

MEDIAWEEK

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WASHINGTON

Opinions Galore at Gore Panel

Broadcasters and public advocacy groups square off at D.C. hearing on digital television

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'Wired' Chief Logs Off From Top Posts

Founder Louis Rossetto gives up editor, publisher titles; edit changes coming to book

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A New Power In Towers

American Tower Systems makes 5th buy in 8 months; seeks digital rebuild deals with stations

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1997
MEDIA
ALL-STARS

**MEDIA DIRECTOR OF THE YEAR:
PAGE THOMPSON, DDB NEEDHAM;
SECTION BEGINS AFTER PAGE 28**

CHRIS CASABURI

MARKET INDICATORS

National TV: Moving
1st-quarter scatter has begun to move. Initial buys are said to be at 15 percent above upfront, a slight decline from 4th-quarter scatter.

Net Cable: Moving
Sellers say 1st-quarter scatter is beginning to move, with CPM increases of 5-6 percent above upfront. Calendar-year deals nearly wrapped.

Spot TV: Perking
After a brief holiday lull, 4th-quarter mop-up buys and bigger chunks of first quarter are moving. Autos, telcos, movies and retail are moving well into Xmas. CBS O&Cs are 70 percent sold for Olympics.

Radio: Comatose
Buying for 1st quarter has not begun, as sellers find a few straggling retailers are buying spots for the week of Dec. 15, which is wide open. "You could shoot a cannonball through the end of December," said one buyer.

Magazines: Waiting
Advertisers are dragging their feet with next year's schedules. Vice is nice for a few small books scoring with tobacco and liquor. Fashion is strong for March.

Chrysler Slashes Budget

\$100 million-plus cut from '98 ad spending **PAGE 5**



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1997 Sprint International Champion

Tiger Woods
1997 Masters Champion

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1997 U.S. Open Champion

Justin Leonard
1997 British Open Champion

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Laura K. Jones DEC 08 1997

AT DEADLINE

Bellamy, Schaeffer Get Pilot Green Lights

The networks last week began to add midseason shows to their schedules and also gave the production go-ahead on some shows for next year. CBS said it will premiere a two-hour movie of its new drama, *The Magnificent Seven*, on Saturday, Jan. 3 at 8 p.m. The series will then replace *Dr. Quinn, Medicine Woman* as a one-hour show on four subsequent Saturdays before CBS begins its Winter Olympics coverage. *Dr. Quinn* will return on Feb. 28. NBC is reportedly considering adding *TV Bloopers* to a weekend 8 p.m. midseason slot. As for new show orders, NBC has ordered a sitcom pilot starring *MTV Jams* host Bill Bellamy; Universal TV is the producer. CBS Productions has ordered a script for a romantic comedy from Eric Schaeffer, who wrote, directed and starred in the theatrical movie *If Lucy Fell*. And the WB has ordered a pilot for a drama called *Felicity*, about a college-bound young woman in New York. The show is being eyed for a fall 1998 debut as a companion show for WB's highly touted *Dawson's Creek*, premiering this January.

'Bystanders' Up for the Count

Nielsen giveth, while Arbitron taketh away. Seeking to provide more reliable audience data, the two ratings services went in opposite directions last week. Nielsen Media Research is now including "bystanders" (people who are in the room, but not watching television) in its measurement system, which it believes can increase prime-time audience estimates by at least 12 percent. Nielsen is reacting to competitor Statistical Research Inc.'s controversial "In the Room" measurement in its Philadelphia sample. Meanwhile, concerned about smaller and less reliable monthly sample sizes, the Arbitron Radio Advisory Council, made up of general managers and programmers, has voted to drop monthly ratings extrapolations in the "Arbitrends" report, a monthly update on the medium's demographics and trends.

'98 Launch for Urich Talk Vehicle

Buena Vista Television has begun development of a syndicated talk-show strip hosted by actor Robert Urich, best known for his lead roles in *Spenser for Hire* (ABC, 1985-88) and *Vegas* (ABC, 1978-81). The Disney-owned syndication arm has produced an hour-long pilot of the "lighthearted" celebrity talk show, but is still mulling over a launch in fall 1998 or later. Urich, who has not been in a series since starring in *The Lazarus Man* (1995-96) for now-defunct Turner Program Services, was diagnosed a year ago with synovial sarcoma but has since been in remission from the rare form of cancer.

Classroom Editions of WSJ Get Sponsors

The Wall Street Journal today announces a new sponsorship agreement involving its spinoff, four-color tabloid, *The Wall Street Journal Classroom Edition*. Compaq Computer, Smith Barney and Ford Motor Co. will sponsor subscriptions for students in 110 classrooms throughout the country. The educational property is a monthly business book that the *Journal* says reaches 600,000 high school teachers and students.

Western International Reorganizes

Western International Media on Friday announced the creation of three autonomous "super regions" to give clients "direct access to Western's senior management, strategic resources and executional strength." As part of the new structure, Western—which counts among its clients Home Depot, Acura, America Online and Bell South—announced the appointment of Bruce Silverman and Will Howard for the Pacific and central regions, respectively.

Addenda: Ziff-Davis has launched *Equip*, a digital electronics product guide. Ziff's labs will test products and issue performance reports in the 200,000-circ book, which will publish four quarterly issues before going monthly late next year...MTV's final episode of *Beavis and Butt-Head* on Nov. 28 drew the program's highest rating, a 4.4 universe rating with an 8 share, according to Nielsen Media Research...Julius Genachowski, an aide to former Federal Communications Commission chairman Reed Hundt, has been hired as general counsel to Barry Diller's HSN Broadcasting division...Acme Television Stations, a station group of WB stations owned and controlled in part by WB CEO Jamie Kellner, has reached an agreement to be represented in spot TV ad sales by MMT, a division of Cox Broadcasting...Times Mirror's *Los Angeles Times* and KCBS-TV in Los Angeles have formed a one-year news-sharing partnership on their respective Web sites. The *Times* site (www.latimes.com) will use video and audio clips from news stories aired on KCBS, while the station's site (www.channel2000.com) will run stories from the newspaper's calendar and business sections...Joachim Blunck, most recently an executive vp of programming for Twentieth Television and former executive in charge of the now-defunct *Fox After Breakfast* morning show, has been named executive producer of Paramount Domestic Television's *The Howie Mandel Show*, set for syndication in fall 1998.

INSIDE



L.A.'s new valley guy, Dean Singleton

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MEDIA WIRE

America's Most Wanted Puts the Collar on Safety

America's Most Wanted, the Fox reality show that defined the genre and ignited nationwide protests when it was briefly canceled in 1995, will extend its brand off television and into the \$57 billion-a-year personal-safety category. The 10-year-old show, which now has its own in-house marketing executive, will spawn a line of branded safety products to be sold at mass merchandisers, beginning as early as next fall. Wal-Mart, Target and Kmart reportedly are all vying for the line.

Merchandise, which would include emergency phone cards for youngsters, reflective gear and proprietary products, would be grouped in one aisle along with other vendors' safety-related goods such as smoke detectors, locks and The Club anti-theft device—all under the *America's Most Wanted* banner. A portion of sales proceeds will be earmarked for The Center for Missing and Exploited Children, founded by the show's host, John Walsh. To bolster the merchandising line, the show's producers plan to create a sub-brand, an on-air segment each week that focuses on safety, called *America's Most Wanted* "Street Smart," as will the product line and retail displays. "This is the beginning of what we think will become a safety franchise," said Celia Stokes, senior vp of marketing for *America's Most Wanted* and a former exec at Tele-TV, a telco venture.

To jump-start the venture, execs from the show and Fox's Mark Stroman, senior vp/national promotions, have inked a Nascar deal that will put the *America's Most Wanted* logo on a Winston Cup race car. Negotiations are nearly complete for a top-name driver, who will make appearances in support of the show and its merchandising line. —T.L. Stanley

Nick Wants Animated Flicks From Spielberg Dream Team

Nickelodeon has signed a coproduction deal with DreamWorks Television Animation to jointly develop several animated action-adventure series. Steven Spielberg, one of three founders of DreamWorks (along with David Geffen and Jeffrey Katzenberg), will (continued on page 6)

In Whose Interest?

Gore parley marked by conflicting agendas

WASHINGTON / By Alicia Mundy

The Advisory Committee on Public Interest Obligations of Digital Television Broadcasters—known as Vice President Gore's Commission—held its second meeting last Friday. If there had been theme music, it would have been "Worlds Apart."

Co-chairmen Les Moonves, president of CBS Inc., and Norman Ornstein, senior scholar at the American Enterprise Institute, had indicated previously that the first two or three meetings (the first was Oct. 23) would consist largely of "positioning" by representatives of the TV industry and various public advocacy groups. Those positions became very clear during the Dec. 5 event. The morning panelists, representing public interest advocates, drummed on the networks' soaring profits, ad rates and Wall Street's enthusiasm for their stocks. The afternoon's

speakers, including Bob Wright, president of NBC, talked about the networks' desperate financial straits and the high cost of digital TV, with "no guarantee of any new advertising."

"They could have been talking about two completely different industries," said Mark Lloyd, executive director, Civil Rights Telecommunications Forum. "If the commercial broadcasters are so concerned about undertaking the burden of switching to advanced TV, I'm sure we could find alternative licensees, some new people who will be glad to find the money and take up the burden," he said.

Paul Taylor, director of the Free TV for Straight Talk Coalition, led the charge for free airtime for politicians. He made several suggestions, including a trust funded by broadcasters



Granite's Cornwell is against free airtime.

Rossetto Unplugs Himself at 'Wired'

MAGAZINES / By Jeff Gremillion

The December cover of the usually futuristic *Wired*—a Norman Rockwell painting of a town hall meeting—seems to have been a harbinger of major changes the magazine announced last week. Louis Rossetto, the visionary *Wired* founder who has served as the title's editor and publisher, stepped aside, handing those roles over to two staffers. Rossetto also continues to search for his successor as CEO of Wired Ventures, which operates the magazine as well as book and online divisions.

Rossetto's exit from day-to-day management (he will remain chairman and editorial director of Wired Ventures) marks the end of

an era for *Wired*, which has slipped somewhat from its perch as the way-hip chronicle of digital culture. Rossetto said he expects his successors to revamp the award-winning magazine and make it a more focused product.

"We've been involved in a process of evaluating where we are and where we want to go," Rossetto said. "We started as an upstart rabble-rouser trying to get attention for [the digital] revolution. Now the revolution is won." After January's five-year anniversary issue—a "state-of-the-planet" collection of essays themed "Change Is Good"—a more focused *Wired* will emerge, the founder said.

The editorial makeover will be the responsi-

that would be distributed to the major political parties to buy ad time on TV. Taylor sweetened the pot by suggesting that in return for the payments/fees to the fund, broadcasters be allowed to drop the "lowest unit rate" provision, under which they must sell cheaper ad time to politicians than they would to commercial advertisers. This brought a smile to some of the commission's broadcast reps, including Barry Diller, chairman and CEO of HSN Inc.

Moonves and Diller raised the issue of broadcasters' responsibility to help fix campaigns in light of Congress' refusal to tackle the issue. "When Congress cannot pass a bill on campaign reform, I, as a broadcaster, tend to feel like the lone person [acting]," said Moonves.

The afternoon speakers, representing the commercial broadcast industry, did not cede any ground. W. Don Cornwell, president of Granite Broadcasting, the largest minority-controlled owner of major-market stations, stated: "Compelling broadcasters to give free airtime to political candidates will not fix the campaign finance system and certainly will not lead to a better-informed electorate." Some members of the commission commented, not for attribution, that they had hoped Cornwell would shore up commission members such as Robert Decherd, CEO and president of A.H. Belo, who has gone out front in supporting public interest obligations and broken with the broadcast lobby's party line.

Wright concentrated on what he called "the business and technological realities of digital broadcasting." Only multicasting, he said, provided a model in which he could see NBC being able to afford taking on new public interest obligations.

Ornstein said he was "optimistic. Bob Wright was interested in the idea of dropping the lowest unit rate. It means we have a carrot to offer." ■

Chrysler Cuts Ad Budget

Automaker to slash more than \$100 million in '98 spending

THE MARKETPLACE / By Richard Katz

Chrysler will cut between 10 percent and 15 percent of its \$1.1 billion annual media budget in 1998, representing a reduction in spending of more than \$100 million, according to marketplace sources familiar with the car company's plans. The spending cuts are part of an overall plan by the company to cut costs in an era of low inflation and increased competition from other automakers.

Chrysler's media budget was approved approximately two weeks ago and the company's board voted to approve the car maker's budget for fiscal 1998 last week, according to sources.

The deepest cuts, according to several sources who would not speak for attribution, will come from the company's corporate quality campaign. The rest of the cuts will be spread among the brands.

A Chrysler representative said that the company does not comment on budgetary issues; execs at Pentacom, the media agency for Chrysler, did not return phone calls.

Word of the media cutback leaked following last Thursday's corporate shakeup at Chrysler in which Thomas Stallkamp, who is known as a cost cutter, was elevated to president. Stallkamp is now heir apparent to Chrysler chairman and CEO Robert Eaton. Chrysler is slashing budgets across all its departments in an effort to increase profits.

Most network and cable sales executives said they had not yet been informed by Chrysler or its agency Pentacom about spending decreases. One cable sales exec said that Chrysler recently moved money out of first quarter but that it was not a cancellation. A network sales exec said that Chrysler has until January to pull out of second-quarter commitments. Both cable and network execs said they could only guess how much Chrysler will cut its national TV spending. "I don't think it will

have a huge impact on the marketplace, but it will have an effect on the networks' sports stuff," said one sales exec. "I don't think GM will have spending increases to make up for [Chrysler's] effect on auto avail."

One network sales executive predicted that national TV would take less of a hit than other media. "TV is probably the most valuable medium Chrysler buys," he said. "Maybe they'll only cut TV by \$20 million, or maybe not at all."

Of Chrysler's \$1.1 billion 1996 media spending, the company placed \$294 million on network TV, \$382 on spot TV and \$59 million on cable, according to Competitive Media Reporting. Chrysler has also committed \$50 million to February's Winter Olympics on CBS. ■



First to go: Corporate quality campaign

bility of Katrina Heron, promoted from editor-at-large to editor-in-chief. Before joining *Wired* two years ago, Heron was an editor at *Vanity Fair* and *The New Yorker*. Dana Lyon will become publisher of *Wired* in addition to her role as vp of Wired Ventures' magazine group.

"Louis has...let go," said a source close to Rossetto. "It's something he should have done a long time ago. He's passionate [about *Wired*], but for readership to keep growing, the leaders there need to be a lit-



Passing the torch: Rossetto has "let go."

tle more professional and a little less idealistic." The magazine's circulation growth has slowed considerably following several years of spectacular growth, and it is still about 150,000 copies short of the 500,000-circ level that advertisers look for in a successful mass-market startup. *Wired's* total circ in the first half of this year was up 13.9 percent to 347,500, according to ABC; in the previous six months, circ grew 32.6 percent. The

title's '97 ad pages were flat at just under 1,000 through October, according to PIB.

A consistent criticism of *Wired* has been its lack of clarity. "It's too confusing," said one East Coast media buyer. "I've never really been able to get through it," said one out West.

Staffers said that the title will evolve from its current far-flung batch of essays pondering the neo-spiritual implications of the digital age to focus on four "concentrations" within the movement—the "new economy," "new media," "crucial technology" (such as bio-technology), and a category to be known as "the digital nation"

"Business will be very important," said new editor Heron. "My obsession is our information-based economy." Most of *Wired's* upstart competitors tackle the digital-technology beat from a business perspective. ■

MEDIA WIRE

act as executive producer of any series that get developed, but one stipulation to the deal is that Nickelodeon is not guaranteed to be the principal outlet on which the shows run. Neither side offered a value to the deal, but two years ago, Nick announced it would spend around \$300 million over several years to develop new animated product. Executives in charge of the coproduction are Albie Hecht, president of film and TV entertainment at Nick, and Gary Krisel and David Simon, co-heads of DreamWorks TV Animation. The first project could be ready to land on TV by fall 1999. —Michael Bürgi

Living Larger: *Mode* Goes From Quarterly to 10 a Year

Mode, the new fashion magazine for plus-size women, will more than double its frequency to 10 times per year, beginning in February. The book launched last spring as a quarterly by publishing directors Nancy LeWinter and Julie Lewit, in partnership with the Freedom LLC publishing company.



Mode, which has received some critical praise in the industry, will also raise its rate base from 250,000 to 375,000.

The magazine has been a success, say its founders, because it is the first fashion magazine targeting the 65 million American women—six of every 10—who are size 12 or larger. They add that the time is right in terms of the fashion industry. “Five years ago this magazine would not have been possible,” says Lewit. “There weren’t enough retailers and designers.” The number of plus-size garment manufacturers has jumped from 200 to 2,000 since 1990, she adds.

Hoping to build circ, the directors have planned an 800,000-piece direct-mail effort for early next year. They are also “aggressively” securing prime newsstand space at grocery stores, says LeWinter. LeWinter was formerly publisher of *Esquire* and ad director of *Glamour* and *Vogue*. Lewit for- (continued on page 8)

ATS Reaches For the Sky

American Tower Systems makes another buy, eyes station contracts

TELEVISION / By Claude Brodesser

American Tower Systems last week continued its rapid growth in the broadcast tower business, the backbone of TV stations’ approaching conversion to digital broadcasting. ATS agreed to make its fifth acquisition in the past eight months with a \$32 million deal for Atlanta-based Gearon Communications.

ATS was spun off into a separate company in September following the sale of its parent, American Radio Systems, to CBS. Boston-based ATS is a publicly traded company still managed by ARS CEO Steve Dodge.

ATS has quickly become the largest broadcast tower company in the country and has its sights set on more growth. ATS executives say the company is in talks with Fox, Tribune Broadcasting and Paramount Stations Group for contracts to convert their TV stations’ broadcast towers to digital. Peter Starke, ATS director of broadcast tower development, said that Boston and Philadelphia are two markets where the company is negotiating for contracts with the three station groups.

A Paramount source confirmed the company is in talks with ARS. A Tribune executive also confirmed discussions with the tower builder.

Fox execs could not be reached for comment.

In Seattle, ATS has a deal with the city to build a digital tower. ATS reports that two Seattle independent stations have already claimed spots; two other spots remain. ATS says it is talking to all network affiliates in the market.

In Miami, all four of the market’s network affiliates are in negotiations for tower space on an ATS tower there, a company exec said.

According to ATS’ Starke, six of Fox’s O&O stations will need new towers to broadcast digital signals, and the remaining 16 stations will need major modifications.

Building a new tower costs roughly \$1 million to \$2.5 million, while adding a digital transmitter to an existing tower runs about \$500,000 to \$1 million. For tower companies competing for those contracts in many large TV markets, “a bidding war is likely to happen,” Starke said. The first wave of conversions in the top 10 markets are expected by the end of next year.

Broadcast tower companies have become a hot commodity. Hicks, Muse spent \$100 million for OmniAmerica Wireless Corp.; Cox Broadcasting has partnered with TeleCom Towers; and Clear Channel Communications has taken a 30 percent stake in American Tower Corp. ■

Singleton’s Five Easy Pieces

Publisher adds the L.A. ‘Daily News’ to Southern Cal group

NEWSPAPERS / By Dori Perrucci

The acquisition of the *Daily News* of Los Angeles last week by Garden State Newspapers, an affiliate of Denver-based MediaNews Group, gives the company’s now-five Southern California holdings a combined circulation of half a million in Los Angeles county, said president and CEO William Dean Singleton. He would not disclose the purchase price; one analyst estimated the sale at less than \$200 million.

MediaNews has moved quickly in recent months to solidify its position in the Southern California marketplace. In 1996, the company bought three dailies in the San Gabriel Newspaper Group, the *Pasadena Star-News*, the *San Gabriel Valley Tribune* and the *Whittier Daily News*, which were recently augmented by the purchase of the *Long Beach Press-Telegram*.

“We were clustering before clustering was cool,” said Singleton. “Instead of sending five reporters to cover local government, we’ll send one,” he said, adding that he plans no layoffs or shutdowns of printing facilities. “The *Daily News* was already pretty lean operationally and well run.” Singleton said he currently has no plans to buy other papers in the region. “This is not a battle with the *Los Angeles Times*,” he said. “We have no ambitions to compete with them. Our mission is suburban dailies.”

Others disagree. Ad revenue will approach \$250 million for MediaNews’ five Southern California papers. “The acquisition of the *Daily News* further consolidates the suburban competition against the *Los Angeles Times*,” said John Morton, president of Morton Research in Silver Spring, Md. ■

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merly served as publisher of *Mademoiselle* and *Mirabella*. —Jeff Gremillion

On With the Show:

Cablevision Gets Radio City

Continuing to strengthen its clutch on metro New York entertainment properties, Cablevision Systems Corp. last week moved to take control of Radio City Music Hall. Only a year after consolidating its hold on Madison Square Garden, Cablevision agreed to a 25-year lease on RCMH in a deal cut with its owner, Tishman Speyer Properties, estimated at \$1 million per month.

Cablevision also acquired Radio City Productions, the company that operates the hall, and pledged to spend \$25 million on an 18-month renovation project. Though Cablevision CEO Jim Dolan declined to give specifics, he hinted at the possibility of offering Radio City productions on his cable systems and on cable networks, including American Movie Classics and Bravo. AMC will use the Radio City Music Hall as its broadcast home. Cablevision stock rose north of \$80 on the news of the deal. —Michael Bürgi

New York City Votes to Snuff Ads From Wide-Open Spaces

In a move that could likely spell the end of most outdoor tobacco advertising in New York City, the "Youth Tobacco Protection Act" is expected to be approved by the city council on Dec. 17. The bill, which must still be signed by Mayor Rudolph Giuliani, was unanimously approved last week by the council's committee on health (7-0) and by its committee on youth services (9-0). The legislation seeks to end advertising of cigarettes, tobacco and smokeless tobacco products "in any outdoor location within 1,000 feet of any school, playground, child day-care center, youth center or amusement arcade."

Although up to 15 percent of all the city's outdoor advertising is tobacco-related, outdoor companies would experience no revenue loss, predicted Peter Vallone, the city council's speaker. Most of the outdoor ad space is located in prime locations, he said, so outdoor companies "shouldn't have any difficulty reselling it." —Claude Brodessa

ABC Taps New L.A. Chief

Sommers comes out of retirement to lead group's three stations

RADIO / By Rachel Fischer

ABC Radio last week brought one of its former executives out of retirement to lead the group's three struggling stations in Los Angeles. Bill Sommers, who retired in May 1996, is replacing Maureen Lesourd as president and general manager of KABC-AM, KTZN-AM and KLOS-FM. Lesourd resigned "to pursue opportunities outside of Los Angeles," ABC said.

Lesourd's 19-month tenure was marked by many changes for the three stations. During the period, ratings slipped at KABC and KLOS; some 60 employees resigned or were dismissed; KABC gave up the rights to broadcast L.A. Dodgers baseball games after almost 25 years; KMPC-AM morphed into KTZN-AM, which had an unsuccessful run as a female-oriented talk station before switching to the Radio Disney kids format; 30-year KABC talk-show host Michael Jackson was demoted from mornings

to weekends; and a boycott of KABC host Larry Elder cost the station millions in advertising.

Lesourd, who had a reputation for being extremely tough on her staff, may have been a victim of bad timing, according to buyers in the market. "She wasn't there long enough to screw up—I don't think she did anything wrong," said Dianne Vallely, a senior media buyer at Young & Rubicam in Orange County. Added David Hall, program director at Cox Broadcasting talk station KFI-AM, KABC has "been going down in the ratings since about 1992—and that's not all [Lesourd's] fault." Lesourd could not be reached for comment.

KABC earned a 3.1 rating with listeners 12 and over in Arbitron's summer book, down from a 3.3 in summer 1996 and a 3.7 in summer 1994. KLOS drew a 2.0 last summer, off from a 2.2 in the spring and a 2.5 in summer 1996.

Sommers retired after 23 years at KLOS, where he rose from salesman to president/gm. ■

For KCBS, a Ratings Feast

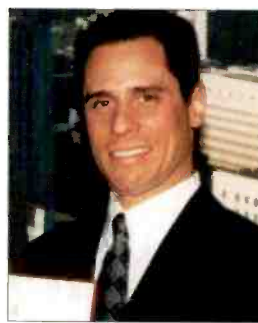
L.A. station's series on restaurant conditions is a hit with viewers

LOCAL TV / By Michael Freeman

KCBS-TV's 11-day November-sweeps news series on unsanitary conditions in Los Angeles-area restaurants triggered a seismic spike in the ratings for the perennially bottom-ranked CBS-owned station. KCBS is hoping to ride the wave of its sweeps success right through to CBS' carriage in February of the Winter Olympics, which the network is counting on to boost troubled news operations at many of its O&O stations.

KCBS' series, led by correspondent Joel Grover, focused on the L.A. Health Department's failure to act promptly on low grades given to restaurants for improper food handling and unsanitary conditions. In a market where restaurants are as big a pastime as celebrity-spotting, the news reports were the talk of the town.

During the second half of the November sweeps, when the restaurant series aired, KCBS' 11 p.m. newscast shot up 27 percent in share year-to-year to a top-ranked 9.0 rating/19 share



Eye on eateries: Series correspondent Grover

average (NSI, Nov. 16-26). While KCBS (6.8/15) still finished third for the complete sweeps period (Oct. 30–Nov. 26), the station earned a 1-point share (7 percent) increase while KABC (6.9/15) and KNBC (8.4/19) slipped 6 and 5 percent, respectively.

"We still have a ways to go, but the clear asset coming out of this was building our credibility

with the audience," said John Culliton, KCBS vp and general manager.

With CBS' prime-time winning household ratings in November, station reps like Katz Television's Bill Carroll see the Olympics as an added momentum-builder for the network's stations in the February sweeps. "If CBS can win February and May in prime time, it could be a lead-in and promotional platform to kick-start the O&Os' local newscasts," Carroll said. ■

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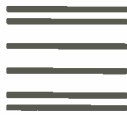
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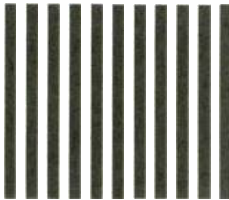
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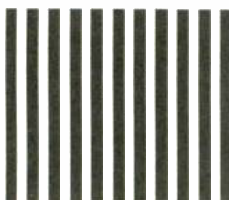
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Kids Sell Out to Cable

Saban, MGM moving shows to Family; others are late to market

SYNDICATION / By Michael Freeman

Once a bastion of weekday-afternoon kids programming, during the mid-1980s to early 1990s, domestic syndication continues to undergo a serious process of contraction. With little more than a month left before the NATPE programming conference and the kids upfront ad market, major distributors such as Saban Entertainment are still hedging on rolling out new syndicated kids product and may pull out of the market altogether.

While a representative for Saban Entertainment said that the company is "considering several projects" for launch in syndication shortly, several kids-industry sources said that Saban is focusing its entire series development on Fox Kids Network and shifting some library product to The Family Channel, both of which Saban now manages in partnership with News Corp.

"From what I have seen and heard, Saban is getting out of the syndication business," said Jon Mandel, senior vp of national broadcast for Grey Advertising, a major buyer of kids programming nationally. "If you were them, why would you want to be in syndication when you have FKN and The Family Channel as much bigger playing fields?"

The pull to get out of syndication has indeed been a strong one for Saban, as well as for some other syndicators. As Nickelodeon and The Cartoon Network have become dominant kids TV networks on cable, The Family Channel's move into children's programming is creating yet another outlet for existing syndication product.

According to station rep sources, Saban plans to pull one or two half-hour weekly syndie series that could end up on Family Channel. The Saban representative refuted that speculation but declined further comment.

MGM Television, the producer of *All Dogs Go to Heaven*, a top-ranked syndicated weekly (with a 1.9 rating average season-to-date among kids 2-11) distributed by Claster Television, is said by sources to have been sold to The Family Channel. John Symes, president of MGM Worldwide TV, would not comment on a deal with Family, which reportedly will produce new *Dogs* episodes.

Those and previous syndie kids-programming defections to cable and broadcast networks have had a corrosive effect on the

handful of kids suppliers left in syndication. Station reps continue to question why such major syndicators as Buena Vista Television (in partnership with Leo Burnett), Bohbot Entertainment and Claster Television have yet to begin marketing for new series to premiere in fall 1998. Historically, by this time of year kids syndicators are already seeking TV station clearances to ensure national coverage by the time NATPE and the kids upfront market kick off.

A source close to Claster Television said that the company will begin marketing two strips in the next few weeks: an expansion of current weekly series *Beast Wars* for a six-day strip next season and a new weekly series in development involving a "famous animal icon" at MGM. MGM's signature icon is Leo the Lion.

The Advertiser Syndicated Television Association has projected that 1997 calendar-

year ad revenue will hit \$158 million, a 12 percent increase over syndication's 1996 tally of \$141 million. However, ASTA is projecting calendar 1998 revenue at \$155 million, a 2 percent decrease from the year before. Tim Duncan, executive director of ASTA, contends that CPM (cost per thousand) increases have helped to prop up overall revenue due to "a scarcity of inventory," which he suggested results from a current crop of just 27 kids series (nine strips, 18 week-lies) compared to 41 series in 1995.

Several buying sources said next season may be the last for the groundbreaking kids



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CABLE TV

TBS Superstation last week continued its march toward conversion to a basic cable network by signing Falcon Cable, Prime Cable and Adelphia to carry the network. Adelphia has 2 million subscribers, Falcon represents 1 million subs, and Prime counts 750,000. TBS has converted 43 million subs, although MSOs including Cablevision Systems, MediaOne and Comcast are still holding out from agreeing to the conversion.

TCI Communications, the cable system arm of Tele-Communications Inc., last week signed a letter of intent with Insight Communications to form a 50-50 partnership that will combine systems serving 320,000 subscribers in Indiana. Prior to that deal, TCIC will swap other Indiana systems serving 62,500 subscribers for Insight systems serving 58,000 subs in Utah, letting TCIC build up its Salt Lake City cluster. The deals' closings are subject to definitive agreements and regulatory and shareholder approvals. Separately, TCIC has also sold systems representing 22,000 subscribers in New Hampshire and Vermont to Frontier-Vision Operating Partners. Terms of the deals were not disclosed. TCIC's next major partnership is expected to be struck with MediaOne.

Adlink, the Southern California interconnect, has tapped SkyConnect, a digital ad-insertion developer, to provide technical support for the Digital Equipment Corp.'s Mediaplex Video Advertising System. Skyconnect recently acquired rights to Digital's ad insertion software.

National spot cable ad revenue for third quarter '97 rose 37 percent, according to the Cabletelevision Ad Bureau. Year-to-date, national spot cable revenue was up 28 percent.

Internet Ventures Inc., which distributes the PerKInet Internet access service, last week signed up Cox Communications' 32,000-sub Humboldt, Calif., system. Though Cox has been rolling out @Home as its Internet access service (Cox is one of @Home's backers) in major markets, PerKInet was rolled out in Humboldt because it works on systems that cannot carry two-way services. —Michael Bürgi

block formerly known as The Disney Afternoon. Leo Burnett's client, cereal giant Kellogg Co., has teamed with Buena Vista on the distribution of the converted 90-minute "Quack Pack" block, which has been averaging a modest 1.4 rating season-to-date among kids 2-11 (NSS, Sept. 1-Nov. 16). Now, sources said, the partners are attempting to revive the block with a heavier skew toward boys, developing a *Hercules* strip for fall 1998 and looking to revive *Brand Spanking New Doug*, which had a one-year run on Disney-owned ABC last season.

The handful of remaining kids syndicators have been relegated to seeking morning time periods, crowded out of afternoons because of the Kids WB lineup and the ongoing run of Fox Kids Net. Bohbot Entertainment's BKN: Extreme Block continues to



MGM's *All Dogs Go to Heaven* may move to Family Channel.

struggle in morning time periods at a 0.6 rating season-to-date among the core kids demo. Undaunted, Bohbot is said to have four or more new series in development, including *Godzilla*,

Starship Troopers and *Super Duper Sunos*.

Summit Media Group, a New York-based syndicator and kids buyer, is one of the first syndicators to actually prepare a slate for launch in fall 1998. Shelly Hirsch, president and CEO of Summit, says he has at least two new strips to bring to the market, including *Robocop* (through a deal with MGM Television) and *Pocket Monsters* (with Nintendo in a major merchandising tie-in). Summit also plans to roll out several weekly series, including *War Planets* and an FCC-friendly educational series called *Nomes*. ■

CNN, CNBC Diverge on Ads

News channels square off on exclusivity for financial advertisers

CABLE TV / By Michael Bürgi

The ongoing cable news war between CNN and CNBC escalated with CNBC's recent move to build up its nightly *Business Center* show into a full-fledged competitor to CNN's *Moneyline With Lou Dobbs*. Behind the scenes of that programming competition, CNN is waging a smaller battle against CNBC over the commercial pods in which the networks run financial advertising.

CNN has been informally alerting media buyers that CNBC does not pay enough attention to keeping financial advertisers separated within commercial pods. CNN sales executives say they are more diligent in keeping those advertisers exclusive to a given pod.

Mark Miller, CNBC senior vp of ad sales, responded that CNBC juggles a larger volume of financial advertisers. Miller said that his staff does discuss exclusivity in negotiations with advertisers. Those who do not have a problem with running in a pod with advertisers in the same category run together, Miller said, while advertisers who require exclusivity get it. "It's a difficult process to monitor every day, but it's the reality of [CNBC] being the most effective business news source for advertisers," Miller said.

CNBC's commercial log for Oct. 30 shows

that several financial advertisers ran up against each other—ostensibly those who do not have a problem with adjacency to other financial advertisers. During CNBC's *Money Wheel*, a spot for Olde Discount Brokerage ran right after one for Alliance Capital in the first commercial break. In the third commercial pod, National Discount Brokers ran in the same group (but not adjacent to) Berger Funds. A breakdown of CNN's commercial log on that day shows no competitive advertisers in the same pod.

One media buyer who handles a major financial advertiser pointed out that the latest CNBC-CNN tiff is a matter of defining the advertiser type. Since CNBC deals with such a wide variety of financial advertisers—mutual fund companies, brokerages, diversified financial houses, etc.—that the network has less flexibility to run them alone in a given commercial pod. CNN, which programs business news only in selected dayparts, can mix up its breaks with a broader range of advertisers. The buyer said that when a client expressed dissatisfaction with CNBC about their running up against other financial advertisers, she alerted CNBC to the problem.

"It is a problem for [some] advertisers," said the buyer, who declined to identify her financial-services client. "But CNBC addressed the issue, so it's not a problem anymore." ■



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NETWORK TV

ABC's *PrimeTime Live* was hit with a \$3 million suit filed by three New Jersey police officers who claim they were slandered by the TV newsmagazine. The suit concerns a segment on the Nov. 27, 1996, report, about cops who hassle minority drivers for little or no reason. The show's crew used hidden cameras to tape the officers as they pulled over and searched a Mercedes carrying three young black males. The suit claims that the hidden cameras violated New Jersey's wiretapping law and that the show hired the Mercedes' occupants to drive around the small town of Jamesburg for three nights to see if they would be stopped by police. ABC declined to comment on the suit.

Westinghouse Electric Corp. officially changed its name to the CBS Corp. on Dec. 1. To celebrate the move, Michael Jordan, CBS chairman/CEO, rang the opening bell at 9:30 a.m. at the New York Stock Exchange, joined by Leslie Moonves, president, CBS Television; Frank Reynolds, executive vp/CFO, CBS Corp.; CBS News anchor Dan Rather; actor Bill Cosby; and CBS Sports anchor Jim Nantz. CBS stock is now traded under the "CBS" symbol; the "WX" of Westinghouse has been retired.

Fox Broadcasting has picked up four additional episodes of the Thursday sitcom *Between Brothers*. The Columbia-TriStar TV show, which runs at 8:30 p.m., has not earned big ratings on one of prime-time's most competitive nights. The comedy is averaging a 5.0 rating/8 share in households this year and a 3.4/9 in adults 18-49.

Julius Barnathan, former president, broadcast operations and engineering for ABC and a 37-year employee of the company, died at his home on Dec. 1. He was 70 years old and had suffered from lung cancer. Before heading ABC's broadcast and engineering divisions, Barnathan served stints as head of affiliate relations, president of the owned-and-operated TV stations division and head of research. After retiring from ABC in 1992, Barnathan ran his own media consulting firm. —Richard Katz

TV SPORTS

By Langdon Brockinton

NFL Should Top \$7 Bil

Networks' rights fees expected to jump 60-80 percent in new deal

The NFL's TV rights negotiations are expected to heat up in the next couple of weeks. "Look for serious discussions prior to Christmas," a source close to the talks said last week.

The exclusive negotiating windows for the incumbent NFL networks—NBC, ABC, Fox, ESPN and Turner Sports—expired on Dec. 1. That means the league is now free to talk to other potential suitors, such as CBS. CBS is expected to make a substantial bid for the NFC rights that the network lost to Fox four years ago, or possibly for ABC's Monday-night franchise. A current rights-holder has the right to match a competing offer.

"We may not complete the negotiations until after the Super Bowl, which has been the traditional timetable," an NFL spokesman said. Negotiations for the current four-year contracts, which expire after this season, were wrapped up in mid-December 1993, but that was primarily because then-new player Fox needed time to launch an entire sports division. Still, the source close to the talks said that a new deal before the end of this month is possible.

The NFL's current deals total \$4.4 billion. Industry sources say that the league is likely to win an increase of 60 to 80 percent this go-round, to at least \$7 billion. The increase is huge, considering that NFL ratings for all of the networks except Turner have declined this season.

Welcome to the world of escalating sports-rights fees. Last month, the NBA signed new four-year contracts with NBC and Turner, boosting its take from a combined \$1.1 billion over four years (1994/95-1997/98) to \$2.6 billion (1998/99-2001/02)—a jump of 137 percent.

Anheuser-Busch has agreed to be an associate sponsor and exclusive beer advertiser of *SportsCentury*, ESPN's upcoming 18-month series on sports in the 20th century. ESPN is seeking a presenting sponsor and six associate sponsors for *SportsCentury*, which will include TV, print, radio and online incarnations. Sources said the asking price for an asso-



ciate-level sponsorship is \$7 million to \$8 million. *SportsCentury* will launch in September 1998.

7 UP may soon become the official soft drink of the Big Ten and Big East conferences. Dr Pepper/Seven Up is in discussions about such a

sponsorship, sources said. A few months ago, 7 UP became the official soft drink of the Pacific-10 Conference through a multiyear deal. To supplement that sponsorship, the Dallas-based company has bought commercial time for 7 UP on Fox Sports Net's coverage of the Pac-10. It's likely that 7 UP would supplement its Big Ten and Big East sponsorships with ad buys.

In observance of NASCAR's 50th anniversary next year, Speedvision will air a series of monthly specials beginning on Dec. 14 and running through 1998. The inaugural special (1-3 p.m. ET) is an overview of the history of NASCAR, commemorating a meeting in Daytona Beach, Fla., that led to the creation of the stock-car racing circuit. The episode will air exactly 50 years after the gathering at the Streamline Hotel—"to the day and hour," said Bob Scanlon, Speedvision senior vp of programming and production.

In its other NASCAR specials, the cable network will examine historical and current topics relevant to stock car racing. Said Scanlon: "We will look at the significant personalities in the sport, the changes in race tracks, and how the sport has transformed." The January special also will preview the 1998 racing season.

In each monthly program, Speedvision will televise rare footage of past races and drivers. "We've purchased a number of film libraries," said Scanlon. Most of the hour-long specials are scheduled to premiere on Sundays at 8 p.m.

Nike is the latest to sign on as a sponsor of CBS' broadcasts of golf's PGA Championship in 1998 and 1999, sources said. For the two events, the Beaverton, Ore.-based company has secured exclusivity in both the apparel and shoe categories.

"Look for serious discussions prior to Christmas," says a source close to talks.

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COMMENTARY

By Verne Gay

Bidding a-Rivera-derci to the Past

Forget the smash-mouth Geraldo of old; expect...would you believe, 'Meet the Press'?

Career suicide is a terrible thing to behold. Terrible, that is, unless the victim happens to be Geraldo Rivera. Then it becomes a spectator sport and one that seemed to happen with numbing regularity. For nearly two decades, the multitudes reveled in this spectacle, awaiting the next broken nose, the next empty vault, the next network special on devil worship.

And then...suddenly, it all stopped. Three years ago, Rivera (you will note that he is no longer referred to simply as "Geraldo") launched a well-regarded interview program on CNBC, *Rivera Live*, and two weeks ago he became a fully vested member of the august NBC News team, a man with the privileges and salary of Tom Brokaw and Tim Russert. The resurrection of Geraldo Rivera (he would appreciate this choice of words) is now complete. We don't have Geraldo to kick around anymore. Our culture seems much richer and, frankly, much duller as a result.

At the risk of pointing out the obvious, there is abundant irony in Rivera's ascendancy at NBC News. The man who once aired a show on a topless coffee shop in Colorado (and another on nymphomaniacs, and another on hookers, and...) may quite conceivably appear on an edition of *Nightly News* discussing the legal intricacies of some complex case with Tom Brokaw. An NBC News series? Perhaps even that. Filling in on *Meet the Press*? Why not? There will definitely be four yearly Rivera specials produced by NBC News. One assumes that devil worship, the subject that got him yanked from the NBC schedule six years ago, will not be among the topics.

As the Geraldo (Rivera?) era at NBC News begins, there is a question worth asking: Is there a statute of limitations on disgraceful behavior when it comes to top-drawer network news careers? Two years? Eight years? Clearly, NBC and NBC president Bob Wright believe there is. As far as he's concerned, Rivera's past is forgotten. Today begins anew. The Geraldo Rivera of 1997 is not the Geraldo Rivera of 1987.

NBC accepts this. But will the public forgive and forget? And if not, what's the impact on NBC News' image?

To be fair, just about every man deserves a second chance, does he not? Don Imus recovered from career self-immolation. And Rivera has amply proven on his CNBC show that he can act like a responsible, intelligent adult. Though few may now remember, there was even a time when Rivera was actually a brilliant investigative reporter; Geraldo said so himself. Forget Rivera's tombstone inscription, "I Broke Willowbrook." There was also a groundbreaking AIDS series for ABC News before anyone outside of the gay community even knew what AIDS

was. He was courageous. There seems little dispute over that.

Unfortunately, journalism presented a problem. Rivera never embraced the profession's strictures. Yes, he understood all those boring things about fairness and objectivity when at *20/20*, but often they seemed too constraining. Instead, he became TV's preeminent advocate journalist. And he also practiced, for want of a better term, the Journalism of Me. In his mind, no story was worth pursuing unless it had a key protagonist named "Geraldo Rivera." Yet despite his indisputable success at ABC News, there were lawsuits, charges of plagiarism and sundry other messes. Rivera had become an embarrassment.

Along the way, Rivera decided that he didn't want the notoriety or syndication riches. He wanted respect. He said so himself. "I just got sick of myself," he told reporters, cannily reflecting the public's attitude as well. "I don't want my epitaph to be 'Al Capone, Broken Nose and Debbie Does Donuts,'" he said six years ago and he would say again—in almost exactly the same words—when he re-signed with NBC.

But thanks to his own excesses, respect would be hard to come by. For better or ill, the word "Geraldo" had entered the lexicon. The

connotations were not exactly salutary. During his nightly O.J.-fest on CNBC, Rivera had the good luck to be on the air when the jury in the civil trial gave its verdict. Suddenly, all eyes were on Rivera again, and the show scored a record rating at CNBC. Tom Brokaw, on the major network that night, neglected to tell viewers that Geraldo was on the case. The omission stuck in Rivera's craw. As he saw it, once again Rivera got no R-E-S-P-E-C-T.

When Fox News nearly hired him, NBC News president Andy Lack was forced to make a

choice: Risk losing the proven star of CNBC to upstart FNC, or allow him into the NBC News tent. Bob Wright—who once prevailed upon Brandon Tartikoff to sign Rivera for a series of entertainment specials—certainly made his choice known.

Joseph Angotti, a well-regarded former NBC News exec and now communication studies chair at the University of Miami, says that "those of us who remember [Rivera] when he went from local TV to network news knew he showed a lot of promise. No one questioned in those days whether he was a good reporter. He was. But I think there is a real question as to whether people can take him seriously anymore. I think he may have played out his authenticity by being a sensationalist for so long."

Perhaps, but it is instructional to remember that old adage about time healing all wounds. Maybe it can even heal the deep wounds Rivera once inflicted on himself. ■



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LETTERS

Setting the Record Straight On Some Fox Football Facts

In the Nov. 17 edition of *Mediaweek*, John Masterton's letter makes a number of suggestions that will "fix" football, and item "3" seems to be primarily directed at NFL on Fox coverage. However, since Mr. Masterton has so many simple facts incorrect, one questions how much weight his suggestions should be given.

First, the NFL closely regulates the number of commercials networks run over the course of a season so the average on each network is the same.

Second, the NFL rights fee Fox is reportedly paying to secure the NFC package is incorrect.

Third, Tim Green and Jerry Glanville are among an accomplished team of NFL on Fox analysts who spend hours each week preparing for every game broadcast.

Fourth, Terry Bradshaw is considered the preeminent football studio analyst, and we don't apologize because he's informative and has a good time with his studio mates.

Fifth, Skip Caray, whom Mr. Masterton says lobs "cream-puff" queries to Mr. Bradshaw, is a play-by-play announcer for Atlanta Braves baseball and has never worked for Fox Sports. His son, Chip Caray, is the studio host for Fox Sports' Major League Baseball coverage.

Sixth, both Chip and Skip, along with Chip's grandfather, the legendary Harry Caray, spell their name "Caray," not "Carey" as Mr. Masterton wrote. As far as we know, none of the Carays has ever "lobbed" anything to Bradshaw.

Thank you for the opportunity to clarify Mr. Masterton's inaccuracies.

Lou D'Ernilio
Vice President
Media Relations
Fox Sports
New York

'Twas Glamour That Inspired George on *Seinfeld* Episode

While I was pleased by the coverage of *Glamour's* Women of the Year Awards [The Media Elite,

Nov. 17], you ought to know that the writer got the facts wrong.

That was no spoof of the "infamous *Seinfeld* episode in which George's mother catches him, ah, pleasuring himself." It was a clip from the original show—which always included *Glamour* as the inspiration. Any *Seinfeld* fan would remember that.

Ruth Whitney
Editor-in-Chief
Glamour
New York

Editor's Note: *The representative of Glamour who provided us the information for the item acknowledges that she thought the clip, part of a video thank-you from Women of the Year award-winner and Seinfeld star Julia Louis-Dreyfus, had been filmed specifically for the event.*

Broadcaster Renders Different Opinion on Court TV Gains

Another vapid cable note from Michael Bürgi graced your latest edition [Cable TV column, Nov. 10].

This time Court TV has seen a "spike" worthy of being characterized as a "ratings success" worthy of trade ads and the attention of media buyers and cable operators.

I assume the folks at Court TV are selling its "network" performance to "network" buyers.

The facts are that in about 65 percent of all U.S. TV homes, Court TV is not able to be viewed. In the homes where its signal can be viewed, it is viewed marginally.

As a "network" performer, Court TV's recent spike translated to a fast 0.5 for its high, and a 0.2 for prime time.

Perhaps a little context in between the chest-pounding would be appropriate.

Rick Feldman
President and General Manager
KCOP Television
Los Angeles

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BALTIMORE/OUTDOOR

Tobacco, Alcohol Ads a Lost Colony

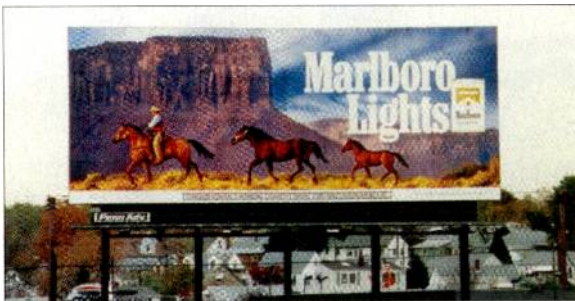
• UNIVERSAL OUTDOOR, BALTIMORE'S TOP outdoor advertising company, is reeling from ordinances restricting billboards with tobacco and alcohol advertising. "It's costing us a substantial amount of money," said Steve Southern, general manager at Universal Outdoor of

financial services and fast-food businesses. "It will take awhile to replace the revenue, however," Southern said.

Most of the impact has been on Universal's poster market. Of its 812 posters (12 feet by 25 feet), only 159 are located in areas where alcohol and tobacco boards are allowed. On the other hand, many of the company's 189 bulletins (14 feet by 48 feet) are on interstates, which are exempt from restriction. "We were pretty much able to replace the bulletin revenue," said Southern. That was accomplished in some cases by moving business to bulletins in conforming locations, such as expressways.

At R.J. Reynolds Tobacco, the billboard ban "affected us in next to no way at all," a spokesman said. Just about all of the company's billboards were already in compliance, he said. "We had accepted the reality of what was going to happen." Representatives from both Philip Morris and Lorillard declined to comment.

Meantime, a related dispute is brewing. Included in the ordinances are "grandfather" clauses that exempt contracts signed before the effective dates of the ordinances, said Eric Rubin, a partner at Rubin, Winston, Diercks, Harris & Cooke, the Washington law firm that represents Universal. According to Rubin, not more than 10 such contracts exist. But now, Rubin said, the city is challenging those contracts, having presented Universal with violation notices in mid-October. Universal, in turn, has appealed to the Baltimore Municipal Zoning Appeals board. No hearing date has been set. —LB



Tobacco ads can still breathe along Baltimore's interstate highways, but the city is huffing.

Baltimore, an arm of Chicago-based Universal Outdoor Inc. Just how much money? Southern declined to give a figure.

Universal began complying with the ordinances, enacted in early 1994, about six months when court challenges led by Anheuser-Busch and Penn Advertising (a company subsequently acquired by Universal) finally ended. Southern said some outdoor ads for tobacco and alcohol are permitted in certain business and industrial zones, most of which are located primarily in the "southeastern corner" of the city and along interstate highways. But "alcohol and tobacco advertisers cannot get total market [outdoor] coverage in Baltimore," which "virtually eliminates our ability to get new contracts from them in the city," he said.

Consequently, Universal has inventory available and is pursuing other advertisers, including local companies in the health-care,

BALTIMORE/RADIO

After Deal, Buyers Sitting On the Clock by the Bay

• ANTICIPATION HAS PUT RADIO EXECUTIVES IN a holding pattern until January. "Everybody's waiting for the CBS deal to finish; everybody's waiting for the Jacor deal to finish...." said Wendy LaGrant, national sales manager for WPOC-FM, a country outlet that's one of the top five stations in Baltimore.

With 1998 expected to bring some drastic changes to the local radio landscape, all anyone can do since WPOC was acquired by Covington, Ky.-based Jacor Communications is wait. The Jacor deal has huge ramifications in the nation's 19th-largest radio market, radio execs and buyers said. WPOC was one of 17 stations sold by Nationwide Mutual Insurance Co. last month for \$620 million, a Jacor spokesperson said. But because Nationwide owns just one Baltimore station, Jacor is said to be looking for an opportunity to purchase a greater presence in the market. That's because CBS Corp., which recently acquired six American Radio Systems outlets, is about to launch a full-force invasion in Baltimore. The buy increases CBS' local holdings to nine—one more than allowed under federal guidelines. So, Jacor may be in the hunt for a CBS outlet.

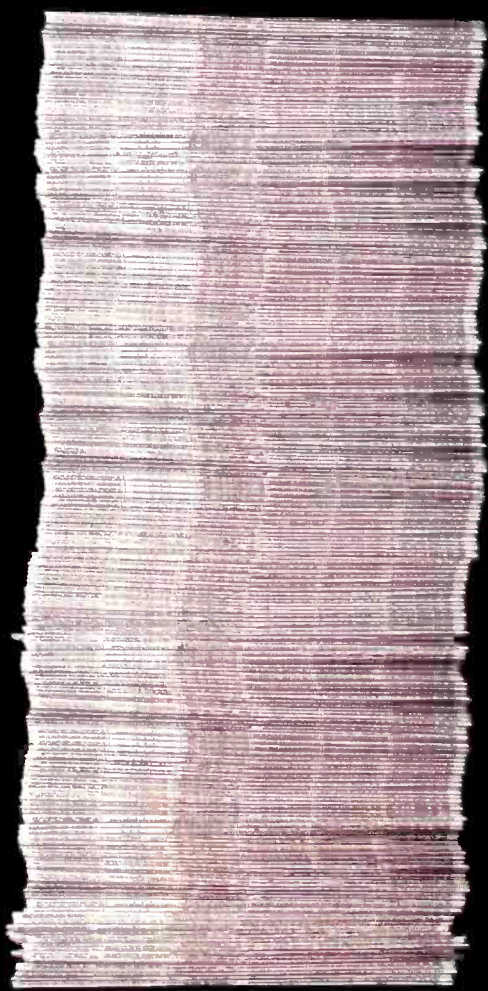
Onlookers are also awaiting word about the fate of Hearst Corp.'s two area stations—news/talk/sports outlet WBAL-AM and album-oriented rock WIYY-FM. Hearst reportedly is looking to trade both properties for a television station, and Jacor is seen as a logical buyer because it typically runs strong in the news/talk and rock formats. The two Hearst properties are valued at \$100 million.

Elsewhere, a late-summer format change at CBS' WXYV-FM, from urban contemporary to hot hits, has produced higher Arbitron numbers and better buzz. In its old format, the station earned a 3.3 rating in the spring Arbi-

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FINANCIAL TIMES

No FT, no comment.

(Sources: *ABC CAGR 1987-1997; †ABRS 1997; **EBRS 1993-1996; ††ABC 1987 May-October average/1997 May-October average.)

tron book with listeners 12 and over and climbed to 3.8 shortly after its revamp.

Ad dollars are flowing into local radio from such television stations as WMAR-TV and WNUV-TV. WNUV's extensive radio blitz will advertise the station's switch to the WB network from UPN early next year, buyers said. But there's been no uptick from the recent local ban on billboards in neighborhoods—due to either corporate or legal reasons, station execs said.

Meanwhile, ABC affiliate WMAR, which analysts say is in trouble, spent a "bigger than normal" amount for airtime on hot AC station WWMX-FM during the November sweeps, according to general manager T. Alan Hay—upwards of \$40,000 for the month, a 25 percent increase from the amount spent in November 1996. WMAR general manager Steven Gigliotti denied having upped radio spending. —RF

BALTIMORE/TV STATIONS

In Race for First, Some Just Try to Stay Alive

• JUST WHEN BALTIMORE'S TV VIEWERS WERE getting used to a huge switch of major network affiliates, now the minors are mixing it up. And at least one newly minted upstart may not finish the game, area buyers said. Meanwhile, media buyers nervously wonder whether a rate hike is in the offing at Hearst-Argyle's NBC affil, WBAL-TV, where the station is celebrating its projected ascension to No. 1. in news.

In an increasingly fragmented TV market of 980,000 TV households, buyers question whether WHSW-TV, a United Television acquisition, can compete. "They couldn't do it on their own [as the only independent], said one Baltimore media buyer. "Now they have competition from the WB. I wouldn't be surprised if UPN didn't last here very long."

Last January, UPN almost lost out in Baltimore when its affiliate, Sinclair Broadcasting's WNUV-TV, switched to the WB. But UPN recently regained a spot on the dial when New York-based United agreed to pay Silver King Broadcasting \$80 million (twice the market value, a source said) for their Home Shopping Network affiliate. Nevertheless, WHSW likely will face stiff competition from WB's WNUV due to syndicated programming that draws audiences, said Susan Newman, media buyer at Richardson, Myers and Donofrio. Other buyers expressed concern that the new crop of netlet affiliates might have a deleterious effect on Sinclair's first property in the market, Fox affiliate

WBFF. "I think [WBFF] may lose some audience. Maybe not tremendous erosion, but it'll be interesting to see what happens," said Joanie Slater, director of broadcast buying at Baltimore's Eisner & Associates.

For the first time since 1979 (as far back as records are kept), WBAL has won the 6 o'clock news and "is the projected winner for the November sweeps in every newscast," said the station's general sales manager, Bob Fein. He said WBAL eked past rival CBS O&O WJZ-TV after a marketwide affiliation swap about 18 months ago shuffled the market's ABC, CBS and NBC stations into entirely new channel positions.

Media buyers said they expect the ratings race to continue. "WBAL has always been aggressive on pricing," said Susan Newman, a media buyer at Richardson, Myers and Donofrio in Baltimore. "I don't know if that's all going to change now that [WBAL] is No. 1." —CB

BALTIMORE/NEWSPAPERS

When Walls Come Down, The Sun Also Rises

• DOZENS OF INITIATIVES LAUNCHED EARLIER this year at *The Sun* have led to advertising gains and a 3 percent jump in circulation, one of the highest upticks among the nation's

top 30 U.S. dailies. At the heart of these triumphs was the demolition of interdepartmental walls within the newspaper, said Hilary Schneider, vp for sales and marketing. Cross-departmental "tactical teams," headed by a marketing committee, were developed with the mandate to develop advertiser- and reader-friendly programs. "The teams have helped us expand our efforts from a couple of new programs a year to dozens to drive and sustain the growth necessary," she said.

By year's end, Schneider predicted, the paper will "more than double" its ad base. To attract advertisers, for example, the paper decided to target existing customers who put dollars into TV and radio; national advertisers (travel, automotive and food brokers) who have never advertised in the paper, and retailers with budgets as small as \$1,000. The *Sun* also put together an outside, commission-only sales staff, a move that has helped generate "in excess of a couple of million dollars in new revenue and also helped hone the competitive edge of the paper's sales force," she said.

Ad revenue for the first 10 months of 1997 have already brought in approximately \$152 million, according to Competitive Media Reporting. To attract readers, the *Sun* has launched several sections, including weekly automotive and "African-American Legacy" sections. Consequently, circulation has grown to 312,000 daily and 479,000 on Sunday. —DP

SCARBOROUGH MEDIA PROFILE: BALTIMORE

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

	Top 50 Markets %	Baltimore Market %	Baltimore Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper (average issue)	58.8	57.6	98
Read any Sunday newspaper (average issue)	68.5	70.6	103
Total radio average morning drive M-F	25.5	26.1	102
Total radio average evening drive M-F	18.2	19.7	108
Watched BET past 30 days	8.0	11.1	139
Watched Lifetime past 30 days	36.0	36.2	101
Watched MTV past 30 days	23.6	27.8	118
Watched Nickelodeon past 30 days	27.0	27.9	103
Watched TNN past 30 days	25.0	23.2	93
Watched TNT past 30 days	42.2	43.0	102
Watched The Weather Channel past 30 days	42.5	47.2	111
DEMOGRAPHICS			
Age 18-34	34.1	33.6	99
Age 35-54	38.9	40.2	103
Age 55+	27.0	26.2	97
Race African American	12.3	23.6	191
HOME TECHNOLOGY			
Connected to cable	75.4	74.0	98
Connected to satellite/microwave dish	3.7	4.0	108

Source: 1996 Scarborough Research—Top 50 Market Report

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The 1998 open rate for a 4-color page in *On Wall Street* is \$8,290. The same page in *Registered Representative* will

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What's more we reach 81,595 brokers out of a total circulation of 90,000. They only reach 71,376 brokers out of their 90,000 circulation.*

How'd we get to be the most popular trade magazine

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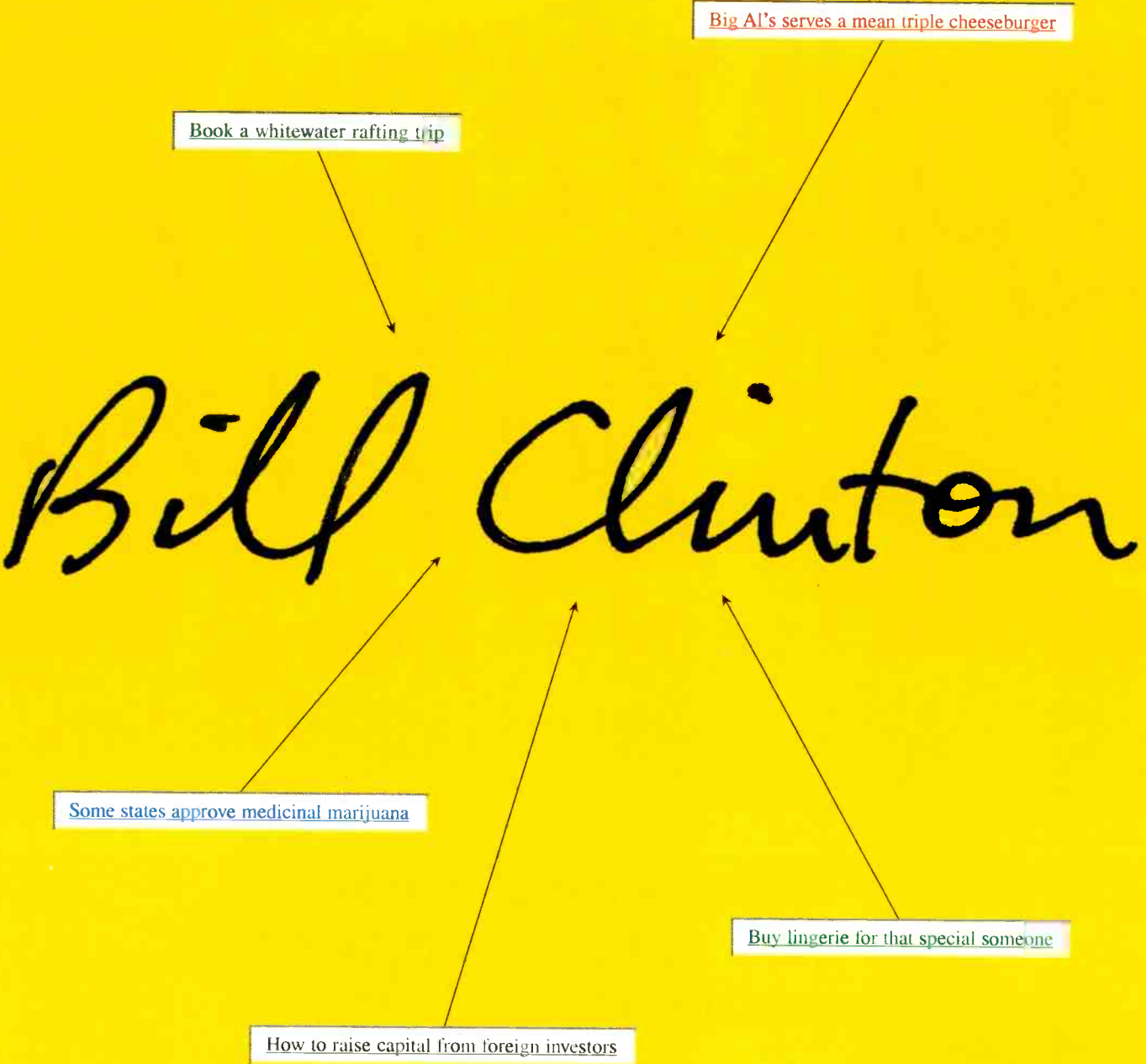
On Wall Street is a magazine that tickles and teaches. And brokers are loving it.

With those numbers *Registered Representative* isn't the no-brainer anymore. Starting now *On Wall Street* is the no-brainer.

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* Source: June, 1997 BPA audit statements



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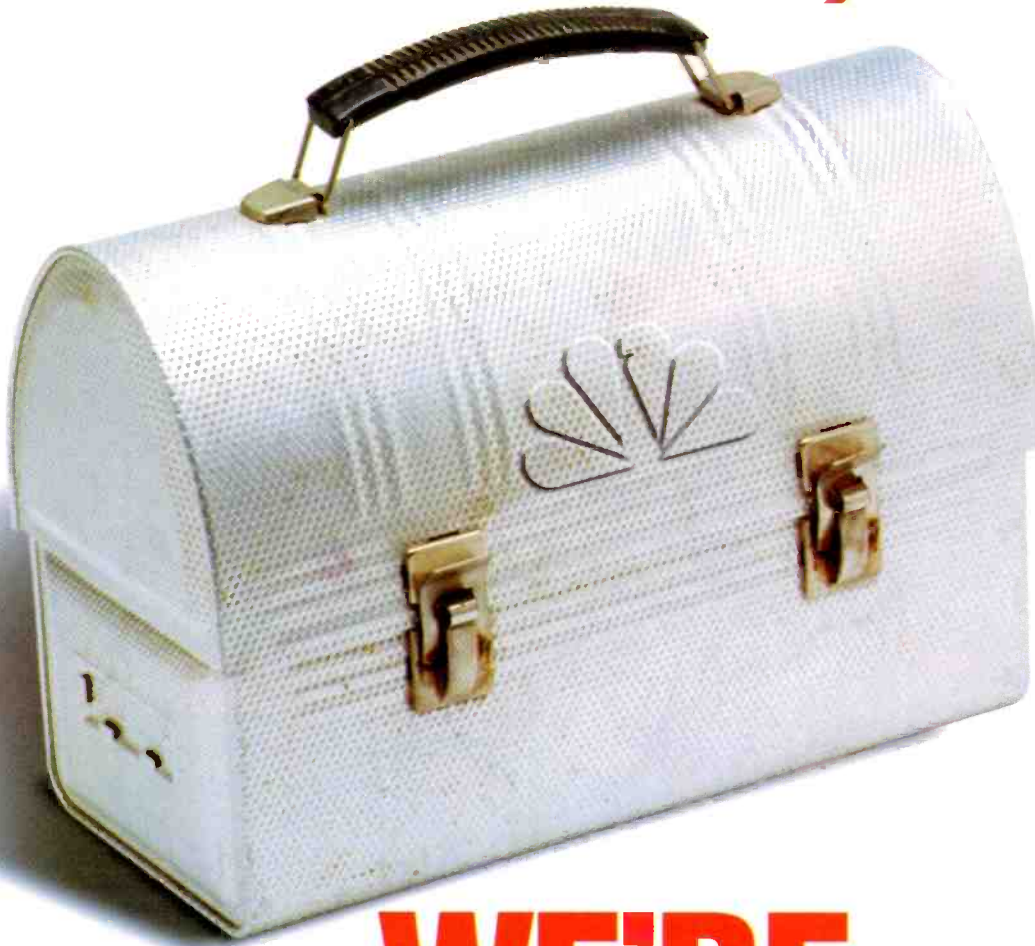
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Media Director of the Year: DDB Needham's Page Thompson

1997 MEDIA
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outstanding
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PAUL BANKERT
Zenith Media

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DMB&B

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media.com



A Year of Change!

For the past seven years, *Mediaweek* has had the privilege of being associated with the Media All-Stars awards program. Started by *Marketing and Media Decisions*, which was folded and incorporated into *Mediaweek* in 1991, the program was the first to honor individual achievement in the field of advertising media management, buying and planning. The nature of the awards has not changed, but the business sure has. In the 18 years I've been in the media business press, I've heard countless calls for



greater recognition of the media department within the ad agency world. That recognition arrived in abundance in 1997 as more major media-only accounts went up for review than ever before. The media department is now recognized as the profit center it always was. (Industry leaders such as Sam Vitt, Dennis Holt, Stan Moger and Gene DeWitt saw the profit potential of media much earlier than most.) More than any other year in recent history, 1997 was a time of change. With optimization programs on the come, and digital cable and broadcast TV just a year or so away, it is clear that this business will never be the same. The future is uncertain, but it certainly is ripe with opportunity. This year's group of Media All-Stars has been at the vanguard of change, and as a result, the agencies they work for are positioned well for what promises to be a very different media world. We salute them all. —*W.F. Gloede*

Media Director of the Year

DDB Needham's Page Thompson heads a media agency that wins accounts and is a full partner with creative. **S4**

President's Award

Irwin Gotlieb, who runs TeleVest, wins a shootout for the largest piece of business in the history of advertising. **S6**

Planning

The Martin Agency's Karen Ellis has achieved growth by doing more with less. **S16**

Research

Did you hear that? It was probably J. Walter Thompson's David Marans sounding off about the sorry state of syndicated research. **S20**

National TV

Pentacom's Marcie Hill is a tough negotiator who has earned the respect of the people on the other side of the table. **S24**

Magazines

Jeanne Tassarò at Y&R's Media Edge is both dealmaker and advocate for the magazine medium. **S34**

Spot TV

Annette Mendola of SFM Media is to spot buying what the Marines are to the U.S. armed forces. **S38**

Radio

As a client, Warner-Lambert's Roby Wiener is held in high esteem by radio-industry colleagues. **S42**

Newspapers

Paul Bankert of Zenith learned the art of the deal by working at rep firms. **S46**

Out-of-Home

DMB&B's Nancy Hale does dishes in a most extraordinary fashion. **S50**

New Media

David Dowling, president of media.com, puts the interstitial into the Internet. **S56**

media
director
of the year

Page Thompson

Winning is about billings, for sure. But it's also about a creative approach to media.

By Eric Schmuckler Photography by Chris Casaburi

How do you measure success? The simplest way is to look at the numbers and total up new-business billings. By this standard, Page Thompson's media department at DDB Needham has certainly prospered—it has netted some \$400 million in media-only and AOR assignments this year, capped by

the prestigious McDonald's account this fall. Its \$2 billion in placements puts it among the top half-dozen media agencies.

Then there's the unquantifiable side, the part about creativity and vision and leadership. One likes to believe this part has something to do with racking up the billings, and here, truly, is where Thompson shines.

1997 MEDIA
ALL-STARS







"It's this pinpoint nature of what they do. They got us to totally rethink it."

"Under Page, media has become an integral part of our creative process," says his boss, Ken Case, president of DDB Needham U.S. "We frequently say media is our other creative department." That reflects the approach that made Thompson Media Director of the Year.

"This has probably been one of the more rewarding years in the business," Thompson says, "because media is truly getting recognized in the advertising industry. There has probably been five or six billion dollars in media-only business up for grabs this year. It's a recognition by clients of the importance of *where* you spend your money.

"David Ogilvy showed that advertising is, first, about what you say," explains Thompson, warming to his stump speech. "Then Bill Bernbach showed that, yes, what you say is important, but it's also how you say it. Now, clients know, it's where you find the customers and when you reach them. With the explosion of media outlets, the ad industry lost control and the consumer took charge of his or her media habits. In that instant, our advertising became much less effective. Media can make the ads work harder, and it's come on our shoulders to do that. Clients want low cost, yes, but they also want ideas that break through the clutter."

Creativity in media is like the weather—everybody talks about it, but no one does anything about it. Thompson, though, has midwived a couple of big ideas in the last few years, one on the planning side and one for buying. Planners use the Personal Media Network™, which he describes as a "philosophy of looking at media through consumers' eyes. We are all our own programmers now, very specific about what we watch and read and hear. I wake up and listen to Don Imus, I read *USA Today* on the way to work, and so on." Using several research tools, the system maps out the

media habits of the target audience, then determines the time and place they would be most receptive to the message. "You don't sell hamburgers after lunch," he explains, "you sell 'em before."

This process works hand in hand with DDB Needham's Encore, an elaborate Nielsen-based system that measures viewer loyalty—defined as people who watch three or four out of four episodes—over 18 demos in network prime, late night, daytime and sports. (The system is now being extended to local shows in the metered markets.) This "core audience" shows markedly higher levels of receptivity to client messages: enjoying the advertising, remembering it, believing it and rating the brand favorably. "This was Page's concept," says Dan Rank, executive vp and director of Optimum Network. "There's no question that it makes our money more effective. At a minimum, we're tweaking schedules; at a maximum, it takes us away from certain shows, and sometimes into less expensive ones. It has literally saved clients money, and we've been in a couple of pitches where it was a real point of differentiation."

"It's this pinpoint nature of what they do," marvels Bruce Smith, worldwide media director at McDonald's. "What they've shown us [with these tools] affected our thinking on time of day, day of week and which programs our ads should run in. Page took a personal lead on it and dove into our media scheduling. They got us to totally rethink it—we made a significant reallocation of our spending by day of the week."

Smith appreciates Thompson's activist role: "Page will come in and say, 'I looked at your business, and here are my team's recommendations.' He's not satisfied with the status quo; he knows you have to rec-

1997 MEDIA ALL-STARS

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A Toast for the Winners!

US Postage

Karen Ellis

The Martin Agency/Richmond

Irwin Gottlieb

elewest, Inc./NYC

Roby Wiener

Warner-Lambert/Morris Plains

Page Thompson
ODD Needham/NYC

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Annette Mendola
SFM Media Corp./NYC

CONGRATULATIONS

on all your accomplishments,

1997 Media All-Stars.

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Zenith Media/NYC

Marcie Hill
Perich/Com/Troy

Nancy Hale
DMB&B/St. Louis

David Dowling
media.com/NYC

David Marans
J. Walter Thompson/NYC

NICKELÖDEON®

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The Media Edge-Y&R/NYC

commend change, and his ideas move beyond media-only to a marketing standpoint. He offers these insights that are very powerful and at the same time very implementable."

"As part of an agency, we grew up to think strategically," Thompson says. "And we're evolving. That's why I think it's great that the buying services are coming on—it forces us to be even more strategic." Thompson enjoys the best of both worlds since DDB Needham spun out his buying operation as Optimum Media Directions a little over a year ago. "It's a new frame of mind," he says. "It allowed us to be aggressive in pitching media-only business; it allowed us to invest money in developing these tools; and it raised the profile of the department within the agency." He estimates that 40 percent of his shop's business is AOR or media-only.

This media spinoff is no window dressing. Case points to the Digital Equipment account, which Thompson bagged three years ago. "We won the media first, and we got the rest of the business later," he says. "We expect that media will be a new business feeder for the rest of the agency."

Not that Thompson wants to set up an "elitist group. We're still connected to the agency." Indeed, Thompson's media operation acts as the glue between DDB Needham's half-dozen major U.S. offices, none of which is mothership-sized. Thompson is president of Optimum and U.S. media director; tellingly, he remains New York media director as well. "I may set up the bigger deals, but I'm not selecting one magazine over another," he explains. "It keeps me sharp and alert to the marketplace."

Media's importance at the agency was highlighted earlier this year when Ken Case named Thompson to the newly formed president's council. That accords him status equivalent to the heads of the major offices, an exalted position for a media type. "The most important thing I've done here is build a strong team," Thompson demurs. "We had two Media All-Stars last year—Dan Rank in national broadcast and Jack Cohen, a repeat winner in newspapers—and that says something about what a great team we have." Rank agrees that Thompson is a great boss because "he truly leaves me alone. He's very happy to hire good people and let 'em do their thing."

At some agencies, it would be unthinkable for high-flying creatives to

rub shoulders with media grunts, but Thompson has fostered an usually close rapport between the departments. "You'll see Page and his folks sitting down with the creative folks and having input early in the process," says Case. "It's not only his great interpersonal skills; people want to work with him because he brings ideas to the table."

"We often take our inspiration from where the media is going to go," says Mike Rogers, the agency's creative chief. "The best example is Rold Gold Pretzels, about five years ago. We wanted to do something really big, to put it on the map. They looked at the media habits of our target audi-

ence and told us they were really big watchers of *Seinfeld*, and we immediately thought George [the pudgy, balding Jason Alexander], because it was a low-fat pretzel. So that one actually came from the media department."

Rogers also credits them on the agency's award-winning work for the New York State lottery. "We wanted to increase sales whenever the jackpot goes over \$10 million, and we said, 'If we could only get it on the air that night.' They set up a way so now they can call stations to change the spots over instantaneously." Creative delivered an execution that sent players rushing from their seats to buy lottery tickets, and sales spiked.

"They really contribute ideas that get us excited," says Rogers. "It comes from Page—he's that kind of guy. I've had some of the biggest fights with him over media stuff—should an idea be in print or TV. Sometimes I'll convince him and sometimes he'll convince me, and with surprising results. It's a healthy, healthy debate. And no matter how great the creative is—we go

into a meeting and in the end, the client says, 'God, I loved the media.' It pisses me off," he concludes with a laugh.

At 47, Thompson is clearly enjoying the ride, even after a quarter of a century. "Our business is so vital, changing so

much, that we don't do anything by rote," he enthuses. "The day it all becomes computerized is the day I'm moving out. It has its ups and downs, but I've seen media departments slowly growing and growing—that's never taken a downturn. Personally, the fun I get out of this is working with people and seeing a great idea come to life, up and out to the marketplace. The professional side of me says I love the competition—not so much that I love to win as that I hate to lose." ■



1997 MEDIA ALL-STARS



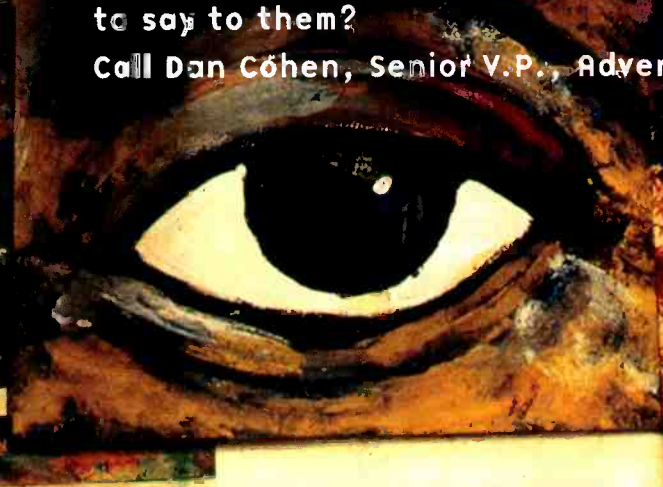
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The New York Times reaches the most influential, affluent and visionary readers in the country. Do you have something to say to them?

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TeleVest lands the largest account in the history of advertising: All TV for marketing powerhouse P&G

By John McManus Photography by Neil Beckerman

Procter & Gamble executives are notoriously low profile and press shy. "No comment" is a simple fact of how the Cincinnati-based, \$35-billion global marketer normally does business. Daryl Simm, vp-director of worldwide media and broadcast and the driving force behind P&G's consolidation of \$1.2 billion in television media responsibilities at TeleVest, the media agency,

late last month, affirmed that it was exceptional for him to go on the record, particularly to speak the praises of an individual who is quite well paid for what he already does for Procter. The exception Simm made was for the TeleVest president Irwin Gotlieb, whom *Mediaweek* honors among its 1997 All-Stars with the President's Award for achievement that goes beyond media and affects the entire advertising industry.

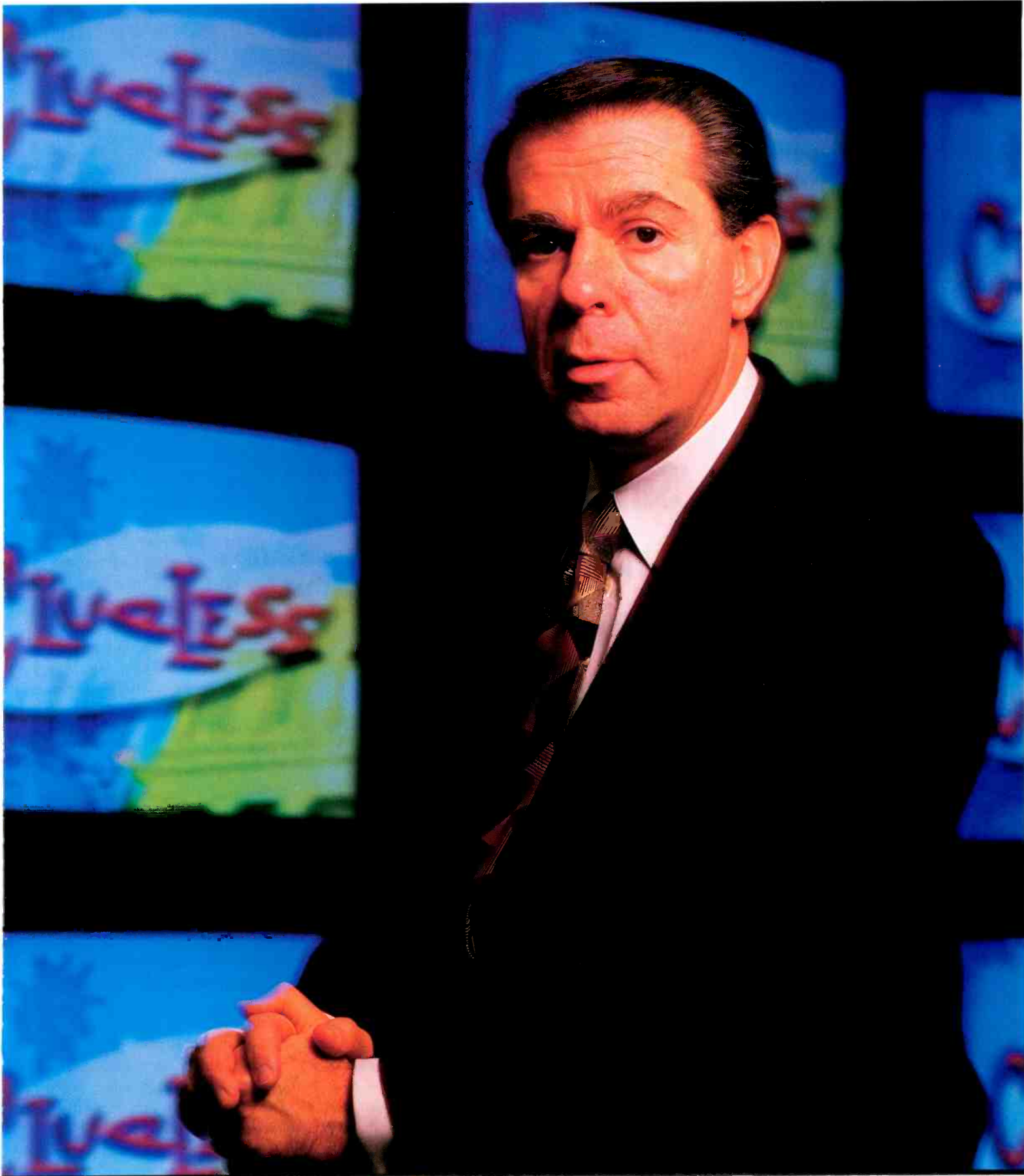
"That's how much I like Irwin," Simm said in a brief phone conversation on the eve of the Thanksgiving holiday. He concluded in rather short order that simply handing over added responsibilities for \$400 million in P&G media business not already handled by TeleVest—



responsibilities that now include cable television, sports, the two-thirds of P&G's spot TV-buying that up to now was done at two other shops, and perhaps, most importantly, responsibilities for all P&G's tactical planning—just wouldn't have said enough.

For Simm, there's obviously more to it than the dollars and the outcome of what's become known as media's largest consolidation, which now puts TeleVest in charge of acquiring about a million 30-second spots a year and making that million spots make more sense than ever.

True, Simm has worked directly with Gotlieb for more than five years—1992 was when Gotlieb was *Mediaweek*'s National Television All-Star on the heels of leading the D'Arcy Masius Benton & Bowles



unit win P&G's consolidation of \$600 million in network and national syndication. Like almost everyone else you can talk to who's worked with Irwin Gotlieb in the two decades he's been in the business, Simm can't help but have been taken in by a guy who reads scripts and computer manuals for pleasure; a man who is contagiously passionate about the science and discipline of investing media dollars in television and inimitably dispassionate in the heat of negotiating the value of those dollars in the TV marketplace.

"The thing I really respect about Irwin is the deep patience and cool-headedness he shows even during the toughest negotiations and situations," Simm said. "At the time pressures are most intense and emotions are running high, he's prepared for so many eventualities that he's never disturbed by it, never shaken."

Daryl Simm's salute to Irwin Gotlieb stands well enough on its own, but clearly, there's also a message there. It comes from a global brand leader for whom dominance is never quite good enough. P&G's habit is to use its massiveness to constantly rewrite the rules of the businesses it is in, making practices simpler, less stupid. Simm recognizes that Gotlieb's particular brand of preternaturally calm, knowledge-based negotiation is critical to P&G's bid to change TV's rules again. He's issuing a wake-up call to everyone who connects with P&G via the media: **Be Like Irwin.**

When it comes to the economics of TV, P&G is betting its \$1.2 billion that there's a better way to deal with the 1,100 stations, the six broadcast networks, the 40 or more national syndicators, scores and scores of cable networks, four time zones, confusing daypart divisions, uncontiguous local cable systems and designated market areas.

"If you were starting with a clean sheet of paper, you would not have come up with what everybody's doing today," Gotlieb said shortly after performing a "clean up desktop" on two separate notebook computers and a desktop unit before a luncheon interview. "If you turned it over to somebody who specializes in process and efficiency, they would look at it and say, 'What is this, it's stupid.'"

In a way, P&G's turning over the responsibility for developing ways to use soon-to-be-available Nielsen respondent level data to make smarter, more tactical media investments based on real rather than apocryphal reach and frequency analyses is saying to Irwin and TeleVest, "here's your clean sheet of paper... don't do what everybody's doing today."

Gotlieb is comfortable with the sort of radical change Simm has called for. That's because he has gone to school for years on the tools and disciplines designed to deliver returns on media investment in the significantly different media marketplaces of Europe.

"All these practices are eventually going to converge," driven by the global needs for efficiency and effectiveness among advertisers like

P&G, said Gotlieb in the deliberate, softly nuanced cadence that contrasts the intensity of his cobalt eyes. "Some hybrid of all the current practices will probably emerge as a broad and near-universal standard. That's probably not going to look like anything that exists today."

Gotlieb and his core senior vp-management team at the MacManus Group TeleVest unit—Jeff Grant and Rino Scanzoni have put in 19-plus years with Gotlieb, while P&G group leader Donna Salvatore, the juvenile of the bunch, has only been around for 18 years—stuck together precisely because of the sheer joy they derive from exacting a "clearer cost-value relationship" out of the hides of TV sales executives.

"You love to negotiate with Irwin, just to watch him work, to look at how many different approaches and how many different scenarios he's thought out," said Joe Abruzzese, president of sales at CBS Television Network. Fact is, if you nixed the epithets "fair, calm, prepared, and full-of-ideas" from the language, you wouldn't have much of a conversation with the likes of Abruzzese or NBC's head of sales, Larry Hoffner. Banned from using any of those terms to characterize Gotlieb, Hoffner said, "He's all of those things, and he's a nice kid who never cried when he paid too much" for commercial time. Most of the time,

Hoffner lamented, Irwin doesn't pay too much, but that's because he comes in "knowing about as much as you can know about my business without going through my files."

The only time Donna Salvatore feels a twinge of anxiety at Gotlieb's side is when he's at the wheel of a rental car on the way to an airport. "Once a supplier who was along with us got out at the curb at the Avis at LAX and fell to his knees, kissed the ground and said, 'Never again, Irwin,'" Salvatore said. On the serious side, she said, "Irwin approaches every situation with a strategy, and he executes that strategy flawlessly."

Salvatore added that Gotlieb, 48, approaches life as he approaches his work, saying he pursues most activities from the perspective of an exact science and an artful negotiator. He affirmed this notion himself, explaining what he and his wife

Liz's 22-year-old daughter, Dana, is up to.

"She wants to be an actor, so we did this deal with her," said Gotlieb. First, Dana had to get a "real" degree, which she did, from Harvard, "with every imaginable honor." Now she can pursue acting "extra-curricularly to her heart's content," which she is doing at the British Academy of Dramatic Arts in London.

Preparing for the Procter showdown has taken Gotlieb away from one of his passions, riding his roadbike up the old Brewster train bed from his home town of Briarcliff in Westchester County, New York to the south tip of the Croton Reservoir. Gotlieb won't volunteer the theme of his approach to leading TeleVest's pursuit of the P&G TV crown. But another great thinker said this when he was asked how he came up with a rather important theory of physics, something along the lines of $E=MC^2$. "I thought of it while riding my bike." ■

'Simm's issuing a wakeup call to everyone: Be Like Irwin.'



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a match of Dream Teams involving NHL stars. The hockey will be good,

Shirner's team (without Walker) was first on the World Cup tour. They hop

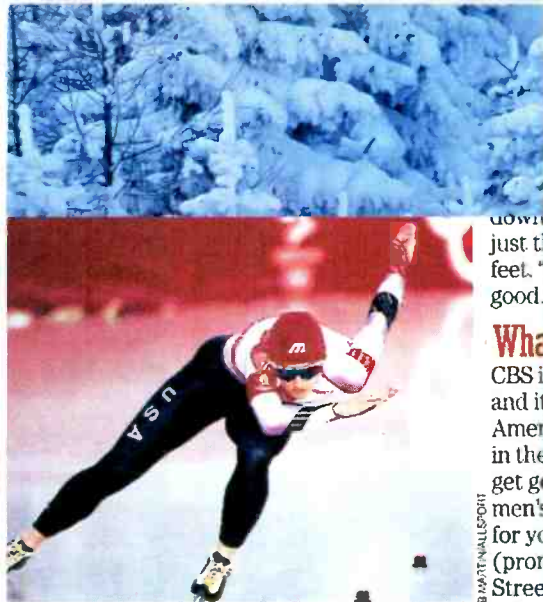


body was in Calgary," he says. Four ys later, he was on world-record pace



Italy's Alberto Tomba
PHOTO: SILVANO





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Source: 1997 Fall MRI

planning

Karen Ellis

She works for a conventional agency, but she has a decidedly unconventional approach to media

By Alicia Mundy Photography by Martin Simon/SABA

It was a good day for Wrangler jeans nine years ago when the corporation signed up with the Martin Agency and media strategist Karen Ellis. Since that time, the company has grown from about \$500 million in revenue to more than \$1.3 billion. And the company's market share jumped 75 percent in the last six years alone. But Wrangler wasn't the only beneficiary.

"It was a happy day when we got the Wrangler account," says Ellis. "The perfect client. Now I can look at men's butts all day long and not get chastised."

No one at Wrangler is complaining. If anything, says Brian Goldberg, vice president of marketing communications, "Karen's been terrific for us." And he offers proof: Wrangler's media budget has more than quadrupled with Ellis—from about \$5 million to \$30 million.

In an era when the buzz among ad agencies is the rise of the inde-

1997 MEDIA
ALL-STARS

pendent media-buying shop, Karen Ellis is a testament to the power and efficiency of the full-service agency media planner—at least for someone as tuned in to the creative side as Ellis. Her clients include Seiko and Pulsar watches, Remy Martin, Healthtex children's wear, Vanity Fair lingerie, and

there's a new one lurking on the horizon she's not at liberty to reveal.

Since she became vp, director of media planning at the Martin Agency about a decade ago, the company's media division has grown from 10 people to 65. Martin itself is a \$350 million company with about





400 employees based in Richmond, Va.; it's part of the Lowe group owned by IPG.

The secret to Ellis' success is simple: She doesn't count eyeballs, at least not *en masse*. However, when she started out with an agency handling the A.H. Robins pharmaceuticals accounts, that was her mainstay. The mantra was to buy "tonnage"—gross impressions.

But Ellis doesn't live there anymore. "Everything about Karen's strategy with clients is to figure out the audience—and then apply her own "contact point" plan," says Mike Hughes, president of Martin.

Ellis refers to her strategy as "zero-based" planning—start with defining the audience, then list all the possible "contact points" with

it. "It's like a day in the life," she explains. "How many contact points can we have with that audience in 24 hours?"

"In New York, for instance, there are ads on buses, chalks on walls and sidewalks, bumper stickers, the Web—and then there's TV and print."

Pitching a new client recently, Ellis talked about new mothers getting up in the middle of the night to soothe a baby back to sleep. "She's awake now, she's feeding the baby or rocking it, she's got to look at something. That's when we've got to have contact with her. She'll flip on the TV, and she's not as distracted as she might be during prime time. That's when we buy."

"So in this case, I noted that we might as well buy the inexpensive TV time—it's cheap and efficient." Indeed, budget efficiency has been an Ellis hallmark—going for off-hour programming that is likely to reach a particular segment of a specific audience.

That's how she got involved with Wrangler. The company was then with Saatchi & Saatchi—during a time when Maurice Saatchi was at the helm. "Here was this much smaller, regional company," she recalls, "going for the account."

Saatchi had Wrangler in major TV markets and on network TV. "But we found that most Wrangler sales were in the lower 50-150 markets, the B and C counties," says Ellis. "We told Wrangler, 'You don't need to be in New York, you don't need to be in San Francisco.'"

Ellis' media plan emphasized the fact that Wrangler was mostly sold in K marts, Wal-Marts, now Target. Her focus groups, Goldberg says, were "fascinating. They showed that people connected the Wrangler name to Americana, traditional values, sturdiness."

So while Levis, the No. 1 brand, went for the trendier demographic target with rock music and loads of sexy camera angles, Wrangler mined its natural audience, middle America, with country music. They bought on country music stations, family cable networks, sponsored the annual Country Music Awards on national TV, showed Garth Brooks wearing Wranglers. Their "Western" line—the most popular jeans sold to



"We work in teams, [but] she owns a lot of some of her accounts."

real, working cowboys, became a way to launch Wrangler into the yuppie and teen market.

"We emphasize Wrangler as the tough jean the pros wear," says Ellis. Tough enough for—extreme sports. Skateboarding. Rollerblading. Ellis put the brand on MTV and *Party of Five*.

Now Wrangler is big enough to act like a national brand, so it's expanding its buys. In print, that means adding *Rolling Stone* to stalwarts like *Popular Mechanics* and *Car and Driver*. It's going for the great outdoors market—rugged wear for weekend warriors (or those who want to look like them).

So national TV buys are now in the picture—but true to the core perception of Wrangler, the media buys emphasize middle American audiences: *Dr. Quinn*, *Promised Land*.

That's completely different from the campaigns Ellis is working on for Seiko and Remy Martin. Seiko has a new no-battery watch, so it wants to make a splash in the watch market emphasizing its high-tech invention. "Edgier shows like *Seinfeld*," says Ellis. Magazines like *Wired*.

Remy Martin wants to revitalize its image in the era of martinis and cigars redux. So it's going for the "insiders' knowledge" audience. People who aren't emulators, nor the hard-core cognac drinkers. "People on the cusp of trends. They'll be doing something six months before the general public is aware of it," Ellis explains. So as part of the print campaign, her team read magazines—a year's worth of *The New Yorker*, *The New York Times Magazine*, *Vanity Fair*, etc.

"We looked at the editorial content—the stories they ran, not their demographics. Our equation was weighted 70 percent editorial, 30 per-

cent numbers." In the end, the new Remy campaign will land in *The New Yorker*. And also *The Atlantic Monthly*.

In all these media campaigns, Ellis plays a role on the creative side. Her boss, Mike Hughes, says, "She owns a lot of some of her accounts. We work in teams—and the creative works with the media side."

Ellis is particularly proud of her team's work in 1995 for Pulsar, a second line of watches from Seiko. Magazines were filled with watch ads, "and they all looked the same," she adds, mostly pictures of a single watch. Ellis' team had a much smaller budget than Pulsar's target competitor, Citizen. So Ellis went for efficiency.

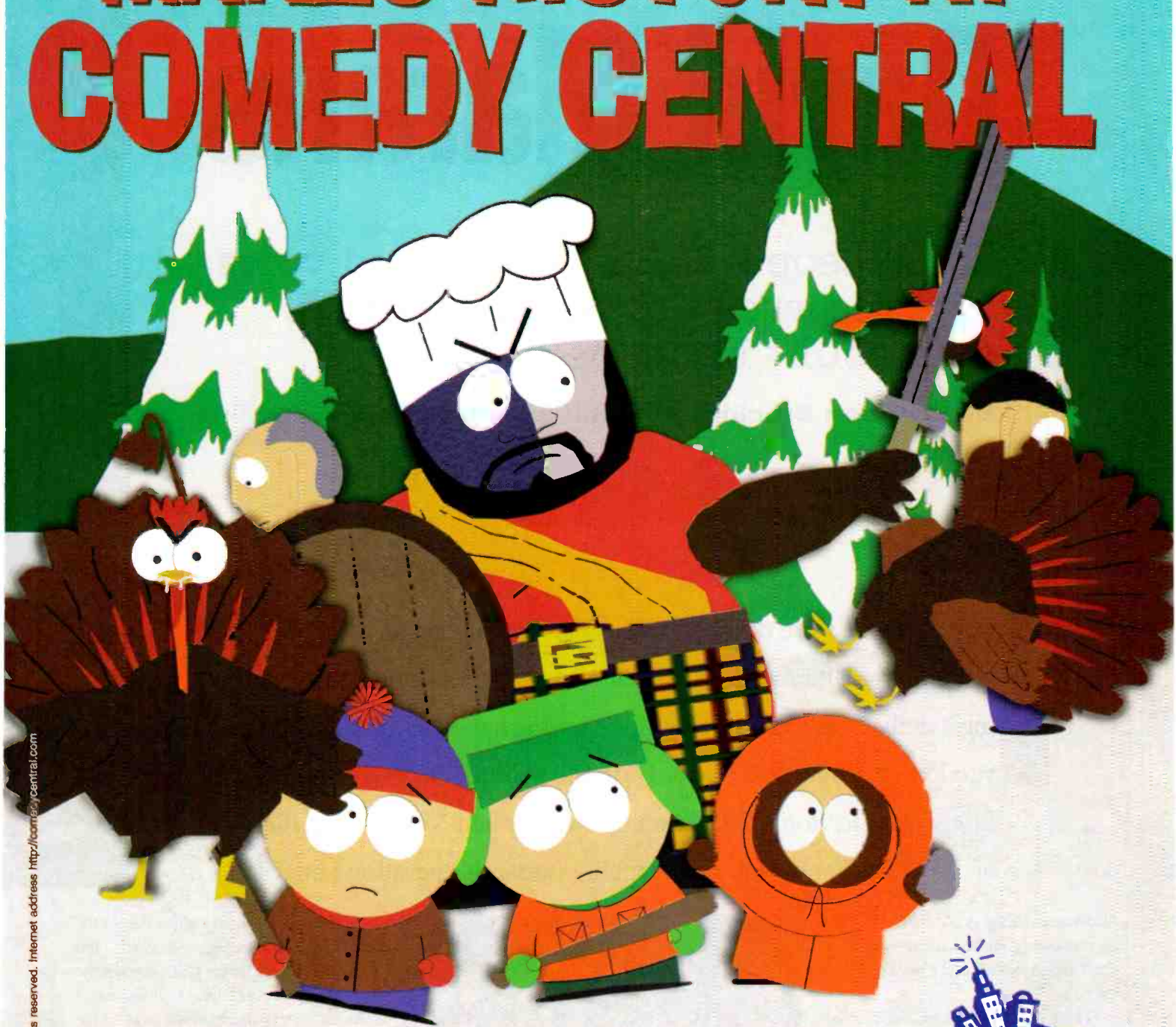
"I put them in environments where they had 100-percent share of voice," Ellis says. She chose *U.S. News & World Report* over *Newsweek* and *Time*. She went into *Redbook* and *Victoria*. In two months, they'd raised Pulsar's audience "awareness" from 4 to 14 percent. And the ads showed not one watch, but the Pulsar line—lots of choices. The Martin agency's campaign was a lot cheaper, yet it had the same reach and frequency as Citizen watch campaigns in higher-profile mags.

And by the way, she's done all this while holding down the full-time job of single mother to a severely disabled 12-year-old, Graham. Two years ago, *Working Mother* magazine named her to its annual top 10 list.

"I think that makes her so effective," says Hughes. "She's a crusader. Sometimes in account meetings, she prevails by the force of her personality. She loves people, she knows people. When she tells a client 'I want to bring this to life on the street,' they know she can do it." ■

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research

David Marans

Some people think he's a loud voice in a reserved crowd, but those who count know he's right

By **Langdon Brockinton** Photography by Chris Casaburi

If ever anyone were destined to work in media research, it would have to be David Marans. As a 16-year-old in 1968, Marans began keeping a daily record of his television-viewing habits. He created his own version of a Nielsen diary. (For the record, he was a big fan of *Laugh-In* and *Room 222*.) So nowadays, when Marans, the director of J. Walter Thompson USA's media research operation and a 1997

Mediaweek Media All-Star, tells you that he possesses a passion for research, you don't arch a cynical eyebrow, you believe the guy.

These days, his passion resides in his harsh criticism of the state of syndicated audience research—particularly as it pertains to advertisers and ad agencies. "In the last decade," he said, "there has been so little progress in collecting research information that is relevant to [advertisers], it's embarrassing."

According to the Marans argument, media buyers (advertisers and



their agencies) play too small a role in the development of audience research; too often, the data-gathering is designed by the sellers (TV networks, local stations, magazines, etc.), those that bankroll much of the research. So in an effort to help produce more reliable information as well as data

more relevant to the media-buying community, he is spearheading a move to get advertisers much more involved in the syndicated research process. That means they would have to commit additional time and money and work more closely with their respective agencies.





"Currently, the data is not as good as it should be; it is not meeting advertisers' needs," maintained Marans, who is also a senior partner at Thompson and chairman of the agency's Global Media Research Group. "I can argue it is possible that clients are losing millions of dollars because of the inadequacies of today's audience research. There are still too many unanswered questions. And this is really unacceptable. The stakes are too high." On the four broadcast networks alone, advertisers spend \$12 billion to \$13 billion a year.

His efforts, according to several industry players, have helped produce a heightened awareness of the need for a more active role by advertisers. Last summer, for example, the Association of National Advertis-

ers created a subcommittee on TV audience measurement, said the chairman of the ANA's Television Committee, Kaki Hinton, director of advertising at Warner-Lambert, a Thompson client.

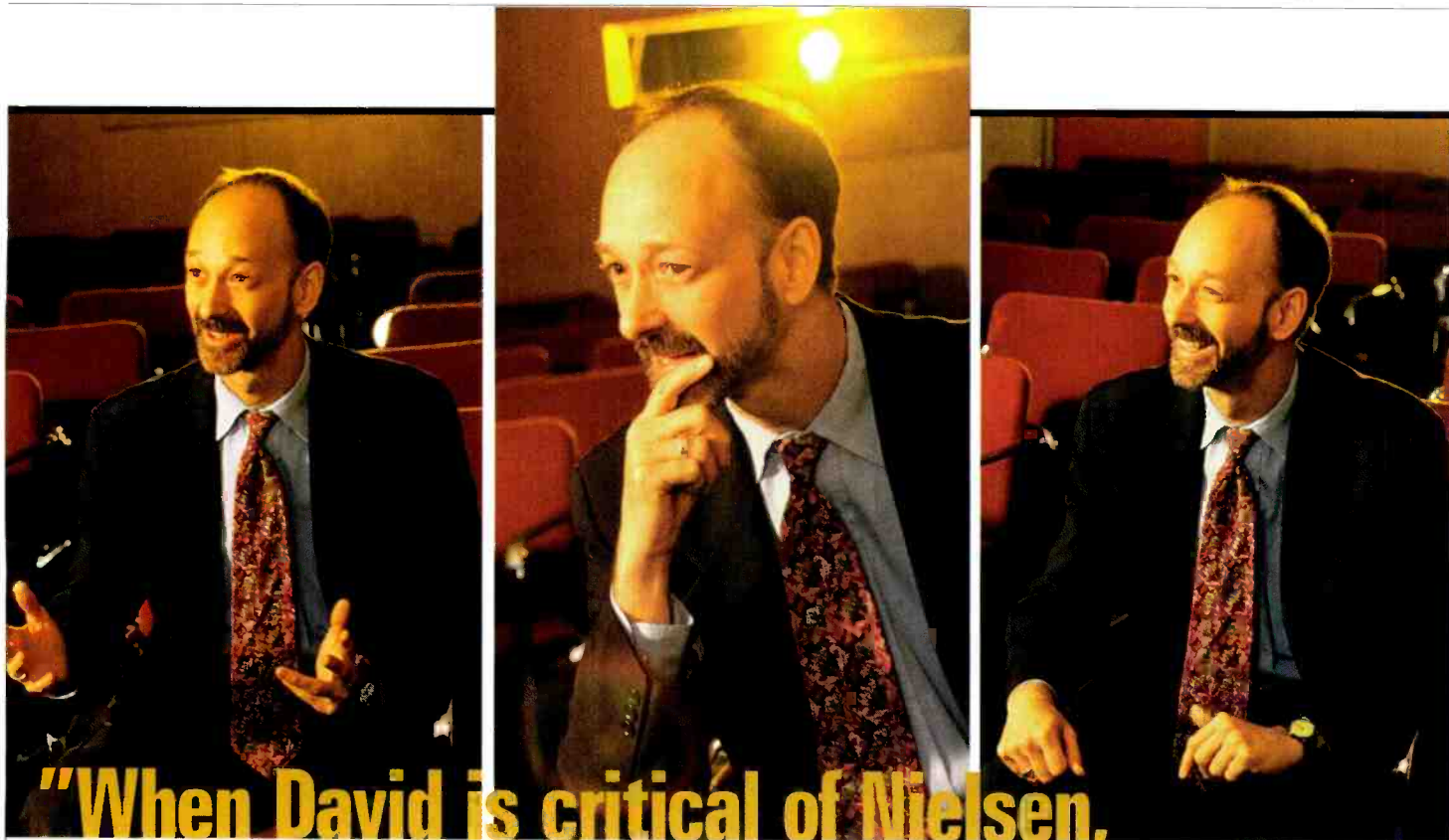
John Dimling, president of Nielsen Media Research, concurred: "We're trying to step up our communication with advertisers. We've been working more closely with the ANA Television Committee, meeting with them to find out issues important to them."

Added Dimling: "When David is critical of Nielsen, we take him very seriously. He helps keep us on our toes. He's an important voice."

Serving up his critique of syndicated media research at a high decibel level, the 45-year-old Marans (he says he's "thirty-fifteen.") is a devotee of the squeaky-wheel philosophy. He doesn't fit the stereotype of the quiet, reserved, number-crunching research executive. He's outspoken. Loud. Exuberant. Irreverent. Blunt. And these days, agitated. For example: "I believe there is far too much focus in the research community on minutiae, on debating and dissecting trivial, peripheral issues when some of the key methodology is itself very flawed. Endless time is spent on checking to see if the hubcaps are missing when there is no engine in the car, on getting the stain out of the carpet while the house is burning down."

On the national TV front, Marans' primary goal is to have passive television devices (so-called passive people meters) measure viewing. In a December 1995 speech delivered at the public forum of the Advertising Research Foundation, Marans said: "It is a bit ridiculous for thousands of people, who on average devote over 25 hours a week to TV, to have to conscientiously keep pushing buttons [on the people meters] month after month after month." Problem is, passive people meters are still just a research and development project at Nielsen.

With these passive devices, Marans argues, Nielsen could get more product-usage information out of respondents. "The less they have to do on the viewing end, then maybe the more cooperative they'll be about answering product-buying surveys," he explained. "I want to know how



“When David is critical of Nielsen, we take him **very seriously.**”

many people watched the Listerine commercial and tried the brand the next week. Don't tell me in this world of extraordinary technology we can't collect this kind of information in 1998. That's the ideal, getting media and marketing information from a single source; to combine media viewing with product-buying is the key.

Locally, in the non-metered markets, Marans would like to see diaries replaced with people meters. “Don't tell me that we can send a spacecraft to Mars and beam back great pictures, and we still have to rely on diaries with paper and pencil for research information?”

But, no doubt, there would be resistance from stations, which pay for the bulk of the research costs locally. They fear that a switch in measurement tools will likely produce lower numbers for them. Quipped Marans, “Indeed, it's easier to remember a show on a bigger network than two fat ladies on the Food Network.”

In the print arena, according to Marans, advertisers want “tools for answering the question of how many saw an ad in the magazine—not seller-created inflated counts of possible readers.” Ideally, Marans would like to find a more effective means of measuring a list of 30 major publications, which would cover the bulk of the magazine ad dollars.

To some in the media business, Marans' style is annoying. He doesn't seem to care.

“It's earned me hostility from some other agency research executives,” he said, “who think that I'm a hysterical rabble rouser.” And Marans does acknowledge: “Sometimes when I get passionate, I get too strident. It's not easy being a maverick. But I hope the message, rather than the tone, gets through.”

At the same time, however, he is also critical of those agency researchers who would prefer that he simply keep quiet. Recently, Marans said, one research colleague at another agency told him: “We can't say that [complain about the quality of syndicated media research]; if our clients find out, they'll question our whole existence.” Countered Marans: “I want my clients to know everything. It's their money that we're spending.”

“If I were a client, I couldn't think of anybody I would rather have protecting my interests,” said Rebecca McPheters, who heads up the New York City-based McPheters & Co. consulting firm and who until a couple of months ago was president and CEO of Simmons. “He never accepts the status quo,” added Joe Campion, director of media services at Unilever U.S., a Thompson client.

Marans' agency career began in 1977 at Young & Rubicam, where he worked for 11 years before going to Thompson. His two major influences in the agency business, he said: Pearl Joseph, his Y&R boss, who died in 1988, and Thompson's Jean Pool, his current boss.

Marans also credits Spiro Agnew. “I owe my research career to the late Spiro Agnew,” he joked. Back in the early Seventies, when the vice president was railing against the news media (the “effete corps of impudent snobs”) for what he said was its liberal bias, CBS hired the research firm where Marans worked, employing the company to analyze the network's news coverage. More than 20 years later, it is Marans who is angry, ranting at the quality of media research. “But,” he added, “I'm optimistic.” Optimistic that five years from now, he will be tackling a different set of issues in the research arena. ■

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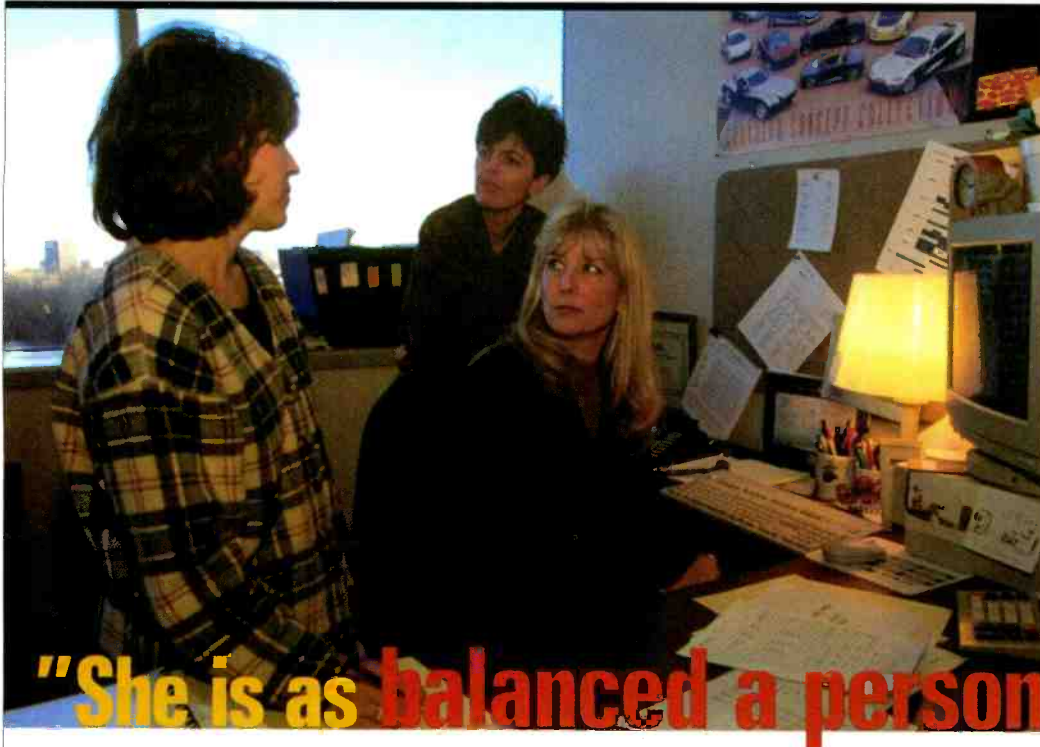
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as I have ever met."

spending the money for me."

Says ABC's Rider, "Committed is a good word for Marcie. She's the kind of person who, when she does something, really gives it her all. It's hard to get her for lunch."

Hill has built a reputation for achieving the goals of her client Chrysler through buying a wide variety of national television vehicles. She buys all the broadcast networks, at least 20 of the larger cable networks and also a significant amount of syndication.

Because of the dozens of national TV outlets that are now appropriate for Chrysler, Hill says sophisticated analysis and research is one of the most important aspects of a media buyer's job these days. "You've really got to roll up your sleeves and take a good look," says Hill.

She emphasizes that numbers are only part of the reason she buys a certain show or network for Chrysler cars. "It goes beyond performance," she explains. "It's also how we feel it's doing for our image."

For example, she says National Hockey League, games—which are carried by Fox on broadcast and ESPN on cable—have been a great image match for Dodge. "It's not huge numbers, but it's the action that people are attracted to," says Hill. "It's been a nice pairing."

While the rise in viewership of many of the cable networks has created effective targeted-advertising opportunities for Pentacom, Hill is somewhat distressed by the continuing erosion of broadcast network viewership. "When you're trying to reach the

masses, it's a little troubling to see that the networks' shares are diminishing," says Hill. "However, it's not surprising."

Looking back on her impressive buying career, Hill is surprised that she ended up in television advertising rather than retailing, which was her goal. The struggling Motown economy helped her change her mind when she entered the job market in 1974.

"Things were pretty grim in Detroit when I graduated from Michigan State," says Hill. She found a job at ad agency Kenyon & Eckhardt, a shop that represented Lincoln, the same year of her graduation. The agency resigned Lincoln in 1980 to successfully go after the Chrysler account.

From there she became group media director for the agency, which by then was called Bozell, Jacobs, Kenyon & Eckhardt. Hill then moved to Bozell Worldwide, where she was senior vp and director of national broadcast. Hill joined Pentacom when it was created in 1993 as a BBDO subsidiary.

"Her forté is obviously that she understands national TV and the research that goes with it," says David Martin, president and CEO of Pentacom. "But also, she understands the client. She has the ability to sit down with the client and say, 'This is what is

going to happen, and this is why it is going to happen,' and the client believes it. She's not boring or anything like that, but there's a stability in how she deals with people such that when she says something, it becomes a fact. She is as balanced a person as I've ever met." ■

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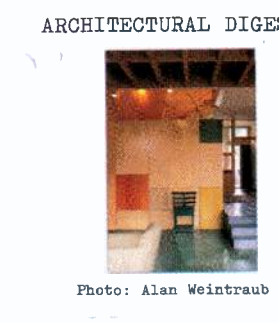
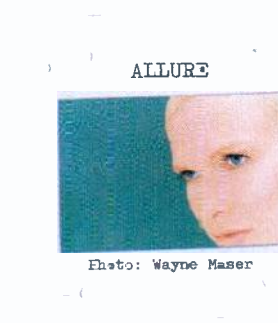
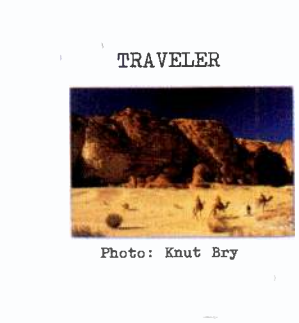
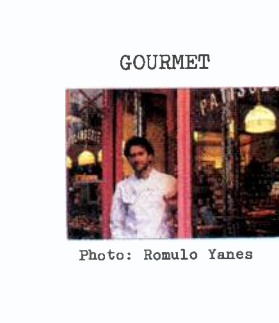
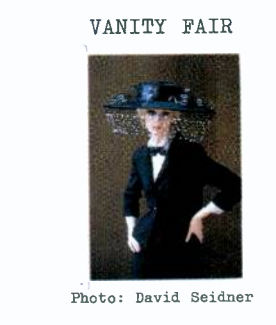
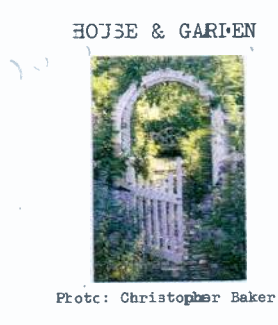
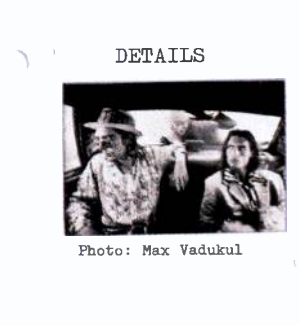
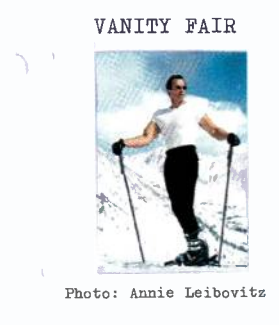
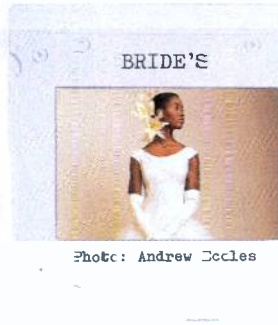
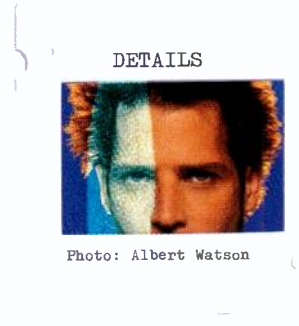
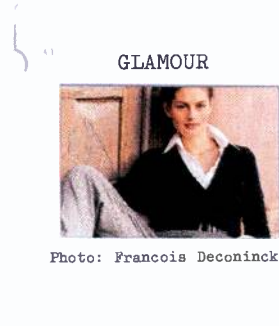
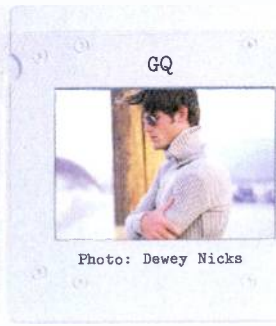
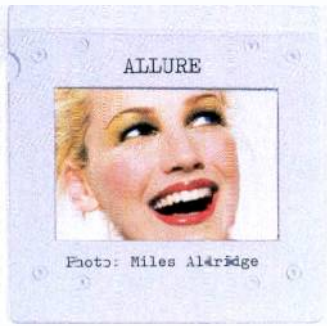


Photo: Steven Meisel

SPORTS FOR WOMEN



Photo: Stewart Shining



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magazines

Jeanne Tassaro

With \$400 million in billings behind her, she is both an advocate and a negotiator for print at Y&R's Media Edge

By **Jeff Gremillion** Photography by Chris Casaburi

It was an inauspicious beginning to Jeanne Tassaro's career in advertising. "I had to do an internship my junior year at Pace," explains Tassaro, senior vp and director of print services for The Media Edge, Young & Rubicam's media planning and buying unit. When Tassaro, an English major, went to sign up, it was "a little late in the semester and they told me they only had two positions left: one was with Port

Authority, the other was with an ad agency. I had never thought about advertising, but between those two choices it suddenly became very interesting."

Tassaro, a lifelong New Yorker and daughter of a Manhattan banker, began her career in advertising as a generalist, learning the basics at three different shops, biding her time until she could focus on her true passion. "I've always loved magazines," she says. As a student, she would reward herself after her finals with a trip to the newsstand, where she would buy an



armload of magazines, everything from *Newsweek* to *Mademoiselle*, and lose herself in a blissful heap of fashion, features and current events. "I always felt that if I only had the time to put all my energy and effort against magazines, I could do such a better job at it. When I

first heard about the print group at Y&R, I knew that was what I was looking for."

She applied for a job with Y&R and was hired. Apparently, it was a good move. These days Tassaro is one of the foremost figures in

magazine planning and buying. She heads up a group responsible for nearly \$400 million in billings, and her reputation among her peers and clients is stellar. Her strong suit is making presentations, according to colleagues, who describe her as an aggressive, savvy professional with a disarmingly gentle disposition. "Jeanne's quiet demeanor can often fool people, but once she goes into a presentation, or a negotiation for that matter, her coat comes off and she becomes Superwoman," says her boss, Beth Gordon, president of The Media Edge and last year's *Mediaweek* Media Director of the Year. "Jeanne is passionate about what she does and is one of the most knowledgeable, fair and talented individuals with whom I have ever worked."

This year has been a triumphant one for Tassaró. Her group has picked up major new clients, including two of Grand Metropolitan's most important units—International Distillers & Vintners and The Pillsbury Company. The Grand Met divisions' print account represents \$50 million in print planning and buying. Tassaró and company also won the print AOR for Sears.

"Jeanne and her group presented against some of the most experienced media professionals in the business," recalls David Eickholt, senior vp of the Grand Met liquor unit, about Tassaró's pitch. "There was one shining star that day. It was Jeanne. Jeanne's knowledge of the industry and her understanding of our business was head and shoulders above all the others."

Naturally, Tassaró demurs such praise of herself, crediting her agency and her team, which handles everything related to magazine planning and buying. "The fact that we have a fully dedicated group with a genuine expertise is really what made us stand apart from the rest of the competition," she says. "We do magazines and that's all we do. We do it from soup to nuts, from title evaluation to added-value execution."

In an era when niche magazines are the rage and marketing to the elite is en vogue, Tassaró has been busy breaking new

ground in traditional mass marketing—planning and executing innovative marketing projects pairing mass-oriented clients, such as Sears and Kraft, with mass books.

"When you look at a magazine, whether it's a niche magazine or a mass magazine, it's a brand," says Tassaró. "And as a brand it has its own unique relationship with its readers. The challenge is to find





“When you look at a magazine, whether it’s niche or mass, it’s a brand.”

ways to leverage that brand, whether it’s for a narrowly targeted specialty product, or whether it’s for a much larger, mass audience.

“We did a program with Sears,” she continues, “where we hosted a series of fashion shows throughout the country in malls outside Sears stores and leveraged the fashion-authority credibility of the magazines that hosted the events, to present the merchandise in a stylish, innovative way. That’s a mass product, and we were dealing with mass publications. The trick was figuring out what the hook was to leverage the client’s message with the magazine’s message.” Magazines including many of the seven sisters of women’s service were tapped to coordinate every detail the dozen Sears shows as added-value components of major ad buys.

Alex Mironovich, publisher of Meredith Corp.’s *Better Homes and Gardens*, has worked with this year’s magazine All-Star on projects for Kraft/Philip Morris, by far the largest contract at Meredith. He says fresh thinking and exhaustive preparation are Tassarò trademarks. “She is proactive in soliciting new ideas,” he says. “Jeanne is a true standout in the media community.”

Another trademark of Tassarò’s is her insistence that magazines, not the Internet, are the most interactive of all media—and her crafting of plans and buys reflect that belief. A new Tassarò-supervised campaign, for example, links Grand Met’s Smirnoff vodka to James Bond and his martinis. With ads running in men’s lifestyle books and entertainment titles, the campaign offers consumers a chance to win exotic vacations befitting a secret agent. A campaign for Fisher Price, running in parenting magazines, utilizes lots of small spaces. Also a

contest, the campaign encourages kids to find the “Little People” dolls hiding throughout the book in the fractional ads.

“There’s an enormous amount of consumer involvement and interaction [with magazines], more so than any other media,” Tassarò says. “You touch them, you hold them, you read them, you have to concentrate on them. That’s what you have to leverage.”

Tassarò’s secrets of success in the magazine world really aren’t so secret. “It’s so basic,” she says, “but we really read the magazines. I don’t mean we just pick up one or two issues and flip through them. We get a year’s worth of issues and read them cover to cover.

“We had a client recently,” she goes on, “who was involved in a new magazine launch. During my lunch hour, I would head out of the building a different way each day and go to every newsstand I could find see where the magazine was positioned, how many copies

are there, are they moving, who’s picking it up. I’d talk to the guy behind the counter.”

Tassarò adds that she’s not a slave to research data and circulation figures. “I challenge the folks in my group to present print plans without the numbers,” she says. “I’d rather have people be able to sit down with a stack of magazines next to them and just talk to the client about why these magazines are right.”

Finally, Tassarò notes what is perhaps her biggest asset. “I’ve been told I’m a good listener,” she says. “If you’re going to try to develop programs that are going to respond to a client’s business needs, you have to really listen to understand what the client’s objectives are. You have to know what’s going on beneath the surface.” ■

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spot tv

Annette Mendola

Wrapped up in New York chutzpah and get-it-done tenacity is the woman who is on the spot for SFM Media

By **Claude Brodessa** Photography by Chris Casaburi

Annette Mendola doesn't fool around. Her desk and her office will tell you that, and so will her clients and colleagues. Here and there, one can see burns on the old wooden desk—from cigarettes left to go out on their own—while Mendola pores over the latest buys. “Everything is a headache these days. Decreases in viewership. Fragmentation. Buyers have to walk on water

to satisfy clients,” confides Mendola, executive vp and director of spot broadcast at New York's SFM Media. But don't let her momentary kvetching fool you: If this year's Media All-Star for spot TV buying is known for anything, it's for tenaciously delivering the goods, year-in and year-out, while skittering across oceans, lakes and ponds.

“She does the impossible things,” says Charles Parlato, executive vp and director of media services at Partners and Shevack in New York, elaborating with an example from a Mendola-coordinated



ing her style.

“She can be intimidating to a lot of people. She comes across as the classic New York *broad*—in the nicest sense of the word,” explains Wade Stackhouse, manager of media services at Hunt-Wesson Inc.

buy for client Haagen Daz. “In two days she got us on [the air] at heavy levels, in tight markets.”

While doing the impossible, you have to be clear on what you can and can't do. And in this regard, people who know Mendola will tell you there's no mistak-

and who has worked closely with Mendola for the past 13 years.

Most of her buyers have worked with her for more than a decade. Her boss has known her since 1963. One of the reasons why Mendola's relationships last so long is her commitment to clarity, which some may mistake for bluntness.

As Mendola puts it, successful buying "is more than just personal relationships," which she describes as "icing on the cake." The cake is razor-sharp clarity when dealing with clients: "Clear communication is everything. When the demands of the relationship are clear to everyone, things go well."

That said, even clients that give her the most headaches on the most difficult buys have good things to say about her, largely because Mendola knows when to say no to unrealistic goals.

"Sometimes we'll go eyeball to eyeball. Isuzu sometimes makes borderline inordinate demands that require reality checks," says Mas Tomita, media manager at American Isuzu, adding "which Annette provides."

Fortunately, thanks to fanatically forward thinking, Mendola doesn't have to say no too often. Her mantra: Always have an escape hatch.

"We buy even if the budget isn't approved for the whole year. We try to buy as far ahead as possible, but always with cancellation options," explains Mendola.

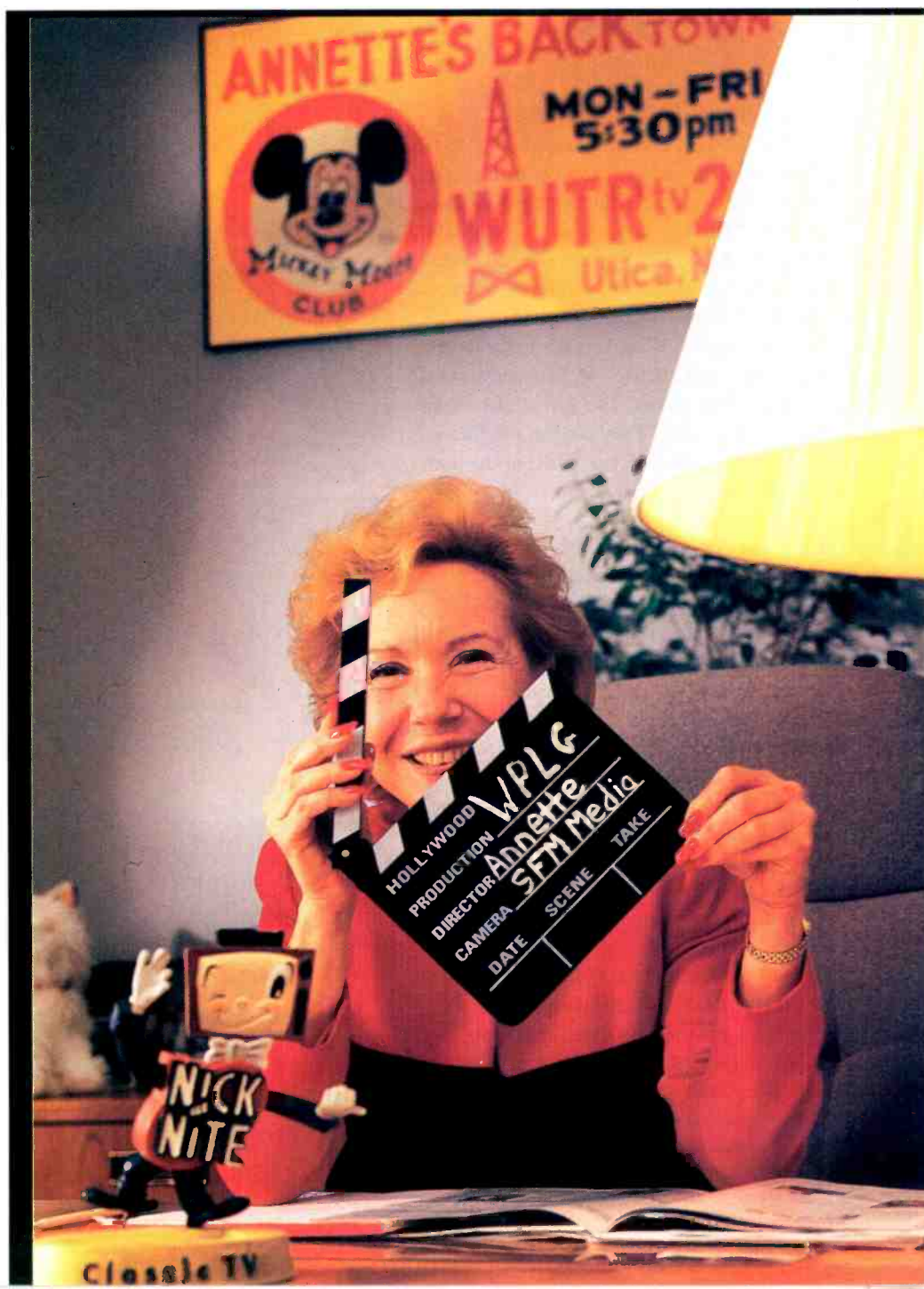
"The main thing is that we're always making last-minute changes—and Annette and her people get us out of obligations that most people probably wouldn't even try to," says Hunt-Wesson's Stackhouse. He estimates that Mendola's vocal doubts about a plan once saved the company "between \$800,000 and \$1,000,000" on one campaign.

Mendola's clients will tell you she's as good a talker as a listener. And perhaps most importantly, they say, after listening, she remembers.

"We have highly specialized buying criteria for Avis [Rent A Car]. I explained it all to her 12 years ago. Once. She's given me perfect buys every year for the last 12," says Steve Maietta, vp and associate

media director at Bates USA in New York.

While Mendola is extremely pleasant during our visit together, one thing does make her bristle: Don't call them media buying services, folks. Not in front of Annette, or a brisk response is likely: "We're media departments. We are much more than just buying services. We're deeply involved in the planning, too," asserts Mendola,





"Don't call us media buying services. We're media departments."

with a baleful glance.

Even when it comes to executing others' plans, Mendola and her crew get high marks. Witness last summer's buys for Snapper lawn mowers. "The spring season was bad, sales were slow and the industry was under-indexing," says Neil Egan, senior director for marketing and advertising at Snapper, an SFM client. But in 19 TV markets where the weather had been particularly bad, Snapper decided to make a last-minute, late spring/early summer spot TV push. "They put this together in, like, 48 hours. And we just killed in the markets; sales went up," says Egan.

Bob Frank, a partner at SFM and Mendola's boss, describes her as possessing "not just momentary brilliance but continued excellence. She's not a flashy person," Frank says.

Mendola couldn't agree more. Asked what she does for fun, she answers: "I wouldn't call it fun, but I would say that it's enjoyable and fulfilling," says Mendola of her passion. That would be antiquing, preferably for—all together now—old advertisements.

"It's the hunt I enjoy most. I've got antique posters from the '20s and '30s—Cream of Wheat, Campbell's Soup and all kinds of Santa advertising, that's a favorite of mine," she says.

Santa is something Mendola knows plenty about. "Each year, during the fourth quarter, she still organizes gift giving for needy kids that have written to Santa. She does it every year. She doesn't talk about it," says Walt Staab, chairman of SFM. "To be honest, I don't know how she does it—there's no busier time for us."

Time is something that Mendola never has enough of, and she's used to it.



She has raised "three sons and a dog" along with her husband Frank Leoce, an executive at Westwood One Radio networks. "Personally, I decided that to be successful, I didn't need to attend a million industry functions," she says. Her hope was that her sons would enter the business, too.

Two attempts to get her offspring into media have fizzled: Son Michael left media buying to become a physical education teacher; middle child Robert, "for whom I decided to bite the bullet and go to the poorhouse," is currently in graduate aviation school to become a pilot. Mendola's youngest son may prove that "three's the charm." Frank, 21, is heading from University of Southern Florida into a local TV sales job, to mother's delight.

But if her sons were reluctant to work in the business, it might be because they've seen their mother, the media bloodhound, in action well after hours.

"There's no length to which she will not go to find her buyers in a time of crisis," claims Annie Profaci, senior spot buyer at SFM.

Profaci ought to know. She was once summoned whilst au naturale in her gym's locker room by a (thankfully female) Mendola emissary. When buyers leave for lunch, they must leave a location and number with Mendola, says Profaci. It doesn't stop there: Mendola once asked for someone to be paged during the U.S.

Open in Queens (a request that was denied her by staffers).

"There are times I wake up in the middle of the night and say, 'Oh my God, I have to do this.' It doesn't just go away," says Mendola. But her clients sleep very well indeed. ■

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radio

Roby Wiener

As a senior media manager for Warner-Lambert, she is more than a media buyer. She's the client too.

By Rachel Fischer Photography by Neil Beckerman

Wherever she goes, Roby Wiener takes her work with her. That includes the grocery store. Say she finds herself in the checkout line with her two children, ages 11 and 14, after she's finished another day as a senior media manager at Warner-Lambert Co., the Morris Plains, N.J.-based purveyor of healthcare products; pharmaceuticals and such confections

as Bubblicious chewing gum and Chiclets. And say the kids want to grab some bubble gum off the rack, using their allowance money. Wiener makes sure her job is part of the picture.

"[My children] are not allowed to buy the competitors' products," sniffs the 43-year-old media pro with more than a hint of satisfaction in her voice. "They *know* what the products are. And they've got to support mom's paycheck!"

Wiener has gone far on such a philosophy. By taking her work



personally, the 43-year-old has risen from a college radio-station clerical helper to an assistant radio buyer to her current position overseeing all media ad budgets and plans for some 10 Warner-Lambert products, plus buying radio time for at least 12 company's brands that are active in radio. It's a career in which she estimates she's been responsible for more than \$500 million in advertising. ("But it's not your money. It's not Monopoly money. You have to be accountable," she adds.)

Most of those millions—indeed, most of her professional life—



has been logged in radio. It is for that medium that Wiener says she has always harbored the greatest passion. Wiener can still recall in detail the radio shows she listened to as a youngster before heading to school. Later, as a communications management major at Ithaca College, she fell in love with the radio world's pace and camaraderie while slaving in sales and production at the college station. Since she "hated the sound of my own voice and didn't want to go to the boondocks" to break into radio, she decided that her destiny lay in New York radio advertising.

Life had other plans. After a few years of buying spot and network radio at Ted Bates Advertising (now Bates USA), Wiener got an

offer she couldn't refuse. One of her biggest clients, Warner-Lambert, was so happy with her performance that they asked her to bring her radio-buying expertise in-house. The idea of learning about things from the brand's perspective, instead of just from the ad agency's, intrigued her. Besides, Wiener was pregnant with her second child and the company was right near her home.

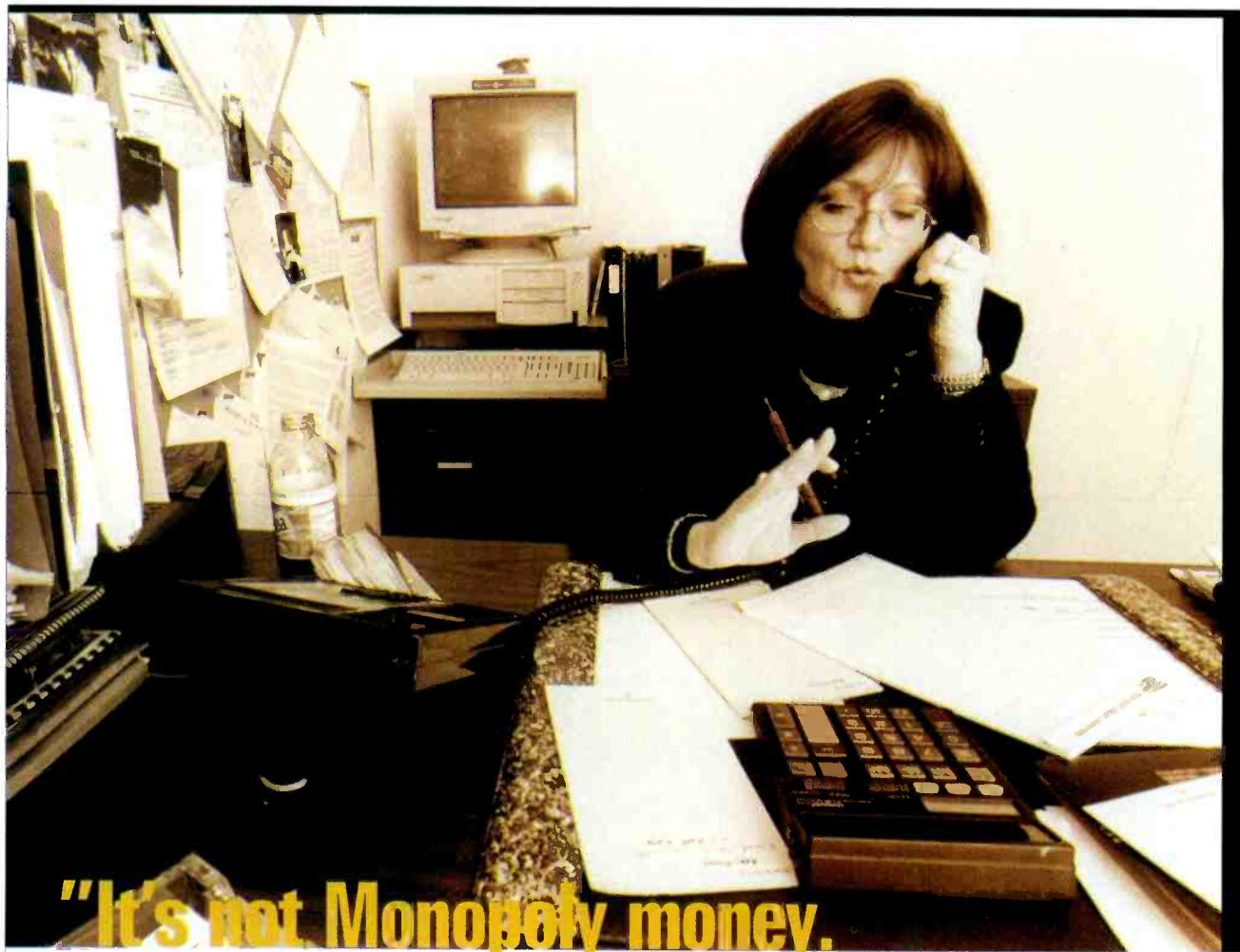
That sealed it, and Wiener has since spent a satisfying 11 years with Warner-Lambert, eventually moving up to media manager and then senior media manager. In the process, she has expanded her expertise to the point where she understands the promotional process from a product's research phase to its inception and eventual presentation to ad agencies and finally media sellers. Under her aegis, new products such as Dentyne Ice gum have been successfully introduced to consumers. An upcoming promotional push for Listerine's new Coolmint toothpaste will get the Wiener touch in early 1998.

And just what is it that makes Wiener's handiwork so special? Colleagues point to her crackerjack knowledge of media technology, combined with a nontechnical talent for good old-fashioned people skills. "I consider radio buying one of the most complex things in the world, and Roby has an absolute crystal-clear understanding of radio—from both the

network and syndication side," says Warner-Lambert vp of marketing services Mike Soriano, under whom Wiener works.

Kraig Kitchin, the executive vp of the Sherman Oaks, Calif.-based Premiere Radio Network, a 56-program-strong operation, puts it this way: "Roby's job is to buy the most amount of media for the least amount of money in the right positions. And it is our job to sell the least amount of our inventory for the most amount of money. But she makes that issue go away completely. If you're going to grade on strategy and execution, Roby Wiener gets an A-plus-plus."

Kitchin elaborates with mention of a July promotional campaign for WL's Bubblicious on which he collaborated with Wiener to pro-



"It's not Monopoly money.

You have to be accountable."

mote the gum and a related bubble-blowing contest on two coasts. Wiener somehow managed to place spots for the kid-skewing product on radio stations and in dayparts that might normally shudder at being part of the teen scene—including Los Angeles' contemporary hit radio-formatted KIIS-FM, a Jacor-owned station with an 18-to-34 demographic skew.

Wiener is a killer businesswoman in everyone's mind but her own. "I've just sort of plodded along," she says with a laugh. "But I like what I do, and that's important...I am interested in making sure that everybody [both brand buyer and the media outlets that sell space] is happy. It's my job to make sure the radio people feel like they're being dealt with with integrity."

Wiener is known for this sense of decency. Some media colleagues have even dubbed her the "Switzerland" or the "United Nations" of radio. "She's a diplomat, able to see all sides of a situation and satisfy everyone," notes Bonnie Recca, a senior vp/group media director at Bates who has known Wiener for 18 years and worked with her on campaigns for such products as Sudafed. "We've disagreed on strategy at

times, but she's very reasonable—much more of a facilitator, as opposed to, 'Do it my way.'"

Maybe Wiener is so well-liked by what Recca calls "a difficult community" because of her unflagging enthusiasm. She knows nearly everyone there is to know in the radio world and can talk ad infinitum about the early days of now-giant radio networks like Westwood One. "Radio is a truly national medium," says the woman who even listens to the box during family dinners. "Radio is the only go-anywhere, do-anything medium. If you think about it, radio is at the point of purchase, probably the medium you're closest to when you go to the store. [It's] a sexy medium again."

Once, Wiener recalls, a younger woman who was newer to the business complained to a colleague of Wiener's that media buying was boring. This opinion is one Wiener simply cannot understand. "Every year I look at it fresh. The past two years we've seen huge changes in radio, both in consolidation and management structure. This changes all the relationships. I never assume it's going to be the same and I'm never bored. I don't think I'd ever want to leave it." ■

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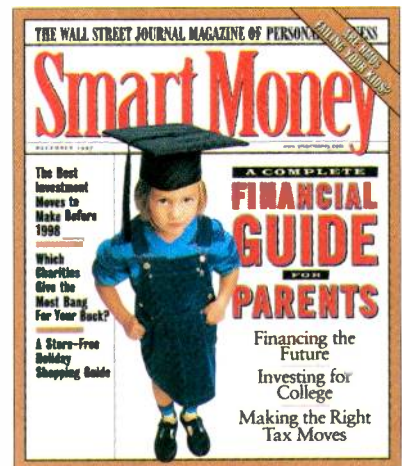
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Investor • Minnesota Power • Montgomery Asset Management • Morgan Stanley/Dean Witter • Morningstar, Inc. •
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*Fall 1997 MRI; 1997 Monroe Mendelsohn Research



newspapers

Paul Bankert

He began in the mailroom at a rep firm, studied under Tom Reddy at Esty, and now he's Zenith's resident ink-stained wretch

By Dorianne Perrucci Photography by Chris Casaburi



When he was 8 years old, Paul Bankert printed a newspaper with his sister and distributed it to residents in his Queens neighborhood. It was hard work, he recalls with relish—"but it was fun." That simple formula, as seemingly uncontrived as child's play, explains Bankert's success

today as a newspaper print buyer at Zenith Media USA, the media buying arm of Saatchi Co. PLC, where the 40-year-old baby boomer buys ad space for clients including Toyota, Bell Atlantic, Delta Airlines and Dupont. Bankert's buys account for nearly a quarter of the agency's annual billings, estimated at \$120 million to \$150 million.

"He's our newspaper guru," says Amy Andrews, until recently Bankert's supervisor and executive vp for print at Zenith (she has just joined the sales and marketing department at *People*). "He's taken on a lot more responsibility in the last year, but he does it all with a big smile on his face."

The secrets to Bankert's success, says Andrews, who worked with Bankert at Saatchi for 12 years, are his voice—"He should be a deejay, he has such a great voice"—and the passion he brings to the task, which she only half-jokingly says comes from his days at seminary. "He has a genuine enthusiasm for what he does, and he's just a wonderful person to work with; he's the ultimate professional."

Doris Kent concurs. "I've worked with Paul at several different agencies for over 20 years and he is so helpful, so polite—not at all typical of what you deal with," says Kent, a sales rep at The Papert Companies, a newspaper representative firm. "I've been in this business for 30 years, since I was recruited from kindergarten," quips Kent, "and he's the sharpest pencil in town." When last-minute emergencies hit, "which they always do late on a Friday afternoon in the summer with Delta Express," says

Kent, "he's calm, cool and collected, and that in turn helps you. We had an incident last month: The client, a paper on the New Jersey-Pennsylvania border, wanted business from Delta. Instead of saying, 'Look, the client doesn't want them,' Paul took the time to explain. He always gives an explanation, which makes our job a lot easier."

"Paul is terribly proactive," seconds Rich Hamilton, Zenith's new CEO, "and I underline proactive. He comes in in the morning and looks for an innovative solution for his clients."

"I can call him at any time, and he'll get back to me in less than half an hour flat with an answer," agrees Susan Bell, Bell Atlantic's director of media services for corporate and business. "Paul's on the mark. We've had several 'fire drills' in the last month as our business has changed, and he always comes through. As our objectives have changed, Zenith has grown with us."

Bankert waves aside the compliments, brushing at an unruly lock of dark hair framing his cherubic face, and peers out from under thick glasses. "I can't believe they pay me for this," he says, looking like the 16-year-old who started in the mailroom at MetroSuburbia, the Newhouse Newspapers rep firm, 24 years ago.

From sorting mail Bankert graduated to five-plus years doing billing and research, followed by two years at the William Esty Co. as a newspaper buyer and planner. There, he learned

the fundamentals from one of the best, Tom Reddy, who was his first and, in many ways, most valuable mentor. "It was Tom who told me you had to keep learning to stay on top of business." Reddy also taught the novice Bankert how to read a rate card. "That was invaluable," Bankert says, shaking his head. "Don't call a newspaper rep until you know all of the background." That was his mantra.

Bankert moved on to newspaper rep firm Story & Kelly-Smith, where he was an inside sales service rep, then to Dancer, Fitzgerald and Sample, the ad agency, which was subsumed into Saatchi & Saatchi DFS Compton in 1985. There, he was a print buyer, working on all print media. Of the four jobs Bankert has held, his current position at Zenith, which has grown "from a functionary position to negotiating and planning packages that embrace the whole menu of media services, is the longest and has been the most fun," he says.

The turning point for Bankert came in 1991, when Saatchi got





"Newspapers are getting more responsive and more customer-friendly."

Silo stores, a regional electronics retailer, with 40 percent of the budget going into newspapers. Retail accounts are notoriously difficult, pretty much for the same reason airline accounts are—last-minute copy changes, usually meant to counteract a competitor's message or sale. "I was put on that full-time. I had no choice but to learn more about newspapers," Bankert says.

"It was great experience," he continues. "I placed two to three ads a week in 120 newspapers, plus freestanding inserts and Sunday comics. Sure, I worked crazy hours, but it was fun." The most valuable part of his experience was learning that "everything is negotiable—if the person on the other side of the desk is willing to negotiate."

Best of all, Bankert says, he got to know the newspaper industry. "Newspapers are definitely getting more responsive and more customer-friendly," Bankert begins diplomatically. "They are listening. The business is changing. When I hear 'No' from a newspaper today, it's usually followed by 'No problem.' They come back with ideas. Newspapers are far more flexible than they have been."

Still, Bankert notes that "the vast differential between national and retail rates" prevails, as it has since the 1930s. "I'm not going to change it by myself," he says. But it is changing, and competition is forcing that change. "The barriers are breaking down. Papers are losing market share because there's been more erosion in the local market.

"Newspapers are not viewed as glamorous; they get third-tier [consideration], if at all. I admit they have their weaknesses, but their strengths are a national treasure," says Bankert, a look of awe on his face. "A newspaper produces a new product every day of the week. Who can else do that? Does any manufacturer do that? And I'm not even touching the First Amendment issues yet."

He describes a scene from his favorite episode of *Star Trek*, "the one where the captain intones, almost reverentially, 'I have a book,'" says Bankert in a deep, alien-sounding baritone. "And it's his most prized possession—that's how I feel about newspapers. That's what I grew up with, and that's what every child in America should grow up with," says Bankert. "The Newspaper in Education program [sponsored by the Newspaper Association of America] is the greatest thing since sliced bread."

Among Bankert's earliest memories is the nightly ritual that his mother, who worked in the medical records department of a local hospital, and his father, an insurance agent, made out of reading the daily newspaper. "My father used to say, 'If you don't learn something every day, the day is wasted.'" He got a lot of his information from the newspaper.

That was a gentler era than today, with far fewer demands on readers' time and attention. Today, "Readers can get their news from TV, radio, even online. There are fewer and fewer readers, particularly younger readers, and building circulation is the big challenge."

To their credit, newspapers are meeting that challenge, says Bankert. "Special sections, 'quick recap' news sections, very

graphic, very condensed, even 'infotainment' sections that attract so many readers—they all draw readership."

Zenith's goal is not just to grow billings but to convince clients that don't ordinarily use newspapers to try the medium. To bring them around, Bankert has a pitch, which starts by acknowledging that, sure, you can use TV, but with newspapers, "you have something to refer back to." And, he notes, the medium has positive perception working in its favor: "Newspapers are viewed as having the obligation to tell the truth." ■

1997 MEDIA
ALL-STARS

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When you're looking for results, look to the Newspaper National Network. With newspapers you can get results like nowhere else. For example, 68% of consumers use newspapers as their primary advertising source for grocery shopping. That's more than double TV, radio, magazines and direct mail combined!*

And far more people rely on newspapers for the latest in-depth news and lifestyle reporting than on any other medium.** It's that powerful.

Nobody harnesses the power of newspapers like NNN. With just one call to us, you have easy access to any

combination of over 1,500 daily newspapers. We'll help you deliver your message exactly where you need it, precisely when you need it - in one market or in hundreds. And our customized service capabilities make the NNN an even more valuable marketing partner.

So, if you're an advertiser in drugs & remedies, household products, computers, automotive, food, liquor & beverages or cosmetics & toiletries, call Nick Cannistraro, Jr., President, at 212-856-6380 or any of our offices. We'll deliver a national audience, customized, just for you.

*Source: 1996 Media Effectiveness Survey, Gannett Co., Inc.

**Source: ASNE/NAA 1997 Media Usage Study



NOBODY DELIVERS THE PAPER LIKE WE DO.

out-of-home

Nancy Hale

This DMB&B vp knows how to make just enough visual noise to drive a message home to those who are driving by

By Michael Freeman Photography by Todd Davis



Whether it's a pitch for a dish or a plug for a pop, Nancy Hale usually finds a way to make the message come to life for commuters on the move. As the vp of out-of-home media for D'Arcy Masius Benton & Bowles Inc., Hale isn't afraid to break a dish or play an optical trick to grab

her audience's attention. But for a recent campaign for DMB&B client Corning, Hale's success depended on *not* breaking any dishes. Faced with the challenge of devising a breakout campaign for Corning's line of unbreakable Corelle dishes, DMB&B's creative and planning teams formulated a first-of-its-kind transit test.

Hale and her eight-person planning team, based in St. Louis, were charged with working with Transit Displays Inc. (TDI) to build customized rectangular see-through Plexiglas cases that held a single Corelle dish, which literally slid forward and backward every time a bus made a sudden stop or turn on its route. Luckily for Hale, the city of Phoenix's transit system was open to mounting the Plexiglas cases on the sides of its fleet of buses.

"I'm not exactly sure how Nancy and her team worked out that negotiation with the Phoenix transit system, but it didn't take long for them to realize it was something more unique than just selling a bus front or wrap," says Neil Ascher, DMB&B's New York-based senior vp and media director in charge of the Corning Inc. and Coca-Cola Co. accounts. "The campaign got a ton of local media coverage on both TV and radio as well as a lot of good PR value in general for Corning."

"There wasn't a single broken dish," Hale recalls of the campaign, which won an Obie Award in the special effects category. "In our research we had tried everything and [the Corelle dish] wouldn't break, short of trying to get a Sumo wrestler to jump up and down on it."

Hale and DMB&B also pride themselves on

the visual tricks they've accomplished for certain clients. In a limited, small-market test for Coca-Cola, for example, Hale's team worked with Kodak on new three-dimensional imaging material that essentially gives the illusion of a bottle image on an aluminum can. The imaging material has visual characteristics similar to a holo-

gram—when the viewer looks one way, it's a Coke bottle, another way and it's a regular Coca-Cola can—for a campaign appropriately themed "Real refreshment bottled in a can."

"What was really fun and interesting was watching all of these people moving their heads from side to side to see the different images," Hale remembers. "The vendors loved it, and I'd have to say the client was happy with the attention it got."

Although the 3-D can was not included with Coca-Cola's national campaign, Charlie Rutman, who is leaving his post as DMB&B's senior vp/media director in charge of the Coca-Cola account at year-end to join Carat MBS, suggests it was the "bigger idea" that won Hale's team a vote of confidence to try something new for Coca-Cola's new soft drink, Surge, considered a direct competitor to Pepsi Co.'s Mountain Dew drink.

This time around, Hale worked on placement for Surge in shopping malls in the country's top 20 markets. Everything from kiosks with interactive displays to other types of signage were placed

in the malls to reach kids, teens and young adults.

"Beyond the traditional out-of-home implementation, Nancy has been terrific in helping us to develop innovative placements and using creative means to reach our targets in new ways," says Rutman.

Not surprisingly, one of the DMB&B clients that's been most receptive to Hale's experimental out-of-home strategies is media-savvy NBC. With an overwhelming desire to reach information-starved, college-aged consumers, NBC turned to DMB&B to develop an out-of-home promotional plan that reached them on-campus or in nearby coffee shops. Hale's team quickly developed a scheme to offer coffee cups with the logos of its *Today Show* or its CNBC and MSNBC cable networks emblazoned on the cups and supplied them free of charge to independent, non-chain coffee shops in the top 10 markets around the U.S.

More than anything else, Hale may best understand the power of






"There was no money in radio, except if you were the talent."

the electronic media. After graduating from Southern Illinois University in 1985, Hale took a job as a researcher and later became executive producer of a radio talk show at KMOX-AM in St. Louis. "I really enjoyed the research part of producing a talk show, but there was no money in radio except if you were the talent," Hale recalls.

Instead, she went for the money and challenge of selling syndicated radio shows for a St. Louis-based company called Radio Personalities. Having gained experience in haggling over program pricing and advertising, Hale chose to broaden her sales palette by joining Wilkins Outdoor Network, an outdoor rep firm in St. Louis. But her big break came in 1992, when a recruitment firm retained by DMB&B lured her to serve as vice president of the out-of-home media department.

"I was just really starting to enjoy the outdoor business and then comes along an offer from a well-known agency with a track record of 80 years in the outdoor business," Hale says. "With all the [former] Anheuser-Busch business and them having a dominant presence in St. Louis, no one else had a reputation as big in the outdoor business as DMB&B—what else could I do but jump at the offer."

But now Hale knew she had the resources of a worldwide agency behind her to apply unconventional strategies to outdoor media. One of DMB&B's biggest clients, Southwestern Bell Corp., offers such a wide array of phone services that Hale regularly contracts about 44 highway-adjacent billboards in 10 Southwestern markets on a 12-month basis. Some of the more eye-catching billboards simply



offer symbols, such as the one with a telephone, then a plus sign with a boomerang and an equal sign with *69 at the end to spotlight SBC's Call Return service.

"Nancy provides tremendous in-depth market expertise and she proactively recommends new and innovative out-of-home opportunities for SBC," says Sheila Noonan, corporate manager of media services for SBC Communications Inc. "She's tough but fair [in negotiating outdoor buys], provides information quickly and accurately, and works very hard to help us meet our objectives."

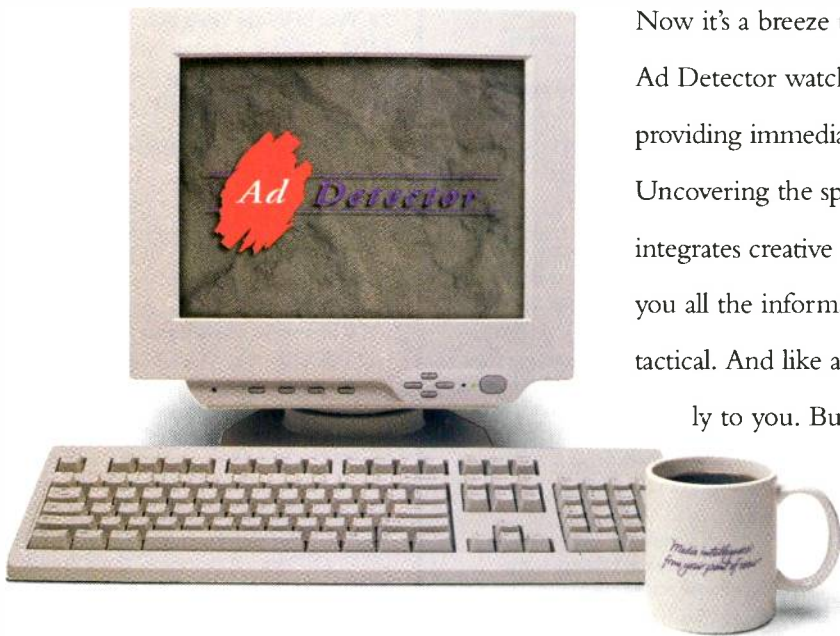
Ascher also notes that Hale has unique talent to "tightly focus" outdoor billboard placement, most recently for Allegra, a relatively new allergy medication from pharmaceuticals maker Hoechst Marion Roussel. "Nancy and her team were able to place more than 150 billboards in about 20 cities where the signage was in a close radius of the allergists' offices," Ascher explains. "Patients couldn't help but see the Allegra ads on the way in and out of the clinics."

That's nothing to sneeze at, given Hale's workload these days. In fact, Hale notes there is very little down time lately with her department handling all of DMB&B's 23 North American clients, including General Motors' Pontiac car division.

"The credit really goes to the whole team, which maybe gets a week or 10 days down time per year," Hale says. "It really keeps all of us passionate about the business because we are always looking for new opportunities. Normally, things around here move at about 150 miles per hour." ■

1997 MEDIA
ALL-STARS

*Good morning! I found competitive spots
in Houston and San Diego.
Do you want to play them?
And see their schedule?*



Now it's a breeze to track competitors' TV activity. Ad Detector watches 90 million commercials a year, providing immediate intelligence in 75 markets. Uncovering the spots that matter to you. Then integrates creative and media information, giving you all the information you need to be tremendously tactical. And like any great assistant, reports immediately to you. But Ad Detector never calls in sick.

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1998 ICON AWARDS CALL FOR ENTRIES

THE BUSINESS WEEK \$10,000 BEST OF SHOW AWARD.

Our sponsor, Business Week, will award a \$10,000 grand prize to the judges' choice for overall excellence in all categories.

ENTRY FEES/DEADLINES. All entries must be received by January 9, 1998. Entry fees are:

• *Campaign (categories 1-4, 21) First Campaign \$150. Each additional Campaign \$125.*

• *Single Entries (categories 5-20, 22-33) First Single Entry \$125. Additional Single Entry \$95.*

Checks or money orders should be made payable to MC ICON Awards. Send all entries to: MC ICON Awards, 1515 Broadway, 12th Floor, New York, NY 10036.

ELIGIBILITY. Entries must have been published, aired or taken place during the calendar year 1997 (1/1/97 - 12/31/97). Who is eligible: Products and services in the following categories: computer hardware, computer software, online services, computer distributors, computer and electronic retailers, resellers and VARs.

Who is not eligible: Products and services in the following categories: video games, consumer electronics, telecommunications (including beepers, cellular phones, etc.), magazine, newspaper and newsletter publishers.

ADVERTISING CATEGORIES CAMPAIGNS

(ALL PRODUCT AND SERVICE CATEGORIES)

1. Print
2. TV
3. Radio
4. World Wide Web banner campaign

ENTRY CRITERIA: A campaign entry comprises THREE samples from a campaign consisting of spots, ads or banners. Each print campaign entry must be mounted, full-size, on three boards. All video samples for each campaign entry must be submitted on a SINGLE ¾-inch tape (entries on ½-inch tape will be returned). Radio campaign entries must be submitted on a SINGLE standard audio cassette, three samples per tape, and be accompanied by transcripts of all spots submitted. Web banner campaign entries should be submitted as a URL linking to a SINGLE, Internet-accessible Web page featuring the actual files used in the banner campaign. The page must begin with a plain-text, left-justified ID line with the specs of the campaign as follows: "MC ICON awards: Client, Product (if applicable), Agency, Campaign Title." The Web page must have a white background and be free of any extraneous graphics, text, logos, etc. If necessary, Web banner campaign entries can be submitted on a SINGLE high-density diskette.

NOTE: Any single ad or spot in a campaign may be judged also as an individual entry. However, it must be submitted separately.

PRINT/CORPORATE

(ALL PRODUCT AND SERVICE CATEGORIES)

5. Corporate, image or branding

Non product-specific advertising

6. Corporate, channel or trade

Channel and/or trade advertising

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/HARDWARE

7. Complete systems

Desktop computers, workstations, minicomputers, microcomputers, mainframes, etc.

8. Components

Monitors, keyboards, mice, trackballs, microprocessors, memory chips, video boards, etc.

9. Peripherals

CD-ROM readers (external and internal), speakers, modems, scanners, etc.

10. Network hardware

Hubs, routers, switches, etc.

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/SOFTWARE

11. Applications (all platforms)

Word processors, spreadsheets, databases, communication programs (including commercial online services), etc.

12. Operating systems, languages and utilities (all platforms)

13. Games/Edutainment/Reference (all platforms)

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/CHANNEL

14. Master distributors, distributors, wholesalers

15. VARs, resellers, business and consumer retail

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/SERVICE AND SUPPORT

16. Consumer services

17. Business-to-business services

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

MEDIA

18. Outdoor (billboard, bus shelters and transit advertising)

Send one 35mm plastic mount slide. Place each slide in a separate #10 envelope with a copy of the completed entry form. Tape a duplicate entry form to the outside of the envelope.

BROADCAST

(ALL PRODUCT AND SERVICE CATEGORIES)

19. TV commercial (short-form, long-form & infomercial)

20. Radio

ENTRY CRITERIA: SINGLE spot; video on ¾-inch tape (entries on ½-inch tape will be returned), radio on standard audio cassette. Each entry, video or radio, must be submitted on a separate cassette (i.e. one entry per tape). Each radio entry must be accompanied by a transcript.

MARKETING CATEGORIES

DIRECT MARKETING

(ALL PRODUCT AND SERVICE CATEGORIES)

21. Direct mail/campaign

ENTRY CRITERIA: A campaign entry comprises THREE samples from a campaign consisting of spots or ads. Each direct mail campaign entry must be separated and mounted, full size, on three boards.

22. Direct mail/flat

23. Direct mail/package

ENTRY CRITERIA: SINGLE direct mail piece. Components must be separated and mounted on a single board.

PROMOTION & SUPPORT PROGRAMS

(ALL PRODUCT AND SERVICE CATEGORIES)

24. Promotional video, short form

ENTRY CRITERIA: SINGLE, NON-BROADCAST video, less than 15 minutes in length. Each entry should be submitted on a separate ¾-inch tape. (Entries on ½-inch tape will be returned.)

25. Promotional video, long form

ENTRY CRITERIA: SINGLE, NON-BROADCAST video, greater than 15 minutes in length. Each entry should be submitted on a separate ¾-inch tape. (Entries on ½-inch tape will be returned.)

26. Print collateral and point of purchase (POP)

ENTRY CRITERIA: Each entry comprises a single print collateral piece OR a maximum of three related collateral pieces. Each entry must be mounted on a single board. Print collateral EXCLUDES direct mail pieces, which must be entered separately in categories 22 or 23.

27. Product packaging

ENTRY CRITERIA: Each entry comprises a single shelf-ready product package (i.e. not collapsed) and a 35mm slide of the entry.

MULTIMEDIA & NEW MEDIA

(ALL PRODUCT AND SERVICE CATEGORIES)

28. World Wide Web site

ENTRY CRITERIA: SINGLE Web site. Submit URL address on entry form. If Web site is no longer "live," an Internet-accessible replica site must be erected for judges to evaluate it.

29. Multimedia presentation or demo

ENTRY CRITERIA: SINGLE multimedia presentation or demo, comprising one or more diskettes, any format, or CD-ROMs. Entries in other media (Zip or Syquest disks, portable hard drives, etc.) will not be accepted.

GRAPHIC DESIGN

(ALL PRODUCT AND SERVICE CATEGORIES)

30. Corporate identity or logo

ENTRY CRITERIA: New corporate identities introduced in calendar year 1997. Each entry comprises a maximum of five pieces: a stand-alone, camera-ready rendering of the identity/logo, plus examples of its use on corporate letterhead, a #10 envelope, a single miscellaneous promotional piece and a single print advertisement (where applicable). All pieces must be submitted on a single board.

31. Product or service identity or logo

ENTRY CRITERIA: New product or service identities introduced in calendar year 1997. Each entry comprises a maximum of four pieces: a stand-alone, camera-ready rendering of the identity/logo, plus examples of its use on product packaging, a single miscellaneous promotional piece and a single print advertisement (where applicable). All pieces must be submitted on a single board.

32. Annual report

ENTRY CRITERIA: All entries must have been issued in calendar year 1997.

PUBLIC RELATIONS

(ALL PRODUCT AND SERVICE CATEGORIES)

33. Media kit

ENTRY CRITERIA: A single product or corporate media kit. Entries must be submitted exactly as delivered to the media (including any and all photographs, slides, diskettes or product samples). Do not include any supporting documentation on effectiveness (e.g. binders of clippings, etc.).

STRUT YOUR GREAT TECHNOLOGY CREATIVE WITHOUT HAVING TO EXPLAIN IT TO THE ENGINEERS.



O F F I C I A L E N T R Y F O R M

DEADLINE FOR ENTRIES:
JANUARY 9, 1998

EACH ENTRY, INCLUDING MULTIPLE ENTRIES SUBMITTED IN THE CAMPAIGN CATEGORIES, MUST BE ACCOMPANIED BY A SEPARATE ENTRY FORM. PHOTOCOPY THIS SHEET FOR ADDITIONAL ENTRIES.

SUBMITTED BY

NAME: _____
TITLE: _____
COMPANY: _____
ADDRESS: _____
CITY: _____
STATE: _____ ZIP: _____
PHONE: _____ FAX: _____

By submitting your entry you agree to allow MC to use this entry in any editorial or promotional product associated with the ICON Awards.



ENTRY INFORMATION

ENTRY NAME: _____
CATEGORY NAME: _____
CATEGORY NO.: _____
MATERIALS SUBMITTED: _____ FLAT: _____
TAPE: _____ SLIDE: _____
DATES DURING WHICH THIS ENTRY APPEARED OR AIRED: _____
IS THIS ENTRY PART OF A CAMPAIGN ENTRY (CATEGORIES 1-4 OR 21)? _____

IF SO, THIS ENTRY IS THE (1ST, 2ND OR 3RD) OF THREE: _____

URL (CATEGORY 4 AND 28): _____

CLIENT

COMPANY: _____
ADDRESS: _____
CITY: _____
STATE: _____ ZIP: _____
CLIENT CONTACT: _____
PHONE: _____ FAX: _____

AGENCY

COMPANY: _____
ADDRESS: _____
CITY: _____
STATE: _____ ZIP: _____
AGENCY CONTACT: _____
PHONE: _____ FAX: _____

CREDITS:

CREATIVE DIRECTOR: _____
ART DIRECTOR: _____
PHOTOGRAPHER: _____
ILLUSTRATOR: _____
COPYWRITER: _____
OTHER CREDIT: _____

CHECKLIST

- Send all entries to MC ICON Awards, 1515 Broadway, 12th Floor, New York, NY 10036.
- Official Entry Form: In addition to the original form, please send 2 copies of each entry form and ALSO attach a third copy to the actual entry.
- Collateral materials presented as indicated in the category list.
- Check or money order made payable to MC ICON Awards must accompany entry.
- Photocopy your entry for your own files.

FOR FURTHER INFORMATION, PLEASE CALL (212) 536-6537

ENTRIES CANNOT BE RETURNED. CAMPAIGNS MUST HAVE RUN DURING CALENDAR YEAR 1997.

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new media

David Dowling

A pioneer in the wired world of the Internet, he has forced a measure of accountability upon the medium

By **Betsy Sharkey** Photography by Chris Casaburi

When it comes to surfing the net, there are those who ride the waves and those who make them. David Dowling quickly found himself in the Web wave-maker category about a year ago when he began seriously pressing for larger ad units and performance-based pricing for the buys he was negotiating for clients of media.com, the

interactive media unit of Grey Advertising's media services company, MediaCom Worldwide.

Of course having mega-power Procter & Gamble as a client didn't hurt. Then, too, there were other media.com clients who were choosing to be aggressive on the Internet, such as Dell Computers, Sprint Business, Ernst & Young, Panasonic and Seagram, to name a few. As a collective group, they packed a powerful punch, and though he was inclined to talk "partnership," Dowling wasn't



afraid to throw an occasional one-two where needed.

But Dowling's initiatives sparked a firestorm among Web-site creators who knew the difficulty of the task of keeping the Internet audience from bailing out at the slightest frustration. Yet here

was Dowling proposing interstitial ads that would pop-up as a user clicked through a site. That, many Websters were convinced, would derail a certain percentage of those users, particularly new ones, who would be confused when a totally unrelated, and unexpected,





image appeared on their computer screen.

What is happening on www.station.sony.com, the entertainment conglomerate's television-focused site, for media-com client Cover Girl, is precisely what Dowling envisioned—and many on the Internet feared. The location includes a menu of various Sony-produced shows, including *Wheel of Fortune*. Click on *Wheel* and the image that appears is not *Wheel*, but a full-screen ad for Cover Girl's Northern Lights. Almost the moment the Cover Girl image is set, the screen dissolves into the *Wheel of Fortune* page—where the consumer thought they were headed all along.

Dowling's supporters argue that interstitials simply fill dead-

download-time as Internet users move around in a site, and actually work to keep people engaged. And they liken the experience to TV ads, which bear no creative relation to the shows in which they run. Those on the other side of the table counter that it is a naive, apples-to-oranges comparison of two distinctly different media. "Having me be responsible for their poor creative is not playing fair," said one page-master. "But let me do the ads and I'll bet on my ability to get people to come to the site in a minute."

"We caused a stir when we started doing that," Dowling concedes, and some of Dowling's critics charge his insistence on action-based pricing — i.e. having what media.com clients pay tied to whether or not a user clicks on the ad — has kept some major consumer brands off the Internet. "It's an attempt to apply a traditional CPM model to a media that on the most fundamental level doesn't work that way," said another Web-site developer, who, like his colleague, would not speak for attribution.

Dowling counters that "we've had a great deal of success across all of our clients. The biggest issue up front is that your creative is going to determine whether someone clicks or not. But also it's a shared responsibility — the positioning and the format of my unit on your page. That's where the whole partnership notion began. They need to make sure we are in the right places, and we have to make sure the creative is working."

Alec Gerster, Grey's executive vp of media, believes that Dowling has found "a good balance between the ethereal promise of the new media and the need to be responsible to clients."

"It is an ever changing target and at the same time it means having to keep in mind our core objective, delivering 'measurable' value to clients," said Gerster. "David has been both praised and vilified for that stance. He's handled it all good naturedly."

"In an environment filled with characters," Gerster continued,



"David Dowling stands out in his attempts to innovate."



"it's refreshing to have someone like David who has his nose to the grindstone."

Rich Sutton, director of sales for Warner Bros. On-Line, has been working with Dowling for months to find a way to meld Dowling's approach with Warner Bros.

"David really understands the importance of brands. The debate is: Can you get across a brand message in a banner [one of the most widely used forms of Internet advertising that resembles a billboard in format]," said Sutton. "He says, 'No you can't.'"

The two have been experimenting for a year or more, but have yet to come up with a format and pricing plan that works for both. "Who's to say who has the answer," said Sutton. "Only time will tell. But David is very much a part of that dialogue."

It was 1993 and Dowling was just four years out of the University of Connecticut, all of them spent in the media division of Grey, when he was bitten by the Internet bug.

"When I first became very interested in this new medium, it seemed like there was an article a week in *The Wall Street Journal* or *Time* or *Newsweek*," said Dowling. "I could see this was the future and I knew I wanted to spend the rest of my career here."

Not one to go at anything by half-measures, Dowling sat down and wrote a business plan that would ultimately help convince Grey executives to set up an interactive area. By early '94, media.com was established and Dowling learned that the future was now when he was given the task of setting a strategic course for the new interactive media unit. He became the agency's first full-time

employee in the interactive area.

"I'm grounded in traditional media," Dowling said. "The first year or so when the Internet came into play, the focus was on creative and production. When the media end kicked in 18 months or so later, I was able to take my media experience and integrate it with what was being developed creatively."

Despite the Internet's long-term promise, the difficulty of committing to advertise on the Web, particularly for a research-based client like P&G, was that there were no guidelines or standards. Thus, one of Dowling's first mandates was to develop a road map of the Internet for Grey clients, casting this new medium in terms they could understand and to which they could relate.

"David has had one of the hardest media jobs around," said Jim Moloshok, who heads up all of Warner Bros. on-line activities. "He's working with a very research, buttoned-up company [in P&G] and David stands out in his attempts to innovate."

Dowling sees himself as more of a marketing and media person than a techie, and one who wants to forge new media pathways shoulder to shoulder with Website developers.

"In this industry, the amount of time it takes to get where we want to go," Dowling said, "is in direct relation to the degree to which we work together. Being ahead of the curve on a new medium is a difficult place to be, but it's a great place to be. There are different points of view. There is a lot of experimentation. And there's a lot of discussion. I love it." ■



1997 MEDIA ALL-STARS



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Magazines

By Jeff Gremillion

'Details' says its segue from covering downtown to the mainstream mirrors some '90s shifts in pop culture

The Cultural Evolution

When *Details* goes calling at advertising agencies these days, sales reps tote along a video history of the 1990s. This chronicle-of-the-decade-according-to-*Details* charts various shifts in pop culture—showing how many things that were once thought to be cutting-edge are now mainstream—and promoting the magazine's role in those changes. In the video, LL Cool J, the hard-hitting rapper of the early '90s (and a *Details* cover guy in '92) becomes a darling of The Gap's ad campaign; Courtney Love morphs from rock 'n' roll wild girl to red carpet-

strolling, Versace-wearing celebrity. Cut to the sales pitch: Many early-'90s pop culture elements that used to be perceived as alternative—including *Details*—now dominate the scene. "In 1990 when *Details* was launched, it was seen as a very niche, edgy magazine that served a very niche, edgy market," says Linda Mason, publisher of the Condé Nast men's monthly. According to Mason, society has become edgier. "The group that introduced the world to extreme sports and alternative rock has, seven years down the road, taken over the culture," she says.

Hence the new slogan that *Details* uses in its presentations to advertisers: "Once a cult, now the culture." The business side's cult-to-culture story line is in keeping with the editorial positioning of *Details* by editor Michael Caruso. Since he took over the title last June following the resignation of Joe Dolce, Caruso has tried to spotlight stars and styles that are "a minute away from exploding," such as November cover subject Ewan McGregor. Caruso wants *Details* not only to reflect the culture but to be creative and impactful, anointing up-and-comers.

For advertisers, Mason says, the connection is that just as this generation of *Details* readers is responsible for choosing which celebrities and trends gain mainstream acceptance, so too they "determine what brands make it."

Joanna Carides, brand media manager at Grey Advertising, finds *Details* under Caruso "graphically more exciting...more engaging to a young male reader." The magazine seems to have a more youthful focus, says Carides, who handles buys for the liquor brands Capt. Morgan and Crown Royal and Mumm champagne. *Details* reports that it finished this year with 1,084 ad pages, up 4.5 percent from 1996. Circulation stood at 484,563 as of June 30 this year, down 6.2 percent from year-end '96.

While the new *Details* tries to stay au courant on celebs and culture, some recent features have been decidedly mainstream, such as a *Cosmo*-esque November piece on "The Best Sex I Ever

Had...12 Women Reveal What it Takes." The October gatefold cover, which featured eight TV starlets in black underwear, made some readers chafe. One wrote: "Babes in lingerie? And all without an ounce of irony? *Details* has gotten weak."

Caruso says the higher babe quotient in the magazine is part of "giving guys what they want." He adds that the October issue sold 60,000 more copies than the average *Details*. Caruso says that while other men's magazines have "struggled with masculinity...I'm not so worried about it."

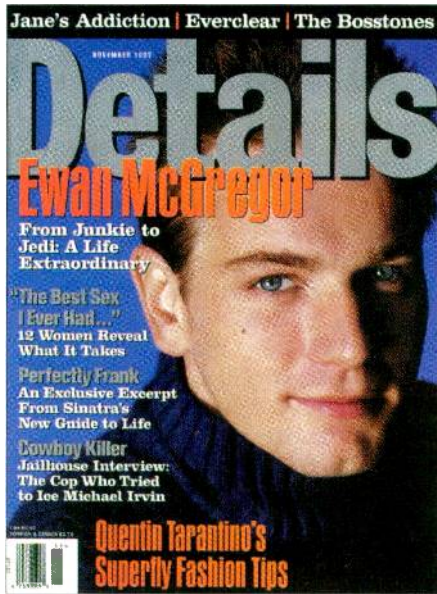
The editor also claims to feel little pressure to balance broader appeal with edgy sensibility. To Caruso, "it's a matter of what's cool...what is of interest to 18-34-year-old guys. It's not *Details* going towards the mainstream. The culture has come towards *Details*." —Karen Hudes

A Home-Improve Launch Move Over, Bob Vila, It's Your New House

A carpenter-turned-regional media personality from Dallas hopes to turn his name into a national home-improvement brand rivaling Bob Vila and Martha Stewart. Michael Holigan, 32, has in just three years turned a half-hour infomercial about his home-building business into a nationally syndicated home-improvement TV show, *Your New House*, with a popular companion Web site. Next month Holigan, in partnership with Fort Worth-based Magnolia Media Group, will launch *Michael Holigan's*

Your New House, a quarterly magazine with a circ of 250,000.

Holigan's properties incorporate dollars-and-cents financing information and advice on hiring contractors into stories on building and remodeling. The magazine is intended as a companion to the TV show. "We can go more in-depth on the projects we cover each week on



Next big things: The book tries to spotlight celebs like McGregor who are "a minute away from exploding," Caruso says.



Moving off the edgy: Details publisher Mason

Magazines



Master builder: Holigan hopes to expand on his success in TV.

television," says Holigan.

To boost visibility, *Your New House* is offering large retailers such as Ace Hardware the option of placing their logos on the cover of the issues they sell in their stores. Stations that air the TV show will be able to customize the mag's cover and fill up to 12 pages with locally pertinent editorial and advertising. Holigan says stations will distribute the issues to selected viewers on their own or provide issues to their advertisers as value-added distribution.

The aspiring media mogul says he talked with all the major New York publishing companies before deciding to hook up with Magnolia, publisher of regional lifestyle titles and custom publications. "A big ship takes too long to turn," says Holigan. "I can surpass *Bob Vila's American Home* (Hearst) and *This Old House* (Time Inc.) real quick. They're tied to the traditional newsstand."

Advertisers for the new book, which will be on some regular newsstands, include Maytag, Ace, Dupont and Terminix. Holigan plans to increase *Your New House's* frequency to bimonthly in 1999, by which time he hopes to hit 500,000 circ.

This Old House's circulation soared 80 percent in this year's first half, to 474,297, according to ABC. Readers Digest Association's *The Family Handyman* grew from 1 to 1.1 million in the same period. Times Mirror's *Today's Homeowner* re-

mained flat at just under 910,000. And following several strong test issues, Hearst early next year will launch *Bob Vila's American Home* as a bimonthly. —Jeff Gremillion

Writers' Block

A sample of great writing from a recent issue:

"And don't believe for a second that the days of the tabloid are numbered or that these sheets' lurid ways are likely to be reformed. Not three weeks after Diana's death, the *Post* was printing paparazzi photographs again. As long as there are Marv Alberts, there will be tabloids. Tabloid fever has infected every nook and node of the communications industry. Even in the hyper-responsible pause after Diana's death, every TV network played footage of the ruined Mercedes over and over and over, salacious and repetitive and magnetic as pornography, as *The New Yorker* quickly pointed out in Salman Rushdie's ruminations on Diana, sex and deadly crashes. Yes, *The New Yorker*.

—Michael Gross, in praise of tabloid journalism, in his "The Chattering Class" column, December **GO**

60 SECONDS WITH...



Glenda Bailey

Editor-in-chief of Hearst's *Marie Claire*

Q. *The January issue, hitting stands now, was guest-edited by Gwyneth Paltrow. How did she do?* **A.** She took the job very seriously. She brainstormed with the staff. She got on the phone and did interviews [including short Q&As with four women film stars] and commissioned articles [including her first-person account of roughing it alone on a desert island]. **Q.** *Did you really turn the book over to an actress?* **A.** She was the editor-in-chief and I was her assistant. It was my job to make her ideas happen. But she didn't just allow us to go off with her ideas. She signed off on everything. **Q.** *You have devoted a lot of editorial space and extracurricular effort to AIDS awareness and fund-raising recently. Why so much attention to a disease we are told is in decline?* **A.** I read all the stories that there was a cure for AIDS, and I rejoiced. I then took further investigation, and I felt naive. Yes, new drugs were making a lot of people feel a lot better, but for how long? And what about all those people who can't afford those drugs? What about those for whom these drugs don't work? I was determined to make everybody realize that AIDS is not over. **Q.** *A few months ago you were given an award from Amnesty International for your coverage of social issues. How do you merge that with lighter fashion and service fare?* **A.** Quite a few very experienced editors have said, 'Glenda, the American woman is not interested in world affairs.' [Bailey is British.] I told them I had never heard such a patronizing load of rubbish. My readers love fashion and beauty, but they're also interested in other women's lives in other cultures. Some of our stories don't have happy endings, but my readers want to know.

'Year in Jeers' Special Dubious Gang Rides Into TV Guide

When Hearst's *Esquire* changed editors last spring, displacing the crew of cut-ups that had been responsible for the book's infamous Dubious Achievement Awards feature for the past decade, *TV Guide* editor Steven Reddcliffe saw an opportunity. The first annual "Year in Jeers," a themed issue spun off *TV Guide's* long-running "Cheers & Jeers" column and compiled by the former Dubious gang, hits newsstands today.

Former *Esquire* deputy editor David Hirshey headed the Jeers team, which also included *Fortune* humorist Stanley Bing, *Newsweek* senior editor Jerry Adler and *Mediaweek's* Media Person, Lewis Grossberger.

"I called them about six months ago, and after several meals—you always have to have meals with these guys—they said they were up for doing it," Reddcliffe says.

The Jeers feature ostensibly points up the most obnoxious and tasteless events immortalized on TV this year. But a quick read suggests the writers couldn't resist throwing in a few extraneous tidbits from their old *Esquire* files. One wonders what the item about 500 virgins who demonstrated in front of the White House has to do with television.

Meanwhile back at *Esquire*, editor David Granger put new editor-at-large David Eggers, formerly editor of the defunct humor mag *Might*, in charge of Dubious Achievement. The feature will run in the book's January issue, due in a couple of weeks. Granger says the issue has "fewer stunts" than recent installments and harkens back to the '60s, the glory days of Dubious. —JG ■



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TV STATIONS

Cindy Velasquez has been named vp and general manager of Denver ABC affiliate KMGH-TV. Starting today, she succeeds John Proffitt, who is leaving to pursue other interests. Velasquez had been vp of broadcast for KUSA-TV, also in Denver...At Buffalo, N.Y., CBS affiliate WIVB-TV, **Anne Minarchi** has been named sales promotion manager. She had held the same post at Albany-Schenectady-Troy (N.Y.) station WRGB-TV. Also at WIVB, **Yvette Hamler** has joined as traffic manager. Hamler had been assistant traffic manager at Buffalo Fox affiliate WUTV.

AGENCIES

Tina Georgeou has joined DeWitt Media as executive vp and director of client services. Georgeou comes to New York-based DeWitt from Ammirati Puris Lintas, where she was executive vp and managing director of business development...Palm Beach, Fla.-based the Boner Group has appointed **Paige Badger** as assistant media director. Badger was previously broadcast media coordinator at W.B. Doner & Co., Tampa...At CPM Media Management, **Jennifer White Lee** has been promoted to senior vp/director of account planning. She had been vp/account manager at the Chicago agency...**Yvonne Garth** has joined AbramsonEhrlichManes as account supervisor, overseeing the Washington, D.C.-based agency's fast food and consumer branding accounts. Garth was formerly with Arnold Advertising in McLean, Va.

The Media Elite

Edited by Anne Torpey-Kemph



'Rising' stars: (l. to r.) Henderson, Henderson and Obolsky, of Antigone Rising, highlighted the *SmartMoney* band bash.

Roll Over, Beethoven

So you wanna be a rock and roll star? *SmartMoney* gave closet rockers who happen to have day jobs in the agency business the opportunity to live the fantasy on the night of Nov. 19 at New York's legendary Tramps on 21st Street. Some 400 media types packed the house to hear bands from several agencies along with some guest musicians. The party, appropriately dubbed "*SmartMoney* Rocks the Market," opened with a set by the *SmartMoney* Houserockers,

featuring *SM* director of marketing Peter Jurew on bass. Special guests included: Lee Doyle, senior vp/group media director, Ammirati Puris Lintas; Rodney Underwood, creative director at Bozell; *SM* ad director Bob Fritze; *SM* publisher Chris Lambiase; and NY ad director Lou Tosto, who played his *shoes* while he sang. Drew Kerr, who handles PR for the jointly owned (Hearst and Dow Jones) *SM*, also sat in.

Among the main acts was Those Meddling Kids, featuring

Matt Ryan, a media planner at Ogilvy & Mather, which opened with a new wave/punk version of Elvis Presley's "Suspicious Minds." A rousing set was offered up by Antigone Rising, featuring sisters Kristen and Cathy Henderson, both media supervisors at TBWA Chiat Day. Forecast, featuring Jamie Rhind, a media supervisor at Avrett, Free & Ginsberg, changed the pace with its eclectic jazz. The assembled multitude went wild for Silent Bob, an alternative rock band with Mike Pieczynski, associate media director at Cliff Freeman & Partners. And the evening wrapped with Firewater, featuring Tom Stein, president, Stein Rogan+Partners (*SM*'s ad agency), along with Erin Callaci Jurew, Ted Papoulas, Jonathan Kamper, Hardin Gray and Ken Pierson, all from Tumble Interactive Media (*SM*'s promotional interactive agency).

"We revolutionized personal-finance journalism by injecting a 'rock and roll' attitude into subjects that had become quite boring," said *SM*'s Lambiase. "That's how you reach baby boomers. And that's why we threw this party." —W. F. Gloede

Crain's Cover Man Karmazin Pulls Plug on Radio Promos

After running a Nov. 24 cover story on Mel Karmazin's management style, *Crain's New York Business* got an unpleasant sample of that style. CBS stations chief Karmazin, most displeased last Monday when he heard radio ads *Crain's* was running to promote its story, personally called the station managers at CBS' WCBS-AM, WINS-AM and WFAN-AM requesting that they yank the spots.

The ads touted Karmazin as

"one of the most powerful and feared men in radio," says Bob Felsenthal, *Crain's* associate publisher. Indeed, adds Felsenthal, the station managers "sounded a little frightened" when they called to inform *Crain's* of Mel's move. The ads started running on the New York stations on Nov. 23 and had been scheduled to run through Nov. 25.

CBS officials declined to comment. According to sources familiar with Karmazin's decision, the boss thought the ads

sounded too laudatory, like an endorsement of *Crain's*.

Not so, says the miffed *Crain's* editor, Greg David: "I don't think anyone was confused about them being a promo."

"The issue is that CBS controls all but one of the outlets for us to reach our potential audience," adds Felsenthal. "When people talk about the implications of the merger of CBS [and Karmazin's Infinity Broadcasting], this is what they're talking about." —Claude Brodessa



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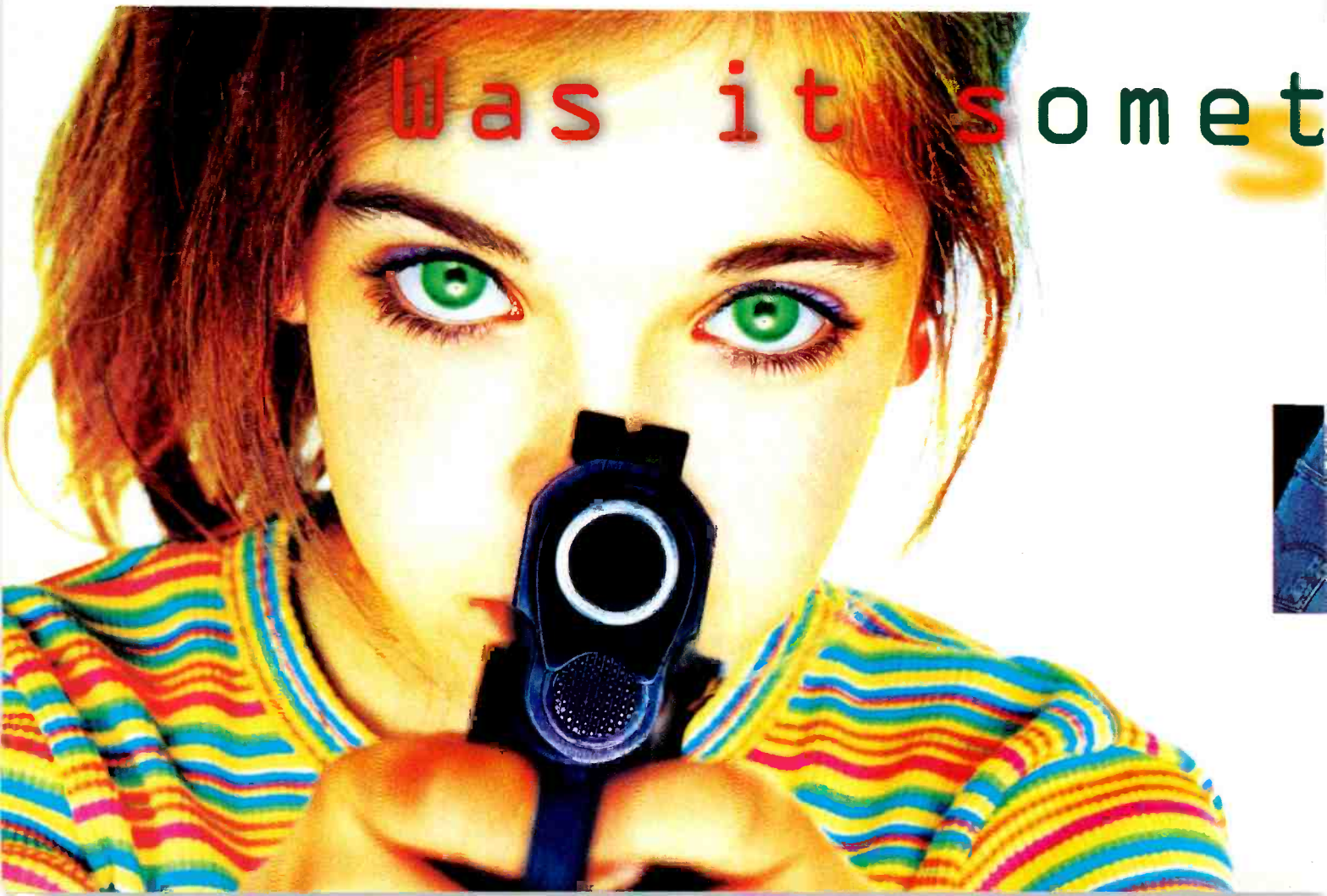
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MEDIA DISH



▲ At a recent preseason event sponsored by ski gear manufacturer MaCallan at Boston's Ritz Carlton (L to r): Kevin O'Malley, publisher, *Wax's Journal*, guest speaker Paul Hochman, *MJ* ski writer Hilary Peck, marketing director, MaCallan; and Peter Blairie, MaCallan

► Street & Smith's publisher Sal Schiavo (L) presented New York Mayor Rudy Giuliani with the S&S's Achievement Award at USA Baseball's (the sport's governing body) Salute to Excellence Awards Dinner Nov. 26 at the Waldorf. The mayor, a longtime avid baseball fan, was honored for his career in politics.





► Promoting the "Dressing Your Home in New Traditions" holiday seminars co-sponsored by Metropolitan Home and Talbots, Jo-Anne Pier, *MH* retail editor, and Betsy Thompson, manager, Talbots PR

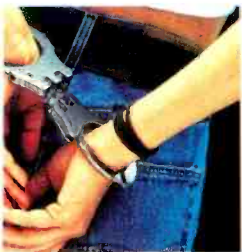
▲ At *Hot Rod* magazine's 50th anniversary party at the Specialty Equipment Market Ass'n show in Las Vegas recently, artist Tom Fritz displayed his commemorative painting of the car featured on the Petersen title's first cover; with Neal Vitale, COO of the Petersen Cos.



◀ Chef Curtis Aikens of the Food Network (r.) appeared at Vons Supermarket in San Diego recently to serve up ideas for Super Bowl parties. With him were former San Diego Charger Rolf Bernischke and Martha Clark, of event co-sponsor Coca-Cola.

...ing we said?

Imagine being able to look an eight-year-old in the eye and know that she was biologically prone to criminal behavior. Now imagine what publication had the courage to print such an article knowing the volatile reaction it could receive. Getting a reaction is a building block for forming an opinion. When Al Gore wanted response to global communications issues, he chose *Scientific American*, the same source many opinion leaders gather their opinions from. So what kind of impact will articles on profiting from biodiversity and peaceful nuclear explosions have in the 21st century? Well that's a matter of opinion. Knowing where to find them isn't. *Scientific American*.



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Last week, Microsoft and NBC hosted a Web Advertising Executive Summit in New York. Dominated by speeches from Microsoft executives, it could hardly be construed as a dry-eyed look at Internet advertising, even if its purpose was to instruct marketing executives on how to evaluate the Web. Those who spoke certainly stated a compelling case for advertising on the Internet, but the facts and figures cited would have sounded better coming from an impartial source.—Catharine P. Taylor

@deadline

Newspaper Ad Swap

New Century Network and Real Media have signed an agreement that calls for NCN's 140 local news sites to use Real Media's ad management software, Open Ad Stream. In return, NCN will sell banner space on Real Media's sites. Real Media will focus on selling more elaborate content sponsorship packages.

Web's Top Sites

Relevant Knowledge today releases its November report of online audience traffic. According to the study, the top sites visited by persons age 12 and older are, in order, the sites of Yahoo, Netscape, Microsoft, Excite, America Online, GeoCities, Infoseek, Lycos, Microsoft Network and CNET.

Then There Was One?

According to a published report, the list of suitors for New York-based new media shop Avalanche Systems has been shortened to one: Razorfish. Though neither shop would confirm it, sources said Razorfish has sent a letter of intent to Avalanche.

Jumping Through Hoops

Organic Online, San Francisco, has been named interactive agency of record by Feld Entertainment to build the first-ever Web site for Ringling Bros., Feld's flagship property. The assignment also includes Feld properties *Disney on Ice*, *Starlight Express*, *Sigfried & Roy* and musical show *Madhattan*.

Expanded Web Site Blossoms at Bloomberg

By Bernhard Warner

Bloomberg L.P., the New York-based media company specializing in financial information and news broadcasting over a closed network, is setting its sights on the Internet. Today, the company will launch Bloomberg Interactive Television, a video feed of both live and archived news that will be Web-cast at www.bloomberg.com. Bloomberg executives hope that in making some of its content available to a broader audience, it can expand its media presence and woo blue-chip advertisers.

Unlike CNBC's live Net broadcast feed that was launched last month, Bloomberg Interactive Television will be accessible to anyone with a 28.8 kbps modem, said Jonathan Fram, general manager of Internet, new media at Bloomberg. With the interactive TV model, advertisers will be able to purchase banners and 15- and 30-second video spots, and even sponsor content, such as Bloomberg Forums.

In order to make the video more accessible, the company is using Real Networks' Real Player and Microsoft's NetShow, both of which can transmit a limited number of frames per second for a video-like experience at low bandwidth.

However, Bloomberg is hoping that upcoming technological advances will improve the quality with which video and other data can be delivered to a broad audience.

Recently, Bloomberg has seen an increase in ad sales from luxury advertisers such as Bloomingdale's and Barneys across its media properties. The latter started advertising on bloomberg.com as of Dec. 1. While most of its \$1 billion annual business continues to come from the \$1,200 monthly subscriptions for proprietary Bloomberg Terminals, ad revenue has been climbing. The ability to sell ad space across Bloomberg's television, radio,

print and Web offerings "has absolutely opened up new doors to us [with new advertisers]," said George Geyer, head of advertising sales.

In addition, Bloomberg recently started a syndicated financial news and information service, the Bloomberg Web Channel, to syndicate to local television, print and TV stations which also have an Internet presence. The company has created similar services in other media.

Under the plan, Bloomberg will customize and jointly promote the financial news in a co-branded channel on each participant's site, splitting ad revenue 50-50, Fram said. ■



With Bloomberg Interactive Television, the news service hopes to expand its audience.

Search

News

Features

Reviews

People

Events

[ADVERTISERS TAKE UP SPACE ON SIDEWALK](#) p. 40 | [MODEM OPENS IN THE WEST](#) p. 42 |

[MORE CONTENT FOR WOMEN FROM AOL](#) p. 42 | [CONDÉNET'S NETWORK PLAN](#) p. 44 |

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She reviews sites, translates the hype into hyper-reality, and charts the course of new media culture.

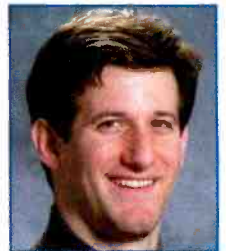
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New Advertisers Pave Sidewalk

BY ANYA SACHAROW—Microsoft's local city guide, Sidewalk, will announce several new national and regional advertisers today: BankBoston, Bantam Books, Holland America Line, Nasdaq, Norwest Bank, Recreational Equipment and Sears, Roebuck & Co. The advertisers signed one-year contracts with Sidewalk for national sponsorships that can also target consumers locally in each of Sidewalk's nine U.S. markets, including New York, San Francisco, Boston and Seattle. The service launched last April.

The market for online advertising for city guides is competitive among Sidewalk, CitySearch, Digital City, a joint venture between America Online and the Tribune Co., and others. While the services offer different content, all are clamoring for the same group of local advertisers. Local online advertising should hit about \$19 million this year, according to Forrester Research.



Microsoft Sidewalk's
Peter Atkins

Though Peter Atkins, director of advertising for Sidewalk, stressed Microsoft is not looking to steal classified revenue from the newspaper industry, online advertising in this area is typically viewed as competition. "The Internet is not going to affect other media forms," Atkins insisted. "Advertisers advertise in lots of different mediums. Each medium has specific benefits. Sidewalk targets a message locally by community, reaching the right customer."

Whether or not local online ad dollars begin to take money out of other media, there is reason to believe that the many local online venues may begin to battle each other.

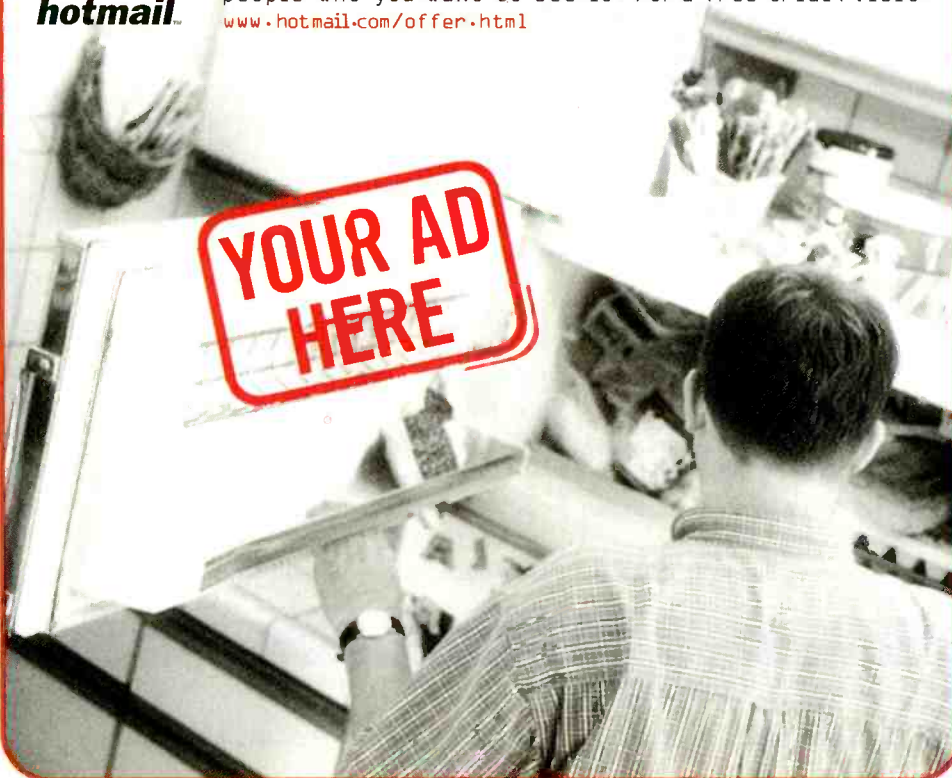
In New York, for instance, an already-crowded local content marketplace will soon see the launch of New York Today, a joint venture between *The New York Times* and Zip2, a technology company that partners with newspapers to develop their Web sites. New York Today will be more utilitarian than the entertainment-oriented Sidewalk, since it is geared toward coping with life in New York. However, it bears similarity to CitySearch in that the service will create Web sites for local advertisers.

"We have long-standing relationships with big and medium advertisers in New York," said Dan Donaghy, general manager of New York Today. "A lot of those advertisers will choose to do business with a partner they know." ■



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b i t s

▶ **NetGravity**, San Mateo, Calif., officially launches AdCenter today. The long-anticipated service allows small and mid-sized publishers to maintain a full schedule of advertisers via NetGravity's ad management service on a reduced payment plan. As sites grow larger, they will be offered the standard NetGravity product at regular licensing rates.

▶ **Jack Serpa**, former president of **NorthStar Interactive**, has been tapped to head up the newly formed new media unit at research firm **Mediamark Research**.

▶ **Modem Media**, Westport, Conn., has been named interactive agency of record for software developer **3Com**, succeeding **Poppe Tyson**, which handled the account for a year. Modem has also opened a San Francisco office to be headed by managing director **Robert Erlichman**, who most recently was product development director at **BigBook**.

▶ **Acura Cars** last week relaunched its site. Designed by **Genex Interactive**, Torrance, Calif., it features new dealer information.

▶ Online ad management company **Accipiter** and Web audience measurement firm **Internet Profiles Corp.** have joined forces to integrate Accipiter's Internet ad management system with I/Pro's traffic verification, analysis and research audit reports.

▶ Clarifications: The agency that designed www.chunky.com is **Internet Marketing & Creative Concepts**, Dallas . . . A story in the Dec. 1 issue of *IQ News* should have reported that **J. Crew Group** currently has an online catalog.

AOL Studios Spawns Electra, a Women's Site

BY ANYA SACHAROW—America Online's AOL Studios content unit is launching its second major site simultaneously on the Web and AOL.

Electra, a women's online resource with areas on career, money, mind and body, relationships, style and time-off, follows the launch of the pop culture-oriented Entertainment Asylum from AOL Studios. That site went live at the end of October.

Electra is looking to capture an audience that is already flocking to Hearst New Media and Technology's HomeArts Network, CondéNet sites including Phys, Epicurious Food and Epicurious Travel, iVillage's women's network (itself a major content provider on AOL), and Wire Networks' Women's Wire. According to Jupiter Communications, the entire women's online audience is 4.6 million on AOL and 15 million on the Web.

"There's room for all of us," said Joy Every, vice president of programming at Electra. The rush to enter the online content race is certainly at a peak for women-oriented sites. Two weeks ago, iVillage launched its women's network divided into many of the same areas as Electra.

One distinct aspect of Electra is the development of characters such as Token Male and Dating Diva, who will answer questions and moderate online discussions. Every, formerly an executive at Turner Pictures and Walt Disney Feature Animation, is planning for those characters to translate into other media through

licensing deals similar to AOL's Santa's Home Page, which was spun off into an ABC Christmas special and is airing this week.

Electra is also incorporating celebrities onto the site. Veronica Webb has her own area in the Style section, where she reports on location and gives fashion and trend advice. In addition, celebrity chat series guests include comedienne **Julia Sweeney**. Sweeney is what the site terms an "Electra Woman," appearing in an area that chronicles the lives of both famous and not-

so-famous extraordinary women.

Of course, Electra's primary goal is to attract advertising. Launch advertisers include Avon, Columbia House, Disney.com, Godiva Chocolatier, Visa and Cosmair's Ralph Lauren Fragrances. Commerce will be a secondary revenue stream.

AOL Studios has already signed deals with FashionMall.com, Global Gourmet, Preview Travel and Shop@Thrive. In addition, Disney.com, Avon, American Greetings, Columbia House and others will sell goods online and purchase banners and buttons. Other commerce partners are expected to be announced soon.

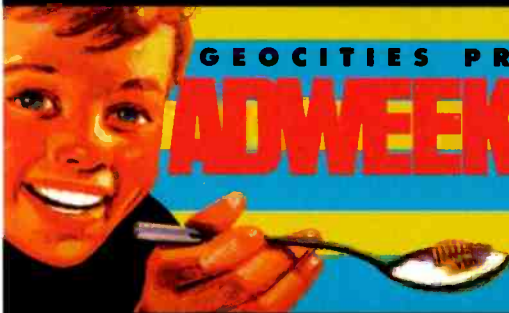
The site is being promoted through other AOL co-branded properties, including Entertainment Asylum, Thrive, Moms Online, Astronet and Love@AOL. Also, Electra has distribution deals with Netscape Netcaster, Microsoft Active Desktop and AOL's Web site. ■



The women's site Electra is the second recent launch from AOL Studios.

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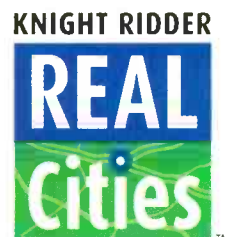
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Women's 'Net' Work

Female-oriented sites are rushing to form ad networks. **By Steve Ditlea**

Successfully establishing four interactive lifestyle sites about travel, food, relationships and nutrition in a little over two years is no longer enough at CondéNet, the online division of magazine publisher Condé Nast. In January, CondéNet will launch CondéNetWork, offering ad buyers single-stop placement on its sites and providing access to one of the most demographically desirable female audiences online. To make its new pitch, CondéNet will be combining the audiences of Epicurious Food, Epicurious

Travel, Swoon (its female-skewing dating and romance site) and a health-oriented site called Phys, which launched in August.

In so doing, CondéNet will be following the biggest online publishing trend since the Web universe's initial Big Bang of site creation: coalescing related properties into networks, often as a ploy designed to attract advertisers. And the burgeoning women's online market—which by some measures now

makes up 40 percent of the total wired community—is one of the areas where this strategy is most prominent. As of CondéNet's upcoming change, all of the electronic "Four Sisters,"—a group that includes Moms Online and Parent Soup publisher iVillage, Women's Wire producer Wire Networks, and Hearst New Media and Technology—have fallen under the network spell. (Electra, a fifth major female-oriented online venue, launches from America Online Studios today.)

"Our primary intent in putting together this network is to give advertisers an opportunity to harness larger numbers—we get about 13 million page views per month on our sites," says Sarah

Chubb Sauvayre, director of CondéNet since January 1996. Although CondéNet doesn't have the highest number of visitors among its category—that trophy seems to belong to iVillage with 49 million monthly page views—CondéNet feels that in coalescing its very highbrow audience, it will attract plenty of advertiser attention. The online publisher always has emphasized original content over repurposed print material. "The demographics we have across our network are higher than the other women's networks," Chubb claims.

To back up her contention that CondéNet draws a more sophisticated audience, Chubb cites statistics for the Epicurious brand showing that 95 percent of its visitors attended college. By comparison to Epicurious, she says, several other studies have shown that 90 percent of Women's Wire visitors have attended college, 85 percent at iVillage, and 84 percent at Hearst's HomeArts. (It's important to point out, however, that Epicurious' desirable demographics, including an audience in which 38 percent have a household income of more than \$100,000, do not necessarily extend over all CondéNetWork offerings.)

"We've stuck to really deep personalized information in targeted areas of interest," says Chubb Sauvayre. "We don't want to have one of those multiheaded sites that end up with a more mass, shallow-women's-magazine approach." So CondéNetWork will stress the individual identities of its sites, with no unified navigation scheme.

Even as Chubb Sauvayre points to the attractiveness of the Epicurious audience, advertisers may view what site to buy as a toss-up; the demographics of the Four Sisters illustrate that female netizens are an undeniably uppercrust group. Therefore, it looks as though the women-oriented networks' next challenge will be to carve out truly individual niches on the Web.

In the meantime, media buyers will likely recommend multiple buys as they do for print publi-



CondéNet's Sarah Chubb

Sauvayre sees the online

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In January, Adweek's editors will undertake the arduous task of choosing the 50 best new TV commercials of 1997, plus the best new campaign of the year. The winners will be announced in Adweek's February 2, 1998 issue.

Single spots and campaigns which aired in the U.S. for the first time in 1997 are eligible for submission. English language commercials only. PSA's are not eligible for review. Send all spots on 3/4" NTSC video, dubbed from a broadcast quality master. Please include bars and tone at the front of the reel on all dubs. Multiple spots and campaigns may be submitted on one reel.

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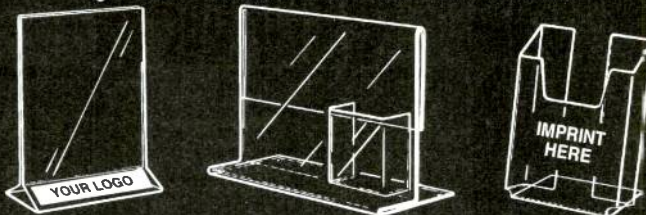
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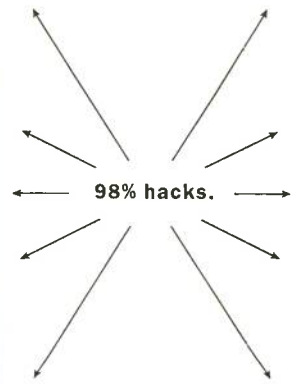
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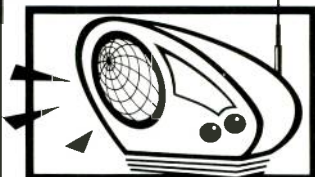


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Because of the Holidays, ADWEEK magazines classified will have early deadlines. Services & Resources for January issues will close Monday, Dec. 15, 1997 at 3:00 pm. Employment & Offers & Opportunities ads for the Jan. 5, 1998 issue must be received by Tuesday, Dec. 30, 1997 at 4:00 pm.

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ACCOUNT EXECUTIVE ADVERTISING SALES

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

Please submit your resume and confidential salary history to:

O'Sullivan Publishing

Department AE-AW

110 Triangle Boulevard, Carlstadt, New Jersey 07072

DIRECT MARKETING ACCOUNT SUPERVISOR

We're a fast growing direct marketing division of an integrated agency. And, because of our success we're seeking a seasoned account supervisor with:

- 7+ years agency experience
- present accountability for managing direct mail programs--front and back-end (other media a plus--print, broadcast, on-line, sales promotion)
- solid experiences with telemarketing, database and fulfillment activities
- a resume that includes clients in some or all of these industries--financial, healthcare, pharmaceutical, interactive and package goods.
- interest in working with a group of zealous professionals that develop integrated strategies and creative that consistently exceed client expectations.

If this sounds like you, and where your interests lie, please fax us your resume:

212-326-9298

Attention: David

ADVERTISING MANAGER

Time Out New York seeks high-energy, assertive individual to manage the day to day operations of its exceptional Advertising Sales team. Manager will have heavy interaction with all the departments in the magazine. As such, the manager will be responsible for the team's performance; meeting monthly targets; promoting superior client relations and reporting on the team's successes. Successful candidate will have at least 3-5 years sales and management experience in a magazine environment. Must be a clear and effective communicator; have strong negotiation skills and be able to work in a fast-paced environment. Excellent opportunity for anyone looking to grow with a successful and energetic company.

Please fax cover letter, resume, salary history and requirements to:

M. Aleman
212 673-8382

SALES

Scarborough Research has an immediate opening for a customer focused sales talent. The successful candidate: experience working with Scarborough data; excellent written and verbal skills; strong presenter; fluent with presentation software, e.g. PowerPoint; well organized; willing to travel; great desire and enthusiasm. Compensation commensurate with experience. Please send your resume with a cover letter to:

Alan Trugman, Exec. VP
Electronic Media Sales & Marketing

Scarborough Research

11 W. 42 St., New York, NY 10036-8088

or Fax to 212 789-3577

DBI

Has the BEST
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Direct Response Buyer.....to \$50K

3-5 yrs exp Short/Long form prog.

Senior Spot TV Buyers.....to \$50K

Know local NSI's, Donovan, Excel

Research Manager.....to \$50K

Top agency looking for well-rounded person. Good w/concepts & clients.

Research Analyst.....\$20-27K

Great oppty. TV Rep Firm

Send resume first to:

Fax: 212-338-0632

Call LEE RUDNICK at DBI MEDIA

212-338-0808 ext 5

342 Madison Avenue, Suite 558

New York, NY 10173

MEDIA PLANNER/BUYER

Small midtown agency seeks planner/buyer with 2+ years experience for fast-paced environment that requires detail-oriented, stress-resistant person. Experience on financial services accounts and heavy print media placement a+. Salary \$35K. FAX resume to: 212-508-3546

ADVERTISING

Active Media, a fast paced media barter company, has the following opportunities available:

Print Media Buyer/Planner

Media Buyer/Newspaper

Media Buyer/Outdoor

We seek experienced professionals with knowledge of Windows, Excel and Word. Barter experience a plus. Forward resume, which must specify position desired as well as salary history/requirements, to:

ACTIVE MEDIA

Attn: Trade Department

One Blue Hill Plaza, 9th Flr.

Pearl River, NY 10965

Fax: (914) 735-0749

MEDIA RESEARCH MANAGER

Established and rapidly growing national business publication seeks a Media Research Manager with at least 5 years experience of print research. Midtown Manhattan location. Salary open. Please submit resume to:

ADWEEK Classified, Box 4045
1515 Broadway, 12th fl.
New York, NY 10036

Media Buyer: Prime Time Opportunity.

4+ years multi-market experience in ad agency or similar setting.

Smart Plus experience helpful.

Must be detail oriented, have

strong negotiation skills and

handle deadlines effectively.

Send resume to Dawn Hassan,

Mintz & Hoke, 40 Tower

Lane, Avon, CT 06001 or fax

to 860-679-9750. EOE. No

phone calls please.

Account Coordinator Woodbridge, NJ Ad Agency

The selected candidate will be responsible for daily administrative, clerical, traffic and office management support of a large account with multiple product lines. Minimum 3 years experience as Executive Secretary or Administrative Assistant in an agency.

Must be organized and detail oriented with good communication skills. The ability to handle many projects simultaneously is essential.

Extensive Macintosh knowledge of MSWord, Excel, QuarkXPress, Internet file transfers and e-mail required.

Compensation commensurate with experience and skills. Please fax resume, with compensation expectations, to S. Murray at 904-359-0029 or email resume to smurray@rssrspr.com

COPY EDITOR

Adweek Magazines is looking for a full-time copy editor accustomed to working in a fast-paced weekly newsroom environment. Candidate must also be able to handle proofing and copy editing of feature/analysis pieces and should be familiar with Quark CopyDesk. Familiarity with technology and Internet issues preferred. Salary to low 30s. Send resume to: Department CT, Adweek Magazines, 1515 Broadway, 12th Fl., NY, NY 10036. EOE

GRAPHIC DESIGNER

Rapidly expanding, team oriented NYC graphic design/advertising agency seeks FT graphic designer with 2-3 years experience. Proficiency in Quark, Illustrator & Photoshop a must. Please fax resume to:

Lynne Yeamens
360 Degree, Inc.
212.643.1205

HELP WANTED

MEDIA DIRECTOR

Confer with representatives of advertising agencies/product managers & corporate advertising staff to establish media goals/objectives & strategies within corporate advertising budget. Confer with advertising agents &/or media representatives to select specific programs on television & radio & negotiate advertising techniques to ensure optimum use of budgeted funds & long-term contracts. Adjusts broadcasting radio & television schedules due to program cancellations. Studies demographic data & consumer profiles to identify target audiences of media advertising/Bach Deg in Communication & 4yrs exp in the job offered or 4 yrs exp as a Media Director in any industry/\$41,000-yr/40hrs-wk/9a-6p/Mon, Wed, Fri, Sat & Sun.

Send resume to:
Dept. Of Labor/Bureau of Operations
1320 Executive Center Dr
Atkins Building, Suite 110
Tallahassee, FL 32399-0667
Re: JO#FL-1699158
no phone calls.

LONDON HONG KONG JAKARTA KUALA LUMPUR SINGAPORE TAIPEI SANTIAGO BUENOS AIRES
AUCKLAND NEW YORK HOUSTON OSLO MOSCOW MILAN MADRID CARACAS TORONTO



U S A

Are You a Size 141?

141 USA (pronounced One Four One), a member of the 141 Worldwide Network of promotion agencies, is looking for talented people (read: only the **best** need apply). This rapidly growing agency is looking for experienced agency or brand management professionals to serve as Sr. Account Managers (5-7 yrs. experience), Account Managers (3-5 yrs. experience), and Assistant Account Managers (2-3 yrs. experience) who have the drive, commitment, sense of humor, ability, and guts to be a part of an organization for which second place is unacceptable. If you think you measure up, write to:

Robert Mazzucchelli, President
Recruitment
141 USA
405 Lexington Avenue
New York, NY 10174
Fax: 212-297-7373

Describe yourself and tell me what motivates you, why you love this business and how your unique talents would contribute to the 141 USA team. No phone calls please. EEO M/F/D/V

141 USA, The Chrysler Building,

405 Lexington Avenue, New York, New York 10174

MARKETING MANAGER

Threads Magazine needs an accomplished, creative marketer to round out its three-person publishing team of Editor, Ad Manager and Marketing Manager. This person will be responsible for directing all the magazine's circulation, research, and promotion activities. Candidate should have five years of marketing experience. Knowledge of the sewing marketplace a plus. Please send resume to Human Resources.

The Taunton Press

63 S. Main St, Box 5506
Newtown, CT 06470

An Equal Opportunity Employer

DIRECT MARKETING ACCOUNT EXECUTIVE

We're a fast growing direct marketing division of an integrated agency. And, because of our success we're seeking a seasoned account executive with:

- 5+ years agency experience
- solid experience in managing direct mail programs-front-end and back-end
- active involvement in telemarketing, database and fulfillment activities
- interest in working with a group of zealous professionals that develop integrated strategies and creative that consistently exceed client expectations-mail, print, broadcast, on-line and sales promotion--for clients in financial, healthcare, pharmaceutical, interactive and package goods industries.

If this sounds like you, and where your interests lie, please fax us your:

212-326-9298

Attention: David

**Seeking Ms. or Mr. Right:
Ad Sales Planner, New Media**

Leading music and movies CD-ROM publisher seeks NYC Ad Sales Planner for professional relationship. Must love music, movies and occasional late evenings with Power Point. Must be ready for commitment. Serious inquiries only.

Fax resumes to: 212-627-7877, attn. PMO

High-Tech PR Agency

Schwartz Communications is the nation's 4th largest independent high-tech PR agency (120+ employees) — and the only PR agency on the *Inc. 500*.

We're growing very rapidly and looking to hire at all levels.

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

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



Schwartz Communications, Inc.

HELP WANTED

SALES AND CLIENT SERVICE PERSONNEL

FocusVision Network, the worldwide leader in videoconferencing for focus group research, seeks sales/client service personnel to handle both existing and prospective clients.

Duties include sales calls to senior research executives and project managers of major companies and ad agencies. Presentations and demos are a key part of the job. Duties also include developing business for both U.S. and our expanding international network of focus facilities. Candidates should have 1-5 years experience in focus facility management or market research sales. Background should also include college degree. The ideal candidate should also be outgoing, have high energy and be team player. Some travel is required. FVN offers a competitive salary, team bonuses, a liberal vacation policy and a pleasant office environment in Stamford, CT.

Fax resume to Karen Dysart (203) 961-0193

Sí. Sí. No. Sí.

We're looking for Account Directors & Account Executives who know *how, why* and *when* to say "no" -- someone who isn't just happy being the voice of the client. If you want to be a part of the New School of Hispanic Advertising and want to revolutionize the industry, send us your resumé along with a short essay on how you would change things. Minimum of 2 years experience. Bilingual a plus. If you have the *ganas* we are the agency for you.

Cartel Creativo, Inc.

8627 Cinnamon Creek, Suite 501 • San Antonio, Texas 78240 • fax: 210.696.4299

resumes@thecartel.com

MARKETING MANAGER

O'Sullivan Menu Publishing, the industry leader in airline menu publishing, seeks an experienced marketing professional to implement and execute sales and marketing strategy for its new menu and destination guide.

Candidates must have strong skills and experience in consumer focussed marketing. In addition, he or she should possess skills in the following areas: management, negotiation, communication, presentations, public relations, and promotions. Agency and client side marketing experience is helpful. Experience with a controlled circulation magazine is plus.

Please send resume and salary requirements in confidence to:

O'Sullivan Menu Publishing

Attn.: Human Resources, Dept. MM-AW

110 Triangle Boulevard, Carlstadt, NJ 07072

PLAY A PART IN A CHANGING AMERICA

The Asian American market is the fastest growing market segment in the country today -- and we're the leading agency targeting this prime consumer group. Currently we're seeking an Account Director to join our highly energized, committed staff. If you're a leader and a team player, if you're a good teacher and a good student, if you have 5+ years' experience on either the agency or client side, and if you're fluent in an Asian language, preferably Chinese -- here's a great opportunity. Join a dynamic team whose goal is to link corporate America with 10 million Asians nationwide.

Fax resume to 212-889-5628

Attn: Eliot Kang

or e-mail Eliot@kanglee.com

for immediate consideration.

MEDIA ANALYST

(Long-Term Temporary)
New York University

NYU is seeking a Media Analyst for a long-term temporary assignment. The position will be responsible for developing, maintaining and evaluating inquiry tracking data derived from multiple media promotions as well as media performance evaluations and CPI analysis of direct response and print advertising campaigns featuring 1-800, coupon, and E-mail responses. To qualify, you must have experience with source coding (educational marketing experience preferred) and proficiency in Filemaker Pro, Microsoft Word, Excel (spreadsheets) and E-mail systems. Please submit resumes to:

NYU Employment Office, Box SR
7 East 12th St., NY, NY 10003

Fax: 212-995-4393

E-mail: jobs@precords.nyu.edu

NYU encourages applications
from women and members
of minority groups.

ACCOUNT EXECUTIVE

One of the fastest growing and largest agencies is looking for an enthusiastic, self-starter to manage the day to day operations of a regional account.

You must have 2 to 3 years of agency experience that includes a strong foundation in media and a familiarity with the creative and production process. Current or past experience with fast food, automotive or the real estate brokerage category is desired, yet not mandatory.

This is an opportunity that will challenge your skills.

Send or fax resumes to:

Wanda Switzer
Arnold Communications
437 Madison Avenue
New York, N.Y. 10022
Fax: 212-207-3081

Arnold is an employer that
encourages diversity in the work place.

ADVERTISING SALES
MANAGER

TONY has expanded its Advertising sales force and is seeking aggressive, high energy individual to join stellar team. Working for the city's leading weekly entertainment guide you will manage a diverse group of accounts in fast-paced environment. Categories to be covered will include national and vanity retail, broadcast and financial services. Category assignments will depend on successful candidate's experience and skill. Must have previous magazine or newspaper sales experience. Will consider individuals with broadcast or media planning backgrounds.

Please fax resume with
salary requirements to:

M. Aleman
212.673-8382

HEADHUNTER
WANTED

One of New York's most prestigious and successful account management recruiting firms is looking for a recruiter. If you are in either general or direct advertising or an HR person who knows and loves advertising but who wants to recruit, please contact us. Candidates must be passionate about the business and committed to recruiting. We are growing rapidly and have many opportunities for the right person. Please send resume in confidence to:

ADWEEK Classified, Box 4046
1515 Broadway, 12th fl.
New York, NY 10036

MARKETING/
COMMUNICATIONS

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

FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For info., Entertainment Employment Journal:

www.eej.com (888) 335-4335

ACCOUNTING
ASSISTANT

Small theatrical ad agency, midtown location, seeks biller/payer with 1+ years of agency experience for two-person dept. Basic accounting knowledge, familiarity with Adman and Excel helpful. Diversified duties, paid medical and 401-K. Salary Mid 20's. Fax resume:

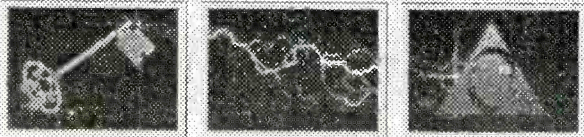
(212) 391-6480

ACCOUNT EXEC
PROMOTION AGENCY

One of the top U.S. sales promotion agencies located in central Long Island is looking for detail-oriented Acct. Exec(s) to provide superb service for major growing accounts. 2-3 yrs experience in agency or client-side promotion planning & development. Work with top creative team to develop concepts & strategies, present to clients & supervise promotion administration.

Fax resume to:
HM 516-454-1834

HELP WANTED



Media Planning Manager

America Online, the global leader in interactive services, is looking for an ad agency media professional to apply proven traditional media skills to the new frontier of interactive media. You will be responsible for evaluating interactive media programs for clients, researching and developing media plans and evaluating results across the company's entire advertiser base. Must have 4-6 years experience in agency and interactive media and Boilerplate.

For consideration, please insert: Dept. code: 01ABM004, on all correspondence. Send resume via ONE of the following: E-mail: careers@aol.net (ascii text only); Fax: 703-265-5699 or 703-265-5769 (fine mode); Mail: Staffing Operations, America Online, Inc., 22000 AOL Way, Dulles, VA 20166. For additional opportunities, visit the AOL Website at: www.aol.com/careers. We are an equal opportunity employer. Principals only.



Promotions Manager

A leading consumer hard goods company in Southeastern PA is seeking an experienced Promotions Manager to conceptualize/ implement/administer marketing and promotional programming in support of consumer targeted strategies.

This results-oriented individual with a BS degree and 3-5 years' experience will be responsible for a targeted direct mail program, cross-merchandising/promotion plan, and the development/production of multiple consumer and trade literature pieces. Experience with building, selling, and implementing marketing programs for national key retailer custom accounts, and the ability to deliver a branded, differentiated message at point of purchase are required.

We offer a competitive compensation/benefits package, and opportunities to work with and build brand equity for a highly-regarded firm. Please send resume to our advertising agency: Parker Advertising Service, Inc., Attn: KVT-818, P.O. Box 5600, Lancaster, PA 17606-5600. FAX: 717-581-1566.

Equal Opportunity/Affirmative Action Employer.

WE NEED A SENIOR ART DIRECTOR WHO'D SOONER SLASH THEIR WRIST THAN BECOME ONE.

Small, distinctive Agency (blue-chip tech, publishing and online accounts) seeks razor-sharp Senior Art Director. Position requires 5+ years experience, a superb print book and the ability to manage art staff/freelancers in our New York and Boston offices.

Please send resume and selected, non-returnable samples to:

GRECO ETHRIDGE GROUP
126 Fifth Avenue • New York, NY 10011 • Fax: 212.633.9133

www.auctionuniverse.com

At Auction Universe (www.auctionuniverse.com), we have launched a new marketplace for person-to-person sales using a cyber-auction format. We are expanding our staff and developing innovative partnerships and exciting new content, including state-of-the-art transaction systems, cool interactive technology, and lots of stuff that's still on the bid board.

So you'll want to do more than visit our site. You'll want to join us as we develop into a significant, entrepreneurial, rapidly growing business. Our aim is to be the largest cyberruction site on the Internet and we will work in Web time to achieve our goals.

Right now, we are looking for a Vice President of Marketing to join us in our new offices in Wallingford, Connecticut:

VICE PRESIDENT, MARKETING

Responsible for overall branding of Auction Universe, including marketing program development, Internet and print advertising, and public relations. This creative individual must have a minimum of 5 years experience in advertising agency promotion. Internet and/or packaged applications background and relevant technical skills are advantageous. Candidate must have a Bachelor's degree in a business related field. MBA and direct marketing experience a plus.

If you're ready to meet the challenges of the new media, send your resume to:

AUCTION UNIVERSE
800 Village Walk Drive, #202
Guilford, CT 06437
Fax: 203-453-6532
Email: jobs@auctionuniverse.com



We are an equal opportunity employer.

What are you more tired of: using a token or feeling like one?

We're looking for an art director to come join us in the City of Brotherly Love.

We're ex-New Yorkers with great business.

And the only thing driving us is our own creativity.

Send letter, resume and best campaign to: Creative Director



4169 Main Street • Philadelphia, PA 19127

HELP WANTED

Assistant Account Executive

A rapidly growing national agency seeks an experienced advertising agency professional with 2-4 years experience to assist in managing existing accounts. The candidate must have a thorough understanding of the marketing process, demonstrate strong organizational skills, and possess good verbal and written communication skills. They must be detail-oriented but also be able to see the big picture.



Marfiner
MARKETING COMMUNICATIONS, INC.

Experience in planning and executing consumer marketing promotions is required. Retail food or foodservice industry account experience is a definite asset. To be considered, please send or fax a letter of interest including salary requirements and resume to: C. Slater, Marfiner Marketing Communications, Inc., 10221 Wincopin Circle, Suite 300, Columbia, MD 21044 Fax: 410-995-3609

"Tres
Tristes
Tigres
Tragaban
Trigo
en un
Trigal."

Now that you've passed the language test, all you have to do is pass the creative one.

We're an Hispanic advertising agency looking for writers, art directors and producers with the talent and passion to create the New School of Hispanic Advertising. Smart. Real. Innovative.

Send your resumé and five samples of your best work to:

Cartel Creativo
8627 Cinnamon Creek - suite 501
San Antonio, TX 78240
fax: 210.696.4299

resumes@thecartel.com

Experienced desktop mechanical person.

Must be detail oriented, work well under pressure, able to prepare files for vendors and trouble shoot as needed. Should have a minimum of 3 years experience in Quark. Knowledge of Photoshop and Illustrator a plus.

Send resume, cover letter, salary requirements to Art Department, Shepardson Stern & Kaminsky, 568 Broadway, New York, NY 10017 or fax to 212-274-9598

No phone calls please

CALL 1-800-7-ADWEEK

Advertising Sales-Account Manager

A leading publication in the fast-growing computer networking market has an outstanding, immediate opening for a NEW YORK-area account manager.

Responsibilities include enhancing business with existing advertisers and developing new accounts in a territory that includes NY, NJ, CT and PA areas.

This position requires a minimum of 3 years sales experience with a computer-related publication and a demonstrated history of success. If you know how to sell effectively, this may be your chance to move up to a first-class opportunity.

For consideration, please forward your resume suitable for scanning, including compensation requirements to:

The McGraw-Hill Companies, Dept. AS-AM, 1221 Avenue of the Americas, 45th Flr., New York, NY, 10020.

EOE M/F/D/V



The McGraw-Hill Companies

WRITE NOW.

Donovan Group, named one of America's fastest-growing companies by Inc. magazine, is looking for a high-energy, strategically-driven copywriter to work on a variety of accounts including financial and high tech. You'll need five to seven years agency experience and the ability to coordinate freelance writers on various projects. Send resumé, non-returnable samples of work, and salary requirements to: Mark Minter, Director of Creative Services, Donovan Group, 4 West Main Street, Northborough, MA, 01532 or email at mminter@donovangroup.com.

DONOVAN GROUP
INTEGRATED MARKETING

BE A DOER

Advertise in ADWEEK classifieds, and you'll be rewarded with responses. And maybe more than that. Be a mover and a shaker with ADWEEK classifieds. Call NOW!

Call M. Morris
Classified Sales Manager
1-800-7-ADWEEK

ADVERTISING ASSISTANT ACCOUNT EXECUTIVE

Excellent opportunity for ambitious self-starter with 1+ years agency experience in account management, direct response a plus. Must be good writer, detail oriented & able to juggle multiple tasks.

Fax or mail resume with salary requirements to:

Bonnie Minger
Emmerling Post
415 Madison Avenue, NY, NY 10017
Fax: 212-753-4997

SR. ART DIRECTOR PHARMACEUTICAL
Woodbridge, NJ Ad Agency

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

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

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

Compensation commensurate with experience and talent. Please fax resume with compensation expectations to S. Murray at 904-359-0029 or email resume to smurray@rssrspr.com

CREATIVE SERVICES MANAGER

Direct studio activities for rapidly growing eight-year-old firm involved in identity development, marketing communications, graphic design and new media. Maintain contact with clients in leading corporations and foundations. Act as liaison for designers, printers and outside resources. 8-10 years experience required. Must possess strong organizational skills and advanced knowledge of electronic print production. Editorial background a plus. Salary commensurate with experience + attractive bonus potential. Send resume to:

ADWEEK Classified, Box 4047
1515 Broadway, 12th fl.
New York, NY 10036

Searching for a SATELLITE

Award-winning West Coast design firm seeks N.Y.-based

Account Executive

with 3-5 years of strong, diverse account services to assist our prestigious East Coast automotive client in the development and production of collateral and promotional materials.

If you are interested in this contract position, fax your qualifications to: (562) 436-0470 Attn: nyae



eodmf

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1-800-7-ADWEEK

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Get Help Wanted ads from all six classified regions of

- Adweek
- Brandweek
- Mediaweek

Visit our Website at: <http://www.adweek.com>

Call 1-800-641-2030 or 212-536-5319

e-mail: adweek@adweek.com

HELP WANTED

**Media Planner/Buyer/
Account Coordinator**

Fast-paced Alexandria, Va. Agency is looking for a dynamic individual with a minimum of 2-3 years media experience. Ideal candidate should possess a combination of excellent communications, computer and organizational skills. Please mail resume and salary requirements in confidence to: **Media Director, P.O. Box 906, Alexandria, VA 22313.**

STUDIO ARTIST

needed for production and design in midtown agency. Must be efficient in Quark, Illustrator and Photoshop. Macromedia Director a plus.

Send resume and salary history to:
**ADWEEK Classified, Box 4048
1515 Broadway, 12th fl.
New York, NY 10036**

**STAMFORD CONNECTICUT
AD AGENCY**

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

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

**ASSISTANT
PROMOTION MANAGER**

Do you have 2+ yrs. coordinating promotional programs and are you ready to step up and manage projects for Fortune 100's? Must love heavy detail/fast-paced implementation and enjoy "putting it in writing." Handle creative, print production, sweepstakes fulfillment for NYC based Entertainment Marketing Co. Mac/PP/Excel.

Fax resume to: 516-767-5141

**LOCAL BROADCAST
BUYER**

Media Buying Service looking for a buyer with 5+ years Radio & TV exp. Individual should have strong negotiating skills, detail oriented, aggressive and highly motivated. Please fax resume with salary requirements to:

**EMILY RENDE
(212) 644-0407**

ATTN: FREELANCERS

ADWEEK can offer you the exposure you need in our **Services & Resources** section. If you need to get your service out to the people who matter, **you need to advertise now.** Call for info **1-800-7-ADWEEK.**

**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, 445 Park Ave, 9th Fl, NYC 10022. NO CALLS! But you may fax us @ 212-326-9152.**

**LATIN MARKET
ACCOUNT SUPERVISOR**

Midsized General Market/Latin American advertising agency located in South Florida seeks a "done-it-all" Account Supervisor with 5-7 years of qualifying experience to manage their Latin American Account service division. Must be fluent in English and Spanish.

**Please fax resume and salary history to:
(561) 912-1133**

Así que te crees creativo.

Agencia de publicidad Latinoamericana en el Sur de la Florida busca directores de arte y redactores con experiencia. **Favor de enviar resúme y cinco ejemplos de trabajo al número de fax: (561) 912-1133.** Veamos lo que tienes.

**ADVERTISING
SPACE SALES**

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

Fax resume and salary history to:

212-536-5353

ACCT MGRS/PLANNERS

**Start Looking Before
The Year Is Over**

Sev'l exciting optys for strategically driven indivs (\$40-80K+) in some of the leading NY agencies, incl top 10, creative boutiques & cutting-edge interactive. Agency exp a must. **Please fax resume to KATRINA at 212-818-0216, or call 212-818-0200.**

NAT'L TV SALES ASS'T

Assist nat'l ad sales dept/develop sales plans/proposals/allocations/posting. College degree, computer skills. Learn all phases of broadcast media sales. Send/fax resume Att: HR/Marlin Entertainment/767 Third Ave/New York, NY 10017/Fax (212) 888-5896/No calls.

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CALENDAR

The media department of J. Walter Thompson will hold its annual **Vegas Night** Dec. 9 at the agency's New York offices at 466 Lexington Ave. The event benefits the Make-A-Wish Foundation of Metro New York. Contact Nidhi Kohli at 212-210-7668.

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

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

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

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

The Graphic Communications Ass'n. will present **Primex '98, the Print Media Executive Conference**, Feb. 11-14 at the Biltmore Hotel in Coral Gables, Fla. Keynote speakers include Efram Zirnbalast III, president, Times Mirror Magazines; and John Heins, president, Gruner + Jahr USA Publishing. Contact: 703-519-8167.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

ESPYS Get Broadway Style

ESPN has teamed with Broadway Video, the production company started by Lorne Michaels that produces *Saturday Night Live*, to coproduce the 1998 ESPY Awards. It's the sixth annual sports awards presentation put on by ESPN and will take place Feb. 8 at Radio City Music Hall. Broadway will work with ESPN on production while ESPN will handle the sports-related aspects of the show.

Hallmark Stays on CBS

Hallmark Hall of Fame, the longest-running series of long-form drama specials, last week secured a four-year extension of its deal with CBS to be seen exclusively on the Eye network. Plans are for Hallmark Hall of Fame Productions, which is headed up by president Brad Moore, to provide CBS with four original programs in each of the 1998-99, 1999-2000, 2000-01 and 2001-02 seasons. CBS' Nov. 23 Hallmark presentation of *What the Deaf Man Heard* was the third highest-rated Hallmark special ever, with a 23.0 rating/34 share average nationally.

Sinclair Buys to the Max

Sinclair Broadcasting last week agreed to purchase Max Media's nine TV and eight radio stations for \$255 million in cash. Two FM radio stations in the Charlottesville, Va.-based broadcast group will be divested, but Sinclair said it plans to ask the Federal Communications Commission for waivers on two of the Max Media stations that overlap with Sinclair's current holdings: Max Media's WEMT in Greenville, Tenn., and WKEF-TV in Dayton, Ohio, overlap with Sinclair's WTTE-TV in

Columbus, Ohio, WLOS-TV in Asheville, N.C., and WSTR in Cincinnati.

Big Ticket Signs *Mad TV* Talent

Big Ticket Television, a subsidiary of Spelling Entertainment Group, has signed an overall development and production deal with Fax Bahr and Adam Small, creators and executive producers of Fox's *Mad TV* series. Bahr, who gained wide recognition for his 1992 documentary film, *Hearts of Darkness, A Filmmaker's Apocalypse*, originally worked with Small writing for Fox's now-defunct *In Living Color* series.

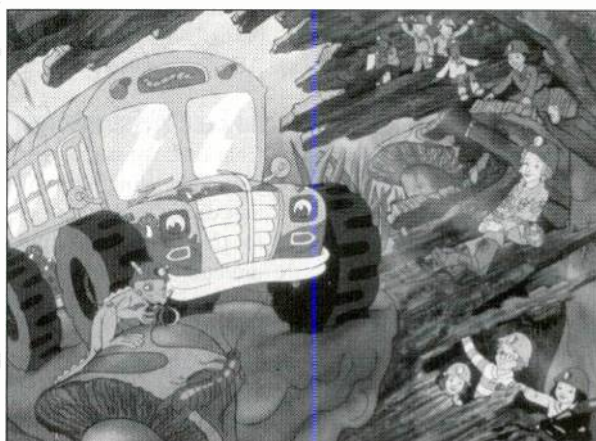
M2 Strikes Chord in Fla.

MTV spinoff network M2 last week announced its first major cable system launch since it pre-

miered last August. MediaOne in Jacksonville, Fla., launched the all-music service into 60,000 homes on Dec. 1. The service is seen mostly on satellite homes, including USSB and Echostar's DISH Network, as well as in the older C-band satellite homes. Combined, those satellite services reach almost 5 million homes.

Universal Taps Westlake

In the wake of Barry Diller's recent \$4 billion deal to manage Universal Studios' domestic TV assets, the studio has named Blair Westlake chairman of Universal Networks and Worldwide Television Group. Westlake, who was president of Universal Studios' pay television and television business development departments, will oversee the studio's



Scholastic's *Magic School Bus* heads to FKN.

Fox Takes the *Bus*

Fox Kids Network will add *The Magic School Bus*, the kids animated science-adventure series featuring the voice of Lily Tomlin and produced by Scholastic Productions, to its fall 1998 programming schedule. PBS, which introduced the series in October 1994, will continue to air a final season of new episodes through 1998. Scholastic is a leading publisher of children's books and educational materials.

Media Notes

CONTINUED

three restructured TV divisions: International TV production and distribution; domestic TV distribution of Universal's feature film library; and networks. Diller's role at Universal will involve dealing with Westlake on international distribution matters as well as helping to supervise Universal's ownership interest in the new joint venture. Armando Nuñez Jr., president of Universal International Television, and USA Networks International president Rafael Pastore will now report to Westlake.

Paramount TV Ups Shane

Paramount Network Television has undertaken a senior management restructuring, with Reid Shane named senior vp of production. Shane joins Paramount from Los Angeles-based production company Kushner-Locke, where he was senior vp of production. Reporting to Paramount network president Gary Hart, Shane partially fills the duties of Jerry Goldman, a senior vp of finance and production who is leaving his post to develop and produce long-form programming for Paramount's production arm.

News Corp. Takes History Stake

News Corp. production unit Twentieth Century Fox has acquired a majority stake in Television New Zealand's Natural History unit. TVNZ's Natural History unit is the third-largest producer of natural history TV series programming in the world. Under terms of the deal, Twentieth acquires an 80 percent stake in Natural History and TVNZ retains a 20 percent stake in the Auckland-based production unit. Financial terms of the deal were not disclosed. Natural History has had regular coproduction/

exhibition deals with The Discovery Channel, Public Broadcasting Systems and NHK of Japan, which is now airing a Natural History-produced miniseries on the natural history of Asia.

ASTA Launches Web Site

The Advertiser Syndicated Television Association (ASTA) has launched a Web site (www.astatv.com) offering an overview of trends along with news about the domestic syndication marketplace. The target audience is agency traffic managers looking for quick information on where to send ad materials to ASTA's member syndicators. "It is our intention to put as many relevant charts, statistics and program descriptions onto the site as possible, so [advertising] executives can download them into their databases," says Tim Duncan, ASTA's executive director.

Ad Exec Weissenberger Dies

Charlotte Weissenberger, a 25-year advertising veteran and former director of media services for Coca-Cola USA and media director of J. Walter Thompson (Atlanta and San Francisco), died Nov. 25 in San Rafael, Calif. Weissenberger, 56, had run her own media planning and buying company for the past five years. Weissenberger was a recipient of *Adweek's* Creative Media Award.

King World News Notes

King World Productions' Camelot Entertainment Sales unit has changed its name to King World Media Sales. Steven R. Hirsch, president of King World Media Sales, says the name change will identify the barter ad sales unit more closely



Leshem gets the unusual title of editor-in-chief for a Miami TV station.

WYHS' Local Talent

Silver King Broadcasting's Miami station, WYHS-TV, last week hired an editor-in-chief. SK tapped Matti Leshem, an interactive entertainment executive whose company, Cobalt Moon, developed *Second City Headline News* for the Microsoft Network (MSN). Leshem will be responsible for the development, production, scheduling and marketing

of the station's local programming. Leshem announced three new shows in development for the Miami-themed station: A true-crime weekly series hosted by the *Miami Herald's* Pulitzer Prize-winning crime reporter Edna Buchanan; a live variety show, *iMonique!*, to be hosted by comic Monique Marvez; and a teen show, tentatively titled *Groove Alchemy*, that will feature local teens performing poetry and music around a weekly theme. According to SK executive vp Doug Binzak, the station's programming will be entirely local for most of 1998, though he said that Universal and USA Networks programming will make up part of the station's fare at some point.

with its parent, which distributes syndicated shows *Wheel of Fortune*, *Jeopardy!* and *The Oprah Winfrey Show*. In related news, King World has promoted Randy Hanson and Mike Stornello to senior vp of sales, West region and vp of sales, Midwest, respectively.

Wicks Adds Southwind Stations

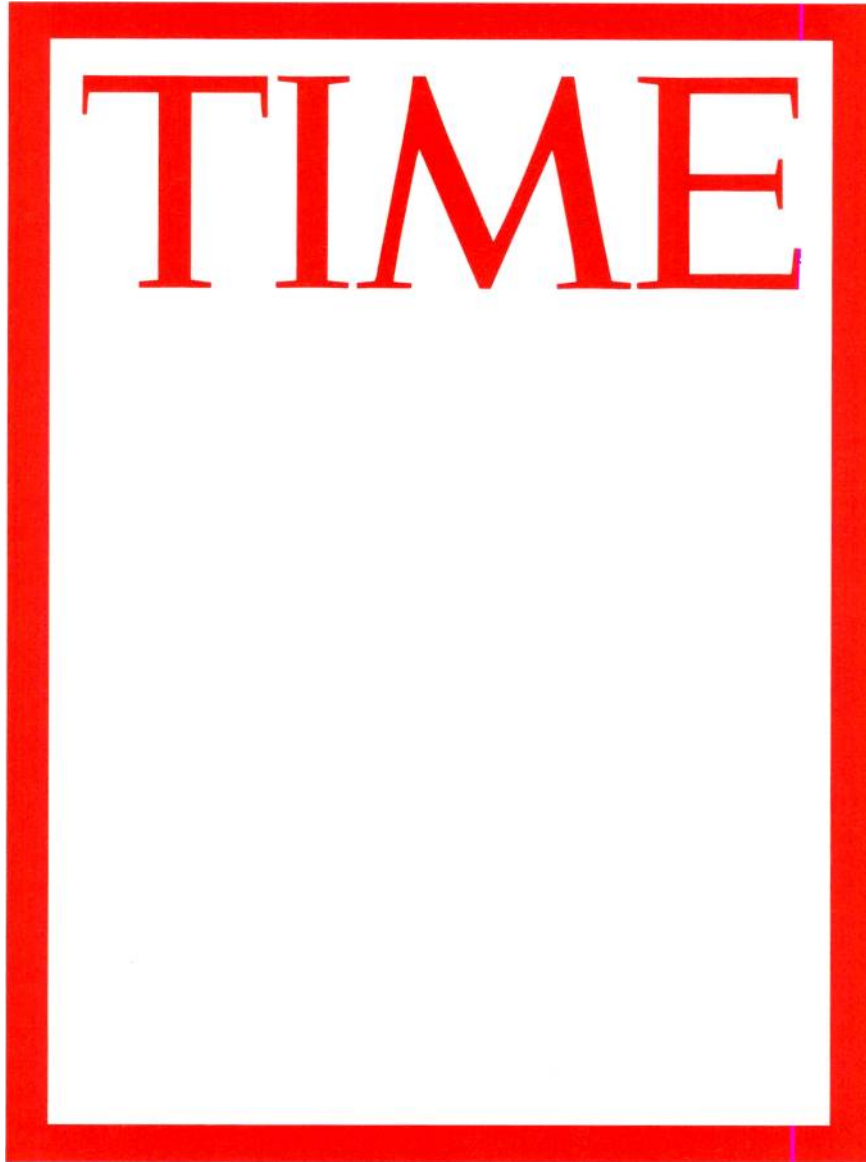
The Wicks Broadcast Group has agreed to purchase WBUB-FM, WXTC-AM and WJZK-FM from Charleston, S.C.-based Southwind Broadcasting. All three stations serve the Charleston area. Financial terms of the deal were not disclosed. To meet federal ownership requirements, Wicks will simultaneously sell both its Charleston station, WSUY-FM, and its right to purchase the market's WRFO-FM to competitor Jacor Communications. Wicks will retain the call letters and format of WSUY but will move it to

WJZK-FM, a stronger-signalled station. Wicks also sold an option to purchase WSSP-FM to Kentucky-based Regent Communications. Wicks will now operate eight radio stations in Charleston.

Star-Ledger's Pye Dead at 79

Mort Pye, the former editor of Newark, N.J.-based *The Star-Ledger* whom many believe gave New Jersey a positive self-image, died at his home in Tewksbury, N.J., last Monday. He was 79. Pye, who retired from the paper in 1994, built *The Star-Ledger* into one of the largest-circulation dailies in the nation, from 200,000 when he joined the paper in 1957 to a high of 483,000 on weekdays and 717,000 on Sundays. A memorial service for Pye was scheduled for Dec. 5 at the New Jersey Performing Arts Center in Newark, one of the many pro-Jersey projects he promoted.

2



In our March 9th issue, TIME presents what is perhaps the most interesting edition in our history: TIME's 75th Anniversary Issue. A rich pageantry of TIME articles and photographs from the past seventy-five years. Compelling commentary by influential figures of the 20th century. And powerful



insights as TIME looks to the future of journalism in the digital age. Quite simply, this may be the most thoughtful and insightful issue since the beginning of TIME. For more information, call Jack Haire at 212-522-4160.

TIME. The world's most interesting magazine.

BIG DEAL

MoistureStay

Advertiser: Revlon
Agency: Tarlow, N.Y.
Begins: Early summer 1998
Budget: \$30 million
Media: TV, print

Seeking to build on perhaps the most successful brand in cosmetics history, Revlon will throw an estimated \$30 million behind the 1998 launch of MoistureStay, a makeup line that continues to moisturize lips and skin even if the color wears off. Revlon is calling the launch its biggest since the 1994 introduction of ColorStay, which has become the country's No. 1 cosmetic brand.

MoistureStay makeup and lipstick ships to retail in April, but Revlon isn't stopping there. It will also boost its Line and Shine lip entry with six new shades, and will fortify the ColorStay franchise with a new eyeshadow, lip tints, sheer foundation makeup and a compact.

Further, the company will add 36 new shades to its Top Speed nail line and 10 new lipstick shades to its Streetwear line, targeted at teens. Also, Revlon will add bang to its high-end Almay subsidiary, adding the industry's first anti-chap lip color, under the Stay Smooth Lip brand.

Revlon spent more than \$40 million through August on advertising for its core Revlon and for Almay brands, according to Competitive Media Reporting.

Like its cousin ColorStay, MoistureStay could give Revlon a big technological edge in a category driven by R&D. ColorStay, the first smudge-resistant product on the market, gave Revlon a platform from which it launched a full line of cosmetics and, this year, hair color.

Almay, known for years as a skincare line for women with sensitive skin, will get additional products for its One Coat cosmetics line, along with additional ad support. The company will also launch a seasonal shade business for its Amazing Lasting line.

In the year ended Oct. 26, Revlon was the No. 1 company in the \$2.6 billion cosmetics industry, with sales of \$707.6 million, according to Information Resources Inc. L'Oréal, which owns Maybelline, was right behind with \$702.8 million in sales. Procter & Gamble followed with \$662 million in revenue. —Sean Mehegan

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

AROMATHERAPY BODY LOTION MIST

Advertiser: Alberto-Culver (St. Ives unit)
Agency: Cohen Co., Chicago
Begins: April
Budget: \$5 million
Media: TV, print

Alberto-Culver next year will more than double ad spending for its recently consolidated St. Ives unit to a figure exceeding \$16 million, as it looks to tilt away from heavy trade spending in order to become more of a consumer "pull" brand. Much of the increased attention will go to St. Ives Aromatherapy Body Lotion Mist, which ships next month backed by \$5 million in media.

The lotion, which targets women 15 to 35, takes St. Ives away from its long-time natural positioning to a more technologically advanced one. The product boasts "micropower" technology, which allows the lotion to absorb more quickly into the skin.

Culver will devote \$4 million to TV and another \$1 million to print, all breaking in April. TV spots will run on daytime and prime-time cable, with print ads appearing in women's books and some teen mags.

Culver's plans to spend more on St. Ives advertising come at the expense of the trade spending that for years has fueled the St. Ives brand at retail, resulting in heavy discounting. "We're turning it into more of a consumer pull brand than it used to be," said Jerry Hickey, director of marketing at Culver. "St. Ives has a wonderful image, with its Swiss heritage and natural positioning. We're making people aware of that."

For the year ended Nov. 9, St. Ives had \$32.5 million in sales, for a 4 percent share of the \$830.5 million hand and body lotion category, per Information Resources Inc.

—Sean Mehegan

HEALING GARDEN FRAGRANCE

Advertiser: Coty
Agency: In-house
Begins: Jan. 23
Budget: \$4.5 million
Media: TV

Coty will commit \$4.5 million of its total \$5.5 million Winter Olympics media budget to TV ads backing its Healing Garden aromatherapy fragrance line, which so far has

received only print support.

The No. 1 mass fragrance marketer will target the heavy female viewership expected for the Olympics with 30-second spots breaking on CBS starting Jan. 23 and airing for about three weeks, sources said. Hedging its bets with male viewers, the Benckiser unit will spend the other \$1 million in the Olympics kitty on Aspen, a men's fragrance.

Healing Garden was launched earlier this year with a \$6 million ad budget that went entirely to print. But Coty is tilting more to TV for many of its brands and decided the Winter Olympics was a good opportunity.

Coty held 15 percent of the \$599 million women's mass fragrance category through July 20, per Information Resources Inc.

—Sean Mehegan

RCA CONSUMER ELECTRONICS

Advertiser: Thomson Consumer Electronics
Agency: Ammirati Puris Lintas, N.Y. (TV) / Bates Midwest, Indianapolis (print)
Begins: Jan. 1
Budget: \$3 million–\$5 million (est.)
Media: TV, print

Thomson Consumer Electronics will leverage its recently signed three-year NFL sponsorship on TV for the first time to support a Super Bowl savings promo behind its RCA brand.

The promo, running Jan. 1 to Jan. 26, offers consumers from \$50 to \$200 off on select RCA-brand color TVs, camcorders, VCRs, home audio systems and DVD at retail. It's the second promo linked to Thomson's NFL deal (estimated at \$15 million to \$20 million —*Brandweek*, Oct. 27) and the first with TV support.

A TV spot breaking on Jan. 12 features Nipper and Chipper, the iconic RCA brand mascots, watching a 60-inch RCA Home Theater Projection TV with digital focus.

Media buys, being set now, include top 10-rated network shows in prime time, said vp of advertising Bruce Hutchison. The two-week flight also will include cable programming such as ESPN, Discovery, CNN, A&E, TBS, TNT and USA. The NFL logo and crest appear on the TV spot, but it was not known whether the "NFL on RCA" logo would.

The promo also will get print support starting Jan. 1. Ads in *USA Today*, dailies in

CMR Top 50

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

Week of Nov. 17-23, 1997

Rank	Brand	Class	Spots
1	BURGER KING	51	1,254
2	DOMINO'S PIZZA	29	713
	WENDY'S	29	713
4	ISUZU TRUCKS--RODEO	23	566
5	SEARS--SALES ANNOUNCEMENT	21	516
6	NEW LINE--MORTAL KOMBAT/ANHLTN MOVIE	20	492
7	RADIO SHACK	19	467
8	CHRYSLER CORP--CP	18	443
9	REVLON--TOP SPEED NAIL COLOR	17	418
10	7 UP	16	393
	KFC RESTAURANT	16	393
	M&Ms	16	393
13	MIRAMAX--SCREAM 2 MOVIE	15	369
14	20TH CENTURY FOX--ANASTASIA MOVIE	14	344
	DURACELL--ALKALINE BATTERIES	14	344
	MCI--LONG-DISTANCE RESIDENTIAL	14	344
17	EVEREADY--ENERGIZER BATTERIES	13	320
	KMART--SPORT/TOY/HOBBY	13	320
	VISA--CREDIT CARD	13	320
	WARNER BROS.--MIDNIGHT/GRDN/GD&EVL MOVIE	13	320
21	CADILLAC AUTOS--CATERA	12	295
	FANNIE MAE FOUNDATION	12	295
	FORD AUTOS--ESCORT	12	295
	GENERAL MILLS--CINNAMON GRAHAMS CEREAL	12	295
	JC PENNEY--MULTI-PDTS	12	295
	SPRITE	12	295
27	BLOCKBUSTER--VIDEO RENTALS AND MUSIC	11	271
	FEDERAL EXPRESS AIRFREIGHT--CP	11	271
	FREE WILLY 3: THE RESCUE VIDEO	11	271
	MCDONALD'S	11	271
	NISSAN AUTOS--ALTIMA	11	271
	PIZZA HUT	11	271
	TYLENOL--EXTRA STRENGTH GELTAB	11	271
34	20TH CENTURY FOX--ALIEN RESURRECTION MOVIE	10	246
	DIMETAPP ELIXIR COLD MEDICINE	10	246
	ENTERPRISE RENT-A-CAR	10	246
	HONDA TRUCKS--PASSPORT	10	246
	JC PENNEY--SALES ANNOUNCEMENT	10	246
	OLIVE GARDEN	10	246
	TACO BELL	10	246
	WARNER BROS.--POSTMAN MOVIE	10	246
42	1-800-COLLECT	9	221
	AMERICA ONLINE	9	221
	AMERICAN DAIRY ASS'N--MILK	9	221
	BEAUTY & THE BEAST/XMAS VIDEO	9	221
	COLGATE--TARTAR CNTRL/WHTNG PASTE	9	221
	HOME DEPOT	9	221
	VISA--CHECK CARD	9	221
49	ADVIL COLD & SINUS CAPLET	8	197
	AT&T-- LONG-DISTANCE RESIDENTIAL	8	197

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

NFL playoff cities and other metros will feature the new RCA-produced "NFL on RCA" logo, as well as the NFL logo and crest. —Tobi Elkin

HORMEL BRANDS

Advertiser: Hormel Foods (tie-in with Fluid Milk Processor Promotion Board)

Agency: N/A

Begins: Dec. 22

Budget: \$2 million-plus

Media: N/A

Hormel Foods will link with NFL MVP Brett Favre and the Fluid Milk Processor Promotion Board's "Milk Mustache" campaign to build sales for five of its brands and more than 40 SKUs during the Super Bowl season.

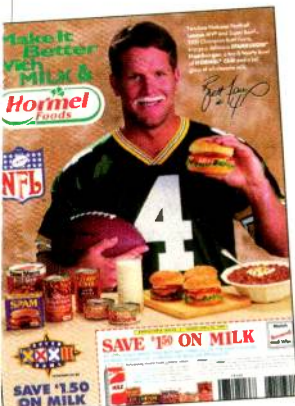
The link with Green Bay Packer Favre marks Hormel's first celebrity endorsement in years and a new commitment to support its canned-meat products. Starting Dec. 22, Favre, who has been featured in MilkPEP's \$100 million Milk Mustache campaign, will appear in POP offering \$1.50 off milk with the purchase of three products from among Hormel's lines of Hormel Chili and chunk chicken, ham and turkey, Spam, Dinty Moore stew and Mary Kitchen corned beef hash.

"With almost everyone in America buying [milk] once a week, and combined with the notoriety and power of the Milk Mustache campaign, we believe the tie-in will help spur usage of Hormel," said Jeff Grev, group product manager at Hormel.

The instant redeemable POP coupon will also show up in Hormel's slot in News America's Super Bowl XXXII FSI Jan. 11 to 50 million households, which lets Hormel use the NFL and Super

Bowl logos.

—Stephanie Thompson



Hormel will team with "milk" man Favre.

Media Person

BY LEWIS GROSSBERGER



Get Off the Bus

NOW THAT NEW YORK CITY (HOME OF MEDIA PERSON!) is a tranquil paradise of bluebirds and sunshine

and its prosperous burghers no longer have firsthand tales of murder, rape and torture to swap at dinner parties, they entertain themselves mainly by gossiping about the mayor. Rudolph Giuliani is a preternaturally stern man—his ultimate ambition being to revive and administer the Spanish Inquisition—but a man who fully grasps his responsibility in a showbiz economy to provide distraction and ribald entertainment for the easily bored citizenry. This is why he pretends to be estranged from his wife and occasionally wears women's clothing. And this is undoubtedly why he touched off The Great Bus Ad Case.

It all started when *New York* magazine, the official voice of Upper East Side Manhattan, began plastering the outside of city buses with ads about eight seats long that claimed, referring to the magazine itself: "Possibly the only good thing in New York Rudy hasn't taken credit for."

Exactly how the mayor first became aware of this blasphemy has not been reported in the media. It is unlikely he spotted it himself since he does not take buses and, when chauffeured about town in the official mayoral vehicle, generally busies himself studying top-secret police department reports on who has been overheard bad-mouthing him lately. Perhaps a vigilant caller to the mayor's weekly talk-radio show alerted him, but this is conjecture. All Media Person knows is that when the mayor learned his name had been taken in vain, he took umbrage and ordered the offending ads torn down. New York then had no choice but to sue as important principles were involved—though which ones were not immediately clear. A judge quickly ruled for the magazine, but another stayed her decision until an appeal could be mounted and the case rolled toward its inevitable rendezvous

with the U.S. Supreme Court and a hallowed place in the annals of Anglo-American jurisprudence.

Meanwhile, the court of public opinion and the media gave the mayor the raspberry. Though the majority of New Yorkers are deeply grateful for the accomplishments Giuliani so energetically takes credit for—reducing crime, boosting the economy, keeping his bellicose son Andrew locked in the basement

Say you won the lottery and started dating emaciated supermodel

Kate Moss and making regular appearances on *The Tonight Show*.

where he can't hurt anyone—they don't really like him much and find his hobby, flying into fits of paranoid rage, a bit scary. So last week, everyone was dumping on Rudy. Cries of "lighten up" could be heard along with the ancient slur "control freak" and the usual charges of egomania, high-handedness, dictatorial tendencies, humorless rigidity and Queeglike weirdness. A *Daily News* columnist irately pointed out that the exorbitant law firm hired by the city to fight the lawsuit was being "paid for by you and me," but Media Person forgave this outrage upon discovering the firm was named Skadden Arps Slate Meagher & Flom, which is impossible to pronounce without giggling.

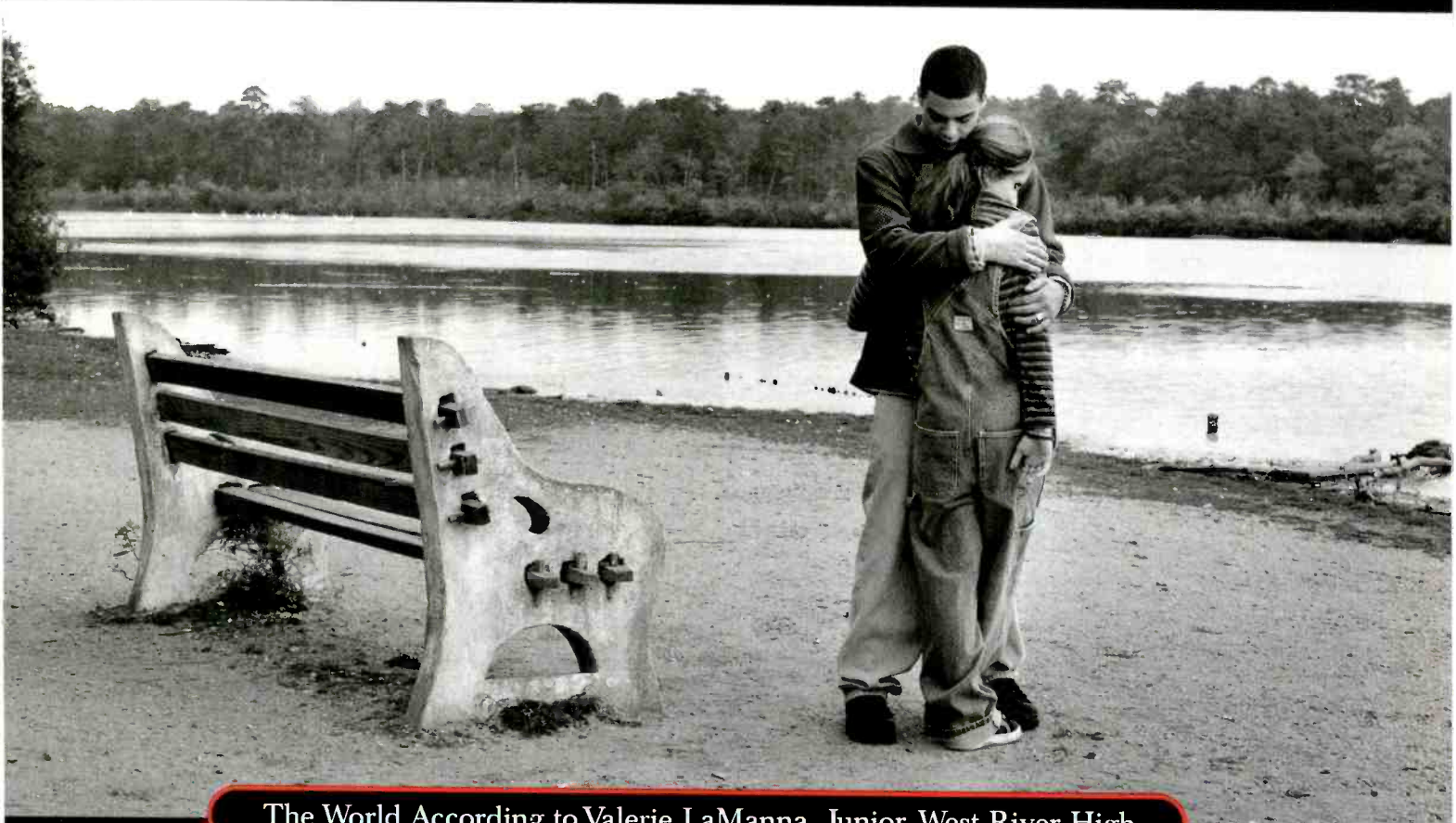
Though hardly anyone had anything sup-

portive to say about the mayor's stand, at least a fastidious letter writer to *The New York Times* took *New York* magazine's ad to task, complaining: "Ending a sentence with a preposition! Really! The editors should be ashamed of themselves!"

Only Media Person seemed to appreciate the mayor's effort to keep New Yorkers amused and divert their minds from the senseless violence that had occurred the weekend before when a giant Cat in the Hat balloon went berserk in a high wind and rained destruction on hapless spectators at the historic Macy's Thanksgiving Day Parade. Really, Media Person wondered, was no one else worried about the precedent that would be set should Giuliani lose?

After all, the American Dream, as MP understands it, is you become famous and then you cash in on your fame through product endorsements and get filthy rich. Michael Jordan, for example, makes more money as an endorser than as a basketball star. But if *New York* can appropriate the name of a celebrity without paying—without even *asking*—the question then arises: What is the point of living? Say you won the lottery and started dating emaciated supermodel Kate Moss and making regular appearances on *The Tonight Show*. Any corporation could snatch your name or likeness and slap it into an ad for free and all your hard-won fame would go down the drain. Media Person doesn't know about you, but he calls this communism.

Speaking of which, it was reported by the *Times* last week that Mikhail Gorbachev, final premier of the Soviet Union and a living *Jeopardy!* question, had filmed a Pizza Hut commercial in Moscow for nearly a million dollars. (*Hi. I used to have absolute rule over 280 million souls and the power to start a nuclear holocaust, but I couldn't get a decent slice of pizza delivered!*) The irony is rich. At a time when even old Commies have discovered the beauty of product endorsement, now all that is threatened. Only one man seems to recognize the peril. Wake up, people. Rudy Giuliani is out there fighting for generations of product endorsers yet unborn. ■



The World According to Valerie LaManna, Junior, West River High

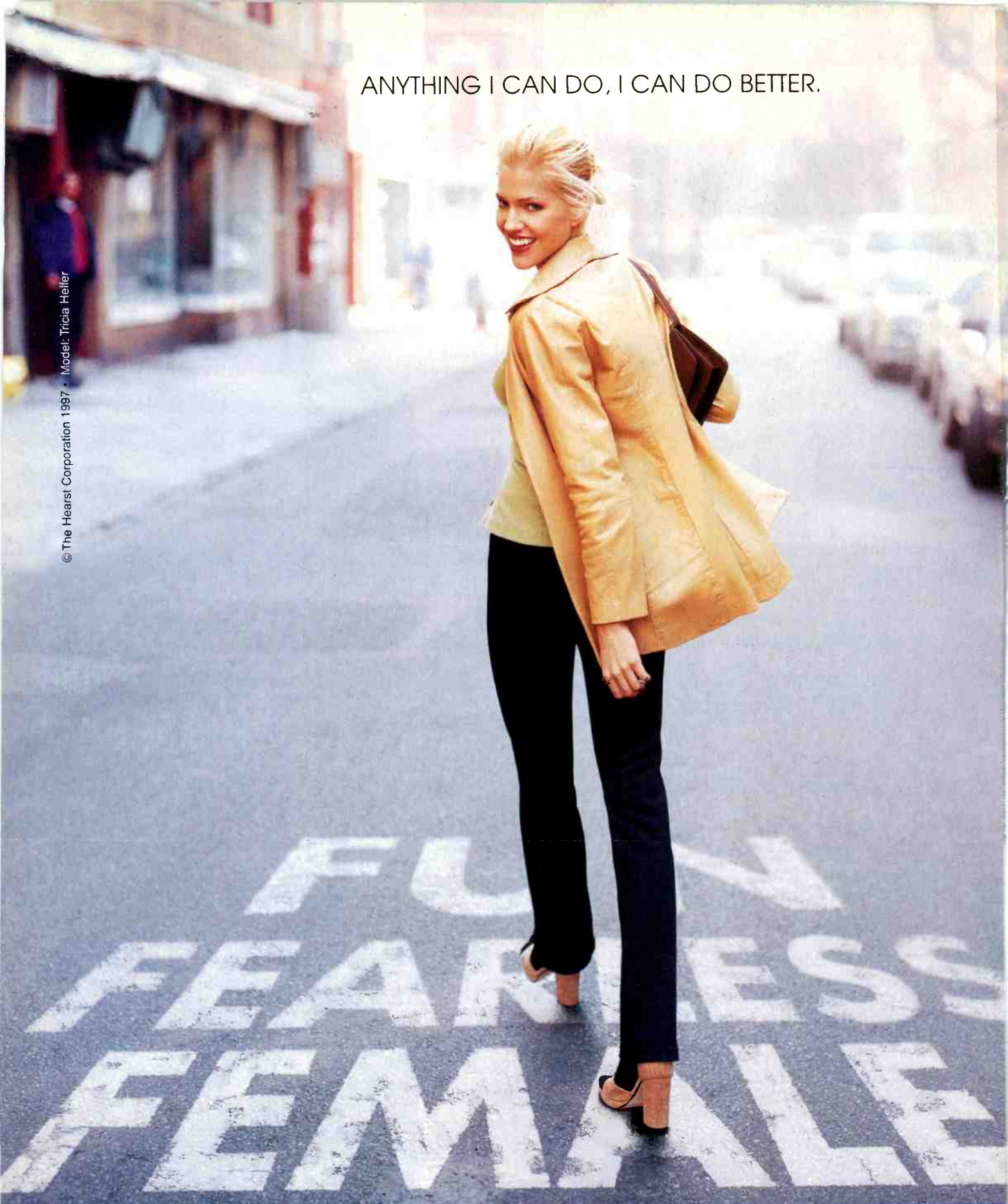
"Parents tell us we're too young to handle relationships, and then they get divorced."



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

ANYTHING I CAN DO, I CAN DO BETTER.

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COSMOPOLITAN