

MEDIA WEEK

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NETWORK TV

Midseason's New Shows Loom Larger

Spring tryouts may have a better chance to make fall lineups this year

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RADIO

CBS, ABC Nets Battle For Listeners

Two biggest webs' competition grows in the newest RADAR report

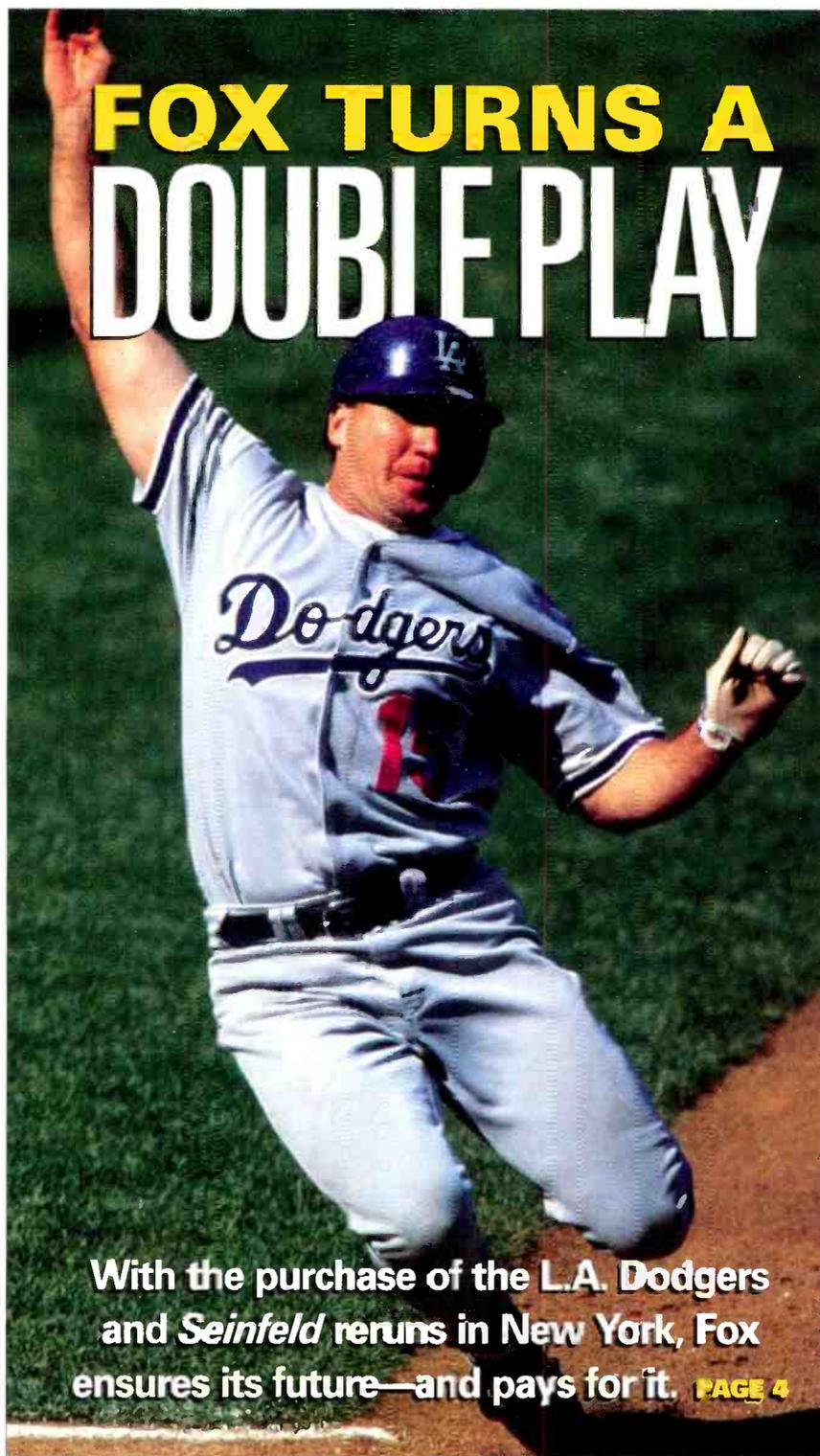
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MAGAZINES

New Yorker Rolls a Big 7 In Awards Nominations

'Harper's' and 'Rolling Stone' also score multiple nods for Ellies

PAGE 8



With the purchase of the L.A. Dodgers and *Seinfeld* reruns in New York, Fox ensures its future—and pays for it. **PAGE 4**

MARKET INDICATORS

National TV: Slow
Softer-than-usual demand for second quarter has networks worried about starting prime-time upfront too early. Upfront may start later and last longer this year.

Net Cable: Active
Cable nets are seeing healthy movement of second-quarter scatter, with movies spending big. CPM increases are 10 percent. Upfront hopes are high.

Spot TV: Healthy
Many markets remain tight. In New York, WNBC-TV is said by buyers to be looking for \$500,000 per local unit in the May 14 *Seinfeld* finale.

Radio: Brisk
Second-quarter sales in telecommunications and retail are very strong, with business going at a record pace compared to this time last year.

Magazines: Steady
Sport category sees athletic shoes scrambling for ad space. Athletic retail is also going strong. While tobacco remains hot, all books fear impending legislation that may do away with it.

AL BELLO/SPORT



*The Seal is
like morality:*



*you may never know
you have it
until you need to use it.*

Laura K. Jones MAR 24

AT DEADLINE

Tribune's 3rd Strike: \$8M More for the WB

Chicago-based TV station group and newspaper owner Tribune Co. has invested an additional \$8 million in the WB television network to boost its equity ownership to 25 percent. Exercising its third and final option, Tribune now has invested a total of \$41 million in its minority ownership position in the WB. In related news, sources said Lambert Television, a Los Angeles-based station group headed by former Twentieth Television syndication president Michael Lambert, has bought WB affiliate WNAB-TV in Nashville, Tenn., for an undisclosed sum from Speer Communications.

Discovery, BBC Ink Global Pact

Discovery Communications and BBC Worldwide last week finalized a \$600 million global alliance that took 18 months to cement. The three-prong union covers developing a \$175 million (funded by Discovery over five years) joint venture in which the pair will coproduce "factual" and documentary programming; global development of channels; and the March 29 launch of BBC America, which, aside from carriage on TCI's digital "Headend in the Sky" platform, has no cable carriage deals in place. BBC will provide all programming. Discovery will contribute \$100 million and handle marketing and distribution.

BPI Buys Stake in Sunshine Group

BPI Communications, parent of *Mediaweek*, has agreed to acquire a majority interest in Sunshine Group Worldwide, a New York-based entertainment company that provides information to and produces trade shows for cinema owners. Sunshine's properties include Cinema Expo International, CineAsia, *Film Journal International* and the ShowEast exposition. The group's owners, Robert and Jimmy Sunshine, will continue to run all facets of the operation. Robert Dowling, president of BPI's Film Group, will coordinate the operation. The deal is expected to close by the end of the month.

Sacred Needs a Prayer to Survive

With six episodes left in the can, ABC has pulled from its prime-time lineup the controversial religious drama *Nothing Sacred*. Though the show has not been formally cancelled, any return to the schedule remains in the hands of a higher authority—and network entertainment president Jamie Tarses isn't commenting. Lauded by critics but boycotted by many advertisers and reviled by conservative religious groups, *Sacred* averaged only a 2.4 rating across its multiple time slots this season.

Time Inc. Wins Case on *Teen People*

Time Inc. can keep using *Teen People* as the title of its new youth-oriented *People* spinoff. After just a day's deliberation in New York, a jury upheld Time Inc.'s trademark suit against Petersen Publishing Co. *Teen People* published first in January, but Petersen claimed it intended on launching a spinoff of its title, *Teer*, last fall. Petersen said it will appeal the verdict.

NFL: Protecting Home Turf Is Top Goal

Responding to a letter sent last week by the Association of Local Television Stations to the FCC complaining about the National Football League's proposed embargo of game highlights, an NFL representative said last week that the league is just looking to protect its game telecasts and other programming. The NFL, which put the embargo in its new TV contracts, does not want to supply game highlights to pro football shows that go up against NFL games or programming. The embargo would bar local stations from using highlights beginning Sundays at noon until midnight Mondays.

New Publisher at *Brandweek*

Ani Brophy has been named publisher of *Brandweek*, a sister publication of *Mediaweek* owned by BPI Communications. Brophy, who has been western regional sales director for Adweek Magazines since 1995, succeeds Monique de Maio, who is leaving to start a marketing consulting business.

Addenda: UPN senior vp media/talent relations **Penelope Levey** resigned last week. No replacement has been named, though sources say Levey's decision was prompted by a reorganization of network management with the recent addition of executive vp/marketing Robert Rene... **Paxson Communications Corp.** has exercised an option to acquire 90 percent of WPXP-TV in West Palm Beach, Fla., a station currently owned by Hispanic Broadcasting Corp... **National Geographic Society's** Scott Crystal was promoted from vp and director of advertising to the new position of publishing director... **Columbia TriStar Television Distribution** has closed a

deal with at least 18 of the 22 Fox Television Stations to clear the weekend off-network run of *Party of Five* starting this fall... **Paramount Domestic Television's** syndicated *Real TV* newsmagazine hit an all-time-high 4.3 rating nationally from the latest Nielsen Syndication Service report (March 2-8), up 30 percent from its year-ago 3.3 rating average.

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MEDIA WIRE

Dude, That Sucks: *Newsweek* Beats Out *Time* on *South Park*

Planning a *South Park* cover? Better act fast. That's the lesson *Time* learned last week after being scooped by *Newsweek*. Both books had geared up for *South Park* packages and both wanted to get their stories on the stands before the show's April 1 special episode. But *Newsweek* beat *Time* to the punch by one day.

Newsweek told Comedy Central of its plans for a cover, locking up exclusive access to network execs and the show's creators, Matt Stone and Trey Parker. While the network had "gotten out of the business of exclusives," said Laura Nelson, Comedy Central's spokesperson, "we felt we had a moral commitment to *Newsweek*." *Newsweek* senior writer Rick Marin wrote the package, which ran in the March 23 issue. "It adds a little element of excitement when the other guy is chasing the same story," Marin said, "especially when you have the story and they don't."

The competition was reminiscent of January's *Rolling Stone*-*Spin* cover duel, albeit not quite as harsh. When *Spin* got wind of *RS*'s story on *South Park*, it went ahead anyway, producing a satiric package with rebel art.

Time didn't go down that road. "We were disappointed that we didn't get to do the story we wanted to do. This definitely wasn't a must-do cover—it was a good cover," a *Time* staffer said. *Time* slipped a three-page *South Park* story into its March 23 edition. —Lisa Granatstein

Times and Post Beg to Differ As Clinton Lawyer Plays Press

Two months into the White House sex scandal saga, the one piece of irrefutable evidence is that major news organizations are being used to telegraph messages to and from players on all sides. The latest example of this occurred on March 20, when the president's lawyer, Bob Bennett, successfully played *The New York Times* off *The Washington Post*. The *Post* ran a lead story that Bennett, according to a letter he had sent to the judge in the Paula Jones case, would be filing "sensitive information of a sexual nature" about Jones, thereby undercutting Jones' credibility. With the *Post* story (continued on page 6)

Fox Buys the

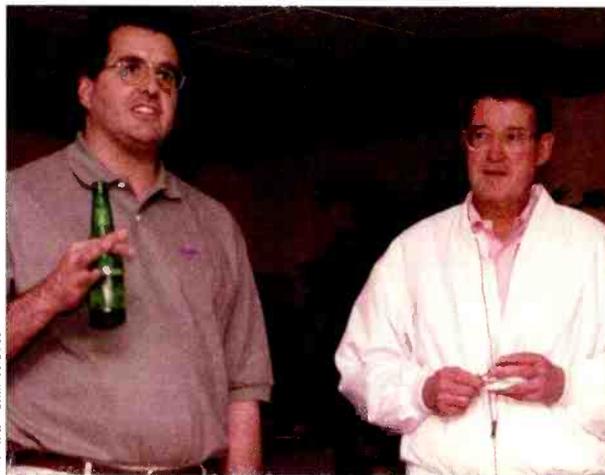
Regardless of price, Rupert Murdoch acquires w

BROADCASTING / By John Consoli, Langdon Brockinton and Michael Freeman

Rupert Murdoch has sent a message to his news and entertainment company competitors: Anything they can do, he can do bigger. They buy a ballpark—and a club to go with it. They lock up exclusive rights to off-network sitcoms, he buys the rights and doubles the price, which might just cost everyone a lot more money. It was just another week for Murdoch and his News Corp. and Fox companies. Fox's agreement to shell out roughly \$77 million over five years to acquire second-

who would not speak for attribution pointed out: "Fox was the first of the major entertainment companies to begin a vertically integrated structure, followed by Disney/ABC, Paramount/Chris-Craft, and Warner Bros." Murdoch is trying to stay one step ahead. Not content to let Disney, which owns the Anaheim Angels and the Anaheim Mighty Ducks, be king of California sports, Murdoch moved to get the Dodgers, which are a bigger TV draw throughout the state and the nation.

The Dodgers acquisition, approved by a 27-2 vote by the other team owners, adds another strategic component to Fox's already formidable stake in big-league baseball. Fox is entering the third season of its five-year, \$575 million network rights agreement with Major League Baseball. It is entering the second season of its four-year, \$142 million cable deal to air baseball games on FX (Saturday nights) and on the Fox Sports Net regional cable channels (Thursday nights). And it owns local TV rights to 22 of the 30 MLB teams. One of those teams is the Dodgers, whose games air on Fox Sports West.



Fox's Peter Chernin (l.) celebrates the sale of the Dodgers with former owner Peter O'Malley.

cycle rerun rights of *Seinfeld* for its owned-and-operated New York City affiliate has ad buyers wondering how the station will recoup such an investment. "The only thing I can think is that Murdoch is willing to take a write-down in order to prop the ratings at the station," said one buyer, who would not speak for attribution. And Fox's deal to pay a record \$350 million to acquire the Los Angeles Dodgers and Dodger Stadium, a prime piece of L.A. real estate, when most Major League clubs are money losers, has baseball owners wondering about his motives, even though they approved the sale last week.

But the name of Murdoch's game is content acquisition across all media spectra—TV, sports, film, print and video—coupled with significant local, domestic and international distribution capabilities. As one Murdoch exec

Right before the owners' vote approving the Fox acquisition of the Dodgers, KTLA-TV, a Tribune Co.-owned station in L.A. (Tribune also owns the Chicago Cubs), dropped its lawsuit against Fox Sports West over rights to 40 Dodgers games. Fox now has telecast rights to all 80 of the Dodgers games to be televised.

Fox executives have insisted that the Dodgers will be operated separately from the broadcast operation. Longtime Dodgers owner Peter O'Malley will serve as board chairman, and former exec vp Robert Graziano will be president and CEO. But Fox execs Peter Chernin, president and CEO of parent News Corp., and Chase Carey, chairman and COO of Fox Television, will both attend league owner meetings, and Graziano will report to the Fox Group. Chernin and Carey said Fox

Henhouse

at he needs to ensure the future of his enterprises

and News Corp. would comply with all MLB rules regarding marketing the Dodgers in overseas markets. Under MLB regulations, international rights must be negotiated through the Baseball Commissioner's Office and not by individual teams. That assurance came in response to questions about whether Fox would attempt to broadcast Dodgers games and market the team via its satellite operations to Asia. The Dodgers have two popular Asian players, Chan Ho Park from South Korea and Hideo Nomo from Japan.

In New York, desperate for a ratings fix, Fox's WNYW-TV is said to have agreed to pay a record sum for the second-cycle rerun rights to Columbia TriStar Television Distribution's *Seinfeld*. Now, it remains to be seen if the show about nothing can get a record something from Fox's KTTV-TV or incumbent Tribune-owned KTLA in L.A.

Stealing away the second-cycle rights from Tribune's WPIX-TV (effective September 2001) is a high-stakes game for Fox in the Big Apple. Several competing station executives in the nation's No. 1 market said that WNYW came in with a \$300,000 per week offer sheet, which equals out to roughly \$78 million over the deal's five-year term (2001-06). Officials with Fox Television Stations Inc., WNYW and Columbia TriStar declined comment on overall aspects and

financial terms of the deal.

The per-week figure, which some New York station sources first estimated to be \$40,000 a week lower, either ties or surpasses the previous record \$260,000 per-week tally Chris-Craft/United Television's WWOR in New York paid for the first cycle of *The Cosby Show* (from Viacom Enterprises) beginning in 1988. Either way, New York station execs said, *Seinfeld* will be getting an unprecedented sum from WNYW for the second cycle of the sitcom, which will have up to 12 on-air exposures at the end of its first cycle on WPIX.

By coming in with a price that is more than double the estimated \$125,000 per week WPIX pays currently, Fox and WNYW officials are clearly banking on *Seinfeld* to maintain its dominant 10-plus rating position in the market. Even though *Seinfeld* repeats scored an 11.0 rating/19 share household average—beating the Big Three O&O newscasts—at 11-11:30 p.m. during the February 1998 sweeps, WPIX nonetheless balked at the last round of negotiations with Columbia TriStar last week.

Although *Seinfeld* is up 5 percent in share from its year-ago sweeps average (10.5/18) and leads into Paramount's proven duo of *Frasier* (8.7/18) and *Cheers* (6.2/16), WPIX vp and gm Paul Bissonette "could not make the economics add up" based on the \$250,000-per-week floor price other station execs claimed Columbia

TriStar set in the market. "We felt that *Seinfeld* could operate at the same level because we have a great time period and great shows like *Frasier* and *Friends* [which launches reruns from Warner Bros. in fall 1998] to hammock it with," Bissonette said. "While I'm happy to say we have *Seinfeld* for three more full years, at what point can we afford to be irresponsible to bank more on the show after that?"

Those considerations aside, a station executive close to the Fox station said that the 22-market group is "looking to complete the triple play" by acquiring *Seinfeld*'s off-net rights for KTTV in Los Angeles (from incumbent KTLA) and scoring a renewal for Fox O&O WFLD-TV in Chicago.

A station executive with inside contacts at KTLA said the station had yet to be contacted by Columbia TriStar late last week. Where KTLA also reportedly pays \$125,000 on the current license fee, the station exec said a simultaneous cable run—with Turner's Superstation TBS reportedly being mulled—only "devalues" the second-cycle run for local broadcasters. "If broadcasters agree to pay record prices for a second cycle, then acquiesce to a second run on cable to further devalue the broadcast run, they should have their heads examined," said the L.A. station executive.

Apparently, Fox group executives were amenable to Columbia TriStar's terms because of the station's ongoing slippage in the New York market. Almost through the first half of March (NSI, March 5-March 18), WNYW's 2.9/7 sign-on-to-sign-off average slipped to an all-time low and marked a 19 percent ratings drop from its year-ago 3.6/9 mark. Earlier this month, Hilary Hendler resigned after three years as gm. Last Friday, Michael A. Wach, a managing partner and president of stations for BGI Broadcasting Inc./Alpha Broadcasting Inc. since 1995, was named to replace her. ■

Affils Jealous Over McBeal's Flirting

NETWORK TV / By Michael Freeman

Some Fox affiliates are miffed that their newest prime-time star, *Ally McBeal*, will be stepping out with a rival network on April 27. On the first Monday night of the May sweeps, series producers Twentieth Television and David E. Kelley plan to have *McBeal* star Calista Flockhart and *The Practice* frontman Dylan McDermott appear in each other's shows. *McBeal* airs at 9 p.m. on Fox and *The Practice* comes on at 10 p.m. on ABC.

The unusual cross-network programming stunt has some Fox affiliates steaming because

they don't want to see *McBeal*'s young viewers

switch over to a competing network show at 10. *McBeal* draws an average 6.1 rating/15 share in adults 18-49, while *The Practice*, which has been renewed for next season, averages only a 4.7/12.

"Do I want to send my viewers to ABC during my late newscast? I don't think so," said Linda Gray, vp/gm of Tribune Broadcasting's

Fox affil WXIN-TV in Indianapolis.

"It's the first time I can recall when one lead-in is being used to support another network's program...cannibalizing from the former's affiliates," said one East Coast gm.

Gray and others acknowledged it's a one-time-only affair. "This is a favor to David Kelley," said a program exec for a group of Fox affils. "I don't think very many people have success in telling David Kelley 'no'."

■



Awaiting Ally: McDermott and Lara Flynn Boyle of *The Practice*

MEDIA WIRE

going to print, Bennett then told the *Times* that the *Post* had moved prematurely, and that Bennett would not be releasing information on Jones, according to editors at the *Post*. This keeps Bennett from getting hammered by the Sunday talk shows for smearing a woman. "Bennett got to do 'good cop-bad cop,'" sighed an editor on the national desk at the *Post* who requested anonymity. "He uses us to signal the Jones people that he's got the information, which he can always introduce in the trial. Then he uses the *Times* to tell the public and the rest of the media, 'I'm a good guy.' He gets it both ways." The *Times* declined to comment. —Alicia Mundy

Moby Dick Drowns Nets, Even Sinks South Park

USA Network harpooned the competition last week with the premiere of its remake of the epic *Moby Dick*. The film scored an 8.1 rating/11.8 share on March 15, delivering some 5.9 million homes, according to Nielsen Media Research data. Those numbers made it the highest-rated cable program that week. On March 16, part 2 of the Hallmark production, while delivering an equal number, even outdelivered the Big Four broadcast nets. It outdelivered Fox, CBS and NBC in men 18-plus, and outdelivered ABC, NBC and CBS in men 18-49. And the film's last half hour (9:30-10:00 p.m. on March 16) outdelivered NBC in homes (6.5 million vs. 5.7 million). Another notable achievement: *Moby Dick* knocked the red-hot Comedy Central series *South Park* out of first place in the weekly cable ratings race for the week ended March 15. —Michael Bürgi

WFAA-TV Digital Try Takes Heart After Missing a Beat

The kinks have apparently been ironed out in Dallas after a digital TV test signal caused area heart monitors to malfunction. Thus, A.H. Belo-owned WFAA-TV is readying a return to HDTV this week. But it took a meeting involving officials from the FCC, the Food and Drug Administration, local hospitals and heart equipment manufacturers on March 11 to resolve the problem.

It all began Feb. 27, when WFAA became the first U.S. (continued on page 8)

Building Up Their Options

Midseason shows counting for more in networks' planning for fall

TV PROGRAMMING / By Betsy Sharkey

In the prime-time equivalent of college basketball's March Madness, this spring's midseason successes and failures are shaping up to be a critical component in the Big Four networks' options for the fall schedules they will announce in May.

Making for higher-than-usual anxiety this year are the exits of some veteran shows, NBC's *Seinfeld* the most notable and CBS' *Murphy Brown* among the more memorable. Still hanging in the balance are the fates of several other key series, including *Mad About You*, whose stars Paul Reiser and Helen Hunt have not come to financial terms with NBC, along with ABC's *Ellen* and CBS' *Cybill*, which have suffered ratings slumps.

At ABC, the spring strategy is to build momentum going into the fall schedule announcements with new shows such as the midseason comedy *Two Guys, a Girl and a Pizza Place*. *Two Guys* will give ABC some scheduling options if the show continues to hold a comfortable percentage of the audience of the network's Wednesday 9 p.m. hit, *The Drew Carey Show*. Though *Two Guys*' second episode fell short of premiere-week ratings, it still showed a 25 percent improvement over *Ellen* in the 9:30 time slot. ABC's Wednesday 8-9 block, with *Spin City* and the new hit *Dharma & Greg*, has been solid all season.

"We're feeling really good about Wednesday night," said Jamie Tarses, ABC Entertainment president. "But as far as our scheduling plans for fall, we're looking at a lot of scenarios, and Wednesday night can change."

Over at NBC, the best midseason news

came last Tuesday with the premiere of *Lateline*, starring Al Franken. With a 6.6 rating/17 share, *Lateline* topped all the other NBC midseason test balloons. If viewers keep coming back, *Lateline* would give the network a much stronger hold on Tuesday night and would make the move of another Tuesday comedy (*Frasier*, *Mad About You* or *Just Shoot Me*) to *Seinfeld*'s Thursday slot much easier.

"The [midseason] numbers are indicating [that] in this network landscape, it takes a while for a show to get launched," said Marc Berman, associate program director at the rep firm Seltel. "With so much competition, it's hard to get viewers to stick with a new show."

Among the biggest disappointments of the midseason offerings so far are the much-promoted Tom Selleck comedy on CBS, *The Closer*, and *Significant Others*, Fox's drama from the creators of *Party of Five*, which is being tested in its sibling's spot at 9 p.m. on Wednesday nights. "The most significant thing about *Others* is that it dropped 21 percent in the second half hour," Berman noted. "And it's 47 percent below *Party of Five*."

Fox's patience with *Party of Five*, another slow starter, ultimately paid off. But in the high-stakes '98 prime-time game, it remains to be seen whether any network can afford to nurture a troubled show, even when the quality is there. ■



Tarses: "Feeling good" about ABC Wednesday

Network Radio Reels 'Em In

RADAR report of audiences shows a total of 22 million listeners

RATINGS

Someday, the RADAR report of network radio listenership is going to come out and ABC's Paul Harvey is not going to be No. 1. But not yet. According to RADAR 56, which covers fall 1997, Harvey ranked first, second and fourth, with nearly 5 million people hearing his

8:30 a.m. report, 3.8 million tuning him in at 12:06 and 2.9 million at 11:10 a.m.

The network radio business last fall had pretty much settled into a two-company battle for dominance between ABC and CBS' Westwood One, the latter of which combines the old CBS, NBC, Mutual, RKO and Unistar radio

**Reach people locally, internationally, by interest,
or just pure demographics. Or maybe just whack the whole bunch
of 'em over the head at the same time.**

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station to broadcast digitally in high definition via a nonexperimental signal. Within two days, station officials learned that their signal was interfering with the signal used for Baylor Medical Center's heart monitors. The station subsequently contacted other area hospitals and found similar occurrences. Although the signal wasn't life-threatening, the station ceased broadcasting until the problem could be resolved. The answer was to ban local hospitals from using the frequency. By late last week, only one hospital still needed to get off the frequency. —John Consoli

Leaving *Us*, Veteran O'Dair Becomes *Details*-Oriented

Us editor Barbara O'Dair has been named executive editor of *Details*. O'Dair leaves the Wenner Media entertainment book after two years at the helm. She had been at Wenner about six years. "I knew eventually I needed to do something inclusive of entertainment but not solely entertainment," O'Dair said. "This is going to give me that experience at a high level." *Us* senior features editor Leslie Van Buskirk will move up to acting editor. O'Dair wraps up at *Us* on April 6 and begins her new duties a week later. —LG

Jackie Collins Talk Show Seen as *AJ* Replacement

Following King World Productions' cancellation of its syndicated *American Journal* newsmagazine last week, KCBS-TV in Los Angeles and CBS' Eyemark Entertainment division are said to be developing a Jackie Collins talk show to possibly fill some *AJ* time slots. Station rep sources say the plan is to test the Collins talk show this summer on KCBS, then consider a national rollout by Eyemark sometime next season. Collins is the author of celeb gossip novels including *Hollywood Wives*, *Hollywood Husbands* and *Lady Boss*. Reps say KCBS is intent on testing Collins' celebrity-oriented series in the 4:30-5 p.m. slot that *American Journal* will vacate in June. King World officials decided to pull *AJ*'s plug after the newsmag came out of February sweeps with a 3.0 rating average nationally (NSS), down 8 percent from its comparable year-ago average (3.3 rating). —MF

networks. The next radar survey, however, will include a new player, Chancellor's AMFM radio network, the first new entrant in more than a decade. Also starting this year, the RADAR report, which had been issued twice annually, will come out four times per year, in March, June, September and December. RADAR is a product of Statistical Research, Inc., Westfield, N.J.

Among the highlights of RADAR 56 is that network listenership remained at the relatively high levels recorded by RADAR 55 in the spring of 1997. A total of 22.3 million listeners tuned in during the fall period. Adult networks slipped a bit (2.9 percent) while youth-oriented nets gained 6.3 percent, based on total listenership (except overnight) by all persons 12 years old and older.

Among the individual networks, Westwood One's Source gained 10.4 percent in total listeners to 1.13 million; Westwood's NeXt was up 6.9 percent to 1.8 million; ABC's Advantage rose 6.8 percent to 1.78 million, American

Urban was up 3.6 percent to 1.01 million; ABC's Genesis posted a 2.6 percent gain, to 1.76 million; ABC's Prime gained 1.5 percent, to 3.77 million; Westwood's CNN+ rose 1.5 percent, to 1.71 million; and Westwood's NBC gained 1.3 percent, to 1.91 million.

Networks posting audience losses included Westwood's Variety, down 13.5 percent to 1.6 million; ABC's Galaxy, down 12.5 percent to 935,000; CBS network, down 4.7 percent to 1.27 million; ABC's Platinum, down 4.6 percent to 2.08 million; and CBS' Spectrum, down 4.2 percent to 1.5 million.

In the adults 18-49 demographic, ABC's Prime ranked No. 1, with 1.91 million listeners, followed by Westwood's NeXt, with 1.38 million; ABC's Genesis, with 1.37 million; ABC's Advantage, with 1.17 million; ABC's Platinum, with 984,000; Westwood's NBC, with 957,000; Westwood's Source, with 847,000; Westwood's Spectrum, with 789,000; Westwood's CNN+, with 757,000; Westwood's Variety, with 652,000; and ABC's Galaxy, with 512,000. ■

Yes, *The New Yorker*

Weekly earns seven nominations for National Magazine Awards

MAGAZINES / By Lisa Granatstein

The *New Yorker* tops the list of nominations for 1998 National Magazine Awards, to be announced today by the American Society of Magazine Editors. *The New Yorker* earned seven nominations in seven categories. *Harper's*

and *Rolling Stone* were runners-up, each with five nominations in four categories. *Worth* received four nods in four categories. In all, 78 magazines were named finalists in 12 categories.

In addition to earning a nom for general excellence in the 400,000 to 1 million-circulation category, *The New Yorker* also scored citations for reporting, feature writing, public interest, fiction, essays & criticism and single-topic issue. *Harper's* and *Rolling Stone* each earned two reporting nominations: *RS* for "The True Story of John/Joan" by John Colapinto and "Fortress America," a series by William Greider; and *Harper's* for "Judgment Day" by Alan Zarembo and Elizabeth Rubin's "An Army of One's Own." *Worth* bagged nominations for special interests, essays & criticism, public interest and single-topic issue—a special

report called "One Stock."

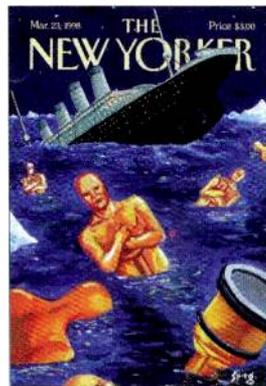
Magazines honored for general excellence with a circ of more than 1 million include *Martha Stewart Living*, *National Geographic*, *Rolling Stone*, *Vanity Fair* and *Vogue*. Those nominated for general excellence with circ of 400,000 to

1 million are *Condé Nast House & Garden*, *GQ*, *The New Yorker*, *Outside* and *Spin*. The nominees with circ of 100,000 to 400,000 are *Harper's*, *Philadelphia Magazine*, *Preservation*, *Saveur* and *Texas Monthly*.

Three nominees from last year's design category are up for awards again this year: *Entertainment Weekly*, *Garden Design* and *Martha Stewart Living*. Other nominees in design are *Bloomberg Personal*, *Fast Company* and *Wired*.

For feature writing, the Ellie contenders are *Harper's*, *New York*, *The New Yorker*, *Outside* and *Sports Illustrated*. And for essays & criticism, the lineup is *Condé Nast Traveler*, *Foreign Affairs*, *The New Yorker*, *Vanity Fair* and *Worth*.

The 15 winners will be announced on April 29 at the Waldorf-Astoria in New York. ■



The leader of the pack in 1998 Ellie noms

2:45 P.M. - 4:00 P.M.

CREATIVITY ON THE WEB—ONE YEAR LATER

Tim Smith, President, Red Sky Interactive, San Francisco.

Last year, Tim thrilled the Adweek Forum audience with some of his quirky views about how to get people really involved in your website or banner. Tim is chairman of this year's One Show Interactive and a leading digital creative artist. His firm has created interactive communications for Nike, Land's End and Hewlett-Packard, among others. We've asked Tim to come back to give another dose of his distinct view of how to press the limits of the medium.



SMITH

BRANDING: ALIVE AND WELL ON THE NET, DESPITE EARLY REPORTS OF ITS DEMISE.



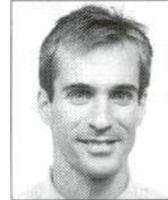
LEFURGY



CREECH

Panel: Rich LeFurgy, Senior Vice President of Advertising, ABCNews/ESPN Internet Ventures, New York; Kathryn Creech, General Manager, HomeArts, Hearst New Media, New York; Tim Discipio, President, Easton Media, Easton, CT; Wenda Harris Millard, Executive Vice President, DoubleClick, Inc., New York.

In fact, the Web continues to offer terrific branding opportunities, both those which are Web-based and those seeking to build their name with the kind of niche communities which heavy up on the Web. And as workplace usage grows, the audience is growing and starting to look like the kind of prime, upscale, mass audience advertisers salivate over.



DISCIPIO

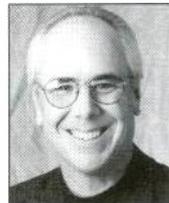


MILLARD

DAY TWO, TUESDAY JULY 14

10:00 A.M. - 11:00 A.M.

HOW CAN YOU EXCEL MARKETING AND BRANDING YOUR PRODUCTS ON THE WEB—A TUTORIAL



CARLICK

David Carlick, Senior Advisor, VantagePoint Venture Partners, San Bruno, CA

David Carlick helped build Poppe Tyson and its interactive offshoot Poppe.com into one of the leading Web agencies in the U.S. He's now a partner in a leading California venture capital firm. But his roots remain in marketing. He's writing a book about branding on the Web—and this lecture is the result of much of his thinking on the subject. From a leading thinker in cyberspace, Carlick will offer you a challenging view on what works and what doesn't work in building an audience and image for your brand.

11:15 A.M. - 12:15 NOON

BEYOND DEMOGRAPHICS...THE WHO, WHAT, WHERE, WHEN AND WHY OF CONSUMER BEHAVIOR ON THE WEB

Mark K. Wright, Chairman & Chief Executive Officer, Managing Partner, @plan, Stamford, CT

The Web continues to be the fastest growing and changing medium in over a half century. Who is the consumer driving this rapid change? What types of content attract their interest? How is this interest evolving? Where are they beginning to shop and purchase online? Why are they shopping certain e-commerce categories and not others? When should the Web be considered the primary medium of choice for advertisers interested in reaching and selling select groups of consumers? With @plan's statistically projectable market research database of over 40,000 active web users behind him, Mark will provide the answers to some of the questions needed to grow and profit from this new medium.



WRIGHT

1:30 P.M. - 2:30 P.M.

DIRECT SELLING ON THE WEB: A COUPLE OF BRILLIANT CASE HISTORIES



MEHL



DESROSIER

Panel: Anne Benvenuto, Senior Vice President/Marketing, Auto-By-Tel, Irvine, CA; Cyndy Ainsworth, Director/Marketing, Virtual Vineyards, Palo Alto, CA; Brad Mehl, Director/Marketing and Communications, CDnow, Inc., Jenkintown, PA. Moderator: Jim Desrosier, Executive Vice President, Marketing, Excite, Inc.

The fact is the smartest marketers on the Web, based on growth, gross revenues and profits, are the direct marketers. Here they tell, in brief, their stories of how they launched and branded their service, what are the factors making them a success and where they think the medium is going.



BENVENUTO



AINSWORTH

2:30 P.M. - 3:30 P.M.

**WHERE ARE THE EYEBALLS GOING?—
A REPORT FROM THE COUNTERS**

What are the most popular websites and what are people looking for in those websites? How is traffic in the workplace changing? And in the home? This panel will provide the latest information on consumers' Web habits, comparing business to home panels. What sites are most popular? What categories are hot? Are users actually downloading screens they request? How long are they spending on a site and do they click through your banner because they're really intrigued or because they hit the wrong key? It all leads to an interesting road map to how the Web audience is evolving and what you can expect in the year ahead.



LEVY



COFFEY



DONAHUE

Panel: Jeff Levy, Co-founder, Chief Executive Officer, Relevant Knowledge, Atlanta; Steve Coffey, Vice Chairman, Media Metrix, Port Washington, NY. Other speakers to be announced. Moderator: Michael Donahue, Executive Vice President, American Association of Advertising Agencies, New York

3:30 P.M. - 4:30 P.M.
CLOSING KEYNOTE



ZEISSER

WHAT IS THE FUTURE FOR ADVERTISING AND SELLING ON THE WEB?

Michael Zeisser, Principal Partner, McKinsey & Co., New York

McKinsey & Co. continues to serve Fortune 500 companies who want a digital information and marketing strategy for the Year 2000. McKinsey has been bullish on the Web from the start. As head of McKinsey's Digital Marketing practice, Zeisser will talk about what kind of business strategies can be expected to succeed and fail on the Web and what the impact of these strategies are for traditional off-line marketing approaches.

THE ADWEEK FORUM @ SUMMER INTERNET WORLD '98

July 13-14, 1998 at McCormick Place, Chicago

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NET RIDDLE:

IF E-COMMERCE GETS ANY BIGGER, WHAT HAPPENS TO BRANDING?

A Two-Day Seminar About What Smart Marketers are Doing on the Web to Make the Cash Register Ring

Recent studies from Forrester and others show that the Web is continuing to grow rapidly as a sales medium. Revenues for direct-to-consumer and business-to-business sales are far outdistancing advertising revenues. In fact, recent IAB surveys show advertising slowing and there is now some doubt that this year it will cross the \$1 billion mark, as was earlier predicted.

Whatever the argument about e-commerce, the more important questions for advertisers are: How effective will the Web be in branding products and services? Will we have to wait for increased bandwidth to see the Web have the impact of television? What about the value of customer loyalty and database marketing programs? How about uses of the Web as an employee motivation platform? Where can the Web do better than traditional media?

Come hear leaders in Web marketing relate up-to-the-hour case histories of their successes. Find out new ways to leverage your brand and find those niche markets previously beyond your reach. What kind of new tools do we need

to satisfy measurement demands? Where are the areas where the Web surpasses the impact of traditional media and what areas are still lacking? This is a conference that easily pays for itself as it helps you grapple with the complexities of this exciting new medium.

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Fax your registration to (203) 226-2976. Registration is \$695 for the two-day conference. Early birds save \$100 when you register before June 26, 1998. AAAA and ANA members qualify for an even greater discount—call (800) 632-5537 for details. Registration also includes a pass to the Summer Internet World '98 Expo—July 15-17 with over 550 companies, across 13 acres of exhibits.

DAY ONE, MONDAY JULY 13

10:00 A.M. - 11:00 A.M.
OPENING KEYNOTE #1

WHAT KIND OF SHAKEOUT IS AHEAD?

Bill Bass, New Media Research, Forrester Research, Cambridge, MA.

The research staff at Forrester continually challenges popular assumptions. Bill will talk about what new research shows is the real branding potential of the Web, what kind of advertisers are likely to use the Web as a branding medium, who's going to sit out the next year or so, and what's going on under the surface.



Bass

11:15 A.M. - 12:15 P.M.

WHO'S MAXIMIZING DOLLARS IN BUSINESS-TO-BUSINESS E-COMMERCE?



WINTERS



ZINNES



SEGAL

Forecasts show that e-commerce is finally taking off. But under the surface, the big growth is coming in B-to-B. Forrester and others are saying sales are approaching the \$1 billion mark. What is going on here? What does the retail world have to learn from the way companies are doing direct-to-customer business that dwarfs what's happening in the consumer sector? You will find this panel a real eye opener.

Panel: Butch Winters, President/Internet & New Media, Electronic Data Systems, Plano, TX; Claire Zinnes, Interactive Marketing Manager, Pall Corporation, Port Washington, NY. Other speakers to be announced. Moderator: Richard A. Segal Jr., Managing Director, Hensley, Segal, Rentschler, Inc., Cincinnati.

NET RIDDLE:

IF E-COMMERCE GETS ANY BIGGER, WHAT HAPPENS TO BRANDING?

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Direct Sales

Branding

THE ADWEEK FORUM @ SUMMER INTERNET WORLD '98

July 13-14, 1998 at McCormick Place, Chicago

CBS Takes To the Skies

New in-flight program deal promotes shows to captive audience

TELEVISION / By Betsy Sharkey

As George Schweitzer, CBS' executive vp of marketing and communications, envisions it, the network's new in-flight programming and promotional venture with American Airlines launching on May 1 will ultimately redefine the meaning of "airtime." American executives agreed. The airline signed with CBS after its broadcast contract with ABC, due to expire at the end of April, went sour.

"The synergy we hoped to realize with the ABC-Disney alliance simply wasn't there," said an American executive. "CBS clearly wanted to make this happen, and they are taking it to a level that I think will become the industry standard."

The wide-ranging CBS plan is designed to help the network create an up-close-and-personal relationship with current and potential CBS viewers. The deal includes everything from CBS-branded travel packages to chances for American passengers to win guest spots on CBS shows. Occasionally, the stars of CBS comedies will board AA flights to hand out peanuts or work the aisles.

It's the promotional rather than the revenue-producing potential of the deal that interests CBS, which is working overtime to get a younger viewer base to sample its programs. Any ad time sold will be controlled by American.

"For us it's another media outlet, another daypart to program," said Schweitzer. "And our target demo, baby boomers, is flying American.

between families and the business traveler." Since some 2.1 million AA travelers a month will be exposed to the programming, CBS hopes to feel the impact as early as the May sweeps.

A critical component of the plan is creating an original, hour-long programming block dubbed CBS Eye on America, an idea credited to Frances Manfredi, the network's director of domestic cable and special markets. The block



Letterman: An American fan

will be cohosted by CBS *This Morning* anchors Jane Robelot and Mark McEwen and will feature news, sports and entertainment segments. The entertainment segment will include anything from entire sitcom episodes to clips from *The Late Show With David Letterman* (the host is a fan of the airline). "We want to put on the best of what we have to keep folks interested," said Manfredi. "One of the nice things about putting this together was that everyone at the network just got it—got the potential exposure it could mean for us."

Already in development is a promotion that will feature Nashville, a key American hub, because the *CBS Country Music Awards* broadcasts from there in September. Another is in the works for New York, host of the U.S. Open Tennis Championship in the same month. ■

RADIO

The Journal Broadcast Group of Milwaukee last week agreed to purchase seven radio stations serving Idaho and Oregon from AGM-Nevada, LLC. The purchase includes KCID-FM, a modern-rock station in Caldwell, Idaho; KCID-AM, its country-playing crosstown cousin; KOXR-FM, a rock outlet in Payette, Idaho; KJOT-FM, an album-oriented rock station in Boise; Boise's KGEM-AM, which plays standards; and KSRV-AM and FM, country stations in Ontario, Ore. When the deal goes through, Journal will own a total of 23 stations, including several other recent acquisitions.

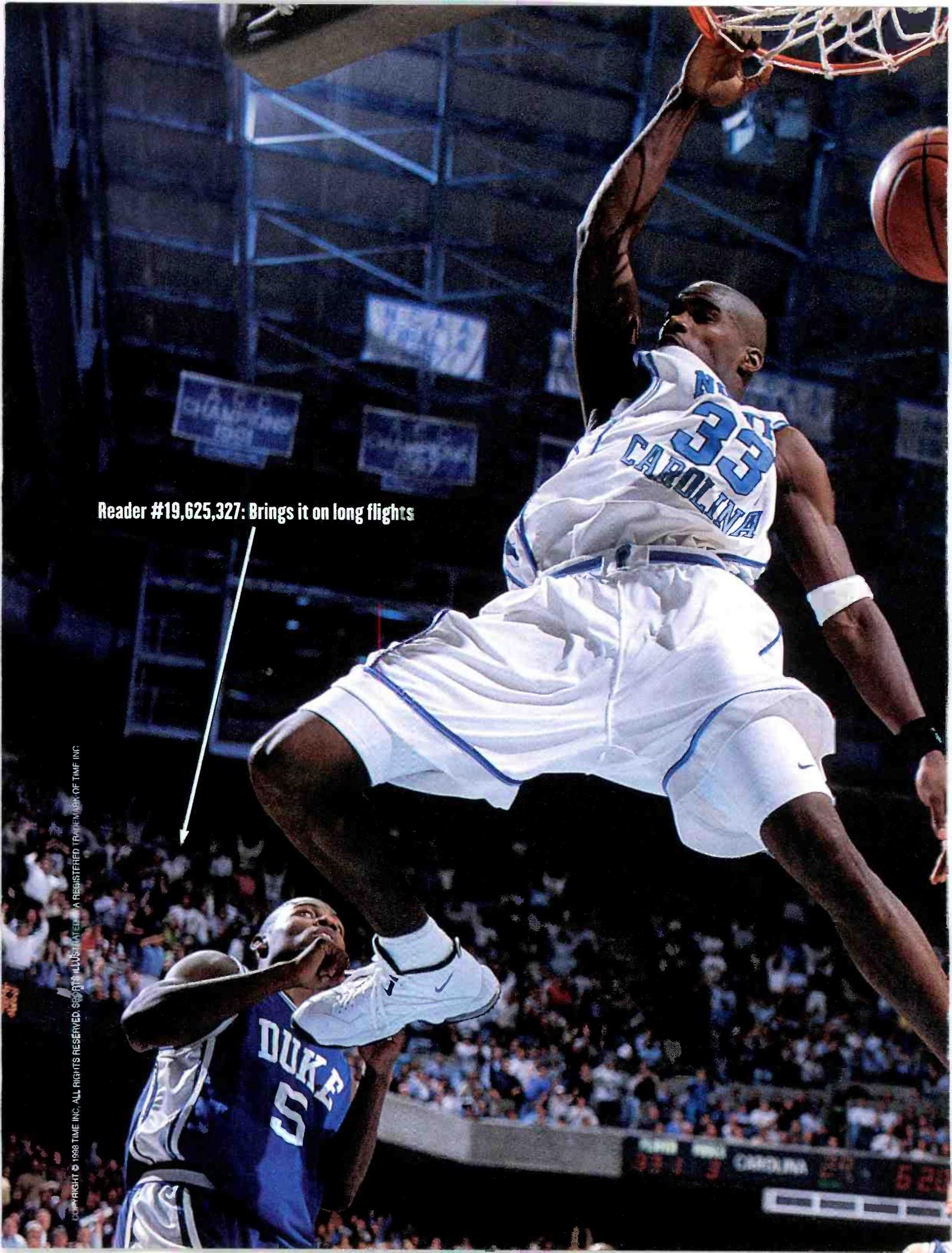
Westwood One experienced a setback last week in its court fight against radio host Casey Kasem. A superior court judge in Los Angeles denied Westwood a restraining order to prevent Kasem from broadcasting his countdown shows on Chancellor's new AMFM Radio Networks. Westwood, contending that Kasem's move violates the contract he has with Westwood through the year 2000, will pursue the suit in a court appearance scheduled for May 13. Westwood reportedly does not want to put Kasem back on its network but wants Chancellor to pay for his premature exit. Kasem has said he was simply exercising his legal option when he left Westwood. He is scheduled to hit AMFM's airwaves on March 28 or 29. —Rachel Fischer

T.G.I.F.

every

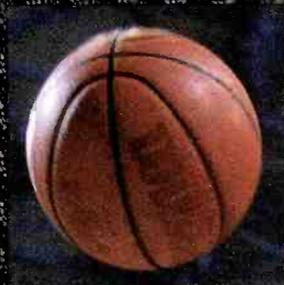
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**Sports
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NETWORK TV

Fox Entertainment president Peter Roth was so impressed when Imagine Entertainment approached him with the idea for the animated series *The PJs* that he immediately ordered a demo. Within three days, he ordered 13 episodes.

The series, airing sometime in midseason 1998-99, will be the first prime-time series using technology variously described as stop-motion animation, clay-mation, foamation, or just simply "the California-Raisin technique."

Imagine has been tight-lipped about releasing too many specifics, but the series is about the exploits of a group of families and a building superintendent in a housing project set somewhere in urban New Jersey ("PJs" meaning "The Projects") with Eddie Murphy doing the voice of the superintendent. Murphy will also be one of six producers. Other producers include Imagine execs Ron Howard, Tony Krantz and Brian Grazer. The series will be produced in association with Disney Television.

Roth said his eagerness to go with *The PJs* jives with Fox's strategy of airing programs that are "distinctly, uniquely" different. "I never, never, want to follow a trend," said Roth. But that strategy may have cost Fox a midseason hit. The network passed on *Two Guys, a Girl and a Pizza Place*, which earned a 12.3 rating/20 share for ABC in its debut on March 11. Although it was produced by 20th Century Fox, the sitcom was perhaps thought to be too mainstream for Fox. The *Two Guys* episode was the highest-rated ABC series premiere since *Spin City*'s in 1996.

If network TV's nonprogramming

time continues at what media buyers and studio execs consider saturation level (*Mediaweek*, March 16), it could lead to more simplistic programming, suggested one studio executive last week.

"With all the commercials and promos, it's getting harder to break at logical points during a show without hurting the continuity," said the exec, who requested anonymity. "It's easier to do with shows like Fox's *Cops* or its police-chase type programs, where breaks can come at any point. Maybe this is the direction the networks want programming to go." —*John Consoli*

The Drive to Privatize

BET, Liberty plan to ride the road to business opportunities

CABLE TV / By Jim Cooper

BET chairman Robert Johnson's bid last week to take BET Holding Inc. private has ushered in what is expected to be a second wave of diversification for the cable programming company. Only 24 hours after receiving the green light from a one-man committee representing BET's board of directors to proceed with efforts to go private, BET announced it plans to buy an 80 percent stake in the annual JVC Jazz Festival.

In announcing the move to go private, Johnson said the buyout would afford BET greater flexibility "in decision-making and how we deploy our cash." Johnson also said the deal could free managers to focus on building long-term assets for the company "rather than short-term earnings" and that he could begin to expand on core cable franchises. BET already had deals in place with Microsoft for MSBET, which offers online content married to BET programming, as well as for a theme restaurant and a clothing line.

Johnson, who created BET, already holds 46 percent of the company. His partner in the move to take BET private is Tele-Communications Inc.'s Liberty Media, which owns 22 percent of BET Holdings.

Terms of the latest deal have Johnson and his group of investors offering about \$63 per share, or \$378 million, the price tag for the 32 percent of the company Johnson and his group doesn't already own. The new offer places BET Holdings' value at about \$1 billion.

Johnson and Liberty had previously offered \$48 per share but were rebuffed by the independent representative of the company's board.

BET's shareholders will convene to vote on the proposal in a special meeting this summer. BET Holdings' stock value climbed about 11 percent on news of the buyout. ■



Private horizons:
BET's Bob Johnson

Judy Lends WCBS Punch

Eye net flagship's 5 p.m. newscast rises with help from its lead-in

TV STATIONS / By Michael Freeman

WCBS-TV in New York scored its highest ratings in almost five years for its 5-6 p.m. newscast in March, thanks to a combination of stronger news reporting, a better lead-in and scheduling mistakes by the competition. The ratings uptick was a welcome sign that things may be turning around for the perennially bottom-rated Eye network flagship.

For the second time in March, WCBS' early-fringe newscast last week turned in a top-ranked 6.5 rating/14 share average in households (NSI, March 16), beating out rivals WNBC (5.9/13) and WABC (6.4/14). On March 5, WCBS' 5 p.m. news hit a 7.0/16, its highest mark and first time-period win since April 16, 1993 (a 7.9/18 average).

Much of WCBS' success came from the lead-in strength of Worldvision Enterprises'

Judge Judy courtroom strip, which during the February sweeps rose 88 percent from year-ago levels to a 6.8/16. WCBS officials were quick to point out that the 5 p.m. newscast is holding its own against those of the other Big Four network O&Os. "There is no question that *Judge Judy* helped put us on the map, but I think it's also worth noting that we won the 5 o'clock hour as well," said Steve Friedman, vp/station manager of WCBS. "At one time we would have just been happy if we didn't finish last, but now we're in the game and we want to win it."

During February, WCBS' 5 p.m. newscast posted 50 percent year-to-year growth, averaging a 5.6/12 against WNBC (6.7/14) and WABC (7.9/16), which dropped 22 and 11 percent, respectively. What hurt WNBC was pushing USA Networks' *Sally Jessy Raphael* (5.8/15) from 4 p.m. to 3 p.m., where it fell 21 percent from its year-ago average (7.9/19). ■

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TV SPORTS

By Langdon Brockinton

We Are (Not) the World

Name change for NFL "minor league" in Europe could boost viewers

As part of its effort to expand globally, the NFL has struck several new TV-rights deals overseas, signed new sponsors for its NFL Europe League (formerly called the World League) and set new international TV programming plans for the 1998-99 season.

SAT.1, a major German network, has become an NFL TV partner. The net will televise a preview of the season and will air Super Bowl XXXIII live from Miami next January. SAT.1 also will offer weekly highlights of the six-team, five-country NFL Europe League.

A joint venture of the NFL and Fox Sports, the NFL Europe League (an NFL farm system of sorts) will kick off its '98 season on April 4. NFL Europe also will get weekly coverage this season in the U.S. on the Fox Sports Net regional sports cable channels and on DirecTV. (Last year, DirecTV and Fox's basic-cable network, FX, televised regular-season games.)

On Sunday, June 14, the Fox broadcast network will carry NFL Europe's title game, World Bowl '98, from Frankfurt, Germany. So far, Puma, Nabisco's AI Steak Sauce and Monsanto are said to have secured commercial time on Fox Sports Net's coverage of NFL Europe. In addition, some official NFL sponsors, as part of their packages, will likely get inventory in NFL Europe telecasts on FSN.

The European circuit's ad sales in the U.S. may get a boost this season because the NFL name is now attached to the league. Also, the telecasts are now on a sports network rather than on FX, which is largely an entertainment channel; FSN will promote NFL Europe on its other sports programming. And unlike last year, when the telecasts aired in three different time periods, this season's coverage will run in a later window—from 6-9 p.m. on Sundays.

In sponsorships, Deichmann, the largest athletic footwear retailer in Germany, has signed a two-year deal with NFL Europe. Deichmann's deal includes ad time on SAT.1's coverage and on German broadcaster DSF's telecasts of the Frankfurt Galaxy and the Rhein Fire games.



Meanwhile, Kellogg and Ericsson have signed on as new corporate sponsors of the England Monarchs and Rhein Fire, respectively.

NFL Europe also has new program deals with Spain's TV3 channel, Holland's Veronica network and Fox's new Fox Sports World.

Elsewhere on the overseas front, NFL International will introduce new NFL Films-produced programs for the '98-99 season, including *Rules of the Game*, a series of 23 30-second vignettes explaining the basics of pro football. Several prime-time specials, still in development, also will be available internationally.

The rationale behind the ancillary programming, said Anne Murray, the league's vp of international television distribution: "To build an audience for [NFL] games and to develop the international marketplace." While most of the ad time in these international shows is sold by the local broadcasters, the league does retain a few spots for potential sale to official NFL sponsors.

The league's cable carriage is switching this season to Fox Sports Net from FX.

The NFL's Baltimore Ravens are looking to create a weekly half-hour local TV show targeted primarily at 6- to 13-year-olds. Designed to cultivate future fans, the series would air on Saturday or Sunday mornings beginning this fall on a network affiliate in Baltimore, said David Cope, Ravens vp of sales and

marketing. Negotiations are under way with WJZ (CBS), WMAR (ABC), WBAL (NBC) and WBFF (Fox).

The Ravens want to sign a time-buy deal under which the team would sell the show's commercial inventory. If a deal is made, the kids-oriented series would premiere on Sept. 5 or 6. The show could feature some animation and would likely have "an educational spin," Cope said.

Rights to the Ravens' current local TV offerings—preseason games; *Ravens Report*, a weekly hour-long coach's show (both carried last season by WBFF); and *Ravens Kickoff*, a weekly half-hour pregame series (aired by WMAR last year)—are all up for renewal. The team again is looking to cut multiyear time-buy deals. ■

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The Post (775,894 daily, 1.1 million Sunday) is developing tabloid-sized "extras" targeting readers in suburban Maryland and Virginia, where 80 percent of its circulation lies. Meanwhile, at the Journal Newspapers,

Prince William County Extra, which was launched "after we took the *Prince William County Journal* daily in 1996. Imitation is the sincerest form of flattery," he said.

The *Post*'s thrice-weekly *Prince William County Extra* came out of focus groups. Held last year, the sessions sought to discover what the new *Post* reader, living on D.C.'s "outer rim," some 30 to 35 miles from downtown, wanted to read, said Steve Coll, who becomes the paper's new managing editor on June 29.

The results? "Quality local news that's thorough and honest with a heavy dose of investigative reporting." Delivered to *Post* subscribers, *Extra* will be repeated soon in Loudoun County and southern Maryland. Coll, 39, who shared a Pulitzer Prize for investigative reporting, said he's intrigued by the combination. "The suburban frontier represents an enormous strategic challenge for most papers, as well as a practical one."

To further meet that challenge, the *Post* redesigned the paper March 2 amidst plans to open its \$250 million printing plant later this year in College Park, Md. Leonard Downie, the paper's executive editor, said the new presses will provide color and allow zoned editions. Reader feedback also drove the recent redesign, which trimmed the paper by an inch at top and bottom. The redesign also forced more tightly written news stories and roundup columns, which readers say they like, said Downie.

The capstone in all these changes is Coll's selection as managing editor, driven largely by "the new generation in the news-

room," said Downie, who likes Coll's collaborative style and creative energy. Coll, who has been with the paper in various reporting roles since 1984, currently is editor and publisher of *The Washington Post Magazine*, where he "made the magazine financially sound and editorially exciting," a combination that management hopes he can repeat in his new role. —DP

WASHINGTON/TV STATIONS

Sex Scandal No Cinch To Ease Ratings Pinch

• YOU WOULD THINK AN OLD-FASHIONED WHITE House scandal would revive slumping local news ratings in the nation's capital. Just bring on Monica Lewinsky, Paula Jones and Linda Tripp and bring up ratings, right? Hardly.

Along the Potomac, the legal-political maelstrom engulfing President Clinton as he responds to allegations of sexual encounters isn't playing well. Witness flat newscast ratings from the February sweeps, vividly indicating, local observers said, that viewers along the Beltway may be just as tired of the ongoing revelations as the rest of the country.

"Certainly, the introduction of the Lewinsky scandal drove those numbers early on, but as the story played out, viewers started losing some interest," said David Lougee, news director at WRC-TV. "Viewers in this market are very sophisticated, and when legitimate advancement of the news is to be made, they'll show their interest."

Such was the case two weeks ago, when *60 Minutes* offered viewers another scene in this presidential soap opera. Ex-White House volunteer Kathleen Willey's retelling of Clinton's alleged kiss-and-grope session in 1993 renewed local interest for Gannett-owned CBS affiliate WUSA-TV. The half-hour segment drew a time period-winning 27.3 rat-



The *Post*man rings thrice: Coll, with his new *Extra*.

circulation has grown 25 percent, to about 130,000 daily, with an increased promotion budget. "Our readers want to read about the zoning board and local sports," said Karl Spain, Journal Newspapers president and CEO, citing a piece that broke in his *Prince William County (Va.) Journal* last year. A reporter discovered that a candidate running for local office didn't live there, which prompted her arrest after the story ran. "That was our Watergate," said Spain. "That's the kind of news our readers want."

Spain also took a swipe at the *Post*'s



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ing/40 share average among all D.C. households (NSI, March 15). The first quarter-hour of the Willey interview topped out at a 29.7/43 average, said WUSA's vp and general manager, Robert Sullivan.

Overall, *60 Minutes* ignited a strong showing for CBS' Sunday prime-time lineup, which helped WUSA's 11 p.m.-midnight newscast to easily win the time period with an 11.0/28 average. The single-night spike translated into a robust 133 percent share increase over the 12 share the station's late newscast has averaged this month.

"There is always the prevailing opinion here and around the country that people are getting tired of whole thing," said Sullivan. "But when you have Kathleen Willey speaking in first-person detail and exclusively on *60 Minutes*, [viewers] will keep coming back in big numbers. Certainly, it was something we picked up on" for the late newscast.

The four network affils either remained flat or dropped in the February sweeps. For January's last two weeks, when news first streamed in about Lewinsky's alleged affair with Clinton, WRC's 11 p.m. newscast benefited the most—a 10.1/21 average for the month. Allbritton Communications-owned ABC affiliate WJLA and WUSA were flat with identical 6.3/13 averages.

There was some light for WUSA's late newscast, which won the sweeps (with an 8.1/18 average) at a considerably less-spec-

tacular, 2-share jump year-to-year—in part due to CBS' winter Olympic telecasts. At the Fox-owned WTTG-TV, where Laureen Ong took over this month as gm after a stint in Phoenix (KSAZ-TV), the station's 10-11 p.m. newscast was also down 2 share points (14 percent), at a 7.1/12 mark for February.

And ratings leader WRC, an NBC O&O, found reason to celebrate with an unusual programming twist. Its weekday newscast from 9-10 a.m. earned a 3.5/15, up 2 share points (13 percent), winning the time period against non-news competition in the sixth largest U.S. market. Linda Sullivan, vp and gm of WRC, said the morning newscast carries a "heavier female skew," which she contended is indicative of women's interest in the Clinton saga. "Again, the start of the Paula Jones trial in May could renew interest, but we'll have see what happens," said Sullivan, who is not related to WUSA's Sullivan. —MF

WASHINGTON/RADIO

WHUR-FM Schools D.C. With Format Shift

•IT MAY BE OWNED BY A UNIVERSITY, BUT urban contemporary station WHUR-FM has definitely graduated to the big leagues. Since 1995, the Howard University-owned

station has engineered a complete transformation from a sleepy jazz-and-blues outlet to a combination of cutting-edge urban tunes and 1970s funk that has made it a top dog in D.C. radio.

"It's been a Cinderella story," said Debby Garman, broadcast media supervisor at local advertising firm Goldberg Marchesano Partners, of the station's transformation. "It's now a cash cow for the university."

Certainly, few would have thought as much when then-*Washington Post* chairman Katharine Graham gifted Howard with a commercial frequency a quarter-century ago. WHUR slogged along in the ratings without much notice—until a team of staffers including general manger Jim Watkins and program director Hector Hannibal persuaded Howard's administration in the mid-1990s to fork over enough cash for a station overhaul.

"We persuaded the university to increase the budget—if we could deliver," recalled Watkins last week with a laugh. "And we did."

The process of turning around the station began with an intensive market study, courtesy of Atlanta's Stratford Research. Watkins and company hit on a formula of lesser-played urban AC cuts mixed with retro '70s tunes and classic oldies that was dubbed "The Adult Mix." Syndicated radio personality Tom Joyner was wooed away from another D.C. station to helm WHUR's mornings, and promos were unleashed to let Washingtonians know about the changes.

The plan worked. "We came from 17th place in the market to No. 2 and No. 3 in 12-plus," reported Hannibal, whose station consistently ranks No. 1 with its primary demographic of women 25-54 while enlisting such upscale advertisers as Lexus for its heavily African American audience.

But continuing consolidation has meant that Howard's stand-alone professional station (there's also an on-campus, student-run frequency) now finds itself pitted against the big-money muscle of Chancellor Media and CBS Inc. (Heritage rock station WWDC AM/FM) became the latest Chancellor acquisition after a purchase agreement some two weeks ago.)

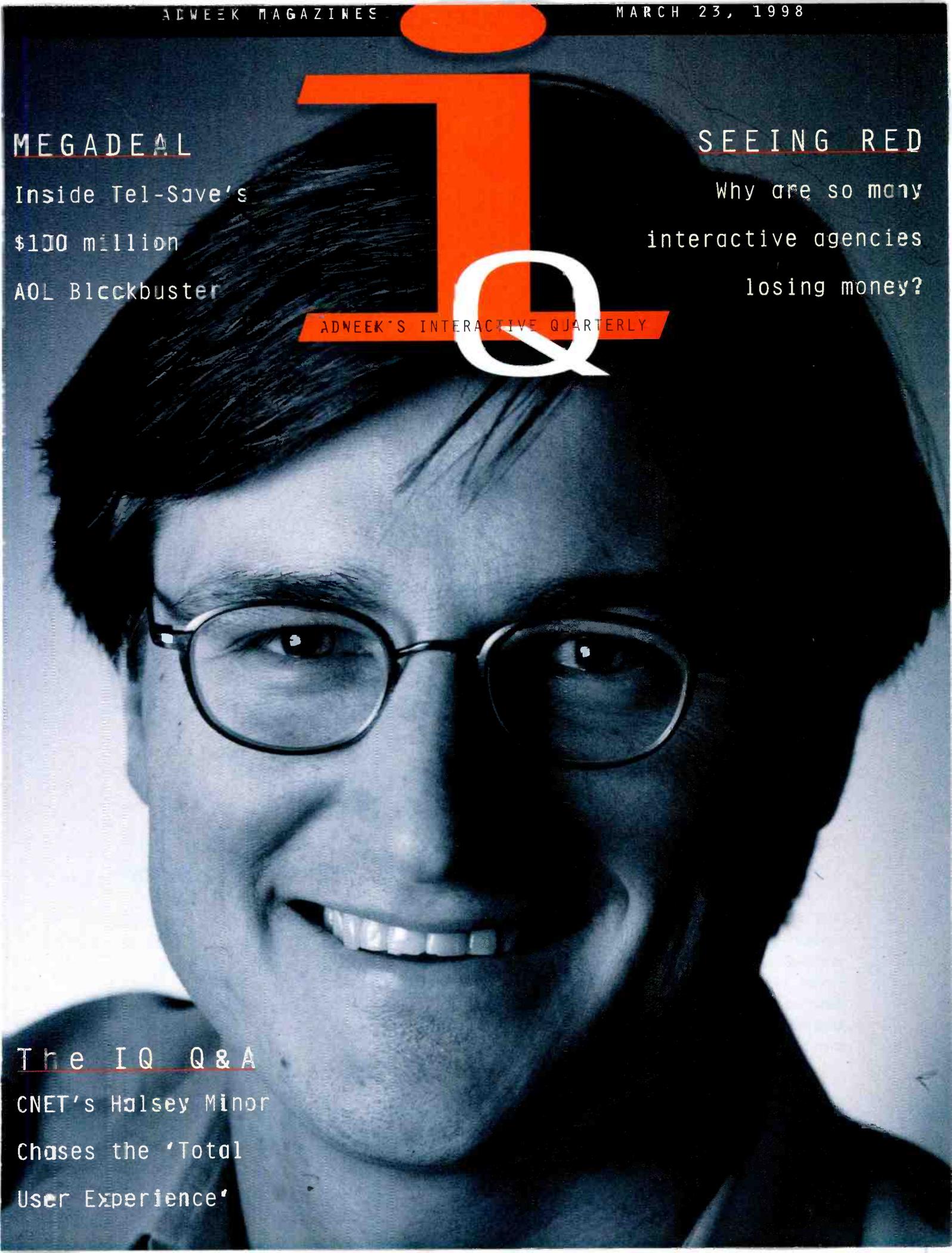
Such upheavals are probably part of the reason WHUR's executives remain cautious about the future. An ad campaign including outdoor and television spots urging consumers to "Put on your HUR" is currently blanketing the market "We've had quite a ride," added Hannibal. "But [success] is not guaranteed...What goes up must come down." —RF

SCARBOROUGH MEDIA PROFILE: WASHINGTON

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

	Top 50 Markets %	Washington Market %	Washington Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper—average issue	58.7	64.7	110
Read any Sunday newspaper—average issue	68.5	72.3	106
Total radio average morning drive M-F	25.4	25.1	99
Total radio average evening drive M-F	18.2	19.2	106
Watched A&E past 7 days	35.2	31.9	91
Watched BET past 7 days	6.9	11.7	170
Watched CNN past 7 days	37.9	38.3	101
Watched Lifetime past 7 days	24.8	22.2	90
Watched MTV past 7 days	16.4	18.8	115
Watched Nickelodeon past 7 days	16.9	17.9	106
Watched TNN past 7 days	37.3	31.0	98
DEMOGRAPHICS			
Age 18-34	33.8	35.0	104
Age 35-54	40.0	43.1	108
Age 55+	27.9	21.9	78
Postgraduate	10.3	18.3	177
HOME TECHNOLOGY			
Connected to cable	69.8	72.3	104
Connected to satellite/microwave dish	6.0	6.4	107

Source: 1997 Scarborough Research—Top 50 Market Report



IQ

ADWEEK'S INTERACTIVE QUARTERLY

MEGADEAL

Inside Tel-Save's
\$100 million
AOL Blockbuster

SEEING RED

Why are so many
interactive agencies
losing money?

The IQ Q&A

CNET's Halsey Minor
Chases the 'Total
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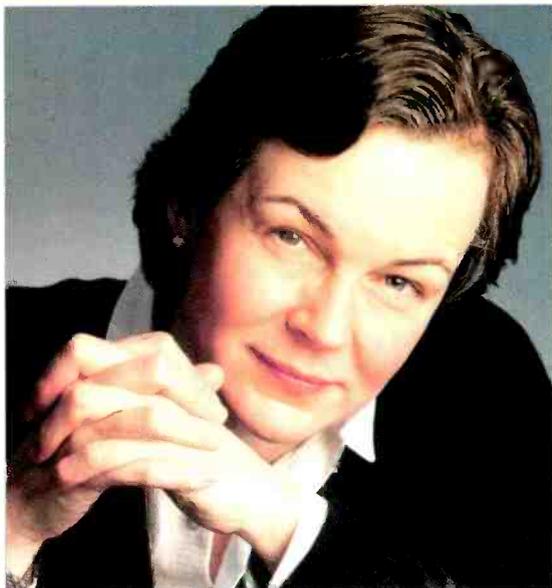
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On the front lines of interactive projects in traditional companies and agencies: Wired Digital's Beth Vanderslice, Razorfish's Jeff Dachis and CDnow's Jason Olim.

A \$0 BILLION INDUSTRY? 10

Everyone agrees the interactive advertising business will be huge. But with enormous technology and personnel costs, meager advertising budgets and a fast-moving landscape—is there any way to make money at it?

By Greg Farrell

FINDER:3.23.98

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CNET's computer-oriented sites are among the most trafficked on the Web. But with a full media plate that includes television, the world's largest download site and a splashy AOL clone, founder Halsey Minor still thinks the user deserves more. *Interview by Michael Schrage*

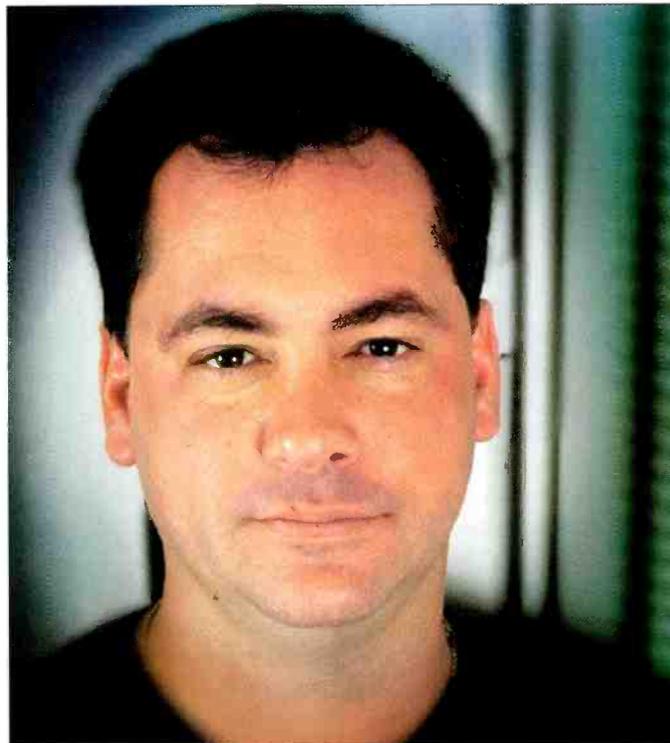
ANATOMY OF AN INTERACTIVE AD 16

When an unknown long-distance reseller from Pennsylvania showed up at AOL, he brought 50 million friends. Online marketing will never be the same. *By Bernhard Warner*

IF/THEN 30

The online service is back from the grave. But the powerhouses of the *last* media revolution still know a thing or two about getting America wired. *By Kevin Pearce*

Dan Borislow of Tel-Save got AT&T's attention. p. 16.



SABINA PIERCE

COVER PHOTOGRAPH BY ROBERT HOUSER



When it comes to trying new things, Razorfish president and CEO Jeff Dachis, a self-described Renaissance man, has not dismissed much. There was the stint as an actor; his time as founder of the In Your Face marketing company and his career with Game Financial Corp., where he helped coordinate an IPO. So running one interactive agency while trying to figure out what to do with another is not as daunting for the 31-year-old as, say, choosing a name for the weimareiner puppy who greets visitors at the office elevator. (Razorfish employees eventually chose Sophie.)

Dachis and Razorfish have come a long way since a chance encounter on a Manhattan street nearly four years ago, when he ran into his childhood friend, Craig Kanarick, then a freelance digital media consultant.

"The way people were marketing and communicating was about to change," Dachis recalls. "You could sense it." Ideas flew between the two.

Soon, Dachis and Kanarick, who have hung out together through nursery school, Hebrew school and youth groups, were sharing duties running Razorfish, with Kanarick serving as chairman and solutions director. Their clients currently include Time Warner, Sony Consumer Products, CBS and IBM.

The company, now part of Omnicom's Communicade group, has been a focus of industry attention since January, when it acquired a majority stake in the troubled Avalanche Systems in New York. Dachis has extended his chief executive role to Avalanche.

The deal came in the wake of firings and defections at Avalanche, where there were rumblings of financial problems and client dissatisfaction. At least one client—the health-related Web site Remedy—left during the discord.

Dachis dismisses the business churn. "Any of the Avalanche clients that were unprofitable or were contractually forcing us to do work at an unprofitable rate or at a loss, we severed relationships with," he says.

Razorfish, which last year employed 17 people, now has more than 50 working in solutions, creative and core technology. Avalanche brings another 35 into the fold, and managing both

companies will be a challenge for Dachis.

"Personally, I'm facing issues that I've never faced before. I don't have a mentor, or 10 years or 20 years of experience behind me, nor do I have anyone here that's facing the same issues that I am," he says, but adds that he is accustomed to changing roles. "I'm not doing what I was doing a year ago. There are seven people doing what I did a year ago."

In January 1997, Razorfish moved to its Grand Street office in SoHo, a large, open loft with exposed ducts, periwinkle and light green walls and a computer "museum" featuring old Macs and Radio Shacks. Avalanche, with an office within walking distance, will remain a separate entity, and each shop will keep its own clients.

"Financially, it gives us a stronger position in the New York marketplace," he says, adding that employees were a key part of the decision to acquire Avalanche.

"We're pushing the boundaries of design," he says. "When you're innovating, when you're breaking ground, there's no one out in the open field with you."

But Dachis views Razorfish neither as a job shop or, for that matter, an ad agency.

"It's important we not be a Web shop or design house. That's not a scalable business model. It has to have its own existence," Dachis says, explaining that marketing is a component of the business only as it relates to the problems clients face.

"It's less and less about the traditional methods of advertising and more and more about the new-Jack way of doing direct marketing," he says. "Banner ads, to me, are like outdoor billboards. I don't believe that by applying traditional marketing communications to a digital world we'll achieve anything different." He expects businesses to be more directly involved with their cus-

tomers, taking advantage of online distribution channels.

Dachis says Razorfish's success can be traced to a business plan he created while at New York University, where he received a master's in media and entertainment business. And as the youngest of seven children, all of whom, he says, are successful entrepreneurs, achieving his goals is even more satisfying. "Actually pulling it off," he says, "is sweetness."
—Adrienne Mand

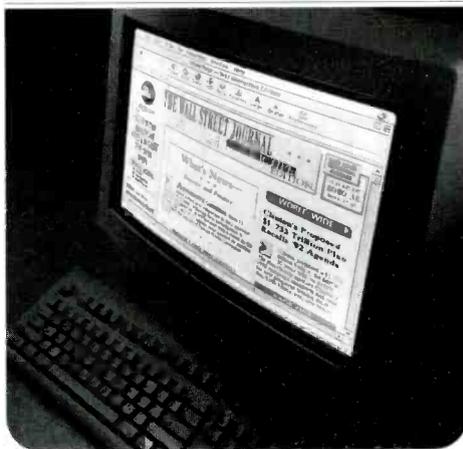
SHOCK TROOPS/THE AGENCY

AVALANCHE RESCUE

Jeff Dachis, a new-Jack
of all trades, will be
master of two agencies.



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Jeff Bezos took Amazon.com public at the age of 33. Bill Gates was 30 when Microsoft hit the Street in 1986. But the Internet IPO club's latest member couldn't wait that long—Jason Olim was just 28 when he took his company CDnow to market last month. Does this mean Olim is a more precocious Internet mogul than the stars of Seattle and Redmond? Well, it might be a little early to be reserving magazine covers, but Olim has more than a little in common with those other cyber-entrepreneurs.

Like Bezos, Olim's company has helped create a completely new channel for distributing consumer goods—music CDs—directly to people online. And though he didn't quite get his start in his parents' garage, Jason and his twin brother, Matthew, older by 40 minutes and the company's principal software engineer, did launch the company out of their parents' basement in Ambler, Pa., a suburb of Philadelphia.

Today, CDnow has relocated to an old department store building in Jenkintown, Pa.—and the company that was once a rumpus-room enterprise now has a market value over \$340 million. Sales for the December 1997 quarter were nearly \$8 million, and daily visits to the CDnow web site currently number over 120,000.

Not bad for a four-year-old company, formed while Jason Olim (who studied computer science at Brown University) moonlighted from his job as a software engineer. His brother Matt, who studied astrophysics at Columbia University and was in graduate school at Penn, learned computer programming to take on the project.

Matt turned out to be the tech guy and Jason was the business brains. "He's one of the smarter people you'll run into," Jason says of his business partner-brother. "He also didn't have the time constraints other people had."

"We're very complementary," says Matthew. "When we started, it was an issue of defining our roles. We had disagreements about how to do things but ultimately we worked things out by defining our roles."

It was the usual recipe of non-stop work and a good entrepreneurial idea combined with emerging technology. "I think

I had entrepreneurialism in me from birth," Olim says. "My parents said I didn't like to play with my toys. I liked to break them and put them back together."

His site, Olim says, is "clearly a labor of love." Computers and music have been the obsessions of his life; he played in jazz and rock bands throughout high school and college.

Indeed, the premise for starting CDnow was built on Olim's desire for a better music store. During college he went looking for Miles Davis' *Kind of Blue* at the record store: "I was in the jazz section and saw a guy working there and figured he knew something," Olim says. "But he just said, 'Miles Davis is over there.'" From that experience Olim developed an idea about how to make a better music store—better information, better service.

CDnow launched as a collection of reviews merged with a database; Matt personally handled all the first incoming orders. The site has evolved to include intelligent recommendations, recorded samples, recommendations and a customer service department filled with people who know a lot about music.

"His whole thing is about music discovery," says Scott Heiferman, chief executive officer of i-traffic, New York, CDnow's online ad agency. "He feels that CDnow can make a real, genuine impact on people's lives by helping them discover new music."

To build the brand, the company maintains strategic partnerships with Yahoo, Excite and GeoCities. According to its SEC filing, CDnow also spent \$3.9 million on a national ad campaign that ran on ABC and CBS. About \$1 million went to CBS for three spots during the Grammys and one later on Letterman, an investment that Olim says paid off in traffic. Still, under the filing's "Risks and Uncertainties" section

is a laundry list of Internet perils: the uncertain growth of online commerce, reliance on merchandise suppliers, online commerce security risks and substantial competition.

"It's a constant effort," Jason says, "to grow our market and get people to shop online. It's a multi-hundred-million-dollar enterprise in these categories. We're finding there are willing customers out there. The trick is to get the message in front of them." —*Anya Sacharow*

SHOCK TROOPS/THE MEDIA

Kind of Green

He's just 28, but Jason Olim has a hit on Wall Street with CDNow.





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Beth Vanderslice, who is only 34 years old, can trace her roots in the publishing business back 25 years, when she developed a family newspaper. The paper, produced on a Smith-Corona typewriter, lasted a year or so, boasted tens of subscribers and included features on her sister's junior high prom. It was also profitable. These days, as president and general manager of Wired Digital, Vanderslice is selling to a somewhat tougher audience. Most reports on her company have focused on layoffs and personnel changes and on the market woes of parent company Wired Ventures, which twice botched attempts to take the company public in 1996.

"You're not going to write about that, are you?" Vanderslice asks exasperatedly. She'd rather focus on the good news—the 7 million unique monthly visitors to Wired sites, the company's 300 percent revenue growth over first quarter last year and its radically changed content strategy.

Making a 180-degree turn from lifestyle content—such as Dr. Weil, a health site sold to Pathfinder last year—Wired Digital will now maintain a more acute focus on technology-centric sites. A more typical project at Wired today is Webmonkey, a site targeting high-end, super-savvy Internet users.

"We didn't have unlimited funds, and we had 10 to 15 brands," notes Vanderslice. The non-technology brands have now been sold off or shut down.

Like most Wired employees, Vanderslice's admiration of Wired founder Louis Rossetto hasn't been tempered by the company's troubles. She remembers that in the beginning, when she was working at Sterling Peyot, which raised seed money for Wired, the venture capital firm had lots of discussions about new media. Though the company was fairly bullish on the emerging medium (it even had its own domain name), there was some debate among the staff about how it would all play out. Then, she met Rossetto. "I thought, gosh, if anyone could figure it out, he could," she now says.

The Harvard MBA joined Wired Digital (then called HotWired) as vice president of marketing. The title, she says, was a little "premature"—the job mainly entailed evan-

gelizing about new media as a concept. Now, she says, expanded marketing and sales departments will allow her to focus on selling specific Wired Digital brands.

Vanderslice, a sprightly new mother in stylish clothes, earned her tech stripes long before HotWired, or even new media, became part of her purview. After earning a computer science degree from Boston College, she spent four years at IBM as a systems engineer in the marketing department, supporting the sales staff by determining clients' computer systems needs. "It's great to already have walked a mile in [programmers'] moccasins," says Vanderslice.

She remembers one company, in particular, as her favorite assignment because it presented a real turnaround challenge.

"That's the kind of work environment I like, when no one has a vision and everyone's given up," she says.

The recent departure of Andrew Anker, who launched HotWired and served as its publisher for five years, leaves the reigns entirely in Vanderslice's hands. She says the plan always included Anker's moving on.

In Wired Digital's offices, Vanderslice sits in a corner of the converted warehouse space in San Francisco's Multimedia Gulch, quarters the rest of Wired Ventures—mainly the magazine staff—will move into soon. Fishbowl conference rooms give the entire place an open feeling, one that is appropriate as Digital and Ventures become closer partners in the company.

Wired has led the online publishing community in innovative advertising; the company was, for example, the first to launch banners. Vanderslice is determined to build on that edgy tradition and develop new revenue streams. She has cut a deal to push Wired Digital's news site,

Wired News, on the Pointcast Network, signed an agreement to co-sponsor Seybold seminars and has formed a relationship with a major hotel chain, which will carry Wired's content on the interactive portions of its in-room TV service.

"We're going to reach profitability by the end of this year," she insists. Vanderslice's days of carbon-paper publishing are long gone—but not her disdain for red ink.

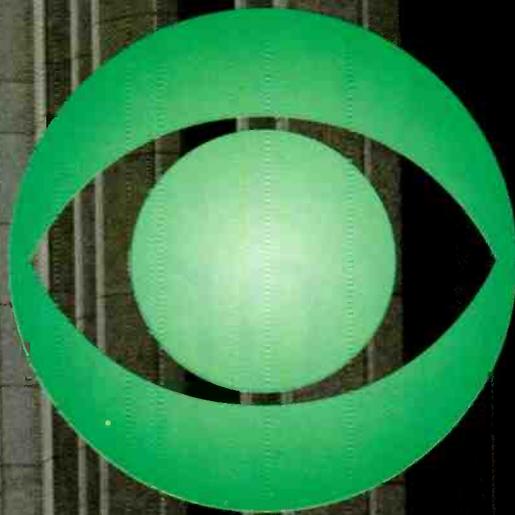
—Laura Rich

SHOCK TROOPS/THE MEDIA

REWIRING WIRED

Beth Vanderslice aims to take the troubled Web pioneer into the black.





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Inside a \$0 Billion Business

Why is it so
hard for
interactive
agencies to
make money?

By Greg Farrell

If you come from a traditional advertising background, and you're under 70 years old, then you've never seen a sustained industry-wide surge in spending that approaches the fledgling interactive advertising business. In its November ranking of the interactive agencies, *Adweek's IQ* estimated total revenues of the top 50 to be in excess of \$507 million, an 84 percent increase over the \$276 million recorded for 1996. Conservative estimates for 1998 put this coming year's total revenues in the \$850 million range, while observers such as Jupiter forecast total interactive spending of \$1 billion for the Web in 1997. The growth rate of the industry is simply breathtaking. Why, then, do so many

interactive shops seem to be mired in the red?

The problem isn't in gross revenues, it's in net income. In their desire to expand rapidly and gain as much market share as possible, many players are succumbing to the lure of the next big project or Web site without figuring out exactly how much it's costing them to do the work. Or, as Jim Corbett, manager of alternative media at Reading, Pa.-based VF Corp., bluntly puts it: "I haven't run across any interactive agency that understands their own business model."

The business model of the traditional advertising agency used to be simple: the agency would collect a 15 percent commission on all media it placed. That commission paid for the creative services that went into the print, radio or TV campaign the agency devised, as well as the placement of the media. In the past decade, ad agency compensation has shifted toward a more sensible fee-for-service arrangement, so that what clients pay is more directly aligned with the services rendered by the agency.

In the hope of making some sense of pricing interactive services, many interactive agencies have turned to executives who cut their teeth on the traditional ad agency model. Alec Gerster, executive vice president of media services, heads up Grey New Technologies, New York, Grey Advertising's interactive



ILLUSTRATION BY CAMPBELL LAIRD



group of agencies. He recalls an episode from his days as a senior executive of Grey's media department that serves as a warning to interactive shops.

"Years ago," he says, "when cable first came in, it wasn't very big. We didn't know how to price it, but we figured that if it looks like a national broadcast buy, and smells like a national broadcast buy, we should probably just treat it like a national broadcast buy. But it got to be a larger and larger share of the business so that eventually, 80 percent of the units we handled only accounted for 20-25 percent of media income. The average unit size was \$5,000 for cable, but \$200,000 for network. What we want to guard against here is going down the road that in the short-term feels good, or going down the road without thinking about what could happen within 24 months. We've got to be mindful that the approach we use today doesn't come back to bite us in the butt tomorrow."

"The crux of the revenue comes from creative deals and consulting deals," says Jeff Ratner, vice president/associate director of Brand Dialogue, a division of Young & Rubicam. "If you've got a \$200,000 buy, you can't charge an \$80,000 fee."

So how does an interactive firm price its services? What they can and should charge depends upon the size and scope of the agency. Unfortunately, everybody wants to grow, and growth is where the first profitability problems start to appear.

For a lot of interactive agencies, getting clients in the door isn't the problem; finding the capital to expand is the stranglehold. It's this thirst for capital that has driven a lot of the acquisitions and public offerings now standard in this young industry. But the thirst for capital also means some shops aren't going to make it.

"A fair number of the top 10 interactive agencies are losing money or making very little money," argues an advertising holding company executive. "One has \$10 million in revenues and is making only \$112,000, or another is losing \$2.5 million. That can't possibly continue economically. They all have these visions of the CKS IPO, visions of \$60 million. But that was then; this is now. People are looking [to sell] for 10- or 12-times revenue, or 30- or 40-times profit. For a traditional advertising agency, four- or five-times revenue is standard."

Why aren't these shops making money? "It's the 3-to -0 rule," says Ron Bloom, president and chief operating officer of Think New Ideas, New York. "When revenues are \$3 million, you have one or two owners walking around. There's no middleman. They touch every job, they see everything in the shop, and it is a 'shop.' Your clients know you and you repre-

sent yourself. But then you get one more assignment, and now you need a middle manager and an assistant, and then an art director. All of a sudden, you've got seven new people and your overhead has doubled. You have to triple revenues to pay for all this, and you have to grow to \$10 million before you see any profits. Most agencies under \$10 million are job shops."

To some clients, dealing with larger firms gives the uncomfortable sensation of paying for overhead. At the big agencies, says VF's Corbett, "pricing is more expensive by a factor of 1.5, 2 or 3 times the other quotes we get. These people are going to give you a \$20,000 solution for a \$10,000 problem ... They give me a Mercedes when I want a Volkswagen!"

For many interactive shops, the business model is still in a state of flux. The level of strategic thinking and the marketing and creative skills necessary to be good in this field are higher than in traditional advertising. But what skews the business process away from the traditional ad agency model is the importance of technological skills and tools required at an interactive shop. This added component, and all the investment

in hardware and software needed to support the technology people, makes the process of measuring the costs for services rendered much more complicated than in a traditional agency model.

Bob Allen, president of Modem Media in Westport, Conn., points out some of the differences between the ad agency model and that of an interactive agency. "The traditional ad agency model is fee for service, or media by commission," he says. "If a company were to pay an interactive agency by media or by commission, it wouldn't

work. Most companies are not spending tens or hundreds of millions on media. At a 12 percent fee, you couldn't make money off that. But there's also a technology component to this. There are high up-front development costs. The way you make anything is on a one-off basis, or you build a leverageable product that you can re-sell to other companies. In advertising, if you build a widget for AT&T, they're not going to let you sell it to MCI. But in the technology area, it's different. Look at Microsoft."

An interactive agency's technological prowess can be its greatest strength in this industry. But technical capabilities, and the expenses they tie up, are a double-edged sword. If used properly, people with technical skills can put an agency over the top in a pitch. But good technical people are so hard to find, and difficult to keep, that their every hour needs to be accounted for properly. Further, good technical people need a tremendous amount of support.

Agencies "all have these visions of the CKS IPO, of \$60 million. But that was then. This is now."



“Our cost per employee is 25-30 percent higher than in the advertising business,” says Fergus O’Daly, president of CKS East, CKS & Partners, New York, and a former ad executive with Poppe Tyson. “This business today is a lot more expensive. People with technology skills understand that they’re in a commanding position. With just two years experience, they’re getting \$65,000-\$70,000. On top of that, our costs are \$20,000 per employee in technology expenses. Our bandwidth fees are huge; developers are spending four to five hours per day on the telephone. Communication costs are high, technology costs are high, and licensing fees are high compared to an agency. If an ad agency has 100 people, 15 of those people have a software license. At CKS, for 100 people here, we’re paying for 100 software licenses.”

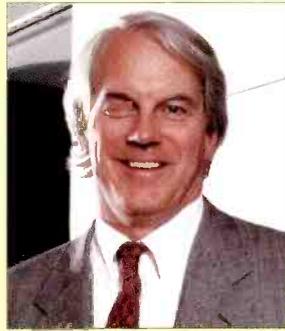
But CKS seems to have figured out how to bill for its services. “We’re about 2 percent more profitable on a revenue basis than the top holding companies, Interpublic and Omnicom,” O’Daly says.

“We try to make money almost instantly,” O’Daly explains. “We do not spend a great deal of time hand-holding a client. For specialized work, like \$60,000 for a Web site and links, it’s got to be a sizeable client. In our model, we don’t spend a lot of time doing seminars with clients, because it’s expensive. Our model is a fee model, and it can’t be against earned media commissions. Our account service is based on a fee, and our media is based on a fee plus out-of-pocket expenses. That’s a formula; the larger operations have gotten it.”

According to Felice Kincannon, managing director of Communicade, the Omnicom division that oversees the company’s interactive holdings, the interactive business model is still evolving.

“At the end of the day, there may not be just one model,” she says. “For a large portion of our business, it’s a professional service firm model, a consulting firm model. For another portion, it’s a production oriented approach, including time and materials. Some companies charge on a transaction basis, on performance, such as, ‘How well did the banner do?’”

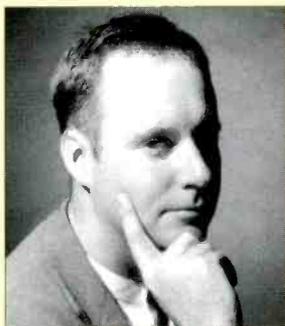
All three of these models are used at Organic Online, a San Francisco interactive agency in which Omnicom holds a 20.1 per-



JORG BROCKMANN



CHRIS CASABURI



Making new media pay: Grey

Technologies’ Alec Gerster;

Communicade’s Felice

Kincannon; SIG’s Kathy Biro

and Organic’s Jonathan Nelson.

cent stake. “We’re playing with a lot of the models that most companies are using,” says Jonathan Nelson, chief executive officer. “We have long-term contracts with our clients, as opposed to doing projects. It used to be project work. Sometimes we take a percentage of transactions: the fee is break-even or low-profit, and maybe we’ll get 15 percent of sales. I’ll put skin into the game. If your return is bad, I don’t get paid. If there’s a huge upside, let me play. Am I going work hard if there’s skin in the game? Yes.”

One client, Big Book, San Francisco, a search engine company, didn’t have the cash to pay for Organic’s services, so the agency gambled by taking some of its payment in the company’s stock. (Big Book executives have since put the venture up for sale.) Organic also spun off a software company, Accrue.

A third compensation model, in an area where interactive agencies take some of their biggest, most expensive risks, is in software development and licensing. “We are going to write software for a company, market it and brand it,” Organic’s Nelson explains. “It’s going to cost millions of dollars to develop. Are we going to break even in the first year? No. Probably not until the third year.”

It’s in areas such as software development that the industry’s winners will separate themselves from the losers. “We already have a lot of custom-developed Internet tools,” says CKS’ O’Daly. “To develop one of those tools can cost \$1 million. Let’s say the client needs to be able to let customers know dealer locations, and they have 3,000 dealers. We have three off-the-shelf products for that. For us, it will cost \$100,000 to customize; for a start-up, \$1 million.”

“Software development is a difficult business,” says Kathy Biro, chief executive officer of Strategic Interactive Group, Boston. “It has nothing to do with translating issues; it’s a technology business, a hybrid beast. A lot of people job that out.”

To Biro, “job” is a four-letter word. Before starting SIG, with the backing of Bronner, Slosberg, the Boston-based direct marketing firm, she spent more than a year trying to figure out what the



company's business model should be.

"We didn't see this business as having its roots in traditional advertising," she explains. "We look at it as a full-fledged distribution system. It's like changing from wholesale to retail. What the client needs to do is think through their whole business. We built a different company, with a smaller, more select client base. We deliver full-scale strategic partnership and not just creative and technical execution. We are most emphatically not a job shop."

By embracing the strategic partner model, SIG bills on a fee-for-service basis akin to the way a consulting firm would charge its clients. "You agree up front on the scope of the work," Biro says. "How you'll staff it, etc. We steered clear of loss-leaders. Some of the big players do a lot of small jobs. We're not sure that's in a client's best interest. We could probably have started four companies on the work we turn down.

"We have trouble making money on jobs under \$300,000. If you're making 25 or 30 percent, it's not a lot of money."

panies out there that will blithely take the money. I call it the 'ham sandwich' business. They call you up and place the order. We are not in that business."

And that seems to be the root problem for a lot of up-and-coming interactive agencies that want to grow from "job shop" status into the big leagues. Many are so eager to get more business from clients that they don't follow a disciplined game plan when it comes to pricing.

You can't administer anything meaningful for \$50,000. We'll say: What are you trying to accomplish—lead generation? End sales? What's the anticipated financial gain? That should be how you determine your spending.

"Most clients used to be, 'We've got mad money!' Frankly, 95 percent of what's on the Web doesn't have value. We say, think before you burn the money. I guess it was a pretty risky approach, but we thought it was the high ground. There's no shortage of compa-

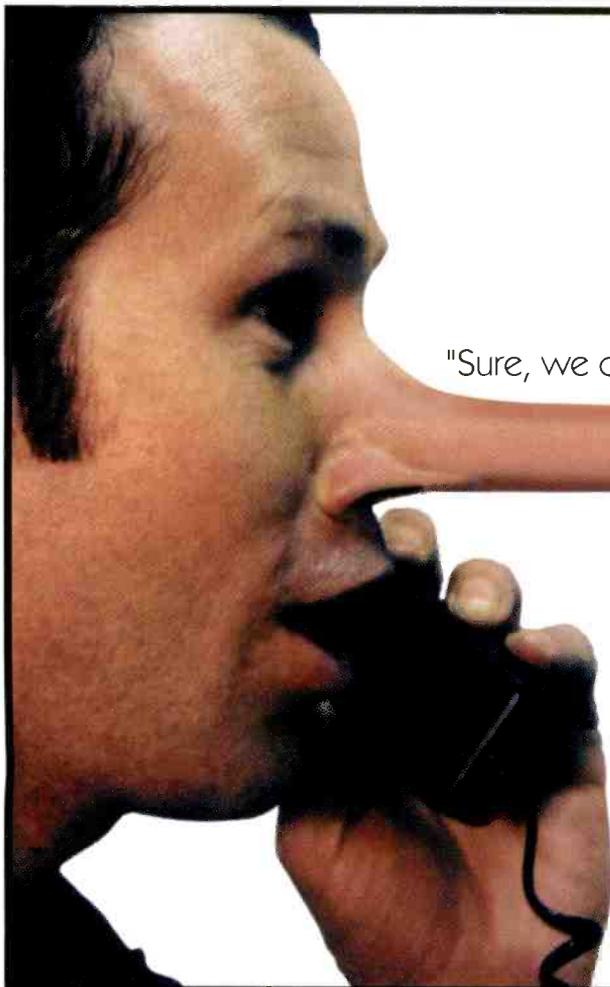
"Sure, we can reach 31-year-old male vegetarians from Kokomo who earn

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"Clients want it for nothing," says O'Daly of CKS. "One of the great mistakes is going on a fixed-fee basis for maintenance. Be certain never to say it's fixed. A lot of developing companies are still pretending to be Judy Garland and Mickey Rooney: 'We can put on a musical in a barn!' We have trouble [making money] on anything under \$300,000. At the end of the day, if you're making 25-30 percent, it's not a lot of money, particularly if you make a mistake."

In a business where the ground shifts by the month, not the year, it is virtually impossible to give a client an accurate estimate of how much something will cost.

"On the production side, we do detailed estimates," O'Daly says. "It's just like building a house. Everything has to be signed off on before we proceed. We do not take revenue to the income line until the work is complete. If they ask us to do anything outside the agreement, that's estimated and an approval is needed."

It's in this area of estimating costs where upstart firms tend to lose their shirts. "You have to be able to estimate, you have to be able to track and you have to be able to report," says Bloom of Think New Ideas. "If your estimate of the job goes from \$500,000 to \$600,000, you don't want to wait to the end to let the client know. You have to avoid 'scope creep.' Around here it's like the Saturn assembly line. Anyone can declare scope creep."

Bloom is an ardent believer in practicing the technological

solutions he prescribes for his clients. "If your internal change does not exceed the external change affecting your company, you're limiting your ability to grow." An example lies two floors below Bloom's office in the traffic department. At many agencies, trafficking the work is an important, but unglamorous aspect of the business. Like air traffic controllers, Ken Clark and his staff of four follow the progress of all work that Think does for its clients. An important part of the process, Clark explains, is ascertaining how much time each staffer spends on each project. As any advertising veteran knows, one of the great challenges facing a manager in an agency is to estimate how many hours the creatives spend on a particular client's project.

It's no different in an interactive shop, but the stakes are higher, particularly with the technology employees. At Think, Clark is developing a software system that will track how much of each staffer's time was spent on which project during a work week. Thus, management at Think can monitor the agency's profitability on projects as they are approaching completion, without badgering tech and creative staff to fill out time forms. This may seem like an obvious internal check designed to prevent bombs from going off in the income statement, but many shops forget or ignore such basics in the drive to add revenues.

"This is a business of risk-management," says David Kidder, Think's director of strategic operations/officer of the president. "We're going to bleed in some areas and succeed in others." ■

over \$150,000 as candle makers and are into Persian cats and hip-hop music. **No problemo, babe.**"

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ANATOMY OF AN INTERACTIVE AD

MEGADEAL

Tel-Save's \$100 million bargain puts online marketing—and AOL—in a whole new league. By Bernhard Warner

Thirty-six-year-old Dan

Borislow was an

unknown to AOL

executives when he

showed up with a \$50

million check in his

pocket; now AT&T is

following his lead.



SABINA PIERCE

HISTORY

On a January day in 1997, an obscure chief executive from an even more obscure telecommunications company arrived at America Online headquarters in Dulles, Va., with a business plan and a check. His name was Daniel Borislow, chief executive of Tel-Save Holdings, a New Hope, Pa., telecom startup that specialized at the time in reselling AT&T long distance phone service to businesses. And in his pocket was a \$50 million *hello*—his golden ticket to see AOL brass about his plan to jointly market cheap consumer long distance service, billed entirely online.

Borislow and his check couldn't have come at a better time. The online behemoth appeared on the verge of ruin. The switch to flat-price billing weeks earlier had resulted in near-constant busy signals for subscribers. Class action law suits, intense media bashing, and sniping ads from competitors followed. AOL pledged \$350 million in system upgrades to keep subscribers from jumping ship.

Meanwhile, it was forced to temporarily scale back its marketing and advertising for fears it couldn't accommodate new recruits.

To put it mildly, AOL's new business plan, one that emphasized advertising and transaction revenues, was off to a rocky start. The company needed cash and good news, and Tel-Save obliged with both. After discussing some negotiation, Borislow wrote a new check, for \$100 million as an advance to set up the business, which launched commercially in December.

"We were willing to take a bet on AOL," recalls Ed Meyercoord, the executive vice president of marketing and corporate development at Tel-Save, and a principal architect behind the deal. "It has turned out to be a hugely successful bet."

It was a gamble for AOL too, acknowledges Barry Schuler, president of AOL Interactive Services. "We didn't know them that well . . . but they exhibited a lot of creativity. That's how they enticed us," he says, adding that Borislow's business plan figured to pay out more than the \$100 million advance.



For its big upfront investment, Tel-Save gets top-dog status among AOL's ubiquitous pop-up banners. This lead-generation machine has reportedly signed up 500,000 long-distance customers for the upstart company.

STRATEGY

Borislow's plan was a simple one, conceived in late 1996

while attending a telecom conference. By billing customers directly to their credit cards and posting registration forms and bill statements online, layers of cost are eliminated from the customer acquisition and billing process. No postage, no paper, no defaults. Fewer staffers are needed to process the data. The result: Customers who are low risk debtors who spend a lot and use long-distance a lot.

The idea just needed an Internet service with a large, loyal following to sign up plenty of customers, explains Borislow. If the service was big enough and the members proved interested enough, the brunt of the launch adver-

tising could be handled online. A hundred million dollars would soon become a bargain. For online services, "we knew there was only one choice a year ago," he says.

Enter AOL, which had been eyeing telecommunications services as a high-margin future business, says Schuler: If people are willing to buy stocks and make travel reservations, why not sign up for phone service? An offer for the cheapest long distance service, conveniently billed, serves as an impressive retention tool for its 11 million customers, Schuler says. In addition to lining AOL coffers and generating leads for Tel-Save, the deal offers the online service the opportunity to say to its users that membership does, indeed, have privileges.

The \$100 million pays for rights as exclusive telecom provider on the service, pop-up advertisements and real estate at keyword: LD.

COSTS

For the first three months, the deal has meant a cash windfall for both AOL and Tel-Save.

The crudest dissection of the plan reveals that maintaining customer accounts online—including sign up, billing and customer care—shaves costs by as much as 30 percent over the traditional method. Cut deeper and the 9-cents-per-minute rate demonstrates how selling long distance service can be a high margin racket.

The companies report the typical AOL long distance consumer racks up \$36 in calls per month, \$10 higher than the industry average. If their figures are correct, they'll split \$4.6 million per month by the time they register 500,000 long distance customers, which Borislow boldly predicts will be by month's end. At the current pace, there will be 1.7 million new AOL long distance customers by year-end, with both companies splitting more than \$90 million, analysts predict.

But who makes out?

Tel-Save fronted the initial \$100 million in the form of a loan, and AOL has 10 quarters to repay, essentially through profit-sharing, Tel-Save's Meyercoord explains. Tel-Save is due to recoup its investment by June 30, 2000, as long as the venture continues to rake in a minimum of \$8.6 million in profits quarterly. If the business were to crash and burn tomorrow, Tel-Save would be out the cash. AOL has no further liabilities. If the deal continues

to make money, AOL begins to collect greater percentages of the profit and can begin putting new money in its pockets once Tel-Save is repaid in full.

Essentially, Tel-Save is bearing the brunt of the risk, but they get the best return, says James Henry, a telecommunications analyst for Bear, Stearns & Co., New York.

"If all goes well you're looking at a company in 1999 that will be generating better than \$150 million in net income," Henry says, attributing at least three quarters of that profit directly to the AOL deal.

The upfront investment gives Tel-Save access to each of the more than 10 million customer accounts on record at AOL. The value of the relationship can hardly be overstated, since Tel-Save came into the deal with almost no subscriber base. Tel-Save this year intends to kick in an additional \$100 million in marketing, mainly in print and radio ads, direct mailings and staffing up its in-bound customer service team.

9¢ Per Minute: A Breakdown



Source: Tel-Save Holdings, Inc., Gerard Klaver Mattison, N.Y.

IMPACT

Wall Street is in love with the deal, which is partly responsible for spurring an epic run on America Online's stock, (shares have multiplied more than six-fold in a year's time to above \$120). The deal and influx of revenue has boosted Tel-Save's market valuation by 200 percent over the same period.

The partnership now serves as a blueprint for all of AOL's commerce deals. The new directive from company officials: cash upfront. In the past 12 months, AOL has struck a number of crackerjack deals on a scale that has made even television sales execs wince, including: a \$20 million deal with Cybermeals, a \$40 million, four-year plan with Barnes & Noble, a \$50 million deal with CUC International's discount shopping service and a \$25 million pact with 1-800-Flowers. Intuit signed on for \$30 million, Preview Travel paid \$32 million, music retailer N2K agreed to \$18 million and American Greetings jumped on board for \$18 million.

And as if that's not enough upside, AOL has adopted the Silicon Valley partnership model, getting a small stake in the companies it does major business with.

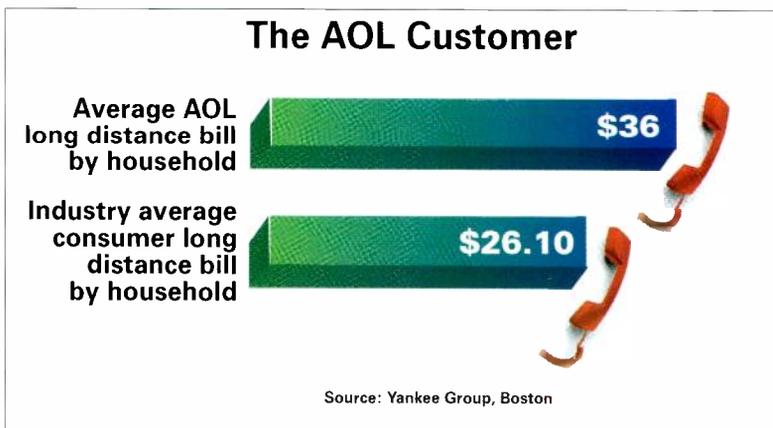
Finding these figures difficult to ignore, the traffic magnets of the open Internet—including search engines such as Yahoo, Excite and Infoseek, and high-traffic sites such as Netscape—are looking to ink similar deals. Recently, online magazine distributor Electronic Newsstand, Washington, D.C., cut a \$10.5 million check to be the exclusive magazine seller on Lycos.

"The thing we look for when we do any kind of commerce deal is people who are looking to make breakthroughs in their business and, most importantly, are not concerned with channel conflicts," says AOL's Schuler. "There are a whole pile of others watching from the sidelines to see what happens. We know if we can make a large number of deals work, then we know a lot more are going to come into the marketplace and make it happen."

Drilling for more cash flows, AOL thinks it's got a potential geyser in commerce. More than 20 percent of AOL's \$1.7 billion in 1997 revenue came in the form of transactions and advertising, up from 12 percent of its revenue mix the year prior.

In perhaps the highest form of praise, the industry's top titans, AT&T, MCI and Sprint, have christened Tel-Save's electronic billing scheme the consumer calling plan of the future. Like "Friends and Family" and "Sprint Sense" before it, low priced, flat rate billing via the Internet has become the most-duplicated calling plan of the past two years, with AT&T and MCI introducing their versions within weeks of one another earlier this month.

The boon for telcos is the ability to bill directly to consumers without having to rely on local exchange carriers like the Baby Bells. In addition, Internet customers tend to bill more long distance calls and aren't nearly the debt risks as their unwired neighbors. Finally, electronic billing is just that—electronic. It doesn't require nearly as many humans to service customers. "We would have needed a sales force of well over 5,000 to process all these subscribers," says Borislow. "We actually have the customers doing the data entry."



The elegance of this system has not gone unnoticed. According to Borislow, Tel-Save is not just a pesky competitor, his company has become acquisition bait.

He recently stated the company would decide by the end of the quarter whether it intends to seek out a suitor, drawing criticism from skeptics that Tel-Save is looking to collect some quick cash and make a fast getaway. Henry defends Borislow's comments as a sign he's looking out for shareholders.

Still, why would anyone be interested in another company that essentially resells AT&T long distance service?

"My wonderful personality?" Borislow deadpans. The AOL deal, he adds, "certainly is the catalyst." ■

Does Tel-Save Connect?

"It's certainly great from the customer perspective. Nine cents a minute. Direct billing on a credit card. Statements online. It all means extra convenience for the customer... It's really a revolutionary economic model and testament to what a smart business move it was now with AT&T and MCI imitating it. When industry bellweathers like AT&T and MCI come in, it really legitimizes AOL long distance." James Henry, telecommunications analyst, Bear, Stearns & Co., New York.

"When it first came out this was considered novel. It really signifies a couple different facets of the Internet's role in telecommunications. First, in the migration to electronic billing ... If you can get the customer to change their behavior by checking their bills online, then you've accomplished something. I think they really should be harping on the notion of convenience [rather than price], which is really the high road approach."

Boyd Peterson, telecommunications analyst, Yankee Group, Boston

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The Top **50** Interactive Agencies

Agency / headquarters	1997 Revenues	1996 Revenues	Percent change	1997 Employees	1996 Employees
1 Modem Media, Westport, CT	36,000	18,100	98.9%	221	148
2 CKS Group, Cupertino, CA † §	34,800*	20,500	69.8%	174	116
3 Grey New Technologies, New York	34,170	20,720	64.9%	290	203
4 Strategic Interactive Group, Boston	32,000	13,200	142.4%	200	127
5 Organic Online, San Francisco	30,000*	10,000	200.0%	100	62
6 THINK New Ideas, New York	26,418	10,723	146.4%	260	170
7 iXL/BoxTop, Los Angeles	25,000	14,000	78.6%	370	165
8 Brand Dialogue, New York	25,000*	12,000	66.7%	140	100
9 Thunder House Online, New York	22,500	10,000	125.0%	75	60
10 Poppe Tyson Interactive, New York	22,000*	16,000	37.5%	300	200
11 Eagle River, Chicago	20,000	13,000	53.8%	200	160
12 US Web, Santa Clara, CA	19,800	NA	NA	527	NA
13 Ikonic, San Francisco	15,000*	11,000	36.4%	100	80
14 AGENCY.COM, New York	15,000	6,100	145.9%	130	54
15 Ammirati Puris Lintas, New York §	15,000	6,000	150.0%	110	45
16 Magnet Interactive Communications, Washington, DC	13,000	9,000	44.4%	150	96
17 Siegel & Gale Interactive, New York	9,000*	6,500	38.5%	55	45
18 Digital Evolution, Los Angeles	8,500	3,500	142.9%	95	48
19 OgilvyOne Interactive, New York	8,000*	NA	NA	75	NA
20 DDB Interactive, Dallas	7,500	5,500	36.4%	43	37
21 Nicholson, New York	7,500	5,000	50.0%	90	60
22 Rare Medium, New York	7,500	2,500	200.0%	75	50
23 Blue Marble, New York	7,000*	4,000	75.0%	47	27
24 Anderson & Lembke, San Francisco §	7,000	3,100	125.8%	68	30
25 Criterion, King of Prussia, PA	6,500	4,000	62.5%	50	50
26 Interweb, Atlanta	6,500	2,100	209.5%	45	17
27 US Interactive, New York	6,500	2,000	225.0%	84	30
28 Giant Step, Chicago	6,300*	3,700	70.3%	45	22
29 K2 Design, New York	6,164	4,077	51.2%	65	52
30 Darwin Digital, New York	6,000*	NA	NA	30	NA
31 CCG Online, Denver	5,900	4,600	28.3%	45	33
32 Frontier Media Group, Malverne, PA	5,800	4,500	28.9%	45	30
33 Meta 4 Digital Design, Livingston, NJ	5,500	2,750	100.0%	28	17
34 EURO RSCG Dahlin Smith White, Salt Lake City	5,400	2,800	92.9%	45	29
35 Frankfurt Balkind Interactive, New York	4,450	2,400	85.4%	33	21
36 Messner Vetere, New York §	4,300*	4,300	0.0%	30	30
37 Micro Interactive, New York	4,100	3,300	24.2%	50	40
38 Media Circus, New York	4,100	2,300	78.3%	34	20
39 Razorfish, New York	4,100	1,200	241.7%	46	16
40 Novo Media Group, San Francisco	4,000*	4,000	0.0%	20	20
41 Avalanche Systems, New York	4,000	3,000	33.3%	40	35
42 Multimedia Resources, Larchmont, NY	4,000	2,000	100.0%	15	7
43 i33 Communications, New York	4,000	1,900	110.5%	30	12
44 Quantum Leap, Chicago	4,000	NA	NA	45	NA
45 Compelling Content, New York	3,600	2,200	63.6%	16	8
46 Vivid Studios, San Francisco	3,500	2,800	25.0%	45	50
47 Red Sky Interactive, San Francisco	3,500*	2,000	75.0%	35	20
48 Left Field, San Francisco	3,300	250	1220.0%	30	5
49 rp.i, Santa Monica, CA	3,200	1,400	128.6%	38	28
50 iMC, Dallas	3,200	600*	433.3%	24	4

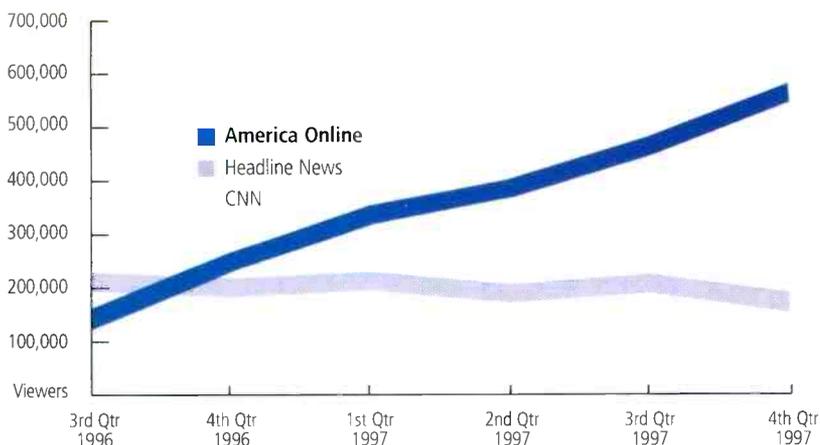
*Estimates for 1997 and 1996 calendar years.

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

MEET PRIME TIME'S HOTTEST NEW NETWORK.



Changing Prime Time Viewership



allow you to brand build, develop prospects and actually close transactions if you'd like—and it's clear that AOL is the place to market your products. For more information, please call Phil Frank, Eastern Regional Sales at 212-206-4443 or Randy Dean, Western Regional Sales at 650-287-4239.

Prime time isn't what it used to be.

Every month, more and more people are choosing the Internet for their nightly entertainment. And of those people, more are choosing America Online to be their service provider. In fact, ratings show that the number of simultaneous users at AOL's peak during prime time is now larger than Headline News and CNN's prime time quarter hour average. Add to this a broad range of interactive marketing programs on the Internet—programs that



So effective,
no wonder it's #1

Source: NPM, M-Su 8-11 pm calendar month Headline News, CNN average audience projections – household estimates based on time period average. Subject to qualifications upon request. AOL peak simultaneous users, company usage reports. © 1998 America Online, Inc. All trademarks are the property of their respective companies.

THE IQ Q & A :

Halsey Minor

Already ground-zero for computer junkies, CNET wants to be your one-stop shop in the digital world. Interview by Michael Schrage

Traditional journalists were aghast when a memo from CNET founder Halsey Minor suggested that editorial was a means and not an end for his influential Web sites. But the former investment banker is well aware of the value of information: his computer-oriented destinations are among the

biggest revenue producers on the Web. CNET also produces four cross-branded TV shows for the USA Network, has launched Snap, an aspirant to AOL's online turf, and moves more software than anyone else in the world. Now, as more computers, applications and even long distance phone services are sold through the Web, the always quotable

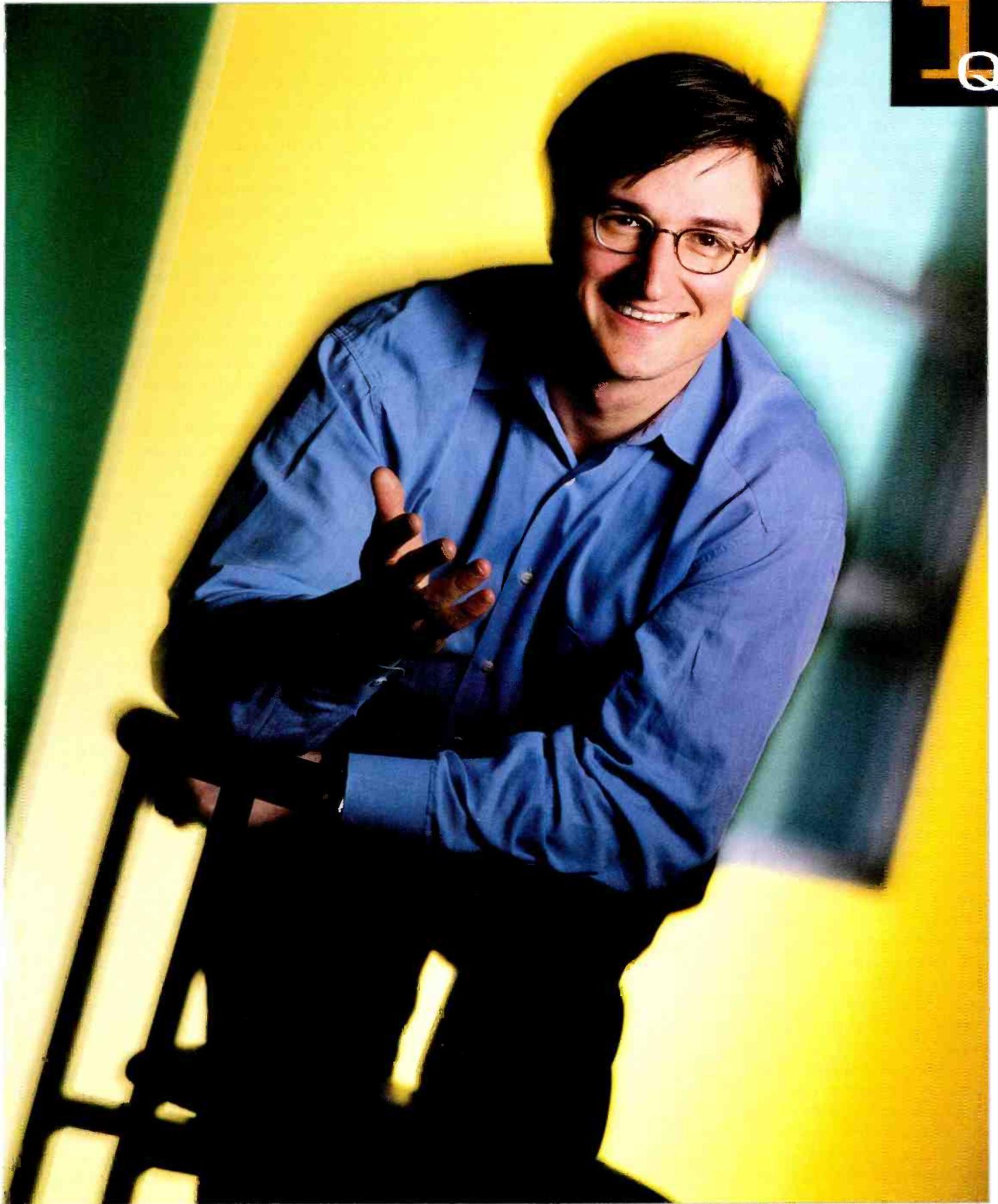
Minor explains the role of his digital empire to contributing editor Michael Schrage.

What's the most important thing that people need to understand about how CNET is trying to position itself in the marketplace?

We've always tried to position ourselves as an online service for people who are interested in computers and technology by aggregating everything that audience cares about. Whether it's up- or downloading, buying computers, choosing a browser or Web site development. So we spent all of '96 and '97 just building out, as fast as we could, services which cover the spectrum of interest that computer users have.

We try to use high quality editorial as a way to aggregate an audience and stand directly between buyers and sellers. It's a well worn business model in traditional publishing. It's one that Bill Ziff pioneered, and it's one that we've tried to apply to the web—with real time news on news.com. With software distribution ...

Halsey Minor: "I was just trying to tell the organization that we need to step up a level. Anyone who is successful is ultimately a user-driven service."



PHOTOGRAPHY BY ROBERT HOUSER

When it comes to shareware.com, I think perhaps it's even under-leveraged.

Oh, I think that all of our software download services are under-leveraged. We're distributing about 700,000 files a day. We're the largest distributors of software in the world. There's nobody who's even close.

Do you think Ziff's investment in the paper side of its magazine may ultimately be undermined by the channel shift that's occurring?

There is no doubt that it is going to be a business of declining profitability. And I think what you're going to start seeing is there are certain industries that are going to go through transitions fairly quickly, and one day we're going to wake them up.

Like what?

Books. Clearly the distribution channel for books is changing. There's no doubt about it. Amazon.com is, in a very short period of time, going to become the third largest bookseller in the world using the Web-based distribution model. And to a certain extent I think they're growing the market but to a certain extent I think they're taking share from other people. And as they continue to grow, obviously it's going to start showing up. It's going to start showing up in retail sales and books through traditional stores.

Autos?

Autos. I think the channel shift is going to be completely realigned on the industry and the way things are sold. It's going to make the sales people less important to the whole process. Already it's arming the consumer with more information, and as a result you're getting consumers who are far more educated when they walk into a showroom.

When you look at the success of an Amazon.com or the rise of these auto services and real estate sales services, how are you cherry-picking from their business models, from their presentation formats, for the more sophisticated customers, i.e. the computer people?

Books operate differently than, say, the purchasing of computers because people do not need the same sort of information about buying books they need about making a \$3,000 purchase of a very sophisticated consumer

product.

So in many ways, computers and autos almost look the same because they're both big purchases, considered purchases. So what we try to do is stand as a trusted middle man in the process. So they rely on the editorial. They rely on the information to make some sort of buying decision.

One of the innovations that I would say that an Amazon.com aggressively implemented is the whole notion of sending you email, building a profile. That was not something that CNET did in its early days.

They do something which is fundamentally different because what they do is they sell you products, which we don't. What we do really is find you information, so we should not and never will look like an Amazon.com. We're in a fundamentally different business. What I hope to see is that the resellers who are our advertisers are able to use the same techniques that Amazon does to build not only a brand on the Web but a highly sticky service.

There are a lot of people who are exposed today who might not realize that somebody who is totally new can come into this space and leverage the unique capabilities of the Web and

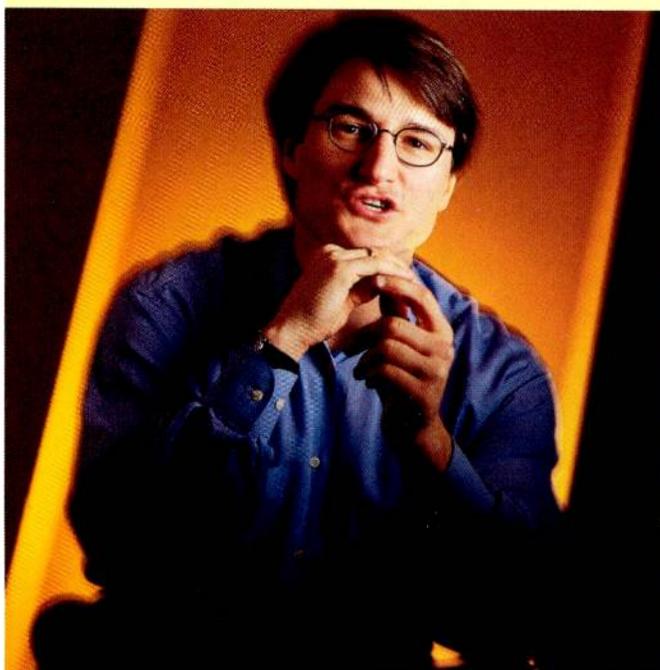
become a dominant supplier of products and services in the computing space and build a Web-only brand. It's not just going to happen in books, it's going to happen in software, it's going to happen in hardware.

Do you think that the destiny is going to be Web-only brands or do you think the Web is going to be fused with other channels of distribution? [CUC International's] Walter Forbes certainly thinks so. [Barnes & Noble's] Steven Riggio certainly thinks so.

I don't think there's one answer. I think that certainly a Barnes & Noble or a Borders with strong execution on the Web can be a player in both. I think simultaneously there're going to be in every category ... one or two new killer brands who come in who might be Web-only, and who may very well not want to go through traditional businesses.

How does the decline of PC prices and the expansion of the Web intersect in regards to the way you're

"A lot of people are exposed—they don't realize that somebody new can come in and dominate with a Web-only brand."





handling information packaging for what is, presumably, a less sophisticated customer in 1999 than in 1995?

Well, first of all, let me say that everyone on the Web is ecstatic about the fact that PC manufacturers can now sell sub-\$1,000 PC's, because we want to grow the pie. Here we do two things. We charted the more sophisticated users who have a lot of buying power when it comes to computers and technology, and CNET has really positioned itself on the Web for a more sophisticated consumer. Now we have launched services to target a whole new wave of consumers who are crossing the chasm.

If I were to talk to the people who run the Dell site or the Gateway site how many buyers or serious leads do you guys generate for them?

I think it really depends on who you're talking about. Right now Dell is trying to figure out how to advertise on the Web, so they've just begun the process and they're not one of the larger advertisers. We have other people who are direct who are far more aggressive.

Why not go to them and say we'll provide a link and we just want half of one percent of whatever transactions?

Well, we don't actually want a risk-based model. We want to follow the same model that a traditional magazine publisher uses, which is: Put your ad in our magazine and if you have a good brand, and you have a good product, you'll get some sort of return on your investment.

I mean, there really are two kinds of advertising in the computing space. There is brand advertising, but really that is secondary to driving transactions, which is the goal of many of the direct companies and certainly many of the resellers.

So more and more, I think what you're finding are people who might have traditionally done brand advertising for a specific software product or service on the Web taking advantage of the fact that you can not only brand it, but you can also distribute a version of the application which might quit working after 30-days but allows the user to actually load it on his desktop and try it.

So then why call it an advertisement? Why not call it a lead generator or an app?

In the book business the equivalent would be actually letting you read a brief synopsis of the book.

That's what Doubleday is doing with the John Grisham book. You know, they're sending out one chapter of the book and they're trying to use that to generate sales and purchases of the entire book.

On the Web, you can have a far greater transaction component than works with any other medium, because what you've done is you've actually tied the branding and the information gathering part directly through to a transactional engine that all occurs within the same medium.

Why not build your business model around the innovation rather than the traditional brand stuff?

Brand is very important on the Web and is a very important component of driving transactions, but the beauty of the Web is that it allows you to do everything. You can brand against the consumer. You can provide them as much information as they

want and then ultimately you can tie it directly through to a transactional component. So it's the Web's ability to operate at each level in the process of trying to cultivate and drive some sort of transaction that makes it so special and unique as a medium. Television can't do it.

Right, except for infomercials.

Well, even then you still have to switch modes. You have to walk away from your TV and go over to your telephone, place a call, pull out your credit card. On the Web you can go and hear about a book link to Amazon.com, buy the book and click one button. Then you've purchased a product which gets shipped to you the next day.

What was the most important thing you learned about building a brand on the Web as you were competing against Ziff-Davis?

The most important thing I think we learned is that execution is really important because one of the great things about the Web is that people can tell not two friends, not five friends, not a thousand friends, but 10,000 other people about something that you have. Whether it's a store or whether it's some sort of information site.

Or screw up.

It goes both ways. I think that what we did early on, and what I wanted to emulate, was what Bill Ziff did. Build a very high quality editorial product. The only thing that we wanted to do that was different is we wanted to take advantage of the capabilities of the Web and that's what we focused on. We realized that when people want to buy products they want to know what the prices are today, not what they were two months ago when the magazine first went out. They don't want six roundups every six months for PC products. They want products that come on to the market to be entered into the database and as they go off the market for them to come off the database. And so in our software distribution services we realize that it's great to be able read about software titles in a magazine. It's better to read about them and download them.

How do you think Ziff is doing on the Web?

Well, I think they ...

They're making money on the Web.

I think it's hard to know whether they're making money on the Web today. What we focus on, really, is trying to build services, and by their own numbers we're now about twice their size on the Internet. In December they did about 100 million pages, and we did about 200 million.

They outspent us in marketing and have for the last year, probably 10- or 15-to-1. I think they have a relatively complicated business to run right now, because they're trying to do a lot of different things and we really try to focus on the Web. And of course, TV programming, but that's a successful, profitable business without a whole lot of start up and stuff going on.

But it's interesting, because you begin by talking about the importance of Web only, but in fact, you guys have done television.

It's kind of hard to remember now because so many people do what we do, but we really pioneered the model in 1994,1995,

developing television programming which links them to an online service. The idea was that television is really good at a number of different things. It's a great medium for sort of skimming the surface. And it's a great medium for reaching lots and lots of people. And it's a great medium to deliver information in an entertaining format. It's a very good medium, actually, for building your brand as a source of information.

Why hasn't Yahoo or AOL followed you in that regard?

I think all you have to do is look at the trail for every season. All you have to do is look at the fact that Ziff-Davis has had three shows on the air and everyone of them has been canceled. To realize not only how hard it is to do, but the risk that you take on with your brand. So every time you put on a TV show, and it goes off the air for 13 weeks like Ziff's first two TV shows, you actually have hurt your brand more than you helped your brand.

Do you feel you've kept up with television as a vehicle?

Actually, I think we're probably going to get a little more aggressive about TV this year.

How so?

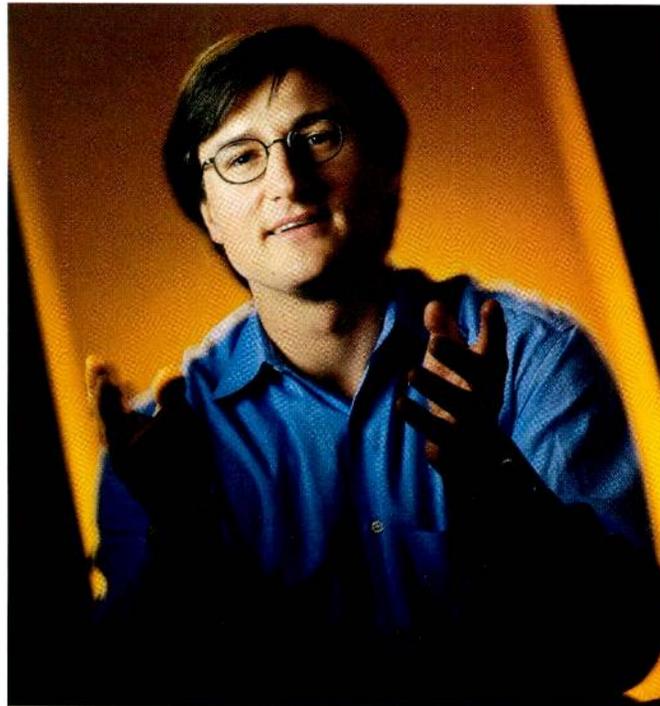
Well, first of all we're getting very aggressive on the international front. We're now in 10 countries and we're going to simply fan that out. I think we're going to look at ways—with our partner [cable network] USA—of being able to increase the reach of our television programs.

Does Barry Diller's involvement in USA and his very clear willingness to invest tens, if not hundreds of millions of dollars to participate in the space make a difference?

I think Barry Diller's interest and belief in the interactive medium is only a good thing for us. And I think given that, we're a probably the most successful programmer ever in this genre.

Is the future more integration or more niche specialization?

It's called the Web ... because it allows for tremendous integration. It is an interconnected network that allows for people to move seamlessly from application to application, and so I



I think you're going to see that Web-based services are going to be feature-for-feature competitive with AOL."

would say that the whole future of the Web is about greater integration, not less integration.

Computers.com is a great example of that. We collect data from 60 different sources. We have our own editorial information. We integrate data about products. We integrate data about pricing from companies like Compaq and others. And that service didn't exist just six months ago. And so as you look at the Web, what you're seeing is a greater degree of an integration of databases and services.

Do you want to do that or you want to mediate between them?

Well, I think from a consumer standpoint the more you integrate and bring together and enrich the experience, the better off they are. What we've always tried to do is to serve the consumer from the beginning to the end. The beginning is really the editorial process of them trying to make a decision, and the end process is: I've made my decision. Who do I want to buy from? Everybody on the Web

is trying to gather information from a whole variety of different sources and deliver it in a simple and intuitive manner.

Snap right now has over a 100 content partners and we are deeply integrating the Bloomberg database into our finance channel.

It's not going to be a rival to AOL ...

I think Snap is a rival to AOL, to Yahoo, to Excite—to virtually everyone in that category, and I think the lines are blurring between what is an AOL and what is a Yahoo. The way we've positioned Snap is that it is service that anyone on the Web can come to. It looks like Yahoo, but we also have a distribution model that looks like AOL for us to become the default service. And you're going to ... see other competitors begin to emulate it. Yahoo, for instance, announced Yahoo Online [with MCI], which is, I believe, a smart attempt to emulate the distribution strategy that we have with Snap.

And what's that going to lead to? Is that going to lead to interesting alliances or more competition and declining margins or what?

I see a very competitive space.



More competitive?

I think it will become more competitive. I think there's some very good competitors in the space but I think what will end up happening is that there will be a fair amount of similarity among services ultimately. If you look at television today, ABC, NBC, CBS and FOX are all generally the same. They run primetime programming at the same time. They run news at the same time. They run sports at the same time. But then what will happen is that these brands begin to evolve and go after specific audiences.

What's the biggest structural change in being an aggregator over the next 12 months?

I think the biggest change that you're going to see is that the Web-based services are going to be feature-for-feature competitive with AOL. And I think everyone has looked at what AOL does, and they're going through their checklist adding those features to their services.

So AOL benchmarks the aggregator domain?

You have to think of AOL as being a highly evolved service, so over the years they've learned all the different things the consumers want.

Should you add email as an aggregator?

I think everybody who's in the aggregation space will be providing email. My personal belief is that email is a business in itself and that you're better off partnering with somebody who does nothing but email, rather than try to do it yourself. Because long term you want email service integrated into your product offering that supports a whole bunch of things like attaching email to your pager and voice to text and all sorts of other things.

Have you found an email partner?

Well, we haven't announced it.

Do you expect to shortly?

We will within the next month, yes.

Can you envision a marketplace where a Sprint or a Bell Atlantic would get mixed up in the competition between aggregator/online services?

I think we're going to see something that looks like that. I think what we're going to see are local phone companies and long distance phone companies who

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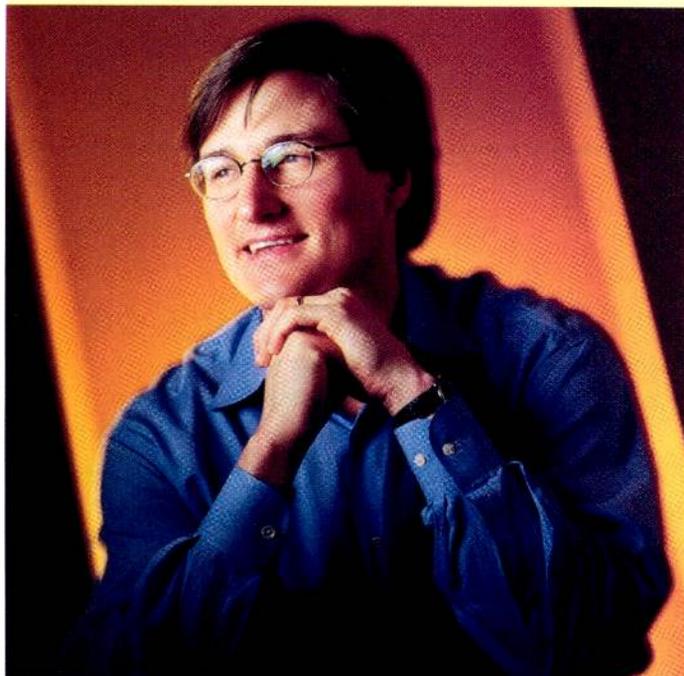


sell you bundles of services. The phone companies have an enormous opportunity to create stickiness and to sell Internet access at a subsidized price in return for keeping a long distance customer. They have bundling opportunities far beyond what AOL does with Tel-Save.

And so you want to get in bed with them.

Yeah. I mean, I think we do believe that over time the large, branded telecommunications companies—and even some of the start up companies who are more aggressive—have an opportunity to capture a tremendous amount of market share around Internet accesses, as long as they focus on the part that they

"We all got kind of lucky by building the right services at the right time. Now we evolve very, very, rapidly."



do really well which is providing access. What we're trying to do is sort of add value to that whole bundling equation by helping the Internet part become more valuable for the consumer.

Does having Intel and Paul Allen as investors make it easier? Do they run interference?

Early in the history of our company I think Paul Allen brought a tremendous amount of credibility to the organization, given his position in the industry and, I think more importantly, his position as someone who recognizes trends very early, including America Online. Intel played a very vital role as we were going public in really supporting our compa-

ny and really communicating faith in our business.

You wrote a highly publicized memo many people interpreted as putting editorial in a diminished context ...

The specifics of what I said are that we have built an incredible editorial operation, but the time had come to focus on the user experience and not just editorial. What I was trying to say is that we should think more realistically about the user experience, which involves a whole bunch of things. Editorial is certainly an important one. But so, too, is technology. So, too, is user interface. So, too, are transactions and creating a complete and total experience. I was just trying to tell the organization that we need to step up a level. Anyone who is successful is ultimately a user-driven organization.

Is Yahoo a user organization?

I think we all kind of got lucky by building the right services at the right time. And we now become much more focused on what users want, and we do a tremendous amount of research about what users want and we're very, very flexible and evolve very, very rapidly.

What does Yahoo understand about users that you don't?

I think that we all recognize that services have to be simple and easy to use. I think we all recognize that services have to be fast. I think the one thing that maybe we understand a little better than they do is the editorial process. That's simply because of the company we have and they don't.

I'm amazed that there isn't more editorial coverage of Shareware.com. To be one of the leaders in software distribution represents to me an enormous opportunity.

Early in our history, I spent a long time trying to convince the press that their writing about our software distribution was important—that we actually have a greater market share of software distribution—of finding software on the Web—than Yahoo has of finding Web sites. We have an incredible position now because software distribution is moving over to the Web.

Are you guys going to be leaders in software distribution?

Well, I think we are leaders.

Are you going to be making money? Is that part of the way you are valued in the marketplace?

I think that people do not realize the degree to which we are the dominant player in that business. And I don't think people understand the very important role we're going to play in connecting buyers and sellers when EDS, electronic software distribution, really takes off on the Web, which is just beginning. There's a tremendous amount of revenue we can get out of those services that we have really yet to tap.

When are we going to see that? Is this the year we're going to see you generate revenue from software distribution?

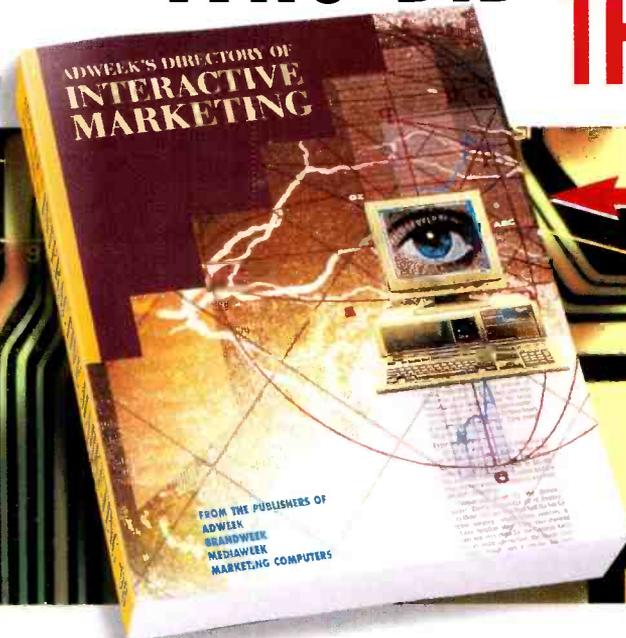
I will say that we will probably generate substantially more revenue for all software distribution services in 1998 than we did in 1997, and I think we'll generate substantially more in 1999 than we did in 1998.

A year ahead, do you want that to be a higher profile part of however CNET is defined?

Certainly from a revenue stand point. I think we want to continue to dominate that business. ■

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I F / T H E N

They're Back!

Could cable companies spoil AOL's coming out party? By Kevin Pearce

Online services were declared dead a little over a year ago. With all the money and brainpower being poured into the Web from Hollywood to Wall Street, we all thought the closed little world of America Online would soon seem quaint and rinky-dink. Microsoft was so spooked by the Web that it changed MSN's strategy just weeks after the service launched.

This month, as AOL officials took a victory lap in the national media, Web snobs have started to see the error of their ways. Not only is AOL the Internet's dominant force, but its greatest perceived flaw—its closed environment—has become its greatest asset.

If you ask any AOLer why they went with the service, the answer is as invariable as "Wel-come. You've Got Mail!" People like it because it is easy to understand. It's surprising that so many savvy marketers missed it, but the fact is, people don't want to choose a service provider, then a browser and then a place to go. They just want to doubleclick and roll. AOL won the icon war, almost by default.

The advantage of a closed system to advertisers and marketers is even more obvious: It doesn't matter what content they're headed to on AOL; all 11 million subs have to run the gauntlet of pop-up ads to get there.

Recently Yahoo and MCI announced they will co-brand their own service, packaging dial-up service with Web content. Of course, to achieve any kind of critical mass, they would have to come up with some equivalent of AOL's carpet bombing of start-up disks. With the clout that America Online already has, it's hard to imagine taking this threat very seriously.

No, if there is another sleeping giant on the Internet, another powerhouse that will one day command \$100 million to deliver pop-up screens, it may well be the battered gladiators from

the last media revolution: the cable companies.

Much has been made of cable's high bandwidth which is 300 times faster than a 28.8 modem at its best. The big pipe would eliminate download agony and make possible a rich, multimedia experience. But the real power of cable delivery isn't the wire, it's the box—the idiot box. Our favorite appliance. TV.

While AOL President Bob Pittman acknowledges the company's biggest problem has always been getting people to move installation disks those last 16 inches from the desk to the computer, cable already has the penetration into your house. And unlike current cable modem services, which involve splitting your cable and running a wire to your computer, new, advanced set-top boxes will soon be sitting on your set, ready for you, whether you order them or not.

This is not TV of the future stuff. Last year, the U.S.' biggest cable company, TCI, placed a soft order with General Instruments for 8 million advanced set-top boxes. In February, the company tapped @Home—which is backed by cable companies that reach 40 million homes—to coordinate the programming for those boxes.



Some people don't believe there is a future for interactivity on TV; they picture reading *The Wall Street Journal* on a 27-inch screen or trying to order a pizza on the tube when you could just pick up the phone. But @Home's first project is easy to get your head around: It will start by offering email, which it hopes to be free and ad-supported. Imagine, you walk in the door, flip on the TV, read a couple of messages, and, whoops! You're a member. It doesn't get much more passive than that.

The potential for quick market penetration has captured the imagination of tech-loving Wall Street. Since going public in July, @Home's shares have quadrupled, bringing its market cap to \$3.2 billion, despite the fact that its current, paltry revenues are derived from a handful of cable modem subscribers. AT&T is also said to be interested in a stake

@Home executives are still developing the interface for their service; it won't be easy to help people navigate through television channels, Web sites, email and online banking, not to mention future developments, such as clickable "hot video."

If they can pull it off, they could have what AOL has, and much more: a closed service with a giant, captive subscriber base. Or they could get caught up in the technology, and @Home will be another interactive TV catastrophe offering such inanities as the ability to watch a television show from different camera angles. If cable honchos want to deliver eyeballs to the free-spending Tel-Saves and Intuits, they would do well to follow the example of the interactive medium's first big player: Just keep it simple. ■

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Magazines

By Lisa Granatstein

Responding to client complaints, Simmons Market Research Bureau has changed the way it gathers and crunches data

A New Read on Readers

Who says an old dog can't learn new tricks? Simmons Market Research Bureau, one of the pioneer consumer-marketing survey firms, is in the midst of a complete overhaul that it hopes will give its customized and syndicated research a fresh spin for magazine publishers and media buyers. "It's a significant business change as well as a significant product change for Simmons," says Jon Swallen, director of media research at Ogilvy & Mather. "It represents a reorientation from being principally a media study to having more of a marketing and database focus."

New York-based Simmons, whose ownership was recently transferred from WPP Group to Symmetrical Resource Inc., has been providing detailed consumer information based on media habits, lifestyles and product consumption to publishers and advertisers for more than 40 years. The firm first revamped its methodology four years ago, introducing a "bench-

turned off were Times Mirror Magazines' *Outdoor Life*, *Field & Stream* and *Today's Homeowner*, which all dropped Simmons in 1996 (TMM titles including *Golf* and *The Sporting News* have continued to use the service). Clients also were dissatisfied with Simmons' low survey response rates, saying they provided unreliable research data.

As a result of Simmons' problems, chief competitor Mediamark Research Inc. came to be the research firm of choice for publishers. With higher response rates and straightforward surveys, 19-year-old MRI claimed an advantage, and many in the publishing world began looking at Simmons as a backup.

Six months ago, Simmons went back to the drawing board, asking clients what needed fixing. Last month, it returned with a new game plan. "Our new approach is about simplicity," says CEO Geoff Wicken. Until now, Simmons had conducted two annual surveys with sample sizes of 20,000 each—the Study of Media and Markets (SMM), which queries consumers about 800 product fields and their attitudes toward specific brands, and a survey of magazine-reading. Simmons would link the results with the complicated "benchmarking" formula.

"It was so arcane," notes Joanne Burke, senior vp and director of research and product development

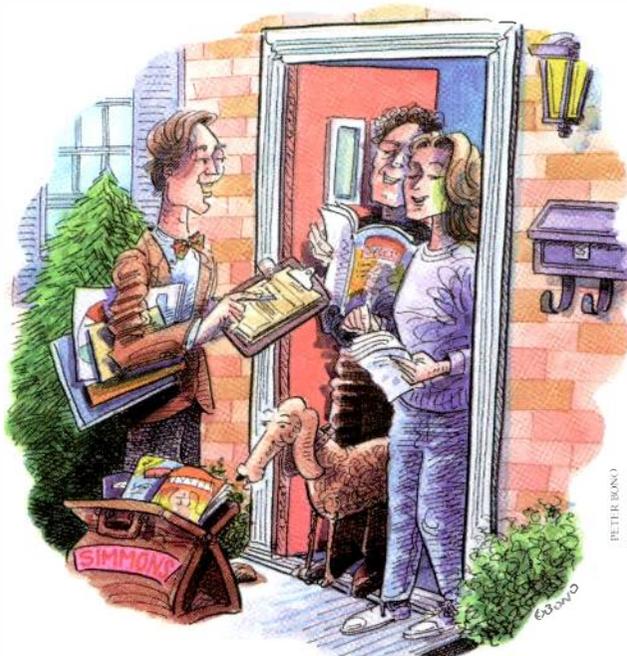
for Carat. "No one knew what they were talking about."

So Simmons has done away with the separate magazine survey and streamlined the SMM. "Under our old method," Wicken says, "the survey was so big we didn't have room for all the questions." Now, the firm will use a uniform, albeit smaller, questionnaire, with lifestyle and brand questions that can track consumer behavior and attitudes.

Clients' biggest gripe had been Simmons' low cooperation rates. While the door-to-door magazine survey generated strong responses, participants for the SMM were recruited by phone, with only about 20 percent of the 100,000 people contacted returning a completed booklet. Meanwhile, MRI knocks on more than 32,000 doors and claims a 70 percent return rate on its preliminary personal interview, which collects demographic and media usage (including magazine readership) information on the spot. Of those respondents, 60 percent return a completed product booklet, generating a net response rate of 42 percent.

Simmons faced up to the numbers and decided to adopt the face-to-face approach. Survey staffers are now going door-to-door to attain increased sample size of 28,000. The workers are leaving survey booklets behind for the household's adults and, later this year, special booklets for teens and children. "We will be able to match the kids and teens to their parents and get a total-household approach," Wicken says. Simmons anticipates a return comparable to MRI's, which in effect would double its original return rate of 20 percent.

"What they are gaining are better marketing data," says O&M's Swallen. He notes that Simmons' new methodology "downgrades" the value of the magazine data because the magazine questions are now included in the marketing questionnaire. The upside: Simmons will be able to focus on a wide range of media and create a global marketing position for its clients.



Face time: Simmons is now going door-to-door.

marking" formula to calculate and analyze survey results. Many clients balked, complaining that the mathematical technique was too convoluted. Among those

Magazines

Writers' Block

"Ness leads the way. Though he is ten stories above the ground, wending through an elaborate spiral staircase of branches, each limb slightly thinner than the last, he climbs with simian grace, quiet, unhesitating. His movements have a springiness that was unapparent on the forest floor. He stretches out his long body and swings himself over the next branch... The ponderosa begins to sway. Surrounding trees, acres of them, start waving and churning in all directions. Soon everything appears to be swinging, clouds and mountains included. The effect is that of riding a dinghy in heavy seas."

—In "Tree Surfing and Other Lofty Pleasures" in *The Atlantic Monthly's* March issue, Michael Finkel follows avid tree climbers up a ponderosa pine

A Times Mirror representative says the company is evaluating Simmons' changes on behalf of the three books that dropped the service.

With Simmons' new approach, "the exciting opportunity for my clients is new kinds of products and new kinds of information that we haven't had before," Swallen says. "I think we end up a net winner."

'Pop Mechanics' Redesign Getting Into Gear With a Fresh Look

Popular Mechanics is gearing up for big changes in its May issue. The 96-year-old men's hobby magazine will introduce a redesign that features a crisper, cleaner look and four additional pages devoted to computers and high-tech gadgets. "The magazine is a living thing that changes and evolves," says Joe Oldham, editor-in-chief of the Hearst book. "Every once in a while you need to grasp it and get it up-to-date." The monthly's

last redesign was in 1992.

New graphics add punch to the cover logo and department headings throughout the book. Pictures are larger and articles are shorter, making for an easier read. The May issue is due on newsstands April 14.

"There's been a recognition that [readers] don't have time to dig in," Ellen Oppenheim, New York media director at Foote, Cone & Belding, says of *PM's* new look. "[*PM*] needed to be freshened up."

The book's Electronics section has gone the way of the 8-track; the section has an updated mission and name—Technology. "It's an area we have to be all over," Oldham says. "Computers are pervading society." Two new contributing tech editors are lending a hand: Rebecca Day, a longtime *PM* contributor, and Kim Komando of the *Los Angeles Times*.

"[Technology] is a target category we're looking to grow," says Jay McGill, *PM* group publisher. "PC penetration is looking beyond the vertical



Splashy move: *PM* tries a makeover to buoy its flat circulation numbers.

computer books and is broadening out into consumer magazines."

Downtown at the offices of Times Mirror's *Popular Science*, there's some skepticism in the air over *Popular Mechanics'* makeover. "You can't change your spots," says John Crawley, *Pop Sci* publisher. "The name is still *Popular Mechanics*, not *Popular Technology*. It's hysterical and flattering that these people are following me."

The two books, which have competed head-to-head for nearly 100 years, are fairly close in the numbers race. *Popular Mechanics'* circulation dipped 0.2 percent in the second half of 1997 to 1.43 million; ad pages were up 8.1 percent for the full year, to 747. *Popular Science's* circ grew by 13.1 percent to 1.56 million in last year's second half, but the title's '97 ad pages slipped 0.9 percent, to 695.

60 SECONDS WITH...



Hugh Hefner

Founder and editor-in-chief, *Playboy*

Q. After all the attacks *Playboy* has endured over the years, is your ASME Hall of Fame award a vindication of sorts? **A.** In a sense, yes... I think there's a general recognition of the impact *Playboy* has had on the second half of the century and on magazine publishing. **Q.** What do you think AMSE was thinking when they decided to honor both you and Gloria Steinem? **A.** Let's say it's not lost, I'm sure, on anybody. We've all come a long way, baby [laughs]. **Q.** Do you play an active role in the creative side of *Playboy*? **A.** Yes—probably more in the last four or five years than in the half-dozen prior to that... everything from editorial decisions in the magazine to marketing of the Internet and in video. **Q.** Your column in the May issue (now available online), "The *Playboy* President," gives the sense that you feel Clinton's pain. **A.** I was on Nixon's enemies list. There were very real attempts to bring me down, at various times, because of the magazine and because of the impact the magazine had on the changing values of society. I can certainly relate to what is going on. **Q.** Bob Guccione offered Monica Lewinsky cash to pose nude. Does *Playboy* have any interest in Linda Tripp? **A.** [laughs] I have no interest in either of them in that context. **Q.** I hear your publicists are trying to get you out of your pajamas. **A.** I'm wearing them right now—every chance I get. During the day, it's usually black. I was wearing red last night. But I also went out late last night and I wore pants.

'Us' Front-of-Book Changes

Adding More Muscle Up on the Top

Us has put on a few pounds. The entertainment book has upgraded its cover stock, beginning with the April issue now on stands, from 70-lb. stock to a glossier, 100-lb. coated premium stock. Next month, the Wenner Media title will beef up the front of the book, jumping its Faces and Places section from 5 to 16 pages with new columns—Fashion Police, Hot Talk and Hot Trends in Hollywood—that highlight a greater commitment to fashion and beauty.

"This is just one more step in growing the magazine and investing back into the editorial product," says *Us* publisher Dana Fields.

Us' paid circ grew 1.5 percent to just over 1.1 million in the second half of '97. Ad pages fell last year by 1.2 percent, to 755. ■

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WOULD LIKE TO
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INSIDE EDITION
ON BEING THE
"UNDISPUTED"
#1 NEWS
MAGAZINE IN
HOUSEHOLDS...**

HOUSEHOLDS

	<u>Rating</u>
INSIDE EDITION	4.5
EXTRA	4.4
HARD COPY	3.5
AMERICAN JOURNAL	2.8

BUT IN KEY DEMO'S BO WE WOULD LIKE TO C ON ITS "UNDISPUTED

WOMEN 18-34

	<u>Rating</u>
EXTRA	2.1
INSIDE EDITION	1.9
HARD COPY	1.5
AMERICAN JOURNAL	1.3

WOMEN

EXTRA
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AMERICAN J

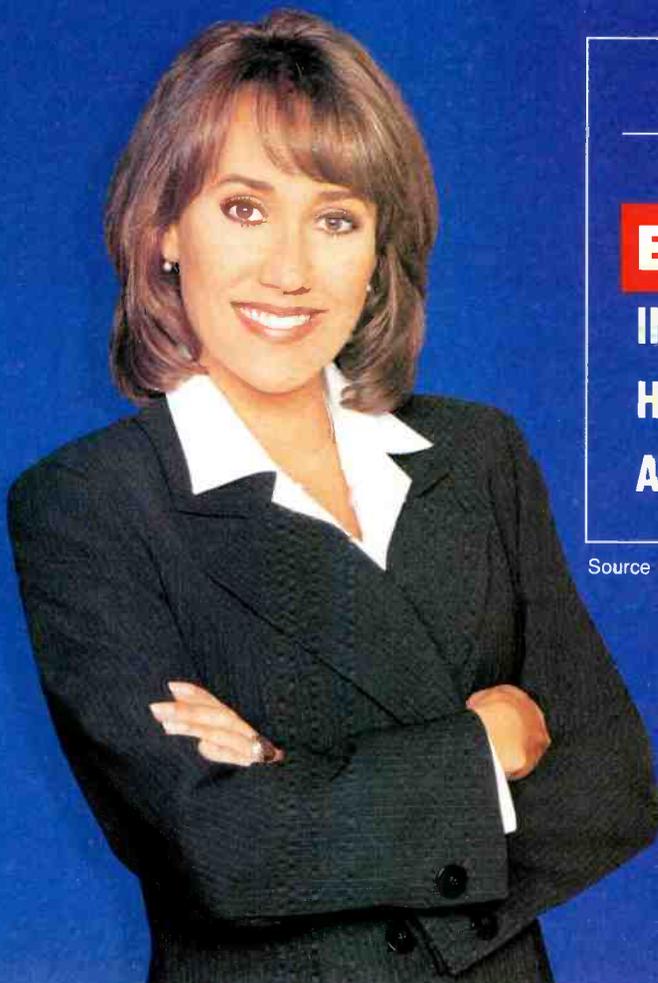
MEN 18-34

	<u>Rating</u>
EXTRA	1.5
INSIDE EDITION	1.2
HARD COPY	1.1
AMERICAN JOURNAL	0.9

MEN

EXTRA
INSIDE EDITI
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AMERICAN J

Source: NSE Ranking Report 3.1'97 - 2/22/98. GAA% Rating
Celebrity/reality driven programs not included.



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8-49

	Rating
EXTRA	2.3
INSIDE EDITION	2.1
HARD COPY	1.7
AMERICAN JOURNAL	1.3

WOMEN 25-54

	Rating
EXTRA	2.6
INSIDE EDITION	2.4
HARD COPY	1.9
AMERICAN JOURNAL	1.5

8-49

	Rating
EXTRA	1.7
INSIDE EDITION	1.4
HARD COPY	1.3
AMERICAN JOURNAL	1.0

MEN 25-54

	Rating
EXTRA	1.9
INSIDE EDITION	1.6
HARD COPY	1.5
AMERICAN JOURNAL	1.1



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MOVERS

CABLE TV

WorldLink East, the New York-based firm specializing in direct response television sales, has tapped **Sue Abruzzese-Thorman** as director, business development. A 25-year veteran of the television industry, Abruzzese-Thorman was most recently vp, program sales for Fox Sports Net. Also joining WorldLink, as sales manager, is **Ginny Malloy**, formerly account manager, direct response advertising at Landmark Networks... The History Channel has promoted **Dr. Libby Haight O'Connell** from director, historical alliances to vp, historical alliances. Also the net's historian-in-residence, O'Connell will be responsible for all of A&E Television Networks' affiliate community marketing and educational enhancement initiatives.

TV STATIONS

Scott Libin has joined Minneapolis ABC affiliate KSTP-TV as news director. Libin had been a faculty associate at the Poynter Institute specializing in broadcast management. Before that he was vp, news at WGHP-TV in Greensboro/High Point/Winston-Salem, N.C.

AGENCIES

Hill, Holliday has upped **Bill Lynn** from vp, associate media director to senior vp, associate media director and **Samantha Allen** from strategic analyst, marketing sciences to manager of new business development.

PRINT

Monica Ray has been named consumer marketing director at *Entertainment* (continued on page 28)

The Media Elite

Edited by Anne Torpey-Kemph

Sliding In for a Record

When director Reza Badiyi said "cut" last Monday, it was one for the books. The end of the day of shooting on the set of USA Networks' sci-fi series *Sliders* marked Badiyi's 400th

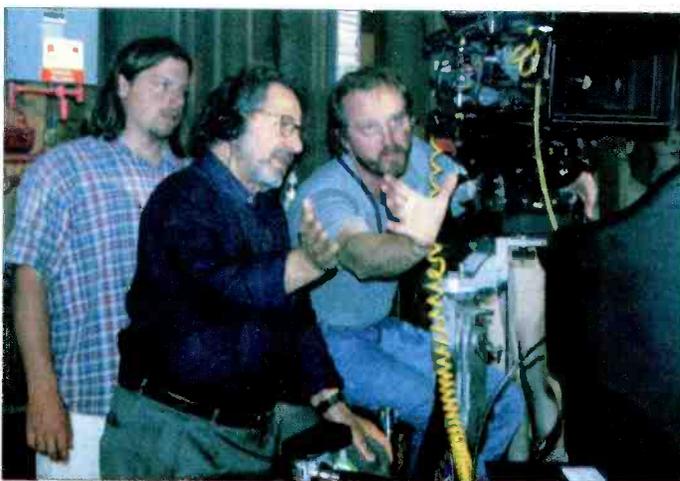
TV episode, a Director's Guild record.

Badiyi, who studied at the Royal Academy of Drama in Iran before moving here and first working in Hollywood as a cameraman for the likes of Robert

Altman and Sam Peckinpah, has directed series as diverse as *Buffy*, *The Vampire Slayer*, *Cagney & Lacey*, *Knot's Landing*, *Baretta* and *Falcon Crest*. Badiyi is also credited with creating the visual style for *Mission: Impossible*—the quick cuts and fast pacing.

"I was at the right place at the right time, an outsider, and what I was doing visually was unique in their eyes," says Badiyi, whose legacy includes such memorable images as Mary Tyler Moore flinging her hat skyward for the opening sequence of the *Mary Tyler Moore Show*—a hat that Badiyi had borrowed that day from his stepdaughter, Jennifer Jason Leigh.

Though excited to have set a record (Badiyi's mark surpasses that of several directors who have retired or passed away), Badiyi says shooting his 400th episode was a day like any other. "You want to make it the best every time." —*Betsy Sharkey*



Director Badiyi (c., with *Sliders* crew) going for 400th episode

Valentine's Hanging Oscar Hopes on Twisted Shorts

Dean Valentine is hoping for a "fairy tale" ending to the Academy Awards tonight. It seems that a film short called *Redux Riding Hood*, the first in an experimental series of "Totally Twisted Fairy Tales" conceived by Valentine, is up for an Oscar in the Best Animated Short Film category. Valentine came up with the idea for the series while he was president of Walt Disney Television & Animation, the post he held prior to taking over at UPN last November.

Departing from Disney's storied tradition of family entertainment, *Redux* reinvents certain fairy tales with an offbeat, adult-oriented, comedic slant

through the talents of veteran sitcom (*Cheers*, *Newhart*) writer Dan O'Shannon and animation producer/director Steve Moore.

Voices are provided by luminaries like *Seinfeld*'s Michael Richards, Don Rickles, Lacey Chabert (*Party of Five*) and Mia Farrow.

Valentine explains that the series was a "purely creative thing" he proposed to boost morale at WDTA at a time when "a lot of animators were down

about a lack of non-adult projects." Of course, now he'd like to see Twisted specials end up on UPN's schedule. O'Shannon,

for his part, looks to the "prospect of [Redux] opening up doors for writers... whose ideas are sometimes constrained by the budget limitations of live-action sitcoms."

—*Michael Freeman*



Big bad Disney project: Hungry for an award

the alphabet report

the latest from abc



Two Guys, A Girl, And Lots of Ratings

On Wednesday, March 11, the series premiere of ABC's new comedy, *Two Guys, a Girl, and a Pizza Place* became the highest-rated midseason replacement on any network among adults 18-49 and total viewers, giving ABC its best 9:30 PM time period performance in these demos since the week following the coming out episode of *Ellen* last year. With an audience of 17.9 million viewers, *Two Guys* easily won its time period among young adults and total viewers, outperforming Fox's premiere of *Significant Others* by 162% and 177%, respectively. With Boston as its backdrop, ABC has the ingredients for a hit, mixing love with laughter--and a little bit of mozzarella.



Source: NTL, 4/30/97-3/11/98

ABC is #1 on Saturday Morning

Kids TV on ABC has really taken off this season! *Disney's One Saturday Morning* leads the kids' brigade by boosting its two-hour time period 47% this season. Season-to-date, ABC continues to show the greatest growth of any network among Kids 2-11, as it improves its performance in nine of its ten half-hours. When compared to last year in delivery of Kids 2-11, ABC is up 36%, while Fox (-27%) and CBS (-54%) are down. And ABC's Saturday Morning children's lineup was #1 (K2-11) for February Sweeps, breaking Fox's string of 20 consecutive Sweeps wins. With *Doug*, *Recess*, and *Pepper Ann* at the helm, *Disney's One Saturday Morning* is second to none!

Source: NTL
Season: 9/13/97-3/7/98
Feb. Sweeps: 2/7-2/28/98



A Peter Benchley thriller shocks the airwaves this May

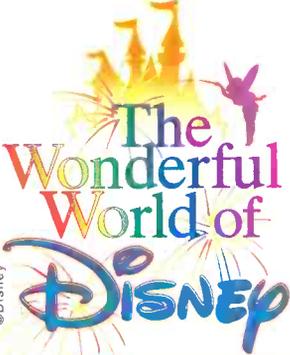
In addition to blockbuster theatrical events such as *Apollo 13* and *The Lion King*, during May Sweeps, ABC will be presenting *Creature* based upon the best seller by Peter Benchley, creator of *Jaws*. *Creature* offers viewers the *Island Escape Sweepstakes*, a local market promotion supported by in-store POS and on-air promotional spots.



Wonderful World of Disney - #1

It's no surprise to learn that the *Wonderful World of Disney*, appointment television for parents and their kids is the #1 show for families. Blockbusters like *Toy Story*, *The Lion King*, and *Pocahontas*, plus made-for-TV special adaptations of the classical tales *Oliver Twist* and *The Jungle Book* have also helped to make WWD the top show among kids. The original production of *Cinderella*, starring Brandy and Whitney Houston, proved to be the top-rated film of any network for the 1997-98 season!

Source: NTL, 9/22/97-3/15/98



It's The Year of the Soap for ABC Daytime!

With 52 Emmy nominations, far exceeding any other network, 1998 is *The Year of the Soap* on ABC. The network has launched a new and exciting Daytime campaign entitled "Everybody's Watching." Supported by on-air, as well as cable, radio and print advertisements, this campaign demonstrates the universal appeal of soap operas.

With a solid three of the top five Daytime dramas on ABC, in first quarter 1998, *General Hospital* became the top-ranked soap with a 4.5 rating among W18-49 and W25-54, and will celebrate its 35th anniversary with a music album, special parties, and a Primetime special airing on April 2.

First quarter 1998 shows ABC as the only network with overall Daytime ratings growth, helped by new shows *Port Charles*--up 9% season-to-date among young women compared to last year--and *The View*, up an astonishing 24% season-to-date.

Source: NTL, 12/29/97-3/8/98



alpha bits

Wednesday Rocks!

ABC's comedy line-up keeps pulling in the viewers on Wednesday nights.

Leading off the night, *Spin City* consistently wins its time period among total viewers and delivers a 5.6 rating among adults 18-49, outperforming CBS' *The Nanny* and NBC's *Third Rock From the Sun*, and, season-to-date, the show continues to attract an upscale audience.

Of the few breakout hits of the season on any network, *Dharma & Greg* is one of only three new fall shows exhibiting a net increase (25%) over last year's time period performance. In its first season, the show is ranked #15 among young adults.

Drew Carey and his cosmetically-challenged pal Mimi continue to help ABC win Wednesday nights, as the show delivers a 14% increase in viewers in its time period from one year ago, and up 9% in A18-49.

Source: NTL, 9/22/97-3/8/98

This Stuff Really Kicks!

ABC Sports launches its soccer coverage in style with the third season of *Major League Soccer* and *World Cup Soccer* from France this summer. First round opponents for Team USA include 1990 Cup champion Germany, Yugoslavia and Iran!

Push Leaps Onto ABC Mondays

Shot on location in San Diego, Cal Southern University is the fictional setting for ABC's new, cutting-edge drama, *Push*.

Every young athlete dreams of one day achieving Olympic Gold, and for the students accepted to this prestigious athletic program, second place simply isn't good enough.

Chronicling their hardships both in the classroom and in the gym, these students take one step closer to their dreams if they can just sprint a little faster, jump a little higher, and *Push* a little harder. Executive produced by the British duo Laura Gregory and Andy Morahan, and Emmy Award-winner Mark B. Perry (*Party of Five*), *Push* catapults onto the airwaves Monday, April 6.

The Network of the Academy Awards
LIVE TONIGHT! Check local listings.



MEDIA DISH

CIT Group Hosts 'Business Week' for Edit Panel



In New York for a recent CIT Group-hosted panel discussion on the Asia crisis and other financial matters (l. to r.): Dave Feun publisher, *Business Week*; Mark Morrison, managing editor, *Business Week*; and Al Gamper, CEO, CIT Group

Food Network Marks Sub Mark With Submarines



On hand at BBDO's New York office to relish the Food Network's milestone of hitting the 30 million-subscriber mark were Steve Grubbs, evp, BBDO; Karen Grinthal, ad director, The Food Network; and Geoff Benedict, assistant TV buyer, BBDO

'People en Español' Celebrates Move to Monthly

People en Español feted its new monthly status at a party in Miami Beach that also honored the charitable Gloria Estefan Foundation. (L. to r.) Angelo Figueroa, managing editor, *People en Español*; Gloria Estefan; pop artist Romero Britto; and Lisa Quiroz, publisher, *People en Español*.



SPOTLIGHT ON...

Thomas Mocarisky and Katy Bachman

Lots of couples relax by turning on some soft music on the radio, but Thomas Mocarisky and Katy Bachman can't seem to turn it off—the radio biz, that is.

He's vp of communications for the mammoth New York-based Arbitron Co.; she's vp and editor-in-chief of the weekly *Radio Business Report*. And for this married Radio Power Couple, there's no escaping the medium. Even over a recent romantic, candlelit dinner—which Thom prepared for

Katy—talk focused on a recent radio deal, recalls Thom with a laugh.

The two met when Bachman worked at Arbitron a decade ago. Since then, her work has taken her to Alexandria, Va., where the *Report* is published.

Mocarisky now shuttles between Manhattan and Alexandria, between work and wife.

"Work means a lot to both of us—it's part of our lifestyle," says Bachman, 44.

"Are you kidding? [Radio] is all we talk about," inter-

jects Mocarisky, 47. "Why do you think we fell in love?"

—Rachel Fischer



Radio romantics: They thrive on the medium.

Media's a Family Affair for Schulmans

Building a media dynasty wasn't what Paul Schulman had in mind as sons Irv and Mark were growing up, but the media-buying guru, head of Paul Schulman Inc., recently used the possibility.

Irv, 30, sells syndicated shows for Walt Disney Co.'s Buena Vista Television, while Mark, 26, just joined the talent management group 3 Arts Entertainment, where he'll help manage stars like Chris Rock and Howie Mandel.

"Mark can discover the talent and manage it," says the proud papa. "I'll then buy the shows they star in and when the

shows go into syndication, Irv will sell them—we'll have a media trifecta."

The Schulmans' newest possible media star, Irv's month-old daughter Lia, already has proven she understands the fundamentals of the business. "Lia was born on January 27th, between the Super Bowl and the Olympics," says Schulman. Talk about perfect timing. —BS



Media trio: Irv, Mark and Paul Schulman



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STAR TV

MOVERS



Thorman joins WorldLink



Hill, Holliday boosts Lynn



Ray advances at EW

(continued from page 24)
 Weekly. She joined the *EW* consumer marketing staff in 1995, most recently serving as circulation director...At the *Wall Street Journal*, **Mary Donahue Quinlan**, formerly publisher of *New Woman* and corporate sales director of Condé Nast Publications, has been named gm of *Weekend Journal*, a new section that launched March 20. Else-

where at Dow Jones & Co., **Peter Stein**, who joined *The Asian Wall Street Journal* in 1989 as a copy editor, has been promoted to managing editor...**Roger Gonzalez** has joined *Time Out New York* as advertising sales manager. He had been national accounts manager at Latin Communications Group, publisher of Spanish-language daily *el diario/La Prensa*.

Sport Signs Keteyian to Its Edit Lineup

With Armen Keteyian's credentials, he'd be a ringer on any editorial team. That's why *Sport* editor Norb Garrett is cheering these days. The Emmy-winning sports journalist, best-selling author, feature reporter with CBS Sports, correspondent for HBO's *Real Sports* and former *Sports Illustrated* writer recently signed on with the Petersen monthly as a contributing editor.

"Keteyian has a deliberate and direct way of reporting," says Garrett. "He's not afraid to tackle tough issues." As a reporter at the Nagano Olympics for CBS Sports, Keteyian followed the Canadian snowboarder pot scandal as well as Team

USA's dorm-trashing. His first column for *Sport*, to run in May, will look into the hoops point-shaving scandal at Arizona State.

"My calling card is that I'm tough-minded but fair," says Keteyian, who will also act as a consultant on investigative stories. "If you have the goods, I'll ask the questions." He will help propel *Sport* in its new (as of its October 1997 relaunch) direction away from hero-worship stories to



Keteyian: Specializing in scandals

targeting the active sports fan. Keteyian will continue his CBS and HBO gigs while working for *Sport*. "I've got three of the best jobs in journalism," Keteyian notes. "I couldn't be happier."
 —Lisa Granatstein

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CULTURE TRENDS

MTV's Buzz Clip

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

Week of 3/16/98

Artist/Group: **Natalie Umbruglia**

Song/Video: **"Torn"**

Director: **Alison Maclean**

A former Australian soap opera actress, Natalie could have quite easily have followed the well-trodden ex-Soap Star route. However, spend five minutes with her and you'll realize that this wasn't the path for Ms. Umbruglia. she's simply not malleable enough to ever have been just another starlet. spend ten minutes with her and it really isn't such a surprise that she's made such a delicious album.

Artist/Group: **Bob Dylan**

Song/Video: **"Not Dark Yet"**

Director: **Michel Borofsky**

The first clip off the Grammy-nominated, *Time Out Of Mind* - his first album of original material in 7 years. With major publications, such as *Time* and *Newsweek* dedicating full articles to the artist, it's no secret that Dylan is back with his best work in years. *Time Out Of Mind* is Dylan's 41st album. The songs were produced by Daniel Lanois and Bob Dylan.

Artist/Group: **Finlay Quaye**

Song/Video: **"Sunday Shining"**

Director: **James Brown**

Rock, soul and reggae from someone who is cool, sexy and I all figured out without even trying is a rare thing. Finley Quaye has all of these qualities - in fact he has just about everything you can think of, including a brain - and he's going to be a star. His debut album *Maverick A Strike*, featuring this interpretation of Bob Marley's "Sun Is Shining" has already gone platinum and it's holding strong

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending March 16, 1998

This Week	Last Week	Days in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	1	87	Titanic	17,578,815	471,446,141
2	New	3	The Man in the Iron Mask	17,271,450	17,271,450
3	2	10	U.S. Marshals	11,355,259	32,879,111
4	7	101	Good Will Hunting	4,844,784	109,843,236
5	3	31	The Wedding Singer	4,666,969	63,482,769
6	6	10	The Big Lebowski	3,497,794	10,719,123
7	4	10	Twilight	3,245,628	10,597,391
8	5	10	Hush	3,228,841	10,388,242
9	8	83	As Good As It Gets	3,051,172	121,407,160
10	9	17	Dark City	1,443,008	12,591,256
11	13	178	L.A. Confidential	1,424,423	55,434,736
12	10	31	The Borrowers	1,313,706	19,008,367
13	12	89	The Apostle	1,283,750	15,028,633
14	25	129	The Wings of the Dove	708,297	12,641,472
15	--	17	Caught Up	664,184	5,248,727
16	17	24	Dangerous Beauty	663,337	2,311,201
17	11	17	Krippendorfs Tribe	646,428	6,694,127
18	15	24	Senseless	633,774	11,991,679
19	21	10	Everest	623,311	1,276,758
20	62	59	Fallen	565,789	24,887,358
21	14	31	Sphere	512,794	35,672,349
22	18	215	The Full Monty	462,708	43,719,414
23	54	81	Mr. Magoo	388,017	20,494,266
24	42	10	Love & Death on Long Island	366,618	480,195
25	19	110	Flubber	349,419	91,885,058
26	37	96	Amistad	304,866	43,571,219
27	20	81	Wag the Dog	297,803	41,662,035
28	22	87	Tomorrow Never Dies	236,092	122,349,741
29	New	24	Mrs. Dalloway	235,100	865,521
30	--	3	Chairman of the Board	181,233	181,233
31	45	155	Boogie Nights	177,338	25,701,121
32	23	45	Great Expectations	142,294	25,990,421
33	39	248	Thrill Ride	139,939	4,172,871
34	32	150	I Know What You Did Last Summer	134,569	71,684,602
35	16	17	Kissing a Fool	119,735	4,002,640

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CULTURE TRENDS

MTV Around the World

Week of 3/16/98

MTV Europe

Artist	Title
1. Backstreet Boys	All I Have To Do Is Give
2. Madonna	Frozen
3. Natalie Imbruglia	Torn
4. All Saints	Never Ever New
5. Celine Dion	My Heart Will Go On

MTV Latin America (North Feed)

Artist	Title
1. Alana Davis	32 Flavors
2. Savage Garden	Truly Madly Deeply
3. Madonna	Frozen
4. Plastilina	Mr. P Mosh
5. Natalie Imbruglia	Torn

MTV Brasil

Artist	Title
1. Backstreet Boys	Everybody
2. Charlie Brown Jr.	Probida
3. Cidade Negra	Reaidade Virtual
4. Aerosmith	Pink
5. Gabriel	Cachimbo Da Paz

MTV Japan

Artist	Title
1. Babyface	Change the World
2. Ian Brown	My Star
3. Celine Dion	My Heart Will Go On
4. Jamiroquai	High Times
5. The Rolling Stones	Saint Of Me

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports.
March 21, 1998 Provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	4	Gettin' Jiggy Wit It	Will Smith
2	3	1	9	Nice & Slow	Usher
3	2	1	4	My Heart Will Go On	Celine Dion
4	4	4	17	No, No, No	Destiny's Child
5	5	1	16	Truly Madly Deeply	Savage Garden
6	8	6	8	What You Want	Mase
7	9	7	7	Gone Till November	Wyclef Jean
8	New	8	1	Frozen	Madonna
9	7	1	14	Together Again	Janet
10	6	6	13	Swing My Way	K.P & EnvyI
11	12	11	15	Deja Vu	LordTarrig&Peter Gunz
12	10	2	40	How Do Live	Leann Rimes
13	14	13	6	Too Close	Next
14	17	14	5	Body Bumpin' Yippe-Yi-Yo	Public Announcement
15	13	13	5	Are You Jimmy Ray	Jimmy Ray

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Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts.
March 21, 1998 Provided by *Sound Scan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	3	62	Barenaked Ladies	Rock Spectacle
2	2	12	Queen Pen	My Melody
3	5	7	Cherry Poppin' Daddies	Zoot Suit Riot
4	7	6	Dixie Chicks	Wide Open Spaces
5	20	15	Sarah Brightman	Time To Say Goodbye
6	4	3	David Kersh	If I Never Stop Loving
7	13	2	Daryle Singletary	Ain't It The Truth
8	9	4	Mono	Formica Blues
9	6	3	Jagged Edge	A Jagged Era
10	1	28	Diana Krall	Love Scenes
11	12	19	Buena Vista Social Club	Buena Vista Social...
12	New	New	Crystal Lewis	Gold
13	27	4	Beenie Man	Many Moods Of Moses
14	16	10	Anita Cochran	Back To You
15	New	New	The Insyderz	The Insyderz Present

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Cathleen Chizauskas, Director of Ethnic Marketing, The Gillette Company
Esther Novak, President, Vanguard Communications

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Kevin Richardson, Director, Marketing Science Group, The Minute Maid Company
Bob King, Managing Director of Brand Equity, IPSOS-ASI

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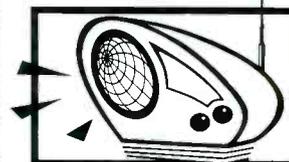
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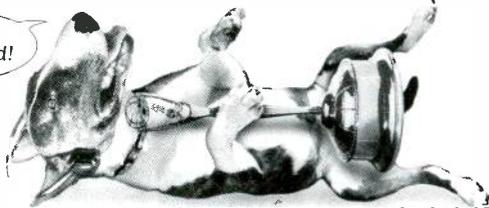
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1515 Broadway, 12th fl.
New York, NY 10036

BUSINESS OPPORTUNITIES

CREATIVE PRO SEEKS MARKETING PRO ...

for mutually beneficial alliance. DM experience a+. I have a midtown office w/production facilities. 20 years of experience and some clients (want more). Call 212-302-4003.

NOTICE

DEDICATE YOUR CREATIVITY TO CLASSIFIED

Send Us Camera Ready Art Work. Your ad will stand out from the others and get better results, if you are creative and design an ad that sells your jobs to potential employees. Call 1-800-7-ADWEEK and get the details.

EMPLOYMENT

ADVERTISING RESEARCH RESEARCH STATISTICIAN

McCollum Spielman Worldwide is seeking a Research Statistician to join a cutting edge client service team:

- Advanced degree in Statistics
- At least three years experience working with marketing research data
- Able to translate complex statistics into easily understandable, action oriented findings
- Competent in SPSS, Excel and Access
- High energy level, innovative, and proactive

We offer an excellent compensation plan and benefits package.

Please forward your cover letter and resume via mail or fax to:

Floyd Poling
McCollum Spielman Worldwide
235 Great Neck Road, Great Neck, NY 11021
Fax: 516-482-5180

BROADCAST RESEARCH MANAGER

GM Mediaworks, a major advertising buying unit based in the Detroit area, is seeking a Broadcast Research Manager to work in it's NEW YORK office. Ideal candidates will have a Bachelor's degree and 5+ years of network and cable experience. This is an excellent opportunity for someone who also has a strong interest in new media technology. We offer a competitive salary and benefits package along with opportunity for growth. Interested applicants should send or fax resumes and salary history to:

GM MEDIAWORKS

Attn: M. Buckley
One Dag Hammarskjold Plaza
49th Floor, NY, NY 10017
Fax (212) 207-8492
NO PHONE CALLS PLEASE

EMPLOYMENT

Accelerate Your Compensation & Career Our Clients Seeking Talented Professionals Looking For Growth Opportunities

Interactive Account Managers--Requires 1-2+ yrs. experience or familiarity with New Media. Direct Marketing, Package Goods, High Tech, Automotive experience preferred.

Account Managers--Account Executive thru Management Supervisor. Seeking Package Goods, Fashion & Retail experience.

Pharmaceutical/Medical Advertising--To be an Account Manager, you will need 3-5+ years experience. Also, interested in education to medical community background.

Promotion Account Managers--Tobacco or liquor industry preferred.

Direct Marketing--Top Direct Ad Agency seeking Account Executives thru Management Supervisors. Financial, Telecommunications and High Tech experience preferred.

Sr. Product Managers--Cosmetic background essential. New product launch and hair care experience a plus.

PLEASE FORWARD RESUMES TO:

PITCHER & CROW, ATTN: DAVID, FAX (212) 352-2304

e-mail: crowpitch@aol.com

Our clients are Equal Opportunity Employers



AD SALES

Time Out New York, the city's weekly entertainment guide seeks highly motivated, aggressive and intelligent individual to join stellar sales team. This junior position offers a unique opportunity in a rapidly growing and successful magazine. Must have previous experience in magazine or newspaper display ad sales. Excellent writing and organizational skills are a must.

*Fax resume and cover letter
with salary requirements to:*

M. Aleman
212-673-8382

BUYERS, BUYERS, AND MORE BUYERS

Excel. opp. for aggr. go getters w/ rapidly grwing **SUNNY NE FL** ad agency. Seeking **two Media Buyer** cand. w/5-8 yrs. ad agency exp., strong buying skills, & exp. w/ Datatrack or Smartplus. Also seeking exp. **Cable Plan/Buyer** to handle recom. and buys for clients w/heavy emphasis on local mrkts. Should be fam. w/cable res. & brdcst. buying software. Due to new bus. growth, seeking **Asst. Buyer**. Ideal cand. should poss. strong org., analytical & comp. skills. 2-3 yrs exp. wrking w/ media and/or adv. deg. Qual. cand. please mail or fax res. & mkt. exp. to Celia Weeks, St. John & Partners, 6650 Southpoint Parkway, Jax, FL 32216, (Fax) 904/281-0030.

★ ★ ★ Classified Advertising M. Morris at 1-800-7-ADWEEK ★ ★ ★

RATES for Employment and Offers & Opportunities

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

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

Classified Asst: Michele Golden

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

HELP WANTED



LEONARDO DA VINCI'S ONLY, PLEASE

Diagnostic Research International is looking for individuals who recognize that market research is as much an art as it is a science. We need Picasso-Einstein kind of people. We need more Leonardo da Vincis. We're on a quest to find Right-Brain-Left Brain folks who can help fuel our fast and furious growth. Are we looking for you?

Project Manager

Solid market research professional of 5-7 years, with supplier experience. Should be extremely poised with impeccable analytical and presentation skills. A "contributor" familiar with both quantitative and qualitative techniques, but creative enough to develop innovative and actionable designs and analyses. Can stand on their own in developing and servicing their clients, and be a gifted motivator for their internal team. Compensation package will reflect experience and performance.

Project Director

Are you dynamic, insightful, and experienced? Looking for 3-5 years market research professional, with a passion for advertising and marketing. Strong skills in project management, analysis and client interaction to manage all aspects of tracking and copytesting projects in a fast-paced, creative environment.

Research Analyst

Jumpstart your research career with some of the best experience a research firm has to offer. Looking for ambitious, dedicated, conscientious workers who "go the extra mile" and maintain a positive attitude in the face of new challenges. Superior writing and grammar skills a must, along with a Bachelors degree.

Data Processing & Analysis

Can you multi-task with great concentration? Looking for visionary data specialists who care about their numbers and love a challenge, with a minimum 1-2 years experience writing Quantum software. Requires superior technical expertise, attention to detail, creative thinking, a sense of humor and a talent for juggling. Room for growth.

Field

Looking for fearless individuals who thrive in a fast-paced environment, proficient in bidding and sampling technique, with knowledge of mall intercept, telephone, mail-outs, panels and focus groups. The ideal candidate has 2-5 years experience, and believes quality fieldwork is the backbone of market research. Creative self starters encouraged to apply. If you're aspiring, will train.

DRI is a full-service data-based marketing consulting firm with 165 full-time employees. Areas of research performed include strategic, tactical, and evaluative, with advertising pre-testing, brand equity/image tracking, and custom/ad hoc studies. DRI services over 400 clients in over 25 countries. Please direct your resume to:

Dana Gerhardt, Operations Manager, Diagnostic Research,
7474 N. Figueroa St., LA 90041 Fax: 213-254-8756.

We are an equal opportunity employer.

LITTLE, BROWN AND COMPANY

A Division of Time Warner Trade Publishing

We have extraordinary opportunities for creative professionals to join our team in New York City.

ADVERTISING & PROMOTIONS DESIGN ASSOCIATE

We're seeking a professional with in-depth experience in advertising/promotions and highly motivated self-starter to join our busy, award-winning creative department. You will implement and oversee the design of all advertising and promotional materials, handling multiple tasks in a deadline-driven environment. You must possess exceptional design and conceptual-thinking skills and an excellent knowledge of typography. Must be budget conscious and possess good organizational skills. Network of reliable vendors and freelancer designers a must. Should be well-versed in appropriate Macintosh programs. Working cooperatively within a team environment, you will contribute to the development of advertising and marketing campaigns. Salary commensurate with experience.

COPYWRITER

Our Adult Trade publication division is looking for an individual with in-depth experience in advertising copywriting to write copy for ads, catalogs, and promotional materials. Will work closely with the Advertising Manager and designer on concept and design. The ideal candidate must be a creative, enthusiastic team player who loves to read as well as possess a superb writing background.

We promote a dynamic and diverse work environment and offer extraordinary benefits.

Mail, fax or email resume and salary requirements to:
Employment Manager, Little, Brown and Company,
Three Center Plaza, Boston, MA 02108-2084,
FAX: (617) 263-2854,
Employment.Manager@littlebrown.com
EEO/AA Employer.



LITTLE, BROWN AND COMPANY
Publishers

Our
Orlando
office
needs a creative
leader.

Looking for a CD, ACD, or group head to make his/her mark. Requires an AD background, an eye for design, and a head for strategy and concept. You're agency savvy, professional and articulate, at ease in client meetings. You still want to do the creative, but you get an equal thrill out of inspiring and motivating others.

We're a \$50-million agency with highly visible regional and local accounts. TV, print, collateral, and direct — consumer and b-to-b. For the right person this is a terrific opportunity! Fax or mail a resume and letter of introduction (a few enticing ads wouldn't hurt, either) to Jeff Tobin at: **CHERNOFF/SILVER**
801 Gervais St., Columbia, SC 29201 Fax: 803-765-9167

Chernoff/Silver
Inc./Boston/Calca

PUBLIC RELATIONS ACCOUNT MANAGER

Full service NJ advertising agency needs seasoned PR Account Manager to be part of account brand building team for an imaging product. Consumer and business-to-business. Hi- and low-tech. In 50 words or less, tell us the role you think PR plays in building brand value.

Fax your thoughts, experience, availability, salary history and requirements to:

908-647-8451

HELP WANTED

PRO MEDIA**BROADCAST MEDIA BUYER**

Responsible for evaluating, estimating and negotiating a variety of national and local spot radio and television markets. We are looking for an extremely detail oriented, organized person who is able to handle multi tasks. A minimum of two years broadcast media buying experience is required. Computer expertise essential. Please provide a list of your experience, including medium, markets and accounts.

MEDIA PLANNER

Responsible for planning on consumer broadcast and print accounts. Experience on both national and local broadcast is important. A minimum of two years media planning experience is required. Computer expertise essential. Please provide a list of your experience.

Non-smoking office. E.O.E. Please mail or fax resume and cover letter indicating which position you are applying for to: **Marie Lowre, Pro Media, Inc., 12 Mercer Rd., Natick, MA 01760.**

FAX 508-651-5223

No phone calls please

Marketing Promotions Manager

Virgin Atlantic Airways is currently seeking a Marketing Promotions Manager to work at our Norwalk headquarters.

Responsibilities include developing and executing marketing strategies for both corporate and leisure U.S. market segments. Candidate must be flexible for travel, and be comfortable working in a fast-paced environment.

A BS in marketing or similar is preferred. Five years travel marketing experience with three years in a managerial capacity is required. In-depth knowledge of direct marketing, travel-related promotions, sponsorship, and special events is essential. Applicants must have strong administrative, communication and organizational skills.

Virgin offers exceptional travel benefits, medical/dental coverage, generous 401K plan, and a fun office environment.

Please send cover letter, resume and salary history (only resumes with salary information will be considered) to:

Virgin Atlantic Airways
Fax (203) 750-6460
Attn: Human Resources/98024

virgin atlantic 

Virgin Atlantic Airways is an equal opportunity employer.

ACCOUNT DIRECTORS

AGENCY.COM is seeking senior-level Acct. Managers for our LONDON office. We need candidates with client service background who can successfully maintain and grow our business. You should be able to manage and exceed client's expectations, analyze and understand client's businesses, and develop a solid strategic foundation for website development.

Excellent writing, communication, people management skills, and a knowledge of interactive media are required. A creative and open mind is also necessary, as part of the fun will be to provide input into the creative process. If you've proven your presentation and communication skills, and love the online world as much as we do, we may have a home for you here. Competitive salary and benefits package.

Fax resume to: **212-358-8225** or email to: jobs@agency.com.



DESGRIPPES GOBÉ & ASSOCIATES
IMAGE MANAGEMENT AND STRATEGIC DESIGN

As one of the top brand image consultancies in the world, we are dedicated to creating superior visual identity, brand and retail presence in a global context.

Account/Strategic Planners

The ideal candidates for this position will have 3 years experience in planning, consumer research design (both qualitative and quantitative), as well as strong presentation and client relation skills. Agency planning experience is preferred.

We offer a competitive salary and benefits package in an exciting, team-oriented environment. Please contact:

Desgrippes Gobé & Associates
411 Lafayette Street
New York, NY 10003
fax: (212) 260 0397
email: resume@dga.com

E.O.E.

S.O.S.

Fast-paced, fast-growing, full-service NJ agency can't stop winning new business. Currently seeking **AS, AE, Asst. AE, and Acct. Coord.** for new package goods, sports and entertainment and healthcare accounts. You must be smart, dynamic, forward-thinking, brand-savvy, fun, and really good at what you do. Great work, great salary, great benefits, and great times ahead for those who answer the call. Fax your resume, cover letter and salary history to Deirdre Graham @ 973.829.6566 or email dtegan@aol.com.

d/kb
AND PARTNERS INC

No calls, please. No time to answer the phone.

Post-Production Producer

Natl political ad firm (Democratic) seeking exp: post-prod. video producer for 5 month contract. Directing exp. a plus. Desire graphic creativity and flair with current techniques. Resume, reel (vhs), refs. and salary req. to 901 N. Washington St., #500, Alexandria, VA 22314.

SALES REP

Young hip production company seeking in house Sales Rep for commercials. NYC contact a must. LA contact a plus. Location: flexible.

Fax resume to:

Terry at (212) 226-2046

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

HELP WANTED

We're a BIG company with small town values, offering you a BIG opportunity with little in the way of bureaucracy.

HERSHEY PASTA AND GROCERY GROUP, a division of Hershey Foods Corporation, is one of the country's leading dry pasta manufacturers. We produce a number of popular brands which are recognized leaders in their individual regions of the U.S. market: Ronzoni, American Beauty, Light 'n Fluffy, San Giorgio, and Skinner. Our group is unique in that we offer the high visibility attributes of a smaller organization along with the resources only a large, successful leader can provide.

Assistant & Associate Brands Managers

We are seeking Brands Management people who can manage multiple projects and make immediate contributions to the success of our group's marketing programs. The selected candidates will assist with developing plans and budgets for consumer and trade marketing, implementing these plans, forecasting, line extension development, and category management involvement with customers. Working closely with our sales representatives, these individuals will help the brand team to aggressively manage the respective marketing plan to achieve target case sales and profits. A BS in Business (or related field) and 3 to 8 years of significant Marketing/Sales experience with related responsibilities are essential (MBA preferred). Some travel involved.

We offer an attractive compensation and benefits package. Send resume, along with salary history, to: **Hershey Foods Corporation, Attn: SPR, 100 Crystal A Drive, Hershey, PA 17033.** We are an equal opportunity employer, M/F/D/V.



www.hersheys.com

MARKETING AND PROMOTION MANAGER FOR TECHNOLOGY AD SALES TEAM

The New York Times remains committed to creating and distributing the best newspaper in the world. Our success depends on the exceptional talents, skills and dedication of our people. Currently, we are seeking a talented marketing and promotion professional to support our technology advertising sales teams.

The selected candidate will be responsible for gathering and analyzing information on assigned advertising categories and specific accounts, developing promotion and marketing strategies, preparing and delivering sales presentations and establishing and maintaining relationships with promotion and marketing-related colleagues within the industry.

To qualify, you must have strong market research interpretation skills as well as exceptional quantitative analytical skills. Additionally, you must have demonstrated creativity in devising marketing strategy and promotional ideas. Prior experience in sales presentation writing is required, as well as a minimum of five years experience in media marketing/promotion and a college degree or equivalent business experience.

Ours is a fast-paced, dynamic environment where people with exceptional talents and fresh ideas play a key role in contributing to our success.

In addition to an excellent salary and benefits package, you will find an environment committed to diversity, challenge and growth. For consideration, please forward your resume to:

The New York Times

229 West 43rd Street, New York, NY 10036
Attention: Human Resources-Box LH

Fax #(212) 556-4011

We regret that we are unable to respond to each applicant.
Only those selected for interviews will be contacted.

Equal Opportunity Employer

M/F/D/V

THE LACEK GROUP: NO LIMITS

WE'RE TAKING OFF IN ATLANTA.

And we're looking for people able to leap tall buildings. So if you're ready to join (and help grow) a cutting-edge loyalty and direct response agency, grab your cape and fly on over...or send us a resume. We're big thinkers because we work with BIG clients like: Delta Air Lines, National Car, Sheraton Hotels - around the globe.

- ▶ ACCOUNT SUPERVISOR
- ▶ ACCOUNT EXECUTIVES
- ▶ PRODUCTION MANAGER
- ▶ PROOFREADERS
- ▶ TRAFFIC MANAGER

See why our motto is No Limits! Forward your confidential resume to 3475 Lenox Rd NE, Suite 655, Atlanta, GA 30326. Fax: 404-261-7741
• E-mail: henry_moreno@lacek.com • For opportunities in Minneapolis, mail to 10 South Fifth Street, Minneapolis, MN 55402 • Visit our web site at www.lacek.com

THE LACEK GROUP

WORLDWIDE

ATLANTA ▶ MINNEAPOLIS/ST. PAUL ▶ SEOUL ▶ SINGAPORE ▶ SYDNEY ▶ TOKYO

SR. VICE PRESIDENT - STRATEGIC DEVELOPMENT

Fast growing, highly successful midwest advertising agency seeks experience marketing strategist to work with NYSE client.

As a member of the strategic business-building team for this leader in the quick service restaurant industry, the successful candidate will play an active role in the development of new business and marketing directions for a multidimensional company. Working knowledge and familiarity with the marketing and strategic planning aspects of the restaurant industry are a prerequisite for this position. Successful candidate must have a proven track record in a wide range of brand management assignments including developing new distribution points, new products and new / expanded consumer base for a multi-unit retail company. Managerial experience coupled with effective people skills will be critical elements for the individual who excels in this position. Graduate degree and at least (10) years of progressive experience is required. Salary and benefits commensurate with qualifications. Send replies in confidence to:

ADWEEK Classified, Box #3641
936 Merchandise Mart
Chicago, IL 60654

For Classified Advertising Rates

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

HELP WANTED

CALLING ALL MEDIA PROS

Growing media buying service,
billing over \$200MM,
seeks agency professionals to service
new and existing business.

Senior Account Executive

Provide A+ service to clients. Turn marketing objective into media objective & strategies. Develop innovative media plans, evaluate media buys, maintain budgets. 10+ years media experience with strong writing and presentation skills required. Direct response, trade/barter exp. a plus. This is a real hands-on position - get ready to roll up those sleeves and dig in.

Sr. Media/Research Director

Media professional to develop innovative plans for all media; present plans in exciting ways. Solid research background (retrieval & interpretation) a must. 10+ years media exp. required, DR a +. Not for the faint-hearted.

Media Planning

Media professional to develop creative media plans in all media, negotiate print and out-of-home media, meet with reps; issue I/O's, pull research. 3-5 years media planning experience required. Great growth opportunity.

All positions require comprehensive knowledge of Excel, Word & Powerpoint on IBM.

All interviews require that you bring writing samples and five references.

Fax resume and salary history in confidence, noting position, to Greg @ 212-977-7049.

FREELANCE COPYWRITER

NYC Ad Agency seeking experienced copywriter who can take the same old story and have some fun with it, turn the "ho-hum" into award winning ads and clever presentation.

If you're the hotshot you think you are and can prove it, and if your attitude only lets you settle for the best, then we want you.

Work freelance in our office, meet with our clients and be part of our team, send samples and resume.

ADWEEK Classified, Box 4025
1515 Broadway, 12th fl.
New York, NY 10036

PROMOTE YOURSELF!

Ready to perform in an environment where outstanding performance is noticed and rewarded!?

Then come join us. We're a top national Sales Promotion and Marketing Services agency, serving the best blue chip clients. And we need the best strategic thinkers and top account service people to help us grow. Ideal candidates will have account-specific, packaged goods marketing experience, focusing on the Non-Foods channel of distribution.

Specifically, here's where we need your help:

MANAGING DIRECTOR

5+ years of brand/agency promotion experience. Packaged Goods concentration in non-foods channel of distribution a big plus. Also, must be able to develop and implement great sales promotions.

ACCOUNT MANAGER

2-3 years brand/agency experience with emphasis on mass merchandiser account-specific marketing.

Qualified candidates may send their resume with salary history to:

Human Resources

Ryan Partnership

55 Post Road West
Westport, CT 06880

Please, no phone calls.

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

RYAN
PARTNERSHIP
A Division of D. L. Ryan Companies Ltd.

MARKETING MANAGER

We are a young, fast-growing entrepreneurial non-profit organization dedicated to increasing the number of North American Jewish teenagers and young adults who travel to Israel on educational programs.

The marketing manager will be responsible for the development/execution of promotional materials and manage the ad agency relationship. Specific responsibilities include: developing the annual program guidebook, newsletters, and brochures. You will also be involved with the national advertising campaign and research.

Candidate should have approximately 4 years experience with a marketing or advertising/promotional agency and excellent PC skills. Direct marketing skills an asset, but not required. Please forward resume/salary requirements to:

IEI

730 Broadway, 2nd Floor, New York, NY 10003

Fax No. (212) 253-9710

Attn: National Marketing Director

GENERAL/DIRECT

If you haven't sent us a resume yet, what are you waiting for? We are the leader in placing Direct Mktg & Adv pro's in the tri-state area. Just some of this wk's oppty's.

Account Dir.....to \$150K
Account Supvr.....to \$90K
Account Exec.....to \$55K
Media Planners.....to \$50K
Media Supvr.....to \$85K
Traffic Pro's.....to \$50K
Pls send resume w/sal history to Vintage Resources, 11 E. 44th St., Ste. 708, NY, NY 10017 or fax (212) 490-9277

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

CREATIVE DIRECTOR

\$20 MIL SHOP - D.C. AREA

National Automotive client. All the tools of the trade right at your fingertips. In-house 24-Track audio, AVID on-line video. Bring your ideas, your enthusiasm, your energy, your discipline, and your TV experience. Excellent package including paid medical + profit sharing. Send resume, reels and salary requirements to:

ADWEEK Classified, Box 4049
1515 Broadway, 12th fl.
New York, NY 10036

MULTI-CULTURAL ADVERTISING AGENCY Is Looking For You:

A/E; C/D; Copy; Traffic; Prod. Mgr; Media Planner; Mac; Artist. Fax: 212-941-8381 Dept: AWK or e-mail to: HAVEGOODAY@AOL.COM

Come Write Your Great Direct Response Copy in Beautiful Vermont

ONE OF THE COUNTRY'S top direct response marketing agencies is looking to fill a new position. We need to find another top-flight copywriter with a minimum of 5 years experience in direct response.

Evergreen is a growing direct response agency with national accounts specializing in the 50+ marketplace. We write ads that pull, packages that convert, catalogs that sell, newsletters that retain customers, and TV spots that get response. Your proven track record should show that you've done all that, too.

You'll work with a small team of professionals and a support staff second to none. Our bonuses, profit-sharing and other benefits are some of the tangible rewards.

But so is Vermont...which is why we're in this lively college town. Clean air. Good schools. Great skiing, boating, hiking, and more.

We'll probably start you for less than you're worth. But show us your mettle, and you won't be reading job ads again.



Fax, e-mail or write us
(please don't call):

Bob Kesner
802-388-3091, fax;
Bob@eamnet.com, e-mail

EVERGREEN
ADVERTISING &
MARKETING INC.

2 Maple Street, Suite 300, Middlebury, VT 05753

MEDIA OPPTYS

PLANNING

MEDIA PLANNERS.....to \$37K
MEDIA SUPERVISORS.....\$45-60K

BUYING

ASSISTANT BUYERS.....\$30K
MEDIA BUYERS.....to \$45K
BRAND STEWARD.....\$50K
ASSOC DIR-NETWORK.....to \$85K

RESEARCH

SR GLOBAL RESEARCH.....to \$45K
Writing sample req'd,
MRI, Simmons, Nielsen, etc.

MEG COWEN

(Fax) 212-983-7087

E-Mail: robinc@ican.net

Classified Advertising
1-800-7-ADWEEK

HELP WANTED

*The
Secret*

Is

Out...

It's no secret that as the nation's most successful brand of elegant intimate apparel, Victoria's Secret is strongly committed to promoting an elegant sophisticated image. Add the fact that we're growing at a scintillating pace – currently 780+ specialty shops that generate more than \$1.5 billion in annual revenues – and you've got the perfect opportunity for your creativity and insight to help us strengthen our image as the retailer of choice for the world's most glamorous and desirable products. Join us now at our Columbus, OH-based corporate headquarters:

PUBLIC RELATIONS MANAGER

In this leadership role, you will cultivate our current public relations program by developing creative plans for new product launches, planning/executing special events, implementing promotional tie-ins, and recommending new program strategies.

Along with a college degree in Journalism or Communications and at least 4-6 years of public relations experience, you must be well-versed in authoring press releases, media alerts, press kits, and public relations videos. Previous special events/project planning experience in a fashion or retail environment is essential.

Bring your skills, experience and ambition to one of the best retail operations in the world... Victoria's Secret. We offer competitive salaries, comprehensive benefits, and a full relocation package. Please forward your resume with salary requirements to: **Victoria's Secret, VSS-HR, Attn: SU, P.O. Box 16586, Columbus, OH 43216. Fax: (614) 577-7047.**

VICTORIA'S SECRET 
AN EQUAL OPPORTUNITY EMPLOYER.

Quicken.com is a leading personal financial web site. We're signing exciting distribution deals with major web sites, expanding our business reach and creating a pervasive Quicken presence on the web. We've recently partnered with AOL.com and are looking for sales professionals in NY and SF to manage our web and software advertising and sponsorship opportunities. We have the following positions available:

Account Manager

5+ years' media sales experience; online sales experience preferred. Experience in territory management as well as strong established relationships with buyers of online and traditional media. Familiarity with the marketing and advertising process at companies and their ad agencies.

Account Executives

1-2+ years' media sales experience; online sales experience a plus. Familiarity with the marketing and advertising process at companies and their ad agencies.

Account Coordinators

Support sales teams with proposals, insertion orders, lead qualification, and customer service. 1+ years' experience in the sales environment (media sales preferred), ability to multi-task, excellent organizational/communications/administrative/computer skills a must.

For immediate consideration, please fax or e-mail your resume to: Intuit, Attn: Jeff Cohen, c/o Human Resources at (650) 944-2700; e-mail: intuit@isearch.com. An equal opportunity employer. www.intuit.com



Trademarks are registered to their respective companies.



Cartier
**ADVERTISING
COORDINATOR**

Cartier, Inc., the international manufacturer, distributor and retailer of luxury products, has an excellent opportunity available for an organized, dedicated individual.

This position requires a minimum of five years experience to work in a fast paced environment, under tight deadlines. Individual must be highly organized, detail-oriented, assertive and motivated with strong communication and problem solving skills.

Responsibilities include media planning, production and budgeting. Co-op advertising background experience required.

Please send/FAX cover letter, resume and salary requirements to:

Human Resources Manager-AC
Two East 52nd Street
New York, New York 10022
FAX: 212/826-0624

Cartier is an equal opportunity employer



**ADVERTISING RESEARCH
SENIOR RESEARCH ACCOUNT EXECUTIVE**

McCollum Spielman Worldwide is seeking a Senior Research Account Executive:

- At least five years "Copy Testing" experience with a supplier, manufacturer, or agency.
- Great client service, analytic, presentation and writing skills
- Understanding of basic research statistics
- Strong Computer/Microsoft Office skills
- High energy level, innovative and proactive

We offer an excellent compensation plan and benefits package.
Please forward your cover letter and resume via mail or fax to:

Floyd Poling
McCcollum Spielman Worldwide
235 Great Neck Road, Great Neck, NY 11021
Fax: 516-482-5180

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

PRODUCT MARKETING MANAGER

(Encino, California)

As one of the world's oldest and largest security solutions companies, Pinkerton's Inc. has more than 45,000 employees in 220 offices around the globe. Due to our continuous growth, we are currently seeking a Product Marketing Manager to join our team.

The selected candidate will develop the annual strategic product marketing plan and supervise U.S. Security promotional programs designed to generate sales leads. You will direct and conduct positioning studies and research industry trends, recommending target markets and potential new business. Responsibilities will also include creating/implementing training programs for sales reps and field managers/executives.

Requires product marketing experience in the security industry, a BA with 8+ years of related experience or an MBA with 5 years experience. Proficiency in Word, Excel and PowerPoint also required. Excellent negotiation, organizational, project management, customer service, leadership and presentation skills are essential. Involves travel.

We offer competitive compensation and excellent benefits. Please send resume with salary requirements to: Pinkerton's Inc., Attn: M. Joe, 15910 Ventura Blvd., Ste. 900, Encino, CA 91436.

FAX (818) 380-8430.

E-mail: mjoe@pinkertons.com.

EOE/AAP M/F/D/V.

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We offer a competitive salary and generous benefits portfolio, including stock options, medical/dental plans, 401(k), and employee discounts. Please send/fax your resume, including 3 non-returnable samples (B&W copies ok), to: Zany Brainy, HR Dept., 308 E. Lancaster Ave., Wynnewood, PA 19096, fax: (610) 896-3743 or e-mail: ahayden@zanybrainy.com.

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PR/Promotions group at fully integrated marketing communications agency has immediate opening for challenging Account Supervisor position. Individual must have 7-10 years experience in public relations, marketing or communications. Strong knowledge of business-to-business marketing, product service marketing, strategic planning, media relations, event marketing, promotions, public affairs & employee communications required. Supervisory experience mandatory. Travel necessary.

Please send resume and salary history with reference code to:

Human Resources/PR (Ref Code: 01)

Kirshenbaum Bond & Partners

145 Sixth Avenue, New York, NY 10013

Fax: (212) 463-8643

url: www.kb.com

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M/F/D/V

VOICETRAK

Media Research

VP Market Development

VoiceTrak, a national competitive research firm needs a regional sales/service VP. Approximately 25% travel - based in Tucson. 5-10 years experience in account service, research or media. Fax or e-mail resume and salary history to:

FAX (520) 886-4997 or rick.denos@voicetrak.com

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International agency with great creative, awarded AAF "Best in the West under \$40 million," is currently seeking **Senior Account Director to supervise Account Services**. Must be excellent people manager -someone Account Services and agency department heads can rally around. Also seeking **Junior Media Planner**. The agency is located in gorgeous coastal San Diego and is home to a visionary team deeply committed to great work.

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Del Mar, CA 92014
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For proactive development of regional & national spot advertising from advertising agencies and corporations targeting ethnic communities. College degree &/or 2 yrs min media or ad sales exp, MS Office proficiency and ability to travel req'd. Prev related professional exp, TV industry or ethnic mktg background, strong presentation and PR skills pref'd.

Res and sal history to:
AE- Job 98-12, PO Box 641111,
LA, CA 90064. Drug test req'd for
successful candidate. EOE

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We're not an ad agency but we do a lot of work for them. So the person we're looking for must have agency financial background, know his/her way around computers, be able to create as well as interpret spread sheets, be a good writer, & have some presentation skills. The ideal candidate? Probably a bean counter with a lot of personality. We're in midtown Manhattan. Interested and qualified? We welcome your resume.

Please include salary requirements:
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New York, NY 10036

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Major magazine company needs a highly motivated & well-organized assistant to work with our publisher. You should have a college degree, a great phone manner, and proficiency with Windows 95 and ACT! Software. You must be attentive to detail and at ease in a fast-paced office. And you should have at least one year experience.

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salary history to:
(212) 536-5353, Attn: Sonia
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To qualify, you must have a college degree and 5+ years sales experience including 3+ years in advertising space sales. Strong communication, organizational and interpersonal skills are a must. Travel industry background is a plus. Overnight travel 35-45% of the time.

Travel Weekly is published by Cahners Travel Group, the world's premier provider of travel news and information and is located a mere 20 minutes from Manhattan through the Lincoln Tunnel. We offer a competitive salary plus commission plan and an excellent benefits package. SEND/FAX resume with salary history to:

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FAX: 201-902-1822
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Use your energy and creativity to develop marketing and merchandising programs to sell ad space as well as sponsorships. 1-3 years of ad sales experience; medical, healthcare or pharmaceutical a plus. 30% travel.

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Both positions require computer literacy, excellent interpersonal, written and negotiation skills. Interest in Internet sales a plus. Salary plus commission. Please send or fax resume and cover letter STATING POSITION OF INTEREST AND SALARY EXPECTATIONS TO:

Elsevier Science, Human Resources Dept., Attn: Sales
655 Avenue of the Americas, New York, NY 10010. FAX 212-633-3678
EOE

ACCOUNT SUPERVISOR

Growing advertising agency in NYC seeks strategic thinker and team player to plan and execute US and international campaigns for Fortune 500 clients. If you have solid advertising agency experience (especially with international campaigns) know how to roll up your sleeves (and get the work done) and have a passion for new business, write to us now! Agency offers excellent benefits, including Medical, Dental and 401K.

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Successful entertainment marketing company needs exceptional coordinator to assist 4 salespeople with word processing, presentations, database management, graphic design, invoicing, internet research, video tape dubbing and general office support. Must be familiar with Word, Excel and Act! on Macintosh. Knowledge of Adobe Photoshop and Powerpoint helpful. \$28-\$32K.

Send resume with cover letter to:

EMCI, Attn: RM
24 Richmond Hill Ave.
Stamford, CT 06901
or fax to: 203-327-3676

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Human Resources Dept: BG
Messner Vetere Berger
McNamee Schmetterer
350 Hudson St.
New York, NY 10014
Fax: 212-886-4415
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305 7th Ave, NYC 10001
or web: dperez@Citizensnyc.org.

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OppenheimerFunds, Inc., a leading mutual fund organization, has a challenging opportunity available for a Senior Associate to work in our Brand Marketing group. This individual will manage OppenheimerFunds' advertising to financial advisors and assist in the management of the company's consumer advertising efforts. Must be able to work as part of a team, manage multiple tasks, oversee diverse aspects of an advertising program, (media planning, creative, production, and research) and interact with all levels of management. Position requires 3-5 years of advertising agency account management experience or similar experience with a financial services firm. Excellent writing and presentation skills required. MicroSoft Word, Excel and PowerPoint preferred. BA/BS required, MBA a plus.

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New York, New York, 10048-0203

Job Code: 07RQ100

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AMP/B Position 212.533.7015

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Fax resume to:
Peter Doherty 718-380-6693

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CULTURE TRENDS

MTV Around the World

Week of 3/16/98

MTV Asia

Artist	Title
1. Celine Dion	My Heart Will Go On
2. Natalie Ubruglia	Torn
3. 98 Degrees	Invisible Man
4. Vanessa Mae	I Feel Love
5. Madonna	Frozen

MTV Latin America (South Feed)

Artist	Title
1. Ataque 77	Crecer
2. Backstreet Boys	Everybody
3. Natalie Ubruglia	Torn
4. Oasis	Don't Go Away
5. Madonna	Frozen

MTV India

Artist	Title
1. Daler Menhndi	Ho Jayegi Balle Balle
2. Celine Dion	My Heart Will Go On
3. Various Artists	Sona Kitna Sona Hai/Yeh Dil
4. Junoon	Sayonee
5. Nusrat Fateh Ali	Piya Re Piya Re

MTV Mandarin

Artist	Title
1. CoCo Lee	After Winter
2. Wu Yin & China Blue	Drift
3. A-Mei Chang	Don't Say Goodbye
4. Wu Bai & China Blue	A Bird On
5. Ronald Cheng	Don't Cry

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.

March 21, 1998 Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	19	Nothin' But The Taillights	Clint Black
2	1	1	13	Round About Way	George Strait
3	3	3	15	Little Red Rodeo	Collin Raye
4	6	4	10	Perfect Love	Trisha Yearwood
5	5	5	21	The Day That She Left Tulsa	Wade Hayes
6	10	6	16	If I Never Stop Loving You	David Kersh
7	4	2	11	She's Gonna Make It	Garth Brooks
8	11	8	22	I Can Love You Better	Dixie Chicks
9	7	1	33	Just To See You Smile	Tim McGraw
10	8	1	20	What If I Said	Anita Cochran
11	12	11	14	Then What?	Clay Walker
12	14	12	10	Bye Bye	Jo Dee Messina
13	15	13	14	Just Between You and Me	The Kinleys
14	16	14	15	Come Some Rainy Day	Wynonna
15	23	15	4	The Kiss	Faith Hill

©1998 Billboard/Soundscan, Inc.

Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.

March 21, 1998 Provided by Sound Scan.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	13	Soundtrack	Titanic
2	New	1	Madonna	Ray Of Light
3	2	16	Celine Dion	Let's Talk About Love
4	New	1	Scarface	My Homies
5	4	47	Savage Garden	Savage Garden
6	3	3	Silkk The Shocker	Charge It 2 Da Game
7	8	38	K-CI & JoJo	Love Always
8	6	30	Backstreet Boys	Backstreet Boys
9	5	5	Soundtrack	The Wedding Singer
10	7	25	Usher	My Way
11	9	53	Matchbox 20	Yourself Or Someone Like You
12	22	15	Garth Brooks	Sevens
13	14	15	Wil Smith	Big Willie Style
14	13	18	Shania Twain	Come On Over
15	12	18	Spice Girls	Spice World

© 1998 Billboard/Soundscan, Inc.

ADWEEK

DIRECTORIES

'98 Editions Available Now

Are you using up-to-date data? The new 1998 editions of **Adweek's Agency Directory** (publishes August), **Major Media Directory** (publishes October) and **Client/Brand Directory** (publishes November) are coming off the press. Containing over 20,000 Advertising, Marketing and Media Companies and more than 90,000 personnel.

If you've been using that "other reference," you'll be pleasantly surprised by how much more user-friendly we are. Listings are arranged so you can find all the data you need the first time. You can search by brand, by agency, by company name. And there are indexes to help you search by geographical location, by category, by type of business or type of media. Backed by the resources of **ADWEEK, BRANDWEEK** and **MEDIAWEEK**.

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

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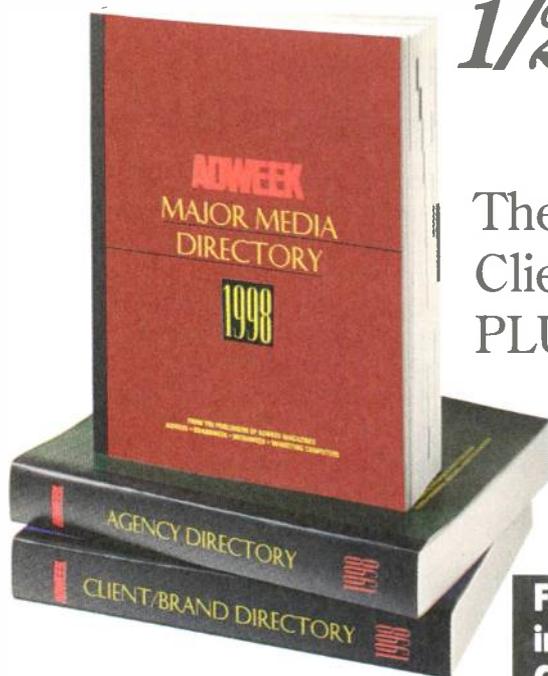
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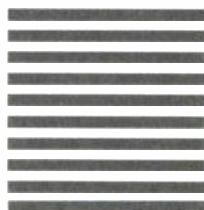
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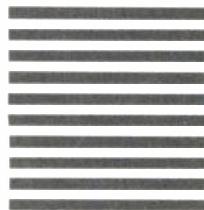
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CALENDAR

The Association of National Advertisers will present the **ANA Television Advertising Forum** April 1 at the Plaza Hotel in New York. Featured speakers will include ABC News anchor Peter Jennings, NBC anchor and chief legal correspondent Jack Ford, and Black Entertainment Television CEO Bob Johnson. Contact: 212-697-5950.

The National Association of Broadcasters' NAB98 conference and exhibit will be held April 4-9 at the Las Vegas Convention Center, Sands Expo Center and Las Vegas Hilton in Las Vegas. General industry keynote April 6 by Apple co-founder Steven Jobs. Contact: 800-342-2460.

The Newspaper Association of America will hold its **annual convention** April 19-22 at the Wyndham Anatole Hotel in Dallas. Featured speakers include NAA chairman David Cox, president/CEO of Cowles Media Co., and Mark Willes, president, Times Mirror Co. Contact: 703-902-1697.

The Internet & Electronic Commerce Conference & Exposition (iEC) will be held April 27-29 at the Jacob Javits Convention Center in New York. Contact: 203-256-4700.

The National Cable Television Association's 47th annual convention and international exposition will be held May 3-6 at the Georgia World Congress Center in Atlanta. Keynote speaker at the opening session will be Microsoft Corp. CEO Bill Gates. Contact: 202-775-3669.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kempn

MTV Ups Ganot, Popkowski

MTV Networks last week announced the promotions of Harvey Ganot to president, MTV Networks advertising sales, worldwide, and John Popkowski to president, MTV Networks advertising sales, U.S. Ganot, formerly president, international advertising sales for MTV and VH1, has worked for MTV Networks since 1986. Popkowski, previously executive vp, MTV Networks advertising sales, joined MTV Networks in 1992 after working for Turner for 10 years. He will continue to report to Ganot, who will continue to report to MTV Networks chairman Tom Freston.

Lifetime Does Another Drama

Lifetime last week announced production of an original one-hour drama called *Any Day Now*, following the recent announcement of another original drama, *West Wing*. *Any Day Now*, starring Annie Potts and Lorraine Toussaint, depicts a friendship between two women, a highly successful African American attorney and a white homemaker who grew up together in the rural South as the civil rights movement was born. Lifetime hopes to have both shows ready for summer prime time.

Tennis Names Beispel Publisher

Tennis magazine's Rick Beispel has been promoted to publisher. Beispel, 38, had been associate publisher since 1997 and has worked at the magazine for 13 years. *Tennis* is published by L.A.-based Miller Sports Group, along with *Snow Country* and *Sailing World*.

RDA Makes Moves in Mags

Reader's Digest Association has created a new position and filled

two others in its magazine publishing division. Thomas Witschi, publisher of *The Family Handyman*, has been appointed to the new position of vp, associate publisher of international magazines for RDA. Witschi will oversee the expansion of global publishing and advertising opportunities for *Reader's Digest* and its special interest magazines, which include *Walking* and *American Health for Women*. Taking Witschi's place will be Eric Gruseke, former *TFM* advertising director. Rick Straface, the magazine's sales development manager, has been named advertising director.

Sport Promotes Greiner

Chris Greiner was named *Sport* magazine's new advertising director. Greiner recently served as

director-business development of the Petersen Magazine Network, a group of 30 titles under the Petersen Publishing umbrella. Greiner has been with Petersen for 13 years. *Sport* is published by The Petersen Companies, whose titles include *Motor Trend*, *Hot Rod* and *Teen*.

TVB Names 7 to Board

The Television Bureau of Advertising has named seven execs to its board of directors. Deborah McDermott, executive vp of operations for Young Broadcasting, and James Zimmerman, president of the Media General Broadcast Group, were newly elected. Nick Evans, president and CEO of Spartan Communications and Scott Sassa, president of NBC's TV Stations Division



PrimeTime correspondent Sylvia Chase (l.) and GH editor Ellen Levine team for TV

Tales From The Lab

ABC News' *PrimeTime Live* and Hearst's *Good Housekeeping* last week presented the first installment of their joint-effort consumer report. The segments, to run once a month on *PTL* (Wednesday, 10 p.m.), will focus on consumer prod-

ucts and issues, often using information from the labs of the *Good Housekeeping* Institute. The first segment took viewers inside the Institute to explain how products earn their seal and showed results of three consumer tests: iron levels in glass vs. iron pans, hair spray in pumps vs. aerosol cans and whether blotting the oil off a slice of pizza reduces the level of fat. (In case you're wondering, the answer was no.)

Media Notes

CONTINUED

fill vacant seats. John Heise, president and CEO of Petry Television, and Jack Higgins, president of Seltel Inc., have filled the two open station-representative seats; and Bill Spell, vp of sales & marketing for Cox Enterprises and the new chairman of TVB's sales advisory committee, has joined the board as SAC representative.

PaxNet Moving Toward Launch

Paxson Communications, gearing up for the August launch of its PaxNet TV network, last week announced plans to acquire KBSP TV-22, a full-power station serving the Portland, Ore., market, from Blackstar LLC for an undisclosed price. Separately, Paxson will sell its interests in Atlanta station WNGM-TV to USA Broadcasting Inc. Paxson operates WNGM under a time-brokerage agreement and has an option to acquire the assets of the station from Whitehead Media. Paxson also has named Karen Schmidtke-Lincoln senior vp, network/national sales for PaxNet. She had been vp of Fox TV unit New World Sales and Marketing.

Walsh Forms TV Research Firm

Dave Walsh, a research analyst for Paramount Television Group, has left the studio to form a Hollywood-based research and marketing firm, Walsh Media. Walsh says his company will provide sales and marketing services to broadcast syndicators, broadcast networks, cable and new media.

Solt Acquires Historic Footage

Los Angeles-based Andrew Solt Productions has acquired a 50 percent stake in Historic Films, a library of more than 40,000 films and 15,000 video clips. The acquisition gives Solt more material for the "Golden Era of TV" specials it has produced, including the

upcoming hour-long *The Ed Sullivan Show's 50th Anniversary Special*, set to air on CBS during the May sweeps.

Scripps Bolsters Denver Papers

The E.W. Scripps Co. has merged operations of its *Daily Camera* (Boulder, Colo.), acquired last summer from Knight Ridder, with the *Rocky Mountain News* of Denver, to form Scripps Media Access. The merger ups the ante in the *News'* ongoing war with *The Denver Post*. Scripps Media Access will handle the circulation, advertising and information departments for both papers. The *Camera* (circ 34,000) will handle its own local advertising, and the *News* takes over national.

WEHCO Acquires Tenn. Press

Little Rock, Ark.-based WEHCO Media Inc. last week acquired the privately held Chattanooga (Tenn.) *Free Press* afternoon paper for an undisclosed sum. WEHCO said it will maintain the joint operating agreement the *Free Press* has with its morning rival, the *Chattanooga Times*, owned by the McDonald family. WEHCO's newspaper properties include the *Texarkana* (Texas) *Gazette* and Arkansas papers *Arkansas Democrat-Gazette* in Little Rock, *Camden News*, *El Dorado News-Times*, *Sentinel-Record* (Hot Springs) and the *Banner-News* (Magnolia). WEHCO also owns TV station KTAL-TV and radio station KTAL-FM in Shreveport, La., and KCMC-AM in Texarkana, and has interests in cable systems serving Southern states.

Copley Closes Calif. Papers

Citing intense regional competition, Copley Press on March 14 closed two small seaside-community papers, the 123-year-old San-

Forbes Goes Global

Forbes Inc. today launched an English-language international edition of its biweekly business magazine. *Forbes Global Business & Finance* debuts with 46 ad pages and a paid circulation of more than 50,000 in Europe, Asia, Latin America, Africa and the Middle East. The cover price and subscription rate will be the equivalent of the domestic magazine's prices—\$4.95 on the newsstand and \$59.95 for a subscription. Advertisers include Van Clef & Arpels, New York Stock Exchange and Hitachi, Ltd. The edition will also be available online (at www.forbes.global.com) free to all U.S. and overseas users. *FG's* launch comes more than 15 years after both Time Inc.'s *Fortune* and McGraw-Hill's *Business Week* launched their first international editions.



Forbes' first international edition launches today.

ta Monica *The Outlook* (circulation 23,000) and San Pedro's *The News-Pilot* (circ 12,500). *The News-Pilot* will merge operations with Copley's *The Daily Breeze* (76,000) in Torrance, eliminating 80 full-time jobs at the *Breeze*.

NAA Nominates Directors

The Newspaper Association of America has announced five nominees to its board of directors for the 1998-1999 term. The nominees are: Roger Kintze, publisher, *Journal and Constitution*, Atlanta; Robert M. McCormick, publisher and COO, *The Press*, Atlantic City, N.J.; Gary B. Pruitt, president and CEO, The McClatchy Co., Sacramento, Calif.; Julie Inskip, publisher, *The Journal Gazette*, Fort Wayne, Ind.; and Gary L. Watson, president/newspaper division, Gannett Co., Arlington, Va. Nominated as officers: Richard D. Gottlieb, president and CEO, Lee Enterprises Inc., Davenport, Iowa, for chairman; William S. Morris III, chairman and CEO, Morris Communications Corp., Augusta, Ga., for vice chairman; Andrew

Barnes, president, editor and CEO, *St. Petersburg* (Fla.) *Times*, for secretary; and Orage Quarles III, publisher, *The Modesto* (Calif.) *Bee*, for treasurer. NAA members will vote on the nominations at their regular business meeting April 21, to be held during NAA's annual convention in Dallas.

Times Mirror Names EVPs

Times Mirror Co. has promoted five to the post of executive vp: Kathryn M. Downing, 44, formerly senior vp, president and CEO of Mosby Matthew Bender, the company's medical and legal publications unit, who also adds the titles of president and CEO of the *Los Angeles Times*; Horst A. Bergmann, senior vp, president and CEO of Times Mirror travel services unit Jeppesen Sanderson and AchieveGlobal; Mary E. Junck, senior vp and president, Eastern Newspapers; Tom Untermyer, senior vp and CFO; and Donald F. Wright, formerly senior vp and president of the *Los Angeles Times*, who also becomes the *Times'* chairman.

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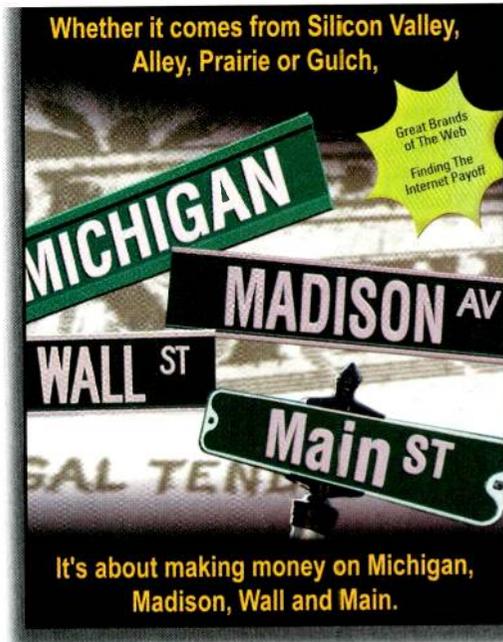
Join Tim Koogle, President & CEO, Yahoo!; George Bell, President & CEO, Excite; Harry Motro, President & CEO, Infoseek; Robert Davis, President & CEO, Lycos and Beth Vanderslice, President & CEO, HotBot as they search for the solutions to Internet business.

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The Cyber Economy goes Main Street...or does it? High tech to Madison Avenue

Larry Lozon, GM Cyberworks; Marianne Caponnetto, IBM; Denis Beausejour, Procter & Gamble; Ann Lewnes, Intel. Moderated by Chuck Martin.

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BIG DEAL

COORS BRANDS

Advertiser: Coors

Agency: Foote, Cone & Belding, Chicago (Coors Light and Killian's); FCB, San Francisco (Original Coors and Zima)

Begins: May

Budget: \$28 million (est. for Original Coors); \$92 million (est. for Coors Light)

Media: TV

After splitting its TV advertising behind core brand Coors Light among several unrelated campaigns last year, Coors Brewing is moving to harmonize its approach this year by basing all its ads on depictions of "real people" and the product quality as "frost-brewed Rocky Mountain refreshment."

At the same time, the Golden, Colo., brewer is looking to invigorate ads behind Original Coors by employing more young-male situations and moving beyond last year's "last real beer" tagline to: "There's only one mile-high taste."

Several Coors wholesalers returning from the national sales meeting in Nashville, Tenn., last week said the brewer had marshalled a strong overall creative effort, revitalizing its ad efforts behind both core brands. Also shown were new spots featuring Coors CEO Peter Coors, a Killian's campaign playing up its distinctiveness with the tagline "One look says a lot," and humorous executions behind Zima that continue to position the clear malt beverage as "a few degrees cooler." Last year, Coors spent \$92 million behind Coors Light and \$28 million behind Original Coors, according to Competitive Media Reporting.

For Coors Light, new executions of its well-received "beer vendor" campaign shot at ballparks will be accompanied by more sentimental spots that also depict down-to-earth folks. Last year, Coors Light mixed such themes as "tap the rockies," "frost-brewed" as well as ESPN-centered campaigns focusing on the beer vendors and on a ludicrously extreme sport called JoBall, not back this year.

Meanwhile, Original Coors will inject a more fun, social spirit into its campaign to strike a louder chord among young males. —Gerry Khemouch

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

BREAKFAST MATES

Advertiser: Kellogg

Agency: J. Walter Thompson, N.Y.

Begins: July

Budget: \$30 million-plus

Media: TV, print

With its planned introduction of Breakfast Mates refrigerated all-in-one cereal kits this summer, Kellogg is taking an audacious step to buoy lagging sales in the ready-to-eat cereal segment, hoping that more than \$30 million in TV and print ads can convince busy moms that they've discovered the holy grail of portability and convenience in a wholesome meal solution.

While sales in the \$7 billion cereal segment continue to slip, bagels, cereal bars and other grab-and-go breakfast items are on the rise, a trend Kellogg already has responded to with last year's acquisition of Lender's and its continuing innovation in cereal bars. The Breakfast Mates kits aim to push cereal front and center in moms' minds by doing for breakfast what Kraft's Lunchables have done for lunch: giving moms a do-it-yourself meal for their 4-to-12-year-old kids, albeit at a premium price.

That won't happen soon, because Breakfast Mates initially will ship strictly to supermarkets. But Kellogg has allied with Dannon to leverage the yogurt giant's mastery of the refrigerated aisle to get the product out. Kellogg hopes to get Breakfast Mates placed next to juices and refrigerated doughs, although supermarkets are increasingly creating grab-and-go areas for different dayparts. —Stephanie Thompson



Targeting moms in the morning

This year will extend its attention-getting "How to Speak Australian" campaign behind fast-growing Foster's imported beer by adding six new TV spots to a pool now numbering more than 20. The effort will be supported by a major summer promo that offers the winner a choice among several Australian adventures, and by intensifying Foster's sponsorship of rough-and-tumble Aussie Rules Football via a "no pads, no mercy" promo.

Foster's closed out 1997 up 24.1 percent in sales to 6.8 million cases, per Impact, N.Y., and scored double-digit gains in 16 of 17 regions, said senior brand manager Jim Mullahy. To build on that, Miller will continue to bombard consumers with 15-second Aussie "definitions" in TV ads while leveraging Miller's new 300-person strong

ing the time frame from three months to a full year and adopting a more consistent tone for the effort.

In its second year, "Where the Music Takes You" will be without a partner after teaming with Anheuser-Busch in a Bud Rewards program for three months last summer, but it will run the full year starting April 1. Also in the mix for the portables lines are participation in ESPN's X-Games, and print and cable TV ads estimated at \$15 million. TV creative is essentially the same as last year's "Freedom" campaign, which showcased a variety of Sony portables and the freedom they offer people with active lifestyles; two new print executions, breaking in June consumer and lifestyle publications, highlight the Discman's new anti-skip feature. —Tobi Elkin

FOSTER'S

Advertiser: Miller Brewing

Agency: Angotti, Thomas, Hedge, N.Y.

Begins: Staggered start: 2 ads launching now, 4 others spring and summer

Budget: \$11 million (est.)

Media: TV

Miller Brewing this

CMR TOP 50

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

Week of March 2-8, 1998

Rank	Brand	Class	Spots
1	MAZDA AUTOS--MIATA	T112	57
2	BURGER KING	G320	53
3	MCDONALD'S	G320	33
4	WENDY'S	G320	31
5	COLGATE--TOTAL TOOTHPASTE	D211	28
6	JC PENNEY--SALES ANNOUNCEMENT	V450	26
7	ALAMO RENT-A-CAR	T151	25
8	GRAMERCY--BIG LEBOWSKI MOVIE	B660	22
9	BUICK AUTOS--LESABRE	T111	21
10	RED LOBSTER	G320	18
11	ALLEGRA--ALLERGY RX	D560	17
	DR PEPPER	F441	17
	M&Ms	F510	17
14	CRAFTSMAN--TOOLS	H624	16
	TACO BELL	G320	16
16	PETER PAN ANIMATED VIDEO	H532	15
17	VISA--CREDIT CARD	B111	14
18	1-800-COLLECT	B221	13
	HONDA AUTOS--ACCORD	T112	13
	HYUNDAI AUTOS--TIBURON	T112	13
	PAYLESS SHOE SOURCE--FAMILY	V313	13
	SPRINT--LONG DISTANCE RESIDENTIAL	B221	13
23	COCA-COLA--CLASSIC SOFT DRINK	F441	12
	DIRECTV--SATELLITE SYSTEM	H514	12
	LITTLE DEBBIE--CAKES	F342	12
	WARNER BROS.--U.S. MARSHALS MOVIE	B660	12
27	7 UP	F441	11
	CENTURY 21 REAL ESTATE	B450	11
	COLDWELL BANKER REAL ESTATE	B450	11
	FEDERAL EXPRESS AIRFREIGHT--DOMESTIC	B832	11
	FORD AUTOS--ESCORT	T111	11
	SNACKWELL'S--COOKIES	F343	11
	ULTRA SLIM FAST	D543	11
34	ADVIL--PAIN RELIEVER TABLETS	D511	10
	AMERICAN DAIRY ASS'N--CHEESE	F312	10
	MENTADENT--PRO CARE TOOTHBRUSH	D219	10
	THERMASILK--SHAMPOO & CONDITIONER	D320	10
	TYLENOL--EXTRA STRENGTH GELTAB	D511	10
39	CARNIVAL--CRUISES	T412	9
	DIAL-10-321 LONG DISTANCE RESIDENTIAL	B221	9
	L'OREAL--EXCELLENCE CREME HAIR COLOR	D310	9
	MGM/UA--MAN IN THE IRON MASK MOVIE	B660	9
	MIDAS MUFFLER SHOPS	V241	9
	ODOR EATERS--INSOLES	D554	9
	OLEAN (FAT SUBSTITUTE)	F120	9
	PEPSI	F441	9
	PIER 1 IMPORTS	V375	9
48	3 MUSKETEERS	F510	8
	ETHAN ALLEN FURNITURE STORES	V375	8
	FRUITOPIA	F420	8

on-premise network to better establish promos that didn't quite stick the first time around—say, a “bottoms up” gimmick of two years ago in which the label is printed upside down on Foster's familiar “oil can.”

New spots continue the Aussie-speak: A person at the door with a live chicken and meat cleaver signifies “room service,” a guy in the outback uncomfortably wearing a kangaroo costume is in a “witness protection program.” Most extreme is one spot featuring an empty expanse of outback with absolutely nothing going on: “theme park.” And Foster's is “Australian for beer,” appears, of course. Spending could rise a bit from \$10.7 million in 1997, per Competitive Media Reporting. —Gerry Khermouch

SNACKWELL'S, SWEET CRISPERS

Advertiser: Nabisco

Agency: Foote, Cone & Belding, N.Y.

Begins: Summer

Budget: N/A

Media: TV, print

With new management at the helm and a new strategy to reinvent itself as a snack company providing consumers with what they want anytime, anywhere, Nabisco is readying significant changes they hope will turn around lackluster sales, among them a major “mega-brand” redesign of the entire SnackWell's portfolio that will push taste appeal and indulgence and, hopefully, drive sales of the declining low-fat line.

The cross-category redesign of SnackWell's packaging, now under way, will reflect the spirit of the better-for-you brand's new indulgence-oriented advertising and push the line's strong appetite appeal in the face of declining consumer interest in low-fat foods. In addition, taking a page from the success of Air Crisps, which gave Nabisco a niche in hand-to-mouth savory snacking, the company's Biscuit unit is introducing a new line of sweet, hand-to-mouth crackers targeted to moms called Sweet Crispers this April that are intended to fill a void between traditional cookies and the indulgent segment. Sweet Crispers, in chocolate, caramel, honey and cinnamon flavors, will receive extensive sampling and POS this spring to drive trial as well as TV and print later in the summer.

—Stephanie Thompson

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

Media Person

BY LEWIS GROSSBERGER



Busting Bill's Chops

OH, THROW THE BUM OUT ALREADY. GIVE THE Masher-in-Chief the heave-ho! That's Media Person's

opinion and he takes this courageous stand even though he knows you disagree with him, because the latest MSNBC-USA Today-MTV-Penthouse-CIA-Mad Magazine Poll shows that 99.7 percent of all living and dead Americans and their pets answer, "Yes, as long as the Dow stays above 8,000" to the (purely hypothetical, we hope) query: "Would you still support President Clinton, even if your 8-year-old daughter personally witnessed him hijacking and criminally assaulting a busload of elderly nuns on their way to place a wreath on the Tomb of the Unknown Soldier?"

Why do The American People choose to overlook the Big Doofus' flagrant outrages against decency and truth? How the hell should Media Person know? The American People are weird, let's face it. One at a time they're nice guys but collectively, they've gone screwy. You just can't figure them anymore, not since the '60s, when they finally learned about the existence of sex and marijuana firsthand. The best theory seems to be that they're just bored with the whole never-ending scandal, and besides, the President is acting pretty much as they would if they could get away with it.

On top of which, the media keeps banging away at this thing (you should pardon the expression), and everyone knows the media is out of touch with The American People, so therefore the media must be all wet. Hey, maybe it's about time we start considering the radical notion that the media are actually smarter than The American People. After all, can Maureen Dowd, Michael Kelly, Matt Drudge, Michael Isikoff and Rush Limbaugh all be wrong? Well, OK, maybe they can be (especially Rush), but surely not Media Person. And MP is working himself up into an Emile Zola-sized lather here. MP cries: J'accuse! And not only that, je barf!

Ole Billyboy is starting to mount (again, your pardon is begged) a serious challenge to O.J. Simpson for the Guy-Who-Got-Away-With-It Loving Cup. Even before his flunkies started madly faxing out Kathleen Willey's "Dear Bubba" notes, Media Person suspected the Comeback Kid would slide through another sex crisis unscathed when *60 Minutes* climaxed (sorry, sorry, sorry) Willey's briefly devastating testimony with a commercial for

Why do The American People choose to overlook the Big Doofus' flagrant outrages against decency and truth?

Primary Colors. There was Travolta, 40 pounds overweight, doughnut in hand, joyfully bopping about in his uncannily on-the-money portrayal of Jack Stanton, aka Bill Clinton. It was as though Willy had burst into Willey's segment and razzed, "Nyah, nyah! Sticks and stones can break my bones but another allegation of sexual misconduct is what I eat for breakfast! Along with pancakes, sausage and plenty of butter and maple syrup, of course."

Now, being a reasonable fellow, Media Person is willing to compromise on this issue, especially since nobody except a few of us media churls wants to roll out the guillotine. Impeachment at this point is looking like an ever-receding mirage, especially since Kenneth Starr is accorded about the same affection and

regard by the populace as Kate Winslet's loathsome fiancée in *Titanic*. And resignation is as likely as Al Gore becoming interesting. But perhaps the public would go along with a lesser punishment, if we could come up with one somewhere between impeachment and nothing, the sole options now available.

An e-mail friend of MP's in Texas suggests chemical castration, noting that this penalty is already applied to sex offenders in some states. The fact that the president himself recently had his pet dog thus clipped makes it doubly appealing. But the ACLU would go berserk. Flogging or clamping him in the stocks on the White House lawn and hurling rotten fruit would similarly provoke constitutional objections, MP fears, as well as would a good, hard spanking administered by Linda Tripp. Maybe the proper penalty would be to put Clinton on national television for two hours and make him answer questions from Maureen Dowd, Michael Kelly, Matt Drudge, Michael Isikoff and Rush Limbaugh.

Which, by the way, is going to be about the only way our prez will ever hold another news conference between now and January 2001, unless he gets the idea to do one with the TV cameras focusing on life-sized cardboard cutouts of Sam Donaldson & Co. while Mike

McCurry, imitating the reporters' voices, poses all the questions to his valiant leader. Otherwise The Creep would have to stand there for 40 min-

utes and field nothing but inquiries about Kathleen, Monica and whomever is the next ravished female to come forth and blab more details of his kamikaze courtship techniques.

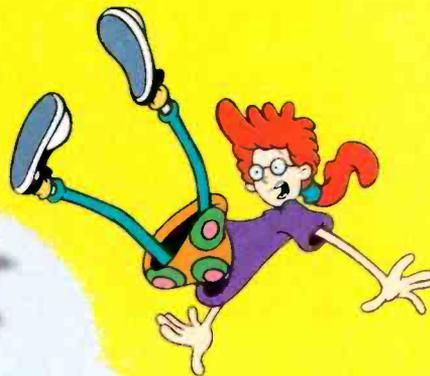
Peering into the never-dull, laugh-a-minute Clintonian future, Media Person foresees lots of foreign travel over the next three years for the man with the insatiable appetites. Tanzania, Paraguay, Chad, Lapland, Uzbekistan...look out! Air Force One is coming in for a landing. Lock up your womenfolk and beware of geeks bearing grits. Lots of travel, yes, and lots of vacations, too, though for symbolic reasons, whitewater rafting is obviously out. So is the fabled nightlife of Bangkok. Ah, but foreign affairs is a wonderful thing—oops!, better make that foreign policy. ■

Don't Be Outfoxed!

ABC is #1 in February



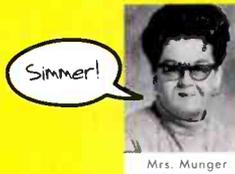
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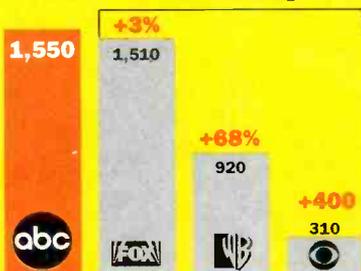
Disney's

Saturday Morning

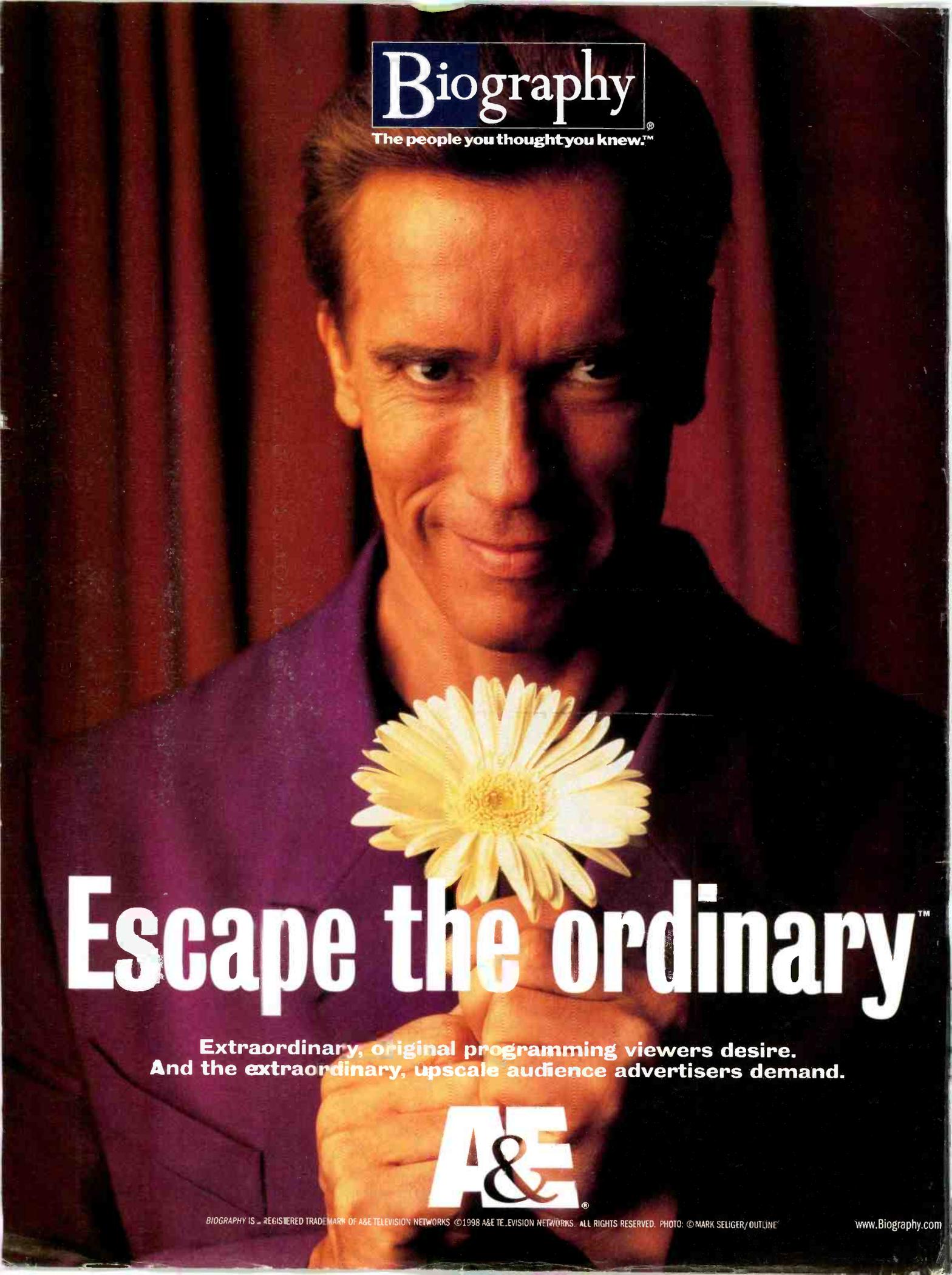
abc



Saturday Morning/Children 2-11 (000)
February 1998
% ABC Advantage



ABC's kids line-up, anchored by the *Disney's One Saturday Morning* two-hour bloc, laid claim to the #1 spot during the February sweeps, outperforming all competitors including Fox among the valued 2-11 viewers.

A close-up portrait of a man with dark hair, wearing a purple suit jacket, looking directly at the camera with a slight smile. He is holding a large, bright white daisy flower in front of his chest. The background is a dark, textured curtain.

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