates ad banners, in 1998. Chief executive Tim Smith happily describes its capabilities as "clip media on acid."—*Jim Edwards*

## Rubin Postaer Interactive San Francisco

Rubin Postaer Interactive, or rp.i in digital parlance, is coming off one of its busiest times since the unit was created two years ago. A division of general market agency Rubin Postaer and Associates in Santa Monica, Calif., rp.i has launched six Web sites since late September. Four of the sites were for RPA's biggest client, American Honda Motor Co., including the first Web site for Honda Motorcycles and a complete overhaul of the Clio award-winning Honda cars Web site.

"The 1998 advertising we created on the Internet mirrors what the agency did on the national side," says Peter Imwalle, rp.i's vice president and general manager. "We completely redesigned the site."

The 38-member rp.i, an independent division of RPA, also completely revamped client WebTV Networks' Web site to commemorate the arrival of its new WebTV Internet terminal, which goes on the market soon. Rp.i also has constructed a site for Fidelity Federal.

Imwalle, who moved from the agency's Honda account team in July, oversees the unit along with creative director Tom Roberts and Meridee Alter, vice president and director of media resources.—*Angela Dawson*

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## Thunder House New York

It's amazing what some big funding and the influence of an established ad agency can do. At this time last year, the client roster for Thunder House fit its technology-rich surroundings in Cambridge, Mass. With online yellow pages Switchboard its biggest 1996 client win, few considered it a threat to steal much business this year.

But with the McCann-Erickson buyout finalized this year, suddenly Thunder House is on a roll, winning well-established McCann clients USAir, Black & Decker, L'Oréal, Unilever and Tiffany & Co., plus earning the interactive agency of record designation for Pandesic, the Internet venture of Intel and SAP.

Thunder House is a full-service shop, filling a void in McCann's interactive arsenal. McCann bought Thunder House as part of its acquisition of parent company The Weber Group and has anointed the agency its flagship interactive brand around the world.—*BW*



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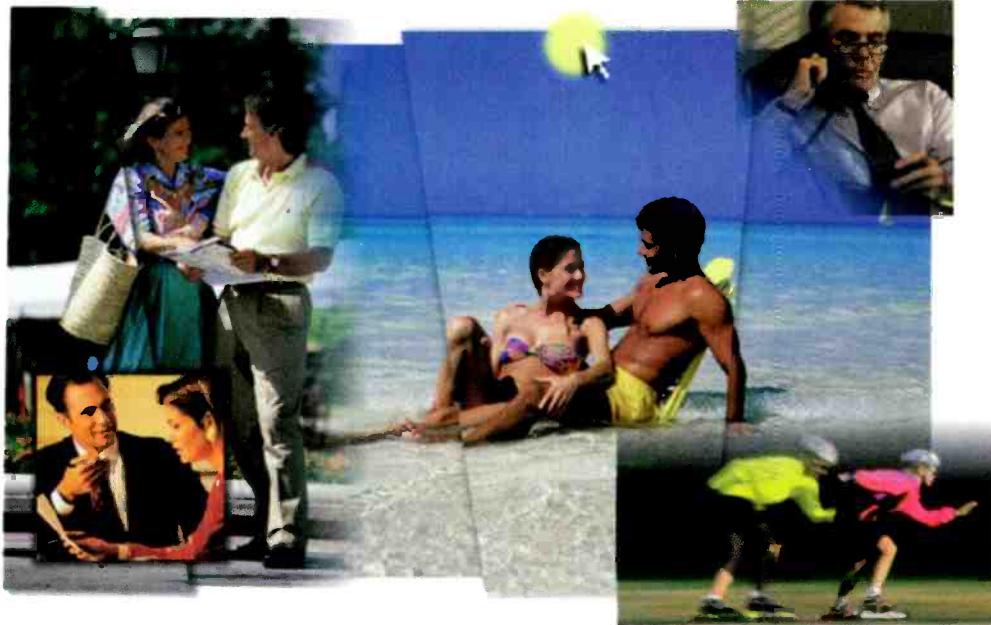
# The Top 50 Interactive Agencies

Agency / headquarters	Projected 1997 Revenues	1996 Revenues	Percent change	1997 Employees	1996 Employees
1 Modem Media, Westport, CT	36,000*	18,100	98.9%	221	148
2 CKS Group, Cupertino, CA + §	34,800*	20,500	69.7%	174	116
3 Grey New Technologies, New York	34,170	20,720	64.9%	290	203
4 Strategic Interactive Group, Boston	34,000	15,000	126.7%	200	127
5 Organic Online, San Francisco	30,000*	10,000	200.0%	100	62
6 Brand Dialogue, New York	25,000*	20,000	25.0%	140	100
7 Poppe Tyson Interactive, New York	22,000*	16,000	37.5%	300	200
8 Eagle River, Chicago	20,000	13,000	53.8%	200	160
9 Thunder House Online, New York	20,000	10,000	100.0%	75	60
10 iXL, Atlanta	19,000	11,000	72.7%	170	120
11 THINK New Ideas, New York *	17,400	9,800	84.7%	170	110
12 Magnet Interactive, Washington, DC	16,000	9,000	77.8%	220	96
13 Ikonic, San Francisco, Detroit	15,000*	11,000	36.4%	100	80
14 AGENCY.COM, New York	15,000	6,100	145.9%	230	54
15 Digital Evolution, Los Angeles	8,500	3,500	142.9%	95	48
16 OgilvyOne Interactive, New York	8,000*	na	--	75	--
17 Nicholson, New York	7,500	5,000	50.0%	90	60
18 Rare Medium, New York	7,500	2,500	200.0%	75	50
19 Blue Marble, New York	7,000*	4,000	75.0%	47	27
20 DDB Needham Interactive, Dallas	7,000	4,500	55.6%	48	31
21 Anderson & Lembke, San Francisco §	6,733	777	766.5%	65	30
22 Interweb, Atlanta	6,500	2,100	209.5%	60	17
23 US Interactive, New York	6,500	2,000	225.0%	80	30
24 Giant Step, Chicago	6,300*	3,700	70.3%	45	22
25 BoxTop, Los Angeles	6,000	3,000	100.0%	98	45
26 Ammirati Puris Lintas, New York §	6,000	3,000	100.0%	45	23
27 Darwin Digital, New York	6,000*	na	--	40	--
28 CCG Online, Denver	5,900	4,600	28.3%	45	33
29 Frontier Media Group, Malverne, PA	5,800	4,500	28.9%	45	30
30 K2 Design, New York	5,656	4,077	38.7%	65	52
31 Dahlin Smith White, Salt Lake City §	5,400	2,800	92.9%	45	29
32 BBG New Media, Boston	5,000	3,000	66.7%	65	32
33 W3-design, Los Angeles	4,200	1,500	180.0%	35	16
34 Quantum Leap, Chicago	4,000	na	--	45	--
35 Novo Media Group, San Francisco	4,000*	4,000	0.00%	20	20
36 Avalanche Systems, New York	4,000	3,000	33.3%	40	35
37 Vivid Studios, San Francisco	3,500	2,800	25.0%	45	50
38 Frankfurt Balkind Interactive, New York	3,500	2,400	45.8%	30	21
39 Media Circus, New York	3,500	2,300	52.2%	29	20
40 Red Sky Interactive, San Francisco	3,500*	2,000	75.0%	35	20
41 rp.1, Los Angeles	3,200	1,400	128.6%	38	28
42 Synapse, Dallas	3,000	2,100	42.9%	30	15
43 YAR Global Interactive, New York	3,000	1,500	100.0%	30	20
44 iMC, Dallas	3,000*	600	400.0%	22	4
45 LVL Interactive, Palo Alto, CA	2,700	1,800	50.0%	25	16
46 Ketchum Interactive, San Francisco	2,500	1,500	66.7%	15	12
47 Bates Interactive, New York	2,500*	1,200	108.3%	24	12
48 KB&P Interactive, New York	2,150	730	194.5%	7	4
49 Risdall Linnihan Interactive, St. Paul	2,100	1,632	28.7%	38	33
50 i-traffic, New York	2,100	1,000	110.0%	41	20

All figures based on agency information and Adweek research. \*estimates for 1997 and 1996 calendar years.

†fiscal year ended 11-30-97. §fiscal year ended 6-30-97. \$ interactive revenues only. na=not applicable. Chart compiled by Jim English.

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# NET LAG

In fits and starts, Europe's interactive community is warily finding its way. By Laura Rich

The European online market, depending on whom you ask, is several weeks, months or even years behind the U.S. market. In terms of interactive marketing, one

could argue that Europeans are precisely three and a half years behind their American counterparts. Last month, Unilever chairman Niall FitzGerald gave a speech before the European

Association of Advertising Agencies in Dublin that was oddly reminiscent of a similar speech—an interactive call to action—delivered in May 1994 by Procter & Gamble chairman Ed Artzt to the American Association of Advertising Agencies.

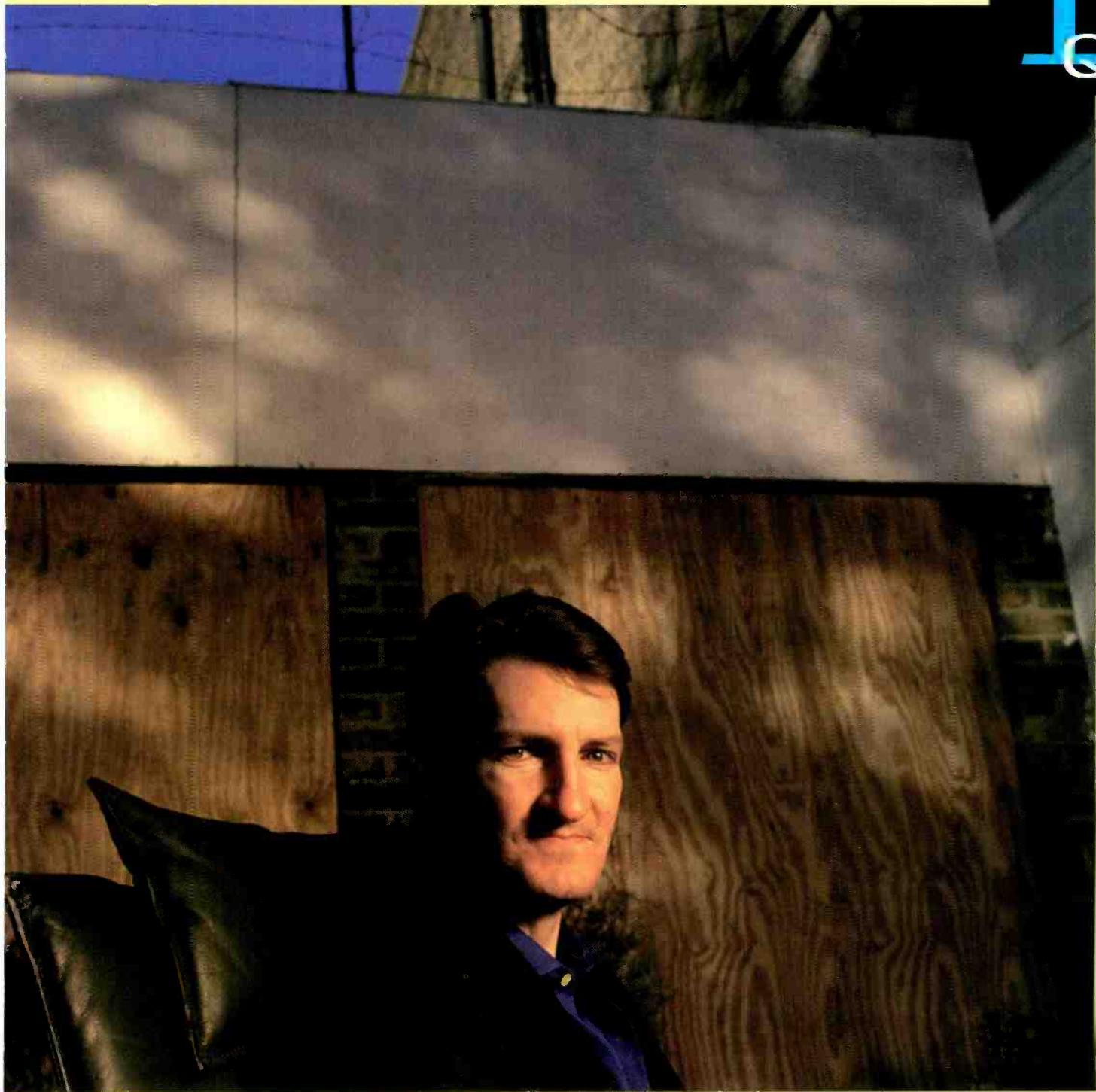
Like his stateside counterpart, FitzGerald chastised the ad community for its slowness to embrace the new medium. "Just because you may not like the words, [that] doesn't mean inter-

**Unlike traditional European clients, media companies are more willing to take risks, says Eamonn Wilmott, managing director of London's Online Magic, creators of the acclaimed Channel 4 Web site.**



active marketing will simply go away if only you ignore them long enough," he said. "As I look at the way the world is going and then I look at the traditional advertising agency, I believe I see an alarming discrepancy developing between what our brands are going to need and what contemporary agencies are good at." Interactive and one-to-one marketing, FitzGerald observed, are areas agencies either disdain or lack the skills to provide. To serve the needs of a multinational client like Unilever, agencies have to expand these disciplines, he concluded.

With their client turf challenged in the interactive market-

**iQ**

PHOTOGRAPHY BY MICHAEL BIRT/MATRIX

ing arena by local startup shops and expanding U.S. firms, European agencies must now respond and react. So far, the interactive marketing community in Europe is shaping up in similar fashion to the way it did in the U.S. several years ago: in fits and starts. Dominated by neither boutiques nor spin-off units of traditional agencies, the online scene also carries a sense of unease familiar to American interactive marketers. Observers say the industry, primarily London-based, has a tortuous path to travel before it reaches maturity.

"If [European] agencies want a role in the future [of new

media], they're going to have to choose whether to dip their toe in the water or give up, because there are companies that will do it for them," says Chan Suh, CEO of Agency.com, the New York-based new media shop that opened an office in London last year to service British Airways. The agency, a member of Omnicom Group's Communicade unit of new media investments, pushed further into the British market last June when it took a majority stake in Online Magie, a London-based new media firm. Suh observes that in addition to the hundreds of smallish new media shops in the London area chomping at the bit for traditional



agencies' throwaways, companies like IBM and Oracle, regulars in European new media reviews, are waiting in the wings for agencies to falter. Like EDS and Andersen Consulting here, these tech companies see the interactive market as an inroad to offer expanded services to clients.

In fairness to European ad agencies, basic market conditions until recently have failed to inspire the major agencies to join the interactive movement. In a few markets, online penetration is in the high single digits. In the U.S., overall household online penetration is at 10 percent, with untold millions connected to the Net at offices and universities.

In terms of ad spending, the disparity is even greater. In the U.S., Jupiter estimates 1997 online media buys will reach \$940 million; most analysts confidently predict the total will jump to several billion dollars by the year 2000. Meanwhile, Jupiter says that all of Europe—which has a population greater than the U.S.—won't crack the billion-dollar level until 2003.

But the raw numbers don't tell the whole story of Europe's potential for online development. Shackled by years of state control of telecommunications systems and lacking a strong entre-

As a result, the focus in Europe has started to shift to the Internet, and there are signs the market is waking up to its presence. In 1996, European online ad spending was a meager \$5.6 million. By the end of 1998, that figure is expected to grow more than ten-fold, to \$65 million, according to Jupiter.

Some industry analysts say international competition and advertisers that see their competitors advance online elsewhere are helping to drive the market. So the challenge for the interactive marketing industry may be to convince clients that local agencies can handle new media as well or better than firms from the U.S. "Clients know sometimes they can't get [certain services] in the U.K.," observes Eamonn Wilmott, managing director of Online Magic. In a review that included several local new media shops, British Airways last year assigned its \$1 million interactive account to Agency.com, then based only in New York. The size of the account—large even by U.S. standards—meant the winning shop had to have considerable experience. Because European clients have spent little money directly on the Web to date, their agency counterparts have struggled. According to Agency.com's Suh, although European clients "want what British Airways has, they are not willing to spend the money."

Unilever's insistence that European agencies come up to speed may be an exception to the rule, but the bulk of the packaged-goods giant's online activity has been in North America. Most other major consumer-goods companies have been quiet internationally, as well.

Media companies are seen as a more progressive client category. Channel 4, a broadcast television channel in the U.K., assigned its Web-site development to Online Magic two years ago. Both client and agency have won industry kudos for the site's innovative promotion of Channel 4's programming, and for Online Magic, the venue has served as

## European Timeline: How Far Behind the U.S.?

**SIMON DARLING, interactive marketing and electronic commerce manager, Unilever**

**2 years (behind U.S. market)**

**"It reflects North America two years ago [when] traditional houses [agencies] hadn't gotten that much into new media."**

**CHRISTIAN BACHEN, business unit head, Pixelpark**

**6 months (behind U.S. market)**

**"In some ways, we're ahead of the U.S.: We already have an online auditing system up."**

**BOB ALLEN, founder, Modem Media**

**12 to 18 months (behind U.S. market)**

**"What's happened in Europe in the past year happened here two years ago."**

preneurial tech culture, Europe is only now aggressively wiring up. The French have long been users of interactivity. The Minitel service, a small box rented from France Telecom for a onetime fee of about \$2, has offered its 16.6 million subscribers online shopping and yellow pages-style listings for the last decade.

In the U.K., TV audiences have grown used to receiving travel-discount offers and other information via Teletext. That technology, which never caught on in the U.S. despite heavy promotion in the early 1980s, delivers interactive material to TV screens in the unused vertical bands of broadcast transmissions. Because Minitel and Teletext both feature low-end graphical interfaces and provide negligible computing power, however, they can hardly be compared to the Web's multimedia razzle-dazzle.

a calling card for its content-development talents. Described by Wilmott as "truly a U.S. site in size and scope," Channel 4 Online is a destination site in itself, with live chat events and bulletin boards. It currently carries no third-party ads but may begin to do so next year, Wilmott says. Online Magic has also garnered praise for other projects—including Web sites for drug-store chain Boots and *The Economist*.

"They do very good work, indeed. I've been impressed by the end product," says Simon Darling, interactive marketing and electronic commerce manager at Unilever, which has awarded small assignments to the shop. The brief history of Online Magic illustrates that even if much of the European advertising industry is ignoring interactive media, having an affiliation with



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a sexy online marketing boutique can do wonders for a traditional agency's image. Founded in 1994 as Internet Publishing, Online Magic changed its name after forming a joint venture with BMP DDB, the London office of DDB Needham, in 1995.

The arrangement, which ended with Agency.com's purchase of a stake in the shop, was quite loose. There were no assumptions Online Magic would handle new media work for BMP clients, but it did give BMP interactive bragging rights. "We'd be dumb to turn our backs on it," says BMP chairman James Best, who remains chairman of Online Magic's board.

As Online Magic has changed orbits to circulate among new media-focused shops, BMP has been outpaced in the new media market by competitors in the traditional field: Lowe Howard-Spink and Ogilvy & Mather. O&M "has done a good job early on, getting dedicated people into interactive marketing," says Unilever's Darling. Critics say O&M has gotten stuck in its original mode, which was less about building Web sites and more about online banners and sponsorships. "We do develop sites, but the fastest developing [area of business] is online media and consultancy," says Jane Ostler, head of digital communications at The Network, the O&M new media unit.

By O&M's measure, the agency is one of the top-two interactive media buyers in Europe, placing banners and other online media for O&M clients Ford and Guinness, along with British Telecom (which is not a client of the general agency). O&M outsources production work to London's vast pool of new media startups, including the likes of AKQA and Webmedia.

Lowe Digital sports a 10-person staff that has produced sites for Braun, Baileys, General Motors and GM division Vauxhall Motors, all Lowe clients. For the most part, the sites are targeted at online users in the U.K. However, the agency recently launched a banner campaign for Baileys that ran only on North American sites and co-created a Web site for Smirnoff vodka with Lowe's New York new media department. Even if the unit's interactive output pales in comparison to many U.S. agencies, Deborah Loth, Lowe Digital's creative director, believes European shops have the necessary tools to innovate beyond U.S. agencies, just as they have done in account planning and media buying. "It's easier here to convince [advertisers] to do content development," says Loth. "England is creative; we export creativity." Typical of the ideas coming out of Lowe Digital is an area called Traffic Net on client Vauxhall Motors' site. Traffic Net gives users real-time views in Shockwave of where the traffic jams are around England.

To further the cause of U.K. interactive advertising, Loth

and executives from other leading creative agencies have become involved in the Digital Marketing Group, a casual consortium of new media executives at full-service agencies such as Bartle Bogle Hegarty, BMP DDB, McCann-Erickson and D'Arcy Masius Benton & Bowles. The DMG serves an evangelical role, educating clients through efforts such as an exhibit at Internet World in London last year that let agencies walk advertisers through some online projects.

As the DMG tries to win over clients, global agency networks such as Lowe, DDB and O&M still have to compete against each other on interactive turf, just as they do in traditional media. This rivalry occasionally shows up in the form of acquisition activity. Over the summer, the French agency Publicis purchased London's SMI Group, a leading interactive independent shop, for \$13 million. Renamed Publicis Technology, the unit is envisioned as a force in both off- and online tech advertising.

Across Europe, interactive marketing stars seem to have the ability to shine just about anywhere. One of Sweden's leaders is Stockholm-based Media Marketing Group, which also competes

there with startup new media shop Spray Interactive. Pixelpark, based in Berlin, Germany, is home to clients such as Adidas, Deutsche Telekom and Siemens, and this year will realize revenues of some \$17 million for the 100-person shop. In France, one of the leading general agencies, BDDP, is said to be an interactive leader, along with Carat Media, a media independent. Both compete with SRC Groupe, owned by Chicago-based Eagle River Interactive.

The importance of recognizing local market needs may be the European agencies' greatest advantage to ensure their piece of the interactive marketing pie. Americans may have early-to-market positioning and proximity to a majority of global brands, but Europeans will continue to know their own markets better than outsiders.

In turn, American interactive firms are showing increasing care about hiring local talent to lead their overseas efforts. New York-based interactive advertising rep firm DoubleClick recently hired O&M's digital development director Andy Mitchell to help launch its London office. Poppe Tyson and Modem Media have also tread carefully in opening up London operations.

But Americans throwing interactive bread crumbs will not assuage European execs, who see a strong U.S. content bias on the Net. "It's annoying that U.S. advertisers are oblivious to the fact that it is a World Wide Web," says Lowe's Loth. "Sometimes, you have to drill five pages deep before you realize [the Web site features] a U.S.-only offer. It's a real source of resentment."

Sounds like the seeds of a counterrevolution. ■

## New media boutiques and technology companies are hiding in the shadows, waiting for European ad agencies to stumble.

# Women on the Web



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## ANATOMY OF AN INTERACTIVE AD

# The Up Beat

With music and sound effects, Brand Dialogue puts some fizz into 7 Up's Gen-X Web site. By Bernhard Warner

The home page: A variety of sound-enhanced icons shuttles the viewer into the depths of 7up.com, which focuses on pop music.



# HISTORY

comes to the use of the Internet by soft-drink marketers. Analysts wonder: Why bother building elaborate sites with games and music if you can only access it with something akin to a Pentagon-issued, fiber-optic hookup? Publishers ask: If you've spent millions offline on promotions and weighty television, radio and print buys, why not try online advertising or sponsorships, still priced at bargain rates?

Coca-Cola and Pepsi have opted to keep their Web budgets close to home, investing in whizbang sites over online banner buys or sponsorship deals. 7 Up, meanwhile, has spent a higher percentage of its Net budget on banners and promotions than its competitors.

The Beatnik audio plug-in permits viewers to remix the 7 UP jingle, "It's an Up Thing," with a Miami salsa or New York club sound.

## STRATEGY

While the site initially came replete with socially relevant features—such as voter-registration forms and contests in which participants could win summer jobs in the music or entertainment industries—to build a loyal following, the soft-drink company decided this spring to use the medium as a promotional tool.

"We really wanted to drive sales rather than just have a cool site," says Gary Hudman, a brand marketer for 7 Up.

The notion of constructing the be-all and end-all Web destination to entertain 20-somethings is a secondary objective now, says Hudman. The company plans to continue employing the latest technology for [www.7up.com](http://www.7up.com), especially as it supports the attributes of 7 Up as a hip, music-savvy and socially aware brand.

To that end, Brand Dialogue negotiated a deal this spring with Headspace, a San Francisco software company to utilize a new audio plug-in, Beatnik, for [7up.com](http://7up.com). The result was a totally redefined site, called "Sonified 7 Up" in which visitors could experiment with and remix sounds.

## COSTS

Rhythms of the Road was promoted entirely offline in a \$12 million ad blitz. The URL was tagged on packaging and in-store media to promote the online contest, Ratner says. The only online-related costs 7 Up incurred: The company had to pay the rights fees to the singer of the "It's an Up Thing" jingle, he adds.

The soft-drink marketer has recently stepped up its online media buys with a new promotion for the holidays. Naughty or Nice is being advertised via banners on the PointCast College Network, SonicNet and Comedycentral.com.

In fact, sources estimate that 7 Up's entire interactive budget is between \$500,000 and \$750,000 this year, with two-thirds to three-quarters earmarked for

Brand Dialogue and 7 Up employed the Beatnik program as a central component of Rhythms of the Road, an under-the-cap sweepstakes that began May 23. The contest ran eight weeks, with a Pontiac Sunfire as the grand prize.

For the first time, the soft-drink company decided to open up the competition to its Web-site visitors. A page on [7up.com](http://7up.com), called The Great American Remix, was reconfigured for the promotion. A map of the United States became the playing board. By clicking on a major city, a series of trivia questions about music from that region appeared. Answering the questions correctly meant the contestant would be shuttled to a page to register to win a car.



site construction and maintenance.

Despite the dearth of online media support,

Rhythms is considered a major reason why [7up.com](http://7up.com) traffic has risen to more than 60,000 weekly household visitors, says Ratner. In addition, visitors have lingered longer at the site than they used to. Brand Dialogue also reports a 60 percent jump in page views during the first month the site was sonified, or sound-enhanced.

The sonified site can be seen today on [www.headspace.com](http://www.headspace.com), where, as a tribute, the software company has enshrined it for posterity. 7 Up has pulled Rhythms in favor of a site that promotes the Naughty or Nice holiday sweeps.

## TECHNOLOGY

The construction of the sonified site and subsequent work on the Rhythms promotion teamed programmers from across the country in a collaborative effort with Brand Dialogue and Headspace staffers. Thomas Dolby Robertson, the founder of Headspace and a technomusic pioneer (remember 1982's "She Blinded Me with Science"?") wanted to try the Beatnik program on some cutting-edge sites. Dolby and his partner, Mary Collier, struck deals to place it on sound-enhanced sites with such wacky names as Eating an Ear and The Discombobulator. Then there was 7 Up.

**Sweeping the cursor across the icons adds in guitar riffs**

Beatnik made its debut on 7up.com in April, transforming it into a sound-enhanced site. Other brand sites dabble in background music and sounds, but the sonified 7 Up site was the first brand site defined by audio. Sweeping the cursor across each page not only

**and wind instruments to the "Up Thing" jingle. Double click and hear new bands.**

produced different notes and tempos, but with Beatnik, the user could funk up the 7 Up jingle, adding a few guitar riffs and wind instruments.

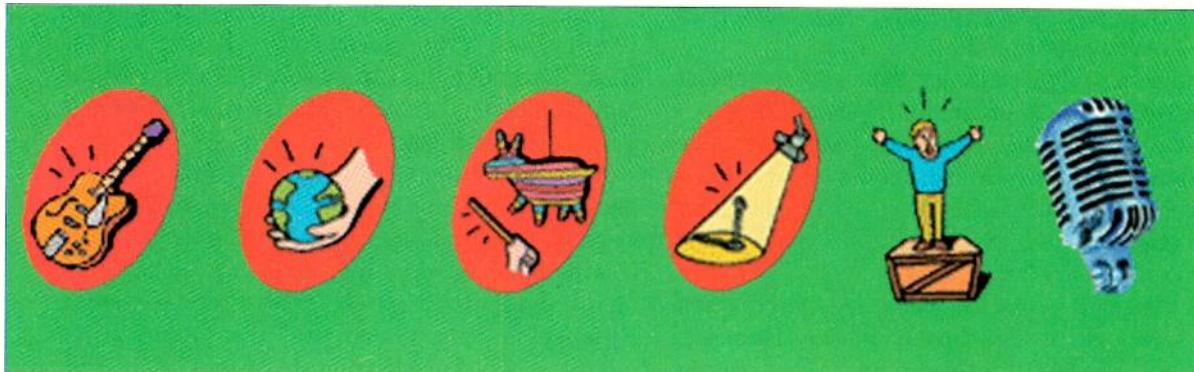
Collier, Headspace's co-founder, recalls that the construction of Sonified 7 Up was a quick learn for Brand Dialogue designers despite the fact that they had to work with a brand-new language called "rich music format," or RMF.

Programmers worked on Rhythms' road map to implant distinct musical styles under the icons of

seven U.S. cities, ranging from Chicago house to New York jungle club. The final touch was refashioning the cursor arrow into a Sunfire that could be driven, or dragged, from state to state.

The Beatnik plug-in is similar to RealAudio's, with one crucial exception: It doesn't broadcast audio in a cumbersome, streaming format, Collier says. Rather, the plug-in uses RMF to react to certain electronic stimuli. By dragging a cursor across a page and sweeping over preprogrammed icons, a user can alter a site's sound. "It's like sending down a recipe and all the ingredients remain on the client's end," says Collier.

The most crucial elements of Beatnik, says Brand Dialogue's Ratner, were the relative speedy download time and the fact that it could be accessed with a



2.0 browser. If a visitor was sent from 7up.com to the Headspace site, and then had to wait through a timely download for the plug-in, it wouldn't have been worth it, he adds.

All in all, the sonified feature and the use of music in general has been a successful formula, Ratner contends. "At this point, I think we've developed a loyal and growing audience," he says. "Maybe it's not a top 10 on people's bookmarks, but visitors have been coming back." ■

### 7 Up Web Sightings

The Art of the Nonsell and 3,000 Miles of Music

"Seven Up realizes the Web is not a place to sell soda, but more an environment to identify the brand with content and lifestyle. I also like the fact that it doesn't saturate the user with a 7 Up promotion at every corner. Now they need to take this content and co-brand it in complementary sites to get greater user exposure." —Tim DiScipio, president, Easton Media Group, Easton, Ct.

"One page in particular stands out, the Great American Remix. As you roll your mouse over a map of the U.S., the 7 Up jingle gets remixed into different musical styles, from Seattle grunge to Miami salsa. I like the way the site uses music to actively reinforce 7 Up's branding in a playful and memorable way." —Daniel Sroka, creative.yahoo!, Yahoo!, Santa Clara, Calif.



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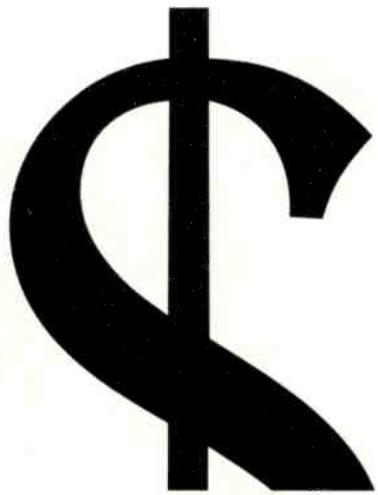
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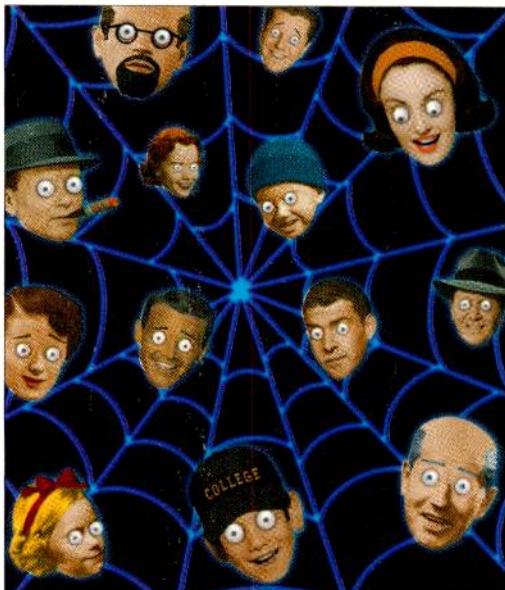
**Web surfers are getting harder to measure.**

By Catharine P. Taylor

It was all supposed to be so simple. Back in the earliest days of the World Wide Web, for a brief, fleeting moment, a medium finally had come along from which publishers and advertisers could come up with absolute audience measures and, better yet, know something deep and definitive about each computer user's browsing and buying habits. The plan was simple: Computer user visits Web site; computer user leaves Web site; visit and certain vital user stats are logged by server; enterprising ad sales executive calls the visit an impression and begins to sell ads based on it.

Unfortunately, as the Web expands, that simplistic dream keeps drifting farther and farther into the distance. Server logs record visits in different manners, while online robots that imitate human Internet surfers skew traffic data. And the cookie, that Internet tag that was meant to track a user's online travels the way animals are tagged in the wild, has come under fierce attack from privacy groups and reluctant users.

But perhaps no development underscores the difficulty of measuring the online audience more than proxy caching. While the term is one that only a computer programmer could love, the effect caching—the temporary storage of Web sites on other servers—may have on determining the size of an individual Web site's traffic could be staggering. Why do people store Web sites on their own servers? Ironically, they want to cut down on the traffic problems caused by the huge surge in the Internet audience. In order to keep phone lines and T1 lines from inevitable logjams, information technology managers routinely store duplicates of popular sites on their company's side of the firewall. Such caching ensures that every time an employee wants to tap into *Quote.com* to check a share price, it doesn't entail jumping over the firewall, out onto the Internet and back again.



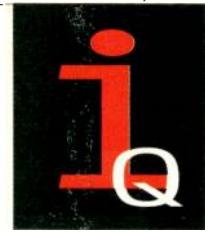
The use of this traffic unsnarling mechanism seems to be growing, too. Once the province of only the most wired companies, major online services such as America Online and Internet service providers, caching is now used by the government, which copies sites all over the country to keep the Net from sagging under its ever-increasing weight.

So what is the, um, net effect of all those uncounted visitors? According to a recent study by MatchLogic, which handles ad banners for General Motors and others, sites routinely undercount their visitors by an average of 76 percent. The study claimed that on some extremely popular Web pages, actual impressions were as much as seven times higher than what sites actually report. While MatchLogic has a vested interest in presenting such eye-popping numbers—it simultaneously launched a new ad measurement system, TrueCount, which purports to get around the problem—it makes issues such as magazine pass-along readers and TV underreporting look positively trifling. After all, Internet users make the effort to visit these sites, rather than just pick up a dog-eared publication in a doctor's office or aimlessly channel-surf.

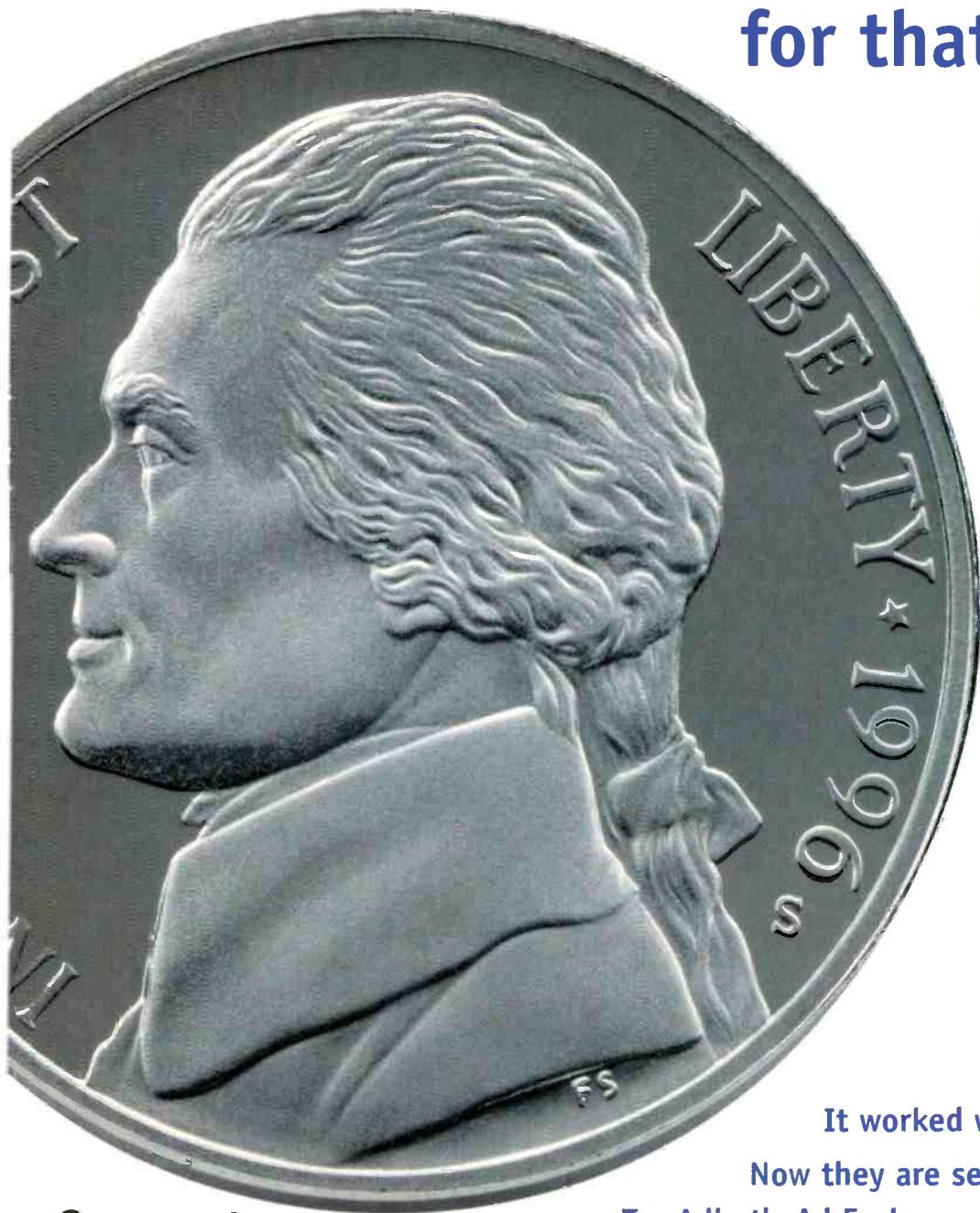
The Web's measurement woes suggest that the ultimate route to determining audience size may end up looking quite familiar. In recent months, a spate of new companies has sprung up that count the Internet audience from the user's vantage point rather than that of the server. RelevantKnowledge, which launched in June, and NetRatings, a spinoff of Hitachi that made its debut only weeks ago, both cull Internet audience data from a random sample of computer users. Media Metrix, formerly PC Meter, has been sampling PC households for several years. Then there's @plan, which surveys its base of computer users about their Web habits rather than track their online activity. These com-

panies may make the name Nielsen spring to mind, but it speaks to the prevalence of server-based audience tracking that Nielsen maintains a longtime partnership with I/PRO, the company that was first out of the gate several years ago in performing server-based audience tracking.

Yet extrapolating an Internet audience from samples—no matter how accurate the technique has become—seems antithetical to the reason why many advertisers jumped onto the Web. They wanted one-to-one relationships with specific users, not a mass audience. Web publishers must only hope that such confusion doesn't cause advertisers to walk away from the medium. For their part, advertisers should remember that no matter how complicated Internet audience measurement is, there are millions of people—exploring one at a time, with specific interests—for whom the Internet is now the place to be. ■



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## HOLLYWOOD

### Betsy Sharkey

# Nick Explains It All

In the TV Land of  
teens, Nickelodeon  
struck gold. Now a  
rush is on among  
the broadcast nets.



If there were any question about how potent Nickelodeon's teen-targeted live-action shows have become, it was answered in late October when two of the network's prime-time stars—Larisa Oleynik of *The Secret World of Alex Mack* and Irene Ng of *The Mystery Files of Shelby Woo*—made the cover of *TV Guide*.

That went a long way to stamp the shows as trend-setters, but more importantly it said these were shows with mass appeal. It represented the first time any of Nick's live-action shows has been deemed *TV Guide* cover material, and Alan Goodman, who created and produces *Shelby Woo*, says he's still stunned by it.

Even *Seventeen* magazine now routinely mentions *Shelby Woo* and *Alex Mack* in the same breath with network shows like *Sabrina, the Teenage Witch* (ABC), *Moesha* (UPN) and *Buffy the Vampire Slayer* (The WB) as powerfully girl-centric.

For Nick, teen success is proving to be a paradox. Young teens were a corner of the world that the kid-

driven cable network once owned virtually exclusively. They won the day with smart programs that consistently received creative awards and parents' approval and were often singled out by the FCC as what was right with kids programming.

Along the way, Nick discovered something else. Though the core audience might be concentrated among 6-to-12-year-olds, more and more kids who loved the characters at 12 kept tuning in even as they turned 13, 14 and 15.

With broadcast networks under growing pressure to develop meaningful programs for that market, and in the face of an ever-eroding audience share, young teens suddenly began to look more than a little tempting to mainstream programmers. Over the last two seasons, the number of shows developed for young teens has ballooned, and the development pipeline is looking like a rush-hour subway in Tokyo.

"This is no longer the bottom of the food chain," said Tommy Lynch, who created and produces *Alex Mack* and Nick's newest prime-time live-action show, *The Journey of Allen Strange*, which premiered at 9:30 p.m. Nov. 8. It is a sea change from recent history, he said, when most of what the networks and syndicators distributed was "produced for tonnage and to fulfill some vapid FCC requirement."

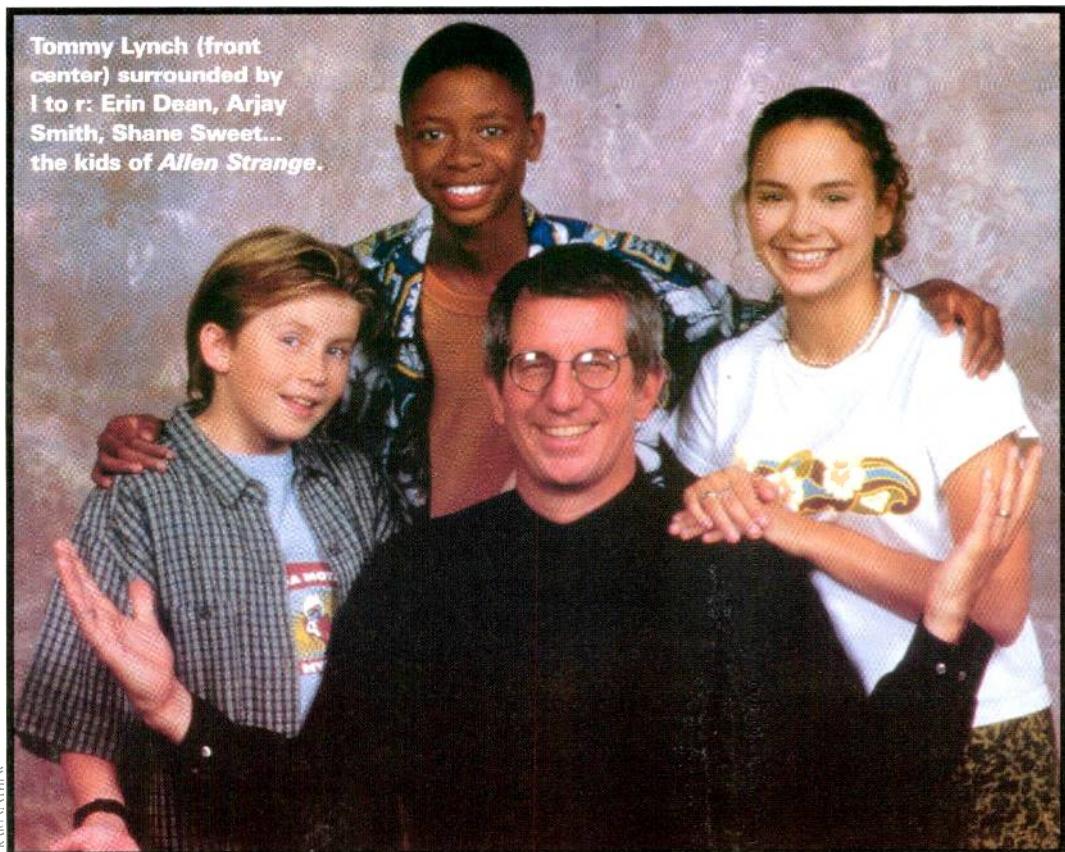
"I wanted to bring a legitimacy to this kind of show," said Lynch, who looks to producers like Steven Bochco, with his multilayered storytelling and complex characters, and the emotion and fantasy of George Lucas and the *Star Wars* trilogy, to help him define how he approaches the shows he writes for Nick.

This fixation with teens on broadcast TV has executives at Nick guardedly optimistic.

"It's great for kids," says Kevin Kay, vp/executive producer, development at Nick. "But from a competitive point of view, if people start making our shows, we'll have to do something different. I'm always looking at what every body else is doing."

These days, Kay has a lot to look at. NBC's Saturday morning has gone totally teen,

**Tommy Lynch (front center) surrounded by  
l to r: Erin Dean, Arjay  
Smith, Shane Sweet...  
the kids of *Allen Strange*.**



## HOLLYWOOD

while CBS threw out its blue-hair formula for Friday night and fashioned a teen-friendly format that goes head to head with ABC's entrenched TGIF. The WB found one of its biggest hits in *Buffy*. Former UPN chief Lucie Salhany, who saw *Moesha* with teen R&B star Brandy pull in some of the first strong non-*Star Trek* ratings for the young network, hung much of her network's long-term future on hitting and getting

**"We feel that all our shows should be about the human experience but have a magical element too," said Lynch.**

that market. And the USA Network has a daily "tween" block running in late afternoon.

But it is more telling that the specific teen sensibility of the Nick shows—their tone, texture, flavor—is making a clear migration to the majors. Consider ABC's Friday-night hit, *Sabrina*. The half-hour fantasy comedy starring Nick's *Clarissa Explains It All* alum Melissa Joan Hart as Sabrina, whether by design or not, has a very Nick-esque feel to it (not surprising, since it's a Viacom production, and Viacom owns Nick). Smart, funny but flawed teen tries to figure life out, and, oh, she happens to be a witch. Not unlike the premise behind *Alex Mack*—smart, funny but flawed teen tries to figure

life out, and, oh, she happens to have super powers.

Nick's approach to developing these shows, to figuring out what works with kids, sounds fundamental. The underpinning is always character and story. In the case of *Shelby Woo*, Goodman manages to tell a complete mystery in roughly 22 minutes.

"There are 30 scenes. We establish a case, set up three suspects and their

lives, and solve the mystery," said Goodman, who as a kid devoured the Hardy Boys and Nancy Drew mystery books. "In that respect, it goes like the wind. I think people don't give kids enough credit for being able to follow a story. In this case, it's a game, a puzzle—can you solve the mystery before *Shelby*?"

But at the heart of the mystery each week there is a clear teen issue—from conquering fear to developing a crush and having to deal with that.

"We look at things from a kid's point of view, not from an adult, 'We know what kids want' perspective," said Kay. "Then we ask, 'What is the kid issue?' If there's an answer, we might want to make the show." Then, because Nick operates in a world

where there are no clear programming seasons, the show is developed, fine-tuned, and then held until it's ready.

The kid issue is much of what landed *Allen Strange* on the air. In the show, the network will tackle the emotionally charged issue of separation. Through the prism of Allen, a sort of teenage *Brother From Another Planet*, the show will explore the parallel lives of Allen, an alien who's trying to get back to his home planet Xela, and Robbie, a 15-year-old girl next door who is dealing with her parents' recent separation.

Allen, played by Arjay Smith, is a welcome relief of a character. A teenage boy with charm, wit and none of the irritating absurdity of *Family Matters'* Steve Urkel, he's now helping to anchor Friday night on CBS. Essentially what Lynch has done is create an *X-Files* for young teens.

"We feel all our shows should be about the human experience but have a magical element too," said Lynch. "I wanted to do a show in which the theme was separation. It's one of the biggest issues for kids, creating their own identity and separation—from friends sometimes, from parents."

The next task became how to tell that story, how to give it some complexity that would engage this very tough audience. "We thought, 'Wouldn't it be cool if an alien kid was left behind and he had to find his way back home, and until he did he had to assimilate into this world?'" Lynch said.

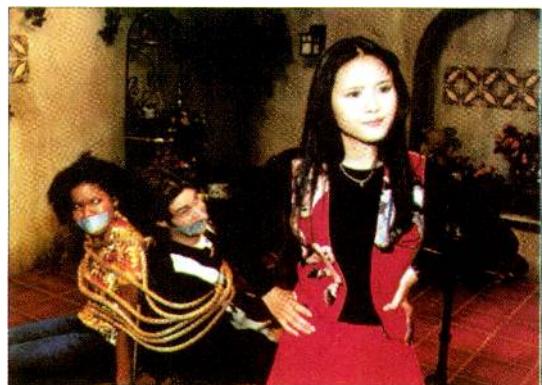
One key to Nick's success is finding writers and producers who create dialogue that sounds real to the audience without dipping into jargon. "Nothing dates a show quicker, and I stay away from it like crazy," said Goodman. "We start from the point of view that these are people with brains and we should talk to them that way."

Lynch says he and his writing team rewrite until they get to a place where it sounds real. "We're also not forced to do line, line, joke," said Lynch. "Our comedy gets to come out of character."

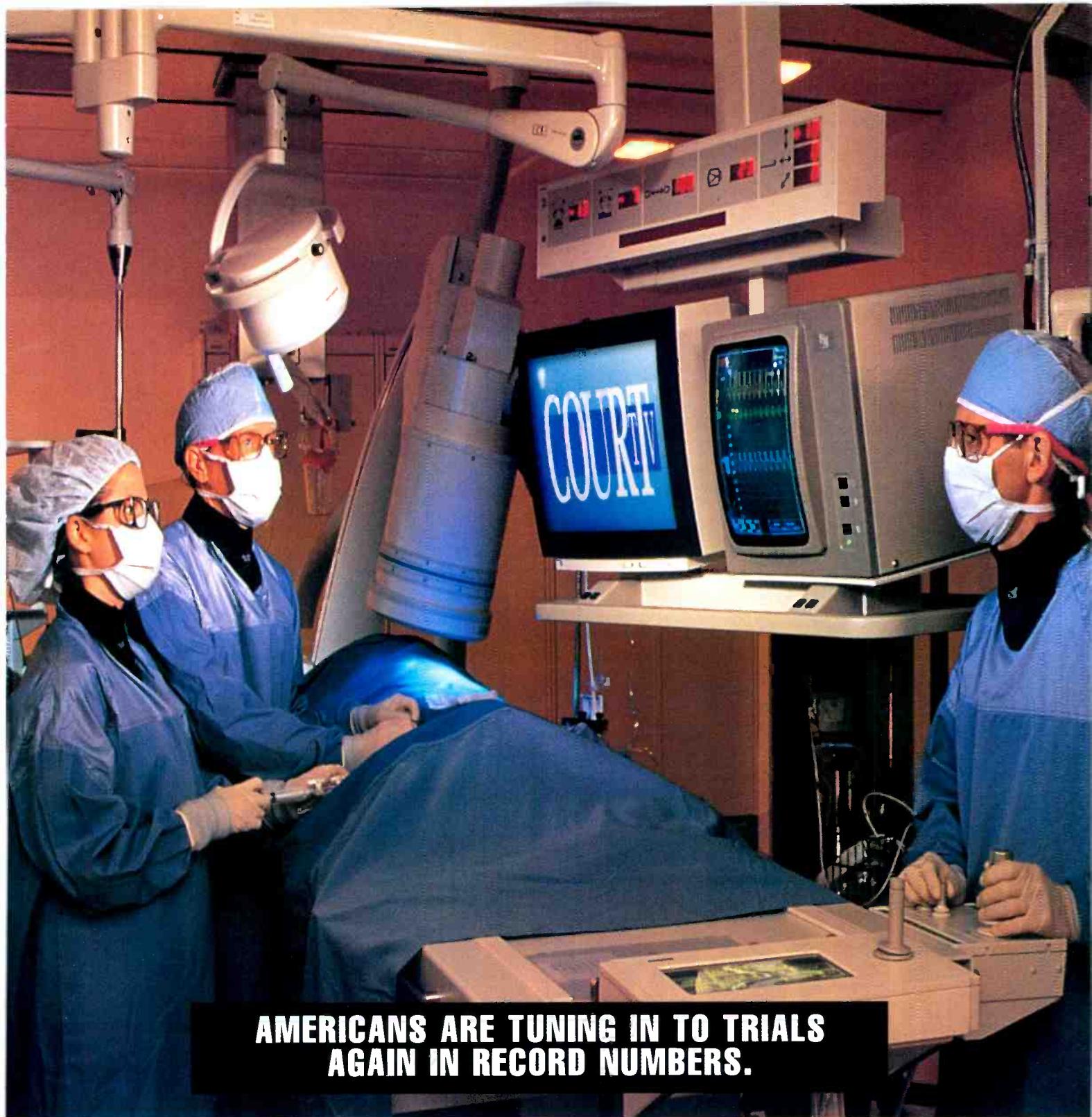
"I look to develop shows that are timeless," Nick's Kay said. "If I develop a show like *Allen Strange*, it's going to be on the air for a long time. For that to work, there has to be great storytelling and great characters."

Whether the coming wave of teen-centric broadcast shows succeed rests largely on more than simply targeting that audience. Nick's teen shows have worked because the process began by finding the storytellers. The network has made an art of identifying those writer/producers who weren't just writing for teens because prime-time adult drama doors had been closed to them.

You even might say that writers like Lynch and Goodman just never grew up. Judging from most prime-time TV, maybe that's a good thing. ■



**The *Shelby Woo* players (l. to r.): Preslaysa Edwards, Adam Busch and Irene Ng**



## AMERICANS ARE TUNING IN TO TRIALS AGAIN IN RECORD NUMBERS.

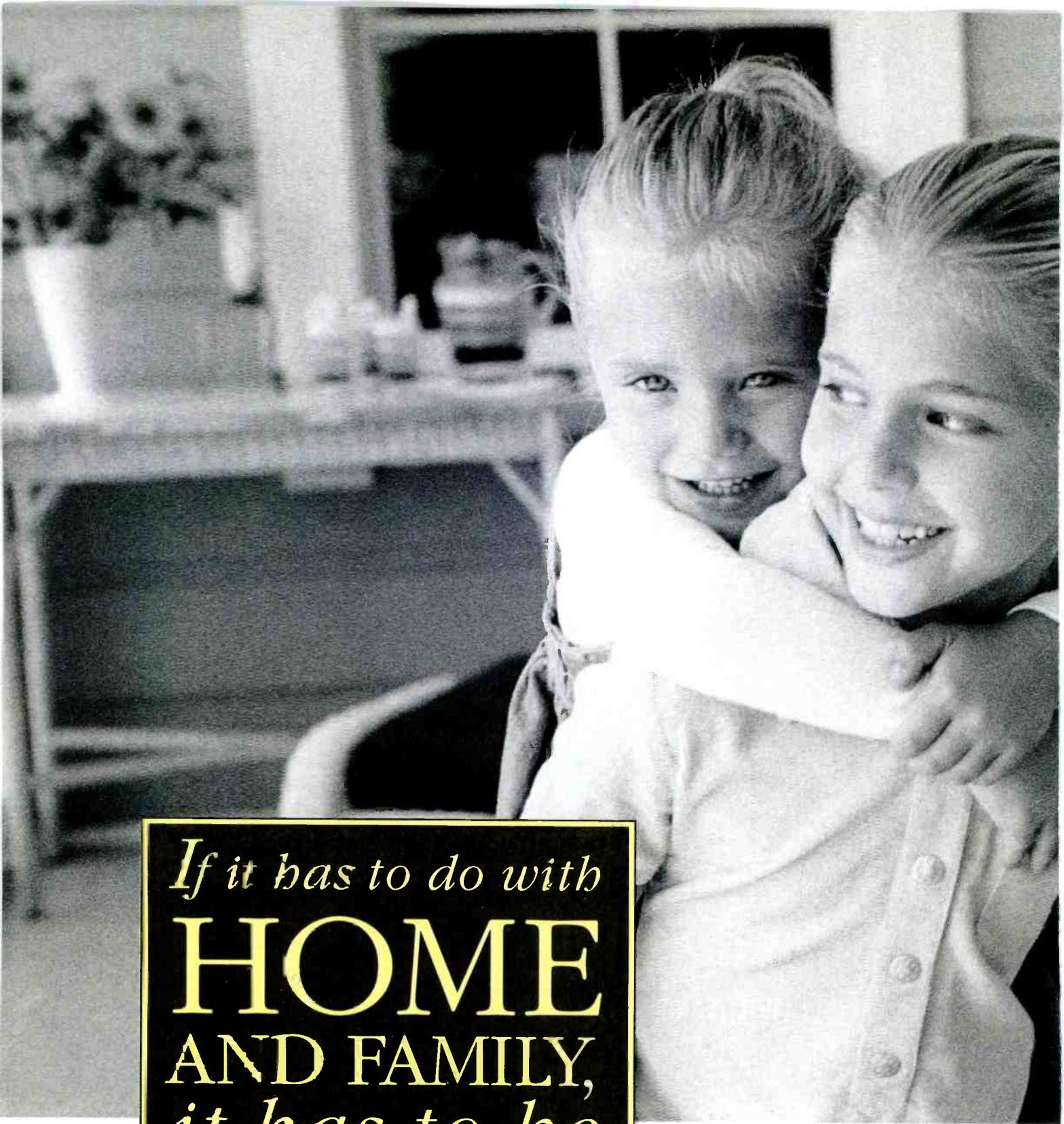
And we've got hard evidence. Since mid-July, beginning with the Carroll O'Connor case, Americans have been tuning in to live trials at levels not seen since the Simpson case. In fact, the O'Connor, O'Brien, Woodward and Han trials' average ratings were 240% higher than trials last year. And recently, ratings have been up as much as

600%. Not bad. What's more, trial coverage is so popular that even the day the stock market crashed, more households were tuned to Court TV than CNN, CNBC, MSNBC, Fox News or Headline News (in Court TV's universe). And that's the truth, the whole truth, and nothing but the truth.

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Source: Nielsen StarTrak MF 12 30-7:15P, 7/15-7/25/97, exclusions: 7/15 12:30-1:45P, 7/17 12:30-1:30P and 7:15-7:30P, 7/21 12:30P, 7/22 12:30P and 6:30-7P, 7/23 12:30-1:45P and 6:45-7:30P, 7/24 12:30-7:30P, 7/25 12:30-2P and 6:30-7:30P, MF 9A-4P 9/18-10/1/97, exclusion 9/10A 9/22-9/25/97, 10/7-10/30/97 MF 9A-4P, exclusions: 10/13 9A-4P, 10/24 9A-4P, 10/29 9A-4P, 10/31 10-11A, 11/4 9A-4P, 10/30-11/4, MF 12:30-7:30P, exclusions: 11/3 12:30-2P, 11/4 12:30-2P, 1/24-1C/3/95 MF 12:30-7:30P, MF 9A-5P, 1/1-12/29/96, 10/27/97, 10/28/97 9A-5P, 10/27/97. All ratings in Court TV universe 9A-5P.



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# Magazines

By Jeff Gremillion

Two new players  
in a crowding genre  
are making gains  
in the battle  
to attract guys

## What Men Really Want

**T**he search for the proper editorial mix for the Millennium Man continues, with the new editors of the largest men's general-interest books vigorously rethinking their positions amid the buzz of an industry fascinated with their gamesmanship.

But a look at a couple of small new men's titles—*Maxim* and *Icon*, which toil under far less scrutiny—may offer a clearer picture of the wildly disparate interpretations of masculinity circa 1998. ♦ When it launched last April as a bimonthly, Dennis Publishing's *Maxim* pledged to cover the simpler pleasures of male existence—sex, sports,

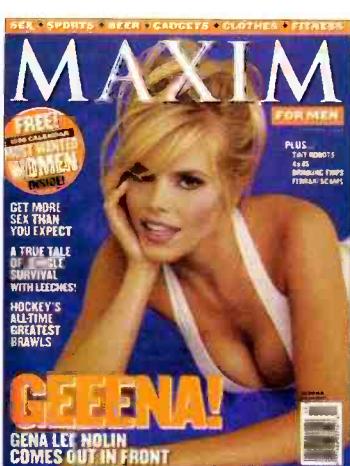
beer, gadgets, clothes and fitness. In that order. In fact, on the current issue, *Maxim* uses those six words as its cover tagline. Publisher Lance Ford isn't shy about outlining his book's success so far. "It feels like we've struck oil," he says. "We're the

The magazine, a brother to Dennis' successful British men's book of the same name, has devoted its covers to B-list female celebs, with an accent on cleavage and come-hither looks. Inside, stories have included service items on building up your biceps and buying flowers for your girlfriend. There are sports stories ("Hockey Brawl!"), tough-guy stories ("Tony Bullimore cheated death at sea"), and fashion spreads with lots of buxom models as set dressing.

*Maxim* is boys-will-be-boys from start to finish, an approach that some in the business have labeled somewhat sophomoric. "The other [men's magazines] over-intellectualize," Ford responds. "Some people say we aim for the lowest common denominator. I say we aim for the largest. We're trying to create entertainment value. Make it short. Make it funny."

On the almost-opposite side of the spectrum is independently published *Icon*, a relentlessly earnest bimonthly with in-depth profiles to burn and the curious tagline, "Thoughtstyle Magazine." *Icon*, which launched in February with a rate base of 100,000, doesn't seem to have caught on as quickly as *Maxim*. But that's OK, says founder/publisher David Getson.

"We're a single-title publisher, and our growth has been more modest," Getson admits. "But we have seen very natural, very steady



Different strokes:  
*Icon* appeals  
to intellect and  
ambition, while  
the larger-  
circ *Maxim*  
celebrates  
less cerebral  
pursuits.

fastest-growing men's magazine in America. I think we'll eclipse all the other books in the field."

*Maxim*, which launched with a rate base of 175,000, will in January raise its guaranteed circulation for the second time, to 350,000. The book will go monthly with the March issue. Dennis has sent out 2 million direct-mail pieces promoting the magazine. And advertisers including the Gap, Saturn and Timex helped push ad pages from 50 in the first issue to 80 in November/December.

growth in circulation, and our ad revenue is snowballing. We reach the more intelligent, more ambitious, more affluent guy. Our advertisers don't expect to reach a million people—they want to reach a couple hundred thousand, efficiently."

Premium advertisers including Mont Blanc, Tag Heuer, Chanel and Cartier have signed on. *Icon's* November/December issue contains 40 ad pages. The issue includes Q&As with TV chef Emeril Lagasse and movie director Paul Verhoeven, and a long profile of Clint Eastwood.

In January, *Icon's* rate base will grow to 150,000. There are no plans to increase the book's frequency.

### The Inner 'Self'

## How to Get A (Spiritual) Life

The December issue of *Self*, due on newsstands next week, will be a first on a couple of counts. It's the Condé Nast health and fitness magazine's first celebrity cover (featuring actress Minnie Driver) since editor-in-chief Rochelle Udell took over two years ago. And the issue has an overall theme—spiritual wellness.

"We ran a survey with our readers because we wanted to see how spiritual they really are," says Udell, who has incorporated more content on matters of the spirit into *Self* in recent months. "The response was overwhelming. More than 97 percent believe in having an inner life."

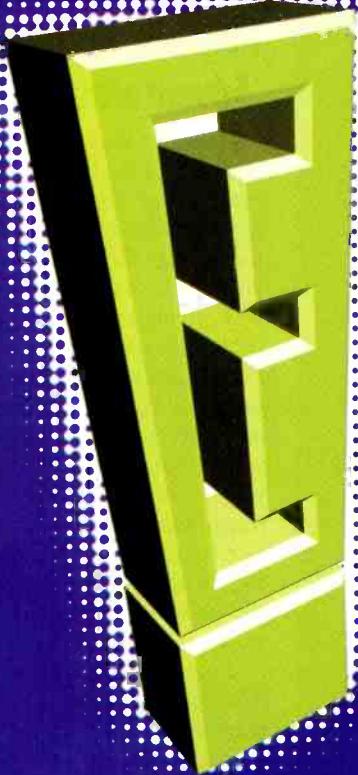
The issue includes stories on Zen gardening, Buddhism, prayer, meditation and—just in time for the holidays—those trendiest of otherworldly entities, angels. There's also a collection of essays on the Ten Commandments; 10 writers were each assigned a commandment to ponder. Of the first ("thou shalt have no other gods before me"), Marina Warner writes: "The voice of the deity strikes my ear as that of a petulant and charmless tyrant who is covering up his own ineffectual promises with bluster, the kind of



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# Magazines

## Must-Reads

A compendium of praiseworthy articles from recent issues:

Lisa Depaulo's canny defense of Frank, and scorching indictment of Kathie Lee, in "The Screwing of Frank Gifford," *Men's Journal*, December/January

"Why Kids Go Koo-Koo for Cocoa Puff," a uniquely hip-hop profile of "PuffDaddy" Combs by Sacha Jenkins, *Vibe*, Dec./Jan.

"Rake's Progress," former *Details* editor John Leland's essay on 1970s nostalgia and the return of the rogue male, *Newsweek*, Nov. 10

humorless boss who is given to loud renditions of 'My Way' at the annual office party."

Even Driver's selection as the cover girl has a spiritual undertone. "She's a very reflective person," says Udell. "She keeps a journal."

It looks like publisher Beth Brenner's prayers are being answered. *Self* reports it will close out the year with a 21 percent gain in ad revenue to \$48 million, a record for the 18-year-old title. In ad pages, the '97 total of 1,346 fell just four short of the book's 1989 record.

*Self*'s circulation performance has not been as strong, which may partially explain the book's new interest in newsstand-friendly celebrity covers. In the first half of this year, *Self* was down 5.4 percent in total circ, to 1.14 million, according to the Audit Bureau of Circulations. *Self*'s primary competitors had circ gains in the period. Time Inc.'s

*Health* was up 7.7 percent, to slightly more than 1 million; Weider's *Fitness* was up 12.9 percent, to 803,782; and Readers Digest Association's *American Health for Women* was up 8.4 percent, to 907,529. Udell says she will use celebrities on future covers "when appropriate."

### 'Fortune'/'We' Advertorial

## The Disabled's Strength in Spending

*Fortune* seems to agree with *We* that readers with disabilities represent a profitable, largely untapped market. The Time Inc. business title will collaborate with the independently published lifestyle bimonthly for the disabled community in producing a special advertising section to run in both books next March.

Advertisers for the section have

### 60 SECONDS WITH...



DWIGHT CARTER

## Elizabeth Tilberis

Editor-in-chief, *Harper's Bazaar*

**Q.** You devoted your November cover to your friend, Princess Diana. Did you struggle with what to do about Diana, given the enormous press coverage her death had already received? **A.** When

the tragedy first happened, I said, 'No, I can't do anything. It's just too awful.' After days went by, I thought, why not? In the end, she would have loved it. She had always been very happy with media she controlled. I thought, I'll never do anything again on her. But it was heartbreaking to do, and I'll be glad when that issue is [off the newsstands].

**Q.** You've just returned from the fashion collections in Europe. Is that a place where you would have seen Diana? **A.** No. She rarely went to fashion shows. As her charity work got so much bigger and respected worldwide, she really distanced herself from fashion. **Q.** There's always been an intersection between fashion and celebrity, but is it at an all-time high? **A.** Maybe it reached its high in the '80s, when the supermodels became bigger than movie stars and you couldn't get any kind of movie star to wear high fashion for a shoot. Suddenly, times have changed and Hollywood has a massive interest in fashion, which is good. Fashion always needs a new impulse, new energy, another corner to turn around. The music industry has always been involved and kind of sailed side by side. **Q.** Women's fashion and general-interest books are slipping a bit in circulation, while niche titles for women are gathering steam. What's the role of a 'Harper's Bazaar' in this increasingly fragmented marketplace? **A.** Bazaar or any magazine that has fashion exists to show women what's out there for next season so that they can go into the stores and buy clothes. It's terribly simple.



Star power: *Self* welcomes celebs to cover with Driver.

not been confirmed. Editorial in the section, whose length has not been determined, will outline the economic strength of a market that *We* publisher Carry Fields says is larger than the country's African-American and Hispanic populations combined. Fields says there are a total of 54 million disabled Americans, who have combined annual purchasing power of \$800 billion.

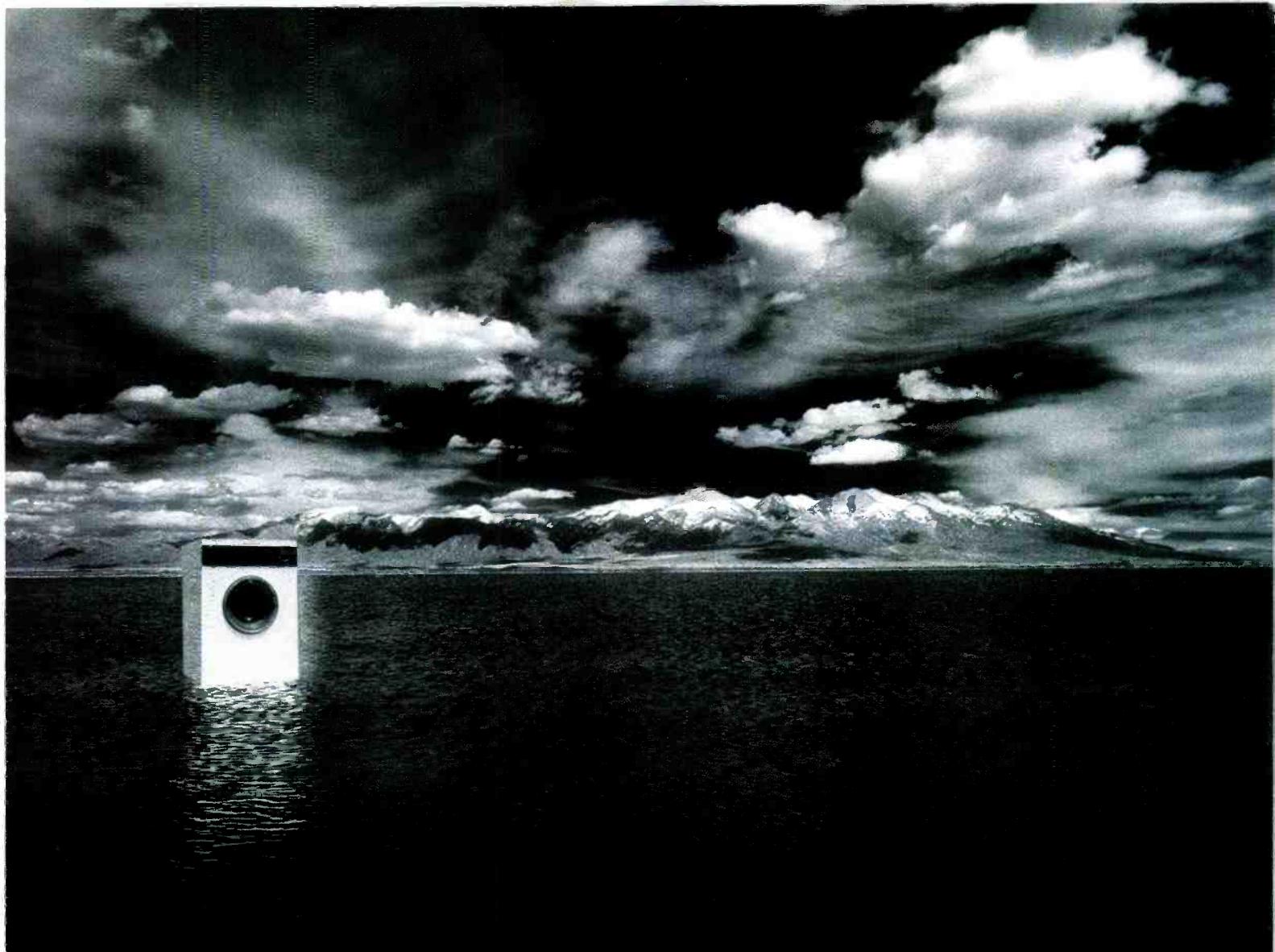
Also in March, *We* will mark its first anniversary by doubling its circulation rate base to 250,000 and its frequency to monthly.

## Nick Expands a Franchise Rugrats' Continuing Adventures'

Nickelodeon Magazines, the publications unit of the kids cable channel, has launched its second title, *Rugrats Comic Adventures*, an extension of the popular *Rugrats* cartoon series, hit newsstands this month. The start-up's circulation is 200,000; it will publish 10 times per year.

The new book targets children 6 to 13 and "offers kids another opportunity to engage with their favorite characters in a whole new way," says Dan Sullivan, vp of the magazine unit. *Adventures*, conceived as a collectible serial, includes cartoon strips with continuing stories and an advice column from Angelica, the show's know-it-all character.

Four-year-old division flagship *Nickelodeon Magazine*, which also publishes 10 times yearly, will raise its rate base 14 percent to 800,000 in January. Sullivan says he is considering other magazine extensions of the Viacom cable net's programming. ■



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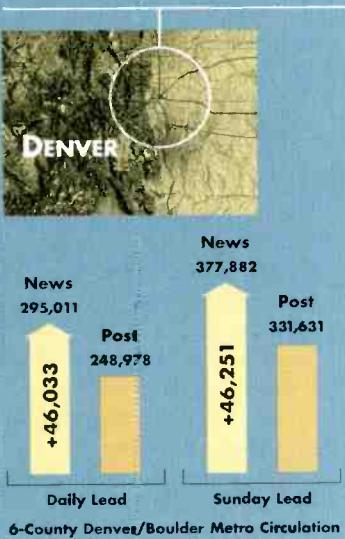
Colorado's San Luis Lake is a beautiful place for sightseeing, but it's a terrible place to reach potential consumers. And that's why the Rocky Mountain News won't waste your advertising dollars by boosting circulation numbers in the remote areas of this vast state. We prefer to concentrate on the 6-county area in and around Denver where \$24.8 billion of Colorado's retail sales take place. And where the News continues to dominate, with a commanding lead of 46,033 daily and 46,251 on Sunday. To target your customers where they live, work and shop, advertise in the paper that 70% of all Denver newspaper readers read. Call Mark Wurzer, V.P. Advertising, at 303-892-5234. And look us up at InsideDenver.com.

## Rocky Mountain News

If you live here, you get it.

Sources: RMN circulation analysis of ABC Audit Reports, 12 months ended 9/96. Readership from 1997 Scarborough Custom Research, 6-county metro areas. Population from Demographics USA 1997. Retail sales from Colorado Department of Revenue.

70% of Colorado's population centers around the 15-county Denver area.



## MOVERS

### NETWORK TV

Brian McNamee has been named senior vp, NBC employee relations, Burbank. He reports to Don Ohlmeier, president, NBC West Coast. McNamee joins NBC after having served as human resources director-Pacific for GE Plastics in Singapore since 1993.

### CABLE TV

The Disney Channel has named Michael Healy as vp of original movies, responsible for supervising development and production. Healy was most recently director of motion pictures-for-television at CBS, working on all aspects of movie-making for the network, including *Captive Heart: The James Mink Story* and *A Dream Is a Wish Your Heart Makes: The Annette Funicello Story...* Holly Arnowitz has been promoted from senior vp of strategic marketing to executive vp of strategic marketing at Turner Marketing Solutions Group, a unit of Turner Broadcasting Sales. In her new role, Arnowitz will create marketing initiatives for cable operators and local advertisers that utilize the company's entertainment and news brands...At Lifetime Television, Doug Hull has been named regional director, central region, affiliate relations. Hull, who moves up from regional account manager, will be based in the Dallas office...Broadcast News Network, a supplier of news and nonfiction programming to several networks, has hired Caroline Sommers as a senior producer. She most recently worked at Fox News Channel

(continued on page 36)

# The Media Elite

Edited by Anne Torpey-Kemph

### Sitcom Speak For Beginners

**Y**ou're up on who's sleeping with whom on *Friends*. You know who's catching heat from the DEA for smoking pot in prime time. You're in on the pending return-after-hiatus of *The Tony Danza Show*. But can you speak the language? To help enhance your sitcom savvy, Mediaweek takes you behind the scenes in TV land for a primer on sitcom writers' lingo:

- The M.O.S., or Moment of S---t: The big, emotional moment in the Second Act that is the heart of the story, when the major conflict is resolved.
- The Blow (also called the Button): The big joke at the end of a scene.
- Hang a lantern on: To explain away a plot contrivance or hole, usually accomplished by having one character lay out the situation for another.
- Story bump: An inconsistency or logic problem in the script that pulls you out of the story. Example: "I like everything you wrote before, but when I got to the last scene, I got bumped."
- Schmuck bait: A curveball or twist in the story line that leads the audience to think one thing, when something entirely different is going to happen. Example: "I'm worried that people are going to see the twist coming—let's add another love interest and schmuck-bait it."
- Pipe: Excess vocalization on the part of a character, as opposed to letting the action explain itself.
- In an upcoming issue: How to talk digital-compression ratios with the best of 'em.

—Rachel Fischer

### SPOTLIGHT ON...

#### Betty Cole Dukert

Executive producer  
NBC's *Meet the Press*

After 41 years with NBC's renowned Sunday-morning pundit powwow, *Meet the Press*, Betty Cole Dukert will retire in January with four decades' worth of memories. Dukert, who started with the show as an associate producer in 1956 and persevered through six-day work-weeks and pre-dawn starts to rise to executive producer in 1992, shared some of the highlights in an interview with Mediaweek.

#### Most memorable

**experience:** "We went to the Phillipines [in the mid-1980s] to interview [then president Ferdinand] Marcos, and we couldn't even get to the TV station because of the demonstrations. We had to go back and interview him inside the palace," Dukert recalls.

#### Strangest sight on the MTP set:

John Foster Dulles, Secretary of State for JFK, ravenously eating peanuts after a taping. ("Normally, he was a very dignified man.")

**Notes on presidential guests:** JFK was "direct,

responsive...he gave you an elegant feeling." Johnson was "dynamic," "crass" and "smart;" Nixon, "extremely far-sighted," but also "his own worst enemy." Carter "didn't see the difference between the presidency and a governorship of a small Southern state." And Clinton is "winning" and "direct," but with him "you've got to take the good with the bad."

#### Advice to fledgling political journalists:

"It's okay to be skeptical—but not cynical. Give people the benefit of the doubt. There are lots of good public servants who are being driven away, because they're frustrated with such cynicism."

#### The nation's biggest problem:

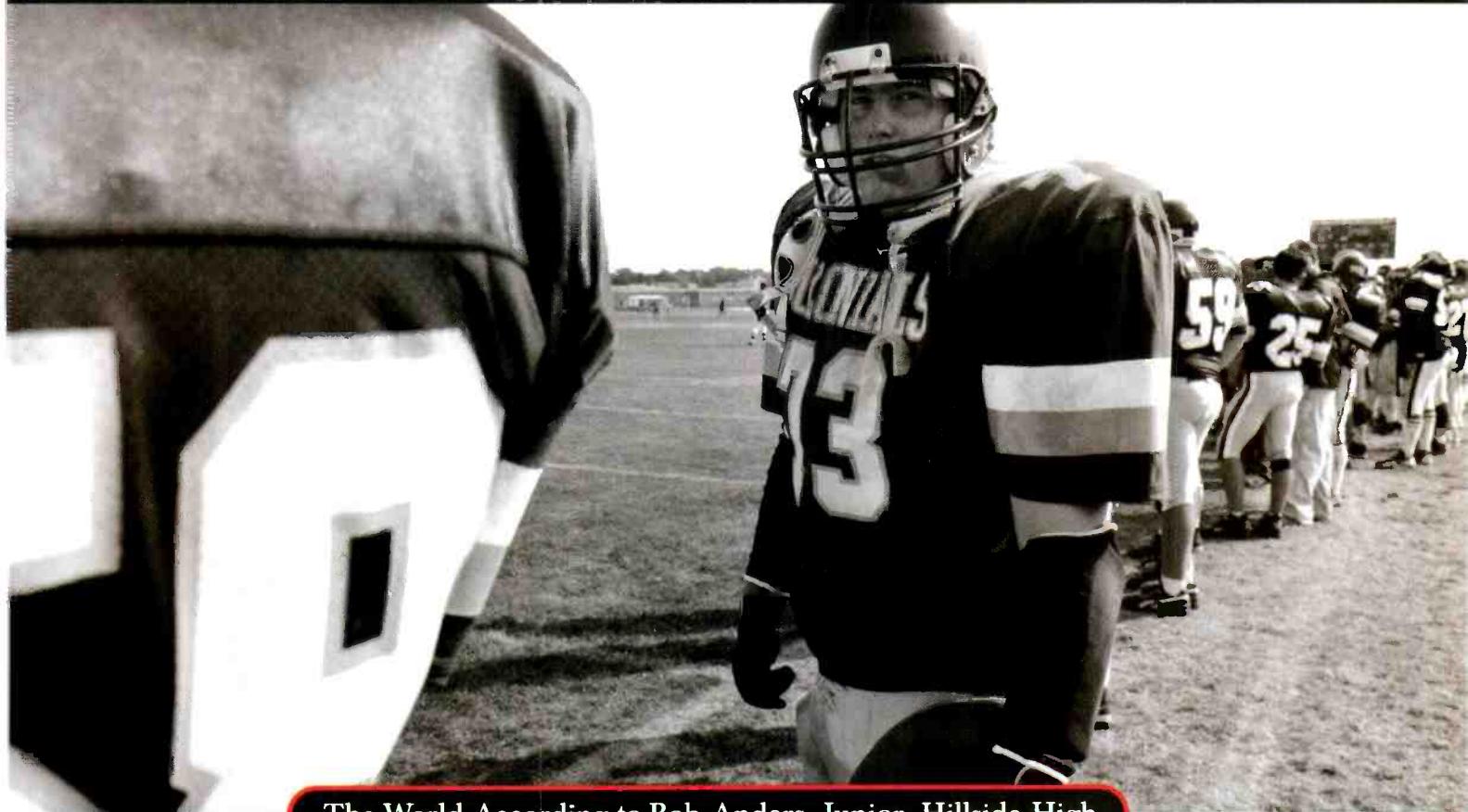
"An unwillingness to compromise" on the part of politicians. But Dukert is also quick to name other contributing parties: "Maybe TV's to blame. Because everybody has the ability to spout off," she says. "Once, they had to talk in smaller circles."

First among Dukert's retirement plans is a long-overdue vacation with her husband, Joseph, a cruise far from the Beltway—to Antarctica. A retreat from the press, you might say.

—Claude Brodesser



From pundits to peanuts:  
Dukert exits *MTP* with a trunkful of memories.



# The World According to Bob Anders, Junior, Hillside High

"We have come a long way.  
Our quarterback's name is Debra."



react. As close as you can be to a teenager.

## MEDIA DISH



▲ At the National Breast Cancer Coalition's New York gala honoring supporters of the cause, (l. to r.) event co-chair Geraldine Leybourne, president of Disney/ABC Cable; honorees Rosie O'Donnell and Doug McCormick, CEO of Lifetime; and NBCC president Fran Visco

► On hand for the Hearst Magazines-hosted opening-night party for the Andy Warhol show at New York's Whitney Museum were (front, l. to r.) Wendy Goldberg, event chair, and Anne Sutherland Fuchs, event chair and group publishing director, Hearst Magazines; and (back) headliners Duran Duran





► Estee Lauder's Leonard Lauder joined *Good Housekeeping* publisher Patricia Haegle (c.) at New York's Gertrude's to welcome *GH*'s new beauty director, Kim Van-Dang.

▲ Lil Roohana (l.), account exec at Milwaukee's WISN-AM/WLTO-FM, and Julie Rasmussen, media director for Milwaukee agency Deyer & Wallis, donned beer goggles at the agency's recent open house/beer-tasting party.



◀ Travel & Leisure honored Ford Models' 50th anniversary with a recent party in New York emceed by Buster Poindexter and his Spanish Rocketship band. (l. to r.) Ed Kelly, *T&L* publisher; Donald Trump; Ford model Carmen; and Robin Leach.

# ing we said?



As early as 1954, Scientific American predicted computers would be an indispensable tool in both the race for the almighty dollar and the race for human progress. Pretty heady stuff? Not really, considering today you can videoconference with a venture capitalist while downloading charts on global warming. Today, Scientific American looks into the future of technology and business with articles on micromechanics, neural networks and semiconductor subsidies. The secret to doing business in the 21st century is an open book. Well, actually it's a magazine. Scientific American.

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# MOVERS



**Turner boosts  
Arnowitz**



**BBDO West ups  
Parks Neal**



**Williams joins  
Adamson**

(continued from page 32) as a writer for *The Schneider Report*, which has been canceled...Fox News Channel has hired **Pamela K. Browne** as a senior producer. Browne most recently was a producer with ABC Entertainment/Buena Vista Productions' *Vital Signs*...ESPN has named **Danielle Maged** as director of strategic planning for ESPN International. Maged most recently was a consultant for Fox Sports International. ESPN also named **Jessamy Tang** as director of ESPN Enterprises. She will be responsible for finding and developing new business opportunities outside of the core TV business. Most recently, Tang was director of sales planning and administration for ABC Radio Networks.

## AGENCIES

**Flettene Parks Neal** has been promoted at BBDO West to senior vp and director of media planning, up from group media director. Parks Neal recently played a leading role in securing the \$100 million media-only MGM/UA account. In her new role, she will oversee development of media plans for all BBDO West clients...**Kate Holmes**, who served for 10 years as media director at Fallon McElligott, has joined Winston-Salem, N.C., agency Long Haymes Carr as media director and senior vp...Miami agency Crispin Porter & Bo-

gusky has hired **Rich Rivera** as media director/vp. For the past 15 years, Rivera was with J. Walter Thompson, most recently as partner/manager for JWT's Ford Motor Media buying group, where he was responsible for Ford's \$200 million print media account...**Felix Williams III** has joined St. Louis-based agency Adamson Advertising as senior account executive. He had been with SJI Inc., also in St. Louis, managing the agency's Hallmark Cards account.

## PRODUCTION

**Dawn Sternberg** has been promoted to senior vp of talent and casting for Big Ticket Television, a production unit of Spelling Entertainment Group. Steinberg, who has been with Big Ticket since its inception in 1994 had previously served as vp of talent and casting, and scouted talent for such Big Ticket-produced TV shows as *Moesha* for UPN and *Night Stand With Dick Dietrick* for the E! Entertainment cable network.

## NEW MEDIA

**Peter Kay** has been named director of new media for *Sports Illustrated for Kids*, up from editor of new media at the Time Inc. title. Kay's new responsibilities include creative development and editorial direction for the Web sites for the *SI for Kids* magazine and TV show.

## Seinfeld Star Steals Glamour Show

**W**hen a celebrity honoree at a glitzy awards show can't be there to accept in person, it's usually a big disappointment for the show planners and the audience. But a clever thank you-via-video by *Seinfeld* star Julia Louis-Dreyfus stole the show at *Glamour* magazine's Women of the Year Awards last week in New York.

Chosen for her riotous portrayal of Elaine on the NBC sitcom, as well as for this year earning as much as her male costars, Louis-Dreyfus had the

cast do a spoof of an infamous *Seinfeld* episode in which George's mother catches him, ah, pleasuring himself. For the special awards-show video, Louis-Dreyfus rewrote the script so that when George laments about the delicate situation to the gang back at the diner, he admits he was flipping through the pages of *Glamour* for, ah, inspiration. The audience went wild.

It was a tough act to follow for activist Jody Williams, honored at the event for her work to deactivate land mines.—ATK



**Video surprise:** Julia Louis-Dreyfus and *Seinfeld* sidekicks

## For WFOR Anchor, Halloween Is Labor Day

**T**he words "early edition" took on a whole new meaning recently at CBS-owned WFOR-TV in Miami. On Oct. 30, anchor Anne Roberts went into early labor during the station's 6 o'clock newscast.

"It started during the 'kicker' segment, and man, did I feel some kicking!" says Roberts. She was initially in denial about the imminent birth, thinking the contractions were false labor because she wasn't due for another three weeks.

Then the pains started in earnest, and overnight reporter Andrew Colton, 27, was pressed into service as chauffeur.

"I was thinking, 'What if she

delivers this thing right here, right now, on the side of the highway?'" says Colton. "With each contraction during the 45-minute drive, I pressed further down on the accelerator, until we were doing about 90."

According to Roberts, the drive took closer to 18 minutes. Not so fast for the labor, which lasted 21 hours, producing a Halloween treat: 8-pound Grant William Roberts.

Driver Colton, meanwhile, is "on standby." Ileana Varela, the 5:30 p.m. WFOR anchor, is expecting a baby next week. Says Colton: "I've got the map with directions to her hospital in my pocket." —Claude Brodesser

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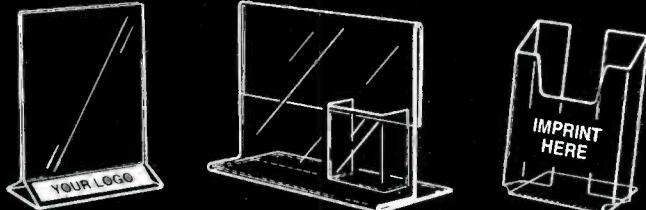
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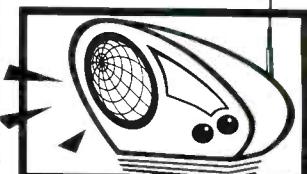
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*Tame jingles.*

503-224-9288.

TRANSLATIONS/  
LANGUAGE SERVICES

SPANISH TRANSLATION  
307/366-2290 or spantran@tctwest.com

## RADIO PRODUCTION

If this were one of our spots, we'd have someone much more talented than you reading it.

RADIO IN  
THE NUDE

617-536-3890 pantless@aol.com

## TV PRODUCTION

Phenomenal Film And Video Productions For Limited Budgets. Call Joan at Richman Films 212-582-9600

TV COMMERCIALS from \$2K (212) 631-8771

**CALL 1-800-7-ADWEEK**

THREE AUDIENCES  
FOR THE PRICE  
OF ONE

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIaweek Classified.

**THREE FOR ONE . . . , not a bad idea.**

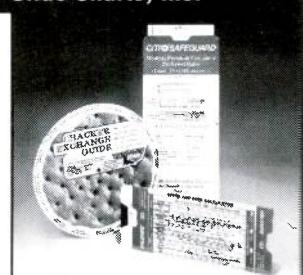
Call M. Morris **1-800-7-ADWEEK**  
or just Fax it to: **(212) 536-5315**

**For Classified Advertising Rates**

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

**REACH YOUR AD COMMUNITY  
ADWEEK MAGAZINES**

## SLIDE CHARTS

**Datalizer**  
*Slide Charts, Inc.*

Design through production, we do it all. For a FREE custom working model and price estimate, call or fax:  
**(630) 543-6000 Ext. 202**  
**Fax (630) 543-1616**

## TRANSCRIPTION SERVICES

**SCRIPTS!**

- Fast 24-hour Turnaround Available
- Highest Quality, Lowest Cost
- Convenient Delivery - Direct to your PC or laptop, also via fax or diskette

**CALL 212-213-0214, ext. 70**  
Visit [www.mobileword.com](http://www.mobileword.com)  
and look for our TapeText Service.

**MobileWord**  
*Scribes for the Digital Age.*

## VOICES

INSTANT SPOTS & VO's • COMREX ISDN  
TED LARSEN • WORLDWIDE  
508-741-4949 Email: [tmedia@aol.com](mailto:tmedia@aol.com)

## VOICE-OVERS

Voice-ACTIONS!/Celebrity Sounds from NYC's  
hippest VO talent/Demo 212-802-7753

## WEBSITE DESIGN

[wwwdesign@594.com](http://wwwdesign@594.com) 212-560-7412

NY's #1 Internet Development Co.  
Internet Group (212) 246-6800

## YELLOW PAGE SERVICES

O'Halloran Advertising, Inc.  
Serving Nat'l & Regional advertisers.  
Strategic marketing designs, mapping,  
demographics & business data all  
at no added cost. (800) 762-0054.

**Catch a Creative Genius  
ADWEEK CLASSIFIED**

# OFFERS & OPPORTUNITIES

## OFFICE SPACE

### Offices/Workstations

Great space in newly renovated offices. Room for 1-3 people. Flatiron - 26th near Fifth. Copier, fax, conference room, etc. From \$450. Call Jill.

(212) 252-0555.

## BUSINESS OPPORTUNITIES

### ACQUISITIONS

Well known, successful, creative, mid-sized advertising agency interested in acquiring New Media, Design and Public Relations firms.

**ADWEEK Classified, Box 4039**  
1515 Broadway, 12th fl.  
New York, NY 10036

### Office Space near Flatiron

Ideally suited for small ad agency, design or pr firm, book packaging group. Skylights, copier, broadcast fax. Share conference room with us (a small magazine/web publishing biz). Call 685-2682, x. 225.

### YOU MAKE IT RAIN. WE'LL MAKE THE GOOD THINGS BURST FORTH FROM THE EARTH.

Small, intensely creative, Manhattan agency seeks new business partner. Outstanding opportunity for smart veteran with contacts. Call Vince (212) 268-5314.

## NOTICE

### EARLY CLASSIFIED DEADLINE

Because of the Thanksgiving holiday, our Classified deadlines for the December 1st, 1997 issues of **ADWEEK**, **BRANDWEEK**, and **MEDIaweek** will be earlier than usual.

The deadline for December Services & Resources ads will be Monday, November 17, 1997 at 4:00 pm.

The deadline for Offers & Opportunities and Employment ads in the December 1st issue will be Tuesday, November 25, 1997 at 4:00 pm.

For more information, please call 1-800-7-ADWEEK; in the West, call 213-525-2279. Thanks, and have a great holiday.

# EMPLOYMENT

## ADVERTISING SALES

**OPPORTUNITIES KNOCK!** America's largest weekly magazine, **TV GUIDE**, is seeking a senior Advertising Representative to cover Mid-Atlantic and/or Southeast regions. Position could be based in Philadelphia. Accounts include: large national advertisers, local television stations, chain retailers, packaged goods, pharmaceutical and more.

If you are a self-starting entrepreneur with outstanding verbal and written skills, a great juggler with 1-5 years of advertising sales experience, and have a proven track record, fax us your resume. EOE. 212-852-7323 ATTN: PHR



# EMPLOYMENT

## AS, AE, ASAP

Wickersham Hunt Schwanter—with more awards for creative than any other stand-alone direct marketing shop in the world—is looking for more smart account people who like to take charge of businesses and make them grow.

We need a versatile **Account Executive**, with at least three years of direct agency experience. You'll need marketing savvy, strong interpersonal skills, and a knowledge of database and lettershop processes.

We also need a top-notch **Account Supervisor**, one adept at setting strategies and meeting significant goals. You should have a proven ability to manage clients and internal teams, and work well with creatives while keeping a sense of humor.

Fax or send résumé with salary requirements to:  
Vice President, Recruitment Director  
Fax: 617-424-0399. No phone calls, please.

**Wickersham Hunt Schwanter**

The Berkeley Building, 420 Boylston Street, Boston, MA 02116

## ACCOUNT EXECUTIVE ADVERTISING SALES

Get in on the ground floor of a breakthrough medium! Well established publishing company in food, travel and wine field seeks entrepreneurial individual to blaze a trail for a cutting-edge start-up. We're already successful, with a long-term track record publishing for most of the world's major airlines. To qualify, you should have solid communication skills, enjoy the freedom to realize sales goals in your own way and can take on the responsibility to produce in a NYC-based environment. If you fit the aforementioned plus have experience selling advertising space for a consumer oriented publication, consider joining OSM, where an exciting opportunity exists for a person of imagination, energy and persuasive ability.

*Please submit your resume and confidential salary history to:*

**O'Sullivan Publishing**  
Department AE-AW

110 Triangle Boulevard, Carlstadt, New Jersey 07072

## MARKET RESEARCH MANAGER

Conde Nast, the premier publisher of consumer magazines, is seeking a seasoned Research/Marketing Manager. Our ideal candidate will come from a similar multi-title environment, have 3+ years of experience interpreting syndicated research including Simmons, MRI and JD Powers, and a history of designing and delivering creative, stimulating presentations.

Our benefits are among the best in the industry, including a full spectrum of medical plans, backup childcare and health fitness allowances. Please forward, fax, e-mail a resume including salary history to:

K. Gallant

**CONDE NAST PUBLICATIONS**

350 Madison Ave, 8th Floor, New York, NY 10017

Fax: (212) 880-4563 E-Mail: karyngallant-zitomer@condenast.com  
EOE M/F/H/V

## 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.

**HELP WANTED**

## Senior Copywriter

We are looking for a strong, seasoned copywriter with major advertising agency experience and a solid background in the financial services industry. You'll be working in a large Boston agency with a secure environment, and with people who put the quality of the creative product first. And you'll be working on everything - print, broadcast and collateral. If you have a dynamite book, you can count on a similar salary, along with an annual bonus and a benefits package that few other employers can match. Please send a resume and five non-returnable samples of your best work.

**REPLY IN STRICT CONFIDENCE TO:**

Director of Creative Services  
Box #736 ADWEEK  
100 Boylston St., Suite 210  
Boston, MA 02116

EOE

## RADIO NEVER LOOKED SO GOOD!

ABC Radio Networks, a unit of the Walt Disney Company, is seeking an experienced, dynamic individual to plan and execute critical research designed to enhance our future growth.

### Vice President Radio Disney Research

New York, NY

We're seeking an experienced professional to head up the research effort behind an exciting and extremely successful new product introduction — Radio Disney. Radio Disney is a 24-hour Kids' Radio Network that is rolling out nationally. The individual filling this key assignment will have experience in planning, executing, and presenting audience research and other marketing research data. Knowledge of audience research methodologies in current use by the broadcast industry is a must, as well as qualitative and quantitative product research techniques. Strong writing, presentation, communication and computer capabilities required. Previous departmental management experience preferred.

We offer highly competitive compensation and benefits packages. For immediate, confidential consideration, please forward resume (which must indicate compensation history) to: **Employee Relations Department, ABC, Inc., Dept. BTB-NY, 77 West 66th Street, New York, NY 10023.**



An equal opportunity employer m/f/d/v

## MEDIA OPPORTUNITIES

Our clients, well-respected advertising agencies, regional, national and global advertisers and successful media independents seek top talented media professionals desiring career advancement.

**Current Client-Side Searches:**

**MEDIA MANAGERS** - Excellent hi visibility, career enhancing opportunities w/hi-tech/communication companies. Positions are located in NYC, NJ, San Fransico, Texas and VA ..... \$50-80K

**Current Ad Agency Searches:**

**MEDIA DIRECTORS** - Small but growing, sophisticated, media interested shops seek well rounded media professionals with planning and buying exp to head depts and grow divisions. NYC, Long Island, CT opportunities ..... to \$85K

**INTERNATIONAL MEDIA MGRS** - Senior level media pros with depth of experience planning international media campaigns ..... to \$90K

**ASSOC MEDIA DIRS** - Numerous opportunities for experienced AMD's or senior planning supervisors ready for promotion. Pkgd gds, hi-tech/telco, local/retail, financial services or corp account assignments. Good mgmt/leadership skills. Ability to develop and maintain strong client relationships ..... to \$100K

**MEDIA SUPERVISORS** - Jr sups or Sr Planners ready for promotion. Entrepreneurial, start up situations requiring independent self starters or established media departments with growth opportunities. Pkgd gds, kids products, pharmaceuticals, cosmetics, liquor and sports marketing acts ..... to \$60K

**MEDIA PLANNERS** - Pro active, exp'd media planners needed for pkgd gds, service, local/retail, telco or blue chip accts. Strong writing skills. NYC, Boston, NC locations ..... \$30-\$45K

Contact Karen Katz, Principal.  
email: kkatz@forumper.com

# FORUM

342 Madison Avenue, New York, NY 10017  
212-687-4050 FAX: 212-661-2789

## ART OPERATIONS MANAGER

Money Magazine, a Time Inc. publication, has an outstanding opportunity available for a detail-oriented Art Operations Manager to oversee our production activities.

You will be responsible for establishing layout deadlines, ensuring the timely completion of text, photography and illustrations, maintaining work schedules, approving pre-press color, and collaborating with outside vendors, designers and editorial staff.

To qualify, you must be proficient in Macintosh systems and Quark. Thorough knowledge of printing, pre-press and color corrections is required, as is familiarity with editorial deadlines and magazine production. Excellent organizational and communication skills are essential. Some management experience is helpful.

For consideration, please mail your resume and salary requirements to: Human Resources, Time Inc., Room 4008-CS, 1271 Avenue of the Americas, New York, NY 10020 or fax: 212-522-4510. We are an equal opportunity employer.

# Time Inc.

## HELP WANTED

**MEDIA PLANNERS/  
BUYERS**

One of Baltimore's largest Advertising Agencies is seeking:

**PLANNING SUPERVISOR**

Experienced planner with 4+ yrs. to head \$5mm account. Solid knowledge of media strategy, industry research, software programs and hands-on client involvement. Must be computer proficient, MS Office a plus.

**BROADCAST BUYER**

Experienced broadcast buyer with 3+ yrs. specializing in radio, added value promotions, etc. Working knowledge of computer based buying, research tools, STRATA a plus.

Please e-mail resumes to:  
[Lauried@gkv.com](mailto:Lauried@gkv.com)

Gray,Kirk/Vansant  
Baltimore, MD 21202

**SALES**

We're looking for self starting individuals to fill entry-level positions in New York City. If you're looking for a unique opportunity to work in a high energy environment fax your resume to Mark Preskenis at 617-542-2277

**CIDER JACK HARD CIDER**

**AD SPACE SALES  
NATL TRAVEL MAG**

Exciting magazine publishing venture seeks dynamic NY-based account manager for new national consumer travel magazine. Incredible ground-floor opportunity for energetic, organized indiv w/proven sales ability. Salary plus commission, min. 1-year exp. in mag space sales. Send resume to

**PERSONNEL MGR**  
Group XXVII Communications  
350 Fifth Ave., Suite 2701  
NY, NY 10118  
or fax to (212) 564-2670.  
(No phone calls please.)

**SR. ART DIRECTOR-  
PHARMACEUTICAL  
Woodbridge, NJ Ad Agency**

The selected candidate will be hands-on in all aspects of creative development for companion animal trade print, collateral and sales aids. Strong emphasis on thumbnail concepts, design and typography. Minimum 5 years experience as Art Director/Senior Art Director in the pharmaceutical industry with exposure to FDA and/or EPA regs.

Good management, communication and presentation skills are essential as well as the ability to handle many projects simultaneously. Understanding of the strategic creative development process plus working as a team player with marketing and other creatives is fundamental.

Extensive Macintosh knowledge of QuarkXPress, Photoshop and Illustrator a must. Working knowledge of internet file transfers and email required.

Compensation commensurate with experience and talent. Please fax resume with compensation expectations to S. Murray at 904-359-0029 or email resume to [smurray@rssrsp.com](mailto:smurray@rssrsp.com)

**ADVERTISING  
SPACE SALES**

Major trade magazine publisher seeks dynamic, energetic self starter with proven sales record to sell in the NY metro area. Good presenter, quick thinker who thrives in a team environment. 3 yrs experience required, publishing or marketing services experience a plus. Salary, commission, benefits.

Fax resume and salary history to:  
**212-536-5353**

**COPYWRITER**

A well-known, medium-sized New Jersey ad agency is looking for an experienced copywriter with excellent skills in all media. Sense of humor, sense of humanity, common sense all required.

Send or fax resume and a few good samples to:

**FAX: (973) 376-3492**  
ADWEEK Classified, Box 3992  
1515 Broadway, 12th fl.  
New York, NY 10036

**SOUNDESIGN**  
CONSUMER ELECTRONICS

**TIMEX**  
AUDIO PRODUCTS

Zenith Audio Products - Division of SDI Technologies

**KIDdesigns**

**SDI**  
TECHNOLOGIES

**TRAFFIC  
COORDINATOR**

SDI Technologies and KIDdesigns, leaders in the licensed Audio Electronics/Toy Industry seek a highly motivated individual with a minimum of five years agency experience and a knowledge of PC networking systems, to assist in the development of packaging, collateral and advertising materials. Close to NYC by train or car. Please fax resume and salary requirements to: (732) 574-3797 Attn: EVP, Marketing No calls please. [www.sdidirect.com](http://www.sdidirect.com)

**INTERACTIVE  
MEDIA COORDINATOR**

K2 Design, Inc. seeks individual who can do everything a Planner can do, but has a little less experience. Responsibilities include media research, planning, trafficking, reporting/analysis, client services, and learning. Knowledge of Excel, PPT, Word, e-mail and other on-line utilities a must. Fax resume and salary requirements to: Attn: "IMC" at 212-968-0067. EOE

**VP/Consulting**

Industry leading event marketing company is looking for an experienced and well-rounded event marketing professional with proven track record in: leading a team of senior professionals; strategic and creative consulting; cultivation of client relationships, and new business development. Must have excellent written and oral communication skills, and possess a thorough understanding of event marketing as well as all facets of the marketing industry. 10+ yrs relevant experience required, with a minimum of 5 years client or agency-event marketing experience. This position is based within commuting distance of NYC. Salary is commensurate with experience. Send resume and salary requirements to ADWEEK Classified--Box SE00660, 1515 Broadway, 12th fl., NY, NY 10036. eoe.

**MARKETING/  
COMMUNICATIONS**

Marketing and communications professionals needed to service the health care industry. A national health care consultant firm seeks motivated self-starters to service existing clients and develop and new client base in target market areas. Candidates should possess a wide-range of marketing and communications experience, strong written and interpersonal skills. Health care experience a plus. Some travel required. Salary commensurate with experience and includes bonus plan. Full benefits package. Please send resume to: Box 735 ADWEEK, 100 Boylston St., Ste. 210, Boston, MA 02116

**HIGH POTENTIAL AE**

Advertising AE to step into new position managing business to business accounts. 4-6 yrs of agency exp, including media planning, production and client service required. Excellent opportunity. Fax resume and salary history to:

**Adv. Dir**  
Austin Lawrence Group  
Stamford, CT  
203/969-0266

**ART DIRECTOR  
/MAC ARTIST**

NYC agency seeks Art Director with 2-5 yrs. agency experience. Must be team player, and willing to work long hours. Responsibilities include: art direction and design of advertising, corp. id and collateral. Must know Quark, Illustrator and Photoshop. Print production knowledge important. Please fax resume to 212-829-5667.

**MEDIA PLANNER**

Small, fast-paced CT advertising agency seeks media planner with 2+ years print and broadcast experience to work on the Virgin Atlantic Airways Acct. Travel industry experience a plus. Blue chip client roster and excellent opportunity for career growth. Good benefits. Fax resume and salary requirements to:

**ATTN: MARY T. MOORE**  
203-750-6565

**ACCOUNT EXECUTIVE**

NYC based sales promo agy is looking for detail-oriented acct exec w/ excellent project mgmt and written/oral communication skills. Must have a minimum of 3-5 years agy acct mgmt exp, previous beverage business exp a plus. Pls send resume with salary history and requirements to:

**ADWEEK Classified, Box 4041**  
1515 Broadway, 12th floor  
New York, NY 10036

**HELP WANTED**

# genzyme

**Moving forward.** With a new manufacturing facility, expanding global markets, and constant scientific innovation, Genzyme has become a major, diversified healthcare products company. **Looking ahead.** Many words can describe a goal, an achievement, or even an opportunity. But only one word can describe an opportunity like this. **Genzyme.**

*Cambridge, MA Location*

**MARKETING MANAGER**

*Specialty Therapeutics*

This position will be an integral part of our Global Marketing Team in the creation and implementation of marketing programs. Working closely with our domestic sales force, responsibilities will include the development of scientific medical symposia and events, coordination of CME programs with academic/medical institutions, and the creation of marketing pieces adaptable to regional U.S. markets. The ability to communicate complex medical/scientific messages to various market segments is essential. 4-6 years in pharmaceutical or biotech sales/marketing and BA/BS in Science, Nursing, Marketing, or Communications with appropriate science acumen. Job Code: PJ-97-0299

**MARKETING COMMUNICATIONS ASSOCIATE**

*Specialty Therapeutics*

The individual we seek must be well organized, detail-oriented, and able to manage marketing projects on a timely basis. We are looking for someone who is creative and can coordinate with ad agencies in the planning, design, development, and distribution of marketing materials. Excellent communication skills in both oral and written forms. Word processing skills mandatory; computer graphic abilities recommended. BA/BS with 3-5 years' sales or marketing experience in a healthcare related industry. Job Code: PJ-97-MktgAssoc

Qualified candidates should forward their resume, indicating job code, to: Genzyme Corporation, Human Resources Dept., One Kendall Square, Cambridge, MA 02139.

Genzyme uses optical scanning technology. Please use a 12 point font with minimal use of bullets, italics, underlining and bolding.

Genzyme rewards success with an excellent compensation and benefits package, including 3 weeks' paid vacation, a 401(k) plan with a company match, extensive insurance benefits and an Employee Stock Purchase Plan. An equal opportunity employer committed to a culturally diverse workforce.

**ADVANCING HEALTHCARE PRODUCTS  
AND SERVICES WORLDWIDE**

**WRITER**

Strong Washington, DC office of national agency looking for versatile writer with 3+ years agency experience. Wide variety of clients and assignments from public health education PSAs and issues work to product marketing and corporate image.

Fax resume to SJD, Ogilvy, 202-466-7598

**2 ACCOUNT EXECUTIVES  
& 1 RESEARCH ASSOCIATE*****The Company:***

Sky Sites specializes in placing, selling and maintaining advertising displays and promotions in New York's JFK and LaGuardia, Indianapolis and Honolulu Airports. Sky Sites also represents CNN Airport Network in 28 US airports. Additionally, we operate in the seven BAA Airports in the UK, including London's Heathrow.

Sky Sites is a subsidiary of Havas Media Communication, a \$2 billion group. Our US sales have gone from \$2 million to \$14 million in seven years, all through organic growth.

**ACCOUNT EXECUTIVES:**

As a result of Sky Sites' expansion, we are seeking two New York-based **ACCOUNT EXECUTIVES**. One AE will have direct sales responsibilities for advertising displays and promotions in Sky Sites' four US airport concessions. The other AE will be dedicated to selling and marketing CNN Airport Network. Each position entails liaison with all departments including Sales, Marketing, Operations and Finance. Direct and constant interaction with our existing Client base, as well as the ability to build existing business and generate new revenue, is imperative to the success of these positions. Writing proposals and creating custom media programs for prospective advertisers, as well as conducting guided sales tours through the New York airports, are part of the remit.

**RESEARCH ASSOCIATE:**

Sky Sites maintains a full service Marketing Department to aid all company sales efforts as well as to position and guide the company's future growth. We are seeking a **RESEARCH ASSOCIATE** to analyze data, write reports as well as generate, implement and manage market research projects. This position entails liaison with the Sales department, our Advertisers and third party groups.

***Skills and Experience:***

The two AE positions require high levels of intelligence, energy, self-motivation, excellent time management skills, commitment and the ability to develop and nurture relationships with our Clients, current and new. The Research position requires all of the above as well as strong analytical skills and prior research experience (primary and secondary). None are 9 to 5 jobs. Candidates must be college graduates with at least three years' experience in sales, marketing and/or research (advertising experience is preferred but not required). You must be well-presented and possess strong communication skills (both written and oral). You must also be computer literate in Word, Excel, Powerpoint and Access.

Sky Sites offers competitive salaries with incentive schemes dependent upon experience. A generous package of benefits is also available.

*Please submit a complete resume and cover letter describing your background and experience.*

**Send to: VP/Sales & Marketing  
SKY SITES**

**150 East 58th Street, 32nd floor  
New York, NY 10155**

**THE RIGHT WRITER**

The Lunar Group, a full-service, sky-rocketing, NJ-based advertising agency, seeks Senior Copywriter with ability in all media. Experienced. Fast. With big ideas and well-chosen words. Work as part of a strng creative team.

Is this you? Tell us about it -- briefly -- with the right letter (and samples) to:

**The Lunar Group, Inc.  
9 Whippny Rd., Whippny, NJ 07981  
Phone: (973) 887-3500 Fax: (973) 887-3722  
ad@lunargroup.com**

**USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE**

**HELP WANTED**

# **ART DIRECTOR IN-HOUSE**

Twinlab, a leading manufacturer of vitamins, minerals and sports nutrition products, seeks an Art Director to set-up and oversee our in-house Creative Department. Responsibilities include the development of company materials such as packaging, labels, brochures and point-of-purchase materials as well as budgetary functions.

The successful candidate must be able to handle a multitude of

## **TWINLAB®**

projects in a fast-paced environment, possess strong creative skills, be computer literate and have comprehensive knowledge of print production.

We offer a competitive salary, full benefits package including 401K and the opportunity to work with a leading company in its field. Please send or fax (Fax #516-467-1725) resume with salary requirements to Human Resources.

2120 Smithtown Avenue  
Ronkonkoma, New York 11779  
(No Phone Calls, Please)  
Equal Opportunity Employer

*Promotion, Communications, Direct ...*

## **ACCOUNT EXECUTIVES (who control business)**

**Increase Your Income Substantially.** If you have hi-quality accounts generating \$250,000 or more gross income (total revenues less costs), we will pay you absolute top dollar. Equity a possibility. We will support you with top-notch planning, creative and implementation from our exciting new Manhattan offices. We will invest in your business development activities. Send pertinent information to:

P.O. Box 1802

New York, NY 10017-1762

## **INTERACTIVE OPTYS!**

Extremely progressive, cutting-edge shops are looking to staff up w/ indvls who have a passion for interactive. The following optys are available:

ENTRY-LEVEL.....To \$28K  
AD SALES.....\$35K+ Comm  
ACCT MGMT.....To \$50K  
ACCT PLANNING.....To \$60K  
RESEARCH.....To \$60K

Please fax resume to

KIM TANNU 212-818-0216  
or call her at 212-818-0200

## **COPYWRITER**

to write ads, direct mail, newsletters and collateral materials for healthcare and B to B clients. Must have several years experience and be great with concept development. Experience writing proposals a plus. Send resume with salary requirements to:

Managing Director  
CCG  
26 Parsippany Road  
Whippany, NJ 07981

## **FILM & TV JOBS**

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

## **ADVERTISING SALES**

New York based start-up focusing on fashion, interiors, beauty and entertainment seeks experienced professional to manage advertising sales effort. Must be highly motivated, self starter with excellent communications skills and proven track record handling high-end retail and consumer goods accounts. Entrepreneurial spirit is a must. Fax resume to Pam at 956-5961.

**USE  
ADWEEK MAGAZINES  
TO GET NATIONAL  
EXPOSURE**

## **Morgan, Anderson & Company Information/Resource Services & New Business Associate**

### **Unique Opportunity**

As the leading marketing communications management consultancy to major advertisers worldwide, Morgan, Anderson seeks a talented individual to coordinate our Information Services and New Business activities. You should have 4 to 6 years experience in either Agency information services or new business activities and/or management consulting information/research services, impeccable credentials, a will to succeed and a desire for excellence, with a compelling interest in supporting our rapid business growth and development. Join a stimulating environment in Chelsea where creative problem-solving, high quality work and team playing are highly valued. Please fax letter, resume and salary needs in confidence to:

**Tom Early**  
(212) 989-6497

**The Resource  
for Freelance  
DIRECT  
Marketing**

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

**DMOC**  
DIRECT  
MARKETERS  
ON CALL, INC.

## **INTERACTIVE MEDIA PLANNER**

K2 Design, Inc. seeks individual who has 1-2 years large agency experience in traditional Media Planning/Buying Knowledge of on-line advertising, excellent computer skills, comfortable using third party research, strong organization and communication skills, detail-oriented and a deep down yearning to join this crazy industry with a leader. Fax resume and salary requirements to:

Attn: "IMP" at 212-968-0067. EOE.



## **ADVERTISING SALES ACCOUNT MANAGERS**

National consumer men's publication ICON Thoughtstyle Magazine is interviewing for two new advertising sales positions. ICON offers a unique sales opportunity to a professional with industry experience to increase our rapidly growing market share. Coverage of fashion/retail/fragrance accounts and corporate/financial/consumer electronics accounts needed. Strong organizational, verbal and writing skills are required.

Send resume in confidence to:  
**ICON Thoughtstyle Magazine**  
Attn: Jessica Godfrey  
595 Broadway, 4th Floor  
New York, NY 10012  
NO FAXES PLEASE.

## **MEDIA SALES**

One of the most prestigious mass circ consumer mag aimed at the Black woman's mkt is offering a highly competitive remuneration pkg if you have 3 yrs media sales exp & can be up and running on the first day. Fax resume: (212) 626-6926 (No fee).

## **PRODUCTION MANAGER**

Hot NJ agency looking for an aggressive, experienced Production Mgr with 3-5 years agency experience. Northwest NJ location. Call Mike Giacalone, Pres. at (973) 398-0572 or fax to (973) 398-4521.

**HELP WANTED**

# REMEMBER THIS?

*(It's a print ad.)*

**SEEKING NET-CENTRIC ACCOUNT SUPERVISOR**

with the vision to grow agency's award-winning interactive/new media business. Three to five years' agency experience. Solid background in all aspects of online advertising/Web program development. E-mail resume: apply@www.mullen.com.

## Mullen

36 Essex Street, Wenham, MA 01984

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Also, if you're a client looking for someone to build a Web site, an agency with a multi-media need, or a developer in search of digital alliances, you'll find all the answers you need in ADWEEK's Directory of Interactive Marketing. Listing over 3,000 interactive companies, this invaluable reference can save you hours of research.

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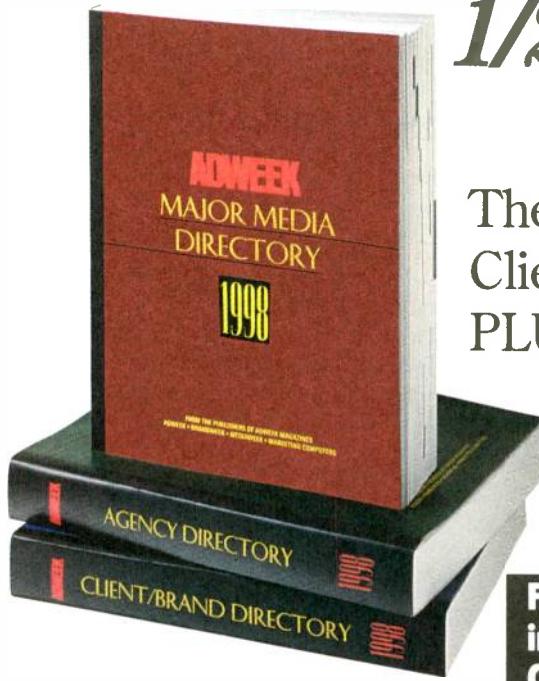
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## CALENDAR

The Media Research Directors' Association will hold a lunch seminar, "An Advertiser's Perspective," Nov. 19 at the Inter-Continental Hotel in New York. Featured speaker will be Donna Campanella, media director, Sony Electronics. Contact Maureen Campbell at 212-789-3665.

The Addressable Advertising Coalition will hold a summit Dec. 4 at the New York Palace Hotel. Members of the advertiser and media communities interested in speaking or attending should contact Elizabeth Barlow via fax at 914-255-2231 or e-mail at gdncml@ix.netcom.com.

The California Cable Television Association presents **The Western Show** Dec. 9-12 at the Anaheim Convention Center, Anaheim, Calif. Contact: 510-428-2225.

New York Women in Film & Television presents its annual holiday luncheon honoring top talent Dec. 11 at the New York Hilton & Towers. Honorees include Judy McGrath, president, MTV Networks. Contact: 718-263-6633.

The 20th International Sports Summit will be held Jan. 14-15 at the Marriott Marquis Hotel in New York. Featured speakers will include Mike Levy, CEO, CBS Sportsline. Contact Steve Goodman at 301-493-5500.

The Cabletelevision Advertising Bureau will present **CAB's Cable Sales Management School 1998** Jan. 15-17 in Orlando, Fla. (site TBA). Contact Nancy Lagos at 212-508-1229.

# Media Notes

## NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

### Elder Loses Some Airtime

Los Angeles' KABC-AM talk-radio station has halved the airtime of Larry Elder, the conservative afternoon host. Elder's stance on black self-reliance has made him the target of a South-Central Los Angeles liberal group as well and the object of a \$2-million media defense campaign. The last two hours of Elder's 3-7 p.m. slot were given last week to Ed Tyll, a talk-radio veteran who last served at WTKS-FM in Orlando, Fla. Representatives for KABC have publicly denied that the reduction in Elder's airtime is tied to a continuing boycott by South-Central's Talking Drum Community Forum. In the wake of that boycott, Los Angeles' Center for the Study of Popular Culture has launched TV spots on such Southern California cable systems as Century Cable and Cox Cable to keep Elder on the air (*Mediaweek*, Nov. 3). Although Elder is now on the air only between 3 and 5 p.m., the Disney-owned station has given him the right to syndicate his show. Calls to a KABC representative were not returned.

### Cindy Signed for ABC Series

ABC has signed supermodel and fledgling actress Cindy Crawford to a three-year series development and promotional deal. Initially, the network anticipates using Crawford as a contributor to ABC News' *Good Morning America*, and she may pitch in for sports coverage and other specials. Crawford, whose biggest previous TV exposure was serving as host of MTV's *House of Style*, is also expected to make promotional appearances for the network and other Disney-owned entities.

### Seventeen's Numbers Climb

Primedia's *Seventeen* is touting a 7.5 percent increase in ad pages, for a total of 1,310, for the year. The magazine said the total is its largest since 1989; the upcoming December issue is the book's biggest since 1970. Primedia was formerly known as K-III.

### Playboy Taps Ex-Details Editor

Joe Dolce has been named editor-at-large at *Playboy*, where he will develop features about the

ing Dolce's tenure with *Details*, the book was nominated for a National Magazine Award for general excellence. Dolce's expertise is Manhattan's arts and cultural worlds, which he has covered for *Rolling Stone*, *Interview* and *Harper's Bazaar*.

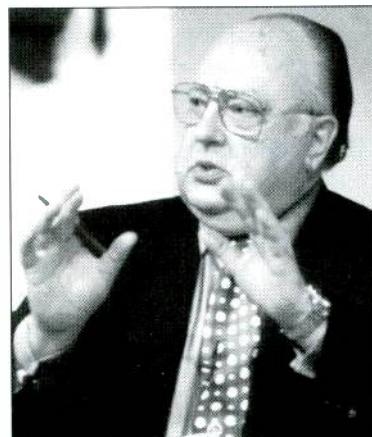
### Columbia Offers Photo Awards

The Columbia University Graduate School of Journalism, with a grant from Time Inc.'s *Life*, has established a new set of national

## Ailes Stays Put

News Corp. chairman and CEO Rupert Murdoch announced last week that the contract of Roger Ailes, chairman and CEO of Fox News, has been extended for three additional years.

Ailes has headed Fox News since February 1996 and was responsible for the launch of the Fox News Channel in October 1996. The cable and satellite news network now reaches 23 million homes. Prior to joining News Corp., Ailes was president of NBC's cable service CNBC and launched that company's America's Talking channel, which evolved into MSNBC. Before joining CNBC, Ailes was a political consultant for candidates such as Richard Nixon, George Bush, Ronald Reagan and Rudolph Giuliani.



Fox News has secured its chief.

cultural scene. Most recently Dolce was editor-in-chief at Condé Nast's *Details*, a position he held for more than two years. He resigned earlier this year amid controversy about his hip "downtown" approach to a men's book that is now, with a new editor, aggressively carving a more macho, mainstream niche. Dur-

journalism prizes, the Alfred Eisenstaedt Awards for Magazine Photography. A total of 20 winners in 14 categories will be honored and given \$1,500 at the first presentation of the awards next March 25 in New York. Categories include news, sports, nature, portrait and fashion. Eisenstaedt was a renowned pho-

# Media Notes

CONTINUED

tographer who died two years ago at age 96. *Life* will also establish a scholarship at the journalism school in Eisenstaedt's memory.

## UPN Gets a Ticket Master

UPN has named Layne Leslie Britton as executive vp, business operations. Britton comes to UPN from Ticketmaster Ventures, where he was president and COO. He has formerly held the position of vp of business affairs for both CBS and NBC. In his new capacity, Britton will be involved in all aspects of UPN's business strategy, as well as the negotiation and acquisition of properties and talent.

## PBS Highlights Music Series

Public Broadcasting System stations next month will air two new highlights episodes of *Sessions at West 54th*, the critically praised live music series that launched last summer. *The Best of Sessions*, to air on Dec. 6 and 13, will feature performances by Patti Smith, Beck, Emmylou Harris, Sinead O'Connor, David Byrne and others.

## Love, National Enquirer Style

*The National Enquirer* is weighing in with its second TV special, *National Enquirer Presents: Love, Marriage and Divorce... Hollywood Style*, to be distributed in syndication this month by MGM Worldwide Distribution. The hour-long special, a follow-up to the magazine's *National Enquirer Presents: 25 Years of Scandal*, which aired last June to strong ratings, will have a Nov. 17-Dec. 14 broadcast window. To date, TV stations in 141 markets (87 percent U.S. coverage) have picked up the special. Mike Walker, senior editor for the *National Enquirer*, hosts *Love, Marriage and*

*Divorce*, which promises intimate looks into the love affairs of actress Pamela Anderson-Lee and rock singer Tommy Lee, as well as the brief Madonna-Sean Penn marriage.

## Valued Added in Puerto Rico

West Indies & Grey, one of Puerto Rico's leading advertising agencies, has introduced Media-com Puerto Rico, a dedicated and specialized media operation created by Grey and present in Puerto Rico to provide value-added media services to clients.

## MG/Perin Picks Up Weird Show

MG/Perin, a New York-based TV syndicator, has picked up the rights to distribute *News of the Weird*, a fall 1998 weekly comedy series based on a popular newspaper column and Web site of the same name. Rhonda Shear, host of USA Network's *Up All Night* cable movie block and entertainment news reporter for Paramount's *Hard Copy* syndicated newsmagazine, has been named as host of *News of the Weird*. As an incentive for stations signing on for the show, MG/Perin is offering short wrap-around vignettes that stations can air within their local newscasts.

## Justice Series Ready for Sale

Richmel Productions and Goodman/Rosen Productions, a pair of Los Angeles-based independent production companies, have completed production on a pilot called *Night Justice* for potential syndication. *Night Justice* is being pitched to syndicators as a half-hour strip showcasing felony, misdemeanor and small claims trials from America's night court system. Richmel Productions, which is headed up by chairman/CEO Rich Melcombe, has produced the NBC telefilm



CBS' canceled *American Gothic* surfaces on cable.

## Sci-Fi Grabs 'Gothic'

The Sci-Fi Channel last week acquired rights to the short-lived CBS series, *American Gothic*, as well as several other series that had short network runs. Produced by Universal Television, *American Gothic* aired on CBS in the 1995-96 season but was cancelled due to low ratings. Four of the 22 episodes made never aired and are part of Sci-Fi's rights package. The show will debut on Jan. 2. Other acquired series include *Space: Above and Beyond*, which ran for 22 episodes and a two-hour pilot on Fox, and *Earth 2*, which ran on NBC for 22 episodes. Both series will begin on Jan. 11.

*Camp Cucamonga* and Turner Broadcasting System's *Our Gang* series. Goodman/Rosen produces *Police Academy: The Series* (for Warner Bros.) and *Highlander* (for Rysher Entertainment) in syndication.

## Your New House Gets Ink

Nationally syndicated TV series Michael Holigan's *Your New House* is being launched as a print magazine by Magnolia Media Group, beginning on Jan. 29. With an initial projected circulation of 250,000 subscribers, the print edition of *Your New House* will tell readers how to build, improve and finance their homes. Holigan, who is promoted as being a hybrid of Martha Stewart and Bob Vila, is a 32-year-old, Dallas-based home builder.

## Pearson Completes U.S. Deal

Pearson PLC, the London-based broadcast owner, has completed its acquisition of All American Communications. The closing comes little more than a month

after Pearson proposed a \$509 million buyout of All American (*Mediaweek*, Oct. 6). To date, Pearson has acquired 97 percent of the remaining shares of All American stock, with the U.S. and worldwide syndicator (through its overseas Fremantle Television unit) of *Baywatch* and *Ghost Stories* now becoming a wholly owned subsidiary of Pearson Merger Company, a holdings unit of Pearson.

## Sacks Joins Tribune

Jeri Sacks has been named to the new position of vp of pay/cable and ancillary sales for the Tribune Entertainment. Sacks joins from Orion Pictures, where she oversaw all pay cable and ancillary market sales for the independent studio. Tribune Entertainment, the Los Angeles-based syndication arm of Tribune Broadcasting, recently bought the library of Patchett-Kaufman Entertainment made-for-TV films, which Sacks will now have responsibility for selling.

MICHAEL TACKETT/CBS

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# BIG DEAL

## Lincoln Town Car

**Advertiser:** Ford Motor Co.  
**Agency:** Young & Rubicam, Detroit  
**Begins:** Nov. 23  
**Budget:** Undisclosed  
**Media:** TV, print

Ford Motor Co.'s Lincoln-Mercury division will exceed last year's ad spending to launch the '98-model Lincoln Town Car, which has undergone its first major redesign in eight years, said Ian Beavis, the division's advertising manager.

The automaker spent \$46.9 million on the Town Car during the '97 model year, according to Competitive Media Reporting. While the number of ads in the new campaign will be lower, they will run in a much heavier schedule, Beavis said. He declined to quantify the budget increase.

The campaign features two 30-second spots, continuing the tagline, "What a luxury car should be," but there is a new creative emphasis on the driving experience. What's different about these ads is that they show the car in motion. "We're actually driving the car around," Beavis said. "Just about all the Town Car ads in the past have been very static."

Though not a sports car, the redesigned model features better driving dynamics such as a quieter ride and better braking capacity, which are emphasized in the campaign, he added. The TV media schedule will focus on spot broadcast and cable networks, since the Town Car target buyer does not watch an extensive amount of television, he said. A heavy print schedule includes a four-page insert in national newspapers and a four-page magazine spread in business and upscale luxury publications breaking late this month. The ads make no apologies for the car's ample proportions. Copy for one ad states: "This should finally put an end to all that 'less is more' nonsense."

While the division hopes to attract some younger buyers to the vehicle, the current average age is mid-60s; they all will have the same attitude, Beavis said. "The difference between a Lincoln owner and a Cadillac owner is these are very much inner-directed people who don't feel they have to prove anything to anyone," Beavis said. "They've arrived. They don't have to prove it." —Tanya Gazdik

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### PERFORMANCE FLEECE

**Advertiser:** Old Navy, unit of Gap Inc.  
**Agency:** Deutsch Inc.  
**Begins:** Nov. 20  
**Budget:** \$10-12 million (est.)  
**Media:** TV, print, outdoor

Gap Inc.'s Old Navy chain will make its "Performance Fleece" apparel the anchor of its holiday-season promotional activity, in the process adopting its first national media presence, with an estimated \$10-12 million in buys, plus as quirky platforms like coffee cups and movie popcorn bags.

Breaking later this week, TV spots feature mascot Magic the Dog and fashion sidekick Carrie Donovan hosting "A Very Magic Holiday Special," an Andy Williams-type Christmas-at-home spoof complete with Performance Fleece-adorned celebrity guests popping in: Ben Vereen, Morgan Fairchild and the Smothers Brothers.

The commercials air on national cable (MTV, E!, VH1, Nick at Nite and Comedy Central), spot network in 11 major markets (*Seinfeld*, *The Rosie O'Donnell Show*, *Party of Five*) and national network during holiday programming (*Santa vs. Snowman*, *The Online Adventures of Ozzie the Elf*). They will also run in December on United Airlines flights.

TV is supplemented by a heavy out-of-home push, including billboards, transit shelters and, in New York, a water tower near the Sixth Avenue store and more than 1 million coffee cups in delis. General Cinemas nationwide will sell popcorn in Old Navy bags.

In addition to full-page newspaper ads in most metros, dailies in San Francisco and Chicago will arrive on doorsteps in bright polybags that advertise fleece and contain a peppermint-scented Old Navy air freshener/Christmas tree ornament. Direct mail will drop the week of Nov. 24 in 7 million households to drive traffic over the heavily shopped Thanksgiving weekend. The postcards advertise half-zip fleece pullovers for \$12-\$20 and herald the "Snowflake Magic

Scratch 'n' Win Game," running Nov. 28-30 and featuring fleece items, gift certificates and discounts as prizes. —Becky Ebenkamp

### DIAL ANTIBACTERIAL HAND SANITIZER

**Advertiser:** Dial  
**Agency:** DDB Needham, Chicago  
**Begins:** Mid-1998  
**Budget:** \$10-12 million (est.)  
**Media:** TV, print

Jumping into the market for antibacterial hand gels, so far populated mainly by niche brands, is major brand Dial, trying to extend its germ-killing heritage to hand gels.

Dial Antibacterial Hand Sanitizer will ship to retail in the first quarter of 1998, backed with an estimated \$10-\$12 million in ads. The alcohol-based product comes in a citrus fragrance and leaves no residue, much like current products on the market.

The segment, currently estimated at between \$10 and \$20 million, is expected to grow significantly in the future as consumers become more aware about germ killing. The probable market leader is Purell, from Gojo Industries, long a distributor to food-service companies.



Stars get fleeced in Old Navy ads.

Gojo is pushing Purell into consumer channels, with 1997 ad expenditures of \$3.3 million through August, per Competitive Media Reporting. —Sean Mehegan

### ARM & HAMMER DENTAL CARE GUM

**Advertiser:** Church & Dwight  
**Agency:** Partners & Shevack, N.Y.  
**Begins:** Early 1998  
**Budget:** \$10 million (est.)  
**Media:** TV, print

After a year of test marketing its Arm & Hammer Dental Care Gum, Church & Dwight has chewed on it long enough. The product will launch nationally early next year with an estimated \$10 million advertising budget.

The product effectively creates a new

# CMR Top 50

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

Week of Oct. 27-Nov. 2, 1997

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	49
2	BURGER KING	V234	42
3	PIZZA HUT	V234	31
4	HBO CABLE TV	V423	30
5	MGM/UA--RED CORNER MOVIE	V233	26
6	ISUZU TRUCKS--RODEO	T118	21
7	KFC	V234	20
8	COLGATE--TARTAR CONTROL/WHITENING	D121	17
9	FANNIE MAE FOUNDATION	B189	16
	RADIO SHACK	V341	16
	WENDY'S	V234	16
12	M&Ms	F211	15
	SEARS--AUTOMOTIVE	V321	15
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	15
	WARNER BROS.--MAD CITY MOVIE	V233	15
16	AMERICAN DAIRY ASS'N.--MILK	F131	14
	EVEREADY--ENERGIZER BATTERIES	H220	14
	FORD AUTOS--ESCORT	T111	14
	FORD AUTOS--TAURUS	T111	14
	MAZDA AUTOS--626	T112	14
21	DURACELL--ALKALINE BATTERIES	H220	13
	HONDA AUTOS--ACCORD	T112	13
	TACO BELL	V234	13
24	1-800-COLLECT	B142	12
	BATMAN & ROBIN--VIDEO	H330	12
	MCI LONG DISTANCE--RESIDENTIAL	B142	12
	NINTENDO--GAME BOY POCKET GAME SYSTEM	G450	12
	U.S. POSTAL SERVICE	G561	12
	WILD AMERICA--VIDEO	H330	12
30	AMERICAN EXPRESS--CREDIT CARD	B150	11
	CANON--COPIERS	B313	11
	GRAMERCY--BEAN MOVIE	V233	11
	LOTUS--NOTES SOFTWARE	B311	11
	SEARS--MULTI-PDTS	V321	11
35	BOSTON MARKET	V234	10
	GENERAL MILLS--CHEERIOS CEREAL	F122	10
	JC PENNEY--JEWELRY/OPTICAL	V321	10
	LOST WORLD JURASSIC PARK--VIDEO	H330	10
	MOTRIN IB--PAIN RELIEVER TABLETS	D211	10
	TOYOTA AUTOS--COROLLA	T112	10
	TYLENOL--EXTRA STRENGTH GELTAB	D211	10
42	FORD TRUCKS--WINDSTAR	T117	9
	JC PENNEY--MULTI-PDTS	V321	9
	MAYBELLINE--VOLUME EXPRESS MASCARA	D112	9
	PAYLESS SHOE SOURCE--FAMILY	V313	9
	SEARS--APPLIANCES	V321	9
	TAVIST SINUS--MAX. STRENGTH CAPLET	D212	9
	ULTRA SLIM FAST--RTS DRINK	F123	9
	U.S. POSTAL SERVICE--STAMPS	G562	9
50	AMERICAN EXPRESS FIN. ADV.--CONS. SVCS	V213	8

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

category—oral care chewing gum—and will be marketed aggressively as such. “Everything we’re doing is designed to communicate that this is an oral care product,” Koslow said. “If people think this is confectionary, it would undermine the platform for the product.”

TV and print ads, which break next year, will likely stress the fact the gum reduces plaque by 25 percent, if used for a month.

In the year ended Sept. 14, the sugarless gum category totalled \$428.8 million, according to Information Resources Inc. Wrigley's Xtra was the top brand with \$150 million in sales, followed by Trident, with \$110 million. —Sean Mehegan

## VANITY FAIR

**Advertiser:** VF Corp.

**Agency:** The Martin Agency, Richmond, Va.

**Begins:** January

**Budget:** \$5-7 million

**Media:** Print

VF Corp.'s Vanity Fair underwear brand next month launches a print campaign targeting women 35-54 with a dual message that touts fashion and the idea of ageless beauty.

The campaign hits January issues of eight fashion and women-skewing books, such as *Harper's Bazaar*, *People*, *In Style*, *Essence* and *Martha Stewart Living*. The budget is estimated at \$5-7 million over the next year.

Each two-page spread, four in all so far, features images of a 35-plus woman, plus testimonial copy on how she feels smarter, sexier and more confident with age. “Regardless of what fashion arbiters would have you believe,” one reads, “time is not the enemy of women...Time is a purification system that has made me wiser, freer, better, some say sexier. Are those the actions of an enemy?”

Research showed the Vanity Fair consumer placed a high value on life experiences and would not turn the clock back if offered the choice.

The campaign's objective is to make a mental connection with the consumer so she will infer the brand also understands her body and the products she wants, Harnier said. —Becky Ebenkamp

# Media Person

BY LEWIS GROSSBERGER



## Look, Don't Touch

THE NO. 1 TOPIC IN MEDIAWORLD LAST WEEK WAS the British nanny (and don't tell Media Person she's

really an "au pair," because he doesn't want to hear about your child-care problems). It was essential for every citizen to have a firm opinion about whether Louise did it and what penalty she deserved—"Who cares?" being totally unacceptable discourse at the office watercooler, indeed evidence of outright hostility—as well as a self-justifying theory on why the case had captured national attention, even though that was perfectly obvious: These sensational court dramas are quickly replacing baseball, football and basketball as America's great spectator sports. You stake out a rooting interest and cheer your side home. The game is played in the fields of TV and radio talk shows and online chatitoriums, and everyone has a grand time. Or, if you're a lawyer, a grandstanding time.

An extra fun thing about the Louise show was that it went international, adding a bit of Yank-vs.-Brit tension to the contest. This is clearly the wave of the future, with a global audience coming aboard and ratings everywhere climbing exponentially.

But Louise is not Media Person's topic, nor is Marv, who was finishing up his Denial Tour last week to loud booing and flung garbage (How about spunky old Hugh Downs storming out of *20-20* in protest? Hugh go, guy!) Because unlike the average person, MP in his capacity as trendspotter, media prophet and all-around smartypants, must always be looking ahead, ready to find even newer and wetter waves of the future. Fortunately he is magnificently equipped for the task. And so he hereby hits you with the Next Big Thing: Bugs.

Really. Bugs are happening, baby, and soon they're gonna break out big-time. Exactly what, you may ask, does Media Person mean by the term "bugs?" Is he talking

about the giant insects and arachnids currently infesting our multiplex screens? Not particularly, although these bugs are hot, too.

In fact, Media Person personally went to check out the most expensive bug movie ever made, *Starship Troopers* (the damn bugs were so pricey that there was no budget left for big-name stars, according to *Entertainment Weekly*), which, he discovered, not only contains several imaginative types of monstrously dis-

**The bugs in *Starship Troopers* were so pricey there was no budget left for big-name stars. It will have a sequel and will be a TV series.**

gusting vermin but is the first ironic-fascist film of the postmodern era (see MP's forthcoming monograph on that subject in *Cahiers du Cinema*) and has a nude coed shower scene as well. Oh, it has its flaws—the casting of Doogie Howser as a combination Werner von Braun/Jim Fowler of the 21st century and the puzzling question of why the putrid enemy forces can hurl flaming missiles at huge space dreadnaughts orbiting their planet and take out Brazil with a guided intergalactic ballistic meteor but in ground combat, they charge human machine gunners with nothing more than snapping mandibles and pincers. Despite that, this is a bug movie that ranks right up there with *Men in Black*, *Independence Day* and maybe even *Them*, the '50s

classic about monster ants rooting around in the L.A. drainage system. It will have a sequel and it will be a TV series, mark MP's word, though a *Stormship Troopers* candy bar is probably not in the offing. (The tragedy here, incidentally, is that once again, the guy who started it all, Franz Kafka, loses out on the big bucks.)

No, the bugs Media Person is talking about are the smaller but infinitely wilier foe known to obsessive soap users as germs. Even as MP writes, evidence is building that rampant microbophobia is springing up among the most influential segment of our society—celebrities. Donald Trump, often dismissed as a vain, boastful icon of all things vulgar and tasteless but in truth an important bellwether of really dumb trends, reveals in his latest book (*Trump: The Art of the Endlessly Tedious Autobiography*, Vanity Press, \$6.95) that he hates and fears the so-called harmless custom of shaking hands because the human hand, so innocent and guileless looking with its cute little wriggling fingers and well-trimmed, shiny nails, may actually be swarming with millions of unseen but deadly disease germs, many of them originating in sinister foreign countries, and thus is more dangerous than a small nuclear warhead.

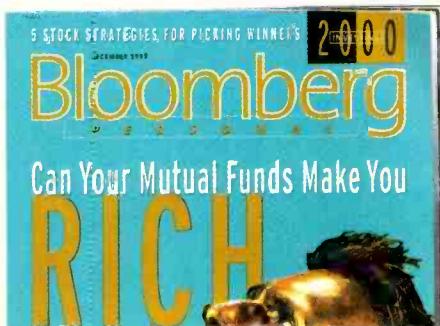
Then an actress named Cameron Diaz, whom you've never heard of but—trust Media Person on this—is the hot starlet of the

moment, revealed that she too is averse to human contact to the point where she opens doors with her elbows. On top of that comes word from Iraq that celebrity evil dictator Saddam Hussein is preparing anthrax bombs that can wipe out Western civilization in under a half hour. That news automatically activated Media Person's well-known rule: Three of anything is a trend.

So there you have it. Germ hysteria is coming. Utilize this knowledge to get ahead. Think small, indeed microscopic. Buy stock in rubber gloves and surgical masks. Pitch germ-panic sitcom plots to the networks. Write ad copy featuring talking viruses. Be careful where you breathe. And whatever else you do, keep your filthy hands off Media Person. ■

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