

MEDIA WEEK

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NETWORK TV

Monday-Night Havoc For CBS, ABC Affiliates

With an hour-earlier start for NFL games, schedule changes may not be enough

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Newhouse Gets Itself Wired

Digital chronicle sells for \$80 million after months on block

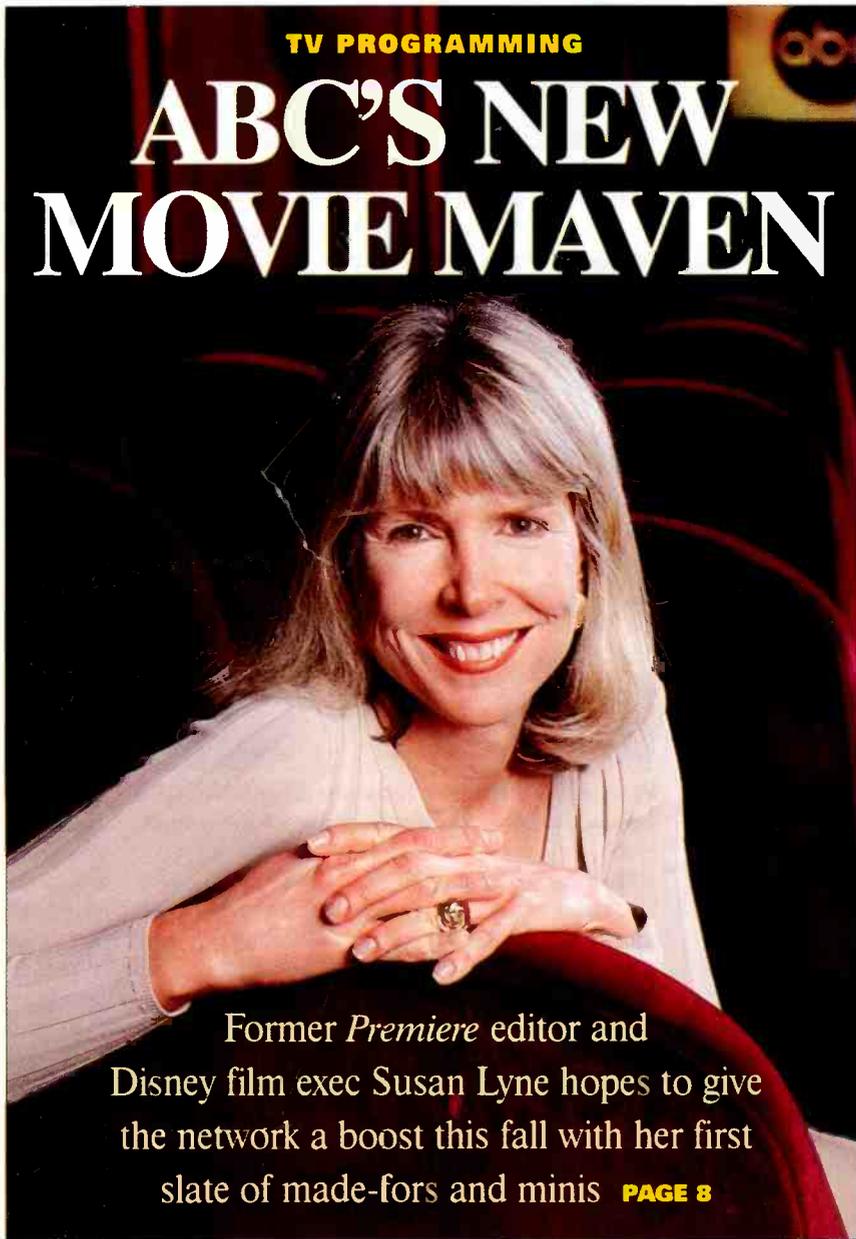
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RADIO

Putting a Bull's-Eye on Newspapers

Advertisers heed broadcasters' pitch of more listeners, fewer readers

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TV PROGRAMMING ABC'S NEW MOVIE MAVEN

Former *Premiere* editor and Disney film exec Susan Lyne hopes to give the network a boost this fall with her first slate of made-fors and minis **PAGE 8**

DAVID FUKUMOTO

MARKET INDICATORS

National TV: Slow

Networks are scrambling to fill May sweeps inventory at low CPMs in a market one buyer called "soft as butter." Most nets are close to wrapping kids upfront, but a few big toymakers are still holding out.

Net Cable: Strong

Nets are in presentation overdrive in advance of upfront, with 6-11 percent CPM bumps seen. Some clients are registering budgets. Scatter is strong.

Spot TV: Slowing

May and June are pretty much sold out; lots of July avails left in quieting market. Some buyers await impact on spot buying of proposed Chrysler/Daimler Benz merger.

Newspapers: Solid

Autos are picking up, thanks to low-rate loans, new models and lagging Asian imports. Financial category could grow as banking continues to diversify consumer services.

Magazines: Strong

Flat-screen TVs, digital cameras are on a roll. Shelter titles see boost in home furnishings as retailers launch big campaigns.

Clogging the Pipe

Outsiders battle for cable space **NCTA REPORT: PAGE 9**

Laura K. Jones MAY 12 1998

MEDIA WIRE

Newsprint Prices to Climb, But Market Forces Help Out

Newspaper publishing companies say they are not too concerned about the increase in newsprint pricing announced by paper manufacturers last week. In fact, there has been a collective shrug over the commodity's price hike—rescheduled several times in recent weeks—of \$40 per metric ton, to about \$630.

"The paper industry hasn't been able to implement the November increase yet," noted Mary Ann Winter, senior media analyst at Brown Brothers Hariman in New York. "Now, because of such weak demand in the Asian market, we may or may not see a price increase by the fall—if even this year—and that's good news for the newspaper industry." In addition, Vancouver, Canada-based Fletcher Challenger recently resumed operations, which should put another 60,000 metric tons of newsprint on the market monthly, a fact that will allow newsprint buyers to say, "No thanks, I'll just shop around."

Most newspaper companies have budgeted for an increase of 10 percent to 12 percent in 1998. Tribune Publishing in Chicago is paying \$577 per metric ton, "but we have slated \$595 for the year," said Kelly Shannon, a company spokeswoman. "So even in the event of a price increase, we'll still feel comfortable."

For magazine publishers, the list price of free sheet paper saw no increases in January. But the transaction cost of ground wood stock increased by 5 percent due to the reduction of discounts. The expectation is that July may bring another slight increase for the same reason, industry experts said. —Dori Perucci and Lisa Granatstein

Court TV's 38M Subscribers Coveted in Discovery Bid

Discovery Communications is negotiating to buy Court TV, and a deal for the legal cable network could be reached as early as this week, executives with knowledge of the talks said. Discovery's bid of \$350 million to \$400 million is the second offer for Court TV in as many weeks. New York-based Evercore Partners, in partnership with NBC Cable (continued on page 6)

Monday Mala

ABC's earlier football start spells trouble for West

NETWORK TV / By Michael Freeman

ABC's plan to move up *Monday Night Football* an hour earlier to an 8-11 p.m. (ET) prime-time slot this fall is expected to wreak some havoc on the competing broadcast networks' schedules next season, particularly CBS'. The move has also caused some ruffled feathers among West Coast affiliates.

Most vulnerable for CBS are its current Monday 8-9 p.m. sitcoms, *Cosby* and *Everybody Loves Raymond*, which are the network's highest-rated half-hour comedies. The two series could suffer declines in male viewers

holds and the finale of *The Closer* did a 5.6 rating [May 4]. They've got problems."

A senior studio executive with contacts at CBS estimated that up to 40 percent of CBS' prime-time ad revenue has come from Monday nights "because it was the only evening that appealed to somewhat younger [female] demos than anything else they've usually had."

Berman and Hollywood studio executives suggested that CBS president Leslie Moonves faces a bigger headache in deciding whether to juggle *Cosby* or *Raymond* within the Monday schedule to work in new female-skewing projects such as *George & Me* (starring Melanie Griffith) or *Maggie Winters*, starring *Murphy Brown*'s Faith Ford.

Bill Croasdale, president of national broadcast at Western International Media, speculated that CBS could seek to move *Everybody Loves Raymond* a half hour later, to 9 p.m., in order to create a "hammock position" between it and *Cosby* at 8 p.m. "I am sure Les Moonves will do what he can to protect those two shows and use them as springboards to build new comedies."

Raymond has shown some promise in reaching younger demos, but the show's second-strongest demo still is men 50-plus, where it has averaged an 8.0 rating/15 share this season (NTI, Sept. 22, 1997–May 4, 1998). The earlier start of *MNF* could eat away at *Raymond*'s older and younger male demos.

As poorly as NBC did on Mondays this season with its introduction of "Must-She TV" and the flops of *Naked Truth* and *Fired Up*, the Peacock has nonetheless solidified a top ranking in the key women 18-49 demo (6.8/17 season-to-date) behind the strength of *Suddenly Susan* and *Caroline in the City*.

Fox executives said they don't expect to tinker with their Monday lineup of *Melrose Place* and *Ally McBeal*, which has taken second place on Mondays among women 18-49 season-to-date (6.7/16).

WB's *7th Heaven* also continues to reach anti-football demos, reaching as high as a 10.8/32 with female teen viewers. But the network's 9-10 p.m. run of *Kelly, Kelly* (2.4/4 in households) and *Alright Already* (1.4/2) may



With an earlier kickoff planned for *MNF*, CBS hopes that *Everybody (Still) Loves Raymond*.

with the earlier start of *MNF*.

Studio executives, station rep programmers and ad buyers expect that CBS will have to do the most dramatic scheduling changes for its rapidly sliding Monday-night lineup, which for nine seasons has been a female-skewing counterprogramming alternative to *MNF*. This week, 9-year-old *Murphy Brown* bids adieu, while the rest of CBS' 9-11 p.m. schedule—Tom Selleck's *The Closer*, Bob Newhart's *George & Leo* and Steven Bochco's *Brooklyn South*—is laying eggs.

"Plain and simple, CBS' tinkering with the 9-11 p.m. schedule has been a complete disaster," said Marc Berman, associate program director for the New York-based rep firm Seltel. "The decline in the Monday ratings actually goes back a few years, when CBS moved *The Nanny* to Wednesdays, and dooming *Cybill* to a similar fate this season. A year ago, *Cybill* was doing a 10 rating in house-

ise

oast affiliates and CBS

need some retooling. UPN's Monday 8 p.m. *Love Boat* started out strong in April, but had sunk 38 percent to a 2.8 last week.

The earlier kickoff of *MNF* is also creating headaches for the evening newscasts of ABC affiliates in the Pacific and Mountain time zones. ABC is planning a 20-minute pregame show (hosted by Frank Gifford), which would air at 5-5:20 p.m. Pacific time; several affiliates said they may preempt the pregame show to run their own abbreviated newscasts.

Bob Anderson, program director for KNTV-TV in Monterey-Salinas, Calif., noted that 5-6 p.m. is one of the most profitable news hours on the station. He expressed dismay over the potential "disruption" of the station's normal news rotation, which may cause viewer defections to other stations in the market.

With up to 2½ hours to fill at the end of *MNF*, Anderson said his station is considering expanding its locally produced *49ers* postgame show from 8:30-10 p.m. and adding strips like *Home Improvement* and *The New Hollywood Squares* from 10-11. But he added that those moves will not make up for the loss of the 5-6 p.m. newscast revenue. "Certainly, with ABC expected to be asking us at the affiliates convention [in June] for more money to help on football, don't expect Pacific or Mountain stations to jump up and down," Anderson said. ■

Advance Gets *Wired*

Newhouse's bid of \$80 million edges out offer from Miller

MAGAZINES / By Lisa Granatstein

Advanice Magazine Publications, owner of Condé Nast, acquired *Wired* magazine last week for an estimated \$80 million, topping Miller Publishing Group's bid of \$77.5 million. The deal will break up California-based Wired Ventures into two parts, with current investors retaining the Wired Digital online publishing division. To the chagrin of *Wired* cofounder Louis Rossetto, the company could not convince any publishers to swallow it whole.

Wired will continue to publish out of San Francisco, with the sales operation based in New York. The deal is expected to close in June.

"I've always admired the magazine a great deal and thought it had a really unique position in the field of magazines that covered new technology," said Advance chairman S.I. Newhouse Jr. "I've been both a reader and admirer." Advance, which already owned 10 percent to 15 percent of Wired Ventures, will retain its minority stake in the company's online unit. In 1994, Newhouse invested roughly \$1 million in Wired Digital, which operates the Web sites *Wired News* and *HotWired* and the search engine *HotBot*, as well as \$3.5 million in the magazine.

"This is a great new beginning for us," said Katrina Heron, *Wired* editor-in-chief. "There's been so much noise around this company. I will relish focusing on the writers and the stories."

The agreement with Advance stunned *Wired* staffers, and, most likely, Robert Miller of Los Angeles-based Miller Publishing. Newspaper

reports last week pegged Miller as the buyer.

The deal ends months of speculation on which direction the financially strapped company would go. Though Wired Ventures had \$47 million in revenue last year, 74 percent of it from the 375,000-circulation magazine, the online component, with annual revenue of \$12 million, has remained in the red. The company has also had a tough time lining up investors.

Late last year, Wired Ventures' chairman/CEO Rossetto and president Jane Metcalfe hired Lazard Freres & Co. to find new investors or a buyer. But publishers wanted either just the magazine or just Wired Digital. Those that expressed some interest in the online unit included Time Inc., Mecklermedia and Playboy. Condé Nast, which over the past several months had repeatedly denied any interest, and Miller were keen on the magazine.

The friction between Rossetto and the board over whether to break up the company continued until the end. Rossetto and Metcalfe reportedly abstained from board votes on the Miller and Advance offers. Metcalfe told Wired staffers while announcing the deal that "this curtails the great dream we all shared." Rossetto and Metcalfe's future is unclear.

Wired executive editor Kevin Kelly saw the glass as at least half-full: "It's ironic," he told the staff. "[Anywhere else] this would be considered a tremendous accomplishment—to start a magazine and sell it in the neighborhood of \$80 million to S.I. Newhouse and Condé Nast." ■

Univision Puts On the Gloves

NETWORK TV / By John Consoli

Univision will launch 20 new programs throughout its dayparts for the 1998-99 season, including many firsts for the Spanish-language network, in an effort to increase its 85 percent share of the Hispanic TV audience and capture a bigger share of the advertising pie.

Univision touts itself as the "fifth full-time network," delivering close to 2 million viewers every hour of prime time. To further heighten its visibility, the network has signed WBC welterweight champion Oscar De La Hoya as its spokesman; the boxer will appear in on-air promotions and public service campaigns.

During a presentation last week of its fall

programming, well attended by ad agency media buyers, Univision announced several new programs it will launch this September. Though it already has first-access rights to several series produced by Mexican production giant Televisa, Uni will begin coproducing some programming. One of those shows, *Reina del Dia* (*Queen of the Day*, to air at noon weekdays, will be the first entertainment show of this type on the network. Other firsts will include a daily afternoon tabloid-gossip game show, *El Blablazo*; a personality-driven magazine show, *El Gordo y La Flaca* (*Fatso and Skinny*); a late-night stand-up comedy show, *Con Ganas* (*Guts*); a Sunday-night kids talent

search, *Quiero Ser Estrella* (*I Want to Be a Star*), and an entertainment/game show, *Fantastico Amor* (*Fantastic Love*). Univision also has agreed to acquire Million Dollar Video Corp. of Los Angeles, the largest producer/distributor of Spanish-language films in the U.S., and will create a Sunday 9 p.m. window to run the films.

Univision president and COO Henry Cisneros says the network wants to target automotive, financial services and airline advertisers to increase their Hispanic budgets. Univision has commissioned a J.D. Power study that Cisneros believes will show positive demos for auto advertisers. And while American Airlines advertises on Univision, Cisneros said an effort will be made to sign on Delta and Continental, which both fly to Latin America but do not currently advertise on the network.

AT DEADLINE

SMART, Nielsen Reliability Under Study

The Advertising Research Foundation has retained Ernst & Young to conduct a comparative audit to determine the accuracy and reliability of the new Nielsen A/P and Statistical Research Inc. SMART television meters. The audit will focus exclusively on each system's ability to identify the program or commercial being viewed. The project is expected to cost close to \$1 million and will be funded by Nielsen and SRI. Results are expected in the first quarter of 1999.

Times Mirror Folds *Verge* After 13 Months

Verge magazine, a quarterly spinoff of *Popular Science*, has closed. Times Mirror pulled the plug on the men's gear-and-gadget title last week after publishing for only 13 months. Though this year's ad pages were said to be healthy—88 pages in three issues—*Verge* failed to find its audience. The 100,000-circulation title first targeted 18-34-year-olds, and this year it upped its male reader demo to 21-40. *Verge's* June issue will be its last.

@Home-Century Link in L.A.

@Home Network and Century Communications, the nation's eighth largest cable company, last week announced a deal that will make high-speed Internet service available to 3.3 million cable subscribers. The Century subs are located in major markets, including Los Angeles and Colorado Springs, Colo. The service will be called Century@Home and will be first offered to consumers by year's end.

Fox Affils Approve 'Must-Carry'

Fox Broadcasting's affiliate board has unanimously supported the "must-carry/retransmission consent" model for digital television. "As local TV broadcast stations move from analog to the digital broadcast world, all free, over-the-air TV broadcast station signals should be made available to the public in their highest technological form, including signals that are transmitted on cable TV systems throughout the U.S.," said a board statement released last Friday. "We want viewers to have access to HDTV on cable in whatever format each station chooses to transmit in," said Patrick Mullen, chairman emeritus of the affiliate board.

Porter Takes *TV Guide* Helm

Dick Porter has been named senior vp and publisher of News Corp.'s *TV Guide*. Porter, 40, had been vp and publisher of *Reader's Digest's* U.S. edition. He succeeds Rob Margolis, who moved

to a marketing post at News Corp. One of the first tasks of incoming Reader's Digest Association president and CEO Thomas Ryder will be to find Porter's replacement. Ryder had been president of American Express' Travel-Related Services International unit.

Paramount Taps Ellroy for Crime Pilot

Paramount Network Television scored a coup last week with the signing of noted pulp crime novelist James Ellroy (author of *L.A. Confidential*) to write a two-hour drama pilot in development with NBC. The project, titled *L.A. Sheriff's Homicide*, is based on the autobiographical novel *My Dark Places*, which chronicles Ellroy's investigations into the murder of his mother in 1958.

Addenda: Radio Disney will begin airing in Denver later this month following parent ABC Radio's acquisition last week of two Denver radio stations, KQXI-AM and KAYK-AM, from Illinois-based Radio Property Ventures... **Red Herring** and **Golf Digest** have both undergone redesigns, beginning with their June issues... Nielsen Media Research will provide network programming ratings and audience data to Paxson Communications' new TV network, **Pax Net**, scheduled to launch Aug. 31... **Life** magazine goes back to the future. Its new look, slated for the monthly's June issue, will have a classic sensibility with no tints or boxes and a limited number of typefaces. The issue will hit stands on May 25 (see *Magazines*, page 31).

Corrections: In the May 4 Local Media section, the publishing cycles cited for two Indiana newspapers were incorrect. *The Evansville Press* publishes in the afternoon and *The Evansville Courier* is a morning paper. The papers' Sunday edition was published jointly until 1986. Since then the *Courier* has been the sole publisher of the Sunday edition. A Media Notes item in the same issue should have identified Fox Sports Southwest as the Fox regional sports network developing its own TV fishing and hunting tournament. And in a story about hard liquor ads on TV, Competitive Media Reporting traced spot buys for Cool Temptations Liqueur with several TV stations, including NBC-owned WCMH in Columbus, Ohio. Brown-Forman Beverages Worldwide packaging bills Cool Temptations as a "liqueur-flavored frosted creme" that actually uses wine with 5 percent alcohol by volume. WCMH general manager Bill Katsafanas and John Rohrbeck, executive vp of NBC, both emphasized that the NBC Television Stations group has a strict policy against accepting liquor or liqueur advertising.

INSIDE



TCI's Hindery faces many questions at NCTA

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chief Tom Rogers, recently floated a \$300 million offer.

Any deal for the sale of Court TV will be subject to wrangling between owners NBC, Time Warner and Liberty Media, which is owned by Tele-Communications Inc. All three have suspicions about the others' plans for the service.

Executives familiar with the negotiations said the company is primarily interested in Court TV's 38 million subscribers and less in the network's legal programming. A Discovery spokesperson declined to speak on the matter, saying only that if the deal went through, Discovery's affiliates would be consulted before any programming change was initiated. —*Jim Cooper*

After Hearst Exit, New Ways Sought on Supplement Ads

The Magazine Publishers of America and Competitive Media Reporting are hammering out new rules to count ad pages of multi-title supplements. The move comes after Hearst Magazines recently pulled out of MPA's Publishers Information Bureau in protest of the tracking service's decision to allow ads from the Condé Nast supplement *Currency* to be counted in each of the company's 15 titles. CMR compiles data for PIB.

The *Currency* ads totaled 507 pages. Time Inc. and American Express Publishing were the first to express their dissatisfaction about *Currency*, filing a complaint with PIB last month. "Sometimes you have to take a leadership role to galvanize the industry on an important topic," Hearst senior vp Michael Clinton said of the company's decision to pull out of PIB. "We are now waiting for [PIB] to come back with more specific data. And when that happens, we'll move from there."

Condé Nast is a chief rival of Hearst Magazines. Both publish 15 titles, including several that compete in the same categories. Hearst publishes *Cosmopolitan* and *Harper's Bazaar*; Condé Nast has *Vogue* and *Glamour*, among others.

"We're not letting any grass grow under our feet," said MPA president Donald Kummerfeld. "The longer it remains unresolved, the worse it is for everybody. We want to get on with it." —*LG*

Ganging Up, and Gaining

"Superopolies" slice into newspapers' traditional ad domains

RADIO / By Mira Schwirtz

Eight is enough. That's the new battle cry for radio industry giants. Conceding that listeners now outnumber readers in many cities across the U.S., the country's largest radio groups have created "superopolies"—up to eight stations in a single market—and they're going after traditional newspaper advertisers.

Prime targets include real estate, retail, health clubs and auto dealers, and radio groups are reporting new-account trophies worth up to six figures. In Tampa, Fla., for example, after Jacor Communications dedicated an ad rep, its seven-station Tampa group captured a large Sarasota auto dealership. CBS station KYW-AM in Philadelphia stole a sales vet from *The Philadelphia Inquirer*, who then purloined a large account from the venerable, vulnerable daily. In Memphis, a gratified apartment broker commends a local radio station for sending more business his way "than we ever did from any ads we had in the newspaper."

"Where one radio station can't make a dent into the power of a newspaper, with eight stations you can," said Mike Kenney, Jacor's Cincinnati sales manager.

Four major radio groups—CBS Radio, Chancellor Media Corp., Clear Channel Communications and Jacor—acknowledge that they have stepped up efforts to win newspaper dollars. To that end, they're hiring away newspaper sales staff and brandishing cumulative listener numbers as offering deeper penetration.

"Our ads are also more democratic: Smaller advertisers sound as big as McDonald's on the radio, and we don't charge any more for color," said Kevin Malone, Clear Channel's sales director in Tampa.

But on the plus side for newspapers, said a sales exec at *The Philadelphia Inquirer*, unlike radio listeners in cars and elsewhere, newspapers "don't have to hit readers on the fly."

While some newspaper execs say they can't be blown away by the airwaves, there may still be cause for action. John Sturm, the NAA's president, said his group is continually looking for the ideal test case to roll back the 1975 FCC ruling that restricts newspapers from owning broadcast outlets in local markets. "Someday we're going to roll over that rule so at least newspaper owners have the advantage of multiple outlets like radio guys do," Sturm said. ■

Kids Upfront Moves Slowly

Mattel has not laid down its money; syndie deals scarce so far

CHILDREN'S TELEVISION / By Michael Bürgi

The kids upfront market continued to limp along last week, with few networks' sales forces generating the increases they were hoping for. With most of the major networks close to wrapping up but a few big toy players including Mattel still not in the market, buyers and sellers expect it will be a few weeks before all is said and done. Estimates put the total take at about \$750 million, flat with last year.

Fox Family sales executives said the network is right on target with where it wants to be, despite buzz from some buyers that Fox Family has had to roll back its CPM asking price. "We're somewhere between Cartoon and Nickelodeon in CPMs," said Rick Sirvaitis, president of ad sales for Fox Family. Though Sirvaitis refused to say what CPM he was getting or how many dollars Fox Family laid in, the network is

estimated to bring in between \$40 million and \$60 million in kids revenue annually.

Disney's syndication block is said to be having a tough time maintaining its CPM levels from last year, falling almost 5 percent. But there are some bright spots on the horizon. Once Disney's alliance with UPN kicks in for fall '99, 75 percent of the block's station lineup will carry the shows in pattern, with Disney retaining control of the ad sales. Also, *Recess*, from ABC's One Saturday Morning block, will join the weekday strip in '99. Disney will also take over UPN's 9-11 a.m. Sunday block, which currently includes Marvel programming.

Practically missing in action so far is the rest of kids syndication, including Bohbot, Madison Green, Summit Media and Eyemark. Those players were said to have made few deals as of last week. ■

No more Seinfeld. (Ouch.)

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ABC Movies: Top of the Lyne

Net looking for new exec's slate of 'event' films to help revive ratings

TV PROGRAMMING / By Betsy Sharkey



Lyne: "We have to put something on the table that will draw [viewers] back."

Barely two months on the job as head of movies and miniseries at ABC, Susan Lyne has been quietly working behind the scenes to put together a series of high-impact, high-profile, high-quality deals for the ratings-challenged network. All her choices, Lyne says, are guided by a mandate to bring a sizable movie audience back to ABC as fast as possible.

"We can't just expect an audience to show up," Lyne says. "We have to be able to put something on the table that will draw them back, so everything by virtue of casting, idea or title has to be something I think I can bring an audience to. If we can get them back the first, second and third time, we can begin building a reputation as a place that does interesting, provocative, entertaining movies."

Among the new ABC projects expected to air beginning this fall (none have been officially announced yet) are an original thriller from *Presumed Innocent* author Scott Turow, to be produced by Avnet/Kerner and directed by Jon Avnet (*Fried Green Tomatoes*); an adaptation of the best-selling book *Tuesdays With Morrie*, which is being produced by Oprah Winfrey's Harpo Productions; an adaptation of another best-seller, *No Time to Die*, by *Harper's Bazaar* editor-in-chief Liz Tilberis (the first TV project

from actress Meg Ryan, who will, at a minimum, produce the film); *Max Q*, a Jerry Bruckheimer (*Dangerous Minds*) movie about a space shuttle accident, the producer's first project for TV; an adult horror movie from *Goosebumps* author R. L. Stine; an original musical from the executive producing team behind ABC's highly successful *Cinderella*; several projects from producer Kathleen Kennedy (*The Lost World: Jurassic Park*); and a remake of *South Pacific* starring Glenn Close. Lyne plans to green-light a dozen more projects for ABC in the next two months.

Nancy Josephson, executive vp/head of worldwide TV for ICM, met with Lyne during her second week on the job to check on the progress of 25 movie projects the talent agency has in various stages of development at ABC. "She had read every single one of them and had a strong point of view—we knew immediately what she liked or didn't. She brings a fresh perspective as someone not embroiled in television," Josephson says.

Lyne came to ABC from Disney, where she spent two years developing feature and TV movie projects. Early on in her career, Lyne was with Jane Fonda's film company before creating and launching *Premiere*, the movie magazine where she was editor-in-chief for nine years.

"When we began to think about making a

change here, Susan was the first person I thought about, someone who would have a fresh perspective coming from the feature side, yet was very familiar with the movie-making process," says Stu Bloomberg, ABC entertainment chairman. "We had tried to be competitive by going more male. But in the process we had gotten away from stories that had true emotions and strong characters. We'd gotten away from doing movies about something."

That said, when Lyne arrived she found several very strong projects that she immediately put on the fast track, including a remake of *David & Lisa* by Harpo and a remake of *Rear Window* with Christopher Reeve. Both will air during the November sweeps, says Lyne, who divides her time between Los Angeles and her home in New York.

Other ABC projects in the works for next season include the miniseries *Cleopatra* from Robert Halmi, producer of a string of extremely successful minis for NBC, including the recent *Merlin*. There's also the original six-hour miniseries *Storm of the Century*, written by Stephen King, who will publish the script in book form about six weeks prior to its May '99 airing.

Projects like these, as well as the new ones Lyne has put in place, are what ultimately led her to leave the feature world for TV. "The movies that had a big impact on me, like *Lawrence of Arabia* and *Doctor Zhivago*, aren't being made in the feature world—they are being made as miniseries for television," says Lyne. "Secondly, those great character-driven dramas like *Kramer vs. Kramer* and *Shoot the Moon* that made you cry, made you feel something, aren't being made for feature release anymore because once you get a big star into it, the only way to get enough theaters for that kind of film, you're at \$50 million for a film that's risky."

For ABC's '98-'99 season, Lyne expects to produce roughly 20 movies and three miniseries. Over time, she expects the number of originals to increase. Lyne notes that she has gotten calls from feature-film writers, producers and directors who say they are interested in working in TV. "There's still something incredible about network television," she says. "When you do something that people perceive as being special, you can actually gather a phenomenal percentage of the households in this country at the same time, watching the same piece of material."

Opportunities to do everything from an epic to a small, character-driven piece are a major appeal of television for movie directors and producers, Avnet says. And the chance to work with someone like Lyne makes ABC appealing. "She's very smart and very entrepreneurial, which most filmmakers are," Avnet says. "Susan is going to bring fire and brimstone, heat things up. Watch out...the lights are on." ■

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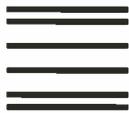
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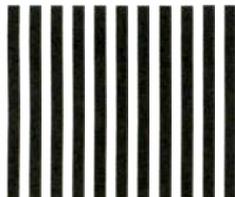
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Battle of the Bandwidth

External forces are grappling to win the cable industry's attention.

By Jim Cooper

Photographs by Jason Maris

Just about everybody, it seems, is after a piece of cable television's digital future. From Microsoft chairman Bill Gates to the Big Four broadcast networks to purveyors of video-on-demand, telephony and e-commerce, many streams of entertainment and information are damming up in anticipation of an eventual flow through the great pipe of digital cable. The cable industry finds itself at the epicenter of a growing digital dynamo, already bombarded by demand for a delivery system that is nowhere near ready for prime time.

At last week's National Cable Television Association convention in Atlanta, the strain of these great expectations was much in evidence. The industry's largest, most influential player, Tele-Communications Inc., found itself in an

embarrassing quandary over its official position on carrying broadcasters' high-definition TV signals. Countering president Leo Hindery, who last month promised that TCI would carry all digital standards, company chairman and CEO John Malone said that the 1080i interlaced format that CBS and NBC plan to use "are not getting on my systems...I'm not going to voluntarily put them on. No way." Malone worries that the 1080i format uses up too much spectrum, potentially squeezing some cable services off systems; he prefers the 480 or 720 progressive formats.

Just hours after Malone took his bold stand against 1080i, TCI representative LaRae Marisik walked into the press center at the convention to deliver a statement that toned down the



With digital TV around the corner, viewers old and young will be faced with even more viewing choices.

NCTA REPORT



The ZDTV booth at the NCTA convention in Atlanta featured futuristic technology not unlike the visions of Bill Gates.

chief's remarks. "With respect to broadcasters which are desirous of adopting more demanding and inefficient formats, such as 1080i, TCI will continue to work with vendors to accommodate such demands," read the statement, attributed jointly to Malone and Hindery.

Marsik was soon followed in the press center by Decker Anstrom, president of the NCTA and cable's leading presence in Washington, who vowed that TCI and the industry will pass through all HDTV signals. Anstrom did not specify whether cable operators will process or translate all formats to homes with analog TV sets. "Are there going to be hardball negotiations between cable and broadcasters? Yes, this is a complicated issue," Anstrom said with a hint of frustration.

There's another element in the digital debate that has the cable industry feeling squeezed. It involves where cable operators will put broadcasters' digital signals on their systems. Hindery faced questions about the status of TCI's talks (disclosed by Malone in an NCTA session with reporters) with the Big Four networks about a possible tier on cable that would carry the broadcasters' high-definition signals for a fee split between cable and broadcast. "You know how I just love being asked to explain John's comments," quipped Hindery in quickly sidestepping the issue.

Malone called HDTV a "cost center" for broadcasters, adding that NBC, CBS, ABC and Fox like the idea of a split with cable but are "scared of it" because of the legislative ire it could draw. But speaking at an NCTA panel session, FCC commissioner Susan Ness said she would like to see the two industries come to a mutual agreement on HDTV delivery rather than have the government mandate a system.

"The need for government regulation is inversely related to the level of industry cooperation," Ness said.

Tom Rogers, president of NBC Cable, agreed that the issue could be settled without government intervention. "We have always been able to figure out our carriage issues with the cable industry on the basis of private negotiations," Rogers said.

Yet there is a split in position between the Big Four and the National Association of Broadcasters, which is pushing to force digital must-carry on cable operators. Such a move would force many systems to drop some cable networks they now carry to make room for the new digital signals from broadcast. "I want the FCC to tell me exactly what services to take off," said Malone when asked his opinion on digital must-carry.

While broadcasters are casting hungry eyes at cable as a major pathway for their next generation of programming, another major player is tugging at cable's other sleeve for attention—Bill Gates.

Speaking through a flickering strobe of flashbulbs during the convention's opening session, Gates tried to woo cable operators with a siren song of blue-sky opportunity. Gates spoke glowingly of cable and the future partnerships that could be struck between his Microsoft and cable companies. Telecommunications' richest and most powerful man sees cable as a huge window of opportunity for Microsoft's growth, and he wants to partner up in a big way.

Pointing to the \$2.6 billion that Microsoft spends annually on research and development, Gates said that digital cable, with his company's software behind it, can lead the way in providing information services to the world.

"The cable industry should know that the customers are theirs. There is no need for paranoia," Gates said in a reference to concerns that have been aired by key cable executives including Malone and Time Warner vice chairman Ted Turner about the industry taking on such a powerful partner in Gates. And despite signing a deal last week with Gates that will place Microsoft's Windows CE software in about 5 million TCI digital set-top boxes, Malone is still slightly wary.

"As a good friend of Bill Gates, [Intel Corp. CEO] Andy Grove, says, 'Only the paranoid survive,'" Malone said in an impromptu interview after Gates' speech. "Microsoft is a very powerful company and they have great technology and great leadership, so you clearly want to align with them. But the real issue is how do you retain the right balance between their enthusiasm and not getting subsumed."

Undaunted by concerns that he might come to dominate cable in the same way he holds sway over the PC industry, Gates demonstrated the latest software applications smithed by Microsoft that could be delivered via the cable pipe. The chairman also pointed to the work that Microsoft is doing with WebTV as an example of what cable and his software can do together with video-on-demand, two-way communications, high-end processing and graphics, e-mail and home shopping.

"The leadership opportunity is definitely with cable," gushed Gates. Others who want to put cable's digital future to work to deliver their content to a wider audience would seem to agree. One of them is Barry Diller, chairman of USA Networks, who was seen cruising the convention floor at different times with either Kay Koplovitz or billionaire Paul Allen, who

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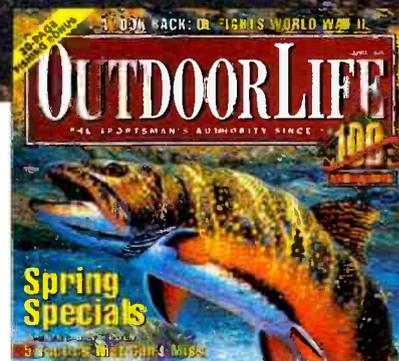
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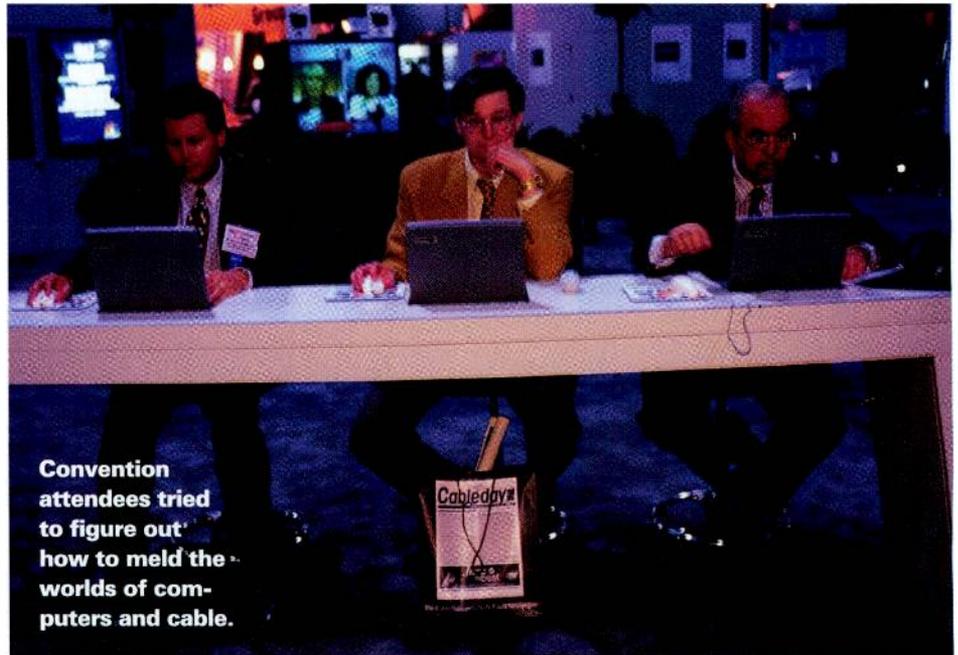
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recently became an MSO owner with his acquisition of Marcus Cable. "I thought it was very impressive," said Diller of the Gates show. Diller too had noticed how Gates was essentially talking about controlling the software that would underlay the new set-top boxes. "That's not exactly a new position for him, is it?" cracked Diller.

But even with all their warm talk about potential alliances and user-friendly applications, broadcasters and Bill Gates still come from a different world. The day after the Microsoft chief's impassioned pitch, Hindery cautioned his cable brethren to be wary of suitors' motivations and cash positions as they relate to the world of cable. "He doesn't live in the world of Homer Simpson," the TCI president said of Gates. "He lives in the world of Winslow Homer."



Convention attendees tried to figure out how to meld the worlds of computers and cable.

TCI's evasiveness on HDTV has many in Washington steamed.

By Alicia Mundy

On full display at last week's NCTA convention, along with the usual lineup of glitzy exhibit booths, was a striking demonstration of just how strained the industry's relationship with Washington is these days compared to the more cooperative association enjoyed by broadcasters. The controversy over digital transmission that crested in Atlanta last week is the latest in a series of problems that will determine whether Congress goes ahead with cable deregulation in March 1999 or imposes, along with the FCC, tighter new controls on the industry.

A prime example of cable's digital dilemma occurred during the week before the convention opened. On May 1, Edward Breen, CEO of cable box manufacturing giant General Instrument Corp., made a private call on Rep. Billy Tauzin (R-La.), chairman of the House telecom subcommittee. Breen told Tauzin that GI, which has a deal to provide digital set-top boxes to TCI, has already shipped 1 million boxes that cannot

Set-Top Standoff

transmit 1080i, the preferred HDTV format for NBC and CBS.

"My jaw dropped," Tauzin said in an interview last week. The congressman said he became quite angry with Breen because, just a week prior to their meeting, TCI president Leo Hindery had promised Tauzin at a public hearing that the company's set-top boxes would indeed transmit 1080i. At the convention, TCI issued a statement that it "intends to deploy" a more advanced generation of GI set-tops, the DCT-5000, that will pass through 1080i. No timetable was attached.

The Washington perception is that cable is becoming a bottleneck for digital TV, maintaining an arm's-length relationship to the new technology that broadcasters embrace wholeheartedly. Lawmakers say cable needs to overcome this perception if the industry hopes to avoid the increasing threat of rate limits and must-carry.

But that scenario seemed much less likely following TCI chairman John Malone's statement at the convention that the MSO was not going to pass through the 1080i signals for NBC and CBS. In light of the earlier vow by Hindery, this shift by his boss gave Washington politicians and lobbyists—who already are uneasy about Malone and TCI's commitment to HDTV—an opportunity to say "I told you so."

HDTV transmission by cable was the hot topic at a black-tie gala in Washington on May 5 attended by 300 telecommunications policy makers, regulators, network executives, lobbyists

and lawyers. Several sources described guests passing around copies of TCI's late-afternoon "clarification" statement following Malone's remarks and laughing at it. Sen. Fritz Hollings (D-S.C.) told other attendees he was "stunned" by Malone's statements in Atlanta.

Tauzin's take: "John Malone has just fired on Fort Sumter." Shortly after Malone uttered his bombshell, the telecomm chairman was called by representatives of CBS and NBC and the National Association of Broadcasters for reassurance about his position on HDTV and for his support against what the broadcasters saw as a direct attack from the cable industry. "We'll have to see what comes next from TCI before we make any decisions based on this statement," noted a skeptical Robert Okun, vp for NBC in Washington.

The timing of TCI's imbroglio was particularly egregious, coming as panel sessions at the NCTA were discussing ways to improve the industry's testy ties to Congress and the FCC. At a packed session on "Washington Insiders" moderated by the NCTA's Capitol Hill lobbyist, Pam Turner, top aides from the Senate and House committees that oversee telecommunications addressed issues such as must-carry and DBS rebroadcast fees. But the conversation constantly circled back to the issues of rate increases and cable-ownership concentration. And unlike a similar Washington insiders' panel at the recent NAB convention, this one was no lovefest.

Colin Crowell, a member of Rep. Ed

NCTA REPORT

Markey's (D-Mass.) staff, summed up the Washington perspective when he referred to the cable business as an issue of "consumer protection." Crowell laid out the growing congressional concern with cable's "double-digit rate increases, when inflation is down or non-existent." He added that current regulations for the cable industry have been "exceedingly generous."

Top aides for the senators who run the judiciary subcommittee on antitrust talked about the non-partisan partnership of their bosses, Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.). While DeWine and Kohl differ somewhat on how much support to give DBS to make it competitive, both aides agreed that DBS needs some congressional relief, in the form of the Satellite Home Viewers Act.

Kohl's aide said that the antitrust subcommittee is looking at ownership concentration and at vertical integration (cable operators who also own the programming they provide), "not as a per se violation of antitrust...but under rule-of-reason scrutiny." Restructuring in the cable industry has raised concerns in Congress about diversity and competition, DeWine's aide added.

The short congressional calendar may end up

working in favor of the cable industry. When ABC Washington lobbyist William Pitts asked the congressional staffers to give a direct answer to whether they thought the DBS bill on program access would pass this year, most answered "No." However, most of the panelists agreed that if there is no DBS bill this year to help competitors to cable, Congress may not be in a position to end cable regulation next March as anticipated. Whitney Fox, Tauzin's telecom specialist told the operators in the audience: "I would urge you to exercise restraint in your rates, and to give consumers more choice," i.e., more flexibility on packaging and bundling of channels.

The NCTA's Turner suggested that instead of imposing must-carry, regulators and Congress should let "the market do it alone." Most of the lawmakers' staffers expressed skepticism about such a hands-off approach.

And by the time Malone's comments had ricocheted off the convention center's walls, that sentiment had hardened. An FCC official who requested anonymity said: "I don't think [operators] can tell us now that we don't need a must-carry rule, and they can't use that argument that the market forces should work things out." Mal-

one's comments about HDTV transmission "makes it look as though cable won't do the right thing without being forced to," the official added.

The NAB took its shots at cable in its own terse statement, noting: "It seems incomprehensible that the world's largest cable operator is attempting to deny consumers the finest TV pictures the world has ever seen." The statement concluded: "Given cable's track record for believability, we're not sure where the road to détente begins."

Sen. John McCain (R-Ariz.), chairman of the Senate Commerce Committee, said through an aide that he "is closely following the various statements by TCI on whether they will transmit 1080i. And he is certainly interested in Malone's suggestions to broadcasters that they make a deal with cable on digital tiers to avoid having to pay spectrum fees."

McCain has scheduled a Commerce hearing on cable for next month. But before that takes place, the senator's aide said, McCain expects to be talking with people from TCI, looking for an explanation on where the MSO stands on delivering HDTV formats. The rest of the cable industry will be watching.

Doing the Digital Dance

Just because more channels are rolling out doesn't mean viewers want them. By Jim Cooper

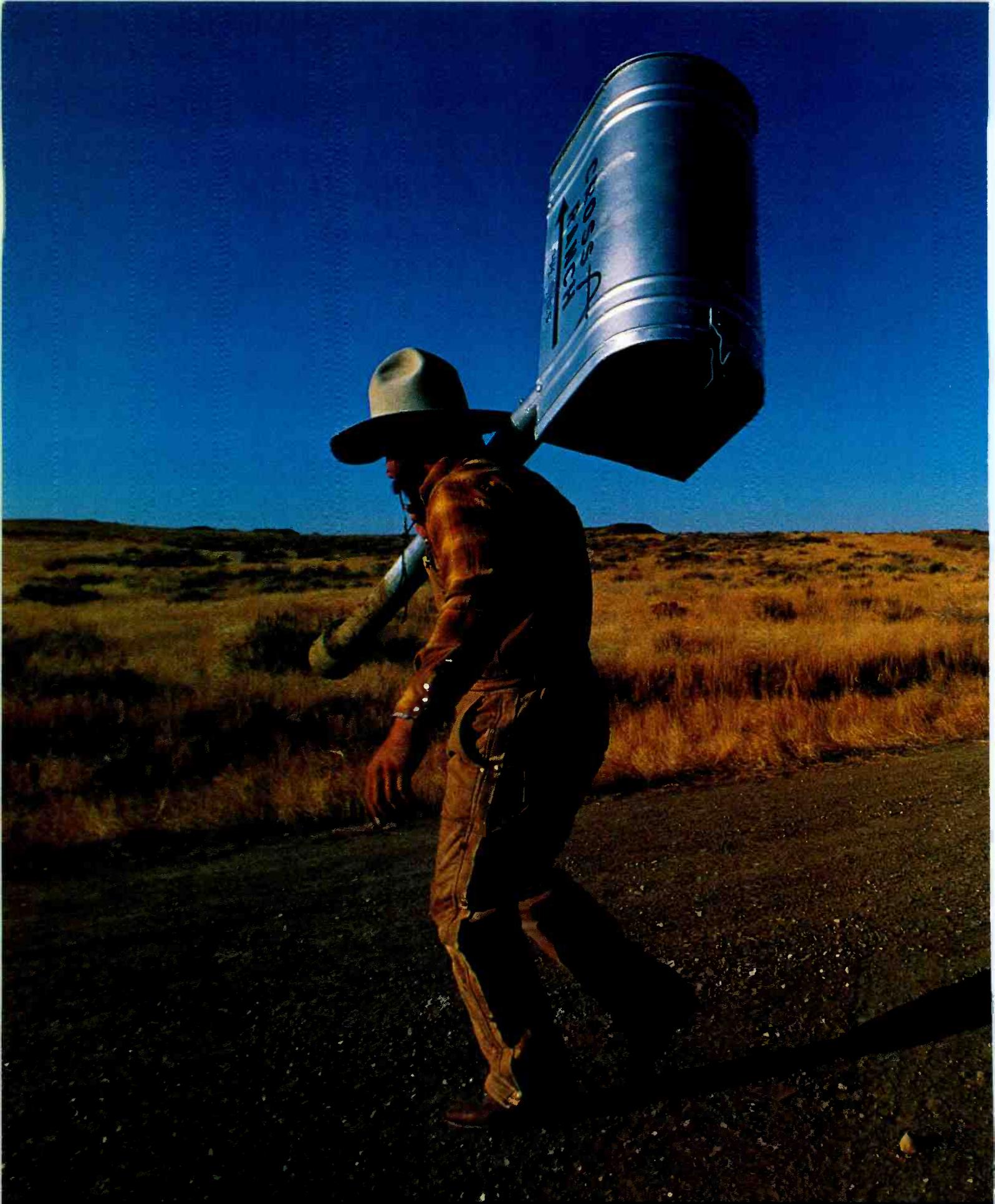


From left, CNN's Jeff Greenfield, Discovery's John Hendricks and TCI's Leo Hindery debate digital TV.

While outside interests jockey for position on cable's digital pipeline and Washington considers possible new regulatory controls on the industry, programmers continue to introduce new specialized channels in the hopes that operators and advertisers will someday be able to make room for them.

At the NCTA, Nickelodeon and Discovery were among several big networks to launch spin-off services designed to take advantage of digital's additional capacity. "The digital opportunity, once it begins to roll out, will be mainstream," said Josh Sapan, president and CEO of Rainbow Programming Services, owner of American Movie Classics, Bravo and other channels.

John Hendricks, chairman of Discovery Networks, said there will be two waves of digital introduction, the first focused on the rollout of digital boxes and a second dealing with high-definition transmission. Addressing the market fragmentation that is being



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NCTA REPORT

caused by an ever-expanding field of networks, Hendricks said Discovery plans to control 10 percent of the digital universe with 10 to 12 services that can accept "specialized digital advertising" running across all of the channels.

But such platitudes don't mean that breakout programming and breakthrough digital-era ad sales strategies will arrive anytime soon. "So far, I haven't seen a lot of compelling stuff," Bob Igiel, executive vp of Young & Rubicam, said of digital services. "They are more pieces of concepts than real niche environments."

While some programmers touted their new digital services as the next wave in cable's future, others were more cautious. "We would be deluding ourselves if we are considering these networks ad-supported, because they ain't," said Mark Rosenthal, president of MTV Networks, which last week introduced Nickelodeon Games & Sports and Nick Too, bringing the company's roster of digital networks (which includes Noggin and M2) up to an even 10.

Independent offerings on the NCTA floor hoping for a future seat at the digital table included the likes of the Puppy Channel and Wingspan: Air and Space Channel. Tom Rogers, president of NBC Cable, noted that while a digital service has a better chance of getting carriage if it is tied to a large brand, "nothing can convince me that digital alone can be profitable."

The biggest question, of course, is how much penetration these new services can hope for, as some current basic-cable channels are still struggling to break the 20 million subscriber plateau. The specter of digital must-carry adds another huge X-factor to operators' capacity to add additional services from cable programmers.

With such uncertainty in abundance, "digital should be rolled out [to], not dropped on, consumers," warned Leo Hindery, president of Tele-Communications Inc. "I don't want our euphoria [about digital] to mask

our existing responsibility to the consumer."

Hindery's view was supported by Gerry Laybourne, president of Disney/ABC Cable Networks, who believes that creativity and variety are so far missing from digital's early lineup of choices. Viewers "want to connect," Laybourne said. "They don't care about the transmission."

Some programmers are looking to launch



If must-carry rules are forced onto operators, new services like the Puppy Channel could end up in the doghouse.

new services on the Internet and grow digital cable channels from that base. Don Janke, president of Internet Ventures Inc., a company that offers interactive set-ups for small cable systems, said the potential for such services is low right now. "It's an awful lot like local cable ad sales was in the '80s," Janke said of Internet crossover to cable. "It's not an economical business yet."

Wall Street's take on digital cable's future was decidedly upbeat at the convention, to a point where some attendees felt that the analysts at one panel session should have been hooked up to the lie detector test available at the Court TV booth on the exhibit floor. Michael Connelly, a media investment banker with Donaldson, Lufkin & Jenrette, predicted that industry revenue and cash flow will grow more than 10 percent over the next couple of years even without revenue from digital cable and/or interactive and telephony services. Connelly said that growth rate would push cable stocks up 20-25 percent. ■

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Making a Case Before Meters Debut

•FOR AFFILIATES OF THE WB AND OTHER emerging networks in Jacksonville, Fla., Nielsen Media Research's upcoming rollout of overnight metered ratings is expected to help level the viewing field. But the established Big 3 affiliates should also exhibit higher viewing levels in certain key dayparts, experts said.

In Jacksonville, which becomes Nielsen's 40th metered U.S. market on June 1, WB affiliate WJWB-TV has arguably been the most aggressive outlet in making prelaunch sales pitches to ad buyers. At the center of the pitch, said WJWB president and gm Michael Liff, is ratings research from six markets that recently switched from Nielsen's standard diary measurements to overnight metering—Pittsburgh, Salt Lake City, New Orleans, Memphis, Nashville and Columbus, Ohio.

Data from those markets' final sweeps diaries, when compared to the first month with meters, showed a 12 percent average increase in HUT (households using television) shares for emerging network stations affiliated with Fox, the WB and UPN, Liff said. On the flip side, research pointed to an average 14 percent share decline in prime-time HUT ratings for Big 3 network affiliates in those same markets.

"With overnight metering, the overreported stations, like the old-line Big 3 network affiliates, typically tend to lose some [viewer] shares to the newer network affiliates in the market, like us," said Liff. "Metering will eliminate memory bias, memory fatigue, unaccounted channel switching, unreported multiple-set viewing and children who have forgotten to fill out the diaries."

Liff also pointed to 15 percent to 20 percent share increases in the key 18-34 and 18-49 demographics in the diary-to-meter change-over. In key dayparts, Liff said, stations of every affiliate stripe have benefited from an

average 73 percent spike in HUT levels in 11:30 p.m.–2 a.m. late-night periods, as well as a 28 percent uptick in 7-9 a.m. newscasts.

Tiffany Goddard, a Jacksonville-based marketing manager for Coca-Cola Enterprises who oversees several buyers around the country, agrees that metering will offer a "better representation" of younger demographics. "I know that the stations in the market will be looking for aggressive increases, but we're really waiting to see the numbers first," she said. "That is also why I'm negotiating the third and fourth quarters now before the rates go up."

Sherry Burns, vp/gm of top-ranked CBS affiliate WJXT-TV, concurs with Liff's thesis that metering "clearly benefits the newer stations in the market," which represents roughly 500,000 households. But she was troubled about "potential underrepresentation" of minority viewers in Nielsen's initial sample base of 300 households (to be expanded to 400 homes in November).

Jack Loftus, vp of communications for Nielsen Media Research, said the New York-based researcher is working to make sure the sample pool reflects the market. "We are in the business of doing random sampling and do not indiscriminately eliminate someone because they don't fit the exact demographic profile of the market." —MF

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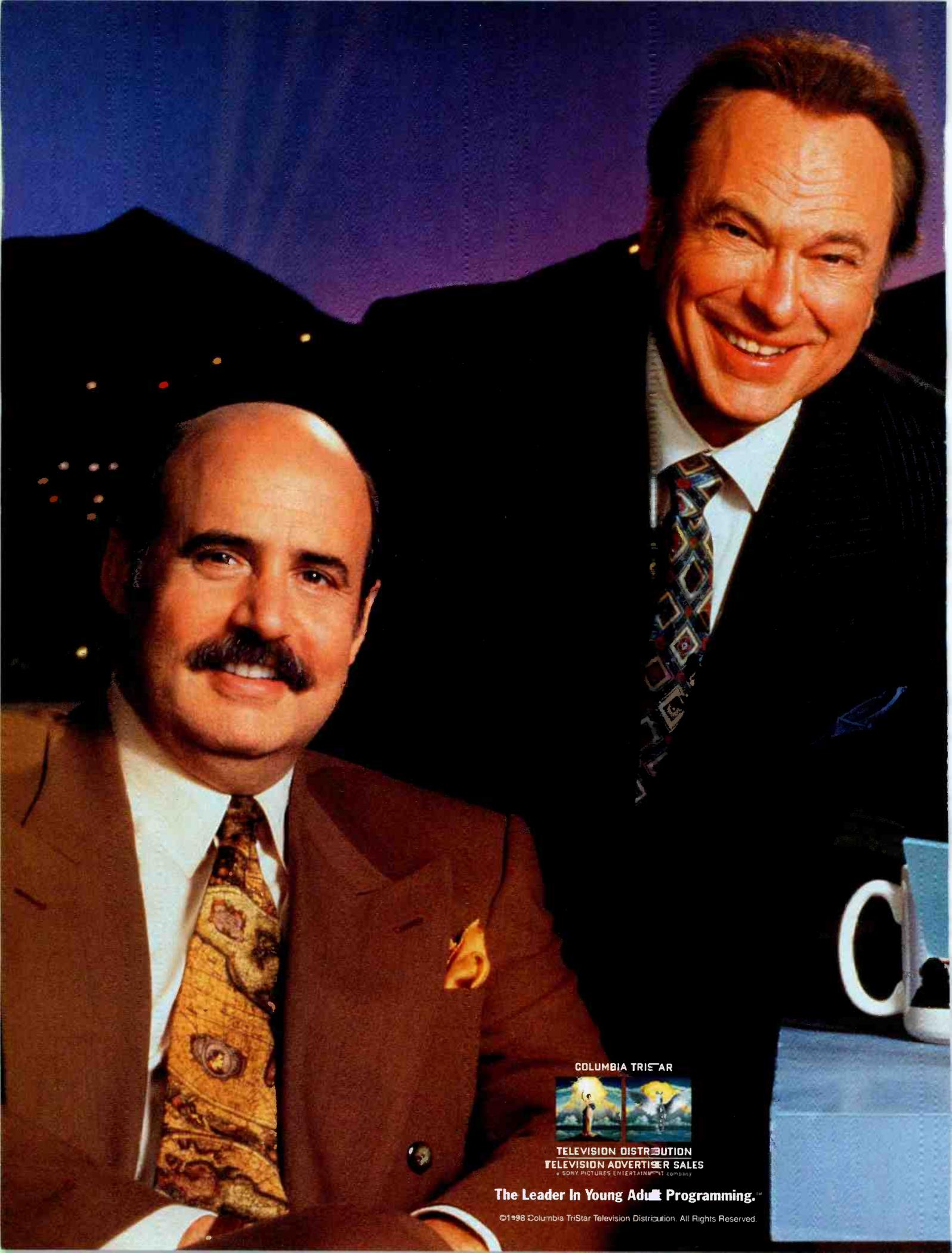
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Watched CNN past 7 days	37.9	45.6	120
Watched ESPN past 7 days	32.2	40.9	127
Watched MTV past 7 days	16.4	12.9	79
Watched TNN past 7 days	18.2	24.8	136
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Watched The Weather Channel past 7 days	37.3	47.9	128
DEMOGRAPHICS			
Age 18-34	33.2	33.5	101
Age 35-54	39.4	39.7	101
Age 55+	27.4	26.8	98
Race African American	12.4	18.3	148
HOME TECHNOLOGY			
Connected to cable	75.4	82.6	110
Connected to satellite/microwave dish	3.7	6.9	186

Source: 1997 Scarborough Research—Top 50 Market Report

*“The sharpest,
smartest
and all-around
funniest
comedy
in the history
of television.”*

– Chicago Sun-Times



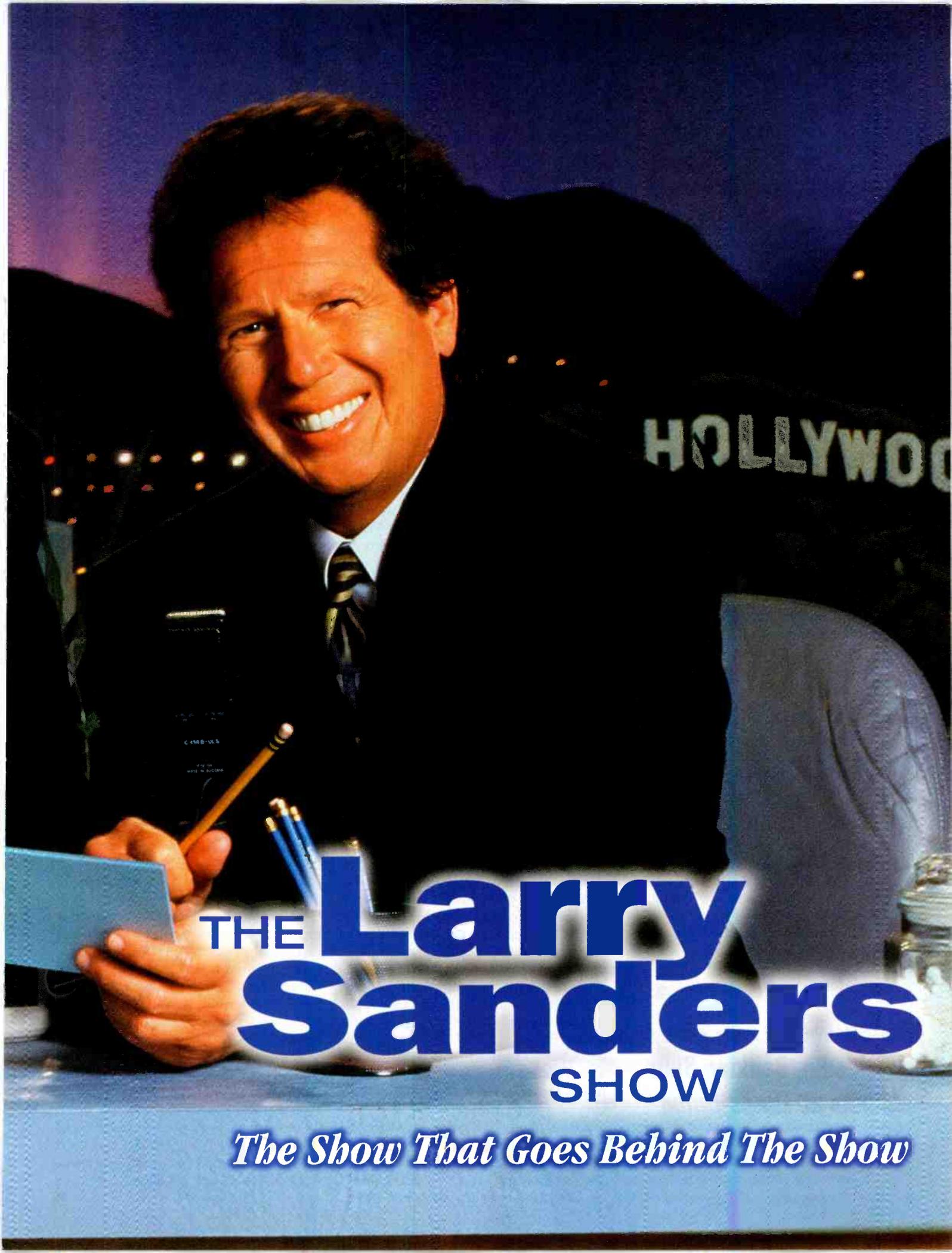
COLUMBIA TRISTAR



TELEVISION DISTRIBUTION
TELEVISION ADVERTISER SALES
© SONY PICTURES ENTERTAINMENT COMPANY

The Leader In Young Adult Programming.™

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HOLLYWOOD

THE **Larry Sanders**
SHOW

The Show That Goes Behind The Show

JACKSONVILLE, FLA./RADIO

No Longer Up in the Air, WZAZ Has Found Gospel

• GOSPEL MUSIC HAS MADE JACOR COMMUNICATIONS a true believer. Jacor is singing gospel's praises since its station, WZAZ-AM in Jacksonville, Fla., reincarnated itself. After switching from an oldies format 18 months ago, WZAZ's sales are up 75 percent in some day-parts and more than 50 percent on average, a station exec said. Average quarter-hour listening shares have also increased, from 1.0 in spring 1996 to 3.0 in the latest Arbitron ratings.

It's a dramatic turnaround for a station that was once pegged as throwaway airtime and packaged as a bonus with other Jacor outlets. "Now, some of our clients are getting their results solely on this gospel station," said Linda Davis-Fructoso, WZAZ's sales manager.

The catalyst is the music, said programming director "Doc" Wynter. Gospel music, he said, is evolving from traditional Jesus-praising to an urban-driven genre that includes rap and hip-hop influences with young gospel artists like Kirk Franklin and Yolanda Adams. "In the '90s, it can be whatever you want—it's really branching out into a lot of different areas: gospel jazz, gospel rap, gospel adult contemporary," added Karmen "K.J." Jackson, a WZAZ on-air personality.

WZAZ's success started 18 months ago when Jacor bought it and two other Jacksonville stations, WJBT-FM (hip-hop) and WSOL-FM (adult contemporary). That left WZAZ up in the air until station personnel decided to tap the city's large Baptist population. "You're in *the Bible Belt* community of the South, and there wasn't a music station that was pure music-driven format. So we said, 'Let's look at gospel and let's see if we can't make up our own format locally,'" said Ralph Christian, gm of all three stations.

WZAZ's pioneering effort has helped Jacor to see the light in St. Louis as well, with KMJM-AM switching from oldies to gospel, a Jacor programming exec said. —MS

JACKSONVILLE, FLA./NEWSPAPERS

Telecom, Banking Spur Boom at Times-Union

• TWENTY YEARS AGO, RECALLED ADVERTISING veteran Ray Dallman, "We used to joke that Jacksonville was "the last frontier."

No more. The market, the 54th in the country, is booming, kicked off by the arrival of the

Jaguars National Football League franchise in 1995. National ad sales began climbing that year—and they haven't stopped, said Dallman, director of sales and marketing at *The Florida Times-Union*, the largest of 30 papers in the Augusta, Ga.-based Morris Communications chain (175,574 daily, 240,937 Sunday, according to the latest figures available from the Audit Bureau of Circulations.)

First it was telecommunications that helped drive national ads. That category now comprises 25 percent of revenue. Financial advertising also has picked up steam since January when NationsBank of Charlotte, N.C., merged with Barnett Bank. Consequently several banking competitors seeking market share have bought full schedules. "Business is unbelievable," said Dallman, citing a 500 percent uptick in financial advertising in the first quarter of 1998.

More good news is expected with the arrival of several large commercial and residential real estate developments, starting with next week's much-heralded opening of World Golf Village. It will be the largest convention center between Orlando and Atlanta, and is geared to make Jacksonville "a destination city," said Dallman.

Still, some speed bumps lie ahead. Reproduction quality is chronically inconsistent, said several ad buyers. Dallman acknowledged as much, saying the paper splits its weekly print schedule between offset and lithograph presses. But new offset presses are scheduled for installation by late summer, he said. —DP

RIVERSIDE, CALIF./NEWSPAPERS

Press-Enterprise Targets Inland Empire of the Sun

• A.H. BELO CORP.'S PRESS-ENTERPRISE IN Riverside, Calif., has served notice to two rivals in neighboring San Bernardino County. The challenge to the stalwarts—*The Sun* in San Bernardino and Donrey Media's *Inland Valley Daily Bulletin*—is to give readers and advertisers regional coverage of Southern California's resurgent eastern front.

At stake is the maintenance and expansion of franchise positions in the bi-county Riverside-San Bernardino market—known as the Inland Empire. East of Los Angeles, the region boasts more than 3 million residents and a history of powerful growth spurts. Within the region, the *P-E* is the big daily, with 166,700 circ. But gauging whether or not its year-old San Bernardino County edition is succeeding depends on who's talking.

"I guess it will continue as long as they have the edition, but they certainly haven't captured any advertising revenue," said Mark Adkins,

publisher of *The Sun* in San Bernardino, a Gannett property that has long held the top circ berth in the county at about 80,000. "I think it's probably an opportunity for advertisers in (Riverside) to steal potential buyers of services and products from San Bernardino County."

Not so, said Marcia McQuern, the *P-E*'s editor and publisher, adding that advertising revenue for the San Bernardino edition are "way above expectations." *P-E* execs said they were tempted across the county line by an increasingly regional view of the economy by readers and advertisers. "We have a mini-zone in North Riverside, and a lot of people are buying combinations with the San Bernardino County edition," she said. "We're seeing auto dealers we never saw before." Daily circ is up to roughly 12,000, well ahead of initial projections, she added.

Such is the payoff in the quest for regional ad dollars. Local newspaper execs have seen the potential as a giant outlet mall goes up and Ontario International Airport expands. It's a pleasant turn of events after a devastating



No quiet on L.A.'s eastern front.

recession earlier this decade and the closing of a major employer, Norton Air Force Base.

Daily Bulletin publisher Michael Ferguson said he expects more competition from both neighboring dailies. "I don't think there's any question it's moving this way," he said. With daily circulation dipping to about 70,699, the paper is defending its turf by launching zoned, weekend entertainment and Monday business sections.

But there's no immediate call to action for *Sun* publisher Adkins. He shrugs off the *P-E*'s new edition as a distant competitor behind the *Daily Bulletin* and the *Los Angeles Times*, which circulates in the area but has no zoned edition. "It's tough to go in and knock the number one [paper] out, much less knock three papers out who are ahead of you," he said. —J.L. Sullivan ■

believe in technology **ZD**

barnesandnoble.com

Canon



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DELL



IBM

intel



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NEC



Real Networks

SIEBEL
Sales • Marketing • Customer Service



SYMANTEC



women.com

Who says geeks don't have friends?



Television about computing

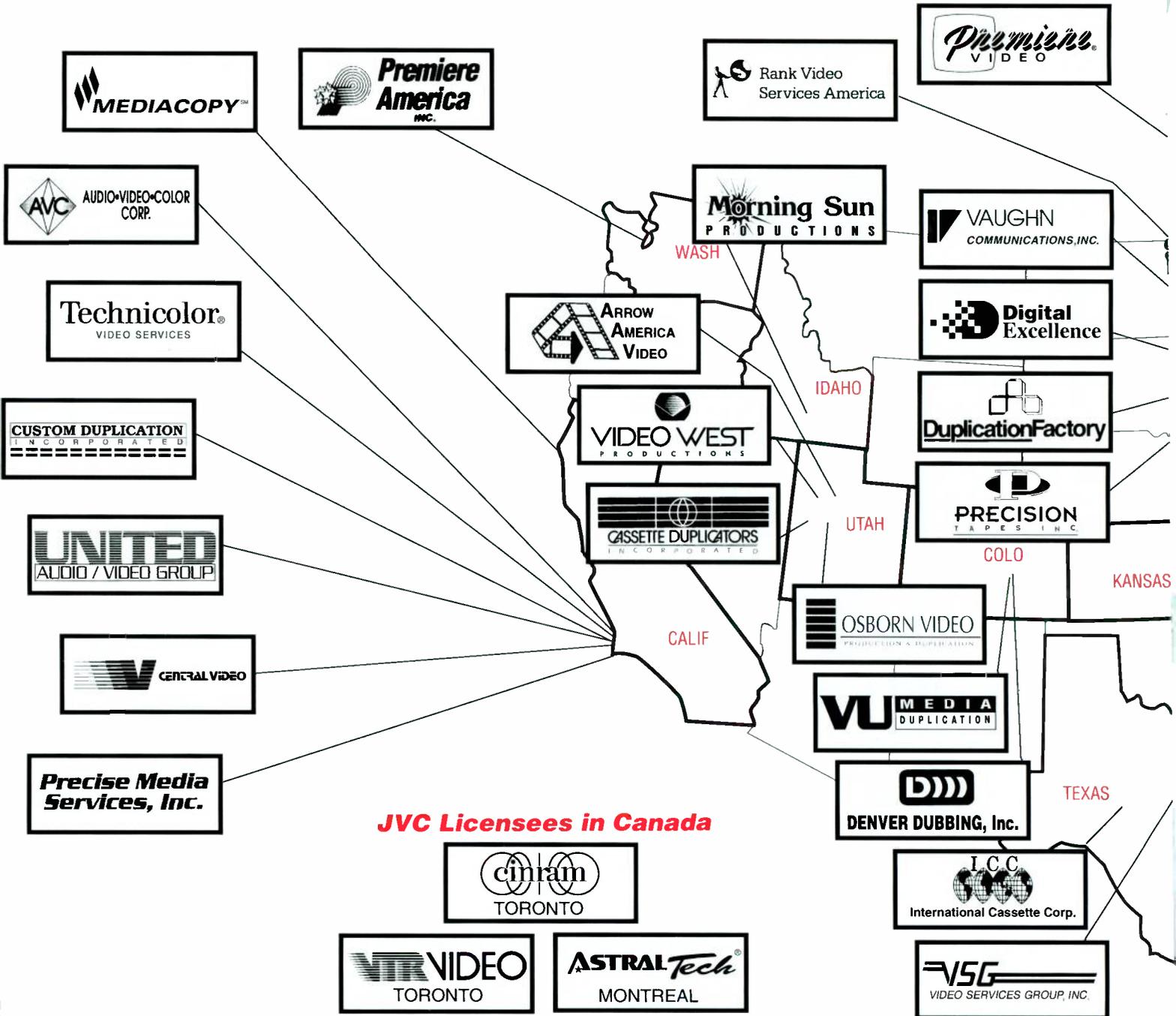
ZDTV™—the new television network all about computing and the Internet—has launched with the support of a distinguished group of advertisers. ZDTV features exciting programming like Silicon Spin™, where a roundtable of industry insiders tackles today's technology headlines. And Internet Tonight™, where viewers can discover the best of the Web. If you'd like to join us and reach the millions of computer users out there who watch cable television, just call Carol Tweedle, director of advertising sales West, at 415-551-4542 or Tom Maney, director of advertising sales East, at 212-503-5988.

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The Symbol Of Quality!



JVC IS THE OWNER OF THE VHS LOGO TRADEMARK CONTROLLING THE SUPERIOR QUALITY IT SYMBOLIZES

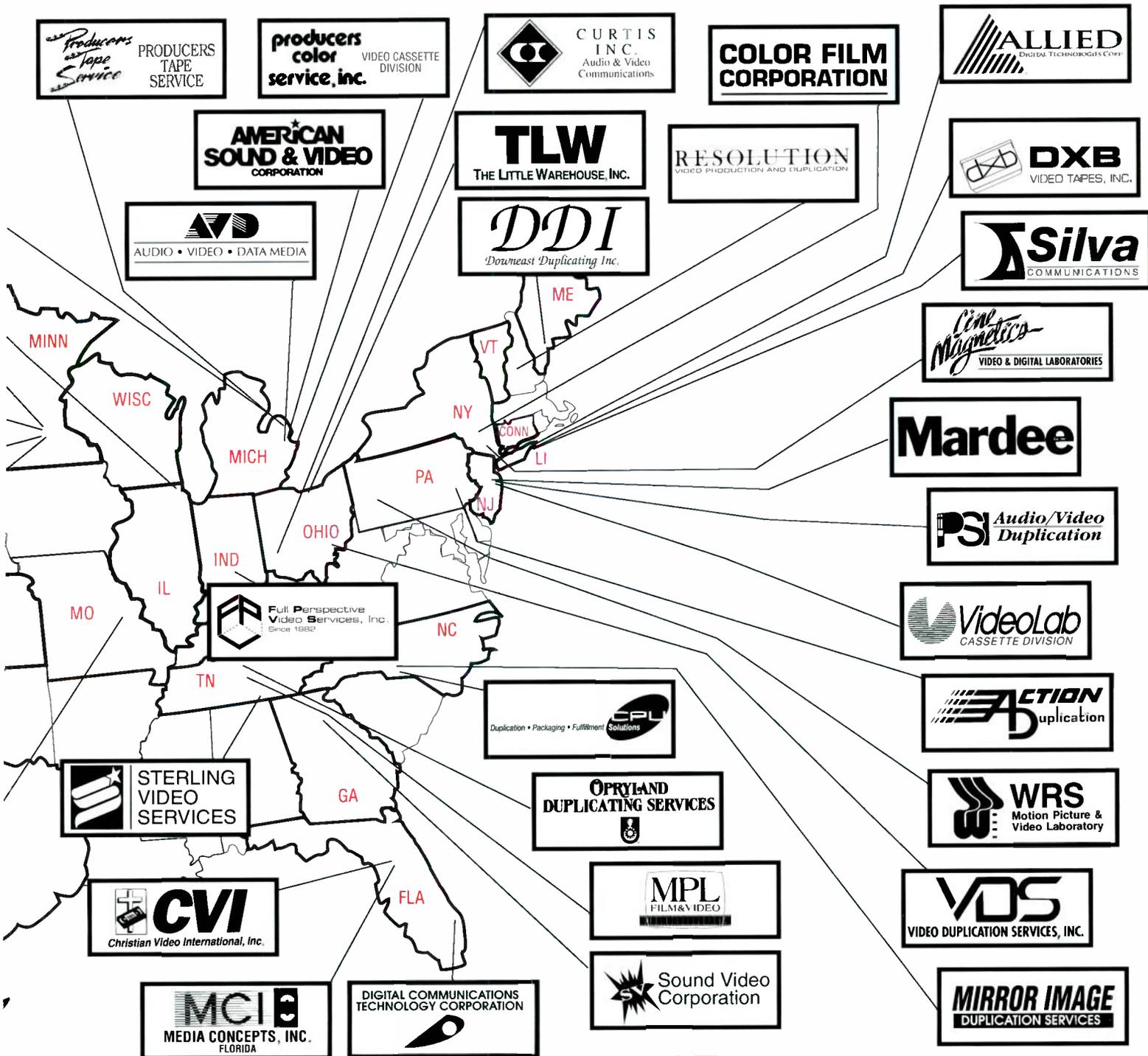


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Locations shown are company headquarters. Many have branches in most major cities.
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 Fax request on letterhead to Larry Finley Associates (LFA): 212-724-0522 or phone 212-874-5716

Video Producers and Rights Holders....

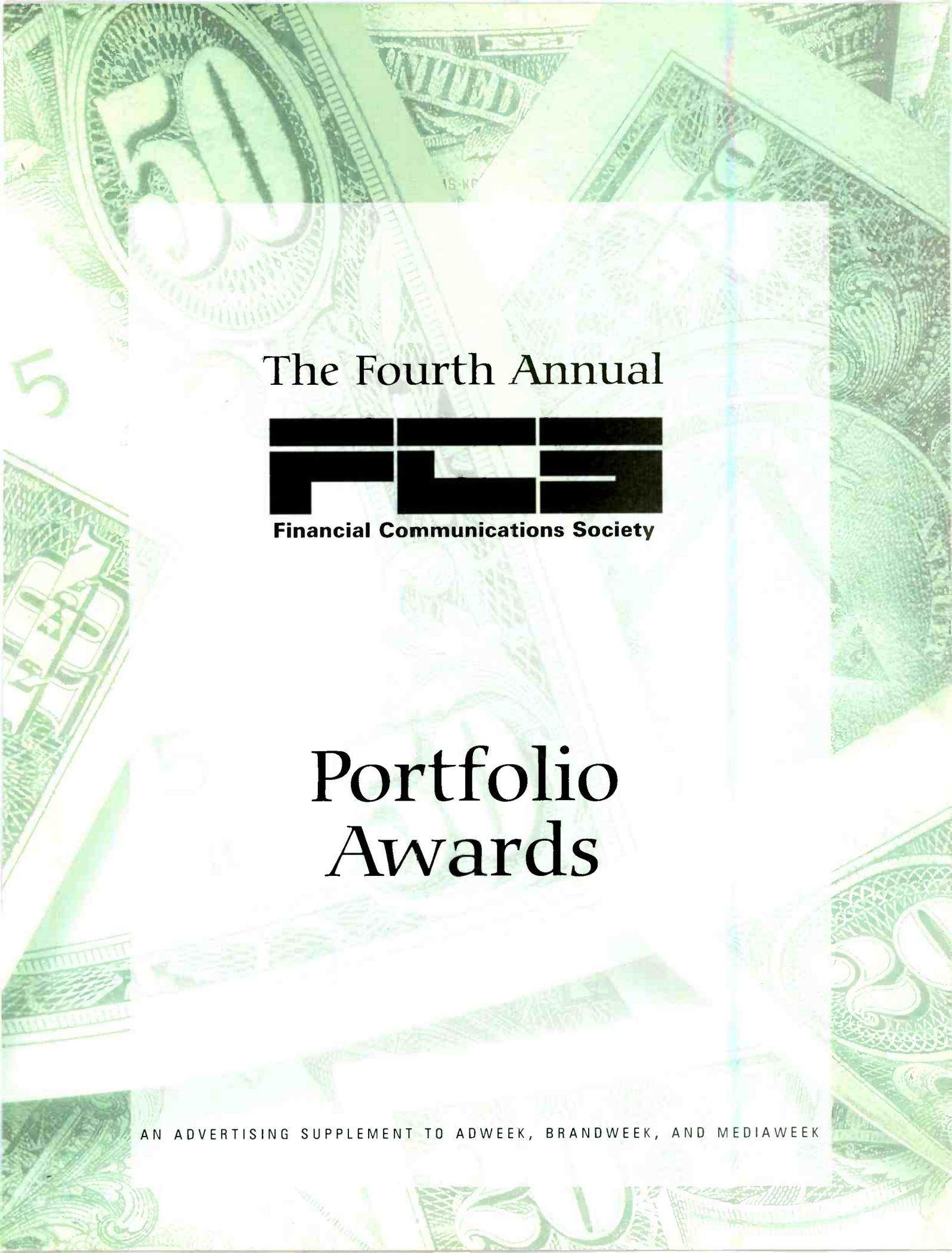
Choose a JVC licensed custom-loading duplicator or loader.
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on your cassettes and packaging.



JVC®

VICTOR COMPANY OF JAPAN, LIMITED

12, 3-Chome, Moriya-cho, Kanagawa-ku Yokohama 221, Japan



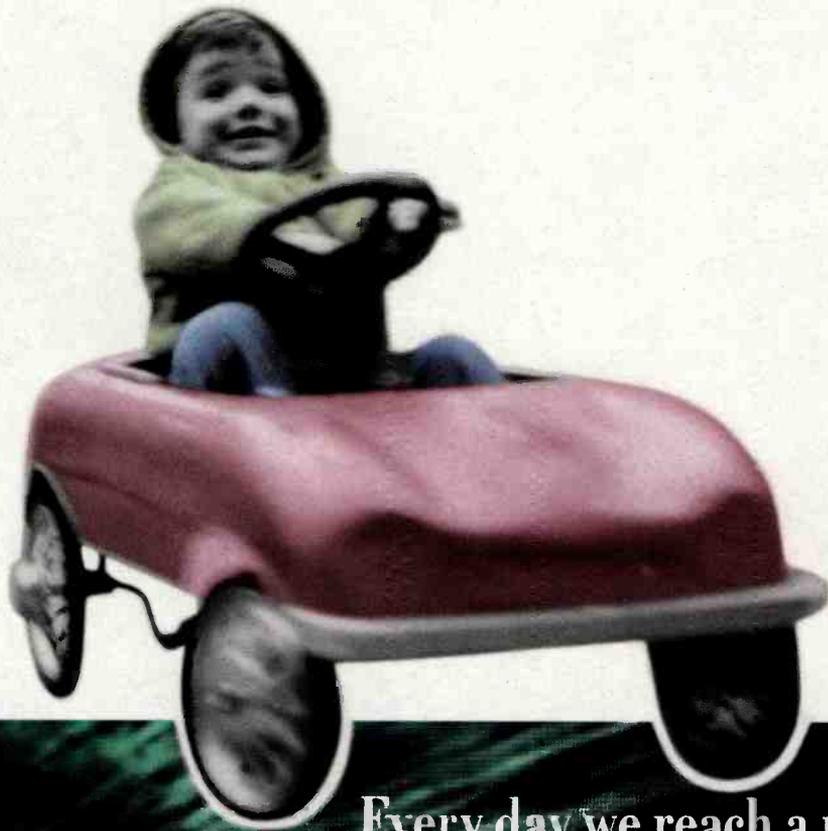
The Fourth Annual



Financial Communications Society

Portfolio Awards

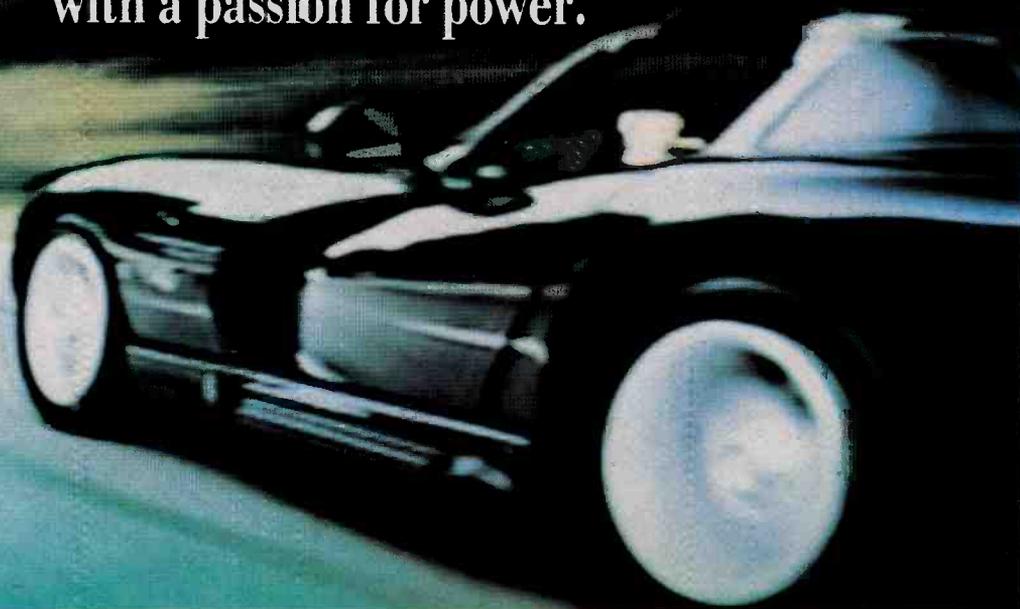
AN ADVERTISING SUPPLEMENT TO ADWEEK, BRANDWEEK, AND MEDIAWEEK



urges

Every day we reach a nation of readers
with a passion for power.

surge



Our 5.6 million readers* are powerful,
driven and going places fast. Which makes
us the perfect vehicle for your advertising.
Call Dan Cohen, Senior V.P., Advertising,
at 212-556-1493.

expect
the
World[®]

The New York Times

www.nytimes.com

*Source: MRI Spring 1998 New York Times Daily/Sunday net readership



Financial Communications Society Portfolio Awards

With the Dow Jones Industrial Average soaring into the rarefied stratosphere, having passed the 9,000 mark, the fascination with all things financial continues to soar too. The Financial Communications Society celebrated this tremendous growth by presenting the fourth annual FCS Portfolio Awards™, honoring creative solutions to the marketing challenges faced by financial services firms and raising communication standards in an industry that now spends more than \$2.5 billion a year on advertising.

On May 5th, 49 finalists were recognized at a gala dinner and ceremony at the Grand Hyatt hotel in New York. Maria Bartiromo and Tyler Mathisen, anchors at CNBC, served as joint Masters of Ceremony. Visa, with BBDO/NY as its agency, won Best of Show for their television ads, and 24 other companies took home First Place trophies. This special insert in Adweek, Brandweek and Mediaweek spotlights a selection of the winning executions.

The Financial Communications Society, founded in 1967, is a not-for-profit organization comprised of professionals in advertising, marketing, public relations and communications at financial services firms and corporations: banks, brokerage firms, asset managers, insurance companies, advertising and public relations agencies and consultants and the financial and business news media. The first FCS Portfolio Awards were presented in 1995, and in a short four years the event has become a tradition. More than 500 industry executives attended the awards show in 1998.

Winners were selected from almost 400 entries across the nation. Entries are accepted from financial services organizations or their agencies for the following media: print (newspapers and magazines), out-of-home (outdoor, transit, etc.), television, radio, direct mail and interactive (the Internet). Competition categories are: business-to-business, consumer-retail and corporate image. Entries must promote a product or service offered by a financial services firm and must have been published or aired between January 1 and December 31 of the preceding year.

This year the FCS was fortunate to have Tom Messner, Partner, Messner Vetere Berger McNamee Schmetterer/Euro RSCG, to head up the judging. One of the most awarded copywriters of our time, Mr. Messner has won 14 Clios for television advertising. He put together a distinguished panel of 23 agency creative directors and advertising and marketing executives from financial services companies, who gave a day of their precious time to choose the best financial ads for 1997. A list of judges can be found in this insert.

Jonathan Holasek of Fortune magazine and Chairperson of this year's program talked about the trends in financial advertising he has noticed. "This year we saw a decrease in consumer retail advertising, while the number of corporate image entries rose," said Mr. Holasek. "And continuing the trend that began last year, the ads are less product specific with more of an emphasis on 'branding'. Another possible trend: there was more television advertising this year." He added, "The whole financial category is continuing to grow rapidly and, along with it, becoming more sophisticated as it becomes harder for companies to be noticed."

Ray Zipko, Executive Vice President at Doremus & Company and current FCS President, agrees. "An evolution is taking place. For the most part, financial advertising has been predominantly tactical and opportunistic, relying heavily on short-term benefits and performance. This approach will still play a part in the full marketing mix as we see firm after firm consolidate to become bigger, more diverse and, hopefully, better. But whether talking to retail or corporate audiences, firms will find it more important than ever to think longer term in developing relevant corporate identities and stronger brands as parts of their strategies for growth."

But see for yourself. On the following pages are some of the 1998 winning entries.

BENEFACTOR

FORTUNE

MONEY

NEW YORK TIMES

SMART MONEY

WALL STREET JOURNAL

WORTH

SUPPORTER

BARRON'S

BLOOMBERG

BUSINESS WEEK

CFO PUBLISHING

DOREMUS & CO.

THE ECONOMIST

FINANCIAL TIMES

FORBES

INSTITUTIONAL INVESTOR

KIPLINGER'S PERSONAL FINANCE MAGAZINE

MUTUAL FUNDS MAGAZINE

NEWSWEEK

CONTRIBUTOR

BROUILLARD

INVESTOR'S BUSINESS DAILY

ON WALL STREET MAGAZINE

REGISTERED REPRESENTATIVE

USA TODAY

WALL STREET LETTER

ASSOCIATE

ADWEEK/BRANDWEEK/MEDIAWEEK

W. E. ANDREWS

CADMUS FINANCIAL COMMUNICATIONS

DE DOMENICO COMMUNICATIONS

RYAN DROSSMAN & PARTNERS

FALA DIRECT MARKETING

FOX RIVER PAPER CO.

MATRIX MARKETING

QUALITY HOUSE OF GRAPHICS

WESTVACO

WHY A FINANCIAL AWARD SHOW



Financial Communications Society

Tom Messner

Judging Chair, Partner
MESSNER VETERE BERGER McNAMEE
SCHMETTERER/EURO RSCG

John Baker

Director of Strategic Planning
ORGANIC

Arthur Black

President
TRANS/ACTION MARKETING

Michael Cohen

Managing Director of Advertising & Marketing
NEW YORK STOCK EXCHANGE

Frank DiGiacomo

President
TRAVISANO DIGIACOMO FILMS

Ed Evangelista

Senior Partner
J. WALTER THOMPSON

Ed Forti

President
BURRELL/DFA

Peggy Greenawalt

President
TOMARKIN GREENAWALT ASSOCIATES, INC.

Frederick W. Hill

EVP Corporate Marketing & Communications
CHASE MANHATTAN BANK

Gerben Hooykaas

Creative Director
J. P. MORGAN

John Mauney

VP, Director of Wholesale Marketing
Communications
BANK OF AMERICA

Kevin McKean

Assistant Managing Editor
TIME INC. NEW MEDIA

Marilyn Miller

Senior Vice President, Director of Marketing
AIM FUNDS

Diane Rothschild

President
GRACE & ROTHSCHILD

Ted Shaine

Executive Vice President
BBDO WORLDWIDE

Helayne Spivak

Vice President
FORTIS, INC.

Evan Stark

EVAN STARK AND NOBODY ELSE

Denise Benou Stires

Director of Marketing
DLJ DIRECT

By Tom Messner

From the standpoint of the creators of the advertising (and I find that a most congenial standpoint), award shows break the winners and finalists from the shadow of anonymity. Don't you like to learn who, for example, created the Bob Dole commercial for VISA and who has continued this amazing string of card commercials that both enliven a brand and drive use?

From the standpoint of the ad agency, award shows give them a chance to have an endorsement from somebody other than their own board members. Winning awards remains a kind of rite-of-passage on a successful creative career track.

From the standpoint of the advertiser, award shows, while hardly *sine qua non*, are nonetheless enticing enough that many of the entries for the FCS Portfolio Awards came directly from client organizations.

From the standpoint of the media (who have been major supporters of the FCS Portfolio Awards), award shows set standards and raise standards. Where? In the realms for which they sell time and space: their magazines, newspapers, and stations. Great ads make greater magazines and newspapers, both esthetically and financially.

That's why Fortune and the Wall Street Journal have been so prominent in their support of this award show.

From the standpoint of the Judging Chairman (me), there is always the fun of seeing how different people react to different work. The judges for the FCS Portfolio Awards were both creative people and from client organizations (NYSE, Chase, and Bank America to mention a few behemoths). One, Diane Rothschild, runs her own agency, one that has had a number of financial services clients. Another, Frank DiGiacomo, was a big winner of One Show Golds and Clios in the '70s and now runs a production company, Travisano, DiGiacomo. Evan Stark, sole proprietor and sole employee of freelance creative boutique Evan Stark and Nobody Else, brought his usual tough criteria and tougher sarcasm to the judging. Ted Shaine, whose lifelong imitation of Silas Marner was as useful as his creative critical acuity, was unable to vote for his favorite commercial because it was done by the agency he works for. Remarkably, there was not much difference between their assessments and the gradings from folks who came from advertiser organizations.

From the standpoint of the winners, awards are wonderful (only George C. Scott and Marlon Brando ever turned down Oscars, and only Sartre turned down a Nobel). But from the standpoint of the other competitors, it can still be fun to cheer and feign a smile. Or, for those of us of saintly quality, to break into a real one.

Thanks for raising
the interest rate.

Congratulations to the winners of the fourth national financial advertising competition,
The Financial Communications Society's FCS Portfolio Awards.

The world's most important publication

THE WALL STREET JOURNAL.

It works.

Consumer Retail Television—Single, BEST OF SHOW

Client
Visa
 Campaign
Bob Dole
 Agency
BBDO New York
 Agency Team
Jimmy Siegel
 CREATIVE DIRECTOR, WRITER
Rick Hanson
 ART DIRECTOR

VISA
BBDO
"Bob Dole"
 This spot for the Visa debit card represents what BBDO is best at: using celebrities in highly original, entertaining and self-deprecating ways that actually work. The 1997 Cannes International Advertising Festival certainly thought so when it awarded it a much-coveted Gold Lion, an achievement that helped the agency capture that show's Agency of the Year award. "Bob Dole" also showed up in the top twenty ads measured by USA Today's 1997's Ad Meter poll, an annual survey of consumers' favorite Super Bowl commercials. In "Bob Dole," the former presidential candidate returns home to Kansas, where he is simply known as "Bob." But the rousing music and warm and fuzzy images change abruptly when Dole's attempt to write a check without ID is refused. "I just can't win," he quips, with deadpan humor. The premise, says writer Jimmy Siegel, is that even if you're the most famous person in the world, people will still ask to see ID when you write a check for a purchase. Part of an overall effort to mainstream the debit card business, other celebrities in the series include Deion Sanders and Shirley MacLaine, with the latter being asked to show ID even when the cashier has known her in past lives. According to Liz Silver, vp advertising for Visa, since the first ad in the series aired in '96, awareness of the card has risen from 54% to over 80% of the population.



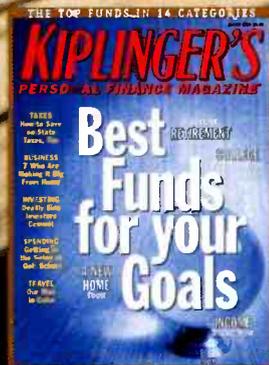
Consumer Retail Print—Campaign

Client
Putnam Investments
 Campaign
Research, Percentages, Japanese
 Agency
Margeotes/Fertitta + Partners
 Agency Team
Graham Turner
 CREATIVE DIRECTOR
Craig Mannion
 ART DIRECTOR
Robin Pollak
 WRITER

PUTNAM INVESTMENTS
Margeotes/Fertitta + Partners
"Research, Percentages, Japanese"
 When 60-year-old, Boston-based money management house Putnam Investments wanted to stand out from the crowd, it opted for traditional elegance via a series of hand crafted print ads using British typographer Graham Clifford. Aimed at emphasizing the company's history and experience as well as its understanding of the current climate, Clifford updated an old typeface and renamed it Putnam, printed the ads on a letterpress machine in London, then had them photographed in New York. "65% of this ad is the headline. 23% is the copy. 10% is the logo and 2% is the legal stuff. Too bad most funds aren't run this way," reads the upper and lower case headline. The accompanying copy extols Putnam's diligence in monitoring its funds and its strict adherence to guidelines. Part of a campaign about truth in labeling, other ads argue the virtues of Putnam's in-depth research methods, as well as its overseas investment experience. Aimed at brokers who would recommend Putnam to clients, as well as CFOs, accountants and money managers, "These ads are about distinguishing Putnam from its competitors and attitude is important," says creative director Graham Turner. "So we contemporized an old typeface in order to show both Putnam's traditional heritage, and that it has a foot in the future."



'S



Kiplinger's. Financial Independence.

One million circ.

Corporate Image Print-Single

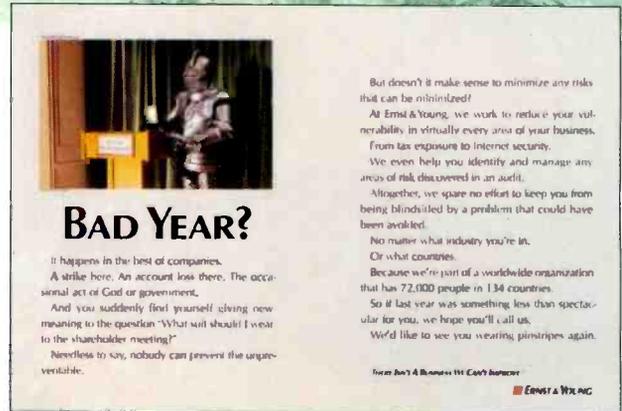
Client
 Ernst & Young
 Campaign
 Bad Year
 Agency
 Grace & Rothschild
 Agency Team
 Roy Grace
 CREATIVE DIRECTOR, ART DIRECTOR
 Diane Rothschild
 CREATIVE DIRECTOR, WRITER

**ERNST & YOUNG
 Grace & Rothschild**

"Bad Year"

"Bad Year" consists of a classic advertising combination: arresting image, bold headline and the accompanying explanatory text. And in this instance it also happens to be delivered with a wry wit, rarely seen in business-to-business advertising. The

image is that of a CEO in a suit of armor, standing at the podium delivering the annual results to shareholders. "Bad Year?" posits the headline. Underneath, the copy explains, "It happens in the best of companies. A strike here. An account loss there. The occasional act of God or government. And you suddenly find yourself giving new meaning to the question 'What suit should I wear to the shareholder's meeting?'" The answer to such problems is to employ business consulting firm Ernst & Young to "reduce your vulnerability in virtually every area of your business." Part of the company's first ever TV and print branding campaign, it was created by art director Roy Grace (an Advertising Hall of Fame inductee) and writer Diane Rothschild, a team who trace their lineage back to the heyday of Doyle Dane Bernbach.



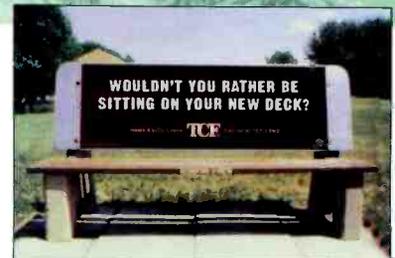
Consumer Retail Out of Home Campaign

Client
 TCF Financial Group/
 TCF National Bank
 Campaign
 Deck, Kitchen, Family Room
 Agency
 BBDO Minneapolis
 Agency Team
 Denny Haley
 CREATIVE DIRECTOR
 Tim Tone
 ART DIRECTOR
 Dave Alm
 WRITER

**TCF FINANCIAL GROUP
 BBDO MINNEAPOLIS**

"Deck, Kitchen, Family Room"

When BBDO won this \$3m account in March of last year, the first advertising the agency created were these Home Equity Loan ads aimed at capturing the bank's less affluent core market where it worked and lived, hence the bus benches campaign. "Wouldn't you rather be sitting on your new deck?" reads one headline. Another asks, "Wouldn't you rather be sitting in your new kitchen?" According to creative director Denny Haley, "People think there's no difference between banks but there is. We were in the market with two other big competitors who were more patrician and up market than we were. TFC has been extremely successful with the middle market and down. "TCF has always shown a good understanding of the target audience and they believe the key way to build a relationship is to make consumers smile," says Haley, who adds that this kind of thinking has helped make TCF one of the fastest-growing banks in the country.



Mom! Guess what?
I got into Harvard!

Money[®]

You Need This Magazine

www.money.com

Corporate Image New Media Campaign

Client
MasterCard International
 Campaign
E-Commerce Campaign
 Agency
Multimedia Resources
 Agency Team
Mike Miller
ART DIRECTOR
Sarah Bell
ACCOUNT EXECUTIVE, PRODUCER

MASTERCARD INTERNATIONAL MULTIMEDIA RESOURCES "E-Commerce campaign"

"The challenge is to come up with a creatively stimulating ad and the trick is to add value," says producer Sarah Bell of the art of creating banner ads, one of the newest forms of advertising around. Part of an educational

Objective: Encourage Internet users to shop online and when they do, to use their MasterCard.
Technical Requirements: Under 10k banner ads, no Java applets
Creative Description: Recognizing small file size for banners, these ads use simple animations and short, relevant copy to capture the viewers' attention.



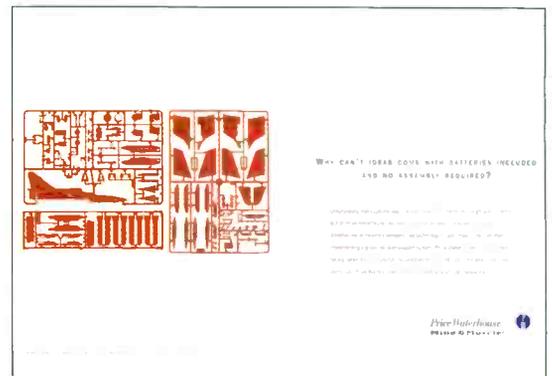
campaign for MasterCard International, the ads, from the company's interactive agency of two years Multimedia Resources, are aimed at persuading a broad audience of web users and potential on-line shoppers that if they're already on-line, then perhaps they should consider using MasterCard. "We try and invite them in with a thought, then get people to click on the browser," says Bell. "We're very restricted creatively. Banner ads are a one inch by four inch form and there's a limit to the amount of animation we can use to capture people's attention." The aim, says Bell, is to drive traffic to the MasterCard site and raise the company's visibility on the Web. "The creative process is very much the same as with other forms of advertising, and we have common objectives," she says.

Corporate Image Print Campaign

Client
Price Waterhouse
 Campaign
Mind & Muscle
 Agency
McCann-Erickson
 Agency Team
Jonathan Cranin
CREATIVE DIRECTOR
Jay Gnospelius
ART DIRECTOR
Dan Cohen
WRITER

PRICE WATERHOUSE McCann-Erickson "Mind & Muscle"

Everyone knows Price Waterhouse, the Big Six accounting firm, from the Academy Awards' connection, but last year the company felt it was time to expand its reach. "Everyone associates accountants with their bean-counting, high-brow image," says writer Dan Cohen. "But Price Waterhouse was expanding into the broader consulting field and wanted an image that was more conceptual." Hence the headline "Does your consultant quote The Art of War but shy away from battle?" next to an image of a sheathed sword and body copy that makes the point that Price Waterhouse is more reliable than its competitors. One of four in a series of print ads, the campaign was launched as a gatefold ad in last year's Fortune 500 issue and was aimed at a broad audience of CEOs and CFOs. "We wanted to be aggressive and point out some of the flaws in the competition," says Cohen. "And The 'Art of War' ad got a lot of attention because it refers to the book all consultants like to read. Price Waterhouse was after a more global presence and wanted it to be known that if companies need to put together a multi-national deal, they should think of Price Waterhouse."



Life expectancy

in 1928: 55.

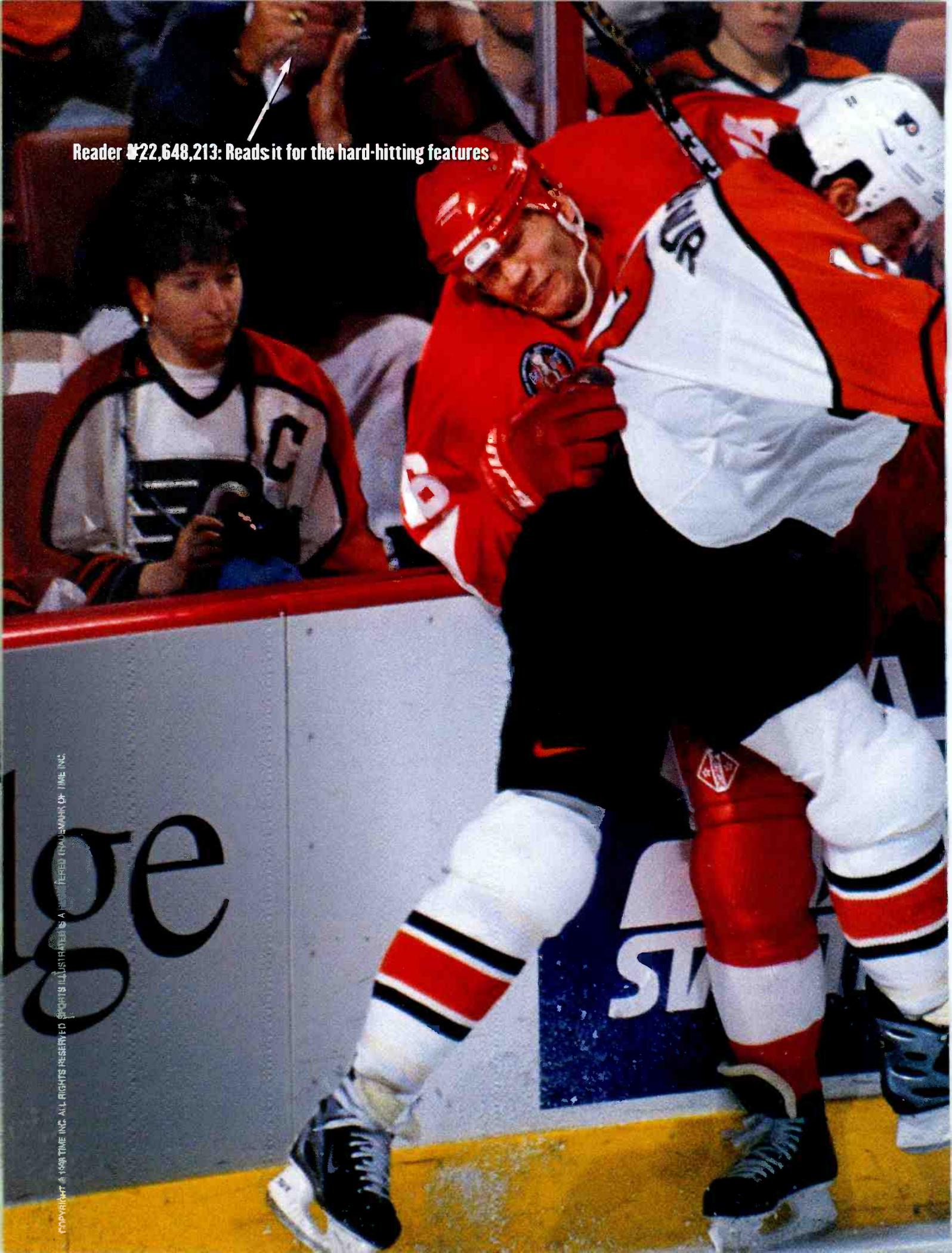
In 1998: 82.

Money[®]

You Need This Magazine

www.money.com

Reader #22,648,213: Reads it for the hard-hitting features



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ge

ST



25 million readers with 25 million reasons.
A bigger reach than the Stanley Cup.
Bigger than the NBA Championship and the World Series.
As a TV program, we'd deliver a 23 rating
against men 18-49, at a fraction of the cost.
Sports Illustrated. The best way to reach men. Every week.

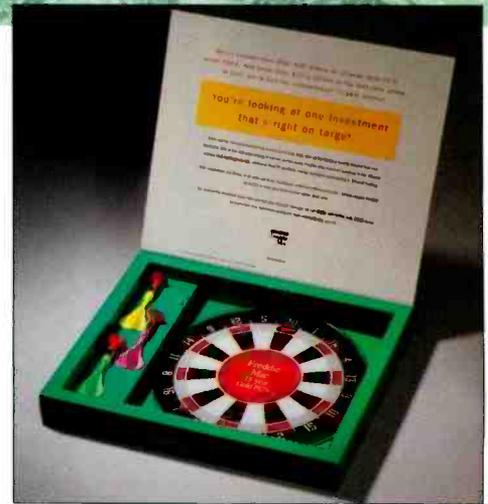
**Sports
Illustrated**

Business to Business Direct Mail Single (tie)

Client
Freddie Mac
 Campaign
Gold PC Dartboard
 Agency
J. Walter Thompson Direct
 Agency Team
Richard Fisher
 CREATIVE DIRECTOR
Eugene Meglia
 ART DIRECTOR
David Sciascia
 ART DIRECTOR
Aaron Cahn
 WRITER
Linda Clasen
 WRITER

FREDDIE MAC J. Walter Thompson Direct "Gold PC Dartboard"

Freddie Mac was one of last year's Best of Show winners for its aggressive and tongue-in-cheek direct mail campaign involving a brightly colored box, a ball of yarn and knitting needles. This year the company's winning entry consists of another brightly colored box, containing this time a dartboard and set of plastic darts and the suggestion that, "You're looking at one investment that's right on target." The recommended investment is Freddie Mac's 15-year Gold PCs and the promotion is just one of a number of methods by which Freddie Mac hammers the message home to its audience of Wall Street professionals. "This is the next evolution of the campaign," explains creative director Richie Fisher. "We're dealing with a very savvy and sophisticated individual investor and we needed to break through the clutter." Fisher points out that it's a small industry with everyone looking over everyone else's shoulders. "We wanted to create attention-getting, surprising mailings that would not just get noticed, but would also help change the perception people had of Freddie Mac as the old "Steady Freddie,"" he says. "We needed to raise eyebrows and these kinds of promotions have helped us do that."



Business to Business Print Campaign

Client
Dresdner Kleinwort Benson
 Campaign
Fish, Sheep, Camel
 Agency:
Ogilvy One
 Agency Team
Bruce Lee
 EXECUTIVE CREATIVE DIRECTOR
Felix Burgos
 ART DIRECTOR
Todd Heyman
 WRITER
Sandy Evans
 WRITER
Lynn Biederstadt
 WRITER

DRESDNER KLEINWORT BENSON Ogilvy One "Fish, Sheep, Camel"

When German-based international investment bankers Dresdner Kleinwort Benson wanted to introduce itself to American investors and stand out from the competition, the creative team at Ogilvy One chose images straight out of the pages of National Geographic. "The competition's ads fell into two categories: dull, cold and self-congratulatory, or tombstones," says Todd Heyman. "Fish" shows a diver, nose to nose with a giant fish, and the headline "HmMMM. The fish in this pond are bigger than I thought." The body copy emphasizes the bank's expertise in emerging markets. Other ads feature a half shorn sheep, to illustrate the bank's ability to close deals, and a bunch of camels lost in the desert, to show how the bank helps long term growth. Using such images was "a nice metaphor," says Heyman, "they made the point in a fresh way. We wanted to give Dresdner a personality and we felt using National Geographic images gave you a sense of the people behind the bank. They also give the impression of a creative client, and creativity is definitely as important in finance as it is in other areas."



Consumer Retail Direct Mail Single (tie)

Client
MBNA America Bank

Campaign
Barnes & Noble 90 Days/
Same as Cash

Agency
MBNA Advertising/MBNA America
Bank

Agency Team
Chris Ransick
ASSOCIATE CREATIVE DIRECTOR
Janet Morgan
ART DIRECTOR
Melissa Wyer
WRITER

MBNA AMERICA BANK
MBNA ADVERTISING/MBNA AMERICA BANK
"Barnes & Noble 90 Days/Same as Cash"

In order to convince college students of the flexibility of a university-endorsed credit card from MBNA, the bank's in-house advertising agency launched a mailing for Barnes & Noble on-campus bookstores. Designed to emphasize a 90-day, no payment and no interest period on purchases, the mail package also included a "Cram Now, Pay Later" bookmark.

Initially designed as a test which MBNA then planned to expand to other universities, the offer was part of an MBNA co-branded marketing program. The promotion was aimed at motivating students to use their college credit card to buy books and school supplies at on-campus Barnes & Nobles. Vibrant green and vermilion in color, the mailing was designed to connect with 18-22 year-old customers.

The mail package was one of the many created by MBNA's in-house agency for the bank's large variety of affinity group marketing programs.



Business to Business Print Single

Client
Goldman Sachs

Campaign
Garage:M&A

Agency
Doremus

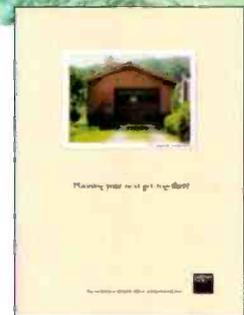
Agency Team
Rebecca Tudor-Foley
CREATIVE DIRECTOR
Phillip Hunsacker
ART DIRECTOR
Julie Butkiewicz
WRITER

GOLDMAN SACHS
Doremus

"Garage:MA"

"We were as guilty as anyone else of doing dull, boring advertising in a cluttered market," admits David May, vice president of global marketing at Goldman Sachs. "We did tombstone ads that celebrated one deal or product, or another." But not any more. In order to differentiate itself from the pack, Goldman Sachs opted for a more humorous approach to appeal to heads of high-tech industries.

"Planning your next get-together?" reads the headline underneath the image of a garage and the caption, "1st Corporate Headquarters." One of three ads in a campaign all featuring different garages, the ads were designed to ensure that Goldman Sachs became the investment bank of choice for high-tech company heads. "There's the Silicon Valley myth that all entrepreneurs started in a garage, so the aim was to have readers identify with such ads," says May, who adds the campaign ran in top technology publications. "The aim was to show we understand where high-tech companies are coming from," he says.



Worldwide circulation up 15% to 359,458.



Business to Business Television Campaign

Client
Deloitte & Touche

Campaign
The Answer is

Agency
Keiler & Co

Agency Team
Wayne Waaramaa

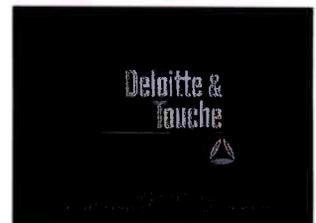
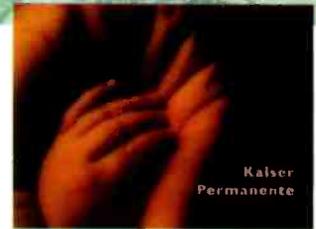
CREATIVE DIRECTOR, ART DIRECTOR

David Haskel
WRITER

DELOITTE & TOUCHE
Keiller & Co

"The Answer is"

In the financial world Deloitte & Touche was one of the early adopters of an aggressive marketing campaign designed to raise its profile. And it's a policy that's clearly paid off, with the Big Six accounting firm a winner in the business-to-business television campaign as well as the multi-media categories. Continuing 1996's successful, "The Answer is" campaign, this current series of co-branding spots aims to capitalize on the company's brand-building efforts for its blue chip clientele. "They've helped bring one million healthy babies into the world," intones the voice-over on one spot showing a baby's tiny hand being clasped by that of an adult's. "Who delivers professional services to Kaiser Permanente? The answer is Deloitte and Touche..." Other co-branders include Met Life, Starbucks and Nabisco. "The strategy was to play up all the company's very prominent clients but not say who the ads are from 'til last," explains writer David Haskel. "This is a lot more consumer-orientated than our competitions' ads. We've gotten feedback that shows people absolutely understand that Deloitte & Touche is one of the major players in America."



Consumer Retail New Media Campaign

Client:
Founders Funds

Campaign
How

Agency
Cybersight

Agency Team
Peter Guagenti
CREATIVE DIRECTOR, WRITER

Molly Martin
ART DIRECTOR

FOUNDERS FUNDS
CYBERSIGHT

"How"

"It's like the Wild West—we're exploring things as we go along," says writer Peter Guagenti, of digital media design house Cybersight,

explaining his efforts to create a branding and direct response banner ad campaign for mutual funds company Founders Funds. "We've invested so much time and media in these ads that it's great to be recognized for what we're doing. So few financial services companies are doing anything like this," he says, of what might be the first instance of such ads ever receiving creative awards. While the concept of banner ads is only a couple of years old, it's a growing medium more companies are starting to explore. "How" consists of three ads with the Founders Funds' logo and such questions as, "How prepared are you for retirement (pick one)?" Underneath, users click on, "like a boy scout," or "up a creek." The ads are aimed at investors who are either financially unsure, or who just need more information. "Web sites are no longer the be-all and end-all of the Internet and we have to know how to pull in users with these banner ads," says Guagenti. "Banner space is so tight, the message has to be singular, clear and concise, and key in immediately with the user."

Founders Funds® How far will your retirement savings take you?
 trip across Europe trip to the corner store
KNOW PRECISELY. Click for Retirement Calculator

Founders Funds® How prepared are you for retirement (pick one)?
 like a boy scout up a creek
KNOW PRECISELY. Click for Retirement Calculator

Founders Funds® How well will you live on your retirement savings?
 Lobster Fishsticks
KNOW PRECISELY. Click for Retirement Calculator

Corporate Image Television Campaign

Client
Alliance Capital
Campaign
Rude Awakenings
Agency
FERRELLCALVILLO
COMMUNICATIONS Inc.
Agency Team
John Ferrell
CREATIVE DIRECTOR
Jim McCabe
ART DIRECTOR
Richard Griffin
WRITER

**ALLIANCE CAPITAL
FERRELLCALVILLO COMMUNICATIONS Inc.**
"Rude Awakenings"

In "Rude Awakenings," three TV spots play off the same theme: that of disappointed financial expectations due to poor investments. In "Retirement," an aging husband tells his wife that they had better put off retiring for a few years because they forgot to invest, and suggests she get a job doing yard work. In "Wedding," a bride-to-be's marriage plans are dashed because mom and dad haven't saved enough money for a wedding. This satiric approach, spiced with black humor, worked well with its target market: brokers, anyone who's dealing with financial security, and, in particular, baby boomers, says creative director John Ferrell, who adds that one of the challenges was making the whole drama happen in around 20 seconds. "Every study we've seen shows that we're not putting enough money away and we needed to dramatize treatment of the issue," says Ferrell, who points out that as a result of the campaign, phone calls to Alliance have soared.



Corporate Image Radio Single

Client
North Fork Bank
Campaign
Relationships
Agency
Kopf Zimmermann Schulteis
Agency Team
Jack Schulteis
CREATIVE DIRECTOR, WRITER

**NORTH FORK BANK
Kopf Zimmermann Schulteis**
"Relationships"

Kopf Zimmermann Schulteis continues its award-winning strategy of humorously pointing out the disadvantages of "monolithic monster banks." In "Relationships" a customer, inquiring about his credit application, gets fobbed off with talk of "exploring our relationship" and with appeals to his inner child. Frustrated, the customer takes his business to North Fork, which offers straight answers and solutions, not red tape and delays. The campaign's premise, how big banks give small customers the cold shoulder, originated after the president of North Fork told writer Jack Schulteis real life horror stories concerning other big banks. "North Fork is growing tremendously by servicing small business," says Schulteis. Why radio? "Radio is a predominant medium for banks. The production is affordable and you can do a first class radio campaign for one tenth of the cost of TV," he says. North Fork certainly thinks so. With growth ahead of projections, it's more than doubling its number of branches and has established a reputation as one of the most efficient U.S. banks.

Most widely read publication in capital markets worldwide. ►►

Corporate Image Television Single

Client
New York Stock Exchange

Campaign
Tick

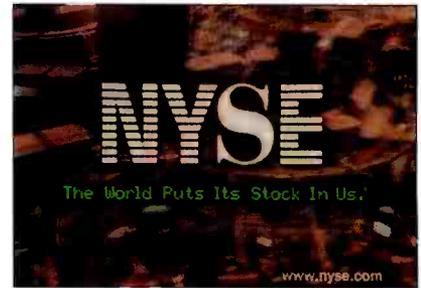
Agency
Leo Burnett

Agency Team
Bob Akers
ART DIRECTOR
Ned Crowley
WRITER

NEW YORK STOCK EXCHANGE
Leo Burnett

"Tick"

For its first venture into broadcast advertising after a hiatus of seven years, the New York Stock Exchange opted for a brand-building campaign aimed at giving the public a better understanding of how it works as well as targeting new clients. Part of a multi-media campaign, the television segment took a visually dynamic approach designed to create an emotional connection with the viewer. In "Tick," the voice-over says, "They are more than three thousand strong, the greatest names in business today, united in a mission to reach ever increasing heights of success..." While uplifting orchestral music plays, images of clients such as Calvin Klein, Harley Davidson, McDonalds and Motorola flash across the screen. "We wanted to create a greater bridge between Main Street and Wall Street," says Mike Cohen, managing director of advertising and marketing, who says the ads were aimed at CEOs, chairmen and heads of industry. Cohen points out that the New York Stock Exchange has grown tremendously in the last ten years, adding 70% of the companies listed in the Stock Exchange today. "Now we've extended the technology we use and there're more people involved," he said. "We're the leading exchange in the world. We don't look at what competitors do, we focus on our market and it was a conscious decision on our part that the public should have a better understanding of what we do."



Business to Business Direct Mail Single (tie)

Client
Banque Internationale
De Luxembourg

Campaign
Architects for your Financial Assets

Agency
Marketing Power Rapp Collins Brussels

Agency Team
Willy Daems
CREATIVE DIRECTOR
Anne Francoise Boutte
ART DIRECTOR
Yvon Beguivin
WRITER

BANQUE INTERNATIONALE DE LUXEMBOURG
Marketing Power Rapp Collins Brussels
"Architects for your Financial Assets"

This elegant and elaborate direct mail promotion was designed to pique the interest of fund managers within financial institutions in North America, Europe and South East Asia. The service being offered by this Brussels-based bank, which was well-known in its own country but little-known outside Europe, was the management and international development of investment funds for financial bodies. BIL hit upon the clever idea of having the service itself analogous to the design: literally a mini wooden pillar that came elegantly displayed in a gray box, and to be used as a desk ornament. "Our Mission: Architects For Your Financial Assets. Our vocation: To Design The Pillars Which Support Your Funds," reads the headlines on either side of the pillar with the engraved logotype "First BIL" at its base. The aim was to increase brand awareness and expand the consumer client database and transform the latter into actual contracts. How successful was it? BIL reports the most common response to follow-up calls to recipients was, "Oh yes, the bank with the pillar."



FINANCIAL TIMES

Carried by the board.

Financial Times: worldwide circulation reaches 359,458*

As the world's busiest people make time for the FT every day, so the world's busiest media schedules make room for it. It's now the most widely read publication in capital markets worldwide.** The top international title among professional investors in Europe†. And the fastest growing global business title in Asia‡. If you'd like to reach the busy as they pause for thought, call Stuart Arnold on 1-212 745 1342.

FINANCIAL TIMES

No FT, no comment.

Consumer Retail Multi-Media (tie)

Client
Chase Manhattan Bank

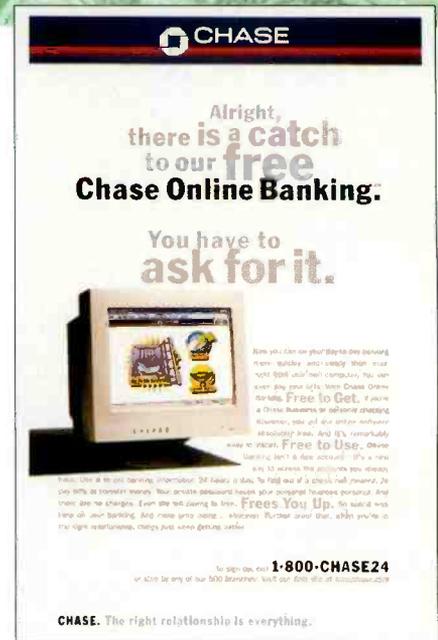
Campaign
Free To Get, Free To Use

Agency
McCann-Erickson

Agency Team
Jonathan Cranin
CREATIVE DIRECTOR, WRITER
Joe Nissen
ART DIRECTOR

CHASE MANHATTAN BANK
McCann-Erickson
"Free To Get, Free To Use"

"Alright, there is a catch to our free Chase online banking. You have to ask for it," reads the headline set in varying sizes of type and designed to motivate current Chase checking customers to sign up for online banking. Aimed at emphasizing both the free service and Chase's user-friendly graphics, the multi-media campaign was targeted at 25-54 year-old Chase checking customers living in New York, New Jersey, and Connecticut. Research showed that a visual demonstration of the product was critical, to help alleviate the phobias many non-tech consumers have regarding handling bank transactions via computer. Hence the image of a computer screen with the icons prominently displayed and the straightforward typographical style.



Consumer Retail Television Campaign

Client
E*Trade

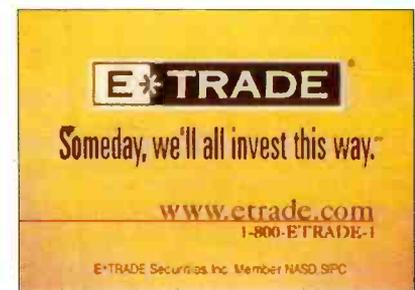
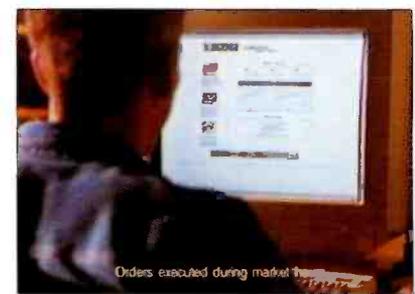
Campaign
Mansion, Worst Nightmare,
Who's Your Broker?

Agency
Gotham Inc.

Agency Team
Michael Jordon
CREATIVE DIRECTOR, WRITER
Bruce Kramer
ART DIRECTOR

E*TRADE
Gotham Inc.
**"Mansion, Worst Nightmare,
Who's Your Broker?"**

Six-year-old online trading company E*Trade, the fledgling industry's most visible and aggressive leader, launched a multi-media television, print, cable, outdoor and radio campaign designed to build its brand and position itself ahead of competitor Charles Schwab. With the tagline "Someday we'll all invest this way," the television segment relies on humor to communicate to the general public that using an online brokerage is less expensive than going to a traditional broker. One spot shows a broker and his spouse waltzing into a dream house built on fat broker commissions. Another features a worker pestering a colleague in the mistaken belief that that E*Trade, is a real-life broker. ("Is it Eddie?...Elvis?") "There's been an huge increase in the numbers of self-directed investors who historically relied on brokers for information but who now do their own research and make their own decisions on the Internet," says E. Stone Roberts, CEO of Gotham, who says the campaign has evolved from last year's effort, which was more focused on attacking brokers. "Trading on-line is a huge and growing part of the market. It's basically a retail business, when volume of trading is up on the stock exchange, our trades are up."



Every ad should get such
undivided attention.



Barron's. How money becomes wealth.®

Every week, in numbers greater than for Forbes, Fortune and BusinessWeek, our readers march to the newsstand for a copy of Barron's. Then, for 2 1/2 hours on average, they tune out everything else while they scour our pages. They read the ads (76.9%). And after they've read the ads, they advertise the ads. Bringing them to the attention of colleagues (14.1%). And discussing them with friends and family (28.6%). So if you're an advertiser trying to reach an affluent audience – and then some – Barron's is the ideal instrument.

Source: Barron's Primary Reader Survey, Beta Research Corporation, 1995; ABC circulation for six months ending 12/31/97.
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DOW JONES

Consumer Retail Print Single

Client
Putnam Investments

Campaign
Japanese

Agency
Margeotes/Fertitta + Partners

Agency Team
Graham Turner, CREATIVE DIRECTOR
Craig Mannion, ART DIRECTOR
Robin Pollak, WRITER

Business To Business Multi Media

Client
Deloitte & Touche

Campaign
The Answer Is

Agency
Keiler & Company

Agency Team
James Pettus, CREATIVE DIRECTOR, ART DIRECTOR
Dawn O'Connell, ART DIRECTOR
Wayne Waaramaa, ART DIRECTOR
David Haskell, WRITER

Consumer Retail New Media Single

Client
Founders Funds

Campaign
How

Agency
Cybersight

Agency Team
Peter Guagenti, CREATIVE DIRECTOR, WRITER
Molly Martin, ART DIRECTOR

Corporate Image Out of Home Single

Client
Barnett Bank

Campaign
Now In Publix

Agency
Mckinney/Silver

Agency Team
Steve Davis, ART DIRECTOR
Sue Batterton, WRITER

Consumer Retail Direct Mail Single (tie)

Client
MBNA America Bank

Campaign
Platinum Plus 18,000 Moving Parts

Agency
MBNA Advertising/MBNA America Bank

Agency Team
Chris Ransick, ASSOCIATE CREATIVE DIRECTOR
John Mayberry, ART DIRECTOR
Newt Bugbee, WRITER
Ralph Devito, WRITER
Pam Jones, WRITER

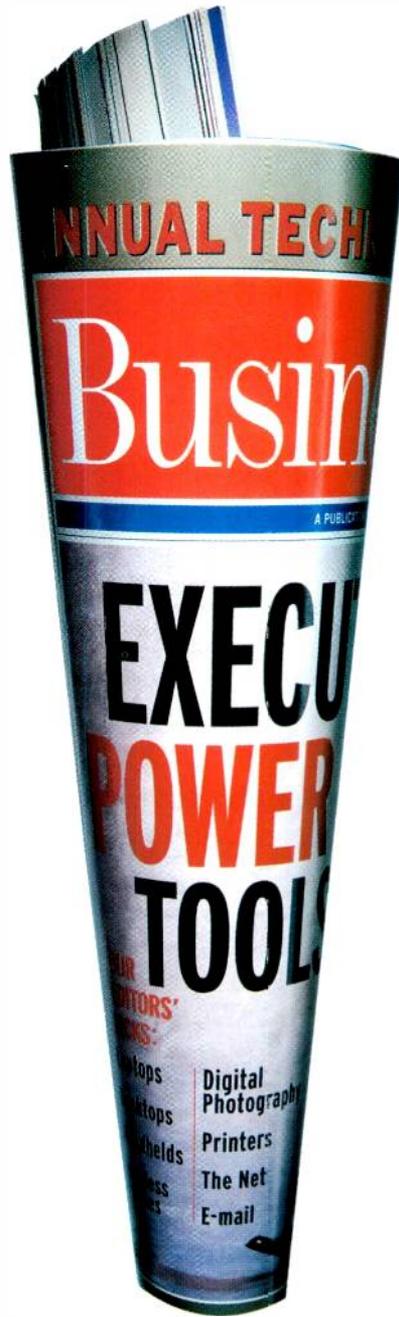
Consumer Retail Multi Media (tie)

Client
DLJ Direct Inc.

Campaign
DLJdirect Introductions Campaign

Agency
Roman Group/TAG Online

Agency Team
Gad Romann, CREATIVE DIRECTOR, WRITER
Ann Lemon, ART DIRECTOR
Lang Phipps, WRITER
Christina Keating, PRODUCER
Jim Fleming, EDITOR
David Katzenstein, PHOTOGRAPHER



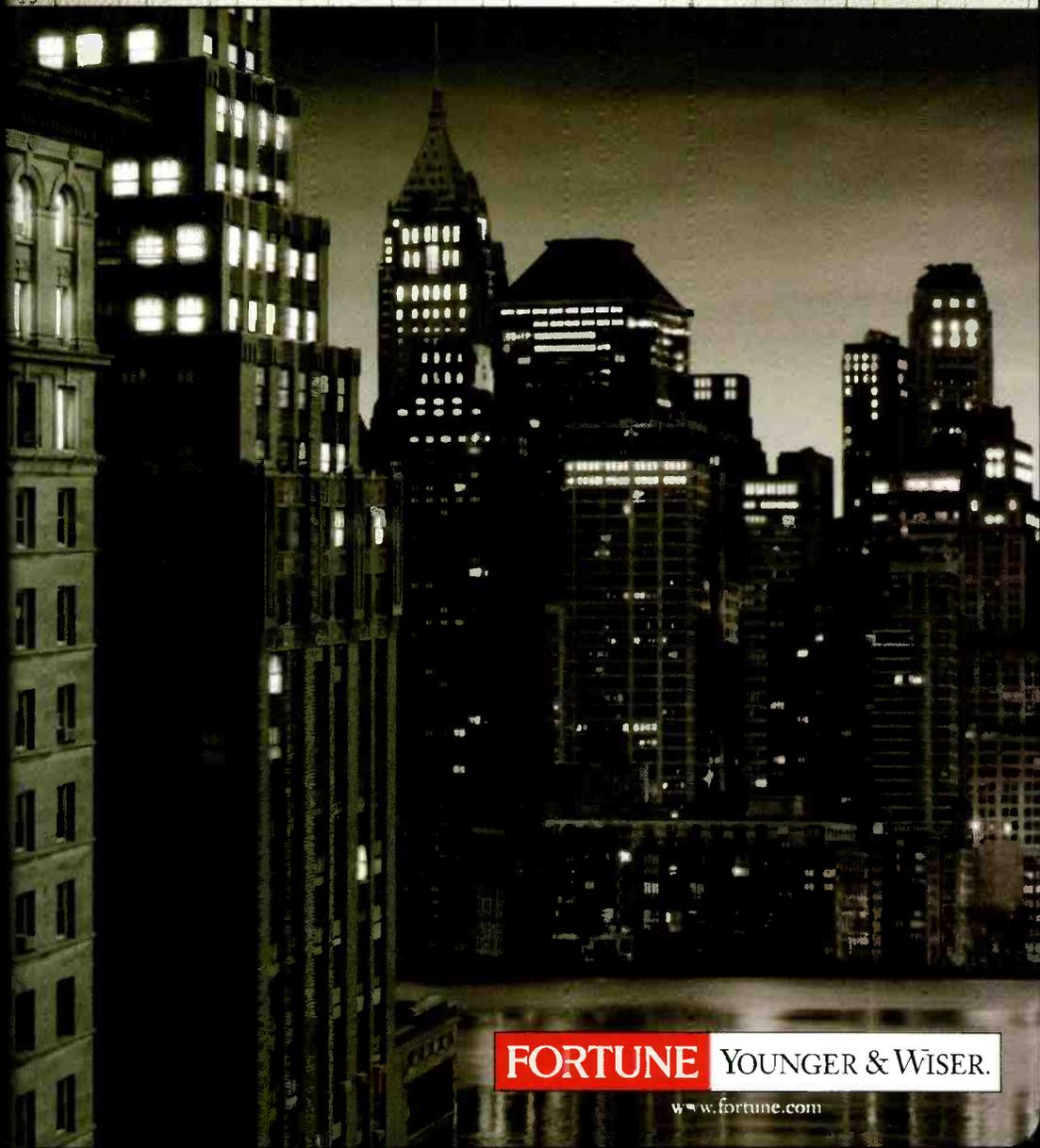
Most Read. Best Read. Worldwide.

BusinessWeek

www.businessweek.com

11 12 13 14 15 16 17 18 19 20 21

1
2 *How can it be lonely at the*
3 *top? There are millions of*
4 *Fortune readers up there.*
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FORTUNE YOUNGER & WISER.

www.fortune.com

Magazines

By Lisa Granatstein

As hip-hop music and culture become more mainstream, magazines that cover the scene are getting busy

Rappers' Delights

Here's the dilly: Hip-hop is hot. For years, growing numbers of America's youth have been tuning in to the hip-hop beat, getting jiggy with their oversized pants, turned baseball caps and rapid-fire rapping. While mainstream titles including *Rolling Stone*, *Spin* and more recently *Vibe* have covered hip-hop music and culture with varying degrees of success, *The Source* has been chronicling the scene for a decade. Founded by David Mays in 1988, the grassroots title often struggled to stay alive in its early years. Many advertisers kept away, believing hip-hop

had a limited audience and before long would give way to the next passing fad.

But that's all history now. Puff Daddy and Busta Rhimes tunes play on Top 40 radio, athletic wear (think Tommy Hilfiger) is haute couture and hip-hop-speak shows up on the cover of (gasp!) *Fortune* ("Yo, Corporate America!"). *The Source* is now on solid footing and is growing rapidly, with a circulation of 370,691, up 21 percent in the second half of last year alone. Hip-hop is popular culture. The publishing industry and advertisers have pulled out their earplugs and are singing a fresh tune, and new titles are looking to share in *The Source's* success.

"It's the defining music of today's generation of youth," notes Mays. "You have to understand it to tap into them. And with that distinction becoming clear to corporate America, it's becoming easier to launch a magazine."

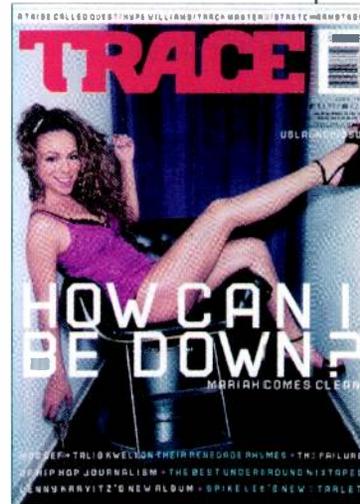
The Source and *Rap Pages*, an 8-year-old monthly owned by Larry Flynt Publications that claims a circ of 400,000, are getting some company in the category from the likes of *Trace*, *Blaze* and *XXL*.

London-based *Trace*, an urban style magazine with a hip-hop sensibility, has signed a distribution deal that, beginning May 12, will put 200,000 copies on U.S. newsstands. The title, which will publish here 10 times per year, was launched in 1996

by Claude Grunitzky, its editor/publisher. Mariah Carey will grace the cover of the first U.S. edition.

"We're more interested in how hip-hop has affected people on a mainstream level," explains Gru-

nitzky, 28. "We have a broader focus that also includes models and other nonmusic covers." The U.S. and U.K. editions will be identical, save for the U.S.-standard trim size and a number of different advertisers. The



British invasion: A U.S. edition launches May 12.

 <p>Found in 26,817,400 households.</p>	 <p>Found in 50,000,000 households.</p>
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With off-beat originals like *Cow and Chicken*, we're delivering more viewers every day. **CARTOON NETWORK**

TM & ©1998 Cartoon Network, Inc. A Time Warner Company. All rights reserved. *Nielsen Media Research, May 1998. Qualifications available upon request.

Magazines

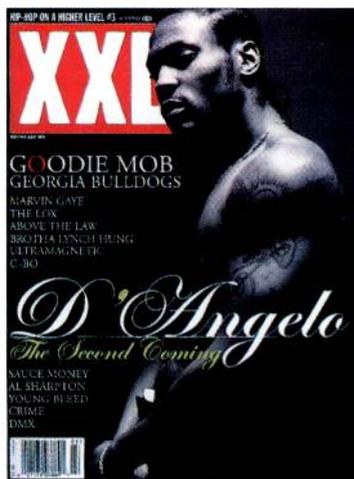
Must-Reads

A compendium of noteworthy articles from recent issues:

In "KC BBQ," Connie McCabe smokes out the best barbecue in Kansas City. *Saveur*, May/June

In "Thy Name is Lou," Ingrid Sischy walks on the wild side with a Lou Reed Q&A. *Interview*, May

"Playboy's History of the Sexual Revolution Part VII (1960-1969)," James R. Petersen's look at America's sexual mystique in the Age of Aquarius. *Playboy*, June



Harris Publishing's entry will boost its frequency next year.

stateside version will include fashion schedules from Spiewak and Phat Farm and ads from the record labels Virgin and Def Jam.

A key to *The Source's* success has been its targeting of male readers 14 to 24. Vibe Ventures will take aim at that age group on Aug. 25 when it

launches its 200,000-circ hip-hop book *Blaze*. *Blaze* is a spinoff of *Vibe*, the mainstream hip-hop/pop magazine for readers 18 to 35. Following its test issue, *Blaze* will return next March and will publish nine times annually.

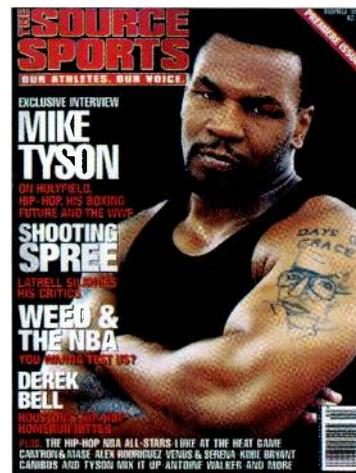
"We're dedicated to covering underground very thoroughly," says Jesse Washington, 28, *Blaze's* editor-in-chief. "That's where the creative impetus is coming from right now."

Harris Publications' *XXL*, a quarterly hip-hop extension of the urban basketball book *Slam*, covers the gamut—music, film, fashion and politics. The magazine, which launched last August, targets men 18 to 34 and claims a circulation of 175,000. *XXL* plans to go bimonthly in August and 10 times yearly by mid-1999.

On May 19, a widely anticipated *Source* spinoff, *The Source Sports*, will hit the stands, offering a new take on athletics and athletes. The title plans to blend the music and culture of hip-

hop with the personalities and attitudes of the sports world. *Source Sports* will launch as a quarterly, with a newsstand distribution of 350,000; the plan is to publish either bimonthly or 12 times in 1999. Advertisers in the premiere issue will include Adidas, Reebok, Calvin Klein, Ralph Lauren, Levi's, Sony, Panasonic, Pepsi and Sprite. The latter two are a particularly welcome addition. Though beverages have used hip-hop in their marketing efforts, "they have not done much print," says Mays. Just last year, "they realized it was the place to be."

Alongside the growth in national titles, small, grassroots books covering the hip-hop scene continue to proliferate. The 50,000-circ *Stress*, a highly respected bimonthly, provides readers



The genre's longest player punches up a sports spinoff.

with a New York perspective.

"Hip-hop has assimilated itself into mainstream culture now," says *XXL* publisher Dennis Page. "It's very similar to rock 'n' roll in the '50s. Every day, it gains more acceptance, on every level."

'Preservation' Branches Out Not Just About Old Houses Anymore

One of the publishing industry's best-kept secrets is out of the bag. After nearly 50 years in business, *Preservation* received its due a couple of

Franklin Spier Advertising
congratulates

DoubleTake
magazine

National Magazine
Award Winner
for General Excellence

100,000 circulation and under

weeks ago, edging out *Harper's*, *Philadelphia*, *Texas Monthly* and *Saveur* for a 1998 National Magazine Award for general excellence in the 100,000 to 400,000 circulation category.

The bimonthly takes its cues from the Washington, D.C.-based National Trust for Historic Preservation, whose mission is to protect the "built" environment. "It's really about place, and making people sensitive to where they live," says Robert Wilson, editor-in-chief.

Two years ago, *Preservation* underwent a major redesign that ended up catching the eye of both the American Society of Magazine Editors, which hands out the national honors, and *Philadelphia* editor Elliot Kaplan, who tried to hire away *Preservation's* art director just days before the awards ceremony.

The new look has broadened the scope of *Preservation* beyond its traditional coverage of old houses. Feature subjects have included a golf course in West Virginia where sheep are free to roam and a museum in Kansas that restores space-age kitsch, including rockets. The previously distant tone of the magazine has changed as well; Wilson has tapped writers who provide analysis and a more personal voice.

Like the National Geographic Society, members of the Historic Preservation organization pay dues and in turn receive the magazine. And though at its peak the Trust received federal funding (up to \$7 million, or about 20 percent of its annual budget), as of Oct. 1 the flow of those dollars will cease. "A few years ago, Congress threw out all the artsy-fartsy funding," says Wilson, "and we got thrown out too."

But that hasn't stopped *Preservation* from continuing its mission of enlightenment. And while circulation increased by 5.3 percent to 210,000 in the second half of last year, according to the Audit Bureau of Circulations, the Trust will be stepping up its efforts to woo even more members/readers.

Surely, that National Magazine Award won't hurt.

Penton's 'Industry Week' How Manufacturers Do It Better

For nearly 30 years, manufacturing execs seeking guidance have turned to *Industry Week*, a Cleveland-based magazine that serves up a how-to guide for management techniques.

For its controlled-circ readership of 234,955, *IW* seeks out CEOs and other high-level execs to offer insight into how to run a smooth operation. "We cover all the functional areas of a corporation," notes publisher Carl Marino. Among its 23 issues-per-year schedule, the Penton Publishing title offers annual specials like the 100 Best-Managed Companies issue.

For small business, Penton has launched *IW Growing Companies*. After two issues, the 210,000-circ book will go monthly in September. ■

60 SECONDS WITH...



Isolde Motley

Managing Editor, *Life*

Q. So what's your take on *Life*? **A.** It's really easy to overthink a magazine—that will kill you. When I got this job, Gerry Levin said, 'You defeated a lot of really smart editors.' And I said, 'Maybe it will be a sensible change to have a dim one.' I think there's something to that. Getting overly intellectual about editing is the surest way to screw up.

Q. What changes have you made? **A.** I thought it needed a change in the way stories are told. *Life* needed to be more cheerful. I wanted to get some better nonfiction writers, more informal photography and wedge more material into the same number of pages. The redesign will come with the June issue. It's very retro.

Q. What's your mission in *Life*? **A.** The mission is to take issues or events and make them understandable in very human terms. The McCaughey story [in the May issue] is an example of that collision of faith and technology which takes place in this one woman, physically. Her story is about embracing both, and ending up with seven healthy babies.

Q. That's a pretty wild cover. **A.** Yes, it's raining babies.

 <p>Found in 21,693,500 households.</p>	 <p>Found in 50,000,000 households.*</p>
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We're turning up in more living rooms than ever before. Kitchens and bedrooms, too. **CARTOON NETWORK**

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MOVERS

NETWORK TV

Tim McCleary has joined NBC in the new position of director, media services and special projects. He will oversee coordination and distribution of press materials created by the NBC Entertainment press & publicity department. McCleary was most recently senior publicist, prime time, for the WB TV network...**Stacey Davis** has joined NBC Studios as director, publicity, focusing on expanding the studio's role as a producer of prime-time series and made-for-TV movies and miniseries. Davis had been a senior account exec at The Lippin Group in Los Angeles, with responsibilities including coordinating publicity campaigns for network series... **Robert Hebenstreit** was named vp of research for PaxNet, Paxson Communications' new TV network set to launch Aug. 31. He had been vp and director of research at Petry Television.

CABLE TV

Michael B. Fox has been promoted to vp, worldwide advertising sales, for ESPN International. Fox, who has been overseeing the network's ad offices in Buenos Aires, Mexico City, Sao Paulo, Rome, Johannesburg, Sydney and Tokyo as director, worldwide advertising since January 1997, adds responsibilities for management of the international ad sales unit based in New York...**Barbara Zaneri** has been appointed vp of cable sales for USA Networks' Studios USA Television Distribution, overseeing first-run, off-network and Universal library product, including *The A-Team*, *Mag-*
(continued on page 35)

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

Paul Bissonette

Vice president and general manager
WPIX-TV, New York

Whether it's at work or at play, Paul Bissonette is always in the race. At work, it's for ratings. Since taking the vp/gm post at Tribune Broadcasting-owned WB affiliate WPIX in February, Bissonette has helped boost them to within range of the market's longtime 10 p.m. news leader, WNYW.

Midway through the May-sweeps ratings period, while the market's other stations have experienced ratings dips at 10 p.m., WPIX is averaging a 4.7 rating/7 share, tied with Fox-owned WNYW. A year ago, WNYW had a 6.7/9 average.

WPIX officials credit Bissonette with putting greater emphasis on news series that appeal to a broad audience without resorting to sensationalism, such as a recent sweeps series on memory loss by correspondent Marvin Scott. "These kind of reports eschew the traditional sweeps series some stations use to terrify viewers,"



He's driving for ratings at 10 p.m. in New York.

said a New York station rep source.

On closing the gap with WNYW, Bissonette adds with a note of conservatism that "in news, it takes a long time to change viewing habits, but it appears we're starting to fire on all cylinders."

Spoken like the racing enthusiast that he is. In what his wife calls a "midlife crisis gone awry," Bissonette eight years ago took up auto racing as a hobby, training at the sport's renowned Skip Barber Racing School (Jerry

Seinfeld is another Barber grad). Bissonette, who usually drives a smaller version of the Indy-style race cars on the ovals at Lime Rock (Conn.) and Watkins Glen (N.Y.), says he gets a rush every time he takes the wheel.

"Rather than having speedometers, there are tachometers in the cars, but I would guess they go up to about 135 miles per hour," Bissonette says. "It's an expensive hobby, which

explains why I can't do it as much as I like, but I have no major mishaps and a only a few spin-outs." —*Michael Freeman*

GQ Restaurant Reviewer Richman Dresses for Awards Dinner

Alan Richman is the Mark Spitz of gastronomy. The *GQ* special correspondent just ate up the competition again, collecting his sixth James Beard Journalism Award for Magazine Restaurant Review/Critique at a ceremony in New York last week.

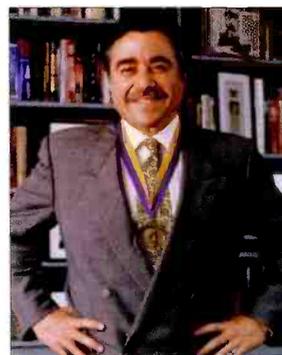
Could it simply be that his columns—1997 efforts included a rant against restaurant cheese courses and an assessment of overhyped Beantown eateries—are a cut above the rest? Perhaps. But Richman has another theory. His luck changed, he says, when *GQ* editor-in-chief Art Cooper gave him a "strange brownish-

grayish" suit after his first win: "Art said, 'Here, it's yours for winning!'" Richman wore it to the award dinner the following year, and the following...and has won every time the award has been given by the James Beard Foundation.

"Now I'm stuck with it," he says. But the superstition doesn't end there. Certain people must sit at his table at the awards event

every year: Richman's wife, *Food & Wine* editor Lettie Teague; Cooper and his wife, Amy; *GQ* m.e. Martin Beiser; and *GQ*

executive editor Lisa Henricks-son. And though Richman feared that the three additional guests seated at his table this year would "certainly spell doom," the force, his suit and his good luck pals were with him. —*Lisa Granatstein*



Superstition suits this James Beard medalist.

MEDIA DISH

(Right) Actress Annette Bening (second from right) and Katherine Graham, chairman of The Washington Post Co. (r.), joined *Newsweek* chairman Richard Smith and wife Soon Young Yoon at a *Newsweek*-hosted reception preceding the White House Correspondents' Dinner at the Washington Hilton.



(Above) Media specialty agency Carat ICG, Chicago, took over the Windy City's House of Blues on April 23 to celebrate Carat's new relationship with client Ameritech Corp. (L to r.) Bruce Milner, co-founder, Carat; Stig Carlsson, COO, Carat; Marilyn Lunenfeld, director corporate media, Ameritech; and Andrew Butcher, co-founder, Carat.



(Right) Reatha Morse, associate media director at TBWA Chiat/Day, with daughter Rebecca, who participated in the agency's Take Our Daughters to Work Day program.



At the recent Television Bureau of Advertising annual marketing conference in Las Vegas, Joe Tirinato, senior vp, strategic planning, TVB, had the pleasure of announcing winners of a first-time contest at the conference—for free massages compliments of the TVB and *Mediaweek*.



Woman's Day editor Jane Chesnutt (l.) welcomed New York congresswoman Caroline McCarthy (D-N.Y.) to the recent *WD*-sponsored luncheon at New York's Le Cirque 2000 to honor McCarthy, whose life is the subject of the upcoming NBC movie *The Long Island Incident: The Caroline McCarthy Story*.



Found in 13,591,200 households.



Found in 50,000,000 households.*

As the fastest-growing, top 5 rated basic cable network, we have new viewers coming out of the woodwork.



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MEDIA DISH SPECIAL

About 100 advertising and publishing industry execs gathered under gray skies last Monday at the Ridgewood Country Club in Paramus, N.J., for a good cause: the 25th Annual Multiple Sclerosis Spring Golf Classic. Co-chaired by Mike Lotito, Ammirati Puris Lintas, and Paul Zuckerman, Paul Zuckerman Enterprises, the event raised \$250,000 for the Greater North Jersey Chapter of the National MS Society, making it the highest-grossing golf tourney in the society's history. Sponsors included Fox, NBC, TDI and Prestige Lexus.

(Below, l. to r.) Event co-chair Mike Lotito, director of client services, Ammirati Puris Lintas; Fabio Freyre, associate publisher, *Sports Illustrated*; Don Mahoney, publishing director/*Golf Plus*, *SI*; and Ed Weiner, senior vp/media director, TBS Media Management



THERESE KUPEN



(Left, l. to r.) Scott Lennard, management supervisor, Ogilvy & Mather; Marilyn Mersereau, director of advertising, IBM; Jim Spanfeller, publisher, *Yahoo! Internet Life*; and Geoff Maresca, New York sales manager, *Yahoo! Internet Life*



(Above, standing) Laura Gentile, account supervisor, Ammirati Puris Lintas; (kneeling, l. to r.) Dave Williams, account manager, *BusinessWeek*; Steve Leary, vp/account supervisor, APL; and Bob Kelly, vp/sales, *BusinessWeek*



(Left, l. to r.) Chris Kurtz, account exec, Bloomberg; Andy Ball, account exec, Foote Cone & Belding, N.Y.; Ira Cohen, consumer advertising director, AT&T; and Bob Bruder, sales director, Bloomberg

(Above, l. to r.) Ray Warhola, eastern regional manager, *The Wall Street Journal*; Sean Cunningham, evp/co-media director, Ammirati Puris Lintas; P.J. Leary, group media director, APL; and John Sedlak, sales rep, *WSJ*

Continued on page 36

MOVERS



Zaneri moves at Universal



Affe joins WB affiliate KDAF



Fox upped at ESPN Int'l

(continued from page 32) *num Pl.*, *Knight Rider* and *Miami Vice*. Zaneri had been manager of Western regional sales for Universal...**Don Graham** was named vp of programming and production for Fox Sports Chicago. Graham will be responsible for all facets of programming and production for the network, with concentration on local programming development. Graham was most recently executive in charge of production for Eyemark Entertainment's *The Gayle King Show*.

TV STATIONS

Bob Affe has joined Dallas-Ft. Worth WB affiliate KDAF-TV as programming director. Affe comes to WB33 from Weigel Broadcasting, where he was programming coordinator for independent Chicago station WCIU...**Roger Bare**, local sales manager at KHTV-TV, Tribune Co.'s WB affiliate in Houston, has been upped to general sales manager of the station.

PRINT

At McClatchy flagship paper the *Star Tribune* in Minneapolis, **John R. Schueler** has been named publisher, replacing Joel Kramer, publisher since 1992. Schueler was most recently president and COO of *The Orange County* (Calif.) *Register*...At Times Mirror-owned *The Sun* in Baltimore, **Rich Goldstein**, director of finance since November 1996, has been promoted to vp and CFO. Prior to joining *The Sun* in 1992, Goldstein worked for Times Mirror in New York for 12 years...**Robert W. Burdick**, editor and senior vp of the *Rocky Mountain News*, has been named president and general manager. He will report to Larry D. Strutton, publisher and CEO of the Scripps Howard-owned paper. **John Temple**, managing editor since 1995, will succeed Burdick as editor, and **Gerald Tryhane**, currently vp and business manager, will become senior vp and business manager with responsibilities for information services, production and prepress.

Trek Holds Sway When Space Is at Stake

Star Trek's William Shatner and Leonard Nimoy appeared at USA Networks Sci-Fi Channel booth at the National Cable Television Association convention (wearing each other's name badges to confound the media) and swamped the competition. But the pair's late arrival had worried USA execs scuttling around as the line of fans around the Sci-Fi exhibit grew longer and longer.

adding edited footage and having Nimoy write additional material, said Barry Schulman, Sci-Fi's vp of programming. Shatner and Nimoy's arrival was bad news for the NBC Cable exhibit next



Nimoy (l.), Shatner try new identities.

"We didn't expect a turnout like this," whispered one USA vp. They should have. Sci-Fi has found the original *Star Trek* so popular that it is redigitizing the shows, clearing up the fuzz,

door, where people were waiting to see Jane Pauley. A large number of them got sucked off into the black hole of *Trek* fans as Shatner and Nimoy made their entrance. —Alicia Mundy

Found in 348,500 households.

Found in 50,000,000 households.*

With the world's most popular cartoons, it's no wonder our numbers keep multiplying.

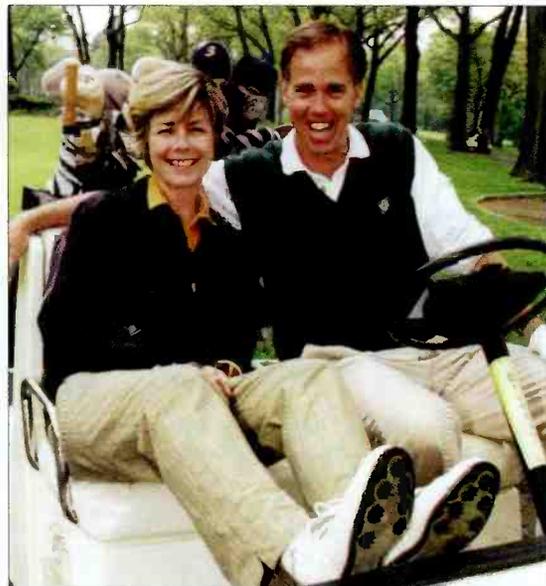
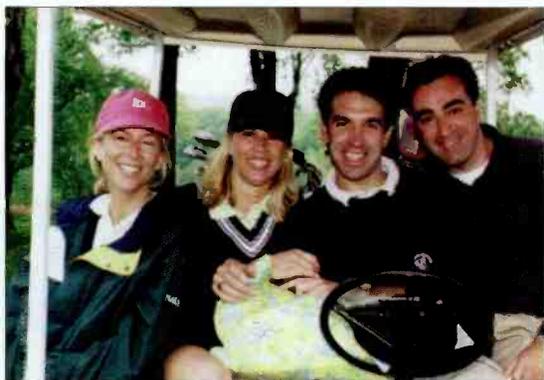


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MEDIA DISH SPECIAL

Continued from page 34

(Right, l. to r.) Shannon Murphy, sales manager, *Inc.*; Barbara Behrins, regional ad manager, *Inc.*; Gary Mirkin, national ad director, *Inc.*; and Jim Tricarico, eastern sales director, *Inc.*



PHOTOGRAPHY



(Above) Jan Boyle, senior vp/group director, Ammirati Puris Lintas; and Peter Krieger, eastern ad director, *Life*

(Below, l. to r.) *The SmartMoney* foursome, Bob Fritze, ad director; Lou Tosto, New York ad manager; Peter Jurew, marketing services director; and Chris Lambiasi, publisher



(Above) Tom Sassos, CEO, VSM Media (l.); and Dan Lagni, associate publisher, *Condé Nast Traveler*



(Right, l. to r.) Pete Britton, advertising sales, *Time*; Charlie Kammerer, advertising sales, *Time*; Maureen McAllister, New York ad manager, *Time*; and Dick Raskopf, associate publisher, *Time*



(Above, l. to r.) Francis Farrell, publisher/senior vp, *The Sporting News*; Ray Katz, senior vp sports marketing/group account director, The Lord Group; Bob Rose, director media planning, Western Media; and Jay Burzon, vp sales, *The Sporting News*

Today Gains Rights to Sights for Sweeps

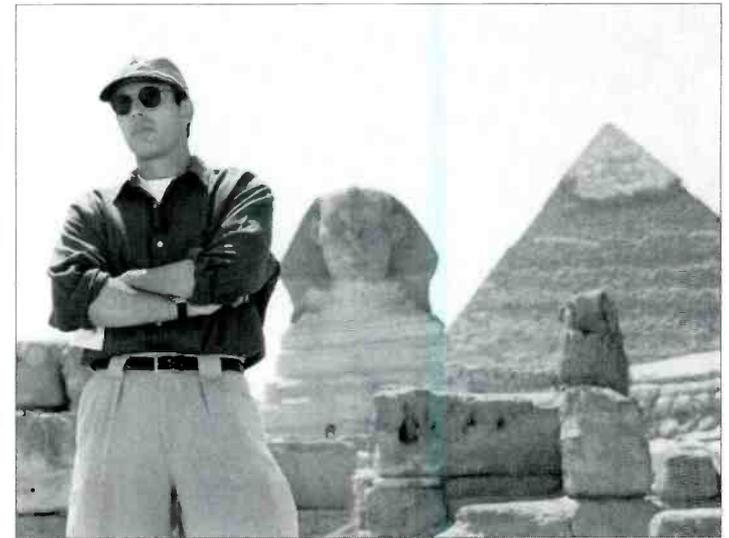
Today Show co-host Matt Lauer might not have been able to broadcast live from in front of the Taj Mahal in India during the first week of the May sweeps if not for a heavy dose of persuasion by NBC News Hong Kong bureau chief Audrey Kolina.

Contingency plans were for the sweeps-week special to air from Bangkok or Vietnam if the show did not get permission from the Indian government to do the

broadcast from the country's renowned royal mausoleum. Indian law prohibits any live international broadcast transmission from the Taj Mahal, but Kolina's talks with government officials led to parliament passing a special bill just a week prior to scheduled air time.

Lauer's live broadcasts from in front of the Sphinx in Cairo and from the Parthenon in Athens were also firsts for American TV. Shooting at those

sites required approval from the governments of Egypt and Greece, respectively, but Today's special events producer Mary Alice O'Rourke skillfully negotiated permission without ruffling existing law.



Skillful negotiations with the Egyptian government allowed Today to shoot co-host Lauer with a stony-faced backdrop.

The show kept viewers in the dark as to where Lauer would turn up each day on his five-country, round-the-world trip until they tuned in each morning. And only eight people involved with the show knew all five locations, which included Venice and Sydney, prior to Lauer's broad-

casts. Production crew members knew the respective cities they would be airing from but did not know the other locations.

Lauer traveled from each city in a 10-seat Falcon jet with six staffers. Planning for the five-day trip began in late December. —*John Consoli*

Bidding for Bigwigs



AWNY auction co-chairs Jan Agliodoro of USA Today (l.) and Jennifer Basher of Y&R, with Steve Slon, editor of event sponsor Success magazine

It was a pitched battle of pocketbooks at the Advertising Women of New York's recent silent auction as young media executives who came to buy time (literally) with media industry bigwigs waged an all-out bidding war.

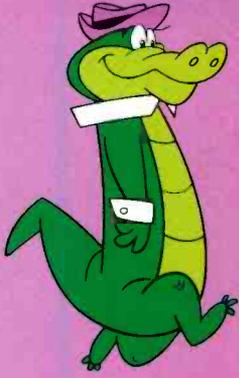
Organized to raise money for AWNY's speaker program and sponsored by *Success* and *Working at Home* magazines, the auction sold everything from power breakfasts to power bike rides with such VIPs as CondéNet director Sarah Chubb and Nora McAniff, publisher of *People*.

As the final seconds ticked away, "the room got hysterical" with contenders scribbling on the bidding sheets to get to their target, commented one organizer. Bids started at \$25 and climbed by increments of \$5, \$10 or \$50, with a handful of power-access opps pulling in bids of more than \$500.

Patricia Glick, of Mendelsohn Research, won the bike ride with Chubb but admitted her training to prep for the meeting would be minimal. "I'll probably just eat a power bar in the morning." —*Mira Schwirtz*



Found in 733,900 households.



Found in 50,000,000 households.*

Only one cable network has all the classic cartoon favorites. Don't fall for imitations.



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**A small business network lets you share
printers and modems and information and ideas.
Soon you'll be referring to yourself as we.**

When your people can access and share information, your business is going to run more efficiently and more intelligently.

Microsoft® BackOffice® Small Business Server connects everyone to everyone and everyone to everything from one central, secure place. It lets you control sensitive data like payroll and performance reviews. And it lets your employees immediately access important information, like status updates on orders and past purchases, so they can service your customers better from the office or on the road. They can even share files without sharing floppies so there are fewer obstacles to getting more work done.

Tying your PCs together helps you make smarter, quicker business decisions. And our Small Business Server has the software you need to set up a network and easily manage it. When growth demands you add office equipment like computers, printers and modems to the server, Wizards pop up on your computer screen and walk you through, step by step, using simple, everyday words.

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acting +
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is the **POWER** of **VIDEO**

Video has had the power to seduce — inspire, influence, and inform — viewers for nearly 60 years. We're all attracted to moving pictures. They tell us about ourselves. They entertain us. They make our hearts throb. And unlike text and static graphics on the Internet, high-speed video captures the attention of an audience much more effectively than any other medium. As an online marketer, you probably thought you were years away from providing your Web audience with rapid, reliable video. Think again. Only the InterVU Network combines the powers of all media — delivering the V-Banner[™] video advertising banner, live unicast and multicast video, video-on-demand, and other rich-media messages with the quality and speed

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For more information, call InterVU at 619.350.1600 x126 or visit our Website at www.momentum.intervu.net.



DELIVERING THE POWER OF VIDEO TO THE INTERNET



If branding is key to online success, one has to wonder what the folks at Lycos thought last Wednesday when competitor Excite announced it was partnering with AT&T on a new branded ISP called Excite Online Powered by AT&T WorldNet Service. Only two days before, Lycos had gone public with an almost identical deal, partnering with AT&T on a gambit called, as you may have guessed, Lycos Powered by AT&T WorldNet Service. So much for the good old Unique Selling Proposition. —Catharine P. Taylor

@deadline

No Search

At the @d:tech conference in Chicago last week, **Infoseek** CEO Harry Motro and Beth Vanderslice, president, **Wired Digital**, each downplayed rumors that their search services were actively looking for a buyer. The subject was raised during a panel by **Lycos** CEO Robert Davis since mergers have been rumored in the category. Separately, Sunnyvale, Calif.-based Infoseek announced a deal with **iVillage.com: The Women's Network**, New York, to provide an information and navigation channel for women on Infoseek.

Skeptic Sales Reps

The Laredo Group, Cambridge, Mass., an Internet consulting and research company, polled 160 Internet ad sales reps recently to determine if they think interactive ad sales is a growing industry. Forty-nine percent said no; 29 percent were neutral. Only 22 percent said the industry is growing. More than half of those who responded were at the management level.

Nestle Reacts

Nestle, Glendale, Calif., is conducting an online and print media blitz with **Parade Publications' React.com** to promote its summer roller-coaster sweepstakes for Nestle Crunch Ice Cream Bars. The brand will be featured in a mini-site, housed on React.com. It will also be featured in React.com's online mall and in games.

P&G to Hold Marketer Confab About Online Ads

By Adrienne Mand

In its latest interactive call-to-arms, Procter & Gamble last week said it had reaffirmed its commitment to online marketing. But, to bring some order to the chaos of online advertising, the Cincinnati-based packaged goods giant simultaneously announced plans for a summit of major advertisers to consult on the future of Web advertising.

"The Web has the potential to be a dramatically more effective way for us to communicate with the people who buy and use our products," said Denis Beausejour, P&G vice president of advertising, speaking at the @d:tech conference in Chicago.

P&G said it will spend \$3 million on interactive advertising this quarter; 80 percent of which will go toward "beyond the banner" units, such as small "daughter" windows, sideframes, enlarged pop-up boxes and interstitials. "We've settled on ad models like banners and buttons before the interactive show even begins," Beausejour explained.

Concerning its plans for a summit, P&G said it will convene marketers including General Motors, Coca-Cola, Levi Strauss, McDonald's and AT&T, at a summer conference called the Future of Advertising Stakeholders Forum in Cincinnati. "We all

have a vested interest in making the Web the most effective medium in marketing history," he said.

Rich LeFurgy, senior vice president of advertising for BuenaVista Interactive Group and chairman of the Internet Advertising Bureau, called the announcement "the most significant call-to-action from the client side"

in the short history of the commercialized Internet. The IAB intends to work with P&G and other advertisers at the summit.

While the Web has helped change P&G's advertising and marketing, as well as its ability to do consumer research, Beausejour said, technical constraints such as narrow bandwidth, a limited infrastructure and the need for more reliable measurements must be resolved before P&G can proceed full force.

Plus, he added, P&G "really [doesn't] know how to use the Web effectively ... Web advertising today does not really deliver the kind of persuasive brand sell" of other media. "[Brands] are about trust and service and insight into what people need." Beausejour hopes the Internet can become a medium that respects consumers' security and privacy, but also is free and accessible to everyone. "Advertising needs to play a role in bringing that about." ■



P&G spends much of its interactive ad budget on unusual forms of online ads, but also runs Web sites for brands such as Tide.

Search

News

Features

Reviews

People

Events

[ALTAVISTA REVAMPS FOR NEWBIES p. 42](#) | [GEOCITIES TURNS THE PASSWORD'S KEY p. 42](#)

[BEDELL: PARABLE'S THING MAKER p. 44](#) | [MICROSOFT, FIREFLY BOOST NET PRIVACY p. 46](#)

bits

▶ **DMTV Europe** joined the **DoubleClick UK Network**, both London. DoubleClick will help develop new advertising vehicles such as sponsorships for the regional sites www.mtv-europe.com and www.mtv.co.uk. The sites include front doors programmed by country, charts and event information.

▶ **The Boston Globe**, **The New York Times** and the **Wall Street Journal Interactive Edition** last week renewed one-to-two-year contracts with **PointCast**, Sunnyvale, Calif. The publishers will expand and revamp channels on PointCast.

▶ New York-based venture capital firms **Flatiron Partners** and **Chase Capital Partners** and **Softbank Technology Ventures**, San Jose, Calif., announced a \$10 million investment in **TheStreet.com**, New York. Jim Cramer, co-founder of TheStreet.com, issued a characteristically lively statement on the day of the announcement. "The dead-tree boys must be shaking in their boots," he said. "We now have the money we need to complete our vision of crushing the old-line media behemoths."

▶ **Knight Ridder New Media**, San Jose, Calif., joined **Classified Ventures**, Chicago, to boost real estate and auto classifieds listings. Knight Ridder New Media owns **HomeHunter.com**, a home listing and information site, which will be adopted by Classified Ventures. The Classified Ventures sites **Apartments.com** and **Cars.com** will be added across Knight Ridder New Media sites. The Classified Ventures network includes **The Times Mirror Co.**, **Tribune Co.** and **The Washington Post Co.**

▶ **Excite**, Redwood City, Calif. announced two separate mega deals last week with **Netscape Communications**, Mountain View, Calif. and **AT&T**, New York. Excite will build co-branded search and channels with Netscape and will offer an online service with AT&T, Excite Online Powered by AT&T WorldNet Service. Lycos also last week announced an online service deal with AT&T.

▶ The Chicago-based **MyPoints Program** has signed on additional advertisers including **Hyatt Hotel and Resorts**, **Hertz** and **Sharper Image** to its incentives marketing program. Users who visit participants' sites can earn points for merchandise and travel.

▶ **InterActive8**, New York, formed a media and promotions division called REL8. The new division will develop a variety of online marketing strategies. InterActive8 clients include **M&M/Mars** and **A&E Television**.

AltaVista to Start Searching For A Broader Web Audience

BY BERNHARD WARNER—Following the route of its larger competitors in the search category, AltaVista will redesign its site (www.digital.altavista.com) to target mainstream Web users by early next month. The search engine has primarily attracted a tech audience and is now changing the site to eventually include 10 to 12 themed information "zones," shopping and a spell-checker for searches.

The new-look site will launch with a month-long promotional push supported by Web media buys, direct marketing and public relations, said Kathleen Greenler, director of marketing for AltaVista Search Service, Littleton, Mass. But the brand may also hit the airwaves by year's end. Greenler said that if the company goes ahead with a TV campaign, it will be bigger than the launch efforts of Yahoo, Excite, Lycos and Infoseek, which each spent under \$10 million.

AltaVista is also looking at striking Internet access deals and is studying converting the service into a portal site that would launch users onto the Web each time they log on.

The service is perking up its promo-

tional efforts just as its rivals continue to cut deals to pull in more advertising revenue. Each of the search services stated at the @d:tech conference last week in Chicago that they will continue to build their business as older media have: by inducing audience loyalty through such measures as customized service.

As it goes forward, the service intends to build on its base of 21 million global users by emphasizing its search capabilities.

The service has also been building brand awareness in a variety of cities through sponsorship deals with National Public Radio, the Sony Imax *Everest* film and with a contest at NBA arenas dubbed NBA Search Challenge.

"We want AltaVista to be known as the default standard for searching," Greenler said.

But AltaVista, which just last year converted its site into an ad-supported search service, has a few obstacles ahead of it. By mid-June, the Compaq buyout of parent company, Digital Equipment Corp., Maynard, Mass., should be finalized, which will ultimately determine the fate of AltaVista's operations. ■



Password Looking for Key To Traffic at GeoCities Web Site

BY ANYA SACHAROW—The three-month-old Web site The Password (www.thepassword.com) struck its first major content deal and partnership last week, in an arrangement with Santa Monica, Calif.-based community site GeoCities. Both companies have received seed funding from Andover, Mass.-based Internet investors CMG Information Services.

The Password, which publishes single-topic sites that use filtering technology to scan the Web for content, will be integrated into GeoCities' online neighborhoods. Therefore, users can access Password Web 'zines, which also include chat and bulletin boards, without leaving GeoCities. GeoCities members will be able to build Password topic sites either on their own Web pages or within the Password site.

"We're following through the cycle

from learning about the Web, to personalizing the Web, to becoming a Web publisher," said Margaret Heffernan, CEO of Woburn, Mass.-based Password Internet Publishing. "You don't have to know html to publish on The Password. That's part of the appeal to GeoCities. They also want people to have easy ways to start."

The site is seeing 150,000 users per month, Heffernan said. She expects GeoCities, which reports 574 million page views and 91 million individual visits per month, to significantly boost traffic.

The Password has commerce deals with Amazon.com, eToys and Virtual Vineyards and co-publishing relationships with Sports Network, *Eating Well* and The Mountain Zone. Advertisers include Rent.Net, the business-to-business news service Individual, *Eating Well*, Planet All and the antique auto collecting magazine *Hemmings Motor News*. ■

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Bausch & Lomb Sees Yoyodyne's Web Vision

Yoyodyne Entertainment, Irvington, N.Y., today launches an online trivia game to promote Bausch & Lomb's new Web site (www.bauscheyecare.com) for its over-the-counter eye drops brands.

The two-month promotion, "The Eyes Have It Sweepstakes," features information on products that ease eye discomfort caused by allergies, redness and "computer vision syndrome"—eye strain due to prolonged computer usage.

"The eight-week trivia contest model is sort of a hallmark Yoyodyne promotion," said Jerry Shereshevsky, vice president of marketing for the online direct marketing company. Registered players will be emailed a set of weekly trivia questions with answers based on an "eyes" theme in pop culture, such as movies or song titles.

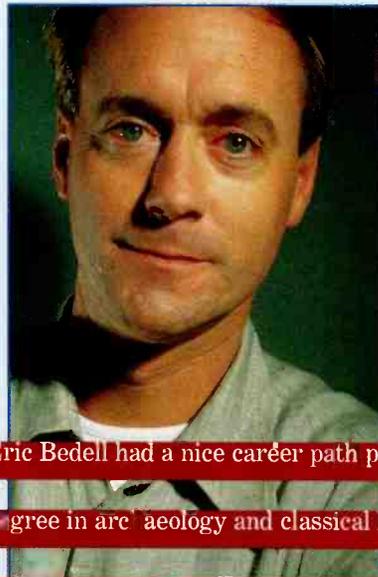
One grand prize winner will receive a choice of a customized Gateway 2000 computer; a week-long stay at a health and beauty spa, a home entertainment center or a week-long cruise for two. Eight weekly winners will receive a \$25 gift certificate from American Express.

John Stewart, product manager, general eye care at Bausch & Lomb, said banner ads on the DoubleClick network, Hotmail and HotWired, will drive people to the registration area and link to the Web site. Designed by Mark Russell & Associates, Syracuse, N.Y., the online venture borrows the television campaign tagline, "See how it feels."

"This is kind of our year to test the waters and evaluate what works," Stewart said of the Internet promotion. He would not provide details on how much the Rochester, N.Y.-based company will spend on online marketing. —*Adrienne Mand*

IQ movers

Hasbro Interactive, Beverly, Mass., has hired two marketing directors: **Richard Cleveland**, formerly marketing director at Parker Brothers, a Hasbro subsidiary, and **Gale Steiner**, previously the executive vice president at Imaginitis Interactive, Philadelphia. Steiner will oversee marketing responsibilities for the family, strategy and adult line of games, while Cleveland will handle the action and children's line-up ... **Quote.com**, Mountain View, Calif., has promoted **Aaron Barnes** from national director of advertising sales to vice president ... **Kevin Howat**, formerly a vice president at Simon & Schuster Publishing Unit, New York, was named vice president of entertainment at Time Inc. New Media, New York.



Eric Bedell had a nice career path planned out. Armed with an undergraduate degree in archaeology and classical languages, he'd go to graduate school and end up teaching. Serendipity had other ideas, however. Today Bedell, 40,

is co-founder, president and CEO of Parable Corp., a two-year-old Newton, Mass.-based software company committed to bringing multimedia to the masses.

Bedell's route to interactivity started in the early '80s when he was introduced to Lotus Development founder Mitch Kapor. After that, archaeology didn't stand a chance: Bedell joined Lotus' startup team just as Lotus 1-2-3 was being introduced to the marketplace.

"I always had an interest in multimedia," Bedell recalls. "I got a sense that the computing platform was going to evolve rapidly and we'd start to see a lot of consumer applications for that technology."

And Parable's products—ThingMaker, ThingViewer, and ThingConverter—are certainly consumer-friendly. By using the products, computer users can easily create multimedia objects, which Parable calls "Things." The drag-and-drop simplicity of the "Things" comes from what Bedell calls his two operating principles: that the tools be "incredibly fun and radically simple."

Part of the company's success lies in its ability to convince various Web sites

such as Tripod, GeoCities and Jones Soda to adopt its technology, thereby tapping into a whole host of computer users.

Embodying those same principles, Parable's office space eschews the gray cubicle motif of many technology companies. Instead, subtle earth tones and a village theme rule a space pep-

pered with small hamlets such as the Adobe Village, and 2001 Space Odyssey.

"We purposely created a different environment because we're dealing with really cool ... technology and it should be fun to work here,"

Bedell explains of his cheap-chic space. "But also, if [a client] comes here and recognizes that we have this attention to detail in our environment, it will carry over to our products."

The philosophy seems to be working. Parable recently secured its second round of financing with investments from The Kraft Group, which owns the New England Patriots; BankBoston; Venture Management and Wasserstein Adelson Ventures.

Bedell hopes to surprise himself in the future. "Let serendipity be your guide," he says. "That's what keeps things exciting." ■



Parable allows computer users to create their own multimedia "Things."



INSIDER

THING MAKER

By Sarah Jones

Seven consecutive quarters
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Create Your Own Internet

Microsoft's Firefly buyout points towards a personalized Web. *By Anya Sacharow*

Nick Grouf has just traveled a route many of his ilk have tread before. The former CEO of Firefly Network landed in Seattle less than a month ago, having sold his Cambridge, Mass.-based software company to the all mighty Microsoft in April. As an estimated \$30 million made its way into the pockets of Grouf and Firefly's other

agrees Russ Sapienza, a partner in the New Media Group at Coopers & Lybrand L.L.P. "It will serve to accelerate the focus and the growth of privacy practices for Web-based commerce. That's a threshold issue to proving the growth of the Web."

The potential benefits for companies to personalize their Web sites, despite the complications, seem to be the latest Internet Holy Grail. Yahoo and Excite are both personalizing their services; and two weeks ago Lycos bought another Boston area software company, WiseWire, with an eye toward better personalizing its Web directory. With all of these initiatives come privacy issues.

Fortunately for Firefly and Microsoft, Grouf has been walking both sides of the privacy/personalization issue for some time. The Firefly Web site was a pioneer in giving "intelligent recommendations," with registrants on the site receiving an ever more refined look at their personal entertainment tastes based on online surveys and their individual activity within the Firefly.com community. Firefly also had three million people online using its Passport software to manage their Web profiles and control their personal data.

On the corporate side, Yahoo, BarnesandNoble.com, Merrill Lynch and Super Online, an ISP in Turkey, were all customers of Firefly's Passport Office software, a technology that lets businesses provide personal profile management online.

But even as he was turning Firefly's personalization software into big business, Grouf was championing online consumer privacy issues in Washington, D.C. Working with Microsoft, Netscape Communications and other industry players, Firefly helped develop several privacy protocols such as the Platform for Privacy Preferences (P3P) and the Information and Content Exchange (ICE). Both entities are concerned with addressing the online public's con-

founders, the group became Microsoft employees. And their new goal is to take Firefly's concentration on Internet personalization and privacy and scale it to Microsoft's grand visions.

Even with plenty of money to go around, it's not as easy as it sounds. At stake is finding the appropriate online comfort level for consumers—a balance between letting the personalization capabilities of the Internet give them what they want, while simultaneously giving them control over what could turn into a Big Brother-ish online world. "Microsoft and Firefly had the same common vision for how the Internet would unfold and the necessity of protecting individuals and offering them control of information," Grouf says.

"Overall, the acquisition is a significant event,"



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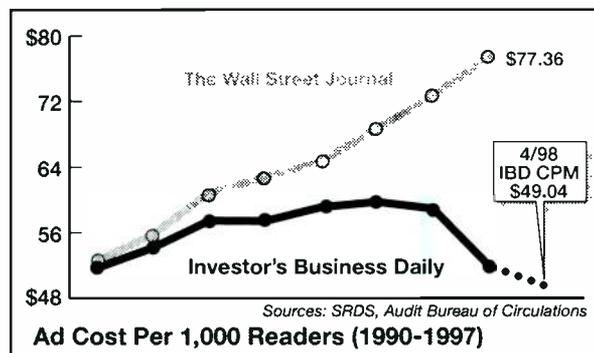
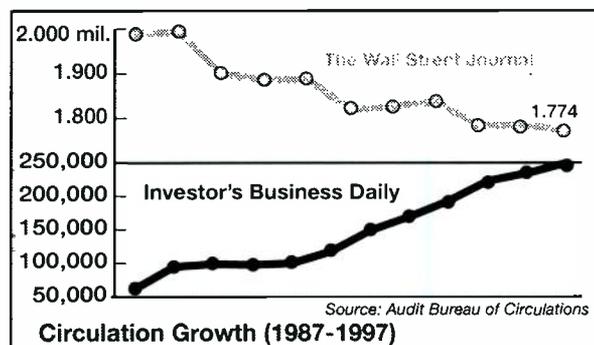
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cerns about protecting individual privacy on the Internet.

Firefly has also received a prestigious endorsement from TRUSTe, a non-profit privacy program. At Microsoft, Grouf's trips to Washington will continue; next month he will attend a White House privacy conference.

"Nick and Saul [Klein, Firefly senior vice president, brand and strategy] bring to Microsoft extensive knowledge in how you can collect information and also be aware of consumers' privacy concerns," explains Susan Scott, executive director, TRUSTe. "It's a big part of getting consumers to accept the Internet as a medium responsible for their privacy. Microsoft has big plans for the mass market and would like to empower the individual."

But where specifically will all of this experience go within the maw that is Microsoft? Logistically speaking, Grouf, and the 30 of Firefly's 70 employees who have so far landed at Microsoft's Redmond, Wash. headquarters, will be working within the Interactive Media Group. The group manages the online service Microsoft Network, CarPoint, the travel transaction site Expedia and Sidewalk, a group of local entertainment guides.

IMG has undergone several readjustments to bring it in step with what people want online; the shift away from entertainment-oriented shows to utilitarian functions is the most recent strategy. The personalization Web site Start.com will be the company's next move in trying to vanquish competitors America Online and Yahoo. (That site, part of a new trend in which online publishers are creating "portals" through which users will enter the Web, should be launched by the end of the year.)

With IMG having killed off a lot of content properties, such as online soap operas, that did not directly meet a consumer need, much of the remaining roster strikes directly at the company's desire to better tailor content to individual consumers—as opposed to broadcasting unfiltered content over the Internet. How deep

Microsoft can go with this plan is still up in the air. At present, the company knows people are comfortable with buying airline tickets online, or researching an auto purchase, but what about moving an entire banking system onto the Web? Or what about accessing the entire Windows operating system online?

"People share information to get recommendations," Grouf observes. "The privacy and trust issues needed to be addressed. How do you address through technology and contract law the issues to make people feel comfortable to control their data?"

Despite his experience, Grouf himself is still working on the answers to these questions. And whatever answers he and Microsoft feel they do

have are being kept close to the vest. However, internal Microsoft documents from several months ago show that the software giant still has America Online and Yahoo, the latter of which has styled itself as something akin to an online service, very much in its crosshairs as it tries to become the king of personalization.

To counter Yahoo, the documents said, the company wants to rely on personalization technology rather than "an editorial system for creating the hier-

archy where URLs are manually placed in the categories by editors."

Beyond that, until the company is willing to go public with its personalization scheme, the Microsoft/Firefly deal only makes it clear the Web is moving away from a broadcasting metaphor to what Grouf describes as a "micro-cast mentality."

Grouf and Microsoft envision an Internet in which consumers will receive a targeted message no matter where and how they access the Internet. "I want all the machines to recognize me and personalize to my needs and requirements," Grouf claims.

"Profile becomes a portable mechanism that allows me to be served better, but only if the individual is empowered and has control over personal information," he concludes. ■

"I want all the machines to recognize me and personalize to my needs and requirements," says Microsoft's Nick Grouf.

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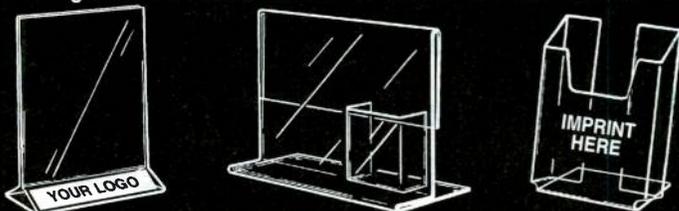
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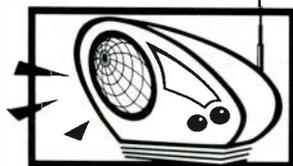
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Media Planning

Openings exist for experienced **Planning Supervisors, Buyers/Planners, and Assistant Buyers/Planners**. All positions work with diverse accounts, but food service will be the focus. Preferred candidates for the *Planning Supervisor* positions should have seven years of national and local media planning and buying experience at supervisor level or above with three years experience with food service clients. *Buyer/Planners* should have proven analytical, strategic thinking and communication skills; a clear understanding of the media process with well-defined media planning and buying skills; and the ability to work under pressure. Applicants for *Assistant Media Buyer/Planner* will be proficient with a computer and various software applications; possess analytical, strategic thinking and communication skills; and have one year of agency media experience preferably on a food service account.

Account Management

Positions exist on various accounts including automotive, food service, and public utilities. A satellite office located in the Pittsburgh area seeks an experienced **Account Representative** to work in association with the account supervisor on development and implementation of annual advertising and marketing plans for a key automotive account. Must be able to relocate to the greater Pittsburgh area. A senior level **Account Executive** position is available in the international automotive group. This position requires three to four years progressively more responsible agency experience; degree in business, marketing, advertising, or communications; experience processing client billing, and development of advertising. Knowledge of foreign languages helpful. **Other account management positions** are open which require excellent verbal and written communication skills, highly developed interpersonal skills, and experience-based budget planning and cost control practices; solid organizational skills; extensive client contact; a bachelor's degree with progressive experience in an advertising agency environment. All positions include heavy involvement in the coordination of the creative development process and firsthand experience in print and broadcast production. Please submit your resumes, including salary history or requirements to:

Joyce Ryan

Bozell Worldwide

1000 Town Center, Suite 1500, Southfield, MI 48075-1241

or fax to: 248.358.8874

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Responsibilities include comprehensive, profitable account management and proactive client service for Fortune 500 clients. The ideal candidate is creative, experienced in making presentations, thinking strategically and taking action. You will provide marketing strategy and partner with Design team to develop brand positioning and visual territory recommendations.

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PUBLIC RELATIONS



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DIRECTOR, CORPORATE RELATIONS

In this position you'll be responsible for development and implementation of communications strategies for promoting Visa USA sports/event sponsorships. You will also develop and implement public relations programs to extend the reach of our award-winning advertising and brand promotion campaigns. You'll handle both pro- and reactive media relations regarding Visa advertising, promotions and sponsorships, and provide strategic guidance on PR strategy to advertising, promotion, event and brand managers. This position requires 7-10 years' experience in event/sponsorship PR or brand marketing communications, as well as the proven ability to successfully develop communications programs in support of strategic brand initiatives. Candidates should possess a strong media/PR background with agency or corporate experience, as well as excellent written and verbal communication skills and outstanding presentation skills.

VISA, located in Foster City, offers the dynamic environment you'd expect from an industry leader. Please mail, e-mail, or fax your resume to: VISA, Human Resources, Dept. CT/5/3/ADW, P.O. Box 8999, San Francisco, CA 94128. E-mail: CTELFORD@visa.com. Fax: (650) 432-3273. EOE

See us on the World Wide Web at: <http://www.visa.com>



ADVERTISING SPACE SALES

ADWEEK Magazines seeks a dynamic, eager and imaginative inside sales rep for our classified advertising department. Although this is a full-time inside sales position, we're looking for someone with the intelligence and poise of an outside sales pro. 1-3 years experience preferred. Salary & commission + benefits. Fax resume & salary history to:

Harold Itzkowitz
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NEWSWEEK INTERNATIONAL seeks a highly motivated Advertising Sales Representative for our international editions.

The position is based in New York City but requires frequent travel within the US. Qualifications include a college degree, 5+ years advertising sales experience (preferably in international media) and computer literacy.

We offer competitive compensation and benefits plus advancement opportunities. Mail/fax resume incl. salary history and requirements to:

Jeanne Sakas, Human Resources Dept.
NEWSWEEK INTERNATIONAL
251 West 57th Street
New York, NY 10019
fax (212)445-4575

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(212) 630-4295
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Fairchild
Publications

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WestWayne, Inc. seeks an experienced Broadcast Business Affairs Manager to supplement a busy Broadcast area. If you have 5-10 years of experience in finding celebrity talent, negotiating celebrity talent contracts, processing talent payments with a clear understanding of the AFTRA and SAG contracts, and handling legal and network clearances, we want to talk to you. We offer a great benefits package including 401(k) and are located in the heart of the South, Atlanta.

Please fax your resume, with salary history to 404/347-8919, attn: HR Director.

WestWayne, Inc.

ADVERTISING SALES

Consumer entertainment magazine seeks an experienced individual to sell advertising space in NYC OFFICE. Develop new bus., expd in ad sales and/or buying. Interest in pop culture & entertainment industry, strong presentation skills, write creative proposals & relationship management skills. Competitive salary, benefits and commission package.

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

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

Classified Asst: Michele Golden

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

HELP WANTED

Fisher-Price

**MARKETING
ACCOUNT PLANNING/
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Fisher-Price, Inc., a leading name in the infant and preschool toys and juvenile products industry, has now joined with Mattel, Power Wheels and Tyco Toys to become the No. 1 toy and children's products company in the world. This is your chance to join a team-based environment with one of the world's most recognized and respected brand names at Fisher-Price's headquarters in Western New York State.

MARKETING

As a Marketing Manager, you would develop and define the overall Marketing strategy as it relates to a specific brand or category. Our Marketing Manager's general management responsibilities include long term strategic planning, P&L, management of million dollar support budgets, product development, operations involvement, advertising and retail account interaction.

ACCOUNT PLANNING/SALES PROMOTION

As a Fisher-Price Account Planning/Sales Promotion Manager, you will closely work with Sales and Marketing Management to oversee the development of business growth plans for our Key Accounts. The position will also direct the implementation of key retail marketing programs to achieve those Key Account plans.

Ideal candidates will have an MBA with at least 5 years related marketing, account planning, or sales promotion experience in the toy, consumer product, packaged goods, sports, or similar industry.

For immediate consideration send your resume and salary requirements to:

Fisher-Price, Inc.
Employment Department - MM
636 Girard Avenue
East Aurora, NY 14052
Fax: (716) 687-3238
E-Mail: www.careers@fisher-price.com
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Washington DC Opportunity**

Leading Washington agency seeks experienced media buyer to work on exciting clients in a fast-paced environment. Spot TV and/or radio experience required. Salary commensurate with experience. Please fax resume to 703-683-7296.



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Sony Online Entertainment - producers of The Station@sony.com (www.station.sony.com), the entertainment site with hits like Jeopardy and Wheel of Fortune Online - is growing by leaps and bounds, and we're looking to expand our exceptional team. If you have a strong track record in online research, marketing, ad sales, or ad trafficking and want to be a part of one of the hottest sites, please get in touch with us. Open positions include:

Director, Market Research

You will be responsible for leading all market research initiatives in support of both internal functions and external advertisers. You will oversee focus groups of Station users and general online consumers to help develop marketing strategies and new programs, conduct competitive analyses, provide key demographic data to our ad sales group, collaborate with technical and production teams to create e-mail surveys, programs and promotions, and cultivate relationships with top Web usage rating companies

To qualify, you must have a BS/MS degree in Market Research or Marketing, with a strong background in statistical analysis, and 5-7+ years' market research experience. A strong knowledge of the Internet marketplace is essential. Good analytical and presentation skills required. **Dept. DMR.**

Marketing Director, Ad Sales

You will be responsible for creating a marketing program to support ad sales, including all ad sales collateral material, media kits, sell sheets and monthly client mailers. This will entail creating e-mail newsletters, managing our online contact area, developing a top-account direct mail campaign and overseeing a variety of client events. You will also manage key agency relationships and supervise creative services staff.

To qualify, you must have ad sales marketing experience, preferably for a web site, and superior writing skills. Demonstrated ability to successfully manage an agency relationship is essential, as is the ability to coordinate marketing efforts across several functions. Personnel management background is also necessary. **Dept. MD.**

Manager, Internet Ad Operations

You will be responsible for managing ad inventory, optimizing ads, maximizing ad performance, and ensuring the ad programs get booked and delivered successfully. Strong communication skills a must as you will be working closely with ad sales group and clients.

To qualify, you must have experience in the ad production/operations department of an ad-based web site and an understanding of ad management software. Knowledge of online ad creatives and personnel management experience is preferable. **Dept. MIO.**

Market Research Coordinator

Supporting our research activities for marketing and ad sales, you will be responsible for coordinating a system of research collection, analysis and reporting. You will also handle a variety of administrative tasks related to research projects.

To qualify, you must be a strategic thinker who understands online advertising. Four plus years in marketing/ad sales preferred, including experience with online marketing or advertising research; but will consider television or print research experience. Strong analytical and writing skills are essential. **Dept. MRC.**

Ad Coordinator

Reporting to the Manager, Internet Ad Operations, you will be responsible for posting online ad programs, trafficking ad creative and running ad reports. Good communication skills required to interact with sales team and advertiser contact. **Dept. AC.**

Executive Assistant, Ad Sales

Providing key support to a Vice President, you will be responsible for coordinating sales materials, servicing advertisers and performing a variety of administrative duties.

To qualify, you must have at least 3 years of administrative experience and proficiency in Windows 95, Word, Excel and PowerPoint. Internet or online background is preferred. Ability to handle multiple priorities in a team-driven, fast-paced environment is essential, as is an excellent phone manner. **Dept. EA.**

Ad Sales positions also available in Los Angeles.

Sony Online Entertainment offers salary and benefits packages that reflect our industry leadership position. For consideration, please apply online or forward your resume, **indicating appropriate department code** and cover letter/salary history, to: **Human Resources, Sony Pictures Entertainment, 550 Madison Avenue, 7th Floor, New York, NY 10022. Fax: (212)833-6249; Apply online: spe_hr_ny@spe.sony.com** No phone calls, please. We are an equal opportunity employer.



Sony Online Entertainment

HELP WANTED

Account Manager

Nickelodeon Magazine/Online needs a new Ad Sales team member.

At Nickelodeon, we're setting entertainment standards for the most media-savvy of all audiences — kids. Nickelodeon's Media Works Division is experiencing unprecedented growth in both its magazine and online businesses. We are seeking an enthusiastic salesperson to join our incredible team.

You'll be responsible for selling advertising in Nickelodeon Magazine and for Nickelodeon's web site —**nick.com**— within the east coast territory. This will entail strategic pursuit of advertisers and their ad agencies, delivering sales presentations and maintaining excellent relationships with key account representatives.

To qualify, you must have 2-5 years of advertising sales experience and the demonstrated ability to bring in ad revenue. Media planning/online experience is a plus. Strong interpersonal, communication and negotiation skills are required. Candidate must also be able to develop creative promotional concepts that enhance client marketing efforts. A Bachelor's degree is preferred.

For prompt, confidential consideration, we invite you to forward your resume with salary history and requirements to: **Staffing Resources-GK/AM, MTV Networks, 1515 Broadway, 16th Floor, NY, NY 10036.** We can respond only to those candidates who meet the above requirements. We are an equal opportunity employer.



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SALES PROFESSIONAL NEEDED

Leading magazine company has a top metro NYC sales position open for a dynamic, energetic self-starter. 2-4 years selling experience; an understanding of consumer magazines and new media companies a plus. Creative thinker, great presenter, hard worker and proven go-getter all required. Travel required. Generous pkg. of salary & comm & benefits.

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Daniel at (212) 536-5353

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Our NY office is looking for an experienced Account Supervisor to work on a major telecom. account. Telecom. and retail experience a plus.

Please send resume to:

Mary Kelly: SN
Hal Riney & Partners, Inc.
735 Battery Street, San Francisco, CA 94111

To Buy or Not to Buy

That is the Question. We have the Answer! We currently offer opportunities in both media buying and planning and we'd like to hear from you. Both positions require highly motivated go-getters wanting challenges and growth... a Bachelor's degree in advertising, marketing or a related field... and 3 (+) years of experience in either planning or buying.

Relocation and Benefit packages are available. Salary commensurate with experience. Send Resumes to: **Attn. HR Manager, 321 Alamo Plaza, San Antonio, TX 78205, Fax: (210) 244-2400, Phone: (210) 244-2300.** EOE

BROMLEYAGUILAR
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National agency for top commercial artists and photographers seeks sales rep. Account services or art buying experience a plus. Significant growth potential.

Send/fax resume to:

Mendola Artists
420 Lexington, NY, NY 10170
Attn: Tim Mendola
FAX: (212) 818-1246

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World's leading mfg of talking print and light and sound packaging (Los Angeles based) is opening a Manhattan office to increase East Coast sales. We're looking for a sales pro to call on major advertising agencies and magazine publishers.

Fax resume to Ned: 310-768-2026

advertising

PRINT SUPERVISORS BUYERS ASSISTANT BUYER

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ACCOUNT MANAGER

with Host Communications/Universal Sports America. Sales position available with Seton Hall Sports Marketing Department. Sales responsibilities include radio, print, television, signage and promotions for university's athletic teams. Strong client relations and solid relationships with NY & NJ ad agencies needed and 4+ years of broadcast experience preferred. Start immediately. Fax resume to:

Mr. Sandy Diamond
@ 201.842.2310

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HELP WANTED

SALES

Account Managers



Advertising
Sales

To strengthen and enhance the positioning, marketing, promotion & selling of our nationally-recognized information products, **Medical Economics** seeks proactive, energetic and enthusiastic self-starters to play an integral role in developing and maintaining advertising space sales for its leading publications.

Successful candidates must possess a relevant Bachelor's degree, minimum 3-5 years of advertising sales/special projects experience and knowledge of the managed care marketplace to sell advertising space & related special projects to pharmaceutical and non-pharmaceutical agencies. Ideally, you'll have demonstrated pharmaceutical detailing experience and proven presentation/ interpersonal skills. Some overnight travel is required.

Positions offer a competitive salary and comprehensive benefits package in a professional, forward-thinking environment. For consideration, please send resume with salary history/requirements to our *Human Resources Department, attn: JL/AM.*



MEDICAL ECONOMICS

The leader in healthcare information products and services

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Please visit our website at: www.medec.com

(We appreciate your interest, but will only contact those applicants we plan to interview.)

An equal opportunity employer

PRODUCT MANAGER NEW PRODUCT DEVELOPMENT

Time Inc., America's preeminent magazine publisher, seeks a professional for its FORTUNE Conference Division. The mission of this new position is to create product line extensions off of the existing base of conferences and develop strategies for new products which may include video, audio tape, news letter, etc. Primary duties include initiating and evaluating new product ideas; projecting internal and external resource requirements; developing pro formas and p&l's for new products; managing advertising campaigns consisting mostly of direct mail and telemarketing; and initiating and executing new conferences and seminars.

The ideal candidate **must** have significant experience in new product development and direct marketing. The position also **requires** knowledge of database marketing and the ability to work with freelance designers and writers. Must be willing to travel.

For consideration, forward your resume and salary history to: Time Inc., HR Dept, Recruiter CS, Room 40-60, 1271 Avenue of the Americas, NY, NY 10020 or fax to: 212-522-4510. Only qualified candidates will be contacted. We are an equal opportunity employer.

Time Inc.

DON'T JUST WATCH IT,



WORK IT

DIRECTOR, ADVERTISING TRADE MARKETING

MTV has become one of the most successful cable channels in history, and we have an opportunity for you to take part in making MTV even better. We seek an action-oriented, motivated Director of Advertising Trade Marketing to supervise the successful execution of our prepackaged sponsorship marketing programs.

This position is responsible for the strategic planning of marketing programs which position the value of MTV to the trade advertising community and support the MTV sales agenda. Responsibilities for each marketing program will include client management, internal coordination on-site budget control, post-mortem wrap up reels, and recommendations for next year. In addition, there will be strategic development, production, and budgeting of on-air and off-channel marketing alliances, MTV communications, and advertiser-driven on-air and off-air programs.

The diplomatic, cooperative leader we seek must have 7+ years of management-level Account Management/Marketing experience in the Marketing, Advertising, or Media industries. Excellent communication, organizational, and interpersonal skills are essential.

We offer a competitive salary and benefits package. For consideration, send your resume and cover letter, with salary requirements, to: **MTV Networks, Staffing Resources-Dept. KMC/DA, 1515 Broadway, 16th Floor, New York, NY 10036.** We regret that we can respond only to those candidates who meet the above requirements. We are an equal opportunity employer.

AS, ASAP

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

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

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

Wickersham Hunt Schwantner

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

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Grand Rapids, MI 49503

Attn: Human Resources Director
Fax: (616) 224-8453

EOE

WE'RE LOOKING FOR A WRITER WHO WANTS IT ALL.

We're a small 4 A's agency located in Central PA known for our award-winning creative work. And we need a senior writer who can do it all - from TV and radio to collateral and direct mail. And do it all very well. All in an area known for its quality of life. Send your resume and 5 samples of your best work (copies ok) to: Creative Director, Agnew & Corrigan Advertising, 226 North Arch Street, Lancaster, PA 17603.

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X*CEL CONSULTING, INC.

Does your Clio have tan lines?

If you are an award-winning art director tired of dancing the mega-agency mambo, come to our ocean-front agency in North Florida, and let's create some great advertising together. Wonderful accounts, clients who trust us, an aggressive growth strategy and absolutely committed to award-winning creative. Send a few non-returnable samples and a resume to ADWEEK CLASSIFIED, Box SE00825, 1515 Broadway, 12th Fl., New York, NY 10036.

Quick, before your Clio catches cold.

BRAND MANAGER

MCI Telecommunications is seeking a Brand Manager to support one of the leading telecommunications brands in the industry. Responsibilities will include product positioning, developing pricing strategy, launching new products, and ensuring consistent brand messaging in various sales channels. Successful candidate will have 3+ years of product marketing experience, preferably in brand management. Ability to develop and execute strategic objectives, and top-notch communications skills are required. Position is located in Arlington, VA.

Please forward resume and salary requirements to Brand Manager,
MCI Telecommunications,
1200 S. Hayes St., Dept 3628/082,
Arlington, VA 22202 or fax to
(703) 418-7782



MEDIA ACCOUNT SUPERVISOR

Terrific opportunity with boutique agency specializing in travel industry. If you have a print background and a great personality, you can grow with this highly regarded company. Good benefits, salary and perks.

Looking for talented team player to coordinate media campaigns and liaise with renowned clients. Strong oral and written communication skills required along with the ability to organize and manage multiple clients.

Please fax resumes to:
(212) 557-5799

ACCOUNT MANAGEMENT

We're searching for agency professionals to handle the following high profile account assignments at leading NY area advertising agencies.

AE New Business-	to \$45K
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AE OTC Suburbs-	to \$50K
AS Hi Tech-	to \$75K
AS Pharma Direct NJ-	to \$85K
ACCT DIR Reg Fast Food-	to \$125K
VP MS DTC-	to \$125K

We also specialize in positions requiring domestic or international relocation.

Fax resumes to:

Larry Margolin or Melissa Goldberg

FORUM

342 Madison Ave., NYC 10017, STE 509
212-687-4050 or Fax 212-661-2789

Visit our website to view additional opportunities in Advertising/Marketing
www.forumpersonnel.com

FULL-TIME COPY CHIEF/ CREATIVE DIRECTOR

The Atlantic Group, a CT based full service Marcom agency, is a dynamic growing organization with a great work environment and opportunity. We're looking for a creative content leader who can lead a team of freelancers as well as do the work, and ensure creative excellence across all mediums, from advertising to internet development. This is a challenging, rewarding, entrepreneurial opportunity for a capable, experienced content guru. Please send your resume and a cover letter explaining why you would be an excellent member of our team.

Please fax to: 203-840-4985.

Knock. Knock. Knock.

Award-winning NJ ad agency seeks talented Jr. Art Director and Jr. Copywriter. AD must be brilliant designer, proficient on the MAC in Quark, Photoshop and Illustrator. Copywriter must have agency portfolio and be able to write ads for anything. Great salary, benefits and people. No hacks. Fax: 973-984-3633.



No Phone Calls Please

AD/MKTG GENIUS FOR LARGE MUSIC CO

Music loving mgr sought to expand Spec Proj div of record label. Ad agcy exp & client contacts a must. Send resume & salary-L Wechsler ZRC, 137 W. 25 St., NY, NY 10001

WEB SALES PROFESSIONAL

Leading financial technology publisher seeks Web Sales professional with 2+ years ad sales experience. Benefit from working on Number #1 Brand/Number #1 in market share. Responsibilities range from cultivating new advertisers, selling established advertisers and managing budget. Knowledge of ACT, Word & Excel a plus.

We offer a competitive salary and commission package. For immediate consideration, please mail or fax resume & cover letter with salary requirements to:

Miller-Freeman

Dept CR-SR

One Penn Plaza
NY, NY 10119-1198

Fax: 212-643-4807

EOE

HOSPITALITY MARKETING MANAGER

Regional marketing office of an international hotel chain needs a marketing manager to assist in developing, producing and implementing marketing communication programs for hotels. Experience working with advertising, direct mail, media, budgets and accounting needed. Also a firm understanding of working with creative and production vendors is necessary. Excellent organization skills are a must as well as strong presentation, written and communication skills.

5+ years of marketing experience in the hospitality related industry required. Send resume and salary requirements to:

Box 739, ADWEEK
100 Boylston St., Ste. 210
Boston, MA 02116

LOOKING FOR SOME STARS

Growing NYC agency looking to fill positions at the Account Executive and Account Supervisor levels. Great Clients. Great Opportunity. High energy; fun place to work. Please fax resume and salary requirements to:

Personnel Manager
Fax: 212-779-0825

TRAFFIC/OPERATIONS & MORE

Growing film and advertising production company seeks Operations Manager for freelance or short-term opportunities.

Fax resume to: 212-475-8080

HELP WANTED

**PUBLIC RELATIONS MANAGER,
NATIONAL CABLE TELEVISION**

New York-based national cable TV organization seeks self-starter to coordinate press relations. Advertising or electronic media-related experience preferred. Must have strong media contact and writing skills. An opportunity to put yourself in the center of America's hottest medium. Fax resume with salary req. to:

Dept. CS at (212) 832-3268

MEDIA DIRECTOR

Media Resources International, Ltd. (MRI), a leading media buying company with headquarters in NYC, is seeking an energetic and entrepreneurial-minded Media Director. Our fortune 500 clients require the finest advertising delivery and service in all aspects of media buying. The qualified candidate will have excellent communication skills, the ability to manage multiple projects and a sharp, analytical mind. A minimum of 10 years experience in media buying, planning and supervising spot and national broadcast, print and out of home media is required. Proven managerial skills a must, and corporate barter experience a plus.

MRI's compensation includes a generous base salary, commensurate with experience, a full benefits package and a 401 K vesting program.

Please fax your resumes for a confidential review to:

Mary Kohlhase EVP/MRI
212-213-9488

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MEDIA RESEARCH ANALYST

Southern Living has immediate opening in Birmingham for a Media Research Analyst. Requires college degree, 3-5 yrs experience in media planning/research. Must be able to demonstrate strong creative problem solving, mathematic, interpretive, and communication skills. Send resume and cover letter to:

Southern Progress Corp. • Job Line
P.O. Box 2581 • Birmingham, Al 35202 • No Phone Calls Please

WANT AN OPPORTUNITY TO GROW WITH THE BEST?

A leading Hispanic communications agency is looking for a Senior Account Executive and/or Account Supervisor to staff its East Coast operation (New Jersey base). The candidate must have 5+ years of advertising experience, be fully bilingual, self-motivated, excellent presentation skills, and have a passion for this business. We offer a competitive salary, excellent benefits, and lots of room to grow. If you are this person, please fax your resume to:

Ingrid Otero-Smart (714) 851-0427. Please, no phone calls.

**TRAFFIC
MANAGER**

Baltimore ad agency seeking an experienced, detail-oriented individual for Traffic Manager position. Work closely with Account Services and Art Dept's, trafficking all work through creative stages. Solid organizational skills a must. Requires heavy scheduling/prioritization skills. Some print production knowledge preferred.

Fax resume with salary requirements to
Kim @ 410-527-1899

**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

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(Tampa/Dallas/San Antonio/Atlanta) (Los Angeles/Phoenix/Tucson)

We are the #1 used car sales and finance company in the country, and we're continuing to grow. We are seeking experienced (5 years +) Marketing professionals to oversee effective local and regional advertising and promotions. Must be able to develop, execute, track and evaluate success of marketing promotions. Will work with Regional Managers, General Managers, creative staff and home office marketing dept. Will be responsible for developing community awareness and traffic building opportunities. Corporate office is Phoenix based with these positions reporting to the Director of Marketing. We offer great benefits and a lot of opportunities! Send your resume w/ salary requirements to:



Ugly Duckling Corporation

Attn: Job 712

1030 N. Colorado St., Gilbert, AZ 85233

or email to kjanse@uglyduckling.com

EOE M/F/D/V

Sr. Event Producer

US Concepts, a NY-based, leading special event marketing agency seeks a seasoned senior event producer to direct the design, production and implementation of several large scale marketing tours. The ideal candidate will have 3-5 years of directly relevant experience within the special event marketing industry. Interested candidates should fax resumes with salary history (required) to:

Personnel Director

USCONCEPTS INC.

16 West 22nd Street New York, NY 10010

Fax: 212-206-0597 No phone calls please

MARKETING RESEARCH ANALYST

Major NYC-based TV trade association seeks bright, detail oriented, resourceful Marketing Research Analyst. Must be self-starter with an ability to work independently. Successful candidates must have strong analytical, written, communication, and computer (Microsoft Word, Powerpoint, Access, Excel, Internet) skills. Knowledge of industry resources (i.e., Nielsen, Scarborough, Leigh Stowell, Simmons) a plus. Exceptional learning and growth opportunity. Previous marketing research or related experience required.

Fax resume and salary desired to : BP, 212-935-5631.

M · O · R · O · C · H

NEEDS

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PEOPLE**

MEDIA

ACCOUNT SERVICE

CREATIVE

Fax resumes to
Human Resources at
214.520.6776

**SENIOR ACCOUNT
EXECUTIVE**

Well-established 4A agency located in North Jersey seeks Sr. Account Executive/Supervisor with 5+ years ad agency experience. Knowledge of the entertainment, hotel, travel and/or casino markets strongly preferred.

Please mail or fax resume with salary requirements to

Attn: CD

KEYES MARTIN

100 Eagle Rock Ave.
East Hanover, NJ 07936

Fax: 973-739-1830

E.O.E.

No Phone Calls, Please

HELP WANTED

ART DIRECTORS

Ambrosi & Associates is one of the country's largest retail advertising agencies with 650 employees in offices in major markets. We offer our clients the power of a big agency combined with all the attributes of a small shop: customer focused, employee empowered and totally entrepreneurial. Sound appealing? Let's talk.

We are seeking Art Directors with a flair for retail who are conceptually strong and can artistically communicate with our clients. Can you think strategically while at a retail pace, too? We'll listen.

Our explosive growth has opened new opportunities for several key individuals with backgrounds in the home furnishings and general retail categories.

Your minimum of 5 years experience in art and design plus strong communication skills will qualify you for this exciting, fast paced position. We offer complete medical, dental and vision insurance benefits, 401(k) and a competitive compensation package.

Please forward your resume and salary history to:

Director of Recruiting
Job Code ADABD4A

Ambrosi & Associates, Inc.

1100 West Washington Blvd.
Chicago, IL 60607
Fax: 312-666-3353
EOE

ADMINISTRATIVE ASSISTANT OPEN HOUSE



ET Entertainment Television, the premiere international cable television network devoted to the exciting world of celebrities and entertainment, is seeking assistants and coordinators for future openings in its Affiliate Relations and Advertising Sales departments.

Qualified candidates will have at least one year administrative assistant experience, excellent computer skills including proficiency in Microsoft Word and Excel (Powerpoint a plus), ability to handle heavy phones, scheduling, travel arrangements, and correspondence. Must be able to work in a fast-paced, deadline-driven environment.

To find out more about these opportunities, bring your resume and join us for an Open House:

ENTERTAINMENT TELEVISION.

Tuesday, May 19th, 4:00-7:00pm,
11 West 42nd Street, 19th Floor, New York, NY

If you're a copywriter who's thinking of writing a screenplay or a novel just to escape the tortures of agency life, write us first:

Why not escape to an agency where you can have a better life? Believe it or not, there is a hot creative shop where people are nice, opportunities are plentiful, and politics non-existent. A place where you can do the best work of your career and enjoy advertising again. You should have at least 5 years of solid experience and a top-notch book to show for it. Some experience in direct and collateral wouldn't hurt either, though it's not essential. Intrigued? Fax a letter, resume and a few samples to our Creative Director at 203-899-7579.

HIGH ENERGY ACCOUNT EXECUTIVE

Large full service New York Ad Agency seeks experienced team player for an Account Executive on one of our large OTC Accounts. Packaged goods background preferred. Macintosh knowledge a plus. Full benefits package, including summer hours. Cover letter stating salary history must accompany resume.

Christine Martin
110 5th Avenue, 6th Fl, NYC, NY 10011. NO CALLS! But you may fax us @ 212-463-1628.

Creative Director-Art

Chelsea agency, exciting creative environment is seeking a highly motivated, hands-on professional with indepth experience in print advertising/promotions and collateral to join our 4+ person art department. Produce and/or oversee the creative on hot deadline. Exceptional design and conceptual thinking skills, well organized, well versed with MAC and all programs. Fax resume with salary requirements to:

Senior Vice President
212-647-9381

BROADCAST BUSINESS MANAGER

Hot, high-energy agy seeks mgr to bid and negotiate with production companies. Prepare broadcast estimates, purchase orders and contracts. Revise/approve all production expenditures. Finalize production costs. Exp with Donovan system and Windows 95. Salary commensurate with exp. Excell ben pkg. Fax resumes to:
Gotham Inc. 212-414-7105

BROADCAST SALES

Sales prof. wanted with exp., preferably in media or on the agency side, to develop regional and national broadcast company (20+ yrs.) Exc. opp. with w/great rewards for bright, aggressive, creative, sales oriented professional. We have no ceiling on your earnings potential. Fax res. to Mktg Mgr. (215) 509-7680. EOE

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CALENDAR

IDG will present an all-day "Global High-Tech Marketing Briefing" for marketers and ad agencies May 12 at the Marriott Marquis Hotel in New York. Agenda includes sessions on international marketing strategies and emerging markets. Contact: 888-755-5283.

The International Radio & Television Society will present an awards luncheon May 19 at the Waldorf-Astoria in New York. Honorees include Leo Hindery, president/COO, Tele-Communications Inc.; television series producer Dick Wolf; and radio personality Cousin Brucie. Contact the IRTS at 212-867-6650.

The Newspaper Association of America will present four concurrent/consecutive 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.

Women in Cable & Telecommunications will hold its 1998 National Management Conference July 19-22 at the JW Marriott Hotel in Washington. Utilizing a case-study format, the event groups participants into teams according to 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 July 23-25 at the Opryland Hotel in Nashville. Contact SBCA at 703-549-6990.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Waitt Buys First TV Station

Waitt Broadcasting has signed an agreement to acquire CBS-affiliate KMEG-TV in Sioux City, Iowa, from Maine Radio and Television Co., based in Portland. This is the first TV station acquisition for Omaha, Neb.-based Waitt. Transfer of ownership, pending FCC approval, is expected by July. The purchase price was not disclosed. The sale is part of MRT's ongoing divestiture of its TV properties.

Cosmos to Buy WALB-TV

Cosmos Broadcasting, a subsidiary of Liberty Corp. of Greenville, S.C., has signed a letter of intent to acquire NBC affiliate WALB-TV of Albany, Ga., from WALB-TV Inc., a subsidiary of Gray Communications Systems. The transaction was valued at \$78 million. Under the proposed agreement, Cosmos will exchange another NBC affiliate, WEAU-TV serving Eau Claire and LaCrosse, Wis., owned by Busse Broadcasting Corp., for WALB. Cosmos previously announced plans to acquire Busse.

Renda Wins Ok. City Radio Deal

In the intensifying competition for mid-market radio properties, Renda Broadcasting won out last week in a tight bidding war against as many as four other contenders for three Oklahoma City stations owned by Diamond Broadcasting Inc. KOMA-AM and FM, both oldies-format stations, and KRXO-FM, rock, were sold for \$53 million, just under six times the stations' estimated 1997 revenue. The new owners said they do not plan to make any changes to the stations. The acquisition gives Renda four stations in Oklahoma City and makes it the second-highest radio

revenue earner in the market. Renda also owns outlets in Pennsylvania and Florida.

Bresnan Expands in Minn.

Bresnan Communications Co. signed an agreement last week to acquire two cable systems serving 8,700 customers in southern Minnesota from Jones Interchange. Bresnan, based in White Plains, N.Y., purchased systems in Owatonna and Glencoe, in southern Minnesota, where it already serves more than 60,000 customers in several cities. Bresnan operates systems in 237 communities in Michigan, Wisconsin, Minnesota and Georgia.

CMP to Acquire M-H Tech Titles

CMP Media Inc. has entered into an agreement with McGraw-Hill Companies to acquire its

computer and communications publications, as well as its technology testing lab. The \$28.6 million deal will include *Data Communications*, *LAN Times*, *tele.com*, *Byte*, and NSTL (formerly known as the National Software Testing Labs). Among its numerous computer titles, CMP Media publishes *InternetWeek*, *Network Computing* and *Windows* magazine.

Rodale Selling Off "Off-Cores"

Rodale Press has retained The Jordan, Edmiston Group to assist in the divestiture of its wood-working, quilting, sewing and "know-how" books and magazines. The magazine properties for sale include *American Woodworker* (325,000 circ) and *Quilt-maker* (135,000 circ). Rodale aims to sell properties "that are



Leerhsen vows to bring a special "touch" to *Us*.

Us Names Editor

Charlie Leerhsen has been named editor of *Us* magazine. He will join the Wenner Media monthly on May 26, replacing Barbara O'Dair, who left last month to become executive editor at Condé Nast's *Details*. Leerhsen's transition should be a breeze. He has spent the

past 5 1/2 years at *Us* rival *People*, a Time Inc. weekly, most recently as an assistant managing editor, developing a new section called "Scoop." Leerhsen has also worked at *Newsweek*, where he was a senior writer covering sports, entertainment and breaking news. "You'll see news defined in the sense of being in touch with the zeitgeist rather than just the sheer box-office numbers or Nielsen ratings," Leerhsen said of his plan for helming *Us*.

Media Notes

CONTINUED

peripheral to their core markets," said Wilma Jordan, CEO of the media investment bank. Rodale also publishes *Men's Health*, *Prevention*, *Backpacker* and *New Woman*. In other Rodale news, the company's *Backpacker* magazine celebrates 25 years with its May issue. The anniversary edition tracks the evolution of both equipment and the environment.

CE's Evans Adds COO Duties

Chief Executive publisher Carol Evans has been given the additional responsibility of chief operating officer. Evans joined Chief Executive in August 1996. She was previously president and publisher of Stagebill Inc. and prior to that was vp and publisher of MacDonald Communications' *Working Mother*. Chief Executive, a magazine written by, for and about CEOs, is published by The Chief Executive Group.

Helme Named Sailing Co. Pub

Sally Helme has been named publisher of The Sailing Company, part of the Miller Sports Group, which publishes *Cruising World* and *Sailing World*. Helme had been associate publisher since January 1997, although she had been with The Sailing Company since 1994 when she was its marine advertising director. Miller Sports Group is a unit of Miller Publishing Group.

Fox Kids Takes Family Name

To reflect its expanded global reach, Fox Kids Worldwide, will change its corporate banner to Fox Family Worldwide. FFW assets include the Fox Kids Network; Saban Entertainment, a producer/supplier of kids programming and made-for-TV movies; Fox Kids International, cable and satellite channels serving 30 countries outside the U.S.

and Fox Family Channel, the U.S.-based cable network set to change banners (from The Family Channel) Aug. 15. FFC also announced it will launch a new prime-time strip series, *Ohhh, No!!! Mr. Bill Presents*, based on the hapless Play-Doh star of *Saturday Night Live*, on Aug. 16.

GE to Deliver Pax Net

GE American Communications Inc. has reached agreement for satellite distribution of Paxson Communications Corp.'s planned Pax Net programming service to broadcast stations and cable systems owned by Tele-Communications Inc. TCI agreed last month to provide cable coverage in markets where Pax Net lacks a broadcast outlet. Plans are to distribute Pax Net, set for Aug. 31 launch, on the GE-1 satellite to 78 TV stations in markets representing roughly 75 percent U.S. broadcast coverage, in addition to a number of TCI cable systems.

Spin City Off-Net Rights Deal

Paramount Domestic Television has concluded an agreement with DreamWorks Television for the joint distribution rights to ABC sitcom *Spin City*, which is set for an off-network rerun launch in fall 2000. As the leadoff of ABC's Wednesday-night lineup, *Spin City* has posted an 8.6 rating/14 share average season-to-date (NTI, Sept. 24, 1997-April 26), but rates behind lead-outs *Dharma & Greg* (9.7/15) and *The Drew Carey Show* (11.2/17).

Harding Named ABC Chair

S. Scott Harding, chairman and CEO of Newspaper Services of America, has been named chairman of the Audit Bureau of Circulations. Harding was elected to the ABC board in 1988 and has



SPRINGER: NANNARIELLO/RETNA

L.A.'s KCAL will air Springer (r.) against Seinfeld.

Jerry vs. Jerry

In a move to compete with the much-hyped finale of NBC's *Seinfeld* this Thursday night, KCAL-TV in Los Angeles has announced it will air the controversial *Jerry Springer Show* opposite the finale from 9-10 p.m. (PT). "It's simply an interesting and entertaining programming alternative for those who prefer reality to comedy," said Don Corsini, vp and general manager of Young Broadcasting-owned KCAL, who said a few months earlier at a press conference that the syndicated Springer talker was not suitable for prime time or early fringe. Apparently, recent vows from USA syndication executives to eliminate "physical violence" from the Springer show made KCAL executives comfortable with the onetime-only airing in prime time. To promote the May 14 stunt, KCAL plans a "humorous parody" campaign billed as "Jerry-thon," where a Jerry Seinfeld lookalike actor will be paired with Springer in promo spots.

been a leading advocate of ABC's Audited ZIP and Postal Code Circulation Program, which provides audited circulation figures by ZIP/postal codes to advertisers.

Gottlieb Chairs NAA

The Newspaper Association of America has elected a new chairman, Richard D. Gottlieb, Lee Enterprises Inc.'s president and chief executive officer. Gottlieb succeeds David C. Cox, retiring president and CEO of Cowles Media Co. Inc.

AP Board Elects New Members

A number of newspaper execs were recently elected (or re-elected) to the board of directors of the Associated Press. Incumbents include David E. Easterly, president and chief

operating officer, Cox Enterprises Inc., representing the *Dayton (Ohio) Daily News*; Richard J. Harrington, president and CEO of The Thomson Corp., *The Repository* of Canton, Ohio; P. Anthony Ridder, chairman and CEO of Knight Ridder, representing *The Miami Herald*; and Lisa Walls Vahldiek, vp and COO of Southern Newspapers, representing *The Baytown (Texas) Sun*. New members are: Joe Hladky, president/publisher of *The Gazette* of Cedar Rapids, Iowa; George B. Irish, vp and general manager of Hearst Newspapers, representing the *Times Union*, Albany, N.Y., and representing a city of less than 50,000 population; and Uzal H. Martz Jr., president and publisher of the *Pottsville (Pa.) Republican*.

MEDIAWEEK
**Plan
OF the
Year**

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MEDIWEEK
MEDIA
PLAN
OF THE
YEAR

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Tuesday, June 16, 1998

Celebrate the winners at Mediaweek's Media Plan of the Year Awards Luncheon.

Awards will be given in eleven categories, plus a \$10,000 grand prize will be awarded for the best overall plan.

Tuesday, June 16, 1998
200 Fifth Club
Two Hundred Fifth Avenue
(Between 23rd and 24th Street)
New York City

Cocktails at 11:30 a.m.
Lunch and Awards presentation
at 12:15 p.m.

\$125 per seat
\$1,250 per table (10 seats)

RSVP by June 9, 1998

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BIG DEAL

ORANGE TANGERINE MINUTE MAID PREMIUM JUICE

Advertiser: Minute Maid
Agency: Leo Burnett, Chicago
Begins: August
Budget: \$9 million
Media: TV, print

Trying to lure kids into the mostly adult-targeted orange juice category, Minute Maid is spending \$9 million on dedicated TV ads this August against a new Orange Tangerine flavor for its Minute Maid Premium line that it hopes will be appealing to the younger set because of its sweeter, pulp-free qualities and to moms with its addition of as much calcium as a glass of milk.

Calcium-added has been the fastest-growing segment of the orange juice category, with sales up roughly 30 percent, said Minute Maid sources.

The new flavor will be supported with a national FSI

in mid-August followed by a mom-targeted TV campaign and print ads. Sampling will also be crucial in getting kids to believe that Orange Tangerine is much sweeter than the OJ they're used to. Packaging will feature a kids-style font while touting "enriched with CalBoost," "naturally

sweet and pulp free" and "great for kids!" Minute Maid Premium has long trailed Seagram's Tropicana Pure Premium in the \$2.4 billion refrigerated OJ category, but leads in frozen OJ. For the year ending March 29, Tropicana refrigerated OJ sales rose 13.5 percent to \$781.3 million while Minute Maid's sales rose 17.1 percent to \$416.7 million, per Information Resources Inc.

—Stephanie Thompson



Wooring kids with a sweeter deal

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

ARBOR MIST WINE

Advertiser: Canandaigua Wine
Agency: Trone Advertising, Greensboro, N.C.

Begins: June
Budget: \$6.5 million
Media: Print

Canandaigua Wine next month launches Arbor Mist, a new wine brand aimed at people who find wine coolers too sweet and varietal wines too confusing. The effort is backed by \$6.5 million in print ad support set for the first six months of distribution.

Positioned between wine coolers and varietals like Chardonnay and White Zinfandel, Arbor Mist uses those two wines as a base, adding light carbonation

and natural fruit flavors. "When we talked to the target [women 21-34], we found that they liked coolers and fruit wines but were reluctant to serve them or to order them out," said Rob Vlosky, brand marketing director at the Canandaigua, N.Y., company. "When we told them the price was \$3.89 for a 750ml bottle, their reactions went through the roof."

Print ads break starting in June in 21 national magazines, including *People*, *Vogue*, *Good Housekeeping*, *Jet* and *Cosmopolitan*.

Much attention was paid to the product's name and packaging to create a high-end allure that transcends the expected price point, Vlosky added. —David Kiley

NAYA CANADIAN NATURAL SPRING WATER

Advertiser: Nora Beverages USA
Agency: Avrett, Free & Ginsberg, N.Y.

Begins: Summer
Budget: \$4-5 million (est.)
Media: TV, radio, print

Nora Beverages USA is launching its third summer of edgy, youth-oriented ads behind Naya Canadian Natural Spring Water.

A new TV spot marshalls alternative- and street-sports footage against a percussive track with voices chanting the tagline, "Hungry for Life, Thirsty for Naya."

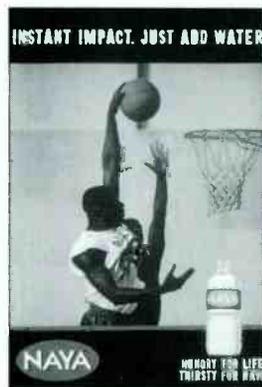
"We've been very successful at marrying

lifestyle, music and imagery, but we're combining it with more of a product benefit," said Sheryl Fischer, brand manager at Stamford, Conn.-based Nora. The spot, in 15- and 30-second executions, airs on national cable networks such as MTV, BET and

ESPN2. TV and radio spot markets more than double to 36. Print ads depict Major League Soccer star Carlos Valderrama, street basketballers and alt-sports icons such as mountain biker Missy Giove.

Naya also has aggressively targeted ethnic and gay consumers, say, by employing cross-dresser Lady Bunny in ads and promos. This year, there won't be a separate gay-targeted campaign, but Fischer expects Giove's lesbian identity to strike a chord among that segment.

—Gerry Khermouch



New Naya ads keep skewing youthful.

CAMPARI

Advertiser: UDV North America
Agency: Mullen, Wenham, Mass.

Begins: June
Budget: \$3.5-4 million
Media: Print, outdoor

UDV North America next month breaks an outdoor campaign for its Campari brand that seeks to bring fashion, style and the sweet taste of orange juice to the bitter Italian aperitif in the U.S., all qualities that Europeans already associate with the brand. The effort budgets an additional \$1 million for a related on-premise program.

Outdoor ads, including bus shelters, go up in New York, San Francisco, Chicago and Miami, and feature a model body-painted in Campari red, wrapped in an orange peel, with the simple line, "Campari & Orange." Print support starts in the fall.

UDV is also running an eight-week on-premise program at 50 locations in each of its four key markets. The events will feature a model, body-painted in red and clad in orange peel, posing for an artist working in front of patrons. A radio station in each market, including National Public Radio outlets in Miami and San Francisco, will promote the event.

CMR Top 50

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

Week of April 20-26, 1998

Rank	Brand	Class	Spots
1	MCDONALD'S	G320	77
2	BURGER KING	G320	59
3	COLGATE--TOTAL TOOTHPASTE	D211	35
4	SEARS--SALES ANNOUNCEMENT	V450	29
5	OLIVE GARDEN	G320	28
6	PAYLESS SHOE SOURCE--FAMILY	V313	20
	SATURN AUTO DIVISION--CP	T111	20
8	COCA-COLA CLASSIC	F441	18
	DOMINO'S PIZZA	G320	18
	M&Ms	F510	18
11	AT&T--LONG-DISTANCE INT'L RESIDENTIAL	B221	17
12	ALL--ULTRA LIQUID LAUNDRY DETERGENT	H422	16
	FANNIE MAE FOUNDATION	B329	16
	JELL-O--GELATIN	F142	16
	SATURN AUTOS--VARIOUS MODELS	T111	16
	VOLKSWAGEN AUTOS--JETTA LEASING	T113	16
17	LITTLE CAESAR'S	G320	15
	MAZDA AUTOS--626 LEASING	T112	15
19	ERICSSON--CELLULAR PHONES	B213	14
20	AT&T--LONG-DISTANCE RESIDENTIAL	B221	13
	ISUZU TRUCKS--RODEO	T118	13
	REVLON--TOP-SPEED NAIL COLOR	D150	13
	UNIVERSAL--BLACK DOG MOVIE	B660	13
24	ANASTASIA--VIDEO	H532	12
	BUENA VISTA--HE GOT GAME MOVIE	B660	12
	MENTADENT--TOOTHPASTE	D211	12
	PRAVACHOL--CHOLESTEROL RX	D560	12
	TACO BELL	G320	12
29	DOVE--ULTRA MOISTURIZING BODY WASH	D223	11
	HELLMANN'S--SALAD DRESSING	F130	11
	PONTIAC AUTOS--GRAND AM	T111	11
32	KODAK--ADVANTIX CAMERA & ACCESSORIES	G141	10
	LIFE SAVERS	F510	10
	MIRAMAX--SCREAM 2 MOVIE	B660	10
	PROPECIA--HAIR LOSS RX	D560	10
	REVLON--COLORSTAY HAIR COLOR	D310	10
	SEARS--HOME IMPROVEMENT SERVICE	V171	10
	TRIDENT--SUGARLESS GUM	F520	10
	TYLENOL--EXTRA STRENGTH GELTAB	D511	10
40	ALLEGRA--ALLERGY RX	D560	9
	HALLMARK--GREETING CARDS	B722	9
	K MART--HOUSEHOLD	V570	9
	LANACANE--MEDICATION CREAM	D553	9
	LAY'S--WOW FAT-FREE CHIPS	F530	9
	LEXUS TRUCKS--RX 300	T118	9
	LIPTON--BRISK ICED TEA	F412	9
	L'OREAL--ROUGE PULP LIPSTICK	D120	9
	RED LOBSTER	G320	9
	SCOTTS--FERTILIZER	G713	9
	SLICE--MANDARIN ORANGE SOFT DRINK	F441	9

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

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Media Person

BY LEWIS GROSSBERGER



Guthamite@aol.com

Seven Starters

WHAT AN EXHAUSTING WEEK IT'S BEEN, ONE OF those freakish times when the news is actually crammed full of newness. Say, do you suppose that the nation's editors have finally become so deranged by the power of television that they've quietly adopted the network practice of the sweeps period? So now we'll have only big, fresh news for three months and the rest of the year will be reruns? At any rate, it's a huge problem for your favorite columnist, Media Person (and if he's not, he'll soon be arriving at your home to explain why you're wrong), because there are so many important new developments crying out for analysis, each of which demands an entire column unto itself. That's why MP has written seven separate columns for you this week. Unfortunately, he only has room for the leads (OK, ledes, if you're one of those annoying people who insist on obscure 19th-century newsroom jargon). But by now you should be familiar enough with MP's style to be able to figure out the rest...

Cancer is cured! One of humankind's oldest dreams! Upon reading the headlines, Media Person immediately thought, "Why, this drug could be almost as important as Viagra!" Of course, MP's exultation (and the stock market's) was quickly tempered by the cautionary note that so far the new treatment has worked only on malignant mice. But even this fact is something that should fill us all with pride. After all, it shows the world that America's rodent health-care system is second to none.

Omigod! Media Person picked up the paper and collapsed into moderately painful cardiac arrest when he learned that chocolate is an endangered species! "World Cocoa-Bean Shortage Looms!" screamed the tabloid headlines. "Thousands Commit Suicide in Despair!" If there was anything MP took for granted, it was chocolate. Nothing cures a bout of manic depression like a couple dozen

Hershey bars crammed down one's throat. Now Media Person strongly believes that in the face of crisis, it is vital not to panic. So very deliberately and calmly, he screamed, "I don't want to live in a world without M&Ms!" and raced to the nearest candy store, where he fought his way through a clawing, desperate mob to purchase \$8,700 worth of Godiva, Lindt, Tobler, Nestle's and malted milk balls, which he now has stored in every drawer and

cabinet of his apartment.

Whom do you root for when two major obnoxious celebrities are feuding? This was the dilemma facing Media Person and millions of other Americans when pompous, right-wing gun nut Charlton Heston took on imperious, self-important Hollywood liberal Barbra Streisand. MP could think of only one solution.

Boy, it's a bad century for the Swiss. First, Media Person finds out you can't trust Swiss banks anymore (unless you're a Nazi, of course). Now you can't even trust the Swiss Guard, (recruiting slogans: "We're Looking For a Few Good Men in Medieval Armor!" and "Uncle Jesus Wants You!"), the legendary elite papal protection unit that is the

only military force to issue its troops the Swiss Army Spear. And now, what with the world cocoa-bean shortage, you have to start worrying about Swiss chocolate! What next—the discovery that escaped mutated giant laboratory mice are making the holes in Swiss cheese too big?

Bulworth is the best movie of the year, the funniest political satire of the decade and the finest movie Media Person has never seen. Media Person has no need to see *Bulworth*, as he has now read 479 articles attesting to its greatness and describing every line of dialogue in the film. Warren Beatty is magnificent. Give him all the Oscars right now. Every time MP thinks about that scene in the black church, he can't stop laughing. MP loves *Bulworth* so much he's considering not seeing it a second time.

There is some hope for American civilization after all. Media Person is heartened by the news that Hank the Angry Drunken Dwarf trounced Leonardo DiCaprio in the online reader poll conducted by *People* magazine for the honor of being the most beautiful of all in its completely unnecessary annual "50 Most Beautiful People" issue. Even though Leo made the actual cover, the dwarf vote, a deeply felt expression of blistering sarcasm from the long-suffering masses who outgrew inane popularity contests in high school, plus the annoyed reaction to it from some of

People's bosses ("I think it's stupid," the executive editor was quoted) was most gratifying to anyone of refined taste, such as Media Person. (Not that it matters, but Hank the Angry Drunken Dwarf is a vile, repulsive wretch from *The Howard Stern Show*.)

Who is right? Critics of President Clinton say that damning evidence of campaign-finance abuses is mounting and also accuse the president of a Nixon-like cover-up. Clinton defenders charge special prosecutor Kenneth Starr and his zealous Republican allies in Congress with leaks, intimidating witnesses and other improper tactics. For once, Media Person will drop the jokes and satire to give you the truth on where the real evil lies in this matter. ■

Nothing cures a bout of manic depression like a couple dozen

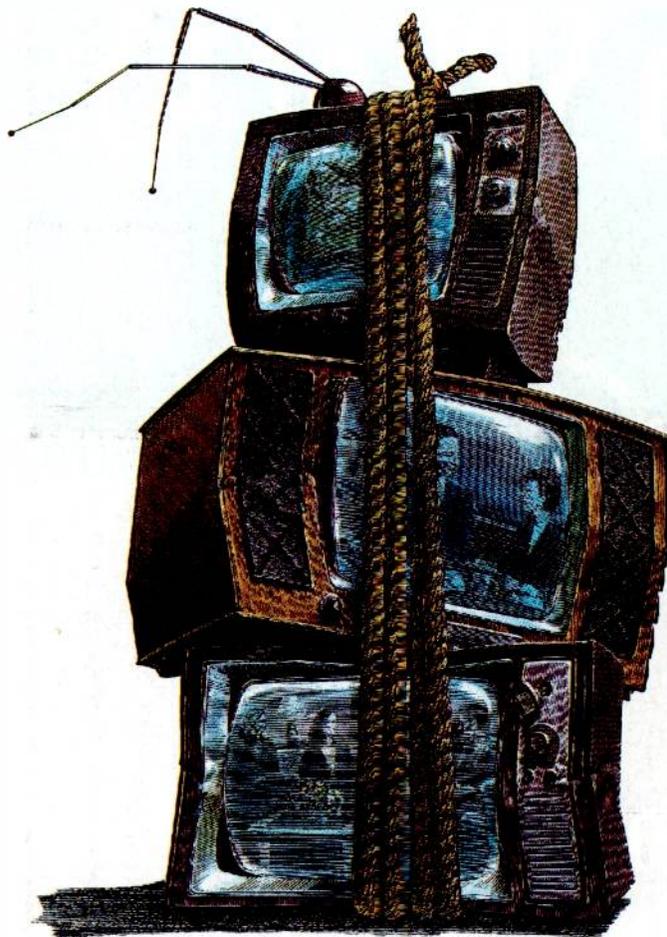
Hershey bars crammed down one's throat.

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MAYBE YOU'RE LOOKING AT TV TOO MUCH

Source: Nielsen NTI, Sept. 1997-Feb. 1998 MRI, Spring 1998