

MEDIA WEEK

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Eyes on the Guide

Malone, lusting for listings, relieves Murdoch of TV mag **PAGE 4**

REGULATION

Cable to Fight New FCC Rule

NCTA, software makers oppose regs on set-top boxes

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THE MARKETPLACE

Sellers Celebrate; Cable Cooks

Broadcast nets did better than expected in the upfront—and cable may still cash in

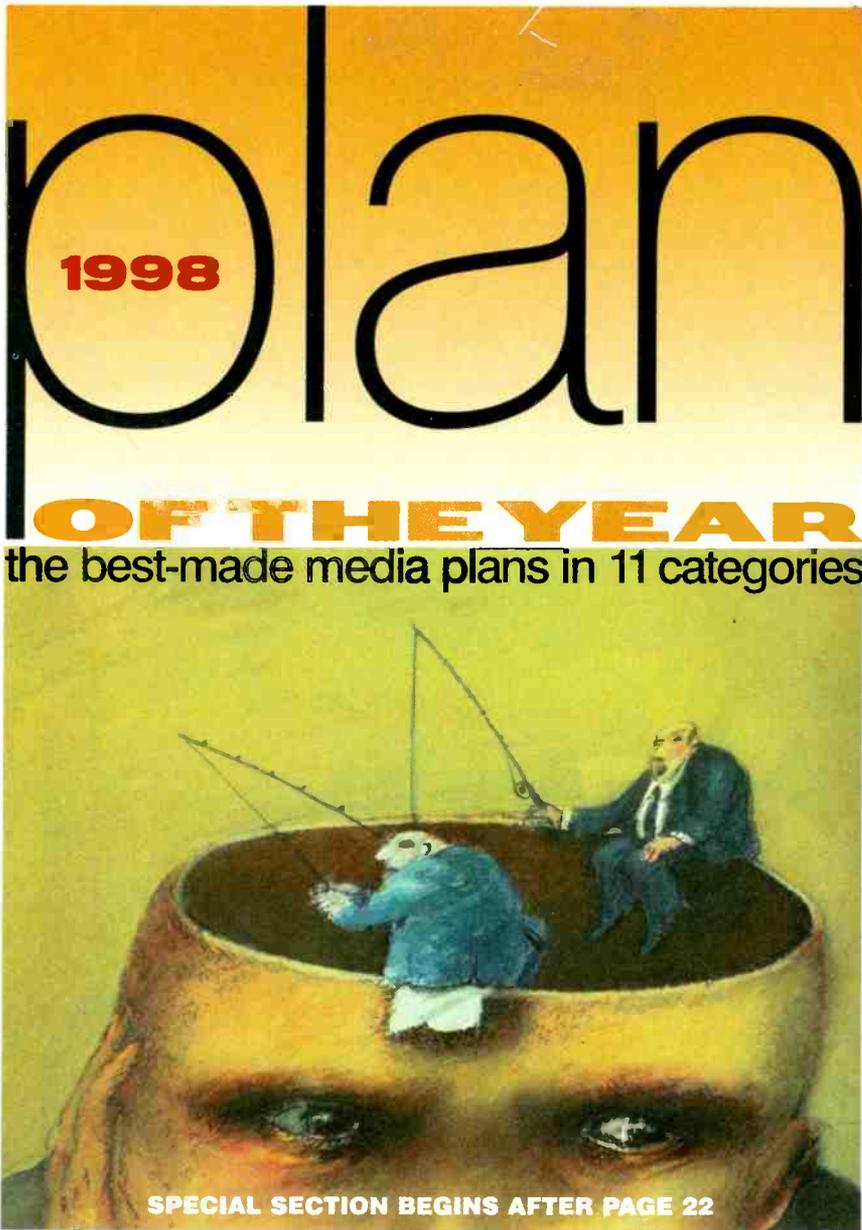
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TV STATIONS

Interest Keen In 2 Groups

Guy Gannett, Retlaw weigh bids

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SPECIAL SECTION BEGINS AFTER PAGE 22

MARKET INDICATORS

National TV: Busy

With upfront buying completed, nets now turn to third-quarter scatter. Sales execs hope new summer shows and promos will lift CPMs from second-quarter doldrums.

Net Cable: Active

Upfront is about half done; nets were cutting deals last Friday. Grey, Zenith and Media Edge taking a tough stance. Most nets are seeing dollar-volume increases of 25-50%.

Spot TV: Steady

Retail is up significantly; autos remain top dog as incentives drive car sales. Auto ad spending should remain consistent through third quarter. Some buyers see summer softness.

Newspapers: Active

Travel and auto continue to rise on the horizon. It's still too soon to determine what change in schedules the General Motors strike may have on dealers.

Magazines: Mixed

Tech mags see PC hardware and peripherals and upscale auto ads pouring in. But with the likes of Ralph and Calvin cutting back, men's fashion may take a hit.

JERZY KOLACZNY/IMAGE BANK/PI

Fox Family Channel

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Laura K. Jones JUN 16 1998

AT DEADLINE

Gerber Babies Own TV Production Unit

Emmy- and Peabody award-winning TV producer David Gerber said last week that he will launch an independent production company at Fox Television Studios. Gerber's company will focus on both long-form and series television. Beyond extensive producing credits, Gerber is credited with reviving MGM/UA Television, where he became chairman in 1991 and oversaw such acclaimed shows as *thirtysomething* (ABC) and *In the Heat of the Night* (NBC). Most recently, Gerber was president of All-American Television until its recent acquisition by Pearson PLC.

Brown to Pub of Brill's Content

Deanna Brown has been promoted to publisher of *Brill's Content*. Brown, a former vp of marketing and business development of *Entertainment Weekly*, joined the media magazine in January as an associate publisher. The first issue of *Brill's Content*, due out this week, will have a circulation of about 225,000 and will carry 44 ad pages.

Vogel Takes Primestar Helm

Primestar, the nation's second-largest direct broadcast satellite company, last week appointed Carl Vogel to the new position of chairman/CEO. The position was created as a result of the company's reorganization from a private partnership between several top cable operators to a public corporation, in which the operators are expected to control a smaller stake. Vogel is currently CEO and a board member Star Choice Communications, a DBS firm in Canada.

Newspaper Ad Rev Up 7.3 Percent

Newspaper ad revenue increased 7.3 percent to a total of \$9.6 billion in the first quarter of 1998. National and classified led the way, at 9.9 percent and 9.8 percent increases respectively; retail rose 4.3 percent. "1997 was much stronger than anybody had anticipated, and so is 1998. We seem to be doing well despite the naysayers," said Miles Groves, a Newspaper Association of America economist. Real estate and automotive continue as leading categories, Groves added.

PIB Multi-title Parley Postponed

A Publishers Information Bureau council meeting that was expected to resolve the issue of multi-title ad pages last week has been delayed until June 22. Hearst Corp., which withdrew from the PIB last month over the inclusion of the Condé Nast supple-

ment *Currency* in the ad-page counts of all 15 Condé Nast titles, has refused to rejoin the organization until changes are made regarding how ad pages for such supplements are counted.

Tanzman Exits Wenner Media

Wenner Media vp/marketing communications director Linn Tanzman left the company last week. Tanzman had been the publicist for the Rolling Stones when company chairman Jann Wenner tapped her for the top p.r. job eight years ago. Last month, Tanzman was a coexecutive producer with Wenner of the magazine's 30th anniversary TV special on ABC. Tanzman was also a producer last year of the first season of *Men's Journal* specials on ESPN.

Addenda: As expected, **Rod Perth** is leaving his post as president/USA Networks Entertainment and executive vp/programming for the cable network, which has been folded into Barry Diller's HSN operation and renamed USA Entertainment... Moving closer to completing its federally ordered divestiture of some radio stations, **Jacor Communications** last week agreed to swap WKNR-AM in Cleveland for Capstar Broadcasting's WTAE-AM in Pittsburgh...

Forgive or Forget, the new daytime relationship show from Twentieth Television, had a sluggish first week in syndication, according to Nielsen Media Research figures. The show's household 2.2 rating and 7 share represented a 32 percent drop from its lead-ins and was running 29 percent below programming that aired in the same time periods in May... Under the "It's New to You" promotional banner, **NBC** saw its Tuesday night ratings jump last week by 28 percent over the same week last year. The network won the night in adults 18-49 with a 5.9 rating/17 share... **Jack Sander** has been named president of Dallas-based A.H. Belo Corp.'s television group. He will oversee Belo's 17 TV stations, including four operated under local marketing agreements. Sander, TV group vp since 1997, succeeds James M. Moroney, who will serve as a Belo vp... **Hal Protter** has been promoted to senior vp and head of affiliate relations and **Jenny Sanders** to manager in a restructuring of WB Television Network's affiliate relations

department... Ziff-Davis has reportedly agreed to buy Walt Disney Co.'s 50 percent stake in **FamilyPC**, the monthly computer magazine. The two companies owned equal shares since they launched the magazine in 1994. Terms were not disclosed... **CNBC** has expanded its Saturday half-hour **Tim Russert** show to one hour, airing from 6-7 p.m.

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MEDIA WIRE

Newspaper Ad Rival Gets A Dead-Letter Postmark

The sun has set—shortly after it barely rose—on “Auto Day,” the cut-rate direct mail program launched by the U.S. Postal Service in Milwaukee on June 5.

After hearing testimony from members of the a House postal service subcommittee—and after a 10-day blitz by the Newspaper Association of America—Postmaster General William Henderson cancelled the program last Wednesday. In an effort to replace revenue lost by first-class mail, “Auto Day” was launched to deliver customers for auto advertisers each Friday (*Mediaweek*; May 25). The program was scheduled to roll out to other cities this summer.

The plan “was designed to take revenue away from newspapers. You didn’t even have to read between the lines—this was definitely a move to compete with papers,” said Rep. Steven LaTourette (R-Ohio), a postal subcommittee member.

“I’m surprised they’re killing it,” said John Berghammer, advertising director of the Heiser Auto Group in Milwaukee, which represents five dealerships. “I think their vision was good, and they came through with everything they promised.” —Dori Perrucci

Potential \$110M Gain Seen In Seltel-Sinclair Agreement

Katz Media Group’s station rep division, Seltel, scored a major coup last week in nabbing spot advertising sales representation for 26 TV stations (in 16 different markets) owned or to be transferred to Sinclair Communications. Several station rep sources and a station group owner with close contacts to Seltel estimated that the stations account for up to \$110 million in spot billings annually.

Most of the stations that Baltimore-based Sinclair is assigning to Seltel in the unspecified long-term deal are from recent group acquisitions. Some of those deals await FCC approval, including the buys of 13 TV stations from Sullivan Broadcasting, seven from Max Media Properties and six from Heritage Media.

To entice Sinclair, Katz and Seltel execs worked out a (continued on page 6)

Guide to the

‘TV Guide’ comes under TCI’s control; will merge

THE INDUSTRY / By Lisa Granatstein

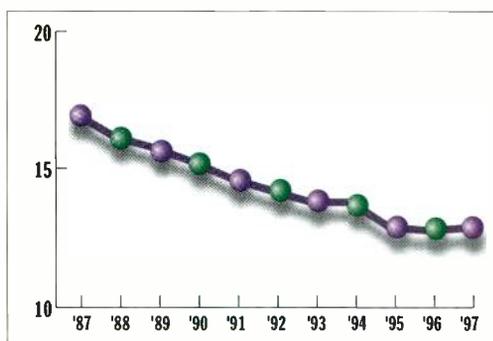
Call it the latest example of media convergence: The country’s best selling weekly magazine was delivered last week into the hands of the country’s largest cable operator. The \$2-billion deal between News Corp.’s *TV Guide* and Tele-Communications Inc. offers a model of a marriage between two media that have historically been at arm’s length. The ag-

tion United Video has, it will be quite exciting.”

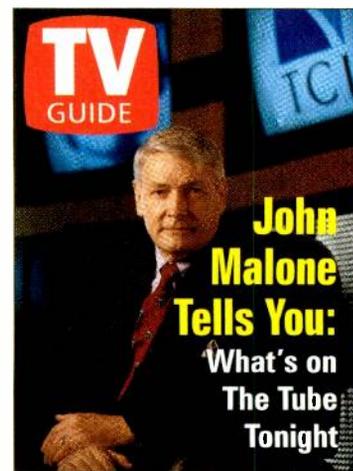
The expanding universe of channels afforded by cable and digital television means that a growing number of cable subscribers will soon face hundreds of viewing choices. The menu of channels already is a quantum leap from when Murdoch purchased *TV Guide* 10 years ago from founder Walter Annenberg, along with the *Daily Racing Form* and *Seventeen*, for \$2.85 bil-

TUNING OUT

TV Guide’s average year-end paid circulation for the past decade, in millions:



Source: Audit Bureau of Circulations



reement between two media conglomerates with a history of working together also relieves News Corp. by taking a shrinking profit center—*TV Guide’s* earnings and circulation have shrunk in recent years—and applying it to an expanding television world.

United Video Satellite Group, *TV Guide’s* new parent, also has a new ownership structure: TCI and News Corp. each retain a 48 percent voting stake in United Video; 4 percent is publicly held. News Corp. will retain only a 40 percent equity position to TCI’s 44 percent, with the balance in public hands.

The megadeal will also include the transfer of TVSM Inc.—a smaller cable and satellite-listings competitor of *TV Guide* which publishes *Total TV and Cable Guide*—to United Video once News Corp.’s \$75 million acquisition of TVSM goes through in late July.

“The opportunities created with this relationship are numerous,” said Peter Boylan, United Video president. “With *TV Guide’s* editorial and listings expertise coupled with the distribu-

lion. With United Video’s technological know-how and *TV Guide’s* massive database, the two aim to become the primary force in the expanding area of electronic programming guides, which will become more of a necessity.

“The key to this deal was how *TV Guide* would look in the future rather than how it looked in the past,” said Anthea Disney, chairman/CEO of News America Publishing, a News Corp. division. “If you look forward, it cannot just be a print vehicle. It has to have other platforms as well. *TV Guide* is no longer just a magazine. It is now a multi-platform juggernaut.”

The new ownership will bring dramatic changes to both *TV Guide* and to Prevue Networks, the listings cable channels USVG operates. Once the deal closes (expected in the fourth quarter), the *TV Guide* brand will replace all the properties under the United Video banner. The Prevue Channel, which reaches 50 million U.S. homes and 3 million abroad, will be renamed TV Guide Channel; Prevue Interactive, which reaches 13 million U.S. homes, will become TV

Future

with Prevue operations

Guide Interactive; and Web sites run by *TV Guide*, TVSM and Prevue will all be merged into one site known as TV Guide Online.

"What is a better name, Prevue Interactive or TV Guide Interactive?" said Bruce Leichtman, director of media and strategies at the Yankee Group. "The most important element is the brand name. You put the TV Guide name on it and people will understand it intuitively."

Soon after the deal goes through, *TV Guide* will for the first time in its 45-year history experiment with a full-sized edition. TVSM's weekly *Total TV* (circulation 732,101), a standard-size magazine, will be "reformatted, redesigned and relaunched into *TV Guide*," said David Steward, *TV Guide* president/CEO. The full-sized version of *TV Guide* will be tested on *Total TV* subscribers, most of whom get the book through their local cable operators. TVSM's *Cable Guide* will retain its name and monthly frequency.

"We've known for a long time we needed to grow *TV Guide* to a regular magazine size just to accommodate the channels," said Disney. "Now we can take the leap in a limited way and test it...to make sure we have the right magazine."

The Publishers Information Bureau reports that *TV Guide* had ad revenue of \$469.3 million last year. The magazine had an estimated \$175 million in profits in '97, a drop from recent years. The Prevue Channel, which carries 51 minutes of advertising per hour—the ads appear above the scrolling TV listings—had an estimated \$40 million in ad revenue last year.

Peter Gardner, Bozell senior partner, said the new company's sometimes competitive owners could trigger conflicts down the line: "You have News Corp.'s Fox on the one hand and TCI and local cable systems on the other, which are in many ways competitive with networks and other cable networks and MSOs."

TCI's Liberty Media and *TV Guide* attempted an electronic program guide called TV Guide Onscreen in the early 1990s, but that venture folded fairly quickly.

TV Guide plans to expand beyond the U.S. through TV and Web applications. "We can now go to advertisers to learn what their marketing objectives are," said Steward, "and come back with a package of interactive, online, onscreen and print products that best suit what they're trying to accomplish." —with Megan Larson ■

Cablers Feel Boxed In

NCTA, software makers object to new FCC rules on set-tops

REGULATION / By Alicia Mundy

The Federal Communications Commission had barely finished voting last Thursday to allow consumers to buy cable set-top boxes when the real fighting began. Within minutes of the 4-1 decision, lawyers and lobbyists for electronics manufacturers, cable-box makers, cable operators and TV networks jammed a hallway at the FCC to debate the repercussions of the vote.

Attorneys for the National Cable Television Association and cable decoder software maker Echelon Corp., which has lobbied Congress to restrict the FCC's impact on cable compatibility, approached a lawyer from the FCC's "set-top team" to ask whether the ruling will apply to analog boxes. Their question: Will all set-top boxes, even those that work for the analog system which is being phased out, have to be manu-

factured so that consumers can buy them off store shelves if they want to? Yes, came the reply from the FCC's Thomas Moran. "Well, I guess we'll be seeing you in court," said Echelon attorney Glen Manishin. NCTA lawyer Dan Brenner was left shaking his head.

In an interview, Manishin said: "It appears that one of the Commission's hidden agendas is to force cable to convert to digital." Cable operators believe that including analog in the ruling could cost them millions if they are forced to update customers' old analog set-tops with the new standards.

For several months, FCC commissioner Susan Ness has been prodding the cable industry to develop a single standard for set-tops, which will affect whether cable will be able to transmit digital and HDTV signals. Ness also has been pushing electronics manufacturers to coordinate with cable on technology specifications. The cable industry wants to guarantee that consumers who buy boxes from stores like Circuit City will not be able to "pirate" cable signals. They have proposed security measures, including insertable electronic cards, that will have to be bought or rented from cable operators to work with the new boxes.

The FCC voted that the new boxes be ready for sale by July 1, 2000 and that the cable indus-

try not produce any more boxes with built-in security after Jan. 1, 2005. All 67 million set-tops currently in use are analog, and cable customers who need the boxes must now rent them from operators for \$2 to \$4 per month. Consumers will still be able to rent under the new rules.

The NCTA said it will ask the FCC to reconsider. A lawyer for General Instruments said:

"We are also looking at the analog inclusion and the 2005 sunset provision, and will decide what to do next week."

The FCC said that its ruling also will apply to personal computers. The computer industry is eager to build set-tops boxes for the cable industry or supply the software that runs them. A representative of the FCC's Cable Bureau noted that the ruling "only applies to PCs that transmit video—that makes them navigational devices." While the FCC expects little resistance

from PC makers about the ruling, Lisa Poulson, a vp of Sun Microsystems, said: "We need to look at this ruling from a technical perspective before we can comment on its impact."

Set-tops have been a source of controversy within the FCC, with Ness at one end, chairman William Kennard and commissioner Gloria Tristani (both Democrats) leaning toward Ness, and Republicans Michael Powell and Harold Furchtgott-Roth on the other side. Furchtgott-Roth switched positions the day before the vote, after Rep. Tom Bliley (R-Va.), chairman of the House Commerce Committee, sent a letter reminding the commissioners of the set-top provisions in the Telecom Act of 1996, which allow consumers to buy boxes from retailers. Circuit City is based in Bliley's state, and the congressman was Furchtgott-Roth's sponsor for a Commission seat.

When Furchtgott-Roth voted with the majority to support the Cable Bureau's positions, the normally loquacious commissioner simply announced his decision and had nothing further to say. Powell was the lone holdout; he came to the meeting a half-hour before the other commissioners and sat by himself prior to the vote. Sources said the other four were still ironing out details in order to present a united front.

Powell said afterward that the ruling would give retailers an unfair advantage over MSOs. ■



Dissenter Powell: Rule is unfair to cable operators.

MEDIA WIRE

deal to create a dedicated sales team headquartered in New York, as well as offering the services of five regional office staffs. Sources at Seltel and Katz said there were no cuts made in the compensation structure (typically 6 to 12 percent, depending on the group or individual stations) to bring Sinclair in.

"We had already represented a bulk of the Sullivan stations and some of the Sinclair stations previously, so it really made sense for Sinclair to put these stations under one umbrella," said Jack Higgins, Seltel president. Sinclair now owns or manages 57 stations in 37 markets, representing 22.4 percent U.S. broadcast coverage. —*Michael Freeman*

Nexstar Buys Erie, Pa. LMA As Part of 'Double-Up' Plan

Nexstar Broadcast Group last week purchased an existing local marketing agreement in Erie, Pa., from SJL Communications. Nexstar's WJET-TV, an ABC affiliate that is the top-rated station in Erie, will take control of New Vision's WFXP ("Fox 66") from SJL NBC affiliate WICU-TV, effective Aug. 1. Terms of the deal between Nexstar and Santa Barbara, Calif.-based SJL were not disclosed.

The buy is in conjunction with Nexstar's strategy "to double up in markets, where possible," said Perry Sook, president and CEO of the Clarks Summit, Pa.-based group. Nexstar, owner of seven TV stations in Pennsylvania, Indiana, Texas and Missouri, is pursuing LMAs in its other markets, Sook said.

In Erie, Nexstar hopes to boost WFXP's ad sales and news ratings, said Sook. Building upon WJET's news programming, WFXP's 10 p.m. newscast will be expanded, said Lou Gatozzi, WJET gm. —*Megan Larson*

ABC Promo Campaign Turns National Treasures on Heads

With the belief that a TV network cannot build a brand overnight, ABC will bring back for the second year its "TV Is Good" promotional campaign, using the theme "We Love TV." Last year ABC spent \$2 million on its off-air promotions with the cam- (continued on page 8)

A Disaster It Wasn't

The broadcast upfront met nets' bets; cable keeps cooking

THE MARKETPLACE / By John Consoli

Network television's top sales executives are quietly breaking out the champagne in the aftermath of this year's recently completed prime-time upfront. Although it appears the market will only equal last year's total of \$6 billion, it did not result in the significant declines that agency execs had hinted at in the preceding weeks.

"I'm not sure we should all be jumping up and down, giving each other high fives, but the fact that we got increases and sold out our inventory is cause for celebration," said Jon Nesvig, president of sales for Fox Broadcasting. "The negative publicity was so bad going in that what we accomplished was a relief. We are all elated that the disaster didn't happen."

"This upfront reinforced the value of prime-time network television," said Marvin Goldsmith, president of sales and marketing for ABC. "Cable has good CPMs but not good GRPs. Advertisers want reach and need to be in network TV. This upfront proved it."

Goldsmith said ABC did close to the \$1.5 billion in upfront dollars it took in last year, which "is pretty good considering our rating points were off...The advertisers are happy and so are the networks. Now we have to make the programming work."

Larry Hoffner, president of network sales at NBC, which again pulled in the most prime-time upfront dollars—\$2.15 billion—said he was not concerned about the pre-upfront hype. "The upfront wound up just as we had anticipated," he said. "We had a plan to write a certain amount of money and we did. We executed our game plan."

Jed Petrick, senior vp of sales, for the WB, which garnered the biggest CPM increases and doubled its upfront take over last year to \$303 million, said the network was up in auto, retail, movies and apparel, and was able to attract some new categories, such as telecommunications. What he was happiest about was that one auto advertiser "has hopped aboard in a very significant way."

Perri Stein, senior vp of network sales at UPN, which reported a \$200 million prime-time upfront, said, "All the posturing that this would be a harsh upfront for the networks came and went, and everybody did just fine." Stein said UPN took in about 20 "pieces" of

new business. Retail, telecommunications, fast food, auto and pharmaceuticals were strong categories. "We continued to grow and maximize our dollars," said Stein, who had eight new shows to sell.

All the sales execs said this year's upfront was less chaotic, lasted a bit longer than last year, and had less all-night negotiations. "There was not much panic this year," said Hoffner. "I sort of like it that way." Hoffner said that while no particular category "jumped off the page,"



NBC's Hoffner: Order, and orders, prevailed

NBC took in more dollars in the auto and retail categories, did well in movies, and also got its share of the massive package goods and pharmaceutical categories. He said comedies sold quicker than dramas, but that is usually the case.

Goldsmith said ABC let buyers know early that "our doors were open and we were ready to do busi-

ness at levels we could both live with, and that's exactly what happened." He said the auto category was up "big time" and pharmaceutical dollars were also up. ABC's shift of its Sunday movie to Thursdays sold well, Goldsmith said. "We had a sellout level comparable to our sellout level when it was on Sunday," he said. The shows that replaced the Sunday movie, *20/20* and *The Practice*, also sold well, he added.

Fox's biggest growth category was retail/clothing, Nesvig said, and while electronics/computers is not a big dollar category for the network, it did show strong growth. Movie and auto ads were up, while fast food and package goods were flat.

Joseph Abruzzese, CBS president of sales, declined to be interviewed. Through a spokesman he said, "CBS is up, we're happy with the upfront, we think scatter will be strong."

As the broadcasters wound down, the cable upfront switched into high gear last week, passing the halfway mark in dollars with \$1.1-1.2 billion committed. Several cable networks, among them Lifetime and E!, are posting significant revenue and CPM increases. Lynn Picard, senior vp of ad sales at Lifetime, said that on average budgets are up 25-50 percent over '97. "Some scatter is shifting to upfront, some is new business and some is coming from

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paigned and carried the equivalent of \$10 million in on-air promo spots. This year, the amount will increase to about \$3 million off-air and \$13 million on-air. The additional amounts result from the campaign beginning earlier this year.

Two of the more unusual spots will feature Drew Carey's head on Mt. Rushmore and *Dharma & Greg's* Jenna Elfman's head atop the Statue of Liberty.

ABC's fall-show promotion has already started, and the campaign's branding portion begins this week. One reason for the earlier start, said Alan Cohen, ABC executive vp/marketing, is the feeling that the coming season's programming is considerably better than last season's. "Last year we didn't have the shows that fit into this smarter attitude campaign," he said. —*John Consoli*

Late-Night *Magic* Misses; *Vibe* Seen No Longer Viable

Late-night syndication had a couple of key comings and goings last week. Columbia TriStar's *Vibe*, which stars comic Sinbad, got its official cancellation notice. And *The Magic Hour*, the new late-night show from Twentieth Television starring former NBC great Earvin "Magic" Johnson, premiered to respectable ratings on June 8, but spent the rest of its first week in decline.

The departure of Sinbad and arrival of Johnson follows the demise earlier this year of *The Keenan Ivory Wayans Show*, produced by Buena Vista Television. *Magic Hour* took over many of Wayans' time slots, including the Fox station group.

Barry Thurston, president of Columbia's syndie unit, said that *Vibe* "has not attracted a sufficient total audience to sustain the necessary investment." The show delivered a 1.6 rating season-to-date nationally, but had dropped to a 1.4 during the May sweeps.

Regarding *Magic*, Bill Carroll/vp and director of programming of Katz Television Group, said: "I hate to condemn someone only three days in, but I think people had higher expectations." *Magic* scored a 3 rating/8 share its first night out, but by Wednesday had dropped to a 2.1/5. Nevertheless, the show's share average, at 7 for its first three nights, is equal to May time-period levels. —*Betsy Sharkey, MF*

broadcast," said Picard.

Likewise, Discovery Networks ad sales chief Bill McGowan said his dollar volume is pacing far ahead of last year, thanks to fatter auto and telecom budgets. "This is going to be a \$2.8 billion upfront" for cable, he declared.

Not all nets are faring so well. Two agencies, Grey Advertising and Zenith Media, are said to have walked away from negotiations—Grey at Turner Entertainment networks and Zenith at USA Networks. Although the principals involved declined to talk, buyers who are active in the marketplace said Grey scuttled a multimillion dollar deal with



Goldsmith: "Everyone's happy."

STEVE PENN/ABC

Turner. Grey is looking for deals cut at 0-2 percent CPM increases and Turner has set its floor at 5 percent. A representative for Turner said Turner and Grey at press time had not yet reached a deal, an implication that common ground could still be reached.

The Turner representative said that Turner has about 50 percent of dollars registered but not necessarily negotiated yet. Deals with Y&R and Western are closed. These buyers said Zenith also has set a cap of 2 percent increases with both USA and Turner. —*with M. Bürgi* ■

Bidders Eye 2 Station Groups

Offers for Guy Gannett due today; interest in Retlaw is building

LOCAL TV / By Michael Freeman

Guy Gannett Communications and Retlaw Enterprises, two TV-station groups with properties in small- to middle-sized markets that have been on the selling block for several weeks, are attracting considerable interest from potential buyers. Sources with knowledge of the talks said last week that parties interested in one or both of the available groups include Dan Sullivan's recently formed Quorum Broadcasting; the Ackerley Group; Sunrise Television Corp., a unit of Hicks, Muse Tate & Furst; and Benedek Broadcasting.

Guy Gannett, the Portland, Maine-based owner of seven network-affiliated stations and a half-dozen newspapers (which are being sold separately), has set a deadline of today for formal bids. According to sources close to the negotiations, privately owned Guy Gannett (no relation to publicly traded Gannett Co.) is said to be seeking at least \$250 million for the stations. Lazard Freres Co. is handling the sale. A senior-level source at Guy Gannett said the company expects to choose a buyer by the end of July.

Dan Sullivan confirmed last week that his Quorum Broadcasting has entered a bid for the Guy Gannett stations; he would not disclose the offer. Sullivan also said he has looked at Retlaw's books and may tender an offer for that group.

He has plenty of capital: Just three months ago, Sullivan Broadcasting sold its 13 TV stations to Sinclair Broadcast Group for \$960 million. Sullivan's new company, Quorum, acquired a half-dozen stations from Petracom Broadcasting just prior to the Sinclair deal.

Quorum has financial backing from longtime Sullivan partners Andrew Banks and Royce Yudkoif of ABRY Partners.

Sullivan and ABRY have built a reputation in the station community for acquiring underperforming and under-valued stations, rebuilding them and then selling at considerable profits. "I like to consider myself a TV repairman—reinvigorating some troubled properties and then moving on to the next," Sullivan said. "With Quorum, we're looking for 20-25 turn-around station properties [to] possibly resell three to five years later."

Among the other parties said to be interested in one or both of the available groups is the Ackerley Group. Ackerley currently owns nine stations, six in small- and mid-sized California coastal markets and three in upstate New York. Last month, the Seattle-based company sold its airport signage business, Ackerley by Sky Sites, to Havas Media Communications; analysts expect Ackerley to buy additional TV properties. Ackerley executives did not return calls.

Retlaw's seven stations are CBS affiliates in markets smaller than 100, with the exception of flagship KJEO-TV in Fresno, Calif. (the 55th-ranked DMA). Retlaw ("Walter" backwards) is being sold by Diane Disney Miller, daughter of Walt Disney, and other family members following the death last December of Walt's widow, Lillian Disney. The Disney family, which has held Retlaw separate from Walt Disney Co., is said to be seeking at least \$200 million for the stations.

Officials of St. Petersburg-based Sunrise did not return calls. Rockford, Ill.-based Benedek execs could not be reached for comment. ■

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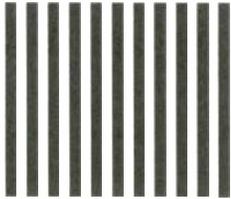
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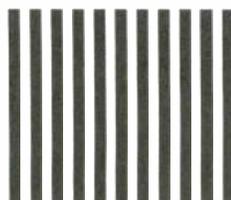
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Fox Plays its *King* Early

Summer shifts, new shows aimed at keeping viewers interested

NETWORK TV / By John Consoli

Could this summer actually become a ratings battleground for the Big Four? NBC wants viewers to tune in to repeats of episodes they may have missed (*Mediaweek*, June 1), while Fox plans to ramp up its original programming and reschedule its veterans in preparation for the fall season. ABC is rolling out a few new shows, while CBS is staying mum on its plans, declining to return phone calls last week for comment on its summer scheduling.

The most interesting summer move so far is Fox's July 28 shift of veteran *King of the Hill* from 8:30 p.m. Sunday to 8 p.m. Tuesday. Media buyers wonder how the animated *King* will perform in its new Tuesday slot this fall against NBC's *Mad About You* and ABC's *Home Improvement*. During the recently completed season, *King* averaged a 9.8/15 in its Sunday 8:30 time slot, while *Home Improvement* averaged a 12/18 and *Mad* averaged 9.7/16 on Tuesdays. While all three shows will be airing repeats this summer, a sense of what

could happen in the fall might be gleaned.

Fox Entertainment Group president Peter Roth downplayed the significance of the shift. He said the goal is to begin to establish awareness of the show's move and develop an audience pattern on Tuesdays. Roth hopes that running back-to-back episodes of *King* from 8-9 p.m. during the summer can cement audience awareness.

In a similar vein, Fox also will move *Getting Personal* from Monday to Friday nights beginning July 31. Fox will air original episodes of *GP* for three weeks at 8 p.m., followed by repeat episodes at 8:30 until the series' season premiere at 8:30 p.m. this fall. "What we're doing is not all that profound," Roth said.

What is profound to Roth is that the network will increase its first-run programming from 40 percent last summer to 42 percent

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mer's orig-
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work grow-
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mer that we
works who
Roth said.
"We
last sum-
magazine since 1993; it's
produced by sibling Fox
show, *Fox Files*, hosted by
ine Crier and Jon Scott, will
nine Thursdays through Sept.

Fox on July 16 will
the net-
"ter,"
ine Crier and Jon Scott, will
the show is
may be br-
sometime during
ing season to fill in a...
possible gaps.

Another new show, the
reality-based, one-hour
series *Guinness World
Records: Primetime*, will
begin airing July 28. And
Fox will also begin running
a second movie night on
Wednesdays from 8-10
p.m. Both the network's
Tuesday and Wednesday



King hopes to cozy up to Tuesday viewers.



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RADIO

Ted Nugent's lawsuit against three Detroit rock stations marks the second time the guitar hero/radio host has threatened two of the properties for not promoting his concerts in the market. Taking a cue from his '70s chart-topper "Stranglehold," Nugent alleged in a suit filed on June 5 in Oakland County that the refusal by Greater Media's WRIF-FM and WCSX-FM and CBS Radio's WKRK-FM to accept ads promoting his Aug. 29 concert in Detroit gives the three stations an illegal grip on the market. At issue is Nugent's status as morning-show host on Syncom's WWBR-FM in Detroit.

Although the 14th-ranked *Ted Nugent Morning Show* trails its competitors on WRIF, WCSX, and WKRK, the stations have said they should not be required to accept ads promoting Nugent. "Anti-trust laws are typically made to benefit consumers, not competitors," said Barbara Burns, an attorney for Greater Media. Two years ago, Nugent sued WRIF and WCSX in a similar case; the stations ended up taking the advertising.

In another suit alleging illegal use of the airwaves, Florida state senate candidate Andy R. Martin has made an addition to his 1997 claim against San Antonio-based Clear Channel Communications. The addendum, filed in Palm Beach County, names European outdoor company More Group PLC (which Clear Channel is trying to purchase) and WBZT-AM program director Ken Harris for barring Martin from the station's air. WBZT banned Martin last year after he repeatedly called in to its Dick Farrel morning show, an attorney for the station said.

Unionized employees at New York's listener-supported WBAI-FM are threatening to strike over low pay and the station's alleged hiring of temp workers to replace full-time employees. "It's extremely difficult [to set a strike date] at an institution like this because folks take their jobs as very important," said union steward Errol Maitland. After a breakdown of talks with non-profit owner Pacifica Foundation, the United Electrical, Radio and Machine Workers union said it is considering picketing and encouraging workers to take vacations at "inconvenient times," Maitland said. —*Mira Schwartz*

night movies will include some premiere showings. *Melrose Place* will return to its Monday 8 p.m. timeslot on July 27 and continue into the new season with all new episodes.

ABC will also roll out some new series this summer. *Maximum Bob*, a quirky drama centered around a flamboyant Florida judge (played by Beau Bridges), produced by Barry Sonnenfeld, will premiere in late July or early

August. Sonnenfeld is also producing *Fantasy Island*, which is part of ABC's fall schedule. *Who's Life Is It Anyway?*, based on the British comedy hit, will also air this summer. Ryan Stiles of ABC's *The Drew Carey Show* stars. And a July special, *World Fashion Premiere From Paris*, will mark the first time that international designers have let their fall collections be shown in their entirety on television. ■

Mixing It Up on UPN

Affiliates, buyers are upbeat about ethnically diverse fall schedule

TV PROGRAMMING / By Michael Freeman

UPN has a history, albeit brief, of programming with an eye toward urban-skewing, minority-based sitcoms. But after viewing two of UPN's new Monday-night sitcoms at the network's affiliate conference last week in Laguna Niguel, Calif., the general feeling was that the network has developed minority-driven comedies that avoid falling into typical stereotypes but also broaden UPN's demographic appeal.

"Certainly, *Guys Like Us* and *Desmond Pfeiffer* are a lot more relatable and intelligent than what we had a couple of years ago with *Homeboys From Outer Space*," noted the general manager of an East Coast UPN affiliate who requested anonymity. *Guys Like Us* will run Mondays from 8-8:30 p.m. and *The Secret Diary of Desmond Pfeiffer* will air the same night from 9-9:30.

While the other broadcast networks almost entirely avoided scheduling any new sitcoms featuring African-American actors in lead roles for next season, UPN president/CEO Dean Valentine and programming chief Tom Nunan placed a premium on developing shows that are more representative of America's makeup.

"Most definitely, we are making an effort at broadening the network's demo appeal for next season, but, by its very definition, it really means that we have to be as representational of the viewing universe as possible," said Valentine. He also insisted that "there is no conscious eye toward just casting black or white actors, but more toward finding who is most

capable of filling certain parts."

Peter Chrisanthopoulos, president of national broadcast buying for Ogilvy & Mather, notes that UPN has decreased the amount of urban-skewing programs for the coming season. "UPN has less urban programs on a percentage-wise basis because they had only three nights before and go to five next season," Chrisanthopoulos said. "It all falls into line with what Dean has said about broadening out the network's demo appeal in mid-America."

What is also notable is that Valentine and Nunan—who at the affiliates conference was promoted to president of entertainment—

believed enough in the mixed casting of *Guys Like Us* and *Desmond Pfeiffer* to hammock the new *DiResta* (8:30-9) between them, closing Monday nights with veteran *Malcolm & Eddie* at 9:30.

The story line of *Guys Like Us* pits a free-spirited white musician (played by Chris Hardwick) and his twentysomething pro-

fessional black roommate (Bumper Robinson) in the unenviable position of babysitting the latter's 6-year-old brother for 14 months while his father is out of the country on a construction contract. The younger sibling is played by a new talent named Maestro, who affiliates believe could be the centerpiece of the show.

"It didn't matter if Maestro is black, white or Hispanic...he just represented one of the strongest child talents we've ever seen, and the show test results were incredible," said Nunan, who like Valentine joined UPN just



The butler will do it: Pfeiffer

NEVIN FOLEY/UPN

'S



One millir circ.

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over five months ago.

In *Desmond Pfeiffer* (the "p" is not silent), an offbeat political satire from the creators of *Kingpin*, lead Chi McBride (*John Larroquette*) plays a black Englishman who is the chief White House butler and a key advisor to

Abraham Lincoln during the Civil War. Taking into account some of the racial, sexual and topical political humor thrown in, Valentine acknowledges that *Pfeiffer* has "encountered resistance from some advertisers."

Paul Schulman, who runs his own media buying service, is already sold on *Pfeiffer*, which he described as the "most original, Mel Brooks-like satire to be seen on television in many years. Now only Nielsen [Media Research] can tell us if people will take to it."



Star in the making: Maestro (right) cuts up on *Guys Like Us*.

KEVIN FOLEY/UPN

The same could be said about *Legacy*, a Friday 8-9 p.m. drama set in post-Civil War Kentucky in which a sixth-generation family runs a prosperous horse farm. One of the more controversial elements, given the setting and era, is an interracial love affair.

Besides applauding the production quality of *Legacy*, Schulman added that the series has "all of the juicy love affairs, sex and deception" common with such prime-time soaps as *Dallas* and *Savannah*. "One of the reasons they had it [the interracial love affair] in the pilot was because they knew we really want to see how it is going to be resolved," Schulman said. "UPN should look at it this way: there's never been a post-Civil War drama set in horse country which has failed in the ratings before." —with *Betsy Sharkey* ■

Disney Makeover Continues

New BVTV studio chairman Braun recruits McPherson from NBC

TV PRODUCTION / By Betsy Sharkey

In bringing on NBC prime-time series executive Stephen McPherson as executive vp/network television last week, Lloyd Braun, now in his third month as chairman of Walt Disney Co.'s Buena Vista Television Productions, has begun to reshape the division.

Braun's biggest concern, said one close associate at the studio, is making sure Buena Vista TV "does fresh, exciting television, not the same old thing." Braun and McPherson have worked on projects together in the past, most recently on NBC's edgy hit *Just Shoot Me*. The series is produced by Brillstein-Grey Entertainment, the management/production company that Braun recently left to join Buena Vista.

Braun said in a statement that McPherson "is a gifted, well-rounded executive with outstanding taste and great passion." McPherson is known for having extensive contacts and strong relationships with writers and agents.

McPherson will serve as the No. 2 exec at BVTVP, which operates the production units Walt Disney Network TV and Touchstone TV. McPherson will oversee the development and production of comedies, dramas, specials and miniseries for network prime time. David Neuman, who was hired about two years ago by former BV chief Dean Valentine, is expected to leave his post soon as president of Disney Net-

work TV and Touchstone. While Braun is expected to add one or two more key executives to the staff, no one is expected to hold the title of president.

In a separate move, Peter Aronson, the executive vp of Disney and Touchstone who has wanted to switch over to writing and producing, will do just that in an overall creative deal with Disney that is still being hammered out.

Finally, David Himelfarb, senior vp of creative affairs, is segueing to the producing side, also with Disney.

"Lloyd is a very focused executive who usually has a very clear sense of how to get from point A to point B," said one production executive who worked with Braun at Brillstein-Grey. "People who work with him usually figure out pretty fast whether they can, or even want, to make that journey with him."

The timing of Buena Vista TV's restructuring comes during the seasonal lull in the TV-production year, after the pilot season has wrapped and a few weeks before most new and returning shows go back into production for the fall season. "I think you'll see Lloyd move quickly to get everyone in place," said another executive who has worked with Braun. "Lloyd has high standards, high expectations, but he is not the kind of manager who likes a staff in turmoil." ■

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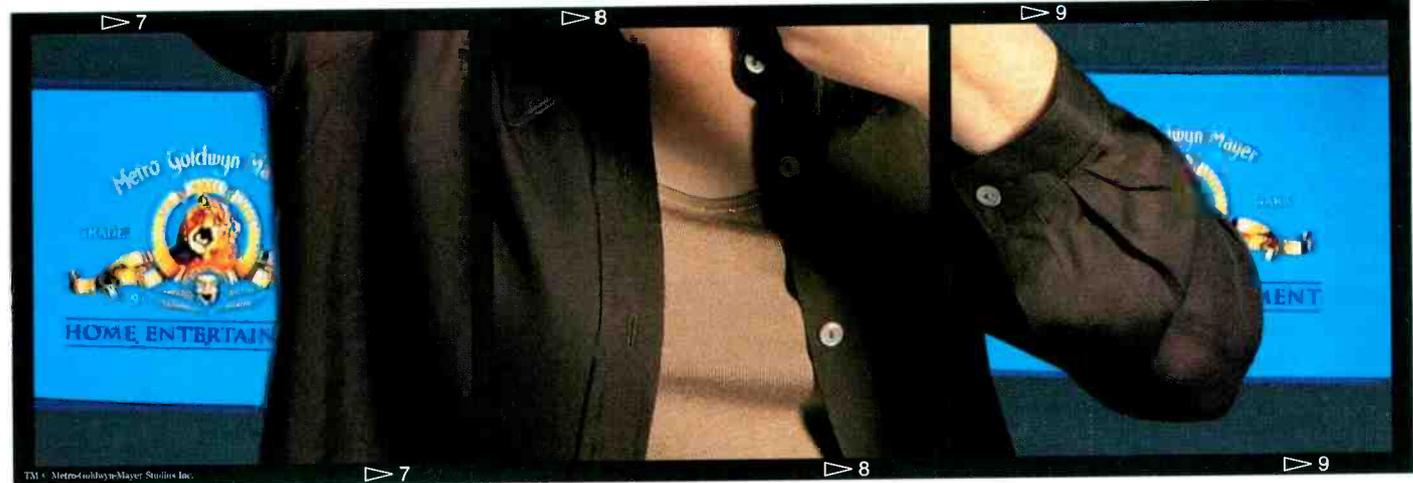
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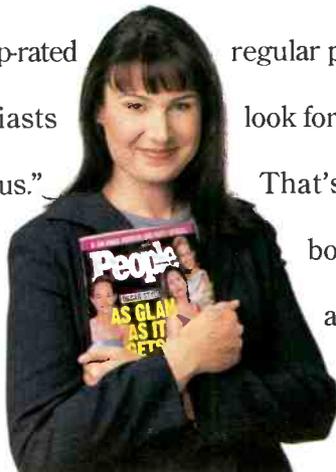
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CINCINNATI/TV STATIONS

Honor Thy Buyer and Other Tenets

•CALL IT YIN AND YANG IN CINC. FOR COVINGTON, Ky.-based Jacor Communications, the fusion of its eight radio outlets and WKRC-TV has reached an epiphany in broadcasting, producing all that comes to be (read: infinite possibilities).

Jacor has just offered buyers the tantalizing notion of advertising their client's brand on both media—at cheaper rates. Buyers, quite naturally, say they were instantly intrigued by the opportunity. "From an efficiency standpoint, the package is definitely appealing," said Cindy Jarell, associate media director at Northlich Stolley LaWarre in Cincinnati.

Born of monthly brainstorming sessions, the plan, announced last month, to offer packaged advertising deals is a new direction for the WKRC/Jacor radio team. Such a construct is often carried out in radio; however, local buyers consider the move to TV a "logical step," said Steve Altherr, a media buyer for Freedman, Gibson and White, Inc.

Ratings-wise, WKRC is also in a better state with its new union. Despite heavy competition from NBC's *Seinfeld* and *ER* leads, the CBS affiliate finally eked out a No.1 late-newscast rating during the May sweeps—and should remain strong, buyers and a station exec agree. Granted, Channel 12 always had a strong news product, they said, but "there is no question the synergy has an added value here," said Bill Moll, the WKRC gm. Most of WKRC's news personalities have shows on Jacor stations, touting their station's news segments. "The weather report—Doppler 12—is ubiquitous," he boasted.

It's unclear, buyers said, just which medium is helping whom more. Regardless, all agree that the synergy is a near-religious experience. "Cross-promotion is a big plus," effused Altherr, with "both [television and radio] feeding

each other, making each other stronger."

Jacor purchased WKRC as an experiment after the passage of the Telecommunications Act of 1996 allowing ownership of both radio and TV outlets in the same market.

Still, WKRC is Jacor's only TV property, and execs said it will remain so.

Meanwhile, the radio giant plans to continue winning new converts in the city with its own branch of broadcast theology. Jacor will "continue with a disciplined approach...pursue more promotional opportunities and make each other even sharper," Moll said. —ML

CINCINNATI/RADIO

Outlets Go Goofy Route To Win Women Listeners

•LIKE VYING SUITORS, TWO CINCINNATI ROCK stations are going all out to win women's hearts. With their eyes on female shoppers' pocketbooks and the popular 25-34 women demo, the outlets are engaging a continuing high-profile rivalry: WVMX crashed a WKRC publicity stunt. So, WKRC maligned its competitor on the WKRC Web site. In turn, WVMX has acknowledged sabotaging the site as well as WKRC's outdoor signs.

Cable and television time has been devoted to the feud, and there's even been a story by the

SCARBOROUGH MEDIA PROFILE: CINCINNATI

How Cincinnati adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Cincinnati Market %	Cincinnati Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper—average issue	58.7	51.0	87
Read any Sunday newspaper—average issue	68.5	61.9	90
Total radio average morning drive M-F	25.4	23.6	93
Total radio average evening drive M-F	18.2	17.9	99
Watched BET past 7 days	6.9	7.0	102
Watched CNN past 7 days	37.9	32.4	86
Watched MTV past 7 days	16.4	17.1	104
Watched Nickelodeon past 7 days	16.9	21.9	129
Watched TNN past 7 days	18.2	21.4	118
Watched USA past 7 days	31.6	31.9	101
Watched The Weather Channel past 7 days	37.3	39.1	105
DEMOGRAPHICS			
Age 18-34	33.2	32.8	99
Age 35-54	39.4	39.3	100
Age 55+	27.4	27.9	102
Blue Collar	22.3	26.4	118
HOME TECHNOLOGY			
Connected to cable	69.8	64.2	92
Connected to satellite/microwave dish	6.0	6.3	106

Source: 1997 Scarborough Research—Top 50 Market Report

Cincinnati Enquirer. Underdog WVMX has also taken a few on-air bites out of third-ranked WRRM-FM, blasting the older female-skewed station as an outlet for "elevator music my mother would listen to."

But buyers are being patient, saying the public smokescreen does not interest them. Hijinks aside, they said, what's really needed is a consistent top station that delivers female consumers.

"What has happened is that WVMX squeezed itself between the other two and it's caused WRRM to go slightly older and WKRO to go slightly younger," said Linda Burchett, media director at Mann Bukvic Gatch Partners in Cincinnati.

Station feuds are nothing new in this old radio town. What is different, however, is the keener competition, which has caused a landscape shift in station standings.

The competition has intensified since Jacor Communications' WVMX changed its format last fall to make itself more appealing to younger women. The change made it No. 3 in the demographic, well past its 1997 rank of fifth. Currently, country station WUBE-FM is No. 1 with women, and WKRO is No. 2.

Clearly, advertisers are jumping on the WVMX popularity rocket. Last month, revenue soared to an all-time high and June promises to be even better, said Brad Ellis, WVMX program director. Although declining to give figures, Ellis called the revenue record "massive."

Meanwhile, the top competitor, CBS Radio-owned WKRO, says it has no intention of giving up its berth. It contends that its veteran status as the market's "pop alternative" has the business locked up.

At least one advertiser said she believes WVMX's new format—a sampling of female anthems from '70's Journey to '90's Goo Goo Dolls—will shoot it past WKRO. "I think WVMX will do better than WKRO because WKRO is pretty inconsistent," said radio buyer Susan Brown, vp at Cincinnati-based Media Force, Inc. "It's unclear whether they're playing something for teenage boys or women."

WKRO, or "Q102" as it calls itself, emphasizes current hits. A sampling of its titles includes mainstream artists and new rocker groups with Paula Cole and Alanis Morissette spinning beside Matchbox 20 and Third Eye Blind.

WKRO, however, insists its competitor is junior league and that women gravitate towards its pop sound. "We beat them hands down," said program director Bill Klapproth. "They're getting a lot of curiosity come, which has fueled their popularity, but we'll see how long that lasts." —MS

CINCINNATI/NEWSPAPERS

Enquirer Hard Line Puts Buyers in Different Zone

• THERE'S STILL AN ATTITUDE GAP AT *THE Cincinnati Enquirer*, say ad buyers, despite millions of dollars spent on new delivery system and editorial products. "We get 10 percent rate hikes every year," said Nancy Hankner, executive vp at Comey & Shepherd Realtors, which spends \$250,000 a year in the paper. "We're still being charged the same exorbitant rates."

The Enquirer "is much more stringent than papers in other major markets," concurred Mary Robinson, account assistant at Media That Works. "If a client wants to run twice in one week, they won't negotiate. Other papers try hard to offer you new deals and better deals, almost to the point of bugging you."

In defending its serial rate hikes, advertising vp Stan Renbarger said the annual increases have averaged 5 percent. But the Gannett-owned *Enquirer* may charge "above or below that when customers want to advertise in certain products," including several

newly minted zoned editions.

While buyers said their dissatisfaction with the *Enquirer* was long-standing, things came to a head in August 1996. At that time, *The Enquirer* was buying out its network of independent wholesale buyers who had controlled the paper's distribution for many years. What followed were thousands of complaints about late or missed deliveries and a single-copy price hike from 35 cents to 50 cents, buyers said.

But the switch, however painful early on, had to be done, said circulation vp William Hunsberger. "We didn't know who our customers were, since the carriers owned the lists" he said, adding that while the new system "is not perfect yet—no paper's is," but results have been encouraging.

The switch allowed the paper to target audiences and "forge ahead with new programs for advertisers," Renbarger said. The zoned editions offer advertisers more choices and the paper has also moved to "versioning," which involves replating news and editorial pages to produce a more targeted product.

The paper is showing a slight circulation bump, up from 190,465 to 194,763 on Monday-Thursday and from 321,250 to 334,039

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* Source: Nielsen People Meter Installed Sample, April 1998.

** Beta Research, 1997

*** The Myers Report, Nov. 10, 1997

Sundays, as of March 1998 compared to 1997.

But the real gains are in home delivery, said Hunsberger. Overall home delivery was up 6 percent—and a combined 20 percent—20,000 new subscribers—in Butler and Warren counties north of the city, where the paper launched new zoned editions. Hunsberger said the *Enquirer* took advantage of the “bonus copy” rule allowed by the Audit Bureau of Circulations to deliver copies on Friday and Saturday to Sunday-only customers.

The paper is also arriving earlier in the day, he added.

But all the improvements may be a case of too little too late for some buyers. “They’ve picked up more small advertisers who want to target, but anyone who wants to reach the entire market buys broadcast,” said Barbara Pinzka, president of Partners Marketing Communications in Cincinnati. “I’m sure advertisers love them, but I’m not sure these zoned editions help readers. I find out only what’s happening in my neighborhood.”

Hankner, for one, said she has begun to use alternative forms of advertising such as PropertySource, an interactive telephone information system, the Internet and *TV Show*, a local real estate show. She does this, she said, “because they deliver better results.” —DP

CINCINNATI/MAGAZINES

New Look, More Staff Transcend Local Appeal

• GETTING A FACELIFT AT 31 IS USUALLY UNNECESSARY, but the new owners of *Cincinnati* magazine felt it was time for a makeover, inside and out. Cosmetics aside, a newly designed issue hitting newsstands this month has already won plaudits. “The magazine has the look and feel of a national magazine now, as opposed to a local product,” said Cindy Jarrell, associate media director for Northlich Stolley LaWarre, Cincinnati’s largest advertising agency, which buys space in the magazine.

Moreover, the mag performed its own version of a publishing tummy tuck—ridding itself of old staff and hiring new blood to reinvigorate editorial and advertising.

“The magazine hadn’t been changed in 14 years, and it was looking tired,” said editor Kitty Morgan, who was hired last December at the city monthly. Morgan said the magazine is now all-color, perfect-bound (instead of stapled), with a focus on local people more than



A new logo is part of the magazine's redesign.

current events. A new art director and photographer were hired, and a special projects editor came aboard to work exclusively on ad-driven sections. Two sales reps were also added.

The magazine was sold last November to Indianapolis-based Emmis

Publishing Corp., publishers of *Indianapolis Monthly*, *Atlanta Magazine* and *Texas Monthly*. They paid CM Media about \$2 million. Emmis is best-known as a radio-station operator; the company owns 14 stations in New York, Los Angeles, Chicago, St. Louis and Indianapolis.

A recently completed readership survey has produced several new features in *Cincinnati*, said publisher Dianne Bohmer:

- Weekend, a monthly travel article on the Tristate's best weekend getaways.
- Legends, a regular history and culture feature on people, places and events that have shaped Cincinnati.

- Expanded lifestyle coverage featuring restaurant and events listings, more dining stories and an at-home/leisure section.

The magazine's readership is typical of city magazines—affluent homeowners in management positions and with discretionary incomes. The average age is 47, said Bohmer.

A range of advertisers covet the magazine's upscale marketing reach, said Jarrell, including furniture and jewelry retailers and real estate and executive placement companies. Each seeks to tap college-educated readers with \$100,000-plus incomes. “*Cincinnati* magazine is the only print publication in the city where advertisers that are looking to enhance their image can turn to,” said Jarrell.

But while early results from the new ownership look promising, Bohmer said the magazine's changes have come at a price. Production costs have increased 50 percent, while circulation hovers around 30,000—2,000 fewer copies than two years ago.

Nonetheless, June's ad sales were triple last year's level, and July's ad sales are 40 percent higher. Ad pages constitute 45 percent of the magazine's 144-page average. Bohmer said. —Len Hollie

Once you get beyond the “big 4” networks, only PBS delivers 99% household coverage.* But unlike the big 4, PBS airs only 5½ non-programming minutes per hour — the nets average more than 15 minutes.** PBS provides a haven from the clutter and chaos, so our viewers are more likely to pay close attention to your message. We wouldn't want them to miss a spot!

For more information about PBS program sponsorships, call Peter Greene at the PBS Sponsorship Group, 212-708-3035.

Sponsorship at its best. PBS.

* NTI, 11/97.
** Norman Hecht Research, '93; 1996 Television Commercial Monitoring Report.

WASHINGTON

first call from a disinterested viewer asking us to do so. Nobody has ever called who wasn't politically connected to the issue about the need to have them in the paper."

However, the issue still has some "legs" inside the Beltway, and it has become an amusing source of friction between the networks and the cable guys. It's also become a particularly illuminating example of how advocacy groups find themselves seduced and then abandoned by Congress.

Several children's rights associations and smaller

"We don't want to wave a red flag in front of Congress, but the fight about TV ratings is over. We won." —an NBC official

interest groups became prominent in the past couple of years largely over this issue. Since 1996, it seems that on any given week at least one new survey was released (with appropriate notice to Congress) on the topic. Many of them were accompanied (or propelled by) a press blitz from the Center For Media Education. The CME is essentially a two-person think tank that displays the savvy usually attributed to mega-lobbies such as AIPAC and the Beer Institute. Jeff Chester and Kathryn Montgomery have made a cottage industry of the violence-on-TV matter, getting it in front of Congress and the FCC (particularly former chairman Reed Hundt), working hard with Rep. Ed Markey (D-Mass.) to keep it in play, and staying coordinated with other advocacy groups such as the American Psychological Association and the PTA.

The CME was heavily responsible for getting the TV ratings coalition to go back to the table and come up with a content-based system for labeling shows with violence, sexual situations and dirty language. NBC objected to this (as did many producers and Hollywood guilds) because it saw the potential for abuse by single-issue groups (for example, neo-puritans who worried that a scene showing the star of *Dr. Quinn, Medicine Woman* kissing her husband constituted a sex act). CME did a nearly perfect job of keeping pressure on Congress, with help from mental health groups and the PTA putting pressure on the TV industry. The result was a new ratings system. Chester says, "The violence on television issue still matters a great deal to the American family. That more than half of the parents surveyed use the ratings shows how much the issue means to parents."

Even so, it seems that the CME is having to fight harder to keep from becoming marginalized. Two weeks ago the Kaiser Family Foundation released a new study noting that "parents say they are more concerned than ever about the impact of TV on their kids." The study said that 54 percent of parents use the ratings—but that many of them don't understand

the complicated system of letters and age groups. The reaction was a far cry from last summer's frenzy. This time when the study came out, Congress burped and then went on to chew on the tobacco bill and Bill Clinton's escapades. "There are other things that are working their way into the Fall elections this time," said a veteran Senate Commerce Committee staffer. "I guess we'll leave Hollywood bashing for 2000." Cynical and cyclical—that's how Congress uses touchy-feely topics and their proponents.

But that's not stopping the cable industry from keeping the issue alive. In April, at another press conference, they touted the release of the final volume by the National Television Violence Study compiled by several universities. Again, the study showed an increase in violence on TV, and increasing concern by parents. What made this interesting for Washington insiders was the source of some of the funding for the study, and for some of the hype. The National Cable Television Association has underwritten the research to the tune of about \$3.5 million over the past three years. The report was released about a week after the National Association of Broadcasters held its annual convention, in which it patted itself on the back for its community service. "I like the timing myself, don't you?" smiled a lawyer with the NCTA afterward.

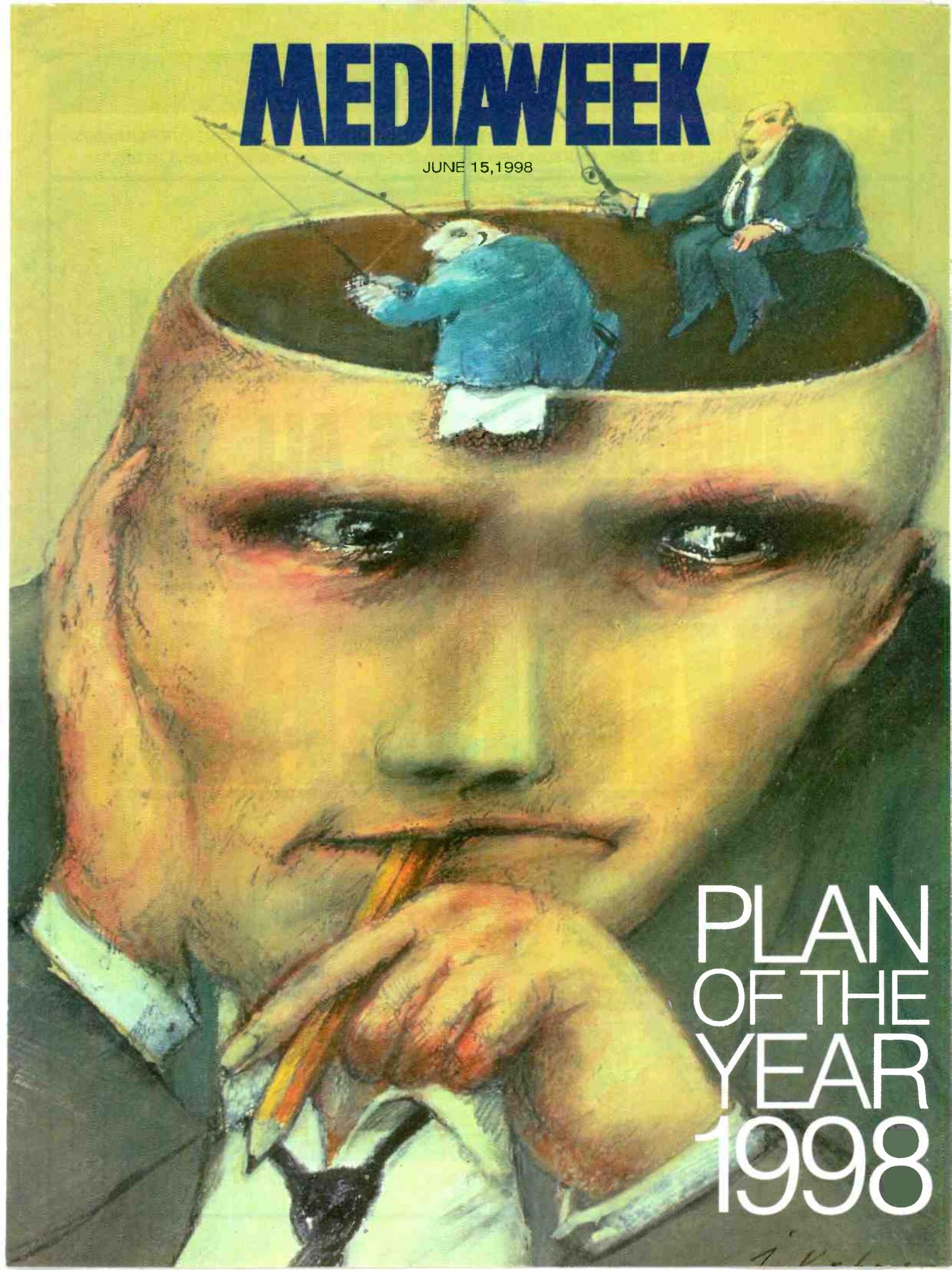
Though in the past the NCTA's lobbying efforts have paled besides those of the broadcasters, the cable group deserves credit for sticking it to the NAB. While violence on TV and the ratings may be waning as an issue, cable is still using the matter effectively to portray the industry as more children-friendly than broadcasting. Last week, the NCTA held its second "Critical Viewing Day" on Capitol Hill, lassoing Sen. Kent Conrad (D-N.D.), the father of the V-Chip, for the press conference. Their "critical viewing" materials, which tout cable's expanded child-friendly programming, naturally includes references to the increasing violence on broadcast TV.

This irks some NAB lobbyists, one of whom said, "It's premium cable that runs the unedited versions of the Bruce Willis movies, with blood spilling all over the screen. But they figure as long as they run the ratings on the screen, they're off the hook." Well, yes. Cable's contention is that folks know what they're getting on cable, and are paying extra for it. Broadcasting, with its free licenses, says a cable lobbyist, needs to tackle the violence issue first.

Is violence on TV dead as an issue? Well, for this year. But you can probably count on its resurrection in time for the Presidential election in 2000, pushed by both Gore and the conservatives. Meanwhile, it provides an opportunity to see how lobbying works in Washington. And as a turf battle between the NAB and the NCTA, it's more fun than watching jello wrestling. ■

MEDIAWEEK

JUNE 15, 1998



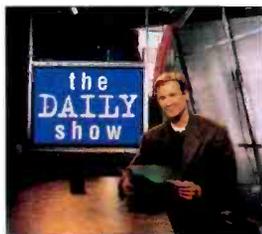
PLAN
OF THE
YEAR
1998

COMEDY CENTRAL'S PATENTED TRADE ADVERTISING TECHNIQUES:

#89 "WHEN CONGRATULATING MEDIA PLANNERS, LET THEM KNOW THAT ALTHOUGH YOUR AD DOESN'T COME WITH FREE TICKETS, LUNCHES OR T-SHIRTS, IT COMES WITH SOMETHING MUCH MORE MEANINGFUL, AND THAT MY FRIEND . . . IS LOVE."

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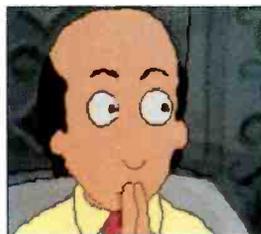
THE DAILY SHOW



VIVA VARIETY



SOUTH PARK



DR. KATZ



LOGO

a judicial view

Last year, more than \$4 billion changed hands through media Agency of Record (AOR) assignments. This year, the trend continues as clients realize that astute media planning is an essential value-added element in their products' marketing mix. The innovative, proactive role of the modern media strategist is quite evident in the quality of the 185 media plans submitted for this year's Media Plan of the Year Awards.

Consider the effort undertaken by the in-house team on behalf of Charter Hospitals in Lexington, Ky. They parleyed a \$200,000 ad budget into a cash and public-service advertising effort, working with WLEX-TV to produce, promote and partner with Charter Hospitals in a results-oriented ad campaign. Admissions went up 16 percent.

The Boston Wendy's coop agency Mullin delved into basic research about the eating habits of Wendy's customers. Based on that learning, they got Wendy's to agree to a strategic shift in media scheduling and timing of the ad message. Sales went up 9 percent and were directly linked to the media department's active role in the strategic planning process.

If you build an airplane, people will come watch it fly. That was the basis of the audacious thinking behind the Saatchi & Saatchi media proposal to Delta Airlines. They built a "living billboard," a 14-by-48-foot interior of a Delta Business Class cabin in New York. There were passengers, two attendants and real food served during three daily simulated flights. People outside the Port Authority Bus Terminal interacted with the media event.

The Fallon McElligott media team for United Airlines tossed conventional airline media planning out the airlock. Instead, the commissioned research to understand that media mindset of frequent business travelers. Armed with that input, specific media vehicles were selected placing the United Airlines ad message within the context of the daily lifestyle patterns of the harried business traveler. The result is that United Airlines became a part of the fabric of the target's personal media environment. Thus, the media plan established a bond between United Airlines, the media and the business prospect.

For many products, such as Dr. Pepper, if they could just add a few new users, sales would grow. But against the Coca-Colas and Pepsis of the ad spending world, that can be hard to do. The Young & Rubicam Dr. Pepper media team decided to focus intensely on the core user. They linked up with Fox TV and tapped into the viewers of *Party of Five*. Specific "watch and win" promotions throughout the year leveraged the interest of appointment viewers and cast members of the show. A very focused media plan yielded hefty sales increases.

It's these examples of involved media executives in planning and buying that clients turn to when it comes time to entrust the investment of their ad dollars. It is this type of proactive media innovation that will win the next billion in media AOR assignments.

Don Evanson, 1998 Plan of the Year Judge
President, Marketing & Media Insight, Secaucus, N.J.

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Our panel of judges

plan
OF THE YEAR

Cover Illustration:
Jerzy Kolacz/The Image Bank/PNI

best campaign spending more than \$25 million



Fallon McElligott

BY ERIC SCHMUCKLER PHOTOGRAPHY BY BILL PHELPS

plan
OF THE YEAR

To reach frequent business travelers in its repositioning campaign for United Airlines, agency Fallon McElligott did the unthinkable—it talked to the target audience. “Syndicated research is all about the *what*—what media do people spend time with,” explains Lisa Seward, Fallon’s media director. “It’s not about the *how*—how do people feel about it? The temptation to sit in a room and talk with these people was irresistible.”

Clients aren’t used to paying for research for a media plan, notes group planning director Anne Bologna, but the usual syndicated

Clockwise from top left: Michon Conklin, Lisa Seward, Mark Nelson, John Blackburn, Susan Desimone

research offers “data that’s sterile at best and uninformative at worst.” She led a series of panels, talking to 75 of these high-powered “road warriors” through diaries, focus groups and one-on-ones. The results profoundly affected the agency’s thinking and led to a media plan that produced increases in brand awareness and preference. For this, the United team at Fallon has been awarded *Mediaweek’s* Plan of the Year in the \$25-million-and-up class.

Corralling a herd of high-powered execs to sit in research sessions took some doing; Bologna admits to paying “a fair amount” for their time. As for the sessions themselves, imagine conducting a focus group with your boss. “We realized these people are smarter than we are,” says Bologna, only half-kidding. “It seemed they knew marketing as well as we did. It felt more like a great cocktail party than a focus group. I wanted to mingle with these people afterward, which is the opposite of how you usually feel after a focus group. This target is a planner’s dream—so articulate, so smart. And they’re brutal. Show them something banal or stupid and they’ll tell you in no uncertain terms.”

This research helped the agency to understand “the missing link for this target,” as group media strategist John Blackburn puts it. “We wanted to know, ‘What are you totally engaged in? What makes you block out the rest of the world?’ With a target as time-pressed at this one, we needed to go beyond exposure and eliminate the things they don’t pay attention to.”

Fallon’s insights led it to reappraise the use of television, of leisure magazines and other print vehicles. Blackburn terms this target audience as “information hounds. There’s this craving for information, for general business news and general news—they can’t seem to get enough at certain times of the day. There’s an energy cycle, at different times of the day and the week. On weekends, for example, they shut down and start paying attention to their families. And the target is

in a unique state when traveling.”

“We had rejected *USA Today* outright as insubstantial fluff,” says Bologna. “We were surprised to learn that our consumers view it as very efficient, straightforward, no-nonsense—just how they view themselves. These were values that overlap between the consumer, the vehicle and the brand.” Adds Blackburn: “Maybe they wouldn’t buy it at home, but when traveling, they’ve got to have it. *USA Today* turns into the Gideon’s Bible in the hotel room.”

The major business books—*Business Week*, *Fortune* and *Forbes*—were natural

vehicles, but “this target is more multi-dimensional than that,” notes Seward.

These road warriors invest in their hobbies with a passion that made certain leisure titles a fertile ground. Seward: “We wanted to know if a professional travel offering would be appropriate in a leisure environment like a skiing or golf magazine. People said, ‘This is an important hobby to me, and you’re welcome to talk to me there.’” Adds Bologna: “Sad to say, but the time in an airplane may be the only leisure time these people have, and some bring along a stack of magazines on decorating or sailing or whatever. Sometimes they don’t even do these activities at all—their hobby is escaping via that magazine, what we call a virtual hobby.”

Fallon’s approach to television changed radically. The target group watches very selectively and gravitates toward such premium programs as *E.R.*, *Seinfeld*, *NYPD Blue* and *Monday Night Football*. The TV may be on at other times, even for highly rated shows like *Veronica’s Closet*, but this target simply isn’t paying attention. “They’re scheduling that 7 o’clock [syndicated] *Seinfeld* or that Tuesday *Frasier* to get a little enjoyment, to

unwind from this hyperkinetic life,” says Bologna. Buying just the cream of prime time is not cheap, but Seward notes “it’s more expensive to buy a prime rotator and waste all of it. This is a different way of measuring media efficiency.”

Like other airlines, United had spent perhaps two-thirds of its budget in TV, a third in print. Fallon reversed those percentages and bought only those vehicles that truly engaged its target audience. “We pretty much threw everything else out,” Blackburn says with a chuckle. “A lot of sales reps weren’t happy, but we had serious research

“We resisted the temptation to do a little of this and a little of that.” —LISA SEWARD

behind us.” Adds Seward: “We resisted the temptation to do a little of this and a little of that. You’ve got to give credit to our client—they gave us their trust and the willingness to take risks. They were able to say, ‘It makes sense, you’ve got evidence—it’s not just someone’s gut.’ Still, it’s a lot of saying no, and clients get rep calls too.”

United was quickly rewarded for its nerve. The airline was outspent by three competitors and half of its budget had already been committed through conventional means. Still, United quickly registered a 50 percent jump in ad awareness and even scored a significant gain in customer preference, while its key rivals’ dropped.

The agency is so encouraged by its work for United that it has persuaded other clients to undertake original media research. “We’re convinced this is the future here for media planning and we’re well on our way with it for a number of key accounts,” says Seward, who understandably declines to name them. “This is a real competitive advantage for our clients,” she says. “If you can make them see more of your ads with less money, you’re doing something right.” ■

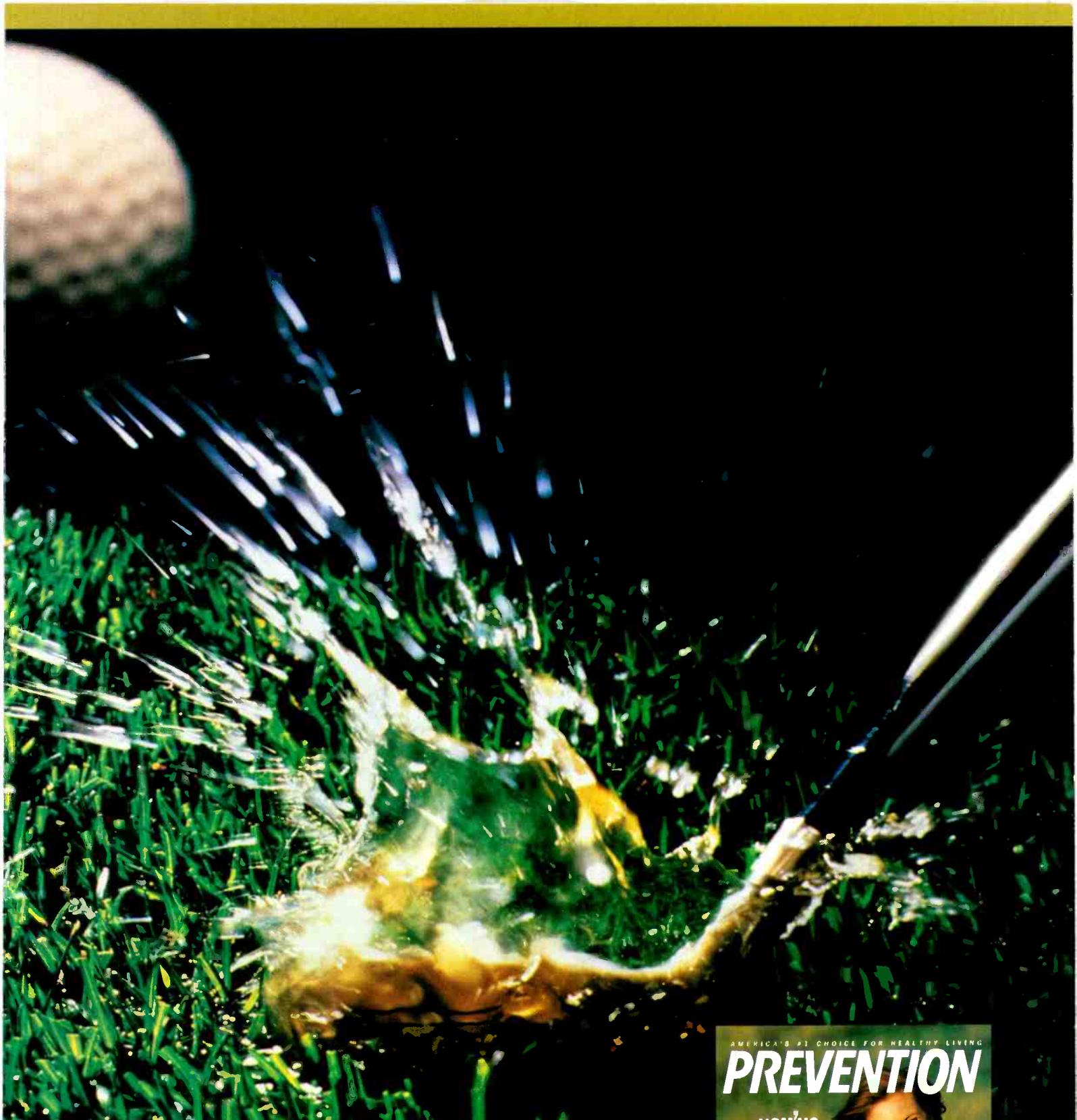
What does a
three
wood

have to do **with**
leafy
greens

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readers,
plenty.

To Prevention® readers, hitting the greens means more than just eating a lot of salad. As more and more people choose to get into healthy living, they know that Prevention is the place to turn for inspiration. Take Prevention's new "Gotta Try It" column. Every month it turns millions of readers on to different





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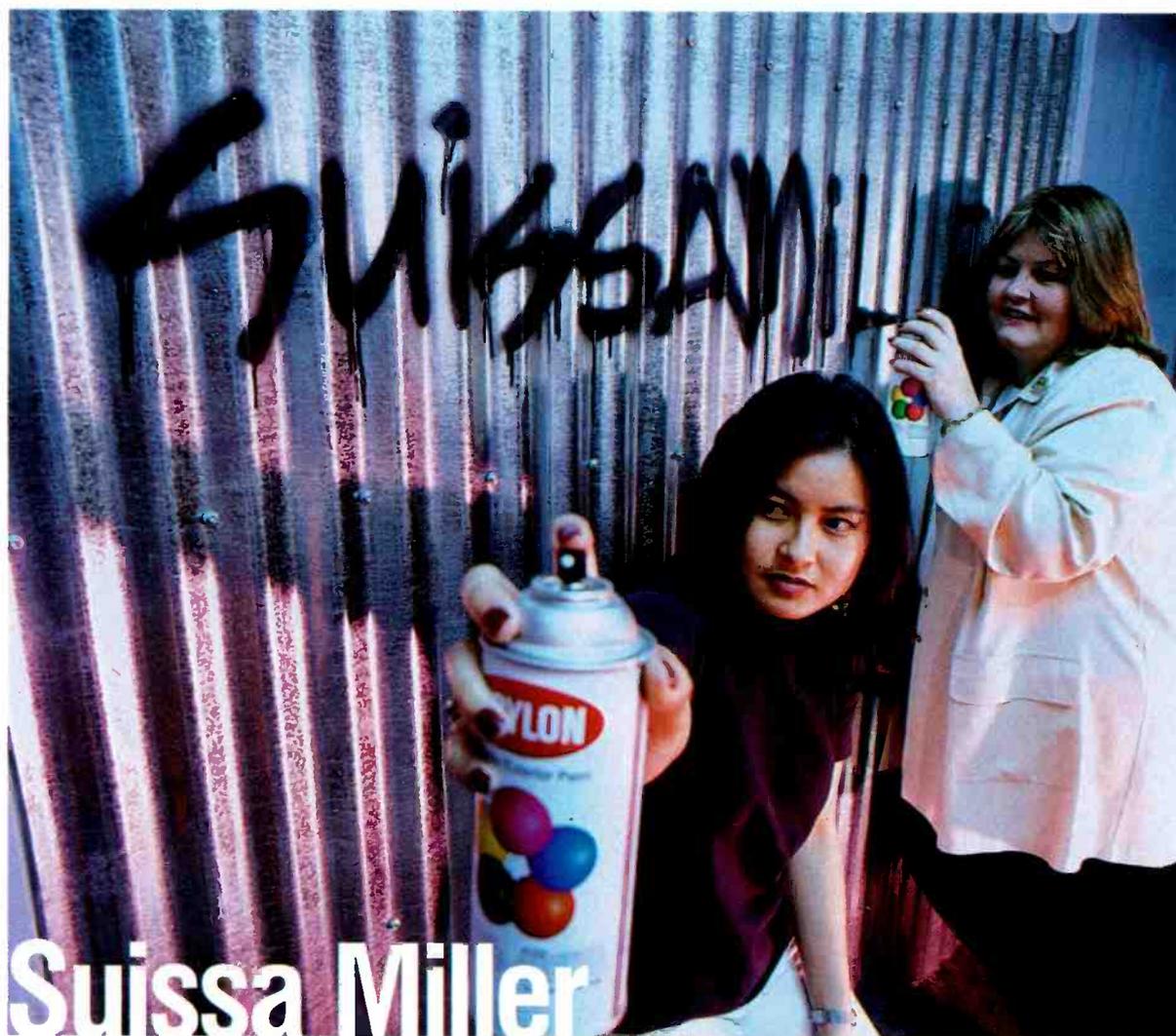
PREVENTION

you've
"GOTTA
TRY IT"

- SPINNING
- GOLF
- KARATE
- KAYAKING

MEDICAL
BREAKTHROUGHS

best campaign spending between \$10 million and \$25 million



Suissa Miller

BY BETSY SHARKEY PHOTOGRAPHY BY NICOLE ROSENTHAL

Coming up with a media plan for 1997 that would work as effectively as Suissa Miller's creative message "Get SkyTel. Get the Message" was no easy task for the agency's media team on the SkyTel account, media director Catherine Hahn and media planner Rodelaine dePano. Especially since the agency's Jackson, Miss.-based client, which is the country's leading alphanumeric pager service, wanted to increase sales but cut media spending by about 66 percent to \$11.6 million to promote one of the company's products, a two-way messaging and paging service.

"What probably made it easier is that we were new at the agency,

From left: Rodelaine dePano, Catherine Hahn.

plan
OF THE YEAR

*Even with all the clutter
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*Source: AAAA's/ANA Commercial Monitoring Report



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we inherited the situation," said Hahn, who with dePano joined Los Angeles-based Suissa Miller Advertising in 1996. SkyTel had become a Suissa Miller client a year earlier. "And there were changes [in management] at the client too," Hahn added. "Everyone was ready to sharpen that pencil."

But Hahn and dePano had more than just a smaller budget to contend with. Tracking down the target consumer in SkyTel's case presented its own set of problems.

"We try to reach the mobile professional and frequent business traveler," said Wynn Saggus, SkyTel marketing director. "But they're difficult to reach because they're on the road all the time."

To help everyone understand both the product and the problems of reaching the

reports to reach potential customers on their way to the airport. Once inside, the message was placed on airport kiosks, dioramas and spots on CNN Airport Network in those airports where SkyTel has set up small sales centers. Ads in in-flight magazines, in-flight audio interviews with the SkyTel CEO and in-flight videos on SkyTel hit potential customers once they were, well, in-flight. There were ads in the *USA Today* that arrived outside their hotel door in the mornings. And on the Internet, keywords that would lead potential buyers to SkyTel were dropped into the major search engines and travel-related sites, where Hahn and dePano found a lot of business travelers surfing for the latest financial and world news and to sift through places their

more information and in a position to actually make a buying decision on behalf of a company, and finally the number of callers who ultimately buy.

As the data came in each week, Hahn and dePano could adjust their plan, shifting money to those media that were working well and in some cases dropping certain media entirely. And the results often were surprising. Cable generated the most leads, the Internet came in No. 2, newsweeklies did not perform so they were dropped and in some head-to-head competitions, the hard data led them to choose one over the other. *Condé Nast Traveler*, for example, outperformed *Travel & Leisure*, so they stayed with *Traveler* and dropped *T&L*.

"I was surprised by a number of things," said Saggus. "The response to the cable ads, for example. While you'd expect a large number of calls, I didn't expect as many qualified calls, but we had very good conversion rates."

Kerry McKelvey, SkyTel vice president of mar-

keting, was particularly impressed by the performance of the radio spots. "From an awareness perspective, I received a groundswell from the radio ads," said McKelvey. "You wouldn't expect from radio that people would pick up the phone, but we got a surprising number of calls from that too."

What McKelvey and Saggus found to be one of the biggest assets of the media plan was its ability to so tightly focus on the market SkyTel wanted to reach.

"We're working primarily with Fortune 500 companies, or if there was a Fortune 1000," said Saggus. "We are working with the guys who are making the decisions, and instead of trying to let the whole world be aware of this product, they used the media to narrow it down to a smaller group that we felt were our best target."

For Hahn and dePano, one of the most rewarding aspects of putting together the media plan was their ability to actually see week-to-week how it was working.

"We were thrilled there was an 800 number so we could track everything," said Hahn. "We never had to answer the question 'Does the advertising work?'" ■

"Instead of trying to let the whole world be aware of this product, they used the media to narrow it down to our best target." —WYNN SAGGUS

target market, SkyTel equipped everyone on the team—both at SkyTel and at the agency—with their own pagers.

"SkyTel is almost totally virtual, and our direct client has three pagers," laughs Hahn. "But the client was smart enough to realize we would not fully understand the need for an alphanumeric pager until we had the product in our hand."

Even though Hahn, dePano and others at the agency working on the account would all qualify as business travelers, the Suissa Miller media team created a focus group of travelers and had them keep a diary of their media habits. That information, along with a survey of current SkyTel owners, helped form the basis for some unusual media choices.

Essentially the media buys took the creative message on the same kind of journey as the typical SkyTel consumer, who is more likely to be male, in his mid-'30s, just over the middle-management hump and in a position to buy the service not just for themselves but for an entire business or a corporate division. An order for 5,000 pagers is not out of the ordinary.

The media choices included radio traffic

frequent flyer miles could take them. There were ads in travel magazines, in business magazines and on cable as well. And for a little more spice, SkyTel ads were put up in phone booths and in some cities at subway stops.

The results were impressive. The number of qualified leads—potential buyers who could actually make a decision on whether or not to buy the service for their company—increased by 100 percent. So much so that SkyTel increased its sales force to handle the volume. The revenue projections from the sales more than covered the cost of the media budget. SkyTel was so pleased with the results that six months into the campaign the company boosted the amount Hahn and dePano had to work with by \$3 million.

One key advantage Suissa Miller had in evaluating how well the various media choices were working was an 800 number assigned to each particular medium. It enabled the agency and client to track and evaluate each lead. According to Saggus, SkyTel categorizes calls in three fundamental ways—one is sheer call volume, another is if the caller is interested enough to want



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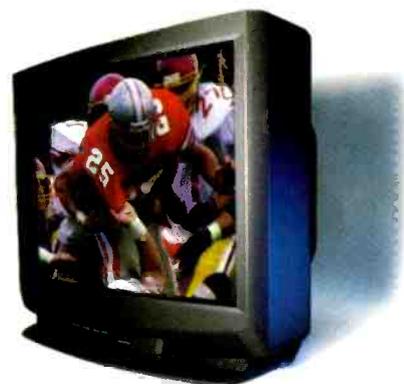
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ESPN

best campaign spending between \$1 million and \$10 million



Mullen

BY VERNE GAY PHOTOGRAPHY BY MARK ALCAREZ

Sometimes the little things in daily life seem so obvious that we don't stop to consider what they *really* mean. Consider the term "fast food." It is "fast," of course, because it is prepared quickly. Yet it is also "fast" because people *buy* it quickly. Obvious, no?

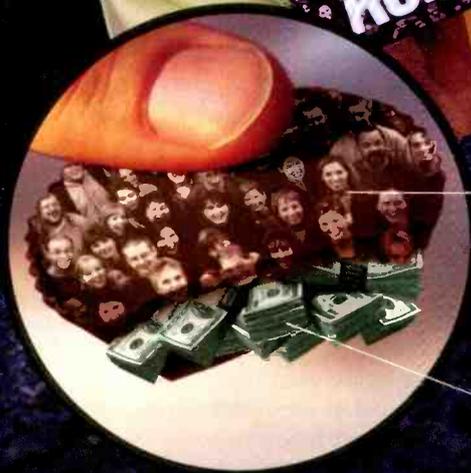
Not necessarily, but it was this simple realization that informed the media strategy of a large Wenham, Mass.—based agency, Mullen, for its client, the Boston Wendy's Cooperative. So simple, so clear-headed, that it has landed Mullen *Mediaweek's* "Media Plan of the Year" for a client spending between \$1 million and \$10 million.

Clockwise from top: Alan Johnson, John Moore, Heidi Schrock, Judy March, Steve Kalb.



Hey, you've got your
UPSCALE HOUSEHOLDS
in my mass audience!

Well, you've got your
MASS AUDIENCE in my
upscale households!



MASS AUDIENCE:

#3 among all cable networks
in delivery of adults 18-49 and
#1 in delivery of women 18-49

UPSCALE HOUSEHOLDS:

#1 in both delivery and composition of adults
18-49 in households earning **\$75,000+**



Two great demographics that
sell great together!

SOURCE: A18-49/HH \$75K+: Nielsen PNF, 9/29/97-1/26/98, base A18+ A/W 18-49; Nielsen, 9/29/97-3/29/98 except CNBC/TWC/HLN, Nielsen PNF, 9/29/97-1/26/98, M-Su 8:30p. to sign-off for each respective network, except NAN M-F 8:30p. to sign-off/Sa 10p. to sign-off/Su 9p. to sign-off. Composite delivery excludes sports programming and NAN paid programming. Note: includes networks with 60+ million subscribers except ESPN. Specifications available upon request.
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Mullen's top media people—Alan Johnson, senior vice president and director of media services, and John Moore, the agency's associate media director—embraced this basic proposition: If people are buying fast food on the run, then chances are they are making an impulse purchase as well. So they took a \$1.8 million media co-op budget for the 63 Wendy's stores in Boston and literally stood it on its head. What had been a campaign heavily geared towards a nighttime TV viewer became a campaign heavily directed at a morning TV and radio audience. A simple—but significant—adjustment was all it took where it counted most: In January, during the first month of the new strategy, individual store sales gains approached 10 percent over the year before, according to industry estimates.

"We came into the Wendy's business seeing an opportunity, and with the hope of making a difference after only one day," says Johnson, who honed his media chops at Benton & Bowles during the '80s and, before that,

were trying to do was take a budget that—in an environment where media costs are escalating—could stretch the budget and do that creatively. So we kind of asked Mullen to form a clean slate point of view, and said, 'here's where we've been—let's see if we can create more impact and, of course, move the sales needle.' And that's what they did."

What Mullen did initially was convene focus groups. Johnson said that "we dug out information to understand who was buying [at Wendy's] and why people might not be buying." In focus groups, "you came up with things like the woman who was on her way for lunch and was going to a particular restaurant across the street. But the traffic was murderous, and she said, 'The hell with it. I'll go next door and get a salad.'"

Like most fast-fooders, Wendy's is significantly outgunned in the Boston market. The metropolitan area has about 150 McDonald's outlets, another 150 Burger Kings, as well as 110 Kentucky Fried Chicken restaurants.

associate media director, said that "people feel that if you're selling fast food, you've got to do it on television, and I think that's historically what they did."

But the executives came up with some telling statistics out of the focus groups: They found that 57 percent of all fast-food purchases are made at lunch, and 42 percent are impulse buys, made within minutes of the purchase. Another little stat popped up: 66 percent of fast-food buyers listen to radio within one hour of purchase.

Said Moore, "We saw this as a wonderful opportunity to not spend 100 percent in TV. We know every medium has its strengths and weaknesses, and we felt this was a great opportunity for radio...[We felt] radio would be the medium to target the purchaser. Advertising works a lot harder when it's relevant to the consumer, so it was not brain surgery to say that a radio spot at 11:57 a.m. is going to be more relevant than a TV spot at 9:30 p.m."

The arithmetic of the buy was fairly straightforward. Mullen harvested a sizable chunk of the nighttime TV budget, though still leaving the bulk in prime-time television for brand maintenance and other duties. The money was pushed into morning radio.

All media weight in late news was cancelled, and the money was re-invested in morning TV and radio. Before, 100 percent of the budget had been spent on TV; afterwards, the split was 75 percent TV, and 25 percent radio. According to Moore, "This accomplished two important things...For every one rating point we could purchase in late news, we could purchase two rating points in the early morning."

On radio, Mullen shunned drive time and instead allocated all of the money between 11 a.m. and 1 p.m. "We considered a four-plus reach to be the most effective," says Moore. "That meant we were reaching three quarters of our audience [primarily adults 18-49, with a heavier skew of women] four-plus times over a four week period, during what we call the local period." He adds that by airing both radio and TV spots in the morning, "our reach increased from 88 percent to 93 percent." The frequency against the target customer increased from 65 percent to 74 percent.

Dave, as in Thomas, Wendy's founder, would be proud. ■

"Every operator was happy with the results and felt like the sales increase was the direct result of the promotion." —BILL ZANKE

at Geer DuBois. With the Wendy's co-op business, "we got a kind of once-in-a-lifetime opportunity, because you come into something new and have a chance to look at things from an objective eye, and say 'hey, why are you doing it this way?'"

Bill Zanke, the president of Wendy's Boston Marketing Cooperative, said, "I'm certainly not a media expert, but I can tell you that Mullen has been willing to think outside the box, and we were very happy with the result." He declined to specify the sales impact, but noted that "every operator was happy with the results and felt like the sales increase was the direct result of the promotion." Moore and Johnson also declined comment on sales.

The Wendy's franchisees came knocking late last year. The previous agency of record for the Boston co-op, Clarke Goward, had resigned the business because it had picked up a new fast food account. Jim Larivee, regional marketing director for Wendy's who was the division field marketing director in Boston when the review took place, said that "what we

Total fast-food media spending in Boston is \$44 million, most of it local and national spot. Moreover, Boston fast-food market share figures roughly parallel national market share: about 41-42 percent for McD's, 18-19 percent for BK, and 10-11 percent for Wendy's.

All this means that the Wendy's relatively small cooperative budget has to work much harder. Wendy's, through Zenith Media in New York, spends about \$165 million a year, much of it on TV, but the chain employs a so-called "pillar" strategy. A calendar year is broken down into seven "pillars," each running for about six-and-a-half weeks when Wendy's national advertising (usually for a specific menu item) shoulders the chain's marketing objectives. But when the pillars end, the local co-ops have to pick up the slack—the so-called "open" periods are January, April, July and September.

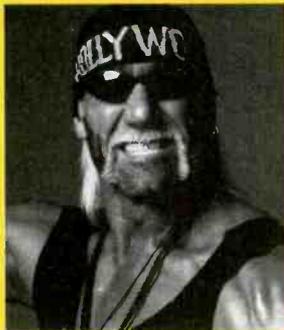
Before Mullen came aboard, Boston's Wendy's cooperative had spent most of its budget in television, and much of it for flights that aired after 4 p.m. Moore, the agency's

Finally, the truth about professional wrestling.

THE WALL STREET JOURNAL

“Pro wrestling is the most watched programming on basic cable... The people who watch just aren’t who you think... wrestling does keep younger guys coming back for more... by far it’s the number 1 place to find them... advertisers are beginning to see that WCW is something they need to pay attention to.”

– *The Wall Street Journal*
April 28, 1998



WCW The Highest Rated Program In Syndication

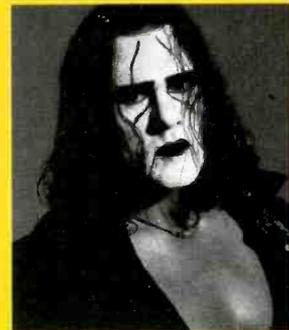
Rank	Program	A18-49	A25-54
1	WCW Wrestling(**)	6.0	6.0
2	Home Improvement(AT)	5.6	5.6
3	The X-Files(AT)	5.0	5.1
4	Seinfeld	4.9	5.0
5	WWF Wrestling	4.2	3.9

Tremendous Growth Among Key Demos

Percent Increase 1996/1997

A18-34	+30%	M12-17	+61%
A18-49	+13%	M18-34	+26%
A25-54	+9%	M18-49	+10%
		M25-54	+9%

Source: NSS A18-49 Ranking, AA/GAA where applicable (showing associated A25-54 rating)
9/22/97-4/19/98. AT-additional telecast, (**)=umbrella program
Excludes movie packages/live sports



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best campaign spending \$1 million or less



Marcus Advertising

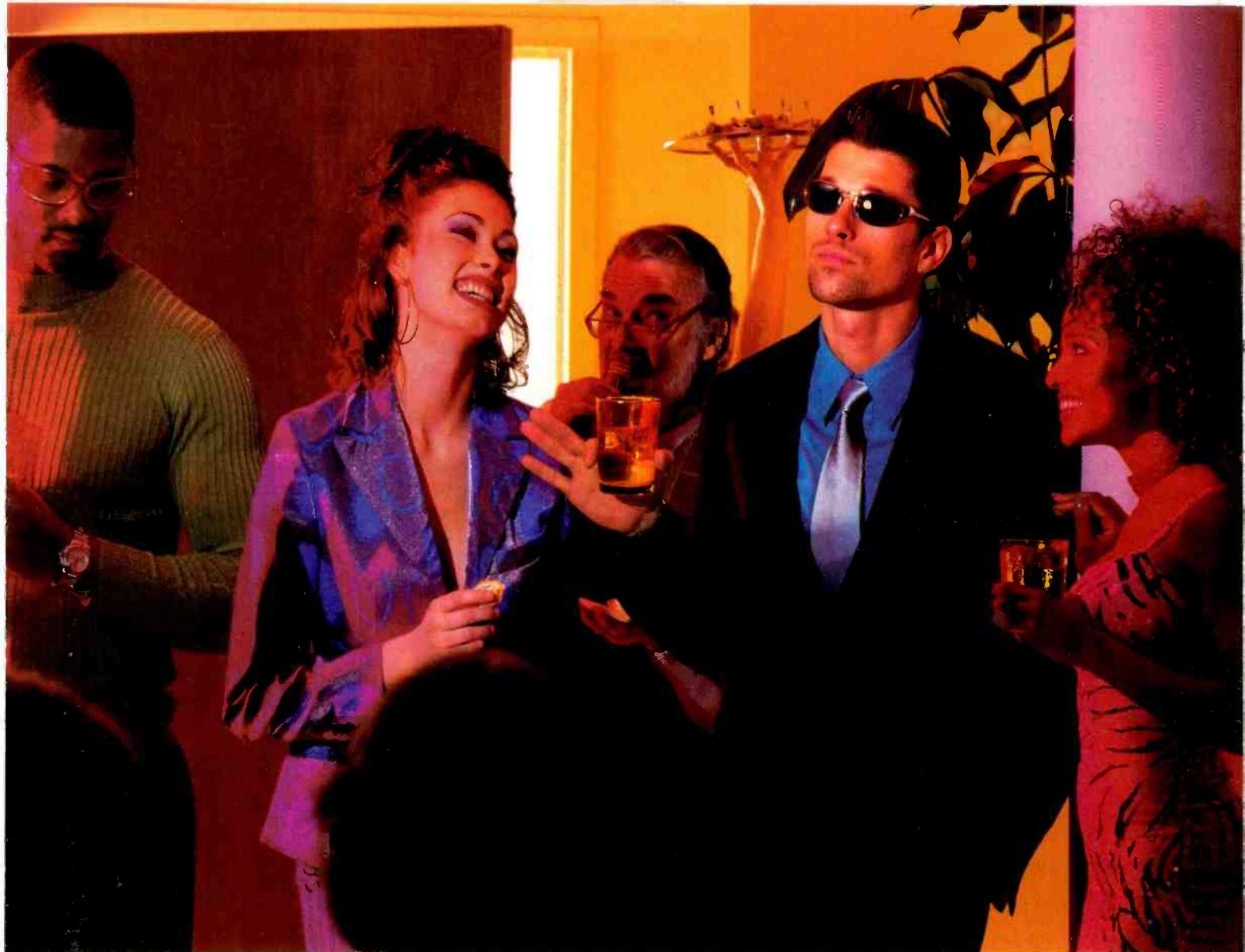
BY MICHAEL FREEMAN PHOTOGRAPHY BY BILL HEATON

Football-deprived fans in Cleveland have proven that “every dog has its day” when it comes to reviving their beloved Browns football franchise. In pulling at the heartstrings of fans, including the stalwart residents of “The Dog Pound,” the “expansion” Cleveland Browns franchise and agency Marcus Advertising pulled off a highly successful and unusual campaign to sell more than 52,000 personal seat licenses (PSL) last fall.

Ever since former Browns owner Art Modell moved the National Football League franchise’s players and coaches to Baltimore (to become the Ravens), Cleveland and surrounding Ohio football fans—

Left to right: Tracey McDermott, Scott Millhorn, Marla Cassi, Mary White, Abbey Lee, Harvey Scholnick.

plan
OF THE YEAR



At work, use
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to increase sales.
At parties, tell
everyone you do
commercials.

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among the most ravenous football zealots in the country—were left wounded and angry by the loss two seasons ago.

Flash forward to March 1997, when the NFL approved \$50 million seed financing and the Cleveland City Council approved \$200 million in “sin” taxes to build “The New Cleveland Stadium” for the re-start of Browns football in fall 1999. The Browns Trust, a pre-ownership management group headed up by club president Bill Futterer, decided to retain Marcus Advertising—the agency of record for the Cleveland Indians baseball franchise—to mount one of the most ambitious PSL campaigns in NFL history.

“One of the most difficult things was at first walking this tightrope with the fans, who had been frustrated and angered by the loss of

percent discount from the typical \$1,500 price tag on a personal seat license. Season ticket holders for 20-30 years were also offered a 40 percent discount and 10-20 years a 30 percent cut.

To make the PSLs further palatable to historic season ticket holders, Futterer said the Browns put together a financing plan under which the prospective buyers would have up to three years to pay up on a PSL. The terms also allowed for PSL buyers to turn around and sell them at a higher rate to other non-season ticket holders. Response to the PSL plan and terms was overwhelmingly well received within a three-week window, with roughly 34,000 people renewing (or about 86 percent of all past season ticket holders) for the right to buy season tickets starting in August 1999.

media to announce the public sale, featured three-dimensional depictions of former Browns and Hall of Fame members Otto Graham, Jim Brown, Lou Groza and Paul Warfield in action and the simple message, “More heroes to be named later...”

Marcus and the Browns stepped the campaign several notches higher by getting their digs in on much-loathed Modell and his new Ravens club. Billboards were placed throughout the city and suburbs with a giant picture of raven and the line, “A Raven’s most feared predator is a Browns fan.”

With the Browns allotting Marcus \$980,000 for the multi-media campaign (including outdoor), spot TV buys targeted male viewers of sports programming and included insertions in ABC’s *Home Improvement* and hometown favorite *The Drew Carey Show*. Local cable buys included placement in ESPN’s *NFL Gameday* and *SportsCenter Show* as well as TNT’s *Sunday Night Football* telecasts, the latter of which Cassi and

Millhorn were able to negotiate “value-added” video crawls and graphics from local operators.

Radio spots were also spread out among the sports talk stations, Ohio State football games and Cleveland Indians radiocasts. Print buys were made in several Ohio papers, most notably in *The Cleveland Plain Dealer* and *Columbus Dispatch*.

Laura Paquelet, the Browns’ vice president of communications and broadcast manager, also expanded broadcast exposure with a forward-looking strategy of creating an “ad hoc” network of radio and TV stations throughout Ohio and parts of Pennsylvania (with CBS affiliate WOIO-TV in Cleveland serving as the TV flagship) to carry a 30-minute post-game show featuring former Browns athletes talking football and hyping revival of the team in 1999.

In all, Futterer said that another 10,000 PSL commitments were made from the public sale, which, combined with the previous “preferred” PSL sale to past ticket holders, would total more than 52,000 season tickets (or 85 percent of all available season tickets). Another 10,000 PSLs and 8,000 game-day tickets are being held back for when the new ownership takes over the team. ■

“We thought the response would be good, but it was really extraordinary to see that these fans were turning their anger into excitement and anticipation,” Futterer said.

the Browns, and then trying to inform them of our plans to bring the team back,” said Futterer, who is a former ad agency executive as well. “At every level at Marcus, from Harvey Scholnick [the agency’s president] on down, they had a unique understanding of our plan and the challenges that lay ahead.”

A key to financing new stadiums and attracting new owners these days, however, is the presale of PSLs, which offer fans “permanent” exclusive rights to buying season tickets. In other expansion NFL cities, PSLs had received mixed receptions from fans—many of whom felt it was something akin to a value-added tax.

The new Browns and Marcus took a forward, fan-friendly approach, according to Scott Millhorn, a vp and media director at Marcus, by focusing its initial direct mail campaign at previous Browns season ticket holders. After holding a media luncheon as a pre-launch tease on the PSL campaign in March 1997, the Browns shipped out 39,700 direct mail postcards to the previous season ticket holders.

In the marketing plan developed by Futterer, the Browns offered an incentive plan by presenting 30-year season ticket holders a 50

percent discount from the typical \$1,500 price tag on a personal seat license. Season ticket holders for 20-30 years were also offered a 40 percent discount and 10-20 years a 30 percent cut.

“We thought the response would be good, but it was really extraordinary to see that these fans were turning their anger into excitement and anticipation,” Futterer said. “Clearly, after the first flight of the PSL campaign, both us and Marcus felt we had struck a proper balance of marketing and promotion.”

One of the more colorful direct mailers went to the previous 4,700 ticket holders who sat in “The Dog Pound” as well as 5,300 outside ticket holders. It led to a complete sellout of the 10,000-seat “Dog Pound” section, which will be located in one the new stadium’s two end zones.

“All I can say is that they are rabid fans, to excuse the bad pun,” joked Abby Lee, Marcus’ senior vp and account group supervisor.

To build on that thrust of goodwill and positive early response, Marcus embarked on a second flight—public sale of PSLs with a unique outdoor campaign. Working with Eller Outdoor, Marla Cassi, a media buyer and planner for Marcus, secured an okay from Cleveland Planning Commission to erect a 40-foot (high) by 160-foot (wide) painted mural on a downtown building.

The painting, which was undraped during a press conference attended by all of the local



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BY JOHN CONSOLI PHOTOGRAPHY BY NEIL BECKERMAN

The soft-drink advertising market is one of the most competitive and cluttered of all. It's a market where massive dollars are spent by companies to keep drinkers loyal, while their competitors try to get those same people to switch brands. Not only do top cola companies spend multi-millions of dollars in this battle for drinker loyalty, but their non-traditional counterparts do the same.

During the 1996-97 TV season, the folks at Dr. Pepper asked their ad agency, Young & Rubicam, to help them grow the volume of their brand with the realization that they had an ad budget that was

Front to back: Bob Igiel, Lori DeSimone, Gabrielle Robustelli, Jennifer Wallach, Kristine Gitelson, Daniel Hahn.

plan
OF THE YEAR

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Source: NHI average audience household ratings, April 98 vs April 96, Mon-Sun 7am-3:30am. CNAD 4Q95-4Q97. Base A18+, *audience composition A18-49. Based on all ad supported cable networks with over 50 million subscribers as of 4Q95. Subject to qualifications which will be supplied upon request.

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dwarfed by others in the category. It was up to the agency to come up with a strategic and creative plan to boost Dr. Pepper's brand position and increase sales with a budget of about \$2.3 million.

Working closely with its client, the agency spent between nine months and a year developing a campaign that successfully leveraged its \$2.3 million commitment

work with."

Bob Igiel, executive vp for broadcast programming at the Media Edge, Y&R's media buying shop, added that *Party of Five* had strong numbers in the 18-34 demo group that the brand sought.

In the first phase, bottles and 12-packs of Dr. Pepper were seeded with winning numbers, and the *Party of Five* cast

of Dr. Pepper.

Not only did the promotion boost Dr. Pepper sales, it also increased viewing on *Party of Five*. The season finale, during which the prizes were given away, was the most watched episode of the season with 13.2 million viewers. During the Jeep giveaways, 14.2 million calls were made.

All of this exposure and these results came from the expenditure of only \$2.3 million. "We assigned an aggregated value to all the promotional elements, and our estimate was if you bought each one of those pieces independently it would have cost over \$5 million," Spencer said.

Who developed the plan? No one particular individual, according to Spencer. "Ideas like this are really holistic," she said. "They don't really come from one person or one area of expertise. It came out of strategic planning sessions and an enormous amount of commitment and belief at multiple points. The idea was to find a way to use the media in a different way to build a promotion. It was a joint effort by the client, the account team and the buying group all working together. These things don't happen in a vacuum. It was not an off-the-shelf idea."

Members of the media planning team involved in the campaign were Jennifer Wallach, Gaby Robustelli and Lori DeSimone. Y&R supervisor of national broadcast, Daniel Hahn, and national broadcast buyer Kristine Gitelson, were part of the agency's network group who worked with the planning team.

And Spencer added, "The client was there at multiple points along the way. This is a client that works closely with its agency."

The success of this campaign spawned a follow-up promotion on *Party of Five* for the 1997-98 TV season that was equally as successful, Igiel said. ■

"Our media plan needed to break through the clutter... and ultimately drive sales." —DIANE SPENCER

into a two-phase, customized plan that yielded about \$5.5 million worth of promotional value. The bottom line results: Dr. Pepper increased year-to-date sales during the four-month promotional period by 9 percent. The promotion proved that it's not always how much money you spend but how you spend it.

"In order to achieve our goals, our media plan needed to stand out, to break through the clutter of soft drink advertising, to build brand awareness and, ultimately, to drive sales," said Diane Spencer, executive vp and media planning director at Y&R. Included in the plan was a customized network promotion based around the Fox hit drama series *Party of Five* during the first and second quarters, supported by magazine ads, cable promotion, point of sale promotion, radio spots, Internet exposure and prize giveaways.

Why Fox and *Party of Five*? "What we were looking for was a media vehicle that would telegraph the vitality that we wanted the customer to feel," Spencer explained. "We do a lot of business with Fox and we both felt it would work. Based on the demographics and environment we were looking for, Fox was willing to bring *Party of Five* to the table and we felt it was a show we could

announced the winning numbers on a special Dr. Pepper/*Party of Five* episode. Prizes included *Party of Five* jackets, trips to Los Angeles and a year's supply of Dr. Pepper. To promote the contest, \$300,000 was spent in cable, ads were carried on radio and integrated Dr. Pepper/*Party of Five* print ads were run in *TV Guide*, *Entertainment Weekly* and *People* magazine. In addition, over 200 million Dr. Pepper/*Party of Five* tagged labels on bottles and 12-packs were shipped to stores, and posters were stationed in 760 Express stores nationwide, encouraging shoppers to buy Dr. Pepper and watch the special Dr. Pepper/*Party of Five* episode during which the winners were announced.

The second phase included a live "watch-and-win" on-air giveaway during the season finale. The cast announced when the viewers should call into a toll-free number displayed on the screen. Grand prize winners were chosen for each of three time zones. Also included as part of the promotion were in-show product placements in eight episodes, Internet promotion on the Dr. Pepper.com and Foxworld.com sites, and bottler radio promotions. The prize giveaways in each of the three time zones included a Jeep driven by the Bailey Salinger character (played by Scott Wolf) on the show and a year's supply



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NBC LATE NIGHT 

Source: 1997 MRI Fall Study, NAD 9/29/97-2/22/98 HHs w/\$75k+ Income.

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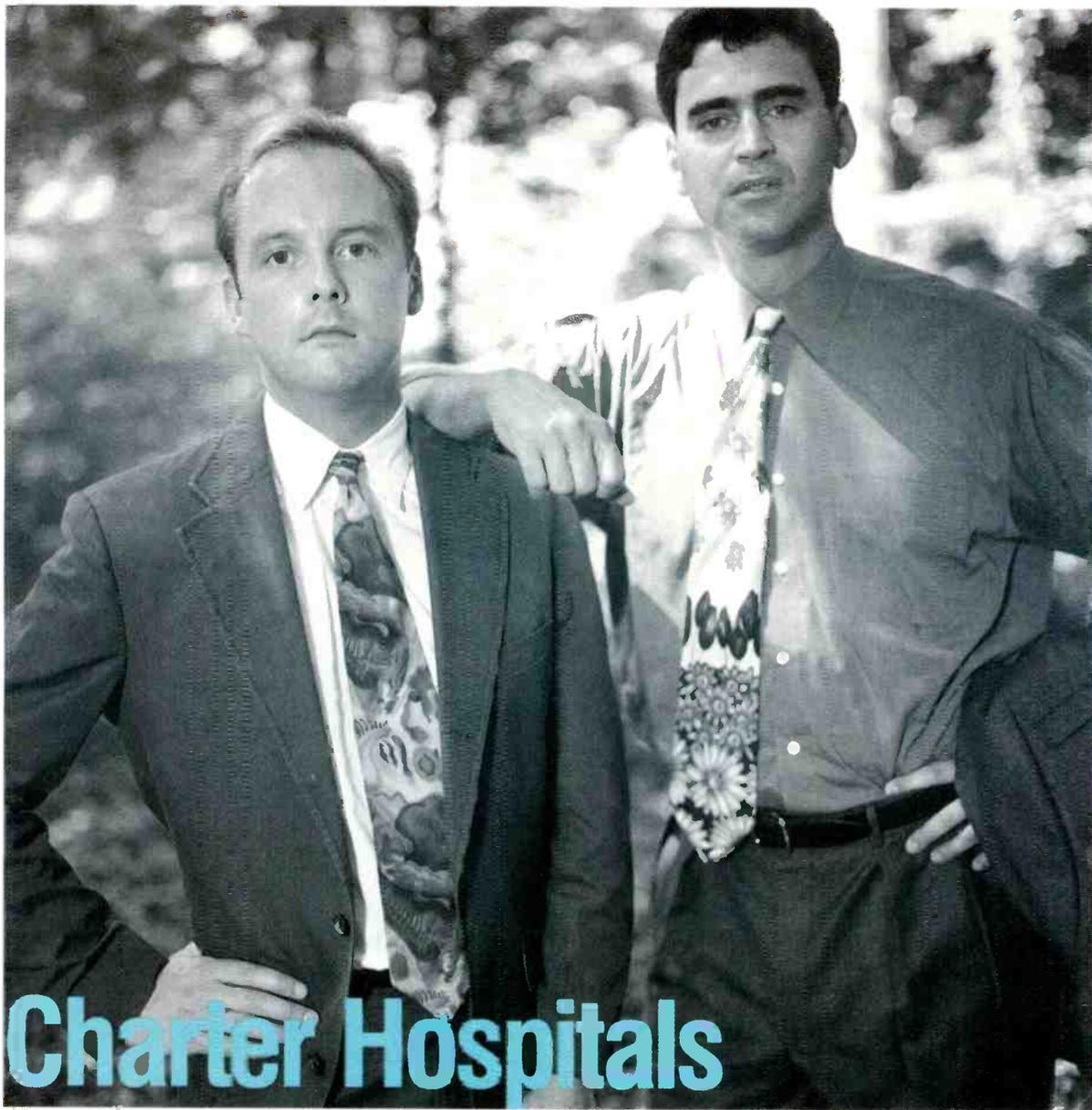


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Charter Hospitals

BY MEGAN LARSON PHOTOGRAPHY BY JASON MARIS

plan
OF THE YEAR

Marketing Rule No. 1: Never underestimate the power of a wacky idea. Initially, when Michael Alvear, media director for Atlanta-based Charter Behavioral Health Systems, proffered his plan to boost hospital admissions and cut costs without spending an extra dime, people thought he was dipping snuff.

"I thought it a good thing he worked at Charter," said Jim Meek, director of media services and Alvear's partner in crime, "because help was readily available." Charter specializes in rehabilitation of substance abusers.

To accomplish the feat, Alvear proposed to seduce TV stations

From left: Jim Meek, Michael Alvear.

Overnight hit in the US. Right after 5 years at the top of the British charts.



MUSIC TE



into creating, producing and airing Charter's advertising on their own dollar. The payoff: make it a public service announcement on behalf of mental health. Of course, the Charter brand was to be left out of it as "no self-respecting station would run a PSA for the benefit of a paying customer," Alvear said. Nevertheless, he fig-

knew I was going to get the least out of them," he said, "I didn't want a half-hearted partner."

After much deliberation, he found the enthusiasm he was looking for at WLEX-TV, the ABC affiliate and No. 1 station in Lexington, Ky. "If you want the truth, I appealed to their ego," he said.

ple would call his hospital before any other.

WLEX was impressed right off the bat. "He hooked me real good," said Mary Broberg, general sales manager. From a sales point of view, Broberg explained, Charter's "approach set me back." And it was timely. At the same point Broberg received Alvear's proposal, WLEX was in throes of their safe and sober campaign. As it happened, the mental health angle fit right in. Not to mention the ego boost Alvear spoke of.

"It was a good opportunity to line station personalities up with celebrities," Broberg effused. And celebrities they got. Among others, they enticed Lexington Mayor Pam Miller; University of Kentucky quarterback Derek Ramsey; Joe B. Hall, the legendary former Wildcat basketball coach and, the *pièce de résistance*, actress Ashley Judd, into doing spots.

The partnership with WLEX worked out well beyond Charter's imagination. Alvear and his team had only expected one or two PSAs to be cut, but the ABC affiliate was so excited, it put out 12. The station promised (in a signed affidavit) to run 20 spots per week—on an equal rotation including prime time—for 26 weeks. This came out to equal 140 household GRPs per week. (Alvear had only anticipated 100).

As an added bonus, WLEX produced a special news segment with a focus on Charter. The subject was teen alcoholism and Charter's "experts," as the news anchors referred to them, stood by and answered calls from concerned viewers. Alvear "could not have paid for a better plug," he said.

Charter eventually got eight TV stations to do its bidding and reached its objective to cut costs by 23 percent and raise admissions by 10 percent. Alvear even surpassed his own expectations by increasing hospital calls to 28 percent over the previous year.

However, slick marketing maneuvers aside, "the most important thing that has come of all this," said JoAnn Neely, vp of media services at Charter, "is that people called and people got help." ■

Alvear's meeting with reps ran parallel to "trying to convince a group of Freudians that you like your mother."

ured since Charter is synonymous with the treatment of emotional disorders, a light would shine on the hospital if the category were hyped.

Alvear joked that getting his staff to take him seriously was a problem. "They didn't think it was possible," he said.

"Yeah, I thought he was crazy," Meek admitted. "It was a bullish market and I thought, 'No affiliate is going to do this.'"

In the end, the innovator vanquished the skeptics. However, it was a hard battle won. First, Alvear had to sell his proposal to the reps, and second, to the stations.

His meeting with the reps ran parallel to "trying to convince a group of Freudians that you like your mother," claimed Alvear. The sixty persons to whom he made his presentation scoffed at the idea. But, despite the coughs and snorts resonating throughout the room, Charter was a big client so "they had to listen," said Alvear. The reps felt compelled to carry out their obligation to him. Ergo, they passed the proposal on to their affiliates.

Even if the rest of the world felt he was a bit deluded, Alvear believed in his idea. He was only going to take calls from those stations he thought to be truly interested. "If the station felt contractually obligated, I

If Alvear could persuade station execs to think of the PSA as *their* campaign, he knew they would be willing to generate the 100 household GRPs (in other words, 20 spots per week) he needed for his ad to work. In addition, he pitched the idea of using local "hi-profile" figures in the campaign. "If [the station] can get famous players to cooperate, then it will prosper from the 'halo effect,'" Alvear said. In other words, Lexington residents will deem WLEX cool. And while a little extra cash flowed the station's way, Charter's budget did not expand. Alvear simply rerouted already established advertising funds, thereby doubling the percentage of the spot budget Charter already spent at WLEX.

Charter gave the station complete creative control on the condition that the PSA be response-oriented. It was suggested that the spokesperson say, in so many words, "if you or someone you know needs help, please look up mental health in the Yellow Pages and make a call."

Now, some people might say Charter went to all this trouble just to drum up business for the competitor, but Alvear is no chump. He is quite aware, thank you, that Charter has the biggest ad in the book. Subsequently, the probability was high that peo-

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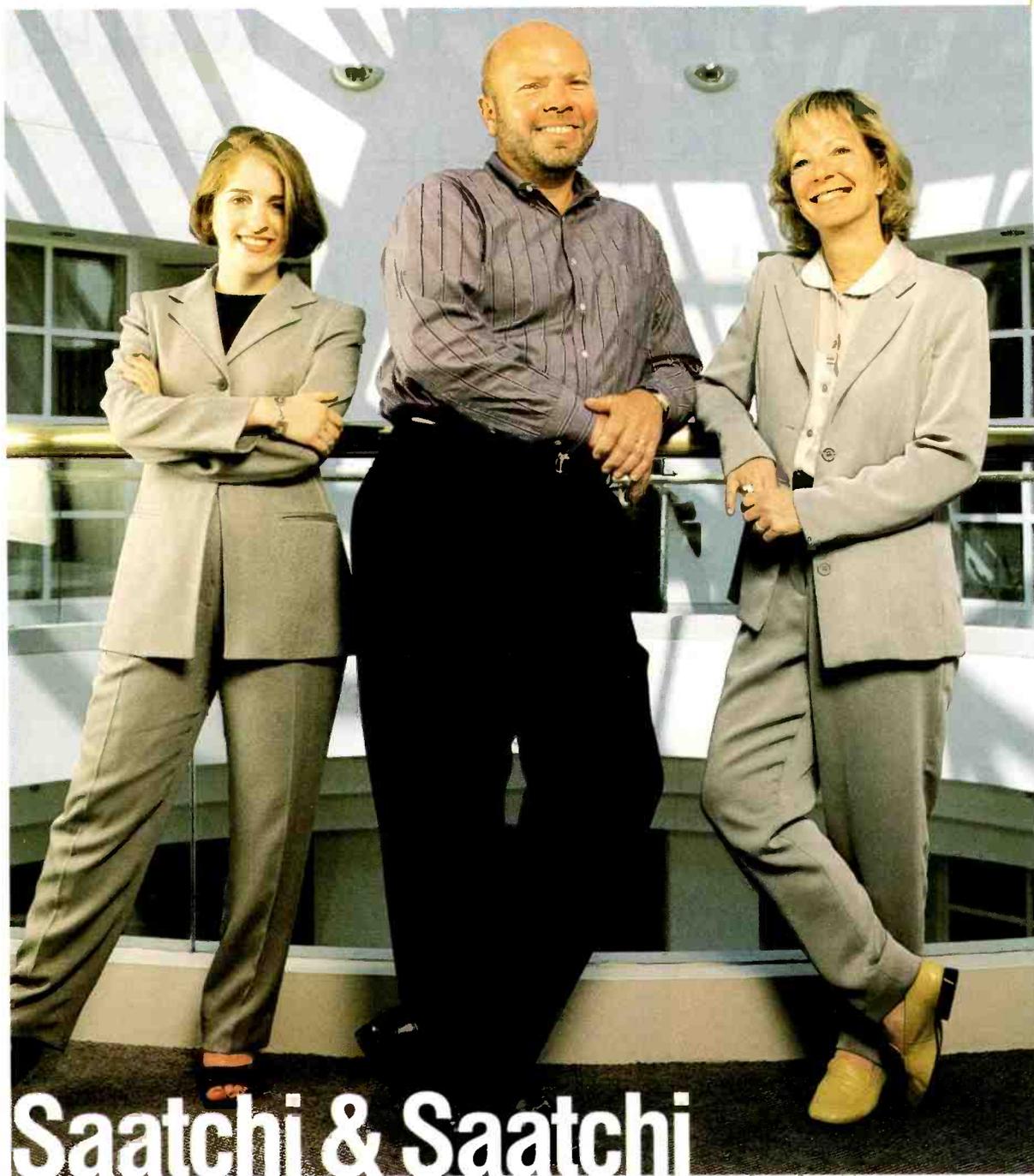
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Saatchi & Saatchi

BY LISA GRANATSTEIN PHOTOGRAPHY BY CHRIS CASABURI

Exotic cheese? A Latvian dog breed? Or that annoying FedEx envelope material you spend hours trying to rip open? If your guess was the stubbornly resistant stuff, you may have been one of thousands of newly informed readers who took the DuPont challenge to "*Tear This Page In Half*," one of the most innovative and successful magazine ads ever assembled by the media team at Saatchi & Saatchi in New York.

With more than 2,000 trademarked products, which include Lycra, Teflon and Kevlar, DuPont historically has had a curious problem: How do you market brands found in everything from the

From left: Elizabeth Greenburg, Jack Irving, Marcie Kazdin.

plan
OF THE YEAR

Found in more 747 upper decks,
Lear jet cockpits, and Concorde rest rooms.



Barron's. How money becomes wealth.®

Every week, Barron's reaches the rich and powerful in the comfort of their own homes. Nine times a year, it also reaches them in the privacy of their own airplane seats. Barron's readers typically take to the wing 80 percent more often than other affluent adults. They're nearly 50 percent more likely to participate in frequent-flyer programs. And spend almost two-thirds more on luggage. (Not a bad audience if you happen to manufacture fine leather goods.) Making Barron's a remarkable advertising tool: a magazine that delivers large amounts of air time.

Space Shuttle to silky lingerie? Often one of its ingredient brands touches people's lives on a daily basis, but since most are blended into other products they remain invisible. That was the sizable task confronting the gang at Saatchi in early 1997. The conglomerate had decided to move its brand ads from TV to print and needed a real splash to make up for its absence. "In TV you have all the advantages of sight,

sound and motion to break through all the clutter to make an emotional connection," says Barbara Pandos, U.S. programs manager—DuPont Brand. "Our challenge to Saatchi was how you can break through the clutter, make that connection, and do it in print."

Actually, that was the easy part. The real challenge lay in trying to pull off an ad made entirely from Tyvek—the first

time an insert had been cut from space-age material.

"It's so obvious it almost seems easy," says Allen Banks, Saatchi's executive media director North America. "But the easiest things almost become the most difficult to implement. To the team's credit, they pulled this damn thing off."

With a \$400,000 budget, DuPont's inserts ran in either December, 1997 or January, 1998 issues of a select number of magazines: *The Economist*, *Fortune*, *Business Week*, *Institutional Investor*, *National Journal* and *Architectural Digest*, reaching 3 million readers. The key was to target an upscale, influential audience in the business, investment and government communities—not the easiest group to reach. "They have very little time to spend with the media," says Marcie Kazdin, Saatchi's senior vp group media director. "They don't read a multitude of magazines, nor watch a multitude of programs." And adds Elizabeth Greenburg, Saatchi's media supervisor, "you can only do so much with traditional advertising." *Architectural Digest* was also included in this campaign because of its direct tie-in with the brand. Tyvek Homewrap is used to insulate homes under construction. "I thought it was ingenious," recalls Jim McCaffrey, *Fortune's* ad sales rep. "It was communicating a brand message and doing sampling all in one shot."

While most high-end ads are gatefolds printed in brilliant color, the Tyvek piece was an understated one-page, black-and-white insert. In addition to challenging readers to tear the page in half—about as easy as ripping a Manhattan phone book—the ad explained the material's use. "Most people tend to gloss over corporate ads," explains Jack Irving, Saatchi's New York media director. "What was a real breakthrough with this is that it stopped people in their tracks."

DuPont received more than 100 phone calls and e-mails from execs offering kudos for the insert's creativity and suggesting Tyvek be used for children's books and dollar bills. "We even got some letters from macho guys who said, 'Ha, ha, ha! I can actually rip it,'" laughs Tony Caccamo,

"The magazines all had different production requirements and different postal rates. It was *quiiite* interesting." —MARCIE KAZDIN

We needed money to run this ad so we did what any self-respecting college network would do. We called our parent company.



**CONDOM ADVERTISERS:
95% OF OUR VIEWERS ARE
SEXUALLY ACTIVE.**



**ONLY 25% OF OUR
VIEWERS ARE SEXUALLY ACTIVE
WITH ANOTHER PERSON.**



BURLY BEAR NETWORK
6.5 million cable subscribers. 275 colleges. 3.4 million students.

Danny Stein, 212.293.0770; www.burlybear.com

Saatchi's vp creative director. "But that's fine. They got involved, they thought about our brand, and we love them for it."

The idea of placing an insert made entirely of Tyvek was concocted on a weekend last spring by the creative team's brainstorming session in Rochester, NY. Amid picked-over boxes of lo mein and tepid cans of Coke, the 10 team members floated a number of ideas, one of which was placing the actual material in the magazines. Though the team wasn't sold on it at first, thinking the concept wasn't very powerful, everyone at Saatchi was blown away when an art director came back with the bold headline written on a sheet of Tyvek. And the folks at DuPont were thrilled, too. "It demonstrates what we do," says DuPont's Pandos. "Readers could say, 'Aha! here's how DuPont touches my life.' Here, we were allowing the reader to have another level of involvement."

Still, as brilliant and as simple as this campaign sounded, carrying it out was anything but. The choice to use Tyvek required a good six months of planning, coordinating and negotiating. Saatchi's media team had to grapple with not only how to keep costs to a minimum, but also how not to compromise the look and feel of the insert. "After we came up with the idea, we contacted the magazines and worked with them to get this cockamamie thing in," says Kazdin. "They all had different production requirements and different postal rates. It was *quiiite* interesting." After all, the media team and the magazines' production and sales staff had no precedent to follow.

Before running in *Fortune's* Dec. 29 issue, for instance, the Time Inc. biweekly wound up reprinting back issues with the Tyvek as a test. Once that got ironed out, *Fortune* (and other participating magazines) met with the U.S. Postal Service to prevent the insert from being classified as a product sample. Had that occurred, the insert would have cost the magazines an extra million dollars to run the ad—not an encouraging thought. These huge obstacles "potentially could have presented barriers that never would have allowed the insert to see the

light of day," says Mary Lynn Gratzner, Saatchi's vp account director. "But everybody saw the value in it and persevered."

Now that the Tyvek campaign proved not only workable but also successful, DuPont and Saatchi may follow up with other material. "What's nice is it's repeatable and campaignable," says Caccamo. "There are many other places you can go."

One candidate may be a sheet of the fire-resistant material Nomex (think: car racing suits), with an invitation to put out your cigar—though images of flaming magazines, save for the insert, may raise issues of liability.

So far, there's been nary a negative word from consumers about the Tyvek campaign. And at press time, no one has sued DuPont or Saatchi for a sprained wrist. ■

"What's nice is it's repeatable and campaignable," says Caccamo. "There are many other places you can go" with the insert concept.



**LAUNDRY DETERGENT ADVERTISERS:
OUR FRESHMAN AUDIENCE IS BUYING YOUR
PRODUCT FOR THE FIRST TIME.**



**OUR SENIOR AUDIENCE IS STILL USING
THE SAME BOX OF LAUNDRY DETERGENT THEY
BOUGHT WHEN THEY WERE FRESHMEN.**



BURLY BEAR NETWORK
6.5 million cable subscribers. 275 colleges. 3.4 million students.

We needed money to run this ad so we did what any self-respecting college network would do. We called our parent company.



Danny Stein, 212.293.0770; www.burlybear.com

best use of radio



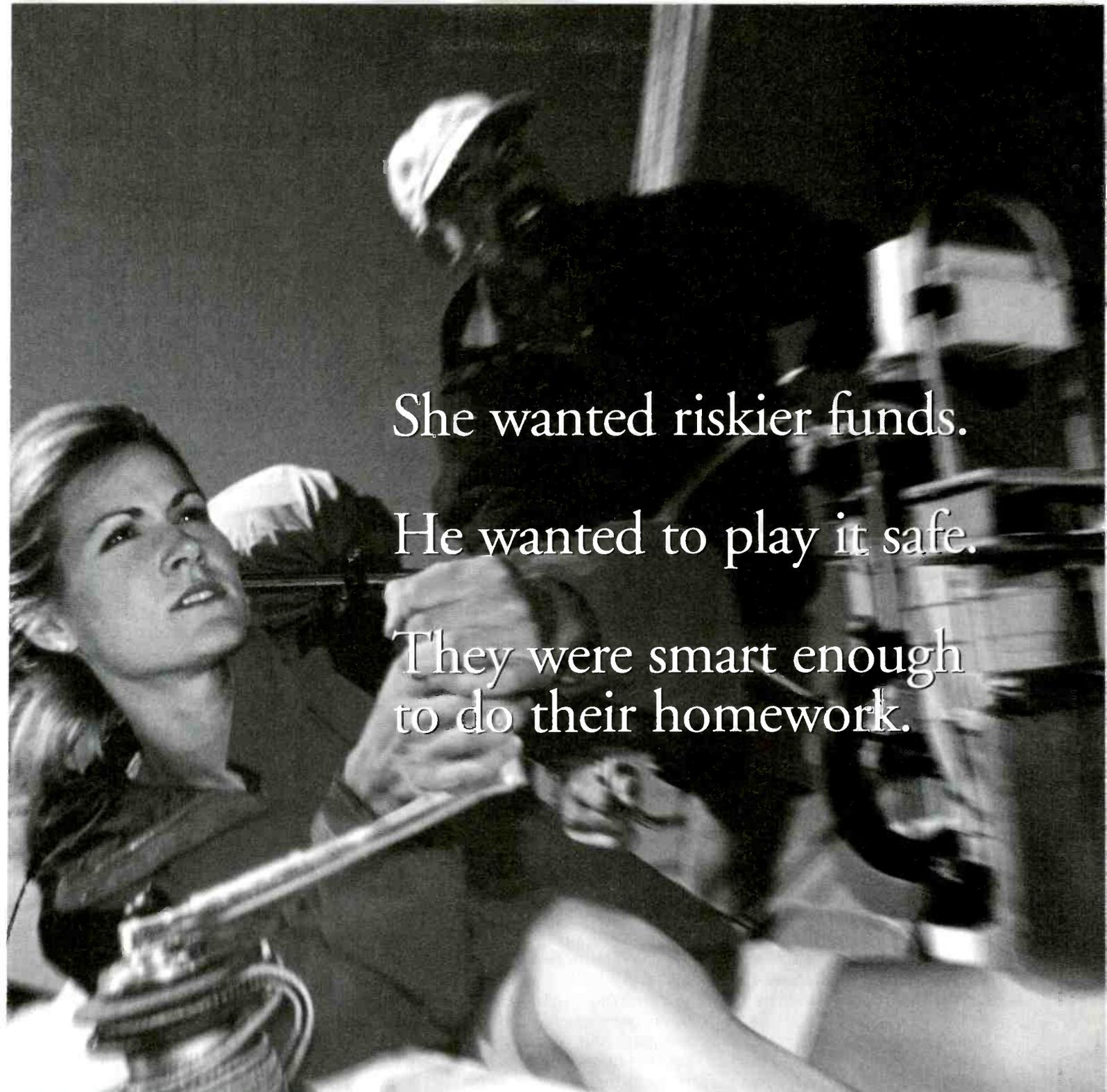
BY MIRA SCHWIRTZ PHOTOGRAPHY BY BRAD WILSON

Starting a small business is not easy. There are the loans and credit lines to secure, the taxes to write off, and the right color of paint to choose for the office walls.

An entrepreneur would probably turn to a credit company like American Express for help with the first two necessities, but a particularly smart business person who knew Rieva Lesonsky would probably leave the third for her knowledgeable palette. The executive editor of *Entrepreneur* magazine not only knows what paint color makes for a better work atmosphere (bright shades are cheerful,

From left: Anré Williams, Jim Hedleston, Diane Denesowicz, Warren Edelman.

plan
OF THE YEAR



She wanted riskier funds.

He wanted to play it safe.

They were smart enough
to do their homework.

This September, our special Mutual Funds issue is back, bigger and better in every way. Jam-packed with dos and don'ts, this issue is the ultimate textbook for smart investors. Delivering the most affluent consumers in the category,* it's a must-buy for smart advertisers. To go straight to the head of the class, call Chris Lambiase, publisher, at (212) 373-9300.

*1997 Monroe Mendelsohn

www.smartmoney.com

Ad space closes June 30.

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THE WALL STREET JOURNAL MAGAZINE OF PERSONAL FINANCE

Smart Money

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Five Stocks
The Top
Managers Are
Buying Now

Rating the
Funds: Who
Gives You the
Best Service?

Inside
America's
Hottest
Technology
Mutual Fund

**THE BEST
MUTUAL
FUNDS**

muted more mature) but how married couples can stay out of each other's hair when working from home, what to give as business gifts, and good etiquette at business conventions.

These nuggets of entrepreneurial know-how have been written up between the pages of Lesonsky's magazine for years. Now she's giving them a voice in 60-second radio spots produced by American Express Small Business Services for its ad campaign targeting small business. Categorically called "Entrepreneur Magazine's Smart Tip of the Day," the spots don't sound like ads as much as pleasant service announcements

reach. That five-minute news broadcast is carried on 1,210 ABC affiliate stations.

It's difficult to quantify what the ads have done for American Express. The 60-second spiel, written and narrated by Lesonsky, never drops the company's name. American Express is mentioned in the tag lines before and after the day's "lesson." The company has seen flares of consumer attention every time the spots pitch something free, like a book of business tips. The offers cause a deluge of calls to the company 800 line, which also leads the client to believe small business people are getting the message.

Lesonsky has been around long enough to see the market completely switch its axes. Once considered the front lines of cottage industry, home offices and self-employment have become economic mainstays.

"The joke when I started was that nobody knew how to spell entrepreneur," Lesonsky said. "Now, almost everybody you meet is either an entrepreneur, or they're married to one, or their best friend is one. It's become so ingrained."

As evidence, Lesonsky related how the magazine had to abandon its survey of college courses on entrepreneurship. In 1985, it was simple to do when only 26 schools offered specialized classes. Now the coursework is so ubiquitous, with high schools and even grade schools offering it, that the survey is unmanageable.

Lesonsky attributes the growth of small business to the baby boomer attitude of "Nobody's going to tell me what to do," coupled with women's frustration with company glass ceilings. Once they set out to make their own way, entrepreneurs have found they could beat their corporate competition, often too bogged down in bureaucracy and research to meet demand fast enough.

Which positions *Entrepreneur* and American Express Small Business Services as the guide and support network of the field. Their ad marriage has worked so well the two are partnering up for a series of small business expos.

"It solidifies our name and reputation—this gets us beyond our audience at *Entrepreneur*," Lesonsky enthused.

She admits she was a little leery at first of the company interfering with her spots, but the editorial content is completely in her control.

Most of the material is drawn from back issues of the magazine, seasoned with a sampling of her experience. Lesonsky chooses topics that are "easily graspable" and uncomplicated. Figuring most of her audience is doing something else while listening, she makes her points pithy.

"The hardest part is shortening it to 60 seconds," she said. ■

"It's not really an advertisement—it's a radio show. Radio people like it because we're giving them information." — JIM BROWN, BLUE SKY RADIO

dished out by a sensible advice columnist.

"Last thing we wanted to do was just run an ad," said account supervisor Diane Denesowicz of Ogilvy & Mather. "We wanted to come off as giving listeners something they need."

The formula is a winner, and not only because it earned Ogilvy & Mather a place in this year's pantheon of *Mediaweek* winners for Media Plan of the Year in the category for best use of radio.

The ad has become so popular with radio stations that it has nearly garnered a cult following. Some stations play it more than the single daily on-air spot for which they're paid, while at least two new stations a week sign up with its syndicator, Blue Sky Radio, to carry it. "The reason it's grown is the quality of the show," said Blue Sky chairman Jim Brown. "It's not really an advertisement—it's a radio show. Radio people like it because we're giving them information."

The announcements currently air on more than 1,600 stations across the country, almost 100 more outlets than when the spots began last September. Brown claims the ads are rivaling ABC Radio's Paul Harvey News & Comment show in terms of

"We learned small business owners are large radio users," said Anré Williams, vp of advertising for American Express Small Business Services. "So we said maybe we can develop a way we can brand American Express in their minds."

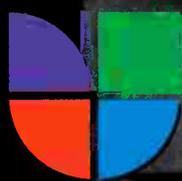
The ads are part of a developing relationship between the credit card house and the small business consumer, now 12 years in the making. While green-and-white may at one time have been the stripes of the wealthiest, they're steadily becoming the colors of the entrepreneur. Accordingly, the company has stepped up its interests in the field, acquiring tax and loan companies as part of its plan to become a one-stop shop for all small business services.

And who better to help prompt company purchases than Rieva Lesonsky?

Her color palette aside, Lesonsky is not the Martha Stewart of the business world. An experienced journalist, Lesonsky has made a career of small business. She not only maintains an active public speaking schedule, she's a regular weekly commentator on the national radio program *Business News Network*, and is known to make occasional appearances on CNN and CNBC.

L.A.'s Best Newscast is in Spanish

Noticias 34 at 11 p.m.
1998 Emmy Award winner for
Best 30 Minute Newscast

 **34 KMEX-TV**
UNIVISION

best use of newspapers



BY DORI PERRUCCI PHOTOGRAPHY BY ROBIN BOWMAN

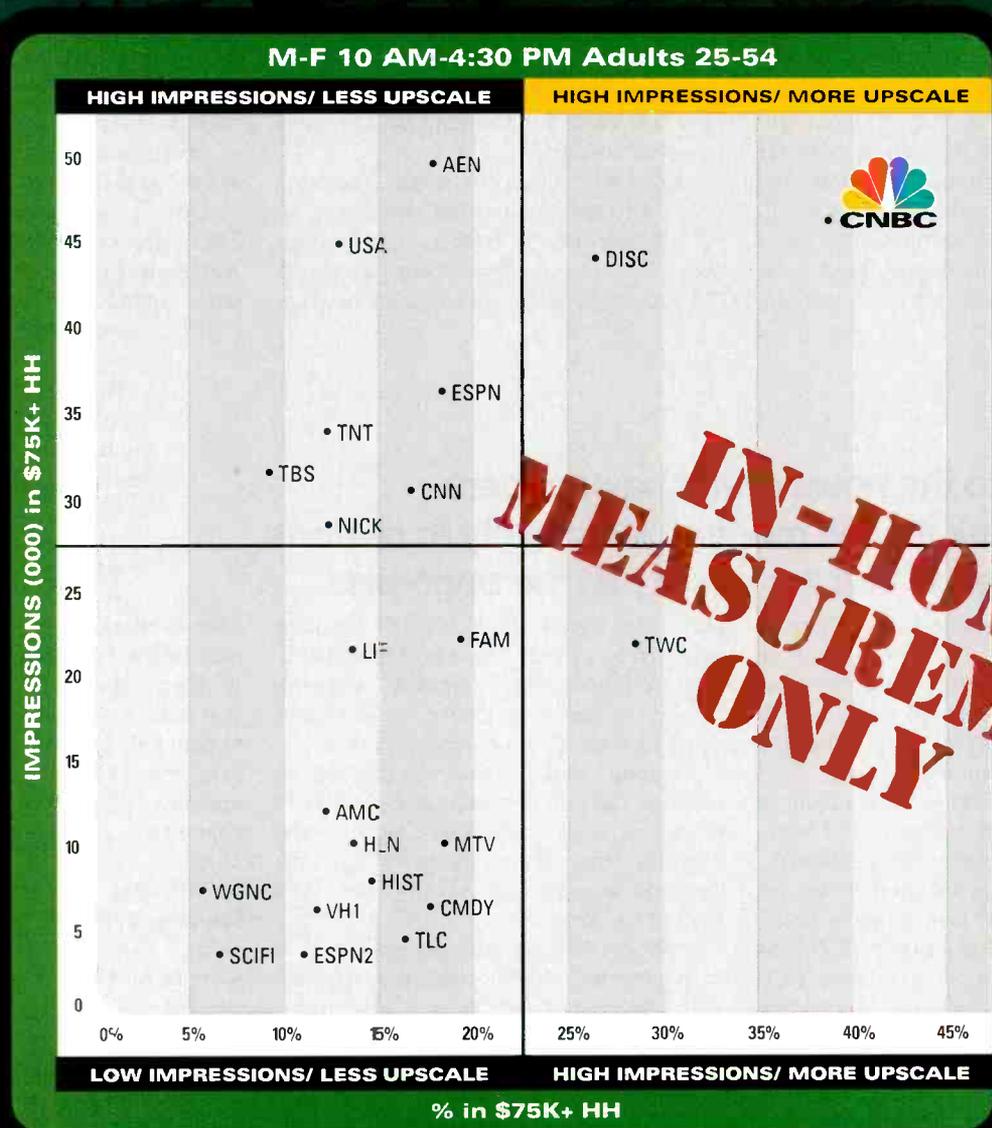
plan
OF THE YEAR

In the middle of the sweltering dog days of August, Anne DeLorenzo spent a lot of time in her old dorm room at Boston University. DeLorenzo, journalism class of '84, wasn't there to attend a college reunion, though. The media planner from New York went back to school to interview incoming freshmen as they settled in for the year about their habits and attitudes toward long-distance telephone carriers for client AT&T. "And it was a culture shock," said DeLorenzo, senior vp, group management director at Foote, Cone & Belding Direct in New York. With her long hair

Clockwise from front: Rich Gagnon, Dick Helmer, Jennifer Manley, Patrick Murphy, Ed McHugh, Ellen Oppenheim.

CNBC HAS THE WEALTHIEST AUDIENCE ON CABLE.

CNBC has the highest percentage of A25-54 in \$75K+ HH's among all ad-supported cable networks.



Source: Nielsen Homevideo Index - (measured audience) PMF IQ98, networks below 10,000 subs \$75K+ and HH impressions excluded. The vertical axis shows the number of impressions of A25-54 in \$75K+ HH. The horizontal axis shows the % of A25-54 in \$75K+ and HH.

and easygoing smile, she could be mistaken for a college student, but "Boy, did I feel old." Her memories about the college ritual of "a six-pack at 10 o'clock at night" quickly faded as she watched 18-year-olds wire their computers and listened to them talk knowledgeably about megabytes and pixels.

Despite the culture shock, the on-site research paid off when FCB Direct overshoot AT&T's goals by 10 percent and delivered a proprietary database of the nation's top "telecommunicating" students. AT&T signed up 500,000 to its Student Advantage, One Rate and Organizer discount and long-distance programs, and awarded FCB Direct the company's college direct-marketing account. The move put all of AT&T's college-related business, worth an estimated \$50 million,

to capture the interest of this very transient market, which moves every year and constantly changes long-distance providers; and to blunt the competitive threat from MCI and Sprint, which have stepped up efforts to woo this market.

"Oh, and do it all in a very short window of time," added DeLorenzo, as the team broke into laughter. The window was defined as the last three weeks of August as freshmen stream onto the nation's 1,800 college campuses. "Because if you don't get them by September, you may have lost them for the year, and possibly for all of college."

Faced with those challenges, the team decided to gamble, putting two-thirds, or \$2.2 million of the budget, into newspapers. Newspapers, that dying elephant? "If you listen to the news about newspa-

(school percentages for commuters, off-campus and out-of-state residents, international students and tuition costs), explained Gagnon.

That narrowed the list to a target of 200-plus colleges, which ranged from small community colleges to state schools to the Ivy League.

Then FCB Direct pulled American Passage, which places ads in 1,400 college newspapers, into the loop. In addition to placing ads in 1,400 college newspapers, AP also offered AT&T promotional signage on 600 newspaper vending boxes.

"We literally wanted to surround students," said DeLorenzo.

Don Leeds, president of Network Entertainment Theater, the parent of American Passage, noted that college students spend \$20 billion annually and advertisers spend less than \$20 million trying to reach them. "You can reap colossal results if you can target colleges," he said, noting that AP nets \$10 million annually from placing college newspaper ads.

In the course of doing business on college campuses for some 20 years, AP has learned how to work with that quixotic market, said Leeds. "College students don't exactly keep regular hours," he said, noting that the American Passage database is updated daily by a staff of 40. Still, he said, the AT&T campaign was "the most complex we've ever seen, with AT&T changing components on almost daily basis."

"We did see a significant spike in response right after the first initial placement," said DeLorenzo, "and then we went in for the kill," adjusting the mix as needed.

"We had everything working in the right place at the right time. It really was an integrated approach," said AT&T's McCaffrey.

Words like that from a client are hard to come by. As DeLorenzo learned as she sat in that sweltering dorm room, "Students are hyper-sensitive about marketing pitches, particularly from telecommunications companies. You've really got to do your homework." ■

"If you listen to the news about newspapers, you would think it's the medium least likely to perform, said Oppenheim. "But we found just the opposite."

under the roof of parent Foote, Cone & Belding.

FCB Direct's sizeable win, however, started with a very small budget—and very big goals, said AT&T's staff manager for marketing communications, Lori Devosa Caffrey. "We were asking them to do much more with basically the same budget as the year before," she explained.

And that was only the first of several challenges faced by DeLorenzo's team, which included staff from both FCB New York and FCB. On that team were FCB New York staffers Ellen Oppenheim, senior vp/media director; Jennifer Manley, media director; and FCB Direct staffers Rich Gagnon, senior vp/media director; Jean Leddy, media planner; and vp/account director Patrick Murphy.

The "much more" added up to quite a laundry list. On it were charges to first identify the nation's top "telecommunicating" students, defined by AT&T as "early adapters of technology and future;" to sell them not one, but three, key AT&T prod-

ucts, you would think it's the medium least likely to perform, said Oppenheim. "But we found just the opposite," she said. "In the college market, nine out of 10 students read their college newspapers."

Gagnon added, "So, we decided to redefine the role newspapers could play in delivering a message" said Gagnon, who won in the same category—on the Citibank account—in *Mediaweek's* 1995 Plan of the Year.

"We decided to use newspapers as a surrogate for driving direct response," said DeLorenzo (which is a nice irony, considering that, in the mainstream marketplace, newspapers face possibly their biggest threat from direct mail).

The strategy used full- and consecutive-page run-of-press ads, inserts which carried postcards that could be used for students' personal mail, and posters.

FCB created a segmentation strategy unique to the client by looking at both "the expected" (revenue and attitude group) as well as "the unexpected"



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Saatchi & Saatchi

BY ALICIA MUNDY PHOTOGRAPHY BY LYNDA CHURILLA

plan
OF THE YEAR

Synergy. Symbiosis. Whatever. Delta Airlines was in desperate need of an image re-do, trying to get itself noticed by travelers in the booming business class. Saatchi & Saatchi was crawling out from under a company split that had left them without a single Saatchi and desperately needed a big new client to show they were surviving. Out of this came one of the smartest media plans to hit the advertising world in recent years: a living billboard smack in the middle of midtown Manhattan. A 44-foot long replica of a Delta jet was attached to the billboard across from the Port Authority Bus Terminal at 42nd Street and 8th Avenue. Did it fly?

From left: Paulette Stout, Cathy Goodin, Jack Irving .

\$96 Billion of Buying Power Over Half The 18-24



Year Old Market Attends College

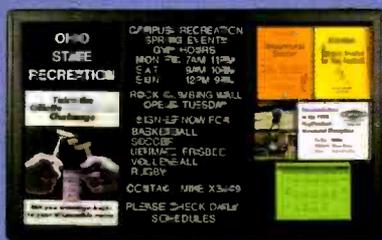
Traditional Media is not effective in reaching these valuable consumers

Leading Marketers count on Campus Concepts to
deliver the valuable 18-24 year old college market

• Effective Marketing Mix •



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Guide



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Don't Be Left Off Campus This Fall...



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Yes and no. It never left the ground, but in terms of bang-for-the-buck, this relatively cheap campaign (less than \$250,000 total) garnered about \$2 million worth of exposure, roughly seven times its cost.

Outdoor advertising isn't the first medium that comes to mind when one thinks of huge ad agencies such as Saatchi. But Paulette Stout, who worked on the Delta account, was a believer. "Outdoor advertising is the most underrated, overlooked way to get a client noticed," she said. Stout and her bosses, Jack Irving (Saatchi's N.Y.

But the audience would be much larger than this target group, because it would be put up somewhere in the middle of heavy consumer traffic. Furthermore, with a little planning, Irving told Delta his team could deliver some free media. "We thought the pitch went well," Irving said, "But we had to wait."

Just a few days later, a trade reporter tipped Irving off that Delta had made a decision and was going to announce it the next day at the offices of whatever ad agency it had chosen. Irving checked

took less than an hour."

While "the larger integrated plan had strengths," Bock said, "it was the billboard that really did it for us. I had wanted to see some creative use of outdoor, which none of the others (agencies) pitched."

Delta then did the highly unusual—the company's execs asked Saatchi to get the billboard plan going, so it could be up in early June. That was the date Delta planned to launch its new TransAtlantic Business Class, and the company's execs were looking for a big boost.

Saatchi's folks were thrilled—but stunned. "First of all, you never end up actually executing an idea that works in the pitch," laughed Irving. "Everybody says, 'I love it!' but when you start the contract, the client usually then switches the plan and asks for other ideas. It's crazy.

But this time, they wanted what we'd shown them, what we won with." Which would have been great except that Irving had no idea how they were going to do it.

In the end, Irving and Stout learned more about Manhattan's arcane construction and zoning permits and the physics of weight-bearing billboards than they wanted to know. And the day before the launch, they faced one more obstacle—the owner of the parking lot directly beneath the billboard decided he wanted no part of it. But, Saatchi found, he could be persuaded. The firm re-did his lot. For the opening reception, there was red carpet, haute hors d'oeuvres and champagne, making this the hottest parking lot east of Caesar's Palace.

As for the actual media plan and its impact: The Port Authority funnels some 1.5 million people per day, all of them at some

"First of all, you never end up actually executing an idea that works in the pitch," laughed Irving. But the client wanted what they'd been shown.

media director) and Cathy Goodin (vp/group media director) had a hunch they'd found a way to get attention for Delta, and to catch Delta's attention. At a pitch last March in Atlanta, they whipped out a foot-long foamboard mockup of a billboard, showing an open section of a Delta jet with 10 seated passengers and a flight attendant. The gimmick was that these passengers and their attendant would be real, live people.

"We told Delta that we planned to get industry press—travel and food writers, corporate flyers, to spend a little time up on the board," Irving explained. "They'd get served real Delta business-class food, see how the individual movie screens work, feel how comfortable the seats are, show how much room there is—they'd experience everything Delta wanted to convey."

around, and was disappointed to learn that there'd been no call from Delta, no message saying they were coming to visit. "I was so depressed thinking we'd lost, I took the next day off," he said. Luckily, he was on the phone to his office when he heard the screams through the phone—the Delta executive team had just shown up unexpectedly at the doors to Saatchi's offices in lower Manhattan and were taking the Saatchi folks to Windows on the World to celebrate the account win.

"Their plan was terrific," said Gayle Bock, vp for consumer marketing at Delta. "We wanted a 'wow' factor, and we got it. After their pitch, they left and we all went into our boardroom to discuss the various proposals from all the agencies we'd seen. But someone immediately said, 'I move we go with Saatchi,' and everyone agreed. It

point forced to face that billboard. Even jaded New Yorkers who have "seen it all," said Stout, "had to look up. It had real people, and they were shouting to the crowds, having a ball. You couldn't ignore it if you tried." The billboard advertised three "flights" a day, when people "boarded" the plane section (via a cab on a crane that lifted them 30 feet up), and experienced Delta's new service.

Then there was the free media—more than Saatchi had anticipated. New York DJs jockeyed to do portions of their morning shows from the plane. There were call-ins from radio stations around the country. Almost all the New York area TV stations ran pieces on it. CNN did at least two segments and the item popped up continually on stations that carry CNN news feeds for days. Newspapers from London, Hong Kong and Singapore were still running pieces on the billboard weeks after it had come down. And the national press was all over it—reporters got to taste the food ("We used what was going to be served on departing Delta flights from JFK Airport, so they'd see exactly what the new Delta service was," said Stout.) They could use the handheld video screens, and try out the roomier seats. At the end of the six-day display, Saatchi calculated that there'd been 75.5 million hits—the number of folks who had been made aware of the display at least once.

Bock said the effects showed in additional revenue for Delta's new product launch. (In fact, a corporate travel agent noted that there was an increase in requests for Delta flights *nationally* from New York clients after the billboard ran).

Bock said, "We got so much PR from it. You can't buy publicity like that." Total cost—about \$250,000, or half of a 30-second spot on one of the last *Seinfelds*. Bock says, "We loved this so much, we may try another one someplace else." ■

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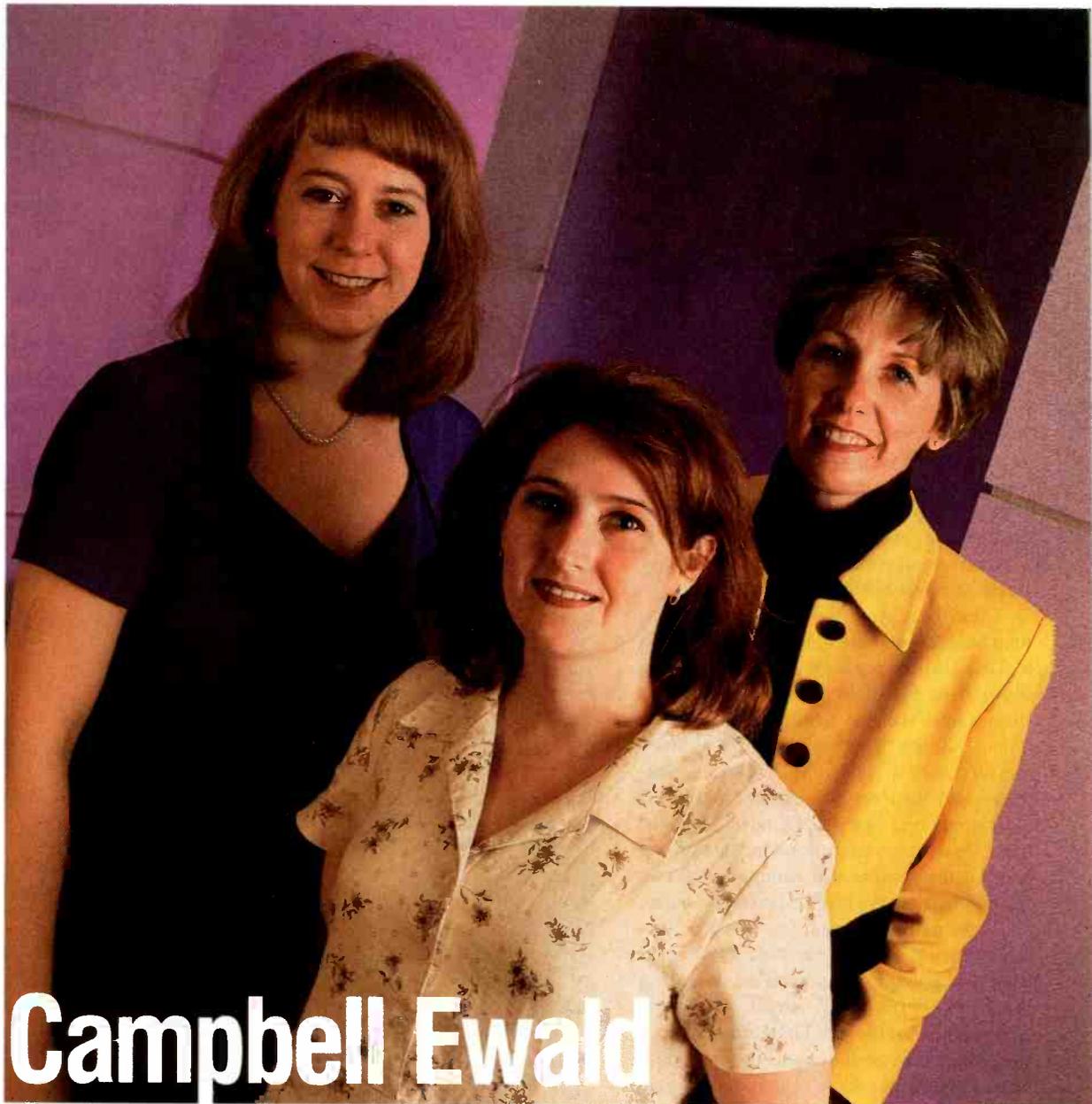
Circulation: 433,468 Daily 460,938 Sunday
Readership: 1,217,600 Daily 1,384,600 Sunday

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

best use of new media



Campbell Ewald

BY JENNIFER COMITEAU PHOTOGRAPHY BY BLAKE DISCHER

plan
OF THE YEAR

Campbell Ewald's high-tech advertising effort for the new Chevy Venture minivan began, ironically, with a computer glitch. In January 1997, the Warren, Mich.-based agency was contemplating a plan to link its long-time client with on-line magazine *ParentTime*. Executives at the shop invited then-brand manager Karen Francis in for a presentation navigated by Time Inc. New Media. The goal was to show Francis what the site had to offer by surfing it together. But, the rear projection screen in one of the agency's conference rooms did not illustrate the site because the magazine's representative couldn't access it.

From left: Robin Nelson, Lisa Ann Rocha, Karen Campbell.

“Oh, perfect,” thought Robin Nelson, a vice president and associate media director at the agency who helped assemble the meeting. The group quickly rebounded and crafted a tour of the site for Francis on paper. The slight snafu did not prove to be an omen. In July 1997, Campbell-Ewald and its client of almost 80 years decided to develop a multifaceted program with ParentTime.com that included exclusive sponsorship of travel content on the site and an on-line sweepstakes. The move, executives say, has exceeded all expectations.

“We knew we wanted to go beyond banners and buttons,” says Nelson. The agency also knew, from extensive research conducted with the help of a cultural anthropologist, that a key reason families bought minivans was because of the fun experienced during family travel and the feeling of togetherness that stems from those outings. Most marketers were not touting those themes, a strategy Campbell-Ewald thought would well promote the Venture when it was launched in 1997.

After the strategy was identified, said Campbell-Ewald media director Karen Campbell, some 150 media partners were brought together to hear it. Time Inc. reps were among those who attended the strategy-sharing session. “Time came to us after the initial presentation,” says Campbell. “They were going to be developing a site,” she says. It became clear quite quickly that although the development of the Venture media plan was in its infancy, a union with ParentTime would be a solid fit. Soon after ParentTime went live, its “TravelTime” content area was born with Chevy Venture as exclusive sponsor.

“We wanted to get into content sponsorship,” says Nelson. “We had not done anything like this before.” While other marketers had earlier sponsored content on sites, neither Chevy nor its parent, General Motors, had ever done so. The

client dedicated \$80,000 to the effort, which launched with the birth of “TravelTime” on July 7, 1997.

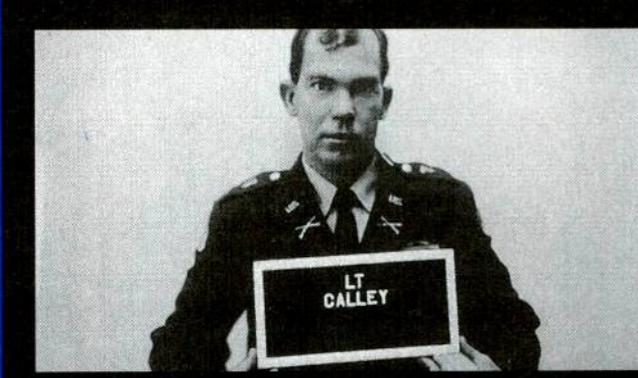
The average age of the ParentTime audience is 32, according to a company survey conducted in 1997. Close to 30 percent of those who visit the site are between the ages of 40-49. Some 26 percent fall into the 18-29 range. Almost 80 percent of those who visit the site have kids under the age of 18 and an average household income of \$57,400. Those numbers are pretty consistent with the Chevy Venture target audience: consumers who range in

age from 25-49 and have two or more kids. “If you have the right message on the right site, you have better results,” says Nelson.

A click to the “TravelTime” department not only yields suggestions for trips in the great outdoors and family-friendly vacation spots, but it carries a Venture ad complete with the car’s tagline; “Let’s Go.” Parents logging on to “TravelTime” are able to share travel trips and locate rental vacation homes.

Chevy Venture buttons and banners ran throughout the area and all linked back to the Chevy Venture Web site, which Camp-

The Court-Martial of Lt. Calley



**Was he a cold-blooded killer?
Or a good soldier?**

the **GREATEST**
TRIALS *of* **ALL TIME**
A CourtTV Original Series

Lt. William Calley was charged for his role in murdering at least 22 civilians during the My Lai massacre in Vietnam, a tragedy that deeply affected the American conscience. Another fascinating episode in this remarkable new series. Premiered in March.

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The agency learned that a key reason families bought minivans was because of the fun experienced during family travel and the feeling of togetherness that stems from those outings.

bell-Ewald also maintains.

Nelson says advertising page-views overdelivered by 39 percent while Venture enjoyed its exclusive three-month sponsorship. Click-throughs to the Venture Web site reached almost 5 percent, in excess of Internet averages of 2 percent, she claims. People regularly returned to the site because content and creative was regularly

rotated, says the media team, which also includes planner Lisa Rocka.

During this time, the Chevy Venture Virtual Vacations Sweepstakes was promoted throughout the *ParentTime* site. Consumers could register to win a Venture and other prizes. Clicking on a sweepstakes promotional ad led users to a site that included a registration form for auto

purchase intent information and the name and address of the user. The result: a database of more than 85,000 people with whom the car company could continue contact.

"We're very pleased with how it has worked for us," says Sue Kaplan, assistant brand manager, marketing for Chevy Venture. "We're a new minivan so we have to cut through the clutter."

A personal fan of the Internet, Kaplan said the medium works and is a media vehicle all brand managers, if they haven't already, will be forced to consider in the future.

Gordon Wangers, managing partner of Automotive Marketing Consultants, Inc., says Chevrolet was "a little bit ahead of the game" in sponsoring content on a Web site last year. While some marketers beat the automotive giant to the punch, many have only begun to follow suit in 1998, he says.

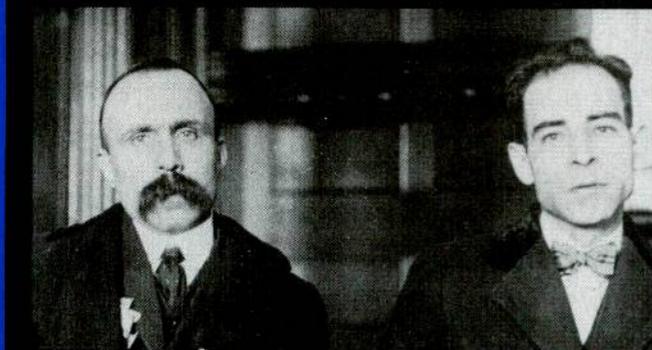
The Venture, which replaced the company's failed Lumina APV in the marketplace, has seen sales significantly increase this year over last. In April 1997, for instance, some 5,700 Ventures were sold. Sales figures for April 1998 jumped to 9,900. Chrysler is the leader in the category, followed by Ford.

The new media endeavor, part of Chevy's integrated marketing effort, is continuing. Although other marketers can now be found on the *ParentTime* site, Chevy remains the only automotive advertiser. Venture will sponsor a 20-city *ParentTime* "Do It Yourself on the Web" tour this fall that will teach families how to develop their own Web pages dedicated to a recent family vacation.

Families preparing the best page in each city will be posted as "Web Master Family of the Week" in the *TravelTime* section of *ParentTime.com*. Ventures will be on display at each stop on the tour.

And just last week, the Venture began a new sponsorship of content on the *ParentTime* site that deals with travel safety for kids. The area can be accessed at www.safetraveling.com. Of the continued effort, which is getting almost \$50,000 in support, Nelson says: "When something ain't broke, you don't fix it." ■

The Trial of Sacco and Vanzetti



Were they executed because they were murderers?
Or because they were foreigners?

the GREATEST
TRIALS of ALL TIME
A CourtTV Original Series

Sacco and Vanzetti, two Italian-born anarchists, were convicted and executed for robbery and murder. Did America's fear of foreigners prevent them from getting a fair trial? Another episode in this remarkable new series. Premieres in June.

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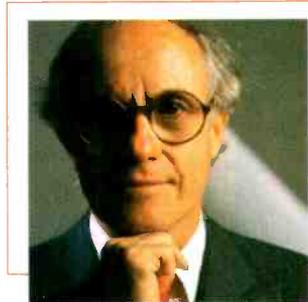
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Our panel of judges



Paula Brooks Managing Partner, Director/Media Services, Margeotes/Fertitta & Partners

In more than 20 years in media planning, buying and management, Paula Brooks has covered a wide range of product categories from cars to banking and just about everything in between. She joined Margeotes/Fertitta & Partners in 1991 as executive vp/director of media services from Scali, McCabe, Sloves, Inc. During her time at Scali, Brooks worked on such accounts as Chase Manhattan Bank, Volvo, Hertz and Courtyard by Marriott while she was senior vp/ planning director. Prior to Scali, Brooks was an associate media director at Ammirati & Puris, working on accounts including BMW Cars and Motorcycles, Club Med and Waterford Crystal. In addition, she is a two-time judge of *Mediaweek's* Plan of the Year Awards, a regular speaker at industry conferences and is often quoted on media industry topics. She became a managing partner of MF&P in 1994.



Erwin Ephon Partner, Ephon, Papazian Ephon

Erwin Ephon is a partner at Ephon, Papazian & Ephon, Inc., a Manhattan-based consulting group, serving advertisers, agencies and the media. He is best known for his pioneering work in recency theory, which has become the mainstream media planning model in the United States.

Donald Evanson President, Marketing & Media Insights

Donald Evanson is president of Marketing and Media Insights. For 20 years, the company has provided professional analysis and strategic solutions for leading advertisers and major ad agencies on a wide range of media-related issues. M&MI also provides media awareness seminars for senior advertising business managers. In recent years, M&MI has impacted the media practices for more than \$3 billion in client media investments. Don has worked with the Media School, ran media workshops, conducted ANA Media Seminars and addressed product managers at the prestigious Ennis Media Seminars. He also gained extensive media expertise while working at Ogilvy & Mather and J. Walter Thompson in senior media positions. He often speaks at industry events and has published articles on media management.

Mary Hanley Senior vp/Group Media Director, Ammirati Puris Lintas

Mary Hanley has been in the business about

18 years, working with blue-chip clients such as the Adolph Coors Co., Burger King, Procter and Gamble and Ameritech. Currently, she is senior vp/group media director at Ammirati Puris Lintas in Chicago. She has served on various industry committees including the ABC Buyers Advisory Committee, and is an active AWNY member. Hanley has worked in all national and local media, including interactive and business-to-business. She has a bachelor's degree in communications from Loyola University of Chicago.



Cheryl Idell Executive VP, Managing Director/Strategic Planning and Research, Western International Media

Cheryl Idell is executive vp, managing

The Scottsboro Boys



Were they guilty of rape?
Or raped by justice?

the **GREATEST**
TRIALS of ALL TIME
A CourtTV Original Series

Alabama, 1931. Nine young black men were charged with the rape of two white women. Eight were sentenced to death in a one-day trial, raising the specter of a double standard of justice in the American South. Another episode in this fascinating series. Premieres in July.

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director, strategic planning and research for Western International Media in Los Angeles. Having joined Western in 1989, Idell previously held key media research positions at AC&R/Los Angeles, SSC&B/New York and Ted Bates/New York. She is an active member of the Advertising Research Foundation and founder of the Media Research Council, an organization formed to provide a forum for media and advertising research on the West Coast. Idell's accomplishments have additionally included the development of Western's database marketing division and new media division. Within Western's Research division, she also created a proprietary system called WIRLDS to focus on clients' local and micro-marketing research needs. She is one of the Western executives responsible for developing Western University, an intensive, ongoing training program for staff and clients. Currently, Idell is leading Western's development of a proprietary television optimization system.



Arthur Kennedy Executive vp/
Co-founder, Carat MBS

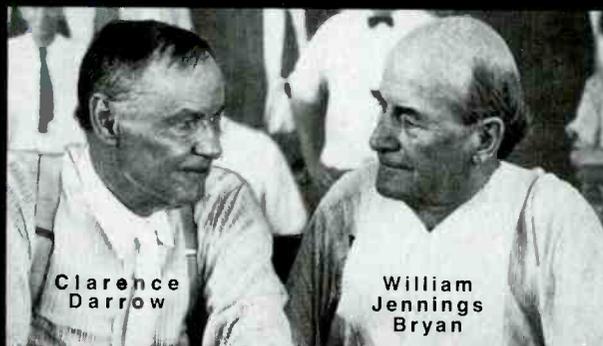
Arthur Kennedy is a 25-year veteran of the advertising industry. An Arkansas native, he moved to New York in the early '70s to take a position in the media department of Richard K. Manoff. He joined Media Buying Services in 1975. Prior to the sale of MBS to Carat in October 1996, he was one of the two principals of MBS. In his 23 years at Carat MBS, he has had responsibility for brands in many fields, including retail, packaged goods and telecommunications. Kennedy is also a contributor to the trade press on a wide variety of subjects.



Stacey Lippman Corporate
Media Director/Managing Partner,
TBWA Chiat/Day

Stacey Lippman began his media career in 1972 at Benton & Bowles as an assistant media planner on Procter and Gamble. A few years later, he joined Grey Advertising, New York, where he rose through the ranks on various accounts such as General Foods, Block Drug and the U.S. Government. Following this, he worked for several years with McCann Erickson, where he worked on the Coca-Cola account. Stacey took a break from the agency business and worked for a while at Turner Broadcasting as a sales executive for SuperStation WTBS. Then he returned as media director for the Wm. Esty Co., whose largest account was Nissan. For the last 10 years, Stacey has been corporate media director at Chiat/Day, now TBWA Chiat/Day, where he is responsible for all planning, spot buying and network buying for all clients. Stacey was recently appointed to the board of directors of the Petersen Companies, publisher of *Motor Trend*, *Teen*, *Hot Rod*, *Sport*, *Skin Diver*, *Hunting*, *Motocyclist* and dozens of other specialty publications.

The Scopes Monkey Trial



Evolution.
Was it a crime to teach it?
Or a sin not to?

the **GREATEST**
TRIALS of ALL TIME
A CourtTV Original Series

Tennessee, 1925. What should we teach our children in school—evolution or creationism? Two of the greatest legal minds in history squared off in a battle that captivated the nation. Another episode in this remarkable new series. Premieres in August.

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Carla Loffredo Senior Partner/
Director of Brand Communications,
J. Walter Thompson

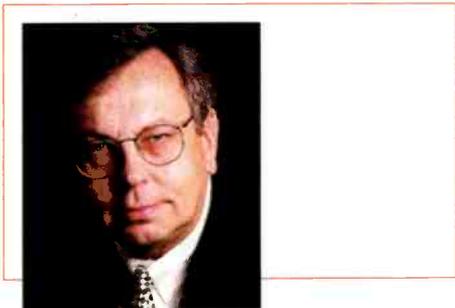
Carla Loffredo joined J. Walter Thompson, New York in November 1997 as director of brand communications. She was previously at Lipton as director of media planning and buying since 1993. Since Loffredo joined Lipton, added-value initiatives for Lipton

brands have resulted in increasing advertising dollar impact more than 20 percent annually. Previously, she spent close to 20 years in the media departments of Young & Rubicam and its subsidiaries. From 1990 to 1993, she was senior vp, group media director at Y&R. Her primary responsibilities included American Home Products, Colgate and First Brands (STP and Prestone). From 1983 to 1990, she was senior vp, group supervisor in the media department at Y&R on a variety of accounts. Loffredo began her media career during college as a part-time media assistant in the media department of Dancer-Fitzgerald-Sample, Inc. A member of the Advertising Club of NY since 1993, Carla is currently the treasurer of the executive board of directors. She is co-author of the AAAA's booklet "What Every Account Executive Should Know About Media." She has a B.A. in Economics from Fordham University.



Jean Pool Executive vp/Director of North American Media Services, J. Walter Thompson

A career specialist in media planning and buying and a 25-year J. Walter Thompson veteran, Pool directs North American Media Services. JWT Media Services is staffed by more than 400 professionals handling more than \$3 billion in client advertising budgets. Pool started her career at JWT Detroit, where she became the office's regional buying supervisor and later media planning supervisor for the Burger King field operation. In 1980, she was transferred to JWT Canada as vp, director of broadcast, to restructure their buying operations. Five years later, Pool came to New York. She has won many prestigious awards: YMCA Academy of Women Achievers; *Media Decisions* 1991 Local Broadcast Director of the Year; *Adweek's* Creative Media Award for National Broadcast; a JWT "White Pea" Award for creating an unwired network; and the 1995 and 1996 *Advertising Age* Media Maven Awards.



Louis Schultz President/CEO, C-E Communications

In July 1996, Louis Schultz was appointed president and CEO of C-E Communications after being CEO since December 1994. In 3½ years, C-EC has increased its revenue by 107 percent and its profits by 250 percent while increasing the management incentive pool by nearly 900 percent. Previously, Schultz was chairman of Lintas' worldwide media council and executive vp and director of media service for Lintas: Americas, where he was responsible for managing a U.S. media department of 230 individuals with an

annual management and personnel budget of more than \$25 million and worldwide media billings exceeding \$5 billion. Schultz began his career at the Campbell-Ewald Co. in Detroit. During his 30-year career, he has held every major marketing and advertising position with the agency. Schultz has developed the philosophy at C-EC. In addition, he has structured his companies to be on the leading edge of technology and provide innovative and coordinated marketing plans for all clients. While in media, his leadership was recognized in 1994 by winning three categories in *Mediaweek's* Media Plan of the Year Awards contest. Schultz was selected 1994 *Mediaweek* Media Director of the Year for his work in creating the General Motors Mediaworks agencies. He also negotiated the historic Time Warner/General Motors cross-media and multi-media partnerships while he was at Lintas. He has served as a judge in the Plan of the Year competition three times, including the first year of the competition in 1992.

The Trial of Julius and Ethel Rosenberg

A typical American couple?
Or a couple of treacherous spies?

the GREATEST TRIALS of ALL TIME
A CourtTV Original Series

In 1951 Julius and Ethel Rosenberg were tried and executed for passing atomic secrets to the Soviets. Were they a true threat to national security or victims of Cold War hysteria? Another episode in this remarkable new series. Premieres in October.

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Lisa Seward Media Director,
Fallon McElligott

Lisa Seward joined Fallon McElligott in 1996 after nine years with Leo Burnett in Chicago, where she rose from the media training program to vp/media director. She worked on such accounts as Kraft, Tropicana, Noxzema, Clarion, Pillsbury, Samsonite, American Tourister, Seven-Up and Arthur Andersen. She was named *Mediaweek's* Planning All-Star in the Media All-Stars program in 1994. Also in that year, her media plan for Samsonite luggage was awarded Media Plan of the Year by *Mediaweek*. Since joining Fallon McElligott, Seward has led the media department to two Media Plan of the Year awards, the first in 1997 for the Minneapolis *Star Tribune*

and the second this year for United Airlines. The latter is the result of Fallon's integration of account planning and media, which Lisa pioneered. Seward got her B.S.J. in advertising from Ohio University, where she was a summa cum laude graduate.



Zandra Sommer General
Manager/Managing Partner,
WestWayne, Inc.

Zandra Sommer serves as executive media director, general manager of the Tampa office and managing partner of WestWayne, Inc. She was nationally recognized in *Marketing and Media Decisions* as an expert in

television media planning. Most recently, she was interviewed for an advertising insert in *Adweek Magazines* on effective use of Cable TV. She has been honored with the coveted American Women in Radio Television Excellence Award and has been an advocate of children's and women's issues. Sommer currently sits on the AAAA board of media directors and is a regional representative for the AdCouncil.



Mark Stewart Media Director,
McCann-Erickson USA

Mark Stewart, a native Australian, started his media career with McCann-Erickson in Sydney in the late 1970s. He joined J. Walter Thompson in 1980. For the next five years, he worked in JWT's Sydney and Melbourne offices. In 1986, Stewart was the first ever media transferee of a J. Walter Thompson global management training program and moved to New York on what was scheduled as a two-year assignment. Over the next seven years, Stewart quickly progressed from media planner to senior vp, media director. During this time, Stewart worked on Nestlé, Warner-Lambert, Goodyear and Burger King, and was part of the new business teams that won the Bell Atlantic, Northwest Airlines, Citibank and Circuit City accounts. During his tenure at J. Walter Thompson, he was the recipient of the J. Walter Thompson Creativity in Media Award, and was named a 1989 media industry All Star by *Marketing and Media Decisions*. In 1992, Stewart left J. Walter Thompson and co-founded Media First International, a full-service media planning and buying company. Over a period of two and a half years, the company grew from an initial staff size of three to 35 and to more than \$150 million in billings. In May 1995, Stewart rejoined McCann-Erickson as senior vp, media director, New York, overseeing all clients' media activity. In April 1997, Stewart was promoted to executive vp, and in July 1997, he was promoted to regional media director. He is an active member of the AAAA media director policy committee. ■

The Trial of Fatty Arbuckle



To millions it was the face of laughter.
To one woman, was it the face of death?

the **GREATEST**
TRIALS of ALL TIME
A CourtTV Original Series

1921, Fatty Arbuckle, a silent movie star, was charged with brutally murdering a Hollywood starlet. Sex, celebrities and lurid gossip created a media circus of OJ Simpson-like proportions. Another episode in this remarkable new series. Premieres in December.

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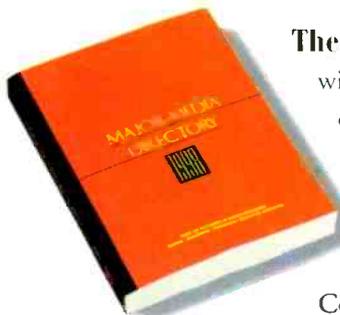
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Magazines

By Lisa Granatstein

ESPN Shoots, Scores

Early in the game, the new Disney-Hearst sports title's bold, TV-inspired presentation is on target, buyers say

Right off the bat, *ESPN the Magazine* promised it wouldn't be your father's sports book. With its bold visuals and short bursts of text, only an audience weaned on TV (or Dramamine) would want to read *ESPN*—namely, men 18 to 34. With eight issues now under its belt, *ESPN* appears to be catching on with its target demo group. Backed by the cable network's strong brand identity and extensive on-air and print promotion from its deep-pocketed parents, Walt Disney Co. and Hearst, the oversized biweekly is scoring points with readers and media buyers.

ESPN has applied for an audit by the Audit Bureau of Circulations and is working on its own subscriber and newsstand sales studies, so there is little hard data on the magazine's readership so far. "We're confident that we're going to have good numbers and a good audience," says senior vp/general manager John Skipper. "And we're anxious to get the magazine measured" via syndicated research.

For now, the numbers that are trickling in are encouraging. *ESPN* says that in each of its first two issues (March 11 and 25), the title racked up paid circulation of more than 400,000, exceeding its rate base of 350,000; newsstand sales on those two issues averaged roughly 44 percent of the total. While data for subsequent issues is not available, Skipper expects to build on the early positive momentum. "Our job is to quickly make *ESPN* one of the two most important sports magazines," he says. "And I think that's happening very quickly." The rate base is scheduled to grow to 500,000 in September and 700,000 in January.

ESPN already has one less competitor for eyeballs and ad dollars. Petersen Publishing earlier this month announced that it would acquire the subscriber list of Century Publishing's *Inside Sports* (circulation 751,151) and fold the title into Petersen's *Sport* (circ 751,968). Time Inc.'s *Sports Illustrated*, of course, is the dominant player with 3.2 million in paid circulation and 2,905 in ad pages last year.

ESPN is off to a solid start with advertisers. The June 17 issue will have 45 standard ad pages and another 44 of inserts. New clients in the issue include Coca-Cola's PowerAde, Altoids, Ford and Toyota. The premiere issue carried 107 ad pages. Skipper expects to bring in about 1,000 pages in the magazine's first fiscal year. *ESPN* currently charges \$21,700 for a full-page, four-color ad; the b&w rate is \$15,190. The title on Sept. 7 plans to hike the four-color rate by 43 percent.

So far, the magazine's visual approach is its most alluring feature. "The quality stands out," says Priya Narang, vp/media planning director at DeWitt Media. "To some degree, they have overdelivered on people's expectations."

ESPN's Pop-Up Video-style storytelling, most notably in the Total Access and In the Crosshairs sections, illustrates the strong connection between TV and the magazine's

presentation. "The whole way that sports fans now consume information has been influenced greatly by the dynamism of television," says John Papanek, *ESPN* editor-in-chief. "We've tried to incorporate the bursts and bites into the magazine."

In the first few issues, those bites of text were so microscopic that many readers (some over-40 media directors, for instance) were left squinting. Beginning with the fourth issue, Papanek says he bumped up the typeface "to the size of virtually every other magazine."

One key issue among buyers is how *ESPN* will distinguish itself from *SI*. With only half the frequency of its major rival, *ESPN* "is going to have to [be] relevant and topical with the recognition that they can't always be timely," says Ellen Oppenheim, media director at Foote Cone & Belding.

ESPN is gearing up for the summer lull that always follows the end of the NBA and NHL playoffs and lasts until the NFL season begins in early September. The magazine's summer double issue will be "a big tribute to sports fans," says Papanek. "Basically, it's everything you need to know or want to know about being a perfect fan." After the issue hits stands on July 15, *ESPN* itself will have something of a summer lull itself; the next edition will be out Aug. 12.

New Marketing Strategy *Arch Digest* Gets Itself Out of the House

Architectural Digest's move last summer to expand its marketing strategy to appeal to design, fashion and other non-shelter advertisers is paying off. Ad pages in the Condé Nast monthly are up 23 percent this year through July, to 821. The *AD* sales team has been busy scoring new accounts from the worlds of fashion, jewelry, technology and travel, says publisher Peter Hunsinger.

"You have to become part of those industries," Hunsinger says.



Shootin' hoops with the MTV set: Sheryl Swoopes gets the Pop-Up Video treatment

Magazines

Must-Reads

A compendium of noteworthy articles from recent issues:

Daniel Voll unfolds the surreal life of a brother and sister who, having kept it "all in the family," were imprisoned for incest. "An American Family," *Esquire*, July

Alex Tresniowski chronicles the tragic murder-suicide of comedian Phil Hartman and his wife. in "Beneath the Surface," *People*, June 15

Companies with the biggest philanthropic hearts are profiled in "America's 25 Most Generous Companies," *The American Benefactor*, Summer

"We were positioned as a 'category of one.'" Events like a recent party for fragrance and fashion clients at a home in Hamptons featured in the pages *AD* are one part of the marketing push.

New fashion advertisers this year have included Versace, Polo Sport, Bali and Calvin Klein, which has promoted its men's and women's wear as well as its home furnishings collection. The travel roster has featured Alitalia Airlines and Royal Caribbean Cruise Lines.

On the editorial side, *AD* has made a similar push for a broader audience beyond design aficionados, its longtime stronghold. The book has highlighted the workrooms of design superstars and is giving over its cover to celebrities such as Sylvester Stallone and Michael Keaton. *AD*'s July issue takes readers inside a Malibu manse that reportedly was to be the future home of Princess Diana and Dodi Fayed.

"*Architectural Digest* had been much more traditional in its scope," says Melissa Pordey, Zenith Media senior director of print services. "It's now trying to contemporize itself and appeal to a broader spectrum,

not just the crème de la crème." Fashion and travel ads in *AD*'s old editorial environment "would have looked misplaced," Pordey notes.

While *AD*'s ad pages are up, the title's total paid circulation was flat in the second half of last year, at 815,282. Readers are responding at the newsstand, however—single-copy sales were up 6.5 percent in the last half of '97, according to the Audit Bureau of Circulations.

AD is not alone in wooing the fashionistas. *Elle Decor*, the Hachette Filipacchi home/design title that distantly trails *AD* in circ (434,387), ad pages (116 in the first quarter) and frequency (eight times per year), has been making gains in the fashion category as well, running pages from Tommy Hilfiger, Ralph Lauren and Donna Karan.

From Mode's Publishers

Girl Will Walk 'n' Talk Sense to Teenagers

A new teen magazine will join the growing youth category this summer. Aimed at the girl next door rather

than the one on a Paris runway, *Girl* aims to stand apart when it hits the stands on Aug. 11. Joining the likes of *Seventeen*, *YM*, *Twist* and *Jump*, *Girl* will be positioned as "the first truly multi-ethnic, multi-size, multi-cultural teen magazine," says cofounder/copublisher Julie Lewitt-Nirenberg. "It's a very major distinction we're making."

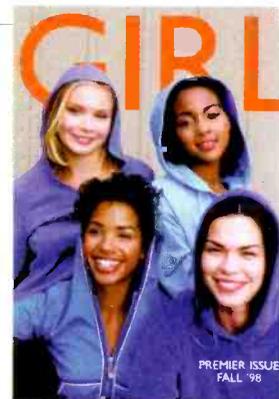
Lewitt-Nirenberg and partner Nancy Nadler LeWinter are also copublishers of *Mode*, the fashion title for plus-size women. Freedom Communications, the California-based media company that has a 50 percent stake in *Mode*, will also be involved with the new sister book.

"One of the most gratifying things for us was seeing the response to *Teen People*," LeWinter says. "*Teen People* came out and showed how anxious the teen market was for something new. We're going to do in fashion and beauty what they did for celebrities."

Girl will target 15-to-19-year-olds with realistic-looking models. The title promises a down-to-earth focus on fashion. "We're being realistic in terms of the price points," says *Girl* editor Cara Kagan, most recently beauty/fitness director at *YM*. "Teens are sick of seeing an \$85 shirt as a 'really great buy.'"

Along with standard fare about boys, horoscopes and service pieces, the magazine will take diversity into account. "It's a style guide," says Kagan. "We're mixing up the urban with the suburban, so there's a comfort level for all teens."

Girl will publish once this year, with a circ of 250,000. First-issue ads are projected at 45 pages, with the "usual suspects" including Maybelline and Estee Lauder, Lewitt-Nirenberg says. The title is expected to publish quarterly in '99. ■



Let's get real: A prototype cover

60 SECONDS WITH...



Jim Spanfeller

Publisher, Yahoo! Internet Life

Q. I hear you have reason to yell yahoo.' **A.** We're pretty jazzed. We have a 400,000 guaranteed rate base that's going up to 600,000 in February. We went from basically zero to 600,000 in three years, with no outbound marketing. We tested direct mail once or twice, but they were very small efforts. Basically, the vast majority of [the circulation] is off the Web. **Q.** Many computer magazines have come and gone. Why do YIL's numbers keep climbing? **A.** We're not about how to plug your PC in or what video card you should have. We're all about fun and useful stuff on the Web. So in that way, the model that's closer to us is *Entertainment Weekly* or *Rolling Stone* more than *PC Magazine*. And the Yahoo! tie-in has been an incredible boon to us—it's the best-known name on the Web. **Q.** You've worked at some large, established titles, including *Playboy* and *Inc.* Did your first thoughts include "What am I doing here?" **A.** The two big decision points for me were Ziff-Davis' being such a good publishing company and that they had already signed [editor-in-chief] Barry Golson, who I worked with at *Playboy*. **Q.** So, any chance YIL would ever veer off the family-friendly track? **A.** No, no. We're not going to have the Download of the Month any time soon.

MOVERS

MAGAZINES

The Advocate associate publisher **Joe Landrey** has been promoted to publisher. Landrey replaces **Sam Waters**, who will retain his title as president of Liberation Publications, the parent company of *The Advocate*... **James Surowiecki** joined *New York* magazine as writer of "The Bottom Line," a column on Wall Street and business...*Elle's* **Jeanne Schwenk** has been named advertising director. Schwenk had been the director of fashion and retail at the Hachette Filipacchi magazine since 1995. Also, *Family Life's* Marly Graubard joins *Elle* as the magazine's fashion director...**Jason Klein**, a senior vp of Times Mirror Magazines, will add responsibility for TMM's corporate sales and research department. Klein is also president of TMM's The Outdoor Company and is president of *Today's Homeowner*.

NETWORK TV

Louise Carter has been named director, affiliate promotion at Fox Broadcasting Co. Carter had been associate director/affiliate promotion at the network...**Debbie Teicher** was named director, miniseries and motion pictures for television, NBC Entertainment, and **Gwen Potiker** was promoted from manager to director, miniseries and motion pictures for television, NBC Studios...**Ken Michel** was promoted to vp, network engineering, ABC Broadcast Operations & Engineering. He had been director of technology planning...**Katie O'Connell** was named manager, comedy development, CBS Enter-

The Media Elite

Edited by Greg Farrell

Diller's CityVision: Miami Spice

Not that we couch potatoes sitting home alone in faded flannel pjs, ice cream or beer in hand, need another opportunity to knock ourselves for leading less-than-glamorous lives. Nevertheless, beautiful people clad in beautiful clothes acting out in beautiful places may soon be invading living rooms everywhere, courtesy of *Ocean Drive Magazine*.

Jerry Powers' glossy Miami-based monthly made its TV debut on Miami's WAMI last week. WAMI, a USA Broadcasting station, is the cornerstone of USA chief Barry Diller's CityVision network and, on the strength

of Diller, Powers hopes to get the show broader distribution.

Considering the magazine's wide following (it has recently reached newsstands across the

nation), the future of its TV counterpart looks promising, especially since it has a pretty impressive celebrity lineup thus far. Hunter Reno, niece of

Attorney General Janet Reno, former L'Oreal spokesmodel and HBO *Entertainment News* correspondent, captains the ship. Last week's episode showcased the music of Sean "Puffy" Combs and stole a glance at actress Jennifer Lopez. Next up: a day in the life of cover girl Niki Taylor.

"Lifestyle, image and fun is what it's all about," effused Powers, who is the show's executive producer. "Nothing too serious." Forewarned is forearmed.

—Megan Larson



Chip off the old A.G.: Hunter Reno and Jerry Powers team up for *Ocean Drive*.

Parents Father's Day Promo Honors the Best Media Dads

There's a lot to be said for fathers. So went the theory behind *Parents* magazine's double promotion of its June Fathers' Day issue. Response to the Gruner + Jahr publication's essay contest to identify five "Dream Dads" was so strong this year that publisher Sharon Summer decided to hold a parallel contest among media buyers to identify three "Dream Media Dads" from the buying community. "Their pride in parenting is incomparable," Summer says.

And she should know. Called the Media Dream Dad Awards, the contest-within-a-contest got

100 responses on the merits of media-buyer dads. The call for nominations included the promise of an honoree dinner and \$1,000 donated to a charity of the winners' choice. Celebrity dads Tim Russert from NBC's *Meet the Press* and University of Kentucky basketball coach Orlando "Tubby" Smith were also to be on hand to add a dash of celebrity to the affair. (Scheduling problems ultimately scuttled the June 8 event.)

The winning essays were tributes to husbands by wives Pat Campbell Rovner

of Days Inn America, Pat Dermody of DDB Needham Chicago, and Suzanne Abrams of Y&R New York. —Mira Schwartz



Parents publisher Sharon Summer with NBC's Russert

MOVERS



Carter moves up at Fox



Teicher directs for NBC Studios

tainment, and **Edy Mendoza** was promoted to supervisor, comedy development. O'Connell joins CBS from Creative Artists Agency, where she was an assistant in the television department for the past year-and-a-half. Mendoza has been an assistant to Wendi Goldstein, vp special comedy programs and director, comedy development, since 1996...**Mike Gannon** has been named vp of network sales for Paxson Communications. Based out of Paxson's New York office, he will manage network revenue and coordinate all network sales activities for PaxNet, set to launch on Aug. 31.

NEWSPAPERS

Mark Thomas, previously a vp and a member of Milwaukee *Journal Sentinel's* board of directors since 1992, has been named a senior vp. Thomas, who joined newspaper in 1977, has held a number of positions in the circulation and purchasing departments.

TELEVISION

San Francisco KTVU reporter **Greg Liggins** will co-anchor the *KTVU Morning News* along with Diane Dwyer and **Thuy Vu**, from KPIX-TV in San Francisco, will replace Liggins as a Monday-through-Friday nighttime reporter for *The 10 O'Clock News*...WCBS-TV New York's **Dana Adams**, *News 2 at 11:00* reporter, will anchor the weekend edition. Adams came to CBS 2/New York in February from *Weekend Today* in Los Angeles....Director of Programming for ABC Sports **Robin Stratton** is the new chair of the North American National Broadcaster Association (NANBA) Sports Committee...**Michael Kronenfeld**, formerly executive vp of sales, has been named COO of Adam Young Inc., a subsidiary of Young Broadcasting.

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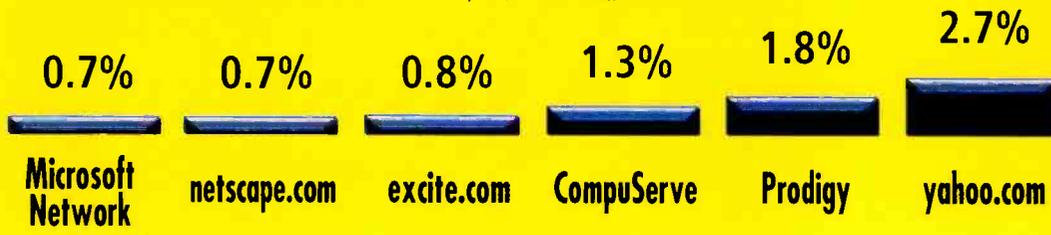
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With its Must-See TV lineup decimated with the departure of *Seinfeld*, NBC invested \$26 million in what it hopes will be Must-See PC last week. In investing in CNET, and taking over the reins of CNET's faltering online service, Snap, the TV network has finally put itself in today's hot portal game. As it tries to attract millions of eyeballs to its new service, hopefully someone there has remembered that it's content, not headline-making deals, that'll make that possible. —Catharine P. Taylor

@deadline

24/7 Ups Stream

RealNetworks, Seattle, has partnered with online ad network 24/7 Media, New York, to create an ad network of sites that support streaming audio and video, also known as "rich media." 24/7 will sell ads, using RealNetworks' technology such as RealAudio and RealVideo. RealNetworks will promote 24/7's rich media channel to its customers and ad agency affiliates. Real Networks has also started a Site Partner Program promoting sites that are rich media enabled to interactive shops.

NY Today, Literally

The New York Times Electronic Media Company, New York, is expected to launch its next-generation city guide site, New York Today, today. The site promises to be a utilitarian and service-oriented guide for New Yorkers to cope with life in the Big Apple.

Net Ads to Launch

Magnet Interactive Communications, Washington, today launches a campaign for a new breakfast cereal, Kellogg's Smart Start, from the Battle Creek, Mich.-based cereal maker ... Cone Communications, Boston, coordinated an online and offline recruitment campaign starting today for Tripod, Williamstown, Mass. ... On June 22, ads break for WaveTop, a desktop computer broadcast service created by Phoenix-based WavePhone. The \$2 million online and print campaign is from K2 Design, New York.

Big Kid Toys "R" Us Launches Online Store

By Adrienne Mand

In a move certain to intensify the Internet toy sales battle, Toys "R" Us, Paramus, N.J., last week launched an online store to replace its content-centered Web site.

Designed by Siegel & Gale, New York, the site, www.toysrus.com, includes merchandise from action figures to video games and is structured to aid browsers and users shopping for specific products. An address book allows users to store names and dates of special events.

"We tried to direct [Toys "R" Us] out of the content business and stronger towards commerce," said Lisa Marchese, interactive strategist at Siegel & Gale, which last week bought itself back from Saatchi & Saatchi. "A lot of it is about gift-giving and trying to simplify consumers' lives."

Users can receive suggestions for gifts by entering the child's age. "Very few people tend to shop by brand," Marchese explained. "They know they want Barbie or Godzilla, or Paulie or Teletubbies."

The site will be promoted through media buys on major search engines, she said. Officials from Toys "R" Us did not return calls for comment.

EToys, which purchased fellow online toy retailer Toys.com earlier this year, is ready

for competition from the retail giant.

"We think there's room for two players in this market, so to some extent it's good for us that they launch because it validates the

space," said Phil Polishook, vice president of marketing for the Santa Monica, Calif.-based company. He added that online bookseller Amazon.com was not hurt by the launch of Barnes and Noble's online store.

Lauren Freedman, president of Chicago-based e-commerce consultancy

e-tailing group, which worked with the toy company on the site, nevertheless said the Toys "R" Us brand lends "power" to their online efforts.

"They've got the right product at the right price, and they can leverage their existing customers," Freedman said.

Polishook said eToys offers a selection of nearly 3,000 toys, and about half its inventory is specialty brands. The company will spend about \$1.5 million this year on a print and broadcast campaign, and it also has affiliations online with Yahoo, America Online, Infoseek and Excite.

"We feel like we're pretty well positioned to stay around and duke it out with Toys "R" Us," he said. ■



Toys "R" Us last week transformed its site from a content venue to an online store.

Search

News

Features

Reviews

People

Events

[LIFESAVERS' SWEET AD CAMPAIGN p. 30](#) | [DUNKIN' DONUTS CHAMPIONS COOLATTA p. 30](#)

[NBC JUMPS THROUGH PORTAL HOOPS p. 33](#) | [AFFILIATE E-COMMERCE GETS PERSONAL p. 34](#)

bits

► **Amazon.com**, Seattle, officially crossed over last week from being Earth's Biggest Bookstore to Books, Music & More, in launching an online music store. The new store lives alongside the bookstore at Amazon.com.

► **Think New Ideas**, New York, last week acquired Atlanta-based interactive agency **Interweb** for \$11 million, mostly in Think common stock. Interweb will merge with Think's Atlanta office. Combined revenues for last year were \$23.9 million.

► **LinkExchange**, San Francisco, created a free service, **SiteInspector**, that rates and evaluates Web sites in seven categories. Users enter a Web address at www.siteinspector.com, and the service checks the site for browser compatibility, broken links, HTML design and accuracy, spelling errors, search engine readiness, popularity and load time at common connection speeds.

► **Hewlett-Packard**, Palo Alto, Calif., is running a World Cup sponsorship on the **PointCast Network** through July 15. HP will run a banner on soccer content on the Sports channel and on the SmartScreen, and produce a 30-second commercial for the Companies and News channels.

► Atlanta-based Web measurement firm **RelevantKnowledge** will this week introduce an enhanced media planning application for customers. **Web Report 2.0** permits users to pull customized Web metrics off its site. It is available to Web Report customers at no extra cost.

► **Studio Archetype**, San Francisco, has created a new service for **United Parcel Service**, Atlanta, called **UPS Document Exchange**. The service will provide secure electronic document delivery over the Internet.

► With consultation help from **Select Resources International**, West Hollywood, Calif., five semi-finalists are now vying for agency of record for **Hewlett-Packard's Hardcopy Products Group**. They are: **Agency.com**, **Strategic Interactive Group**, **Adjacency**, **Novo-Ironlight** and **US Web/Ikonc**. Each of the finalists is either based in or has an office in San Francisco. The victor will manage and design the HP division's site.

► **IQ** is currently gathering information to update its chart of the 50 top interactive advertising agencies, ranked by revenue. Agencies that wish to be part of the next ranking should send an email to Jim English at jenglish@adweek.com to receive an online copy of the current questionnaire. The deadline for submissions is Monday, June 29.

LifeSavers Responds to Youth SOS With First Net Ad Effort

BY BERNHARD WARNER—In a departure from its usual strategy, LifeSavers Company is pulling some dollars away from enhancements to its Web site in favor of spending money on its first Internet ad campaign, which launches next week. Developed by CKS Media, New York, and Skyworks Technologies, Maywood, N.J., the estimated \$250,000 effort packs two sweepstakes, a host of tie-in partners and a summer-long rotation of banners on up to 20 sites, all to promote the brand and **Candystand.com** to the teen market.

With a core market of 18- to 34-year-olds, LifeSavers has traditionally spent the bulk of its ad budget for the candy brand on network television with little left over for younger-skewing media buys.

On the Internet, the company intends to target those demographics that are otherwise neglected in offline media, said Silvio Bonvini, Internet marketing manager at Parsippany, N.J.-based LifeSavers. "The teen segment is very important to us," Bonvini said. "We're going to effectively use [the brand's online budget] to target them."

Beginning June 22, **Candystand.com** will feature two sweepstakes: "LifeSavers Refreshing Flavors of Summer" and "LifeSavers Cool Wheels of Summer," in which

participants could win a car. (For legal reasons, the latter is only open to participants over 18.) In all, LifeSavers will dangle more than \$20,000 in giveaways such as a Dodge Neon RT, Motorola pagers, Sony PlayStations, Fox Sports Interactive Soccer '99 video games and Specialized mountain bikes. Banner



LifeSavers is about to launch online ads to promote **Candystand.com**.

ads on sites such as AOL.com, Total Entertainment Network, E!Online, and CBS SportsLine will promote the sweepstakes, leading interested participants to **Candystand.com** to register for the contests.

The campaigns mark a new direction in the company's Internet strategy. Launched in April 1997, **Candystand.com** was designed as an entertainment community. However, beginning this year, the company intends to allocate more dollars to promote the site and build traffic. "In the past we really didn't have the media dollars to play with," Bonvini said. "This is the first year we're really going after sponsorships." ■

Dunkin' Donuts Bakes Up Online Campaign for Coolatta

BY BERNHARD WARNER—In a first for the 3,700-store Dunkin' Donuts chain, franchisees in the Boston area have allocated money from their local media budget to promote iced-coffee beverage Coolatta this summer on a number of New England-themed Web sites. The summer-long campaign, coordinated by Cone Communications, Boston, will seek to drive wired New Englanders into the more than 1,100 area Dunkin' Donuts shops.

The campaign marks the Randolph, Mass.-based company's biggest Internet marketing effort to date. At the suggestion of Cone, the chain opted to eschew building a corporate Web site in favor of an elaborate link of mini promotional sites. "This campaign is really about reach and frequency," said Laura Stanton, director of marketing communications at Dunkin' Donuts. "It gives us an opportunity to expand brand awareness and get in front of

a new audience that a corporate Web site wouldn't do for us."

By today, six sites, including the *Boston Globe*-managed **Boston.com**, **MovieLink**, **The New York Times on the Web**, community sites **TheGlobe.com** and **Tripod**, and the **Weather Channel's Weather.com**, will have constructed and hosted Coolatta sites that include product information, store locators and prize giveaways.

In addition, beginning Monday, Coolatta banners on sites such as **Yahoo Boston**, **Capecod.com**, **Visitnewengland.com** and on the Boston sports pages of **CNN.com** will link refreshment-seekers to a **Coolatta.com** mini site, hosted on **Boston.com**. **Coolatta.com** will have links to each of the promotional partners' sites.

Though Stanton declined to divulge spending information, industry sources estimate the campaign will cost nearly \$200,000. ■



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Think Brings, Er, New Ideas To Redesign of Rockport Web Site

BY ADRIENNE MAND—Think New Ideas, New York, last week launched a revamped Web site for footwear company Rockport and will kick off a banner campaign during the third quarter to promote the site's newly-created content.

The site, Rockport.com, includes a New Comfort Center on foot and general health, a section on fitness walking and a customizable catalog, as well as maps to local retailers.

"From the beginning, we made [the site] an integrated part of our marketing," said Linda Lewi, senior vice president of global brand marketing for the Marlboro, Mass.-based company. Since the initial site launched in March 1996, the Web address has been included in print ads, displays at stores and hangtags on the shoes themselves.

"What we're trying to do is develop the kind of experiential relationship with customers that we have in our retail [stores]," Lewi said.

The site will support the slogan: "Be comfortable. Uncompromise. Start with your feet."

It will provide information on reflexology and other wellness issues as they pertain to foot care.

"We've been in general a brand trying to provide more and more foot information," Lewi said. "There's a lack of compelling information on how to take care of your feet, and yet your feet are so important."

Eric Healy, director of Rockport Interactive, noted that the catalog can be customized to include different styles, colors and patterns that customers are looking for. Consumers then are guided to their nearest

Rockport location by entering their street address.

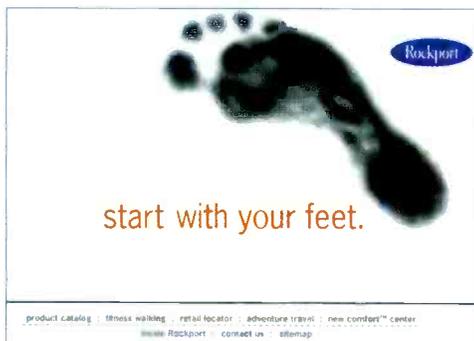
Healy said the company's first online promotions will target core customers, such as adventure travelers, fitness walkers, entrepreneurs and technophiles. There will also be general ads to reach new consumers who have yet to "uncompromise."

The idea is to lead users to the part of the site they will find most useful, said Ron Bloom, Think chairman and CEO. The banners will link to gateways or interstitials.

The ad responses will be tracked in real-time, he said. By using "message to moment" marketing—geared toward individuals who are in the market for different reasons at different times—Rockport hopes to send customers who are ready to buy to stores. "Point of sale is not a physical location," he said. "We want to send the customers to the store presold."

"What we try to do is have respect for the consumers," Bloom said. He added that Rockport has an "incredibly loyal base that believe in the quality of the shoe itself," as opposed to wearing them because the logo is a fashion statement.

The site's first two generations were also created by Think, which is a member of Omnicom Group's Communicade Group of interactive agencies. "Rockport understands that the Web is an evolving medium," Bloom said. ■



The Rockport site hopes to prepare shoe buyers.

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NBC Opens Door to Its Portal Strategy with CNET's Snap

BY ANYA SACHAROW—Having a stake in an Internet portal—a Web site viewers will see when they first log onto the Web—has emerged as the current rush-to-complete business deal. But NBC last week became the first TV network to officially announce a portal strategy, in purchasing a minority stake in CNET's slow-to-build Web-based service Snap Online.



NBC's Marty Yudkovitz says portals hit users at "a decision-making point."

But it's unlikely NBC will be alone among its network brethren in launching a portal service. The Buena Vista Internet Group, parent company of Disney Online, ABC Internet Group and ESPN Internet Group, has indicated an interest for some time in aggregating content to become a portal, but has yet to release details. CBS and Fox, however, have no specific plans to

take on the front gate.

Naturally, NBC is bullish about its plans to get into the portal game, which is currently dominated by mega-sites such as Yahoo and Netscape. "People show up at portals not having determined what they want to see or buy," said Marty Yudkovitz, president of NBC Interactive Media. "The value of capturing a viewer at a decision-making point is a far more valuable place than once they've arrived at where

they intend to go."

However, some observers see portals as just another flash-in-the-pan. "Portal is this year's push [technology]," said Scott Ehrlich, senior vice president and executive producer, News America Digital Publishing, which publishes Fox News, Fox Sports and TV Guide Entertainment Network.

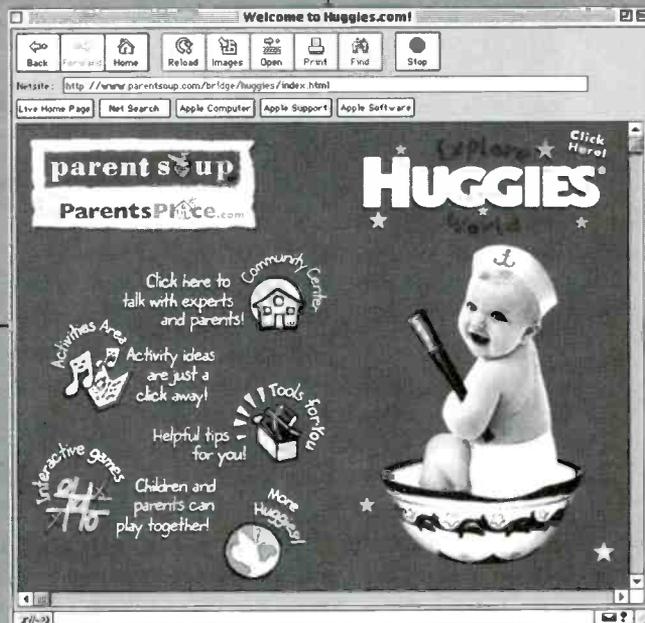
Meanwhile, CBS has been building sites, such as a recently-launched Frank Sinatra site and a new venue for *The Late Show With David Letterman*. Derek Reisfield, president of the CBS New Media Group, indicated more of an interest in working on distribution deals for such sites. "Now that we did the Sinatra site, we know we have the capability," Reisfield said. "We want to tell the search engines about it."

NBC's deal with CNET calls for the network to purchase almost 5 percent of CNET for \$26 million and \$5.9 million for its stake in Snap, with an option to buy the remaining 60 percent of the service for \$38 million. The network also gets majority representation on Snap's board. How NBC will incorporate its brand into Snap hasn't been determined.

Any company which enters the portal wars at this point will come up against a bevy of competitors. In addition to Yahoo, each of the major search engines is planning to enter the category, and Netscape plans to launch a new version of its NetCenter portal by month's end.

The idea of making portals the centerpiece of each user's entry onto the Web came about because of the popularity of such online funnels as America Online. Redmond, Wash.-based Microsoft, which had planned to compete against AOL with its faltering Microsoft Network, is also planning a portal service, called Start.com. ■

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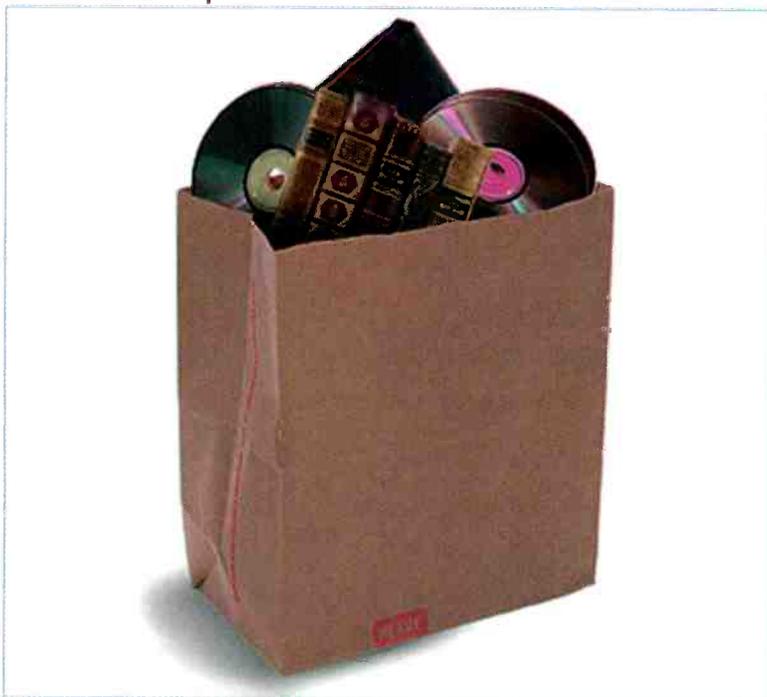
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Amazon Calling . . .

Personal Web publishers are now selling online retailers' wares. By Anya Sacharow

There's a woman named Margaret who could be viewed as the electronic version of the Avon Lady. As proprietor of Margaret's Shack of Music, a personally-published site on the community site Tripod, she has devoted her page to



female singer-songwriters—and their recordings. As part of a deal called the Cosmic Credit Program, struck in April between online music retailer CDnow and Williamstown, Mass.-based Tripod, visitors to Margaret's site can now buy a copy of Tori Amos' *Little Earthquakes* or Nanci Griffith's *Other Voices, Other Rooms*.

Thus, Margaret is one of many Tripod publishers who have also turned their sites into retail outposts, with winners everywhere you look. CDnow garners sales it might not have and scores a branding opportunity; Tripod and Margaret receive a commission.

Because they offer the prospect of making

money on the Internet, partnerships such as the one between CDnow and Tripod are the newest wrinkle in a growing electronic commerce network of affiliates. Some time ago, online retailers such as BarnesandNoble.com cut deals with mega-sites including Disney Online, The New York Times Electronic Media Company, Yahoo and Netscape to sell merchandise through links to their sites. Now, they are wrapping their tentacles around community sites such as Tripod, which center around personal Web sites, to sign up Mom-and-Pop mini-stores. Amazon.com recently signed GeoCities to its associates program (that company's term for affiliates), and BarnesandNoble.com just signed Tripod to its affiliate network.

"There are associates who have earned thousands of dollars," says Shawn Haynes, group product manager at Amazon.com.

The excitement is infectious—at least among those who stand to profit. When Tripod closed its deal with BarnesandNoble.com, Tripod president and CEO Bo Peabody was noticeably enthused as he described a partnership which ensured Tripod "a multiple, seven figures up front for a guaranteed two-year relationship on top of a bounty for every affiliate we sign up and every new customer that we generate."

Though affiliates seem like the online fad of the month, Peabody has history on his side. The BarnesandNoble.com partnership is Tripod's third affiliate relationship, following similar arrangements the company has struck with CDnow and online software sales company TestDrive. Peabody also has his eye on other sorts of retailers such as Omaha Steaks, FAO Schwarz, Virtual Vineyards and, yes, Avon.

Even if it is too early to tell whether such small-time affiliates as Margaret are having an impact on retailers' bottom lines, there's power in the concept of affiliating with Web sites. According to Peabody, e-commerce sales that are rung up through affili-

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ates account for three times more volume than sales that are generated by online buttons or banners. Through Tripod, CDnow has added some 5,500 affiliates since the program launched in the beginning of May. That deal will pay Tripod parent Lycos \$18.5 million in cash and stock over a three-year term. Peabody expects BarnesandNoble.com affiliates to grow on a similar scale. Even before the Tripod deal, BarnesandNoble.com had gained 10,000 affiliates since launching the program in September of last year. Amazon.com recently announced its affiliates now number 60,000.

The combination of large and small affiliates packs a strong one-two punch. CDnow addresses its different levels of affiliate partners through separate programs. After starting strategic partnerships with larger sites, such as Yahoo, in 1996, it launched the grassroots-oriented Cosmic Credit Program in 1997, geared toward music fan sites. "The large sites with critical mass and traffic are important from the branding perspective. The Cosmic Credit Program is so targeted. There's more likelihood for someone cruising Madonna sites to purchase a Madonna album," says Michelle Rubin, CDnow director of online marketing.

In addition, initiatives such as the Cosmic Credit Program create highly targeted relationships for direct marketers, so online merchants are speaking to the audience they want to reach, without spending money on advertising.

"From a marketing perspective, people drive content to the site by adapting homogenous catalogs of titles to specific needs of a market and improve targeted marketing of the offers," says Geoffrey Bock, a senior consultant at The Patricia Seybold Group in Boston.

While online retailers wouldn't break out numbers for affiliate sales, Ben Boyd, BarnesandNoble.com's director of communications, says affiliate sales are "a substantial portion of the revenue stream." First quarter sales of \$9.4 million were up 14 percent from the previous quarter. Amazon.com registered first quarter sales of \$87.4 million, up 32 percent from the

fourth quarter.

"Amazon.com's fabulous success is due in large part to their affiliate network," says Bill Doyle, an analyst at Cambridge, Mass.-based Forrester Research. "They've crowded the competition out. Barnes & Noble has had to scrape and claw for the foothold it has gotten."

Even though affiliate sales figures are hard to come by, such networks have boosted e-commerce business in ways besides click-and-buy, because affiliate relationships build brand awareness, too.

And, of course, the sites have a great incentive to market the e-commerce brand since there is the tantalizing prospect of increases in revenue by burnishing an online retailers' brand image. Individual personal homepage publishers can get

up to 7 percent of a commission on sales through BarnesandNoble.com and 15 percent on sales generated through Amazon.com.

Such relationships are also destined to grow because technology is making it easier for retailers to handle tens, or even hundreds of thousands of affiliates. BarnesandNoble.com outsources the back-end to Be Free, a Pittsburgh, Pa.-based affiliate vendor. Amazon.com developed its own software to handle the back-end of fulfilling

"There are associates who have earned thousands of dollars," says Amazon.com's Shawn Haynes.

and tracking sales. Amazon.com's Haynes says the company can pass on cost savings in the form of a higher commission.

All of which makes affiliate networks an online trend that appears to have longevity because it combines technology, direct marketing and, to a lesser extent, branding in a way that could never happen offline.

"Brand advertising won't be nearly the story that direct marketing, which can show a return on investment, will be," Doyle says. "Direct marketing will drive the online marketing dollars for the next three years. Embedding a point of sale in many places on the Net, what we call syndicated selling, is going to be a bigger and bigger deal. It works so well for the marketers who use it."

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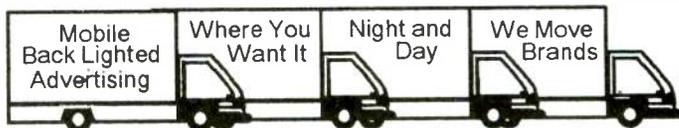
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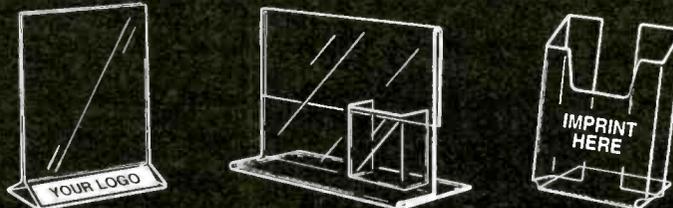
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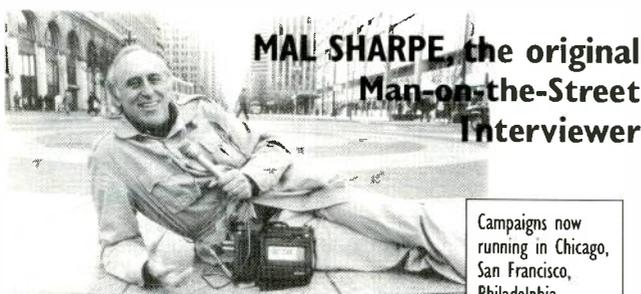
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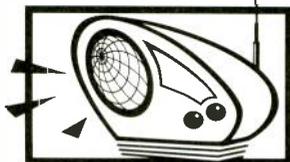
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EMPLOYMENT

JOIN MCI'S ADVERTISING TEAM

MCI, the world leader in telecommunications, is looking for qualified professionals to join our Washington, DC advertising team.

Advertising Manager

You will develop and manage the advertising plan, inclusive of both creative and media, for one of MCI's leading consumer products. You will also lead the advertising agency in the development and implementation of strategic television, radio, and print advertising, as well as manage, track, and analyze competitive activity.

Media Manager

You will manage all media planning and development for one of MCI's leading consumer products. You will also lead the advertising agency in the development and implementation of strategic media plans as well as be responsible for the media budget.

We require a BA/BS, a minimum of 5-7 years' advertising experience, excellent communications skills, and the ability to manage multiple projects simultaneously.

MCI offers excellent compensation and benefits. If you are a motivated team player, please submit your resume, along with salary requirements, to: MCI Telecommunications Corp., FAX: (888) 393-0744; e-mail: 2087612@mcimail.com

MCI is proud to be an equal opportunity employer, M/F/D/V.



www.mci.com

DIRECTOR OF MEDIA SERVICES

(New York City/Long Island)

Immediate opening for experienced pro well-versed in all media types. Must be well-acquainted with computer technology and print/on-line media. Person can work in NYC or Long Island office. Must be team player, solid communicator.

Candidates should fax response and resume to:

(516) 941-3966

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

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EMPLOYMENT

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Pharmaceuticals, a major division of Fortune 100 American Home Products Corporation, is one of the world's largest research-based pharmaceutical companies and a leading developer, manufacturer and marketer of prescription drugs, vaccines and nutritional products.

It takes the talent and commitment of diverse professionals to bring innovative products into people's lives — and that means there is plenty of room for you to make an impact in your own unique way.

EDITOR/PROOFREADER

In this role, your work can communicate with the world, and ultimately help millions. With minimal supervision, you will review, edit and evaluate manuscripts, while ensuring specific compliance requirements. You'll take responsibility for style consistency, referencing, footnoting accuracy and the inclusion of a brief summary or Prescribing Information. We will also rely on you to communicate with various team members to ensure a smooth approval process. To qualify, you'll need a BS in English, Communications or Journalism. You also must have at least four years of editorial experience in the pharmaceutical arena or in a similar field. Your close attention to detail and solid ability to work in a concentration-intensive environment are also essential to your success. Come make a world of difference. (Job# OPADW-3379)

MARKETING MANAGER, HEALTHCARE SYSTEMS

This is an ideal position for a creative marketing strategist who can "think outside the box." You'll identify product sales & marketing resources, develop shared value services and formulate pricing and contracting methods to enhance our competitive position. This will include capitalizing on reimbursement methodologies to expand product opportunities and market strategies. The ideal candidate has an MBA and 3+ years' experience with both managed care and pharmaceutical marketing. Strong analytical and communication skills and PBM/mail order knowledge important; account management experience preferred. (JOB# OPADW-3796)

Wyeth-Ayerst offers highly competitive pay and benefit programs including stock options, child-care subsidies, flex time, business casual Fridays, educational assistance and professional development programs. Please send resume indicating position of interest, salary requirements, and appropriate job code to: Wyeth-Ayerst Global Pharmaceuticals, Job# _____, P.O. Box 7886, Philadelphia, PA 19101-7886; Fax, fine mode, (610) 989-4854. E-mail: jobs@RAMAIL1.wyeth.com (ASCII format, no attachments, subject resume.) We are an equal opportunity employer M/F/D/V.



ACCOUNT PLANNERS WANTED

Love advertising? Zap through shows to view commercials? Top creative agencies need **account planners** with crackling intelligence, passion, creativity, and out-of-the-box strategic thinking to uncover consumer behavior and develop outstanding advertising strategies. 3 yrs+, \$50-185K+, SF, LA, NYC, Chicago.

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alpertsearch@worldnet.att.net

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Looking to move?

Jim Brink is now at Results Group Inc and seeks managers and directors in account management and media for leading regional, national and international advertising and marketing agencies. Career transitions a specialty.

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230 W. 41 St., Ste. 1602 NY, NY 10036
JamesBrink@aol.com

HELP WANTED

Media Buyer

Washington, DC



GEICO Direct, one of the nation's leading direct auto insurers, has an exciting opportunity available for a **Media Buyer**.

In this position, you will be responsible for the planning and procurement of radio and television spots for our Marketing department.

To qualify, you will need 3-5 years' experience buying radio and television, preferably with an advertising agency background. A BS/BA is required. Excellent communications and Microsoft Office skills are a must.

GEICO Direct offers an outstanding benefits package that includes health, dental, life insurance, tuition reimbursement, and a profit-sharing and 401(k) plan to provide for your future. Salary commensurate with experience. Please send resume and salary requirements to: **GEICO Direct**, Human Resources/

BB-MY, One GEICO Plaza,
Washington, DC 20076;
FAX: (301) 986-3092;
e-mail: jobs@geico.com

EOE, M/F/D/V.



Visit us at: www.geico.com

ACCOUNT EXECUTIVES

Young aggressive Licensing and Sponsorship Firm, headquartered in East Rutherford NJ, seeks self-starter with a take-charge attitude. Requires: min 3 yrs exp. in Brand/Corporate Licensing, ability to negotiate & close licensing contracts with licensees plus contact with licensees and an understanding of various fields (to include toys, games, domestics, electronics, publishing, apparel etc.).

We offer an immediate start date, base salary with commission and an excellent benefit package.

Please fax resume with salary history/requirements to:

HR Dept.
201-507-0090

OUT-OF-HOME-MEDIA

Leading Media Management Service specializing in out-of-home media seeks Account Executive with OOH planning and buying experience to work on national accounts. Strong communication skills, strategic orientation and solid work ethic are musts. Send resume and salary requirements to:

Out of Home Media Services
Seven Penn Plaza, Suite 802
New York, NY 10001
Attention: Managing Director
or FAX (212) 268-0236

SALES SERVICES DIRECTOR

Publisher of Rolling Stone Magazine seeks strategic thinker to develop creative ad sales presentations & supervise staff. Knowledge of syndicated research a must. Experience in magazine &/or other print media marketing preferred. Minimum 6 years related experience required. MAC literate. Send resume w/salary history to: Box JP.

WENNER MEDIA
incorporated

1290 Avenue of the Americas
NY, NY 10104

No calls. Response not guaranteed
Equal Opportunity Employer M/F

SENIOR MEDIA PLANNER/BUYER

Turner Broadcasting System's in-house media department is seeking a media professional with a minimum of 4 years agency experience. Must have working knowledge of print, broadcast and out-of-home media as well as experience working with syndicated research. EOE.

Please mail or fax resume to:
VP Media Services

RET Media
One CNN Center 9-South
Atlanta, GA 30303
Fax (404) 878-7028

INTERACTIVE MEDIA PLANNER

Plan & execute Web and online media strategies for New York-based accounts. Work with in-house team to identify online media objectives & create strategies and tactics to meet those objectives. Analyze, interpret & present site tracking & audit data. Heavy client contact, superior presentation, writing & communication skills a must.

Qualifications include 2-5 years of online agency and/or print media planning experience & knowledge of research resources such as Simmons, Media Metrix (PC Meter), Arbitron, Pathfinder, Marketmatch, Relevant Knowledge, and Telmar. Must have demonstrated skills in planning media schedule monitoring, processing insertion orders. Must thrive in a fast-paced environment. Bachelor's degree required.

Located in the heart of the Flatiron District, Organic has a casual & creative environment in one of the fastest growing industries - interactive advertising/media planning. We offer competitive salary & benefits, opportunities for professional growth & the challenge of working with the best & the brightest!

To join our team, email resume to:
mediaresumesync@organic.com
or fax to 212-647-1678

EOE M/F/H/V

ADVERTISING MANAGER

Manhattan Location

National athletic specialty retailer seeks a highly skilled professional to manage and develop advertising communications and strategies. In addition, you will lead Advertising Agency in the development and implementation of strategic broadcast and print advertising.

Candidate must possess a BA/BS, 3-5 years of marketing/advertising experience, and excellent communication skills. The ability to manage multiple projects simultaneously is essential. Experience in retail marketing as well as with an agency are a plus.

Please mail/fax your resume (only resumes with salary requirements will be considered) to:
Employment Manager, 233 Broadway, New York, NY 10279;
FAX: (212) 720-4031. An Equal Opportunity Employer M/F/D/V.

ACCOUNT PLANNER

New opportunities in the premier account planning agency in the Mid-Atlantic region. Fully integrated communications company is expanding its account planning staff and is looking for a talented ad mind with 5+ years' experience. Individual may already be an account planner or an account supervisor looking to expand horizons. Focus group moderating experience a plus. Must have insatiable curiosity about people. Intuitive. Innovative. Resourceful. Well-developed writing and presentation skills. Respond to:

Account Planning
Eisner & Associates

12 W. Madison St.
Baltimore, MD 21201

FAX: (410) 843-4471

No phone calls please

INTERNET ADVERTISING SALES

Hearst New Media & Technology is currently looking for a Sr. Account Executive for their HomeArts Network, the premier lifestyle site for women on the Web. Ideal candidate should have experience in Internet Advertising Sales as well as strong written, verbal & interpersonal skills. Territory will include New York blue chip accounts. Huge potential to succeed. We offer competitive base salary with commission structure commensurate with experience.

Fax resume to:
Danielle Genova (212) 977-3845

Office Manager

Top International Ad Agency seeks experienced office manager for our NY office. Candidate must have 2-3 Office Mgr./Human Resources exp. and a thorough understanding of computers and networks. Candidate must like working with people, be detail oriented and like working in a fun atmosphere.

Please send resume to:
Attn: OM
P.O. Box 297
110 Pacific Ave.
San Francisco, CA 94111

HELP WANTED

Integrated Marketing Communications company has immediate and pending positions available due to dynamic growth.

ACCOUNT SERVICE-Senior and junior positions available for professionals with new product, brand development or solid retail experience. Strong media background helpful.

CREATIVE-Junior and senior positions available for the right art directors, writers, and computer graphics specialists, especially if you have experience in both traditional and non-traditional mediums. National companies a plus.

INTERNET/INTERACTIVE-Web designers with strong programming and graphic design skills that are experienced in developing/maintaining complex sites needed. Knowledge in the latest technology and development software a definite plus.

DATABASE MARKETING-Programmers with an understanding of database marketing, combined with solid analytical and segmentation/profiling experience. Marketing database development experience is a must. Non marketing related database programmers need not apply. Experience with MS Access or Paradox, Act or Goldmine, Proximity or Map Analyst considered a plus.

Send credentials and salary requirements to:

**THE
S. GEORGE GROUP**
Integrated Marketing Communications

Attn: Human Resources

CNG Tower • 625 Liberty Avenue • Suite 1600 • Pgh. PA 15222-3113

E-mail: stgeorge@stgeorge.com

Fax: 412-471-0526 No phone calls please



EXPLOSIVES EXPERTS WANTED.

SSD&W Integrated Marketing Communications, one of New Jersey's fastest growing, award-winning agencies, is exploding with growth! We're looking for people who know how to create work that blows clients away—with strategic thinking and creative firepower. We've got openings in every position you can imagine, and you'll get to work in an environment that gives you the freedom you need to grow.

PR—Account Supervisors and Account Executives.

We're looking for PR superstars who are comfortable in Biz to Biz or Consumer. 3-5 yrs exp. required.

Account Supervisors and Account Executives.

We need people who are strategic thinkers and can lead clients—instead of following. Should have excellent writing and presentation skills. 3-5 yrs exp. required.

Account Planners.

Do you have the vision to make sure our consumer-brand strategies stay sharp and focused? If so, let's talk!

Copywriters.

Are there any great "wordsmiths" left out there? We need writers who can make every word on the page sing. 3-5 yrs. exp. required.

Media Planners.

We need help, and we need it yesterday! 3-5 yrs. exp. required.

Web Designers.

Are you on the cutting edge of interactive technology and design? Can you create a Web site that stops a "surfer" dead in his tracks? Let's talk.

Database Marketing Specialists.

If you can look through a mountain of data and find the hidden gold, we could use you on our team.

Art Directors—Junior and Senior.

If you're a Jr., you'll have the chance to really grow and spread your wings. If you're a Sr., we're the home you've been looking for, where great work—not politics—is what we're all about.

SSD&W. Imagine loving your job...what a concept!

Fax your resume to SSD&W at 973-402-3819.

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All without the usual symptoms of hypertension, dementia praecox, and glossolalia?

If so, please send resumes only, and in confidence, to Jeff Janer, CEO, Larry Miller Productions, One Thompson Square, Charlestown MA, 02129.

e: jeffj@contactlmp.com (flag email: "Managing Director")

f: 617-242-9259

t: 617-242-4242

HELP WANTED



PUBLIC RELATIONS DIRECTOR

Martino & Binzer, (the agency formerly known as McKinlay & Partners), a busy business-to-business agency in central Connecticut is looking for an experienced, media savvy public relations director to build business and grow the department. Must be a good communicator, a strong leader and have at least experience 4 years experience in the industrial/hi-tech arena. Fax resumes to Human Resources @ 860-678-4301.

MARTINO & BINZER 29 WEST MAIN ST, #3 AVON, CT 06001 T] 860.678.4300 F] 860.678.4301

ADVERTISING | DESIGN | MARKETING | PUBLIC RELATIONS

COLLECTION REP

Major New York Sports Network seeks a dynamic, organized and aggressive individual with an interest in sports and experience in credit and collections. Will work closely with Manager to contact national and local ad agencies and advertisers to collect and reconcile past due balances from multi-million dollar accounts receivable portfolio. Opportunity to grow in a multi-task position that is highly visible and team-oriented. Potential candidates must possess a minimum two-year degree or commensurate experience of at least 3 to 5 years in credit & collections, preferably in the media/broadcast industry. Excellent communication and analytical skills, ability to interact professionally with clients, co-workers and management, computer literacy, and motivation to succeed are essential. We offer a competitive salary and comprehensive benefits package, 401k plan, and enjoyable work environment.

Please fax resume with salary requirements to:

212-822-7096

Attn: Human Resources

ART DIRECTOR

5 yrs. exp.

N.Y. ad agency serving MAJOR BOOK PUBLISHERS seeks a Mac-savvy A.D., proficient in Photoshop, Quark, & Illus. Conceptual thinking, strong typography & excellent design skills a must. Design copy-heavy ads with style and speed. TV exp. helpful. Fax resume with salary history and sample ads to:

Richard 212-685-0812

For more info: www.spier-ny.com

COPYWRITER

Needed by Manhattan communications & advertising company. Must have two years' experience writing copy in Korean for media campaigns. Bachelors in English, Journalism or Communications required. Respond to: HR Manager, YAR Communications, Inc., 220 Fifth Avenue, 11th Flr, New York, NY 10001.

AD SALES

Natl B-to-B pub seeks NE Sales Rep. Cand is college educated w/strong computer skills & 3-5 years print media sales exp, agency bkgd a +. Home ofc supplied, strong base of existing accts. Earnings potl 80K+exps & bfts. Fax resume to VP Sales 203 655-2807.

Think Big. Really Big.

Red hot marketing firm seeks New Business Development exec. High ticket selling to Fortune 100. Req'd: sales skills, proven energy. Salary & comm. Fax resume to:

212-780-0138

Wanted: Account Executives With A Passion For Pizza.

If you know pizza – or would like to know pizza – we want to know who you are. We're TLP, a Dallas-headquartered agency with billings of over \$300 million and offices throughout the country. And when it comes to pizza, we represent the industry leader. Here are the details:

- Minimum 2 years' experience in QSR field. (Co-op, franchise or promotions experience preferred.)
- Positions available in Atlanta/Southeast, Chicago, Dallas, Detroit, Irvine (CA), Miami and Philadelphia.

Any way you slice it, this is a great opportunity. For consideration, fax your resume and a brief cover letter to: Account Executive, Pizza Hut, at (214) 855-2190. No phone calls, please.



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EOE

High-Tech PR Agency

Schwartz Communications is the nation's fastest-growing high-tech public relations agency and the only PR agency on the *Inc. 500* (#203 in 1997 and #308 in 1996).

We're looking to hire at all levels at both our Waltham, MA and San Francisco offices.

Schwartz offers an exceptional career track, creative, fun environment, exciting clients and the chance to wear your jeans to work. We favor swift advancement for the deserving, and don't wait for an annual review to prove it.

Please send resumes to: Ms. Marybeth McNeil, Schwartz Communications, Inc., Prospect Place, 230 Third Ave., Waltham, MA 02154; fax (781) 684-6500; e-mail: hr@schwartz-pr.com. Replies held in strict confidence.

Visit us at www.schwartz-pr.com.

S

Schwartz Communications, Inc.

Harris Drury Cohen

Has immediate openings in sunny South Florida. We're a growing, hard working, team building agency where Passion Rules. We are looking for qualified candidates to fill the following positions:

- Account Coordinators
- Assistant Account Executives
- Producers
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- Account Executives
- Copywriters
- Art Director
- Associate Creative Director

We offer competitive salaries and benefits. Please fax your resume and salary expectations to: Sylvia DeLorenzo, (954) 453-1397; or email to: SYLVIAD@HDCADV.COM; or mail to: 1901 W. Cypress Creek Rd., 6th Fl., Ft. Lauderdale, FL 33309. No phone calls please.

MEDIA BUYER POSITION AVAILABLE

Media-Barter Co. seeks individual to work on national brand accounts. Candidate should have at least 2 years experience in Spot Television buying. Ideal midtown location, positive working environment, excellent benefits & compensation package. If you have strong negotiating skills, are detail oriented and highly motivated please fax resume and salary requirements to:

212-297-0104

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HELP WANTED

PROMOTION MANAGER

Meredith Corporation's Crayola Kids Magazine seeks a creative Promotion Manager. Successful candidate will have a college degree in Marketing or Journalism with 3-5 years background in magazine marketing, promotions or related business capacity. Strong writing skills required. Must have experience developing added-value programs and proposals as well as event and in-store promotions. Excellent communication skills and the ability to prioritize projects and coordinate all facets of event planning are essential. **Dept. AG**

PROMOTION ART DIRECTOR

Meredith Corporation, a major publisher, seeks an experienced Promotion Art Director for its magazines *Country Home* and *Country Gardens*, to design and produce sales promotional materials, while creating a strong brand identity through impactful communication design. Reporting to the Marketing Director, responsibilities include the design of sales presentations, media kits, fact sheets, sales brochures, direct mail, invitations, special ad sections, merchandising and packaging.

Qualified applicants will have a minimum of 5 years publishing or agency experience, with a graphics design degree and strong knowledge of print. Outstanding interpersonal and communication skills needed for extensive interaction with staff and outside contacts. Strong proficiency needed on MAC, Adobe, Illustrator, Photoshop, QuarkXpress and PowerPoint. **Dept. FV**



Send cover letter indicating position of interest, resume and salary requirements to:

**Alexandra DeBiasi/(Dept. Code) 125 Park Avenue
New York, NY 10017
Fax: (212) 551-6919**

No phone calls please.

Equal opportunity employer.

AVID EDITOR

NYC based editing facility seeks enthusiastic, creative editor. Expanding facility, New Illusion Suite, great time to join this dynamic company!

Please fax resume to:

212-696-5470

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@ccount Supervisor Position with GreatBenefits.com

The Interactive Group for The Agency at Fidelity Investments is an award-winning team of Web-savvy professionals who are dedicated to developing effective, creative online communications for their diverse client base. We currently seek an experienced Interactive Account Supervisor to help ensure our tradition of excellence continues. We offer a salary that's more than competitive, a generous annual bonus and one of the best benefits packages in the industry.

**Interactive Account Supervisor
Job Code: AW3305**

Coordinate and develop a wide variety of electronic marketing and advertising programs from strategy and creative development through final execution. In addition to developing communication strategies, this individual will also perform measurement analyses, determine how to apply technology to achieve marketing solutions and develop new business. Individual should be comfortable and skilled in project management and multi-tasking. Excellent communication skills, 5-7 years' agency account management experience (1-2 in interactive), college degree or equivalent, and financial services experience preferred.



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Boston, MA 02109

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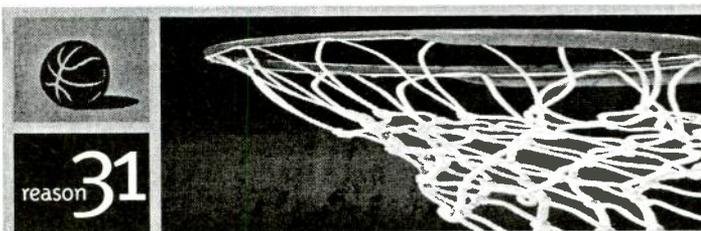
resumes@fidelity.com

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Fidelity Investments is committed to creating a diversified environment and proud to be an equal opportunity employer.

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You want to make an impact. And, if you want the challenge of a career with one of the nation's leading investment management firms, here are even more reasons to look at T. Rowe Price. Guiding more than two million clients worldwide, our professionals need sharp thinking, unparalleled integrity, and an unbridled initiative. It's what makes us qualified to manage more than \$130 billion in assets. So, if you're ready to be part of a winning team, consider a new career with T. Rowe Price.

Media Planner/Buyer

As part of our in-house agency, you will help manage a \$20+ million media budget. In this role, you will perform all aspects of the media planning/buying process including developing an effective media plan, negotiating rates, and providing competitive analysis and budget planning.

You must have three years of planning experience, a bachelor's degree, excellent PC skills, and a strong knowledge of all types of media. You must also be detail oriented and possess strong analytical and interpersonal skills.

We offer a competitive salary and excellent benefits package. For consideration, please send a resume, along with salary requirements and job code to: T. Rowe Price Associates, Inc., Attn: CP0719607Z, P.O. Box 89000, Baltimore, MD 21289-5000. Visit our website at

www.troweprice.com EOE M/F/D/V.



A global Entertainment Company is seeking an analyst (junior or mid-level) with 1+ years of related experience to join the Ad Sales Research department of Turner Kids Entertainment Networks (Cartoon Network, TBS, and TNT).

The individual will be responsible for research analyses involving audience tracking, trending, estimates and posting. Seeking candidates with Media Research or planning background from an Ad agency, Broadcast or Cable Network with knowledge and good comprehension of syndicated sources (ie: Nielsen, STAR, MRI, and Simmons). Software proficiency in MS Word, Excel, and Powerpoint is required as well as excellent written and verbal skills. Good growth opportunity in a dynamic industry.

Send or fax resume and salary requirements to:

**Bob Riccobono, Director
Animation Research
420 Fifth Avenue
New York, NY 10018
Fax: (212) 852-6759**

Classified Advertising
1-800-7-ADWEEK

HELP WANTED

BROADCAST MEDIA BUYER

Money Magazine has named the Washington/Baltimore area as the most livable region in the Northeast. Come, join us here! We are adding yet another Broadcast Media Buyer to our team. If you are an experienced television spot market and radio media buyer you may be it. Work for our in-house national retail accounts. TapScan, Lotus, WordPerfect required. We'll keep you busy while offering a professional, yet very enjoyable work environment in a brand new office location. It's a great blend of working client side while building your career in media. No telephone calls, but fax your letter outlining your specific strengths and talents, plus salary requirements.

B. Spring Advertising Fax: (301) 218-5900

HAL RINEY & PARTNERS
INCORPORATED

Account Executive Wanted

We are looking for a dynamic, experienced and creative driven Account Executive with 2-3 yrs. agency exp. to work on a major brand account. If you think you have what we are looking for and are committed to great advertising, please rush resume to:

Hal Riney & Partners, Inc. Attn: Sal Triano
One Park Avenue
New York, NY 10016, or FAX to: (212) 592-2970

NY SALES / ACCOUNT MANAGER

Structural Graphics; leading designer and producer of printed 3 dimensional marketing materials (pop-ups) offering a challenging opportunity for an **Assistant Account Manager** in NY.

Candidates are bright, energetic with a professional presence and 2-3 years sales or advertising exp.

We offer training with competitive compensation, commission and benefits in a position that is designed for growth.

Please fax your information to our Mr. Haney at 860-767-2451
or mail to-Structural Graphics, 80 Plains Road, Essex, CT 06426
No calls ... please.

FREELANCE MARKETING RESEARCHER

Now through Labor Day, gather, distill and synthesize data from primary and secondary research studies for major analysis of consumer beverage category. Able to integrate and reconcile data from various sources. Familiar with the nuts and bolts of questionnaire design, sampling theory, analytical plan development and report writing.

Please fax resume to: Danielle Macias (212) 243-2117

ENTRY-LEVEL SALES

Organized, energetic, computer-savvy, rising star who knows a CPM from an AMD, and is great with VIP clients over the phone, needed by dynamic weekly for the biggest names in Media. Entrepreneurial, dedicated staff, with established pros at the top, looking for someone to keep tabs on our booming sales and ensure clients get the service they deserve. Salary + +.

FAX resume & salary history to:
(212) 688-7631

SENIOR MEDIA BUYER

Extremely busy and expanding dept. is seeking individual that has current & strong network & cable experience. Candidates should possess superior negotiating skills, be motivated and detail oriented. Knowledge of print & other forms of media and/or barter experience a plus. Competitive package and benefits.

FAX RESUME ONLY TO:
ATWOOD RICHARDS INC.
NY OFFICE
ATTN: MARIA RIVERA
FAX: 212-599-2525

SPONSORSHIP SALES

Food Network's Chef Events division seeks a dynamic sales person for solicitation of sponsors for national celebrity chefs tour. Seeking an experienced sales person interested in a career path with the **Food Network** in event sponsorship. Must be enthusiastic, aggressive, and highly motivated. Proven sales track record required. Salary & commission + benefits. Qualified candidates should fax resume and salary history to:

Bob Hojnacki 212-730-2731

INTERNET TV NETWORK

Exciting opportunity for proven sellers. Entertainment or Internet sales experience a plus.

Josh Harris
Pseudo Programs Inc.
Email: josh@pseudo.com
Fax: 212-925-9577
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PRODUCTION Junior-Level

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FAX: (212) 448-0679

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CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. June 13, 1998

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	3	The Boy Is Mine	Brandy & Monica
2	2	1	16	Too Close	Next
3	3	2	18	You're Still The One	Shania Twain
4	4	1	6	My All	Mariah Carey
5	5	3	4	I Get Lonely	Janet
6	6	4	9	Everybody	Backstreet Boys
7	8	1	12	All My Life	K-CI & JoJo
8	9	1	28	Truly Madly Deeply	Savage Garden
9	7	7	7	The Arms Of The One Who Loves You	Xscape
10	11	8	10	Sex And Candy	Marcy Playground
11	14	11	3	Adia	Sarah McLachlan
12	22	12	20	They Don't Know	Jon B.
13	10	6	14	It's All About Me	Mya & Sisqo
14	12	5	17	Body Bumpin' Yippe-Yi-Yo	Public Announcement
15	13	2	15	Let's Ride	Montell Jordan Feat...

©1998 Billboard/SoundScan, Inc./Broadcast Data Systems

MTV Around the World

Week of 6/8/98

MTV Europe

Artist	Title
1. Lighthouse Family	High
2. Madonna	Frozen
3. Savage Garden	Truly, Madly Deeply
4. K-CI & JoJo	All My Life
5. Celine Dion	My Heart Will Go On

MTV Latin America (North Feed)

Artist	Title
1. Run DMC	It's Like That
2. Garbage	Push It
3. Ricky Martin	La Copa De LA Vida
4. Madonna	Ray Of Light
5. Mecano	El Club De Los Humildes

MTV Brasil

Artist	Title
1. Van Halen	Without You
2. Raimundos	Dairo De Um Detento
3. Backstreet Boys	Everybody
4. Madonna	Frozen
5. Hanson	Weird

MTV Japan

Artist	Title
1. Madonna	Ray Of Light
2. Green Day	Redundant
3. Garbage	Push It
4. Puff Daddy	Victory
5. Lenny Kravitz	If You Can't Say No

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*Based on 1996 MKIS population data for Brooklyn, Queens and Manhattan

CALENDAR

The Newspaper Association of America will present four June conferences at various sites in Orlando, Fla.: cooperative marketing/sales, June 18-20; new media, June 18-21; NEXPO '98 technical expo, June 20-23; and marketing, June 23-24. Contact: 703-902-1600.

The Cable TV Administration & Marketing Society will hold its annual marketing summit from June 28 to July 1 in Chicago. Featured speakers include Peter Chernin, president and COO of News Corp.; Scott McNealy, chairman and CEO of Sun Microsystems; Howard Schultz, chairman and CEO of Starbucks Coffee Co.; Kay Koplovitz, founder and former CEO of USA Networks; and Rosabeth Moss Kanter, professor of business administration at the Harvard Business School. For more info, contact CTAM at 703-549-4200.

Women in Cable & Telecommunications will hold its **1998 National Management Conference** from July 19 through July 22 at the JW Marriott Hotel in Washington, D.C. Utilizing a case-study format, the event will group participants into teams according to their professional experience to solve cases. Contact WICT at 312-634-2330.

The Satellite Broadcasting & Communications Association will present the **SBCA '98 National Satellite Convention & Exhibition** from July 23 to July 25 at the Opryland Hotel in Nashville. Contact SBCA at 703-549-6990.

Media Notes

NEWS OF THE MARKET

Edited by Greg Farrell

New Telemundo Programs

Telemundo Television Network is offering four new hours of daytime Spanish-language programming featuring well-known Hispanic personalities. Actress Maria Conchita Alonso will host a one-hour entertainment and variety show at 2 p.m., followed by a one-hour talk show, *El Y Ella*, hosted by Sofia Webber and Guillermo Quintanilla. At 5 p.m., veteran newsman Pedro Sevcec will host an hour-long discussion show on the topics of the day.

From New Line: Motorsports

New Line Television and Speedvision have joined forces to produce a series of programs, including a weekly syndicated motorsports series to launch in fall 1999. New Line has already cleared a separate two-episode set of one-hour specials called *Speedvision: NASCAR at 50 with Richard Petty* in 90 percent of the country, including WABC in New York, KCAL in L.A. and WMAQ in Chicago. The specials are being offered to stations on a barter basis.

Edmiston Leaves Jordan

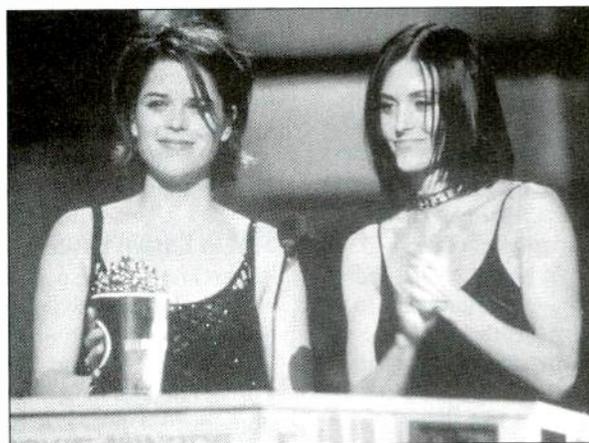
Mark Edmiston, co-chairman of the Jordan, Edmiston Group, has left to develop new media properties as a principal participant. Currently, he is a corporate director and senior advisor of Gist Inc., a television listings guide on the Web, and a corporate director of University Business LLC, a source of information for administrators at colleges and universities. During his six years with Jordan, Edmiston, he oversaw media transactions for such companies as Rodale Press, Reader's Digest Association and Cowles Enthusiast Media.

Primedia Not Horsing Around

Primedia has acquired Gaithersburg, Md.-based Fleet Street, the publisher of *EQU-US*, *Dressage Today*, *HorsePlay* and *TTeam Up With Your Horse*. Primedia's own equine titles include *Horse & Rider*, *Practical Horseman*, *Dressage & CT* and *Arabian Horse World*. The New York-based media company claims it will now have nearly 2 million equine enthusiast readers.

PIB: Ad Pages Up in May

Magazine ad pages grew by 4.5 percent to 21,483 last month compared to May 1997, according to the Publishers Information Bureau. Advertising revenue grew by 9.3 percent to \$1.2 billion over May 1997. Year-to-date, ad pages climbed 3 percent to 95,217 over the first four months of 1997, while revenue increased by 8.1 percent to \$5.3 billion over the same period. The biggest revenue increases in



NEAL PRESTON

Neve Campbell (l.), Courtney Cox on MTV show

Awards a Winner

The *MTV Movie Awards*, which premiered on June 4, got its highest rating since the event's premiere in 1992. The show delivered a 4.0 rating from 9 to 11 p.m., a 4 percent increase over last year's 3.9, reaching a total of 2.8 million viewing households. The awards, which are aimed at "movie-goers," earned a 4.4 rating among the 12-34-year-old audience, reaching nearly one out of every seven viewers in that group. In that demo, ratings were even with last year's numbers. Blockbuster Video, 7Up, Wendy's, GAP, Nike and Visa were all sponsors of the broadcast. MTV may have packed in the numbers this year in the absence of direct competition from the broadcast networks, but its road might be tougher next year if the awards are again held on a Thursday. The WB, which has made strong inroads with the 12-34 age group, is launching a Thursday-night programming slate next season. —Lori Lefevre

Media Notes

CONTINUED

May came from retail, which increased by 44.7 percent to \$46 million; direct response, up 23.1 percent to \$100 million; and apparel, footwear & accessories, which increased by 20.7 percent to \$52.6 million. Major categories showing decreases in May were cigarettes, tobacco & accessories, down 13 percent to \$24.2 million; automotive, auto accessories & equipment, which dropped 5.2 percent to \$159.2 million; and travel, hotels & resorts, down 5.2 percent to \$66.2 million.

Redstone Honored by IRTS

The International Radio and Television Society Foundation on June 16 will award its 1998 Gold Medal Award to Sumner Redstone, chairman and chief executive officer of Viacom. The Gold Medal Award honors career-long commitments to the integrity, health and success of the electronic media industry.

Haley Moves to Digest

Bernadette Harrison Haley, associate publisher of *Good Housekeeping* magazine, has been named vp and publisher of *Reader's Digest's* U.S. edition. Haley, a 21-year *Reader's Digest* Association vet, leaves Hearst's *GH* after only six months. She replaces Dick Porter, who left last month to become senior vp and publisher of News Corp.'s *TV Guide*.

MediaOne Expands in Mich.

Denver-based cable operator MediaOne last week said it has agreed to buy cable systems representing 30,000 subscribers in Dearborn and Wayne, Mich., from Time Warner Cable. The acquisition would bring MediaOne's total reach to 5.1 million subscribers upon com-

pletion. The companies expect to finalize the deal later this year. The price of the deal was not disclosed.

Roseanne Staffs Up

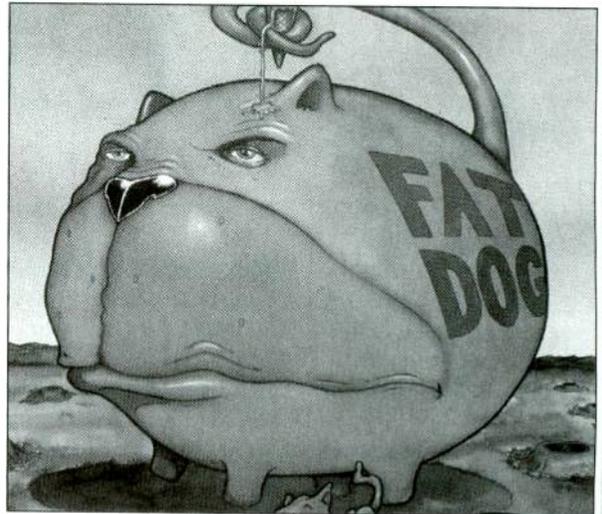
King World Productions' *The Roseanne Show* has completed production staffing for the show's Sept. 14 premiere in syndication. The most recent appointments are Judy Pastore, formerly a senior programmer at Showtime, coming aboard as senior producer, and Ken Fuchs being named as director. Fuchs most recently served a stint on NBC's *Later With Greg Kinnear*. To date, King World has sold *The Roseanne Show* to 155 TV stations in markets covering 90 percent of the country.

SFM in Casual Corner

Apparel retailer Casual Corner has awarded its media planning and placement functions to SFM Media, New York. Casual Corner operates more than 200 stores in 30 states.

Spin City, King Sales Move

Off-network sales for Paramount Domestic Television's and DreamWorks' *Spin City* (set for a fall 2000 launch) and Twentieth Television's *King of the Hill* (fall 2001) are racking up TV-station deals in the major markets. *Spin City* has struck an in-house deal with Paramount Station Group outlets in Philadelphia (WPSG), Boston (WSBK), Washington, D.C. (WDCA), Detroit (WKBD) and Atlanta (WUPA). Paramount's UPN partner, Chris-Craft/United Television, also came onboard with WWOR in New York and KCOP in Los Angeles. And on the heels of recently closing deals with Fox's 22 owned sta-



Mendoza: Could this be the next *South Park*?

Next Up: *Fat Dog*

Sunbow Entertainment, a New York-based animation house acquired last month by Sony Wonder, has agreed to partner with Cartoon Network Europe to jointly develop and produce 26 half-hour episodes of *Fat Dog Mendoza*. A story about "a dog and his boy," *Fat Dog* marks the first joint venture between Sunbow and Cartoon Network Europe, which is expected to premiere the series in 1999. As for the U.S., a Sunbow representative says the production company expects to pitch the series for broadcast or cable-network distribution.

tions, Twentieth Television's *King of the Hill* has reached 50 percent of the U.S. with additional sales to Fox affiliates owned by Sinclair Broadcast Group, Tribune Broadcasting and Meredith Corp.

L.A. Times Hits the Road

"Let's Go Topless" is the teasing title about convertibles in "Highway 1," a new automotive section set to launch in *The Los Angeles Times* this Thursday.

Lockwood Prez at Emmis

Helshi Lockwood, vp and managing director of Emmis Publishing National Sales, has been promoted to president. Lockwood has been with EPNS, formerly known as Mediatex National Sales, for 11 years. In addition, Erika Anderson has been promoted from Los Angeles manager to West Coast director. EPNS is responsible for advertising sales for magazines including *Indianapolis*

Monthly, *Atlanta*, *Bride's*, *Cincinnati Magazine*, *Los Angeles* and *Texas Monthly*.

Up With Newspapers

The New York Times on Sept. 14 will publish a stand-alone special section promoting the newspaper business. Robert S. Czufin, *Times* managing director of media advertising, is leading the paper's sales team in selling advertising in the section to newspaper companies and related businesses. The Newspaper Association of America and the Newspaper National Network are promoting the section.

Tribune Gets 2 TV Stations

Tribune Co. has completed its purchase of KTZZ-TV (WB, Channel 22) in Seattle and WXMI-TV (Fox, Channel 17) in Grand Rapids, Mich. The deal was part of an exchange with Emmis Broadcasting Corp. for Tribune's WQCD-FM in New York.

Students Talk Back

(ENTHUSIASTICALLY)



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REUTERS

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| <input type="checkbox"/> LOS ANGELES, JUNE 23, 24, 25* | <input type="checkbox"/> CHICAGO, SEPTEMBER 16, 17 |
| <input type="checkbox"/> SAN FRANCISCO, JULY 9, 10 | <input type="checkbox"/> DENVER, SEPTEMBER 16, 17 |
| <input type="checkbox"/> PHILADELPHIA, JULY 14, 15 | <input type="checkbox"/> WASHINGTON D.C.,
SEPTEMBER 24, 25 |
| <input type="checkbox"/> DETROIT, JULY 23, 24 | <input type="checkbox"/> ATLANTA, OCTOBER 6, 7 |
| <input type="checkbox"/> CHARLOTTE, JULY 30, 31 | <input type="checkbox"/> SEATTLE, OCTOBER 13, 14 |
| <input type="checkbox"/> MINNEAPOLIS, AUGUST 6, 7 | <input type="checkbox"/> NEW YORK, OCTOBER 14, 15, 16* |
| <input type="checkbox"/> SAN DIEGO, AUGUST 13, 14 | <input type="checkbox"/> DALLAS, OCTOBER 21, 22, 23* |
| <input type="checkbox"/> NEW YORK, AUGUST 20, 21 | |
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BIG DEAL

Kraft Goes After Mom

Advertiser: Kraft Foods

Agency: J. Walter Thompson, Chicago

Begins: Fall

Budget: \$50 million

Media: TV, print, POP

Evolving its strategy to leverage the grand scale of its many brands more effectively, Kraft Foods has announced plans to roll a \$50 million-plus integrated marketing plan this fall that places Kraft at the center of family life via mom-targeted broadcast and print advertising, consumer promotion, co-marketing, direct and Internet programs.

Kraft's umbrella promotion strategy began with its tie to Nickelodeon in 1996 that brought together more than 25 kids brands and has continued in recent years with multi-brand programs hitched to Warner Bros., the Super Bowl and a variety of seasonal events. But, according to Bob Eckert, Kraft president and CEO, "this is the next step, going more broadly to consumers to help them understand the role Kraft plays in their lives."

Advertising for the scale plan, which was awarded last July to J. Walter Thompson, Chicago, will likely begin in September featuring footage from 45 hours of film shot with four real-life families, "not a canned commercial with actors or scripts, but what's really going on in American homes today," Eckert said. The 60-second spots get the concept across that Kraft understands the issues moms have today; they will evolve over time into mini-stories of these four families' lives, focusing on seasonal situations where Kraft foods play a part.

Sources say JWT initially pitched the concept of Kraft partnering with today's busy moms to provide meals around which families connect with the tagline, "It's your Kraft." The final tagline, while different, will reflect the same partner-with-moms theme.

Beyond advertising, Kraft is paring down marketing services agencies to serve a variety of touch points that help moms with meal planning, how to shop, etc. The agency consolidation currently underway (*Brandweek*, May 25) is consistent with Kraft's strategy to leverage scale. —Stephanie Thompson

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

SLIM JIM

Advertiser: GoodMark Foods

Agency: North Castle Partners, Stamford, Conn.

Begins: June 24

Budget: \$6 million-\$8-million

Media: TV

GoodMark Foods' Slim Jim is moving beyond its long-running tie to wrestler Randy "Macho Man" Savage in a \$6 million-\$8 million TV campaign breaking June 24 that debuts a "Slim Jim Guy" fully capable of creating the same havoc in his own right. A spot from agency North Castle Partners, Stamford, Conn., shows a member of Slim Jim's male-teen demo ingesting a meat stick, then cuts to Slim Jim Guy plummeting into the roiling pit of the teen's stomach, where he brutalizes wimpier snacks. "Beefy, spicy bully!" whines a pink muffin after Slim Jim Guy drowns another snack in the seething stomach fluids. "You're next, pinky," Slim Jim Guy snarls. Macho Man's familiar voiceover is heard next reciting the tag: "Need a little excitement? Snap into a Slim Jim!" But then Slim Jim Guy pops back on-screen with the brand's new call to action: "Eat me." The media plan expands well beyond Slim Jim's traditional boy buys to the WB Network, Comedy Central's *South Park* and *Dawson's Creek*. Agency evp Grant MacDonald said "Eat me" has been cleared by the networks as acceptable to air on teen programming. With the brand's core demo of 12-to-17's nailed down, the changes in content and media buys aim both at post-17's who might look down on Macho Man, and girls. "We tried to leverage all of the personality traits of Macho Man and focus on the product, front and center, without losing that attitude and irreverence," said Jeff Slater, marketing director at GoodMark, Raleigh, N.C. The second spot is set in a girl's fluffly,

pink stomach inhabited by mineral water, carrots and celery—all revolting to Slim Jim Guy. "Don't worry," he tells an aghast Ms. Carrot after taking a bite out of Ms. Celery's neck. "There's plenty of beef and spice to go around." —Gerry Khermouch

AUTO NATION

Advertiser: Republic Industries

Agency: Hill Holliday Connors Cosmopolis, Boston

Begins: Next year

Budget: \$200 million

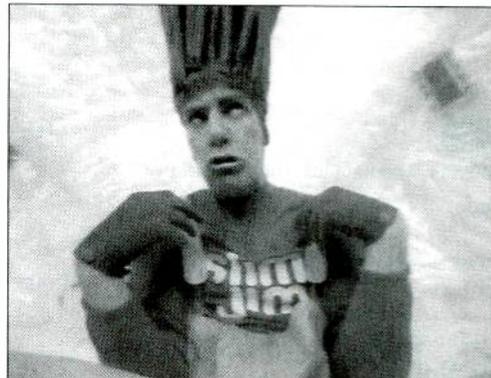
Media: All

Republic Industries plans to make its AutoNation brand as ubiquitous on the suburban landscape as 7-Eleven, heralded by the growth of its \$40 million ad budget to some

\$200 million by the year 2000.

Republic, having established 26 AutoNation used-car centers, now has acquired 59 dealer groups with nearly 300 franchises, with revenue from new car sales of about \$7.5 billion last year. Now the

NORTH CASTLE PARTNERS



Stomach-churner: Slim Jim Guy

company is extending the AutoNation brand to some of Republic's new-car dealerships as a sub-brand, as in, "Smith Ford, An AutoNation USA Dealership," and is looking at how to best pool dollars and focus strategy on establishing a ubiquitous retail brand. "Given our brand extension plans and the increase of markets, I would think we would have to spend at least [\$200 million]," said Bob Thomas, Republic's evp/ strategic marketing and formerly the top American executive at Nissan.

At issue for the company is one positioning statement across all retailers. AutoNation's initial Saturn-like one-price/no-haggle position may be feasible for used-car centers and used car sales at new-car dealerships, but not new-car sales; retailers are not at a consensus, Thomas said. The AutoNation

CMR Top 50

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

Week of May 25-31, 1998

Rank	Brand	Class	Spots
1	BURGER KING	G320	57
2	FANNIE MAE	B329	28
3	BOSTON MARKET	G320	27
4	WENDY'S	G320	26
5	PONTIAC GRAND AM	T111	25
6	HONDA ACCORD	T112	22
7	FORD	T114	21
8	DIAL-10-321 LONG DISTANCE	B221	20
9	7 UP	F441	16
	ALMAY STAY SMOOTH	D120	16
	AT&T LONG DISTANCE RESIDENTIAL	B221	16
	HALLMARK	B722	16
	JC PENNEY WOMEN'S APPAREL	V410	16
	OLIVE GARDEN	G320	16
15	JC PENNEY SALES ANNOUNCEMENT	V490	15
	KENMORE APPLIANCES	H219	15
	RED LOBSTER	G320	15
	TACO BELL	G320	15
15	NISSAN ALTIMA	T112	14
	SATURN CORPORATE CP	T111	14
	WARNER BROS.--A PERFECT MURDER	B660	14
	WISK LIQUID LAUNDRY DETERGENT	422	14
23	COCA-COLA CLASSIC	F441	13
	DR. PEPPER	F441	13
	NINTENDO GAME BOY	G511	13
	PAYLESS SHOE	V313	13
	SPRINT LONG DISTANCE RESIDENTIAL	B221	13
23	HELLMANN'S SALAD DRESSING	F130	12
	HOME DEPOT	V376	12
	ISUZU TROOPER	T118	12
	KFC	G320	12
	MAYBELLINE MOISTURE WHIP	D120	12
	MILLER LITE	F612	12
	PEPCID AC	D531	12
	VOLKSWAGEN	T113	12
	ZYRTEC ALLERGY	D560	12
37	BURLINGTON COAT FACTORY	V311	11
	DIET DR. PEPPER	F442	11
	LAY'S WOW FAT FREE CHIPS	F530	11
	PIZZA HUT	G320	11
	SATURN AUTOS VARIOUS	T111	11
	SHOWTIME	B642	11
	ULTRA SLIM FAST	D543	11
44	AMERICAN EXPRESS	B111	10
	BELLE COLOR COLOREASE GEL	D310	10
	BUTTERFINGER	F510	10
	CARESS FRESH DEODORANT BODY BAF	D221	10
	CORTAID MAXIMUM STRENGTH CREAM	D553	10
	GAP MEN & WOMEN	V311	10
	GOODYEAR TIRES	T145	10

brand, intended to cover new cars, used cars, finance and insurance, parts, service and rentals, is projected by chairman Wayne Huizenga to be a \$60-billion-per-year enterprise within five years. AutoNation will also take "virtual" car buying to a new level, negotiating agreements with every online car referral service on the Internet now, and will launch a new Website before the end of the year. "The AutoNation site will always be one click away," Thomas said. —David Kiley

BACK TO SCHOOL

Advertiser: Kellogg, Microsoft and the Milk Processors Education Program
Agency: McCracken Brooks, Minneapolis
Begins: August 30
Budget: \$2 million
Media: FSI
 Kellogg, MilkPEP (Milk Processors Education Program) and Microsoft are teaming up for a nearly \$2 million back-to-school promotion that links cereal, milk and educational software as a wholesome way to start the school day. The Milk/Kellogg back-to-school promotion, via MilkPEP promo shop McCracken Brooks, Minneapolis, offers consumers a \$1.75 savings at checkout when they buy two gallons of milk and two Kellogg's cereals. In addition, when consumers mail in proofs of purchase from the milk and cereal, they get one of the four CD-ROMs that are part of Microsoft's multimedia encyclopedia, Encarta Reference Suite, for \$1.99. A national FSI drops on Aug. 30 that features the Microsoft Encarta overlay and coupon for \$1.75. The offer targets mothers with kids 6-16. Two page spreads with the Kelloggs' "Eat It For Life" ad, via Leo Burnett, Chicago, on one side, and "Got Milk" milk mustache creative on the other via Bozell, break in mid-August for September magazines such as *Family Fun*, *Redbook*, *People*, *Time*, *Men's Health* and *Prevention*. A headline reads: "Kids who eat breakfast perform better in school." The ad features such cereals as Fruit Loops, Frosted Flakes, Corn Pops, Corn Flakes and Rice Crispies. In-store materials include dairy banners, shelf danglers and tear-pads that convey the Microsoft offer. —Tobi Elkin

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and V3. Regional feeds are counted as whole spots. Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



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Quizzical Behavior

TIME ONCE AGAIN FOR THE MEDIA PERSON NEWS Quiz—Hey! Quit moaning and don't argue or you'll

be ejected from the column. Traditionally, Media Person springs the quiz on readers whenever he senses that you guys have been paying too much attention to your work or personal lives and slacking off on the news. Answer the questions as best you can and **DO NOT** ask a friend for help or Media Person will strike you very hard in the face with a closed fist. The reader with the highest point total will receive a free, autographed copy of Media Person's latest book, *Columnist Rage:*

America's Dumbest Trend Yet. Employees, relatives, illegitimate children and habitual stalkers of Media Person are ineligible and usually incorrigible.

1. The National Institutes of Health recently announced a new set of guidelines showing that most Americans are: A. Overweight, B. Too fat, C. Grotesquely rotund, D. Excessively padded with enormous, quivering deposits of lard to the point where they can stand up only with the aid of a forklift, E. Paying no attention to guidelines announced by the National Institutes of Health, F. Dead.

2. Charlton Heston recently was: A. Elected president of the National Association to Provide Larger-Caliber Ammunition to Schoolyard Shooters, B. Impeached as president of Nigeria, C. Enraged to learn that in the forthcoming remake of *Planet of the Apes* there would be nude love scenes between apes and humans, D. Tired and took a nap.

3. True or False: Frank Sinatra was spotted last weekend in a diner outside Troy, N.Y.

4. The Southern Baptist Convention's declaration that a wife should "submit herself graciously" to her husband's "leadership" is all wet because: A. Husband and wife should share equally in any important decisions to be

made within marriage, B. Men are dumber than women, C. Let's face reality, folks; in this country, it's the damn kids who rule the roost, not the husband or the wife.

5. Sixteen men have now died after taking: A. Subpoenas from Kenneth Starr, B. Advice from radio psychologist "Doctor Laura," C. Viagra, D. The Southern Baptist Convention's declaration seriously.

6. Monica Lewinsky's photo layout in

In 850-900 words, describe President Clinton's China policy. Or any of President Clinton's policies.

Vanity Fair was: A. Passed over by *Penthouse* as obscene, B. Cited as an example of an unsatisfactory body mass index by the National Institutes of Health, C. Enough to give one of Lewinsky's new lawyers a massive myocardial infarction, D. Denounced as "satanic" by the Southern Baptist Convention, E. Really stupid and annoying.

7. Essay Question: In 850-900 words, describe President Clinton's China policy. Or any of President Clinton's policies. Or anything he has actually done in the past two years outside of battling Kenneth Starr.

8. According to *The Wall Street Journal*, the airline industry is facing a major problem because: A. Passengers insist on having sex in their seats and in the bathrooms, B. Pilots are

angry because the passengers won't let them join in the sex, insisting that the pilots fly the plane, C. Stewardesses complain that the sex interferes with food service and that the screaming and grunting bothers passengers trying to watch the inflight movie, D. Even after all these years, nobody still really knows what keeps airplanes up in the sky.

9. Congress voted to give a huge tax break to every American citizen, using money from: A. New taxes on tobacco products, B. A percentage of each bribe to a politician given by lobbyists, C. Proceeds from a bake sale to be held by senators' spouses, D. New taxes on drugs after cocaine and heroin use is legalized, E. Come on, there are no tax breaks.

10. What is the one most reliable sign that the U.S. economy is about to collapse? A. Continuing financial problems in Asia, B. A falling stock market, C. The International Monetary Fund warning Russia to slash its budget deficit and overhaul its tax system in order to qualify for loans, D. Alan Greenspan testifying that our economy is as impressive as any he has ever seen.

11. Which statement about the World Cup soccer tournament, now being held in France, is true? A. Indonesia's coach resigned after players complained that he was corrupt and staged a riot in the locker room, B. Serbian players beat up their Albanian teammates, C. Nigeria's coach died mysteriously, D. Because

Brazil is a poor country, its players can only afford one name apiece, E. Who cares?

12. Air Force One vanished from air controllers' radar screens after: A. Taking evasive action to elude chase planes dispatched by Kenneth Starr, B. President Clinton insisted on having sex with the female copilot, C. Bill Gates called the attorney general and said, "Hey, Janet, you may want to rethink your lawsuit when I press button No. 1 on this new gizmo my research boys just gave me."

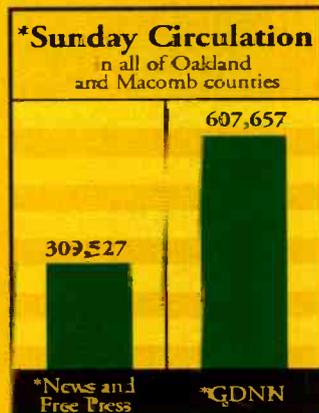
13. A Wall Street millionaire caused a stir by pledging to: A. Donate Viagra to the needy, B. Donate Prozac to the tobacco industry, C. Supply free Tylenol to Media Person readers who think they'll ever be given the answers to this quiz. ■

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