

MEDIA WEEK

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WASHINGTON

Republicans Threaten Throttle Of FCC

Standoff over TV ownership pits McCain against Kennard

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Anniversary issue will become series of TV specials on NBC and CNN

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TV SPORTS

College Hoop Ratings Rise, But Dollars Stay Flat

With the NBA on hiatus, viewers tune in, but ads stay on the bench

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Media Director of the Year: Starcom's **JACK KLUES**

'98 MEDIA ALL-STARS

SPECIAL REPORT BEGINS AFTER PAGE 24

MARKET INDICATORS

National TV: Slow

With ratings in the tank for all nets except the WB, advertisers are laying back on first-quarter scatter buys, expecting it to be a buyer's market as the new year approaches.

Net Cable: Steady

With most cable players in Anaheim for the Western Show last week, ad sales execs back at the office were still closing first-quarter deals in tight conditions. Distant drums are signaling a competitive '99 kids upfront.

Spot TV: Humbug

Holiday-inspired ads in retail, fast food and movies are rolling out, but many reps point to a weak fourth quarter aside from politicals. Other than auto annuals, few first-quarter buys are in.

Radio: Gridlocked

December inventory is almost sold out. Agencies report it is tough to get on in major markets, and sometimes they must pay a premium.

Magazines: Cautious

Advertisers are slow to commit to late first-quarter spending; many prefer to wait.



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BLACK/TOBY/SYGMA

PEOPLE ARE GOING TO ATTACK
EVERYTHING ABOUT THIS STORY.
EXCEPT THE FACTS.

> HEDGE FUND STORY: COVERING THE FACTS

4/3

Jim Clash has uncovered hot story on hedge funds. They're secret, unregulated, carry huge risks, and everyone wants to be in one. Clash calls it "fund envy." Problem is fund managers are charging the hell out of their clients and they can't even beat S&P 500. We've got to get it into this issue.

4/6 (8am)

Bringing in Dolly to fact check. She's perfect for this...worked in mutual funds in past life...understands the numbers. She's got to. There are 20 sources, hundreds of facts and 48 hours till press.

4/6 (2pm)

Most sources cooperating, but it's tricky. Everyone must be reached. Call assistants...call spouses...call mothers if you have to. It's all got to check. Spell a name wrong - you trash the story's credibility. Screw up a couple words - you're talking to someone's lawyers.

4/7 (11pm)

2 hours to deadline. Almost everything's covered. Whatever isn't, comes out. Do some warm, fuzzy piece and no one's going to challenge facts. Print a contrary opinion and you better double-check the spelling of your own name.

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Laura K. Jones

DEC 07 1998

AT DEADLINE

Lifetime Mulls Successor to McCormick

Speculation about who will succeed Doug McCormick as president of Lifetime abounded at last week's Western Cable Show in Anaheim, Calif. McCormick confirmed at the show that he will be exiting his job after five years. Chief among the names being floated is Anne Sweeney, president of the Disney Channel and Disney's other cable holdings, including Lifetime. Erica Gruen, the recently departed president/CEO of the Food Network, was also mentioned as a candidate. Sweeney and Gruen could not be reached for comment. Internal candidates include Lifetime executive vp Jane Tollinger and senior vp of programming and production Dawn Tarnofsky. Sources say that with competition looming in the form of Geraldine Laybourne's new Oxygen network, Disney is eager for fresher, and female, leadership for Lifetime. Network execs declined comment.

Fuller's First *Glamour* Is No *Cosmo*

The January issue of *Glamour*, the first under new editor in chief Bonnie Fuller, will be on newsstands later this month. And no, it doesn't read like *Cosmo*, Fuller's former home. Readers will see a jazzier cover logo, a heavy infusion of celebrities, horoscopes, and new sections including Empower Reads and Your Personal Life. Articles range from a baby-making matchmaker to mental mini-makeovers.

PrimeStar Keeps Up With Tempo

PrimeStar, the DBS provider blocked by the Justice Department earlier this year from getting an additional satellite slot via a planned acquisition of News Corp. and MCI's satellite assets (see related story on page 16), is pushing forward with Plan B. PrimeStar and Tempo, the DBS service owned by TCI Satellite Entertainment (which controls the satellite used by PrimeStar), have asked the FCC to speed up their application to transfer control of Tempo to PrimeStar.

CBS Gives Wednesday Slot to *60 II*

CBS has scheduled *60 Minutes II* for Wednesdays at 9 p.m. beginning Jan. 13, as expected (see item on page 14), replacing the low-rated freshman drama *To Have and To Hold*. The *60 Minutes* spinoff's premiere during the middle of the NFL playoffs will allow CBS to promote the show to a heavy concentration of male demos. Dan Rather will headline *60 II*, with Vicki Mabrey, Bob Simon and Charlie Rose as main correspondents. CBS put *60 II* in the Wednesday slot out of concern that NBC would move *Dateline* from 8 to 9 p.m., but the Peacock did not move its popular newsmag.

Ray Gun Founder Sells Company

Ray Gun Publishing has been sold to company management and an unnamed third-party investor. Ray Gun owners Marvin and Jaclynn Jarrett, founders and publishers of the men's magazines *Ray Gun* and *Bikini*, said they sold their majority stake in the company to raise money for their newest project, a women's magazine called *Nylon*. That title, to be produced with retired supermodel Helena Christenson, is due to launch next spring.

New CBS Sales Unit Bags Golf Advertiser

CBS Plus, the new sales unit established last month to sell ad packages across all CBS divisions, last week signed its first client, Taylor Made Golf. The multimillion-dollar deal marks the first time that the Adidas Salomon AG subsidiary has advertised on CBS radio, spot TV, outdoor and online. Taylor Made will run promotions during the first three quarters of 1999 across five CBS corporate divisions.

Chancellor Swings With the Oldies

Chancellor Media last week announced a format switch at its New York station WBIX-FM. The underperforming hot adult contemporary will change to oldies, gunning for adults 25-54 and skewing female. With the switch, morning drive-time DJ Danny Bonaduce, who joined WBIX in February, will go into syndication. Kathy Stinehour, general manager of Chancellor classic rocker WAXQ-FM in New York, will also run the new WBIX. Separately, Stinehour said WBIX is in talks with veteran rock DJ Scott Muni, who was ousted last month from CBS' WNEW-FM.

N.Y. *Daily News* Pumps Biz Section

New York's *Daily News* will redesign and expand its business section beginning on Dec. 8. Renamed BizNews, the section will feature new columns by: Amy Feldman, covering Wall Street; Celia McGee, on the publishing and magazine industries; and Phyllis Furman, on TV, film and music.

Addenda: Malcolm Borg, owner of *The Record* of Bergen County, N.J., said the 150,000-circ daily is not for sale, in response to rumors that Gannett is interested in it... Citing an excess of news in the market, KSTW-TV in Seattle (UPN) has dropped its 10 p.m. newscast. The Paramount station is airing *M*A*S*H* and *Cheers* reruns... Lee Rosenbloom, publisher of *Discover*, has been named associate publisher/advertising of *Talk Media*, the upcoming title from Tina Brown and Ron Galotti.

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McEwen markets the new *New Woman* 42

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MEDIA WIRE

Fox Nears the Goal Line on Super Bowl; Eyes \$95M Take

Fox Broadcasting reports that as of last Friday it had sold 54 of the 58 available 30-second ad spots for the Super Bowl XXXIII telecast on Jan. 31. Fox still has plenty of inventory to fill in its multi-hour pregame programming, where unit prices range from \$75,000 to \$1 million per :30, depending on how close to the game the spot airs, said John Nesvig, Fox Broadcasting sales president.

About 25 percent of the 1999 Super Bowl advertisers did not air ads on last January's telecast, on NBC. Fox projects it will take in about \$95 million, about \$20 million more than NBC did last year.

In addition to the Super Bowl advertisers listed in an item last week (*Mediaweek*, Nov. 30), General Motors and Intel have bought time. Four movie companies have also bought multiple ad units, according to a Fox sales executive.

Major advertisers not yet in the game telecast include Pizza Hut, Burger King and Michelin, all of which are considered possibilities to claim the last few spots. Giant sneaker companies Nike and Adidas also are not on Fox's roster.

Separately, Jim Byrne, senior vp of marketing for the World Wrestling Federation, categorically denied last week's report that the WWF paid a premium for its ad time in the telecast. —*John Consoli*

Eyemark to See How Much Stations Love *Raymond*

CBS' Eyemark Entertainment this week will begin feeling out TV stations for the syndication launch of *Everybody Loves Raymond*. The syndie launch of the critically acclaimed CBS sitcom, likely in fall 2000, will be closely watched to see what prices Eyemark can command.

Now in its third year on CBS, *Raymond* has averaged a 14th-ranked 10.5 rating/15 share in households so far this season (NTI, Sept. 21-Nov. 29) and a 33rd-ranked 5.3/33 average in the 18-49 demo. While *Raymond* is CBS' highest-rated sitcom, some station reps believe the show could have a higher household and male demo track if it were not up against ABC's *Monday Night Football*.

"*Raymond* has a (continued on page 6)

Showdown Over LMAs

McCain and Kennard are at odds over role of FCC

WASHINGTON / By Alicia Mundy

The Federal Communications Commission may be heading for a major showdown with Congress over the FCC's current review of broadcast ownership rules. Senator John McCain (R-Ariz.), chairman of the Senate Commerce Committee, has already sent two letters to FCC chairman William Kennard objecting to any attempts by the agency to restrict LMAs (local marketing agreements) and stop its practice of granting de facto waivers to some duopolies. A day after meeting with executives from ABC/Disney, McCain's spokesman drew the lines of battle for *Mediaweek*.

"The chairman is grossly misinterpreting the law here," said a spokesman for McCain. "If he pursues this agenda to disregard the will of Congress, he could be faced with legislation to restrict what he is doing and to limit the actions of the FCC." Kennard is "on a mission," he added. "Kennard thinks this ownership-rules revision is the job of the FCC right now, and," he said emphatically, "it is not the role of the FCC to revise the will of Congress, and impart new ownership restrictions in a time of deregulation."

The speculation about Kennard's stand may be accurate. A source close to Kennard told *Mediaweek* that he views the ownership-rules review as "the FCC's bread and butter...its mandate." Kennard has repeatedly said that he wanted to work on the ownership rules by the end of this year. Late last week, the FCC's Mass Media Bureau delivered its recommendations for changing LMAs and duopoly guidelines so that the issue could make the agenda for the FCC meeting on Dec. 17. But opponents, including the National Association of Broadcasters, individual network execs, GOP politicians and the two Republican appointees on the commission, have weighed in against proposed revisions. It is questionable whether the item will remain

on the Dec. 17 agenda.

Kennard may have strategic support from Democrats on the Hill such as Fritz Hollings (S.C.). Although McCain and Telecom Committee chair Conrad Burns (R-Mont.) wrote on Dec. 1 that the FCC's current path "would be inconsistent with...the 1996 (Telecom) Act," a Democratic staffer on the Commerce Committee disagreed, noting, "The FCC has the authority to do this under that law." He pointed out that in the Telecom Act, the FCC was specifically given power to establish rules on LMAs. And the statute also allowed the agency to conduct rulemaking on duopolies. "There were fights, but that language was put in there to give the FCC authority to deal with these ownership issues," he said.

Interestingly, Senate staffers said that when Disney CEO Michael Eisner and ABC president Robert Iger came to Capitol Hill Dec. 3 to press their case to McCain himself, their primary concern was the 35 percent cap on national audience coverage, not LMAs. ABC executives did not return phone calls seeking comment.

While the LMA issue has garnered most of the immediate attention, the duopoly policy has national networks in an uproar. For example, if the FCC decides to readjust the radio/television one-to-a-market rule, the effects could be stricter than the current waiver standard. That in turn could affect exactly how the numbers are counted when measuring against a 35 percent national cap. An NAB official noted that CBS and ABC might end up having to divest



The FCC's Kennard thinks the law is clear.

themselves of TV or radio stations.

"This is not what we had in mind," said Ken Johnson, a spokesman for Rep. Billy Tauzin (R-La.), chairman of the House Subcommittee on Telecom. "We urge the FCC to delay making changes in ownership rules until Congress concludes its own review to eliminate rules that are no longer necessary." A Senate staffer said that Tauzin and McCain's aides had been consulting on the FCC matter.

Within the FCC, many staffers, and at least a couple of commissioners, say that broadcast lobbyists are misinterpreting the law and misleading Congress on what the FCC is doing. An aide to one of the Democratic commissioners noted that the language in the Telecom Act, which McCain cited in one angry letter, only prohibits the FCC from changing grandfathering of LMAs that are "in compliance with the regulations of the commission."

"We are reviewing these rules specifically because there is evidence to indicate that some of the LMAs are violating the rules," said an aide to one of the commissioners. LMAs are being abused, the aide added, allowing some station groups to create de facto duopolies. "It's easy to talk about how LMAs have helped faltering stations, helped the UPN and WB networks," the aide said. "No one talks about how they have been inappropriately used to build up massive market control by entities such as Sinclair [Broadcasting]."

As for duopolies and potential changes in one-to-a-market rules, the aide pointed out: "We are not proposing to undo Congress' will. But we have a right and duty to look at market control." The aide added, "If, let's say, we propose changes in market configurations to accurately reflect the current demographics of, say, a major market, that could affect the distribution of radio and TV stations there, and existing duopolies. But that's what the law is, and that's what we're supposed to look at." ■

People Plans TV Specials

25th anniversary issue will spin off onto NBC and CNN

MAGAZINES / By Lisa Granatstein

People is gearing up for its 25th anniversary in March, with a multimedia extravaganza in the works. Along with a double commemorative issue set to hit stands March 5, the Time Inc. weekly will kick off its celebration with a two-hour *Dateline NBC* special on March 1, followed by a celebrity profile series on CNN beginning in late March (*Mediaweek*, Aug. 10, 1998).

"When you sit down and look at the breadth of the magazine, the material is so rich," said Nora McAniff, *People* president. "Partnering with *Dateline* allows us to provide a broad overview of the major events and human interest stories of the past 25 years; and the CNN series will offer a singular focus on the in-depth celebrity profiles *People* is known for."

The cornerstone of these TV specials will be *People*'s double issue, which will stay on stands for two weeks. "I like anniversaries to have a retrospective feel, but I also like to break news," said Carol Wallace, *People* managing editor. "We'll be combining those two aspects, looking at events and personalities of the last 25 years, but we'll also be taking things forward to break some news too—about how people's lives have changed." Along with the nostalgia, the magazine will also feature the 25 most provocative people.

And that's where the CNN special comes

in. A *People* production unit is in the midst of assembling *People Profiles*, a biography-type series, using its in-house production unit. Ten one-hour weekly specials will air on CNN, beginning March 23. The celebrities will be plucked from the anniversary issue's most-provocative list. While two shows are already in the can, *People* execs are keeping a tight lid on which celebs have or will be profiled.

Though the series will air during a *News-Stand* timeslot, "there is a finite number of shows," said Alvaro Saralegui, a *People* vp who oversees TV development. "This is going to be a special presentation of *News-Stand*." Currently, only *Fortune*, *Time* and *Entertainment Weekly* have regularly scheduled shows running on *News-Stand*, a Time Inc./CNN partnership. *People* execs said they will evaluate the series at the end of its run.



Going video: *People* publisher Nora McAniff

DEBORAH FENGOLD

The double anniversary issue will carry an increased rate base of 4.6 million, up from the magazine's guaranteed circ of 3.25 million. The rate for a full-page color ad is \$174,000. Advertisers can also negotiate packages with the CNN special series and a "bookzine" of *People* covers due in May.

People's paid circ increased by 6 percent to 3.7 million for the year's first half over the same period last year, according to the Audit Bureau of Circulations; ad pages grew by 1.3 percent to 3,901 through Dec. 14, according to the *Mediaweek* Magazine Monitor. ■

ESPN Hoop Getting Higher Ratings

TV SPORTS / By Michael Freeman and John Consoli

The NBA lockout has been of benefit to the cable networks in luring some additional hoops viewers to their college basketball telecasts. However, the increased ratings have not yet translated into a commensurate demand for ad inventory. Cable and broadcast sales execs believe the ad benefits to college telecasts will not be seen until it's clear the NBA season will be cancelled. College basketball ratings are up 12 percent year-to-date on

ESPN, from a 1.1 to 1.2, according to Nielsen Media Research, while ESPN2 has increased its ratings 37 percent, to a 0.6. An ESPN ad rep acknowledged that the sales department "has not seen a dramatic incremental increase in revenue because of the NBA strike." Fox Sports Net, for which ratings were not available at press time, also has not yet seen a clamoring of new advertisers into its college basketball telecasts. "Many advertisers are still keeping their plans

close to the vest," said a Fox sales exec. "If we get through December without a hint of a [NBA] settlement in sight, things will probably break loose and we'll see traditional NBA advertisers using those dollars on college broadcasts." Basketball telecasts on CBS and ABC begin in January. Ray Warren, president of Raycom Sports, which produces 12 national and 30 regional games for ABC, said: "We have a loyal base of advertisers and most of those are renewed, but I think some of the traditional NBA advertisers are sitting tight and waiting to see what happens." CBS has sold more than 70 percent of ad time for its college telecasts, which begin next month.

MEDIA WIRE

strong male and female composition in adult demos, but it has yet to reach the heights of *Seinfeld* and *Home Improvement* at the time of their [syndication] sales launches," said a New York-based station rep, who requested anonymity. The rep added that *Raymond* could fetch \$3 million per episode nationally, but "may find it a challenge hitting the \$4 million-plus neighborhood of *Seinfeld* and *The Cosby Show*."

Tribune Broadcasting Co.'s 19 WB affiliates and the 23-station Fox O&O group are expected to have strong interest in *Raymond*. A representative for Eyemark said the company will be looking for up to four-year initial deals (with automatic extensions for each season that CBS renews the sitcom) on a cash-plus-barter basis. Eyemark will retain 1.5 minutes of national ad time, while stations will hold 5.5 minutes of local time. —Michael Freeman

NBC Ups Stake in *Access*, Seeks New Distrib Partner

After more than a year of negotiations, NBC Television Stations group last week reached agreement to assume a majority stake in its syndicated *Access Hollywood* newsmagazine from distributor Twentieth Television. Terms were not disclosed; Twentieth will retain an unspecified minority interest in the 3-year-old strip.

While the half-hour entertainment magazine has exhibited moderate ratings growth for the NBC-owned stations, Hollywood talent agency sources said Twentieth had sought to reduce its position because of the show's flat national ratings and ad revenue. In the week ended Nov. 16, *AH* posted a 2.1 rating, flat with last year, according to Nielsen Media Research.

NBC is hoping to add stations to the *AH* roster. Steve Cagle, NBC Television Stations vp of programming and creative development, said the O&O group will not create an in-house syndication unit and is talking to "several interested" third parties to take over *AH* station and national barter ad sales from Twentieth beginning next fall. Last month, Cagle noted, NBC Studios sold distribution rights to *Profiler* to Carsey-Werner, "so we're clearly looking for partners with outside expertise." —MF (continued on page 8)

Disney Posts Ears in NYC

LMA on WQEW trades growing nostalgia category for kids outlet

RADIO / By Katy Bachman

When ABC Radio Networks puts the mouse ears on WQEW-AM in New York on Dec. 27, the station's audience will shift dramatically, from 65-plus to under 12. The eight-year local marketing agreement, with an option to buy, gives Radio Disney a New York outlet for its network of 38 stations in 36 markets, bumping the net's coverage to 43 percent of the country.

For the New York Times Co., the deal, worth an estimated \$40 million, may be a way to make money on a nostalgia-formatted station that pulled only \$3.7 million in revenue last year, a mere drop in the \$531.5 million New York radio ad market.

Ironically, by leasing the station to ABC, the Times Co. is abandoning a format that is enjoying a resurgence of sorts, mostly due to the popularity of swing. Today, with 561 stations airing nostalgia, up from 332 in 1989, it's the sixth-most-programmed format, according to *M Street Journal*. Nostalgia stations generally program early swing and jazz hits by artists such as Frank Sinatra and Tony Bennett.

Radio Disney does face somewhat of a ratings problem with its growing kids' radio portfolio. For one, Arbitron does not measure the under-12 set. In addition, Radio Disney stations, except in Los Angeles and now New

York, tend to be secondary AMs with weaker market coverage. As a result, many Disney stations show fractional ratings or don't draw enough audience to register.

For radio media buyers, purchasing time on Radio Disney often comes down to a leap of faith. "I couldn't get a [cost-per-point]," said Laura Kroll, vp of network negotiations at SFM Media, who has bought RD for Encore, the cable channel. "It's a qualitative buy. You either believe in it or you don't."

Other RD advertisers such as Blockbuster, Levi's and General Motors have also made the leap. Scott McCarthy, vp of RD, says more will come on board as Disney adds affiliates, which it hopes to do at the rate of two stations a month, or 25 stations a year. "The Disney brand name and research have almost been a nonfactor in the acceptance of the advertising community," he said. "The level of commitment will come as coverage increases."

While children's radio has been tried before with little success, the difference is the Disney brand and its deep pockets. ABC has been aggressively putting its money where its ears are, buying up stations in top 20 markets and spending money on its own custom research through Statistical Research Inc., which produces estimates on listenership among kids under 12 and mothers with kids under 12. ■

Westwood Boss Rolls Up Sleeves

RADIO / By Katy Bachman

Joel Hollander has his work cut out for him. The new president/CEO of Westwood One is taking control of a company that has its share of problems.

Suffering low ratings in RADAR reports, it has rejiggered its line nets twice in two years. While most radio stocks are riding high, Westwood is hovering more than \$10 below its 52-week high.

Most of all, Westwood has lacked leadership. "The company hasn't had a full-time leader," Hollander admitted last week. "We have so many cultures coming together—Shadow Traffic, CNN, Mutual—that when you don't have a full-time leader to direct the day-to-

day, it shows." The competition has been moving fast to capitalize. Newer nets—Chancellor's AMFM Radio Networks and Premiere Radio Networks—are working to gain advertisers and station affiliates, while Westwood is said to have lost up to 350 affils.

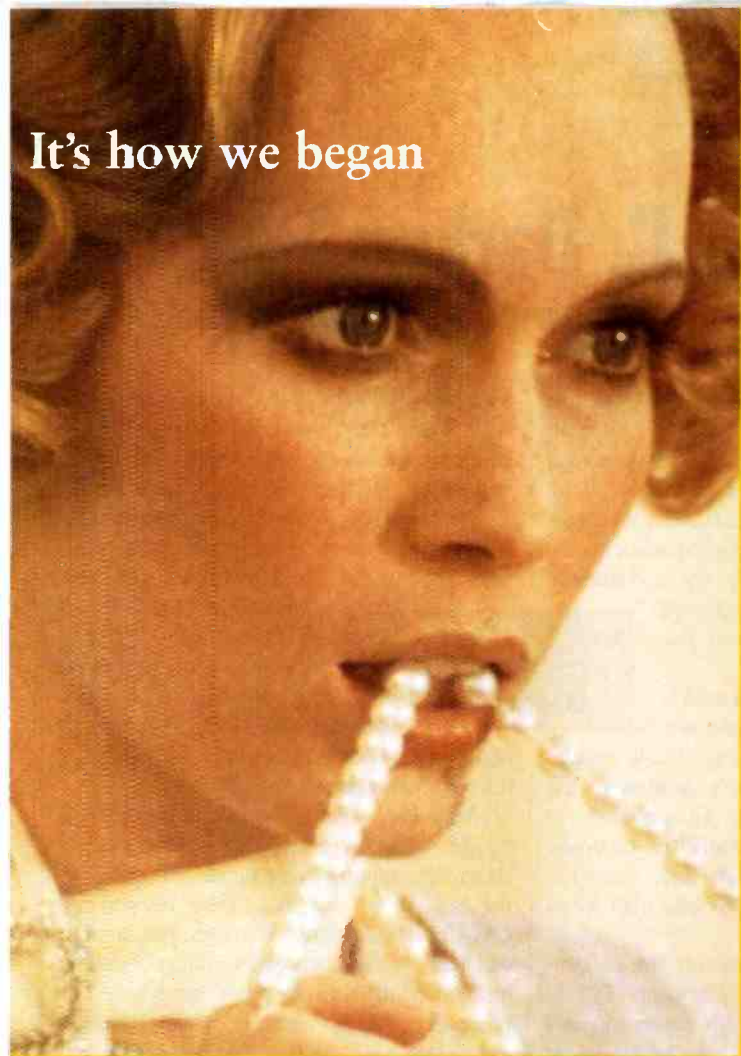
Hollander is known for building sports outlet WFAN-AM in New York into the U.S.' top-billing station.

Westwood last week introduced a new show, *On the Air with John Tesh*, a three-hour, weekly adult-contemporary countdown. Westwood also said it will

partner with cable network E! Entertainment Television to create and distribute 60-second vignettes using the "style" brand name, after E!'s spinoff channel.



CEO Hollander



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EW to Raise Rate Base To 1.425 Million in January

Entertainment Weekly in January will boost its circulation rate base by 75,000, to 1.425 million. The Time Inc. title has had a solid year in circulation: *EW*'s single-copy sales soared 16.3 percent in the first half of '98 to 116,503, according to the Audit Bureau of Circulations. Total paid circ grew 10.1 percent, to 1.43 million.

"We're basking in the general glow of a great year in entertainment," noted John Squires, *EW* president. "Look at what *Titanic* and the Oscars have done for movies. The music industry seems to be back on its feet. And cable is booming."

After losing a "considerable number" of ad pages this year as a result of Chrysler's decision not to advertise its small cars, Squires said, the book rebounded with a strong fourth quarter. The title also got a lift from the June launch of *EW* Internet, a special edit section in the magazine that was delivered five times to 400,000 Net-user subscribers. The last three issues featuring *EW* Internet each ran 20 additional ad pages. *EW* Internet is set to run 11 times in '99. —Lisa Granatstein

Belo Flips 2 LMA Stations From UPN to the WB

Facing the potential elimination of local marketing agreements by the FCC, A.H. Belo Corp. last week made a deal to flip two UPN affiliates the company manages under LMAs to the WB. When their contracts with UPN expire in 2001, KFVE-TV in Honolulu and KSKN-TV in Spokane, Wash., will adopt primary WB affiliations. In the meantime, both outlets will run WB programming out of pattern as secondary affiliates.

Jim Moroney, executive vp of Belo, said the uncertain status of LMAs was a prime motivator for the move. Carrying a dual affiliation on the two stations for the next three years will make the outlets more attractive for a potential sale, Moroney said, if the FCC decides to do away with LMAs.

"This is just a seesaw game of stations, back and forth," said a UPN rep, noting that the net recently has picked up new affils in Columbus, Ohio; Providence, R.I.; and Greenville, S.C. —Megan Larson

Digital, D.C. Darken Future

Ops and programmers fear reregulation and must-carry most

CABLE TV / By Jim Cooper

Just when the cable industry appears to have a solidly profitable future in bundling enhanced cable service with Internet access and telephony, along come renewed threats from Washington and elsewhere. So it happened at last week's Western Cable Show conference in Anaheim, Calif., as attendees buzzed with confidence and fretted over the possibility of reregulation.

Three key issues placed cable's cake out in the rain: Digital must-carry; the possible extension of rate regulation; and America Online's petition to the Federal Communications Commission to force cable operators—mainly the proposed AT&T/Tele-Communications Inc. combination—to grant it access to cable high-speed data services to the home.

The TCI/AOL tussle set off the convention's biggest fireworks. AOL wants TCI to separate its video and high-speed Internet business to ensure that TCI doesn't play gatekeeper (as others have asserted TCI used to do as a cable operator). TCI president Leo Hindery used the conference to reiterate his claim that if the FCC or Congress forces his company to carry AOL, the \$48 billion proposed merger between AT&T and TCI would "not progress."

But an older issue resurfaced: the debate over programming costs. As cable hopes for the end of rate reregulation in March, operators plan to take a tougher stance with networks. "This is the biggest issue facing operators," said Matt Bond, executive vp of programming at TCI, speaking on a joint operator/programmer panel session. Bond said operators will start dropping underperforming networks with ever-increasing license fees.

"I absolutely believe we'll have to move stuff," said Lynn Buening, vp of programming for Falcon Cable.

Looming digital must-carry regulation that would force cable operators to make space for broadcaster's digital spinoffs by bumping cable networks could hit the indus-

try hardest financially. United over the issue, attendees at the convention wore neon-yellow buttons emblazoned with: "Digital Must-Carry: Unfair, Unconstitutional, UnAmerican."

The regulatory concerns come just as cable is evolving from a programming-only business. "You've got a real focus on the convergence of the Internet and TV, and people here are really trying to figure out how to enhance viewership with content from other sources," said Andy Heller, executive vp of Turner Network Sales, surveying the convention floor.

Attendees' opinions were split on the digital age's effect on cable. To date, there are only about 1.5 million paying digital customers in the U.S., mostly via TCI, Time Warner and Cox Communications. TCI says that number will likely swell to between 4 million–5 million by 2000. Multi-network programmers such as Discovery, MTV Networks and Rainbow

have all crafted digital services before the market has matured, forging ahead though the short-term prospects for serious revenue are dim. "You have to look at this as a 10-year business, and we're right at the beginning," said Kate McEnroe, president of American Movie Classics.

On the other hand, companies such as Turner Broadcasting and USA Networks believe their time is better spent improving their core businesses and

waiting for a digital market to develop. "Just because you're first to the market doesn't mean you'll be the best," said Douglas Holloway, executive vp of network distribution for USA Networks.

The pros and cons of digital may end up somewhat academic if the regulation hammer falls again in Washington, which was a palpable concern throughout the convention. Speaking at the opening general session, Gordon Crawford, senior vp of media investor Capital Management Group, listed the five biggest threats to the cable industry as "Washington, Washington, Washington, Washington and Washington." ■

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TCI president Leo Hindery

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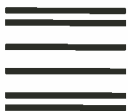
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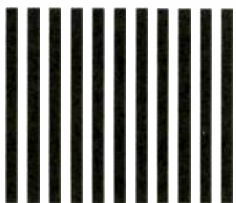
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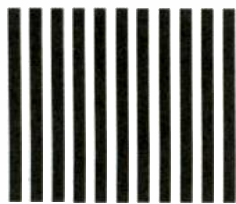
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Music Isn't Everything...

...in MTV programming chief Graden's development slate for '99

CABLE TV / By Jim Cooper

Almost a year after moving strongly back toward its music-video roots, MTV now appears to be returning to a broader programming palette. Of the 25 programs MTV has in development for 1999, 15 are either scripted series, game shows or animated projects. But Brian Graden, executive vp of programming, plans to keep music-related shows a major ingredient in the mix.

Under Graden's programming watch, MTV has enjoyed moderate ratings growth in 1998. The Viacom-owned network saw its household rating rise each quarter this year, with prime time at 0.7 Nielsen rating and total day hovering at 0.5, as of November.

"The ratings are solid, so it seems their change in direction earlier this year seems to be working. If there is more of it on the way, that's positive," said one media buyer who had yet to see the details of the network's new slate.

Graden is increasing his focus on scripted series, both comedy and drama, that will round out MTV's nightly *10 Spot* programming block. Graden said he and John Miller, senior vp of development, decided to push the creative envelope with the new development slate, a luxury that Graden couldn't afford when he was brought in last January to turn the network around.

The 15 new shows, which are scheduled to hit MTV in late spring, include: *The Tom*

Green Show, a comic sketch show; *All the Young Dudes*, a sci-fi take on what would happen if everyone over 30 vanished; *Walker Family Album*, a twisted family show; *Jackpot*, the first-ever animated musical variety show; and *Iggy Vile, M.D.*, who's a punk, a rocker and a doctor.

**WESTERN
CABLE
SHOW**

"We wanted to find insane new voices and put them on TV," said Graden. "This is a continuation of our foundation stuff."

Music-related shows make up the balance of Graden's program docket for 1999. They will come out of the newly created Music Development group, led by Lois Curren, senior vp, music development for MTV. The unit will start pumping out the shows as early as January. Eight shows are already in development, including: *Hip Hop Nation*, a daily half-hour rap-based show; *Focus*, a inside look at life on the road for bands; *Head Trip*, which reveals the thoughts and feelings of music artists; *Dance Planet*, a look at the hottest dance clubs in the world; *Web Riot*, a music-based game show;



Celebrity Death Match: Ready for more rumbles

and *Tickets*, a chronicle of fans' concert-going experiences.

Graden also plans to renew many of this year's original shows, including *Celebrity Death Match* and *BIOrhythm*, both of which consistently deliver household ratings north of a 1.0. Also being renewed are *Loveline* and *Fanatic*. ■

The Broader Scope of Law

Court TV's new slate expands beyond legal-themed programming

CABLE TV / By Jim Cooper

In an effort to recast itself as a more broad-based network, Court TV is developing several new prime-time shows that cover the legal niche from both news and entertainment angles.

Henry Schleiff, Court TV president/CEO, is dividing up the network's schedule to run live tri-

al coverage during the day and the network's newest programming at night. In a departure for Court TV, the nighttime shows will focus on crime and punishment themes, rather than straight-up law. "That's a genre that nobody else owns, and nobody looks at today's issues through the prism of the law the way that Court TV

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does," said Schleiff.

Anchored at 7 and 9 p.m. by recently acquired reruns of hour-long NBC drama *Homicide*, the originals will premiere Jan. 1. At 6:30, Court TV will introduce *Pros & Cons*, a half-hour, personality-driven legal newsmag covering the day's top law-related stories. At 8, after the first hour of *Homicide*, Court will debut *Snap Judgement*, a half-hour look at the nation's lower-court system. It will be hosted by Lionel, the popular WABC radio commentator. The 8:30 slot will have the shortened *Johnnie Cochran Live*.

At 10, Court will run a one-hour block, *Crime Stories*, featuring shows such as *Trial Stories*, *Greatest Trials*, *Where Are They Now?* and *Prison Diaries*. Excluding *Pros & Cons*, the new schedule repeats starting at 11 p.m., meaning four runs of *Homicide* nightly.

Buyers said having *Homicide* will bring much-needed viewership to the network, but that the new emphasis on broader programming might sour some viewers.

WESTERN CABLE SHOW



Gregg Jarrett and Rikki Klieman co-host Court TV's new *Pros & Cons*.

"*Homicide* is a great show, but the network was supposed to be about covering the courts on TV, and this might alienate some people," said Kristian Magel, vp of national broadcast for DeWitt Media.

Schleiff declined to discuss how much the net is spending on programming, saying only that both the programming and marketing budgets have gone from virtually zero to millions since Court's ownership stalemate was resolved earlier this year (with Time Warner and Tele-Communications Inc. buying out NBC's stake in the 35 million-subscriber channel).

Court's new programming plans come shortly after MediaOne, a top-five cable operator reaching 5 million subscribers, dropped the network from almost 1.5 million homes in the Northeast and several California systems. "We do not have a vendetta against Court TV," said Judi Allen, senior vp of video at MediaOne, who added that the MSO will be watching to see how viewers react to the net's new content. ■

Roth's Strategy Remains King

Buyers want 'King of the Hill' to return to Sunday lineup; Fox says show is staying put

NETWORK TV / By John Consoli

To the dismay of media buyers, Fox plans to keep *King of the Hill* in its Tuesday 8 p.m. slot this season, reaffirming the strategy of recently departed entertainment president Peter Roth. Several TV media buyers had expressed hopes that the show would be moved back to Sundays at 8:30 p.m. between *The Simpsons* and *The X-Files*, where it averaged a 9.8/15 last season, according to Nielsen Media Research numbers. On Tuesdays, the show has languished at a 5.5 in households and a 4.1 in the 18-49 demo season-to-date, but Fox is sticking with its plan to use the show as an eventual anchor for developing series programming on that night.

Roth's long-term plan was to move *King* to Tuesday nights and wait for NBC's *Mad About You* and ABC's *Home Improvement* to go off the air (*Mad About You* because of declining ratings and the high salaries of its stars, and *Home Improvement* because Tim Allen wants to pursue other opportunities). That could very well happen at the end of this season.

But NBC, as part of its post-November sweeps schedule shuffling, last week announced it will move *Mad About You* to Mondays at 9 p.m. and shift the also-struggling *Third Rock From the Sun* from Wednesdays at 9 to Tuesdays at 8, replacing *Mad* in the timeslot. Fox executives believe the NBC changes could even bring some new viewers to *King of the Hill* and is ready to stay the course.

"There are a lot of itchy trigger fingers in this business," said Giles Lundberg, Fox vp of research. "We are thinking three years down the road about building shows and growing nights. *King of the Hill* is a step in that direction. The core audience has followed the show from Sunday nights. It is the first choice in the timeslot for men 18-34 and number two next to *Home Improvement* in men 18-49."

Fox is also pleased with *That '70s Show*, which succeeded *King* on Sunday at 8:30. The

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NETWORK TV

Leslie Moonves, CBS Television president, has ruled out Monday and Tuesday nights for *60 Minutes II*, scheduled to premiere the week of Jan. 10. In a conference call with reporters last week, Moonves said he does not want to disrupt the network's successful Monday schedule, including 10 p.m.'s *L.A. Doctors*, which has enjoyed a ratings boost since *Becker* became its new lead-in several weeks ago. Moonves also said he has no plans to move or scrap the Tuesday 9 p.m. movie to make way for *60 II*. The most likely home for the spinoff will be 9 p.m. Wednesdays, where it would compete against the younger-skewing *Party of Five* on Fox, *Charmed* (WB), *Star Trek: Voyager* (UPN) and *The Drew Carey Show* (ABC). Of *60 II*, Moonves claimed that "advertisers are already jumping on board, no matter where we decide to put it."

All the broadcast networks except CBS have seen the median age of their viewers increase over the first nine weeks of this season, according to Nielsen Media Research numbers compiled by TN Media. CBS is down slightly—from 52.6 years to 52.2. UPN is up the most, rising from 31.7 to 36.7; Fox is up from 32.8 to 34.2; NBC is up from 40.3 to 42.7; and ABC is up from 40.8 to 41.8. Even youngest-skewing WB is up, from 24.3 to 26.7. The shows with the youngest median audience are UPN's *Clueless* and WB's *Dawson's Creek*, both at 21.0. Oldest-skewing: CBS' *Diagnosis Murder*, at 57.1. —*John Consoli*

show has steadily improved its household rating to a 6.8 and is getting an average 6.1 in adults 18-49. It also draws a sizable male 18-49 audience and recently retained 92 percent of its *Simpsons* lead-in, its highest this season.

Come midseason and after, *King* and *The Simpsons* will be joined by three other animated



Tuesday ain't right.

projects, *The PJs*, *The Family Guy* and *Futurama*. Media buyers say they think one would fit well as a companion to *King* on Tuesday at 8:30, while the other could fit in as a 7:30 lead-in to *Simpsons* on Sunday. Lundberg said those timeslots are being considered, but he added that no decision has been made yet. ■

American Programs Failing

Telemundo Anglo shows lose viewers; execs call it a work in progress

HISPANIC TV / By Michael Freeman

Attempts to boost the viewership of struggling Spanish-language Telemundo network with reconstituted, Americanized prime-time series concepts appear to have failed. During the November sweeps in all the major Hispanic markets, dominant rival Univision continued to pad the considerable ratings lead it has long held over Sony-owned Telemundo.

Across the major Hispanic markets, the same story played out. In Los Angeles, home to the U.S.' largest Hispanic population (representing 1.3 million TV households), Telemundo's KVEA-TV had a 4 percent drop in its expanded 7-11 p.m. prime time to a 4.9, while Univision-owned KMEX-TV grew 22 percent to a 31.6. The biggest drag on KVEA's ratings came from the American program concepts and movies, most of which come from Colum-

bia TriStar's series library, also owned by Sony. *Una Familia con Angel* (*Who's the Boss?*) posted a 3.1 rating, a 39 percent drop from last year. Game show incarnations *Los Recien Casados* (*The Newlywed Game*) and *Buscando Pareja* (*The Dating Game*), which run in a block, averaged a 4.5 rating, down 13 percent from year-ago averages.

"Now that Telemundo has gone to a prime-time checkerboard [abandoning the stripping of novelas], it is very difficult to change the viewing habits of Hispanics overnight in any market," said a Miami-based Hispanic media buyer, who requested anonymity. "Hispanics want to maintain cultural ties, and Latin American-produced novelas and other series on Univision are still a much stronger draw."

Peter Tortorici, Telemundo's president, stressed that the network is a "work in progress," having launched some of the new

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series in November with more to come in January (such as *Angeles*, a new Spanish-language version of *Charlie's Angels*). Tortorici also bristled at the notion that Telemundo cannot attract viewers with Anglo-American programming concepts. "I would defy anyone to look at the series projects of any of the [U.S.-based] networks and say they are not derivative of some programming from the past or on the air right now," said Tortorici, a former CBS programming chief. "These are programs with common themes and morals that cut across all cultures."

However, Spanish-dubbed reruns of *Chico and the Man* on Telemundo's WNJU-TV in

**"Latin American—
produced novelas on
Univision are still a
much stronger draw."**

New York averaged a 2.4/4, dropping the time period by 51 percent. The rest of WNJU's lineup was down 13 percent. Sign-on to sign-off (6 a.m.–3 a.m., Monday-Sunday), Univision's WXTV-TV jumped 24 percent to a 13.2/28, compared to a 9 percent decline to a 3.4/7 for WNJU.

Losses for Telemundo were even more significant elsewhere. In Miami, Univision-owned WLTV-TV (a 36.4/55 in prime time) shot up 28 percent while Telemundo's WSCV-TV (a 4.5/7 in prime) dropped 26 percent. In San Antonio, Univision's KWEX-TV (a 20.9/30 in prime) was up 30 percent while Telemundo's KVDA-TV (a 2.0/3) lost 31 percent. ■

DOJ Big Winner in DBS Deal

Antitrust chief had supported EchoStar getting News Corp./MCI

WASHINGTON / By Alicia Mundy

While stock analysts are trying to decide whether Charlie Ergen of EchoStar or Rupert Murdoch of News Corp. came out on top in their new satellite TV deal, the real winner is the antitrust division of the Department of Justice. Joel Klein, assistant attorney general, got just what he wanted from last week's agreement giving EchoStar the DBS assets of News Corp. and MCI.

Klein last May sued to block an original merger plan that would have shifted the News Corp./MCI satellite properties to PrimeStar, the DBS concern controlled by major cable operators Tele-Communications Inc., Comcast, Cox, MediaOne and Time Warner. Klein's action sought to block cable-controlled PrimeStar from acquiring the only remaining U.S. satellite slot, noting that DBS is the only clear competitor to cable.

The lawsuit pointed out, however, that use of the slot "by either...DirecTV or EchoStar would also result in increased competition...DirecTV and EchoStar would have every incentive to use the additional capacity to attract as many additional subscribers as possible." And in subsequent public remarks, Klein hinted broadly that an EchoStar takeover of the News Corp./MCI slot would be in the best interest of consumers.

"Joel Klein is definitely the big winner," a Washington lobbyist for one of the Big Three broadcast networks said last week. "He said what he wanted [to happen], and then he pushed Murdoch into it."

The purchase is a big plus for EchoStar CEO

Ergen, said Mickey Alpert, a DBS analyst. "Charlie outdid Murdoch here, and EchoStar's now in a position to overtake DirecTV." Ergen was in Washington last week to brief FCC staffers and members of Congress on the deal.

The deal is likely to impact an upcoming debate in Congress on cable and DBS. An FCC staffer noted that with the News Corp./MCI assets, EchoStar "may soon have enough capacity to provide local-into-local coverage," potentially eliminating the acrimonious debate over must-carry that has permeated Congress' attempts to allow DBS to transmit local TV signals.

EchoStar's added bandwidth should also give the service a leg up over competitors in transmitting HDTV signals.

Most important, a reenergized EchoStar should boost DBS' overall competitive position vs. cable—which is why cable lobbyists last week were calling the deal "the Return of DeathStar."

And what of PrimeStar, the big loser in last week's deal? Alpert said that Ergen may seek to buy PrimeStar's subscribers as his final coup in making EchoStar a major player. DirecTV is probably not in a position to acquire the PrimeStar subs right now, Alpert said, because of the company's problems with USSB, the National Rural Telephone Commission and its suppliers.

The FCC doesn't expect DirecTV or cable to take the deal sitting down. There is a pending action at the agency to block any DBS company from operating more than one slot. Bob Marsocci, a DirecTV rep, said the company has not decided whether it will challenge the deal. ■

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Two years ago, *The Oregonian* essentially declared war on radio stations, launching a campaign for advertisers' dollars that touted the paper's superior reach. The daily's anti-radio pitch to local agencies prompted station execs to mount an aggressive marketing effort of their own, led by Monica Cory, executive director of the Portland Area Radio Council.

"Radio is trying to get its fair share of the ad dollars," said Stan Mak, general manager for CBS Radio's KUPL-AM/FM and KKJZ-FM in Portland. "It's out of proportion with the amount of time people spend with radio. There's something wrong with that equation."

PARC's push to advertisers has included premiums, direct mail, on-air spots, presentations and seminars. Instead of fighting with each other for market share, radio broadcasters have banded together through PARC.

Portland advertisers are taking notice. During the first half of this year, 20 of the market's 25 biggest radio advertisers boosted their spending, by an average of 23 percent, adding \$2.5 million incremental dollars to radio's coffers. Through October, total radio revenue in Portland was up 17.8 percent to \$67.3 million, outpacing the industry average of 11 percent.

"There is no market where the stations are as unified. It's the most cohesive and the most jointly strategized, cooperative market," said Dan Voetman, owner of Portland ad agency the Marketers. "In this day of consolidation, it's extremely pleasant to work with."

Laurie Dickinson, general sales manager for Entercom Broadcasting's KKSJ-FM, said she has "ab-

solutely seen an effect on the bottom line" from the efforts of PARC and broadcasters.

While radio's numbers are up, *The Oregonian* still has a solid hold on second place to Portland's TV stations in share of revenue (see chart). Through July, *The Oregonian* rang up \$81.1 million in advertising, outpacing radio's \$58.8 million, according to the Market X-Ray report. *Oregonian* execs declined comment.

While the *Oregonian* continues to be the primary ad buy for area retailers, radio is tuning in more retailer dollars. "Radio is becoming more of a primary medium, even for retailers," said Katie Walther, media director at Moffatt/Rosenthal and Pointe Media. Walther, who buys for several local retailers, noted radio's ability to air messages close to the time of purchase. In Portland, where the average commute has lengthened from 22 minutes to almost 40 in the past few years, radio's mobility is a plus, Walther said.

Voetmann says his mattress client Sleep Country USA switched from print to radio when its owner, during a boat ride with other business execs, discovered that no one had heard of the brand. "The client was spending \$2 million in the newspaper, and no one had ever heard of [Sleep Country]," Voetman said.

Job recruitment, once solely the province of

newspapers, is being heavily pitched by Portland radio operators. Mak said that his three-station cluster has been "quite active" in pursuing recruitment spots. "Newspaper ads draw more applicants, but the quality of the applicants is less desirable," he said. "Those out of work go through the newspaper, but those that are gainfully employed are listening to radio."

Radio's newfound marketing savvy is paying off so far. "The medium has just gotten smarter," said buyer Walther. —*Katy Bachman*

BIRMINGHAM, ALA./TV STATIONS

Teenage Twins Doing 'Dubba' Duty for WB Affil

• WTTO-TV IN BIRMINGHAM, ALA., IS TURNING a pair of local teenagers into the region's hottest sister act. The Sinclair Broadcasting-owned WB affiliate has dispatched its "Dubba Dubba Twins," 17-year-olds Jennifer and Shelley Freeman, to shopping malls far and wide to attract more viewers among the station's target demo groups, adults 18-34 and 18-49.

After affiliating with the WB in February 1997, previously independent WTTO was in dire need of a marketing push. The station does not program news, so it has no on-air talent to help promote its I.D. around town. Enter the Freeman twins, whom station general manager Steve Mann met through a neighbor.

"We needed immediate branding results, and the twins matched the WB demo perfectly," Mann said. "You can practically picture them on *Dawson's Creek*."

The high school seniors have been flying the WTTO flag on the air and off for a year. While the station continues to languish in fifth place in the market, it has enjoyed share increases since the twins signed on. In July (the most recent sweeps month for which demo ratings are available), WTTO ranked 10th among all WB affils in prime time among adults 18-49, according to Nielsen Media Research. WTTO's share of male 18-34 viewers in prime

RADIO GROWS IN PORTLAND

1998 Advertising Revenue Trends (in millions)

	TV	Radio	Newspapers	Radio %	Newspapers %
January	\$13.7	\$6.5	\$11.5	20.5%	36.3%
February	13.5	7.3	10.6	23.1	33.8
March	14.7	8.1	12.8	22.8	35.9
April	12.5	8.6	11.7	26.2	35.6
May	14.8	9.3	12.5	25.5	34.1
June	14.1	9.5	11.3	27.2	32.4
July	14.1	9.5	10.8	27.6	31.4
Total through July	\$97.4	\$58.8	\$81.1	24.8%	34.2%

Sources: Portland Area Radio Council analysis, based on data from Market X-Ray. Radio data compiled by Miller, Kaplan, Arase; newspaper and TV data compiled by Competitive Media Reporting (newspaper data does not include classified ad revenue).

Investor's Business Daily: The #1 Publication For Reaching Technology Purchasers

Intelliquest's 1998 independent research "Computer Influencers Media Study" compares *Investor's Business Daily* to *The Wall Street Journal*, *Fortune*, *Forbes*, *Business Week* and *Barron's* ... and rates *IBD* #1 in composition.

INTELLIQUEST'S CATEGORIES	1998 % Audience Composition	1998 IBD % Comp. Rank
Senior Level: Chairman/CEO/Owner/Partner, Controller/Treasurer/CFO, VP/GM/Managing, Director, CIO/VP of MIS, IS, IT	35.5	1
Management	63.5	2
Purchase Involvement: Part of Formal Responsibilities	64.0	1
Purchase Involvement: Primary Responsibility	39.9	1
Job Function: Involved in Networking LAN/WAN/Networking Management	7.5	2
Purchase Involvement:		
• Computer Systems	90.3	1
• Desktop/Workstations	89.9	1
• Mini/Midrange/Mainframe	24.6	1
• Computer Software	94.0	1
• Application Software	92.8	1
• Utilities/Software Development Tools	42.3	1
• Operating Systems	44.4	1
• Printers	87.2	1
• Other Peripherals	82.9	1
• Internet/Intranet Products/Services	53.9	1
Authorize Expenditures: Any Internet/Intranet Products/Services	36.2	1
Plan to Buy Desktops/Workstations	59.9	1
Plan to Buy Notebooks	26.6	2
Plan to Buy Any Printers	61.1	2
Plan to Buy Any Color Inkjet Printers	37.9	1
Plan to Buy Peripherals	65.2	1
Plan to Buy Any Data Storage/Tape Products	27.8	1
Access Internet 20+ Times a Month Work/Home	71.5	2
Access Internet for E-Mail/Communications	87.0	1
Access Internet for Business/Financial Transactions	45.7	1

SOURCES: 1. 1998 INTELLIQUEST COMPUTER INFLUENCERS MEDIA STUDY 2. SRDS
3. AUDIT BUREAU OF CIRCULATIONS (3/97) 4. READEX INC • (612) 439-1554

Why do computer advertisers in IBD gain 2 to 3 times the brand recognition and sales per dollar spent than they'd get in The Wall Street Journal or any other business publication?

1. A greater % of IBD readers are in top management in both fast-growing, mid-size companies (<500 employees) and very large corporations (10,000+ employees).¹
2. As its market share and circulation steadily grow, IBD maintains its low CPMs, providing greater results for advertisers. And the *Journal*? Since 1990 its cost per thousand increased 50%² – even as its U.S. circulation declined.³
3. IBD has little wasted readership. 30% of the *Journal's* circulation is bought by a third party or sold at discounts.³ IBD's readers pay a premium price for a premium product.
4. IBD's unique editorial content and state-of-the-art financial tables offer superior information for computer pros and entrepreneurial managers. Features such as "Leaders & Success," "The New America" and "Computers & Technology" can be found only in IBD.
5. IBD provides technology advertisers better placement and less clutter.
6. IBD offers extended reach for advertisers. 85% of IBD's audience does not read *The Wall Street Journal*, according to Readex Inc., June 1998.⁴

— IBD's Unconditional Guarantee —

If you're a corporate, brand-image advertiser, willing to measure your ad results based on equal space in each publication, IBD guarantees you will receive at least **50% more** inquiries with *Investor's Business Daily*, per dollar spent, than with *The Wall Street Journal* or any national business magazine.

IBD also guarantees a lower cost per order than cable or network TV.

Investor's Business Daily

FOR PEOPLE WHO CHOOSE TO SUCCEED

To advertise, call (800) 882-8929

Local Media

CONTINUED

more than doubled from July 1997 to '98.

Seen periodically throughout the day, the "Dubba Dubba" sisters do quick plugs for WB prime-time shows as well as 30-second image spots created by the station.

During the November sweeps, WTTO stepped up the twins' appearances on the local retail circuit. At one recent outing to WTTO advertiser Just for Feet, the Freemans signed about 600 autographs—double the number scribbled by former NFL star and Alabama native Bart Starr in a similar promo appearance last year.

Mike Perry, president of ad agency Perry, Harper, Perry in Birmingham, praised the Freemans' promo power. WTTO's "programming has to hold the viewer," Perry said, "but [the twins] are increasing sampling. More people are aware of the WB." —Megan Larson



Local heroes: the Freeman sisters' promotional pull has helped boost WTTO's ratings among young viewers.

petitive spirit is higher," Leister said), the new boss is now trying to win over a skeptical local advertising community.

"KMTV needs a shot in the arm, an infusion of something new," said Claudia Martin, senior vp of media services at Redstone Communications in Omaha.

Leister has a long way to go to make KMTV a force in Omaha; the station trails its two competitors by a wide margin. One example: During the July sweeps, KMTV's 10 p.m. news earned a 7/14 share, well behind the 11/21 recorded by Hearst-Argyle-owned ABC affiliate KETV and the 14/27 posted by market leader WOWT, Chronicle Publishing's NBC outlet.

For Leister, KMTV is his first gm assignment; prior to coming to Omaha, he served as director of marketing for Davenport, Iowa-based Lee, which owns and/or operates 14 stations.

"Chris is in the unique position of having been in advertising and sales—he knows what it takes to gain more audience acceptance," said Gary Schmedding, president of broadcasting for Lee.

To help revive KMTV's newscasts, Leister brought in Rich Lebonson, former news director for KGO-TV, the ABC O&O in San Francisco. In turn, Lebonson hired away exec producer Jeanne Roubidoux from crosstown rival KETV. At KMTV, the new news team has boosted the number of stories reporters are generating each week, and they have started up an investigative team.

Leister also has boosted on-air promotion of "Now You're Talking," a newscast segment that follows up on tips called in by viewers. Just last week, an Omaha Civic Center employee called the station to report that the building's emergency systems were being shut off during events like rock concerts, whose pyrotechnics might set off fire alarms. KMTV's report has led Civic Center officials to address the problem.

"It helps the viewer get involved with newscast," Leister said. And involving more viewers is just what KMTV is after. —ML

WASHINGTON/RADIO

3 Urban Stations Play Leapfrog in Ratings Race

• THE HOUSE JUDICIARY COMMITTEE'S impeachment hearings are not the only campaign in Washington designed to topple a top dog. The capital's three most popular radio stations are vying for listeners and ad dollars in one of the country's tightest ratings battles.

Over the past year, the trio of urban-music FMs—WPGC, WHUR and WKYS—have swapped positions in the Arbitron ratings in a heated game of musical chairs. In summer 1997, CBS Radio's WPGC was No. 1; last fall, Radio One-owned WKYS captured the top berth. And then last winter, Howard University's WHUR became the ratings champ.

"It's a unique situation, and the reason is the unique ethnic composition in Washington—it's the most affluent, sophisticated African American market in the country," said J.T. Anderton, vp of Duncan's American Radio.

With African Americans making up about 25 percent of Washington's radio audience, stations targeting black listeners are trying to differentiate themselves. WHUR woos adult listeners with its mix of Motown and funk. WPGC plays up its rep as the market's heritage station among younger listeners, while WKYS tries to be a hipper, street-smart alternative.

WPGC and WKYS are the most head-on competitors among the three, as both outlets target the younger, movies-and-fast-food-focused audience of 18-to-34-year-olds. "Our challenge has been to create our own identity," said Steve Hegwood, vp of programming at WKYS. "We've done a lot of promotions concentrating on our imaging."

WKYS is a relative newcomer to the top of the D.C. ratings heap. Before Baltimore-based Radio One acquired the station in 1994, it was a ratings laggard, unable to crack the top 10. The station has become a strong player in a.m. drive, led by host Russ Parr. Washington's morning powerhouses remain market veterans Tom Joyner of WHUR and Donny Simpson, who was lured away from WKYS several years ago by a big-bucks contract with WPGC.

Parr's rise and an aggressive community-participation campaign have helped push WKYS to within a half-point of regaining the top spot the station held last fall, according to the fall Arbitron estimates.

Buyers say WPGC's long-term success has made it the first choice for reaching young listeners, but WKYS is coming on. "PGC has a nice complement of 25-to-34-year-olds," noted Debbie Garman, media supervisor for Goldberg Marchesano Partners. —Mira Schwartz

OMAHA, NEB./TV STATIONS

Marketer Is Shaking Up A Troubled Lee Outlet

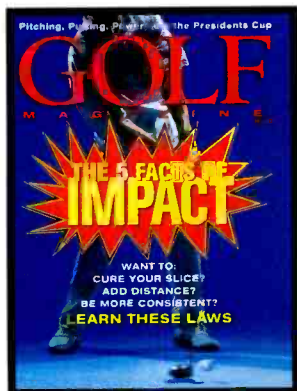
• AFTER YEARS OF ERODING AUDIENCE SHARE, CBS affiliate KMTV-TV in Omaha, Neb., is battling back under new management. Chris Leister, who took over in October as general manager of the Lee Enterprises outlet, has hired a new news director and executive producer, stepped up promotion efforts and updated the appearance of a dated-looking newscast with new graphics and set design.

"We haven't kept up with the technology," Leister said of the station's on-air look. "We have a lot of freshening up to do." Leister has hired a full-time graphic designer and plans to repackage the look of all of KMTV's programming next year.

KMTV has long been third in a three-station ratings race in Omaha. Extensive talent turnover, due in part to problems with unions, has plagued the outlet since it last held the top ratings spot in the market, in 1986.

Having boosted morale in-house ("the com-

*It's about a cup, cup
and a half on the right.
Slightly downhill.
Just pick a spot, line it up
and don't forget to
follow through.
Right in the heart.
Better hang on to your
wallets, it's going to be
a long afternoon.*



If you're looking to get inside the heads and hearts of these individuals, who consume as avidly as they play golf, put GOLF MAGAZINE® PROPERTIES to work for you and your business. We're at the heart of their game and your business.

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THE MET GOLFER • SR. PGA TOUR MAGAZINE • U.S. OPEN MAGAZINE
AT&T PEBBLE BEACH MAGAZINE

GOLF MAGAZINE is a Times Mirror Magazines publication. 

MOVERS

NETWORK TV

Missy Halperin, vp of talent relations for Fox Broadcasting Co. since 1995, has been promoted to senior vp of talent relations.

TV STATIONS

Judy Oshita Bayer, former local sales manager for ESPN Radio 1000 in Chicago, has been named manager, business development and marketing at Chicago-based NBC O&O WMAQ-TV.

RADIO

Ken Benson, former MTV vp in charge of music programming, has been hired by Chancellor Media Corp. to improve ratings at all Chancellor stations. His title will be programming/operations specialist.

SYNDICATION

Susanna Nagin, a public relations account executive at Rogers & Cowan, has been hired as manager of media relations for New York-based syndicator King World Productions.

AGENCIES

Kurt Carstensen was promoted to vp, associate media director at Bates USA, where he will handle all of the Warner-Lambert Adams brands. He was media supervisor for the Warner-Lambert account.

PRINT

Alison Matz has joined *Us* as associate publisher, responsible for directing ad sales for the Wenner Media title. Matz had been ad director for Meredith Corp.'s *Country Home Magazine* and *Country Gardens*, as well as its *Country Home* special interest titles.

The Media Elite

Edited by Anne Torpey-Kemph

Tasteful Marketing

Radio maven David Kantor is making waves again. Since leaving

ABC Radio Networks to form Chancellor's AMFM Radio Networks a year and a half ago, the Chancellor senior vp has launched two RADAR networks, lured countdown-music king Casey Kasem from Westwood One, and most recently

won the broadcast rights to the Kentucky Derby after a 20-year

run on ABC. Now he's put AMFM ahead of the network radio curve again with an

aggressive marketing campaign that's highly unusual for the industry.

Combining advertising in media publications with direct mail and premium gifts, the campaign flights work around holiday themes. For Halloween, AMFM treated

recipients to a caldron full of candy and masks depicting the



AMFM: Arousing buyers' appetites



Ad and media industry execs packed the Hudson Theatre in New York recently for an innovative ballet performance of Gershwin's *Porgy & Bess* to benefit the John A. Reisenbach Foundation. The event raised more than \$25 million for the foundation, named for the ad-industry executive killed in 1990 and devoted to community projects to keep Gotham's streets safe. (Front row, l. to r.) James Rosenfield, foundation vice chair & principal, JHR & Associates; Sanford Reisenbach, exec vp of Warner Bros. and father of the foundation's namesake; Cathy Frankel, Moses & Singer & foundation director; Leopold Godowski and Marc Gershwin, Gershwin nephews; Barbara Reisenbach, foundation director; and Joseph Ostrow, foundation director and chair, Cable Advertising Bureau. (Back row, l. to r.) Alec Gerster, foundation director & exec vp, Grey Advertising; Robert W.C. Lilley, foundation chairman; Lawrence R. Schatz, foundation vice chair and principal, Randolph Media Group; Mike Weiden, Pearson All-American; Ed Meyer, Grey Advertising; George Karalekas, principal, Karalekas & Co. and foundation director.

network's major syndicated stars—Kasem, Ru Paul and Kevin Bacon. On Thanksgiving, AMFM thanked its advertisers by sending a pecan pie to each one. And there are more surprises in store.

Coordinating the vendors for some of the premiums has been a logistical challenge for Marty Raab, AMFM vp of marketing and promotion, and some upcoming premiums will be costly custom productions. But it's well worth it, says Kantor: "The campaign has generated goodwill, leads and awareness."

The campaign is scheduled to continue well into next year. And, promises Kantor, the gifts won't all be so bad for buyers' waistslines. —*Katy Bachman*

Jane Gets NOW Nod

Jane, with its beauty, fashion and guy features, might seem an unlikely pick to be honored by the National Organization for Women. But the NOW Legal Defense and Education Fund last week bestowed an Equal Opportunity Award on Jane Pratt, founder of the 18-34-targeted, brassy-attituded title, for giving women a "forum to explore."

NOW specifically cited the Fairchild mag for opening



Feminist Pratt dialogue on important issues such as violence to women.

Pratt says her brand of feminism is unconventional: "I'd rather get it across in ways that women who might not call themselves feminist would still be attracted to." —*Mira Schwirtz*

MEDIA DISH



Michael Bloomberg, CEO, Bloomberg L.P. (far right), received the prestigious Communication Award at the recent Center for Communication award luncheon, held at the Plaza Hotel in New York. On hand for the event were (l. to r.) Irina Posner, director, Center for Communication; former honoree Roone Arledge; and luncheon speaker Tom Brokaw



At New York's Idlewild club for the recent party for David Bennahum, author and *Wired* magazine contributing editor (c.), in celebration of his new book, *Extra Life: Coming of Age in Cyberspace*: *Wired* editor in chief Katrina Heron and James Truman, editorial director, Condé Nast



Hachette Filipacchi's *George* magazine and clothier Alfred Dunhill co-sponsored a recent party at the Dunhill store in New York to fete the publication of *Mackerel by Midnight*, a new work of fiction by former Massachusetts governor William Weld. From left: Len Lipson, vice president/associate media director, Grey Advertising; Weld; and Steve McEvoy, publisher, *George*.

Ed Salamon, Westwood One president of programming (left), faced off against co-executive vp director of sales Sam Benrubi (right) over who'd get to stand in the picture with Jerry Springer when the talk-show host stopped by Westwood's New York office recently to plug his new book, *Ringmaster*.



An [alternative] SPIN on the usual DETAILS.

We have more than twice as many 18-34 year-old readers than **Spin** and **Details** combined. Our CPM is at least 30% less than either magazine. Understand? Neither do we.

Meet our 20 million incredibly hip, active and loyal readers. Your clients should really get to know them.

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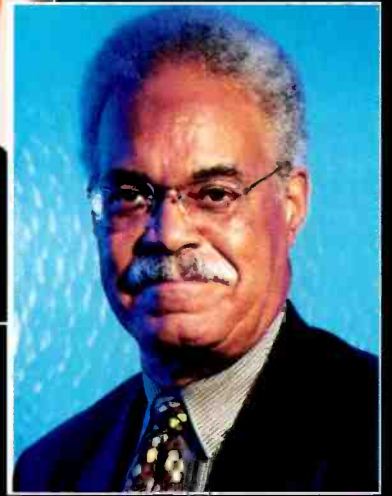
One call. One order. One invoice.
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Sources: Details and Spin—MRI; AWN—International Demographics

Quick. What magazine's circulation has grown from 100,000 to 600,000 in under three years, delivers over 4 million readers with a \$61,767 median HHI, ranks #1 in monthly magazine ad page growth from '97 to '98, was voted an Adweek "Hot Up and Comer," and reaches twice as many home and business technology influencers as Wired?

Sources: Audit Bureau of Circulation, Fall 1998 MRI, IntelliQuest CIMS v5.0, Publishers Information Bureau, Circulation Management Magazine.





Special Report

'98 MEDIA ALL-STARS

ADWEEK ■ BRANDWEEK ■ MEDIAWEEK

December 7, 1998



MEDIA WELL-DONE.



The 1998 MEDIAWEEK Media All-Stars Luncheon.

Just the way you like it.

C O N G R A T U L A T I O N S T O A L L T H E W I N N E R S

Jack Klues *Starcom/Leo Burnett*
1998 MEDIA DIRECTOR OF THE YEAR

Virginia Rowe *Ogilvy & Mather*
1998 PLANNING

Douglass Alligood *BBDO*
1998 RESEARCH

Rino Scanzoni *TeleVest*
1998 NATIONAL TELEVISION AND CABLE

Bill Harmon *Starcom/Leo Burnett*
1998 MAGAZINES

Maggie Ross *The Media Edge*
1998 SPOT TELEVISION



Laura Kroll *SFM Media Corp.*
1998 RADIO

Carol Lawrence *Campbell Ewald*
1998 NEWSPAPER

Paulette Stout *Saatchi & Saatchi*
1998 OUT-OF-HOME

Dave Coffey *PentaCom*
1998 NEW MEDIA

Get a Klues!

As a cousin once said, on the occasion of my uncle's funeral, "It's times like these when one notes the passage of time." This is one of those times. It seems like just a couple or so years ago when I first met Jack Klues, who is *Mediaweek's* 1998 Media Director of the Year. He'd come to New York to help celebrate the naming of Jack Sullivan, his colleague at Leo Burnett, as *Mediaweek's* 1992 Media All-Star for Out-of-Home. As I looked at the photos for this section, I saw that Jack had, well, let's say mellowed a bit. A little grayer around the temples, maybe a tad better-fed. As his career has blossomed at Burnett, he also has grown as a leader, as is evidenced by the comments



of his staff and his clients in the profile that begins on page 4 of this section. Jack is simply a stand-up guy who knows the media business as well as anyone, though he'd never tell you that. Solid testimony to that is also given in the photo of Jack and his family that accompanies the profile. It was shot in the concession stand at the gym where his daughter plays basketball. Jack volunteers to work in that stand every Saturday when he's not travelling. That's Jack. Congratulations to him and to the other 1998 Media All-Stars. They truly deserve the recognition. —*W.F. Gloede*

4 Media Director of the Year

Jack Klues, Chairman of Starcom Media Services, the media buying unit of Leo Burnett, Chicago

10 Planning

Virginia Rowe, Associate Media Director/IBM, Ogilvy & Mather, New York

16 Research

Doug Alligood, Senior Vice President, Special Markets Manager, BBDO, New York

20 National TV/Cable

Rino Scanzoni, Executive VP/Director of National Broadcast, TeleVest, New York

24 Magazines

Bill Harmon, Media Supervisor, Starcom Media Services/Leo Burnett, Chicago

32 Spot TV

Maggie Ross, Executive VP, Director/Local Broadcast, The Media Edge, New York

36 Radio

Laura Kroll, VP/Network Negotiations, SFM Media Corp., New York

40 Newspaper

Carol Lawrence, Media Supervisor, Campbell-Ewald, Detroit

44 Out-of-Home

Paulette Stout, Media Supervisor, Saatchi & Saatchi, New York

48 New Media

Dave Coffey, Supervisor, New Media Technologies, PentaCom, Troy, Mich.

media director

of the year

Jack Klues

As the parent agency was losing accounts, he was increasing media billings. And keeping clients happy.

By Eric Schmuckler Photography by Black/Toby/SYGMA

The buying and selling sides of the media business are populated by fast talkers, number crunchers and, occasionally, deep thinkers. Jack Klues is not primarily any of these, though he is capable of them all. Instead, Starcom's 44-year-old chairman considers himself a basketball coach. "I look at [Chicago Bulls coach] Phil Jackson and I take a lot of notes on how he's been able to get great talent to work together—in a collective



fashion, for the success of the team," Klues says. "That's something I work hard to foster, and I think it sets us apart. We have one of the best collections of media talent in the country, and maybe the world."

There must be something to this, because his team at Starcom, the media service agency owned by Leo Burnett Co., has been on a winning streak as dazzling as any of Jackson's championship Bulls'. Over the last 15 months Starcom has slam-dunked a billion dollars





in new billings, including huge assignments from Procter & Gamble, Miller, Sara Lee and Diageo.

Klues admits to "a fair degree of embarrassment" at being named *Mediaweek's* Media Director of the Year—"You know I'm blushing about it," he says. In this, he hails from a long line of modest, straight-shooting Burnett media directors such as Bill Hadlock and Dick Hobbs, whom he credits for setting the organizational style. "It's matter-of-fact, not full of fancy words—some might call it Midwestern," he says.

Colleagues describe him as "a class act" and selfless to a fault. "Jack's not a good politician," avers John Muszynski, Starcom's senior vp/media director. "He puts his personal agenda aside. When something good happens, Jack is very quick to make sure proper credit is given, sometimes in a way that doesn't allow himself any recognition. He's the guy you will overlook. We were both trained by a media director named Chuck Quarnstrom, who kept a low profile. He taught us it's not important what others think about you except for your clients."

When Klues got the nod from Hobbs three years ago, he had a clear idea of what the department needed. "We had all learned how to negotiate a good deal—that's kind of like the greens fees," he recalls. "What we needed was more strategic thinking and, more recently, a focus on insights that would allow us to better understand what to buy." Klues recognized the need for significant proprietary research and he secured funding for a series of major studies. This year Starcom spent \$3 million on proprietary research, on top of its \$1 million-plus Nielsen tab. More and better numbers are crucial, Klues notes, because "clients are moving to greater demand for hard measurement and return on investment. They need a greater sense of predictability going in and they certainly want to know more after the fact than just a CPM."

To ensure he would not lack for proper resources and to open up new business opportunities, Klues engineered the 1997 spinoff of Starcom from Burnett. "Jack shaped and molded and directed the strategic vision of what Starcom should be," says Bob Brennan, president of Starcom. "He oversaw the implementation of it, the client issues. You can think about the plan, but then you have to work through the people issues, the client issues, the tone of it, and Jack excels at all those things. We looked at others who'd done this and avoided the pitfalls, so it could never become divisive as it has at some other shops. We decided in our hearts and in our minds we're always Burnett-ers."

One point Klues continually hammered home, says Brennan, is to "treat our brand team as if they were the client—to give them the same level of strategic thinking and quick response as if they could hire or fire us. Sometimes our brand team sits at Weiden or Fallon or Needham, and usually here at 35 West Wacker Drive, but that was Jack's philosophy. I often talk about Jack as 'the glue'—when he gets near a client, they stick."

"Burnett is as good as or better than any of them, and they have the best-trained media people in the industry," says Steve Buerger, director of media services at Miller Brewing Co., which consolidated its nearly \$400 million worth of buying at Starcom last year, without a formal review. Technology was a key factor, he adds: "Optimizers were very much talked about, and Burnett was on the leading edge of explor-

ing and investing in them. It has definitely influenced buying decisions we've made and our plans for the future."

"When you meet Jack and his crew, you can see why they're where they are today," offers Craig Sinclair, vp of advertising at Walgreen Co., which picked Starcom to place an estimated \$20 million last fall. "Usually in a review, it comes down to the three or four players, but in this case, Starcom had some definite strengths. Their people were top-notch, their systems up-to-date and their clout at the networks was evident. There were no gaps."

Sinclair appreciates the agency's buying firepower, but he's equally impressed with Klues' availability. "We're not their largest account by any means, but we sit down with their top people regularly. Jack is there in an instant—if you want him at a meeting, he'll be there. He's even popped in for a routine meeting. When you consider the responsibilities he has as worldwide media director, it almost makes you ask, 'Jack, what are you doing here? Shouldn't you be in London or Paris?'"

Frequently he is. Says Jeannie Euch, senior vp/international media director, "People who enter the international side sometimes stub their toe because they go in and preach the gospel—'Here's how we do it in the States.' Jack lacks that arrogance. He brings a real sense of concern about our people."

A similar concern underlined the biggest deal Klues *didn't* make—the year-long negotiation to merge Burnett's worldwide media operations with the those of the McManus Group—which unraveled last month. While everyone is tight-lipped about it, fundamental differences remained over how the venture would be set up. "We spent a lot of time wanting this to happen," Klues insists. "But at the end of the day, when you've got to sign in blood, we couldn't come to grips with the management of the organization. What will it value? What's important? It wasn't a matter of who does what job." When Euch adds that "Jack was-

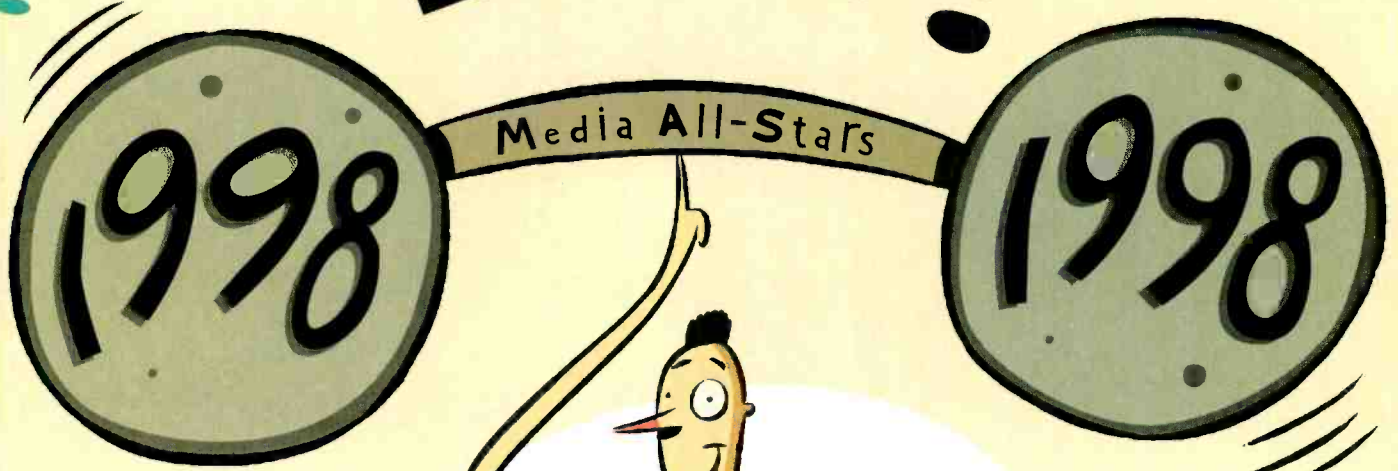
n't willing to compromise our people and what we're about just for the sake of a deal," one gets the sense that some Burnett-ers believe this failed merger may be Klues' finest hour.

He has stood fast before, keeping the media side shipshape during a 1996-97 stretch when the Burnett mothership was seriously leaking clients. "That was not the most fun time to be here," Brennan acknowledges. "But the challenge of it never got him down." Klues says the gloom and doom has been overstated: "You can be emotional about some high-profile clients, but billings-wise I didn't feel things changed much. There was a little slippage, but they quickly recovered."

Now Klues is in his 22nd year at Burnett, which he joined straight out of the U. of Ill., preparing to lead his shop into the ever-churning media waters. "I know we're moving from mass communication to more one-on-one, closer to the world of direct marketing," he says, and intends to expand Starcom's expertise in direct mail, sports and event marketing, HDTV and interactivity. What he likes to do best, though, is pick up pen and paper and get his hands dirty. "As chairman, I'm chief crisis officer around here," he says. "It's not the same thing as sitting down with some brand managers and attacking the next problem." ■



YOU MADE IT LOOK EASY!



Jack Klues
Starcom - Leo Burnett/Chicago

Maggie Ross
The Media Edge/NYC

Virginia Rowe
Ogilvy & Mather/NYC

Laura Kroll
SFM Media Corp/NYC

Douglass Alligood
BBDO/NYC

Carol Lawrence
Campbell Ewald/Detroit

Rino Scanzoni
TeleVest/NYC

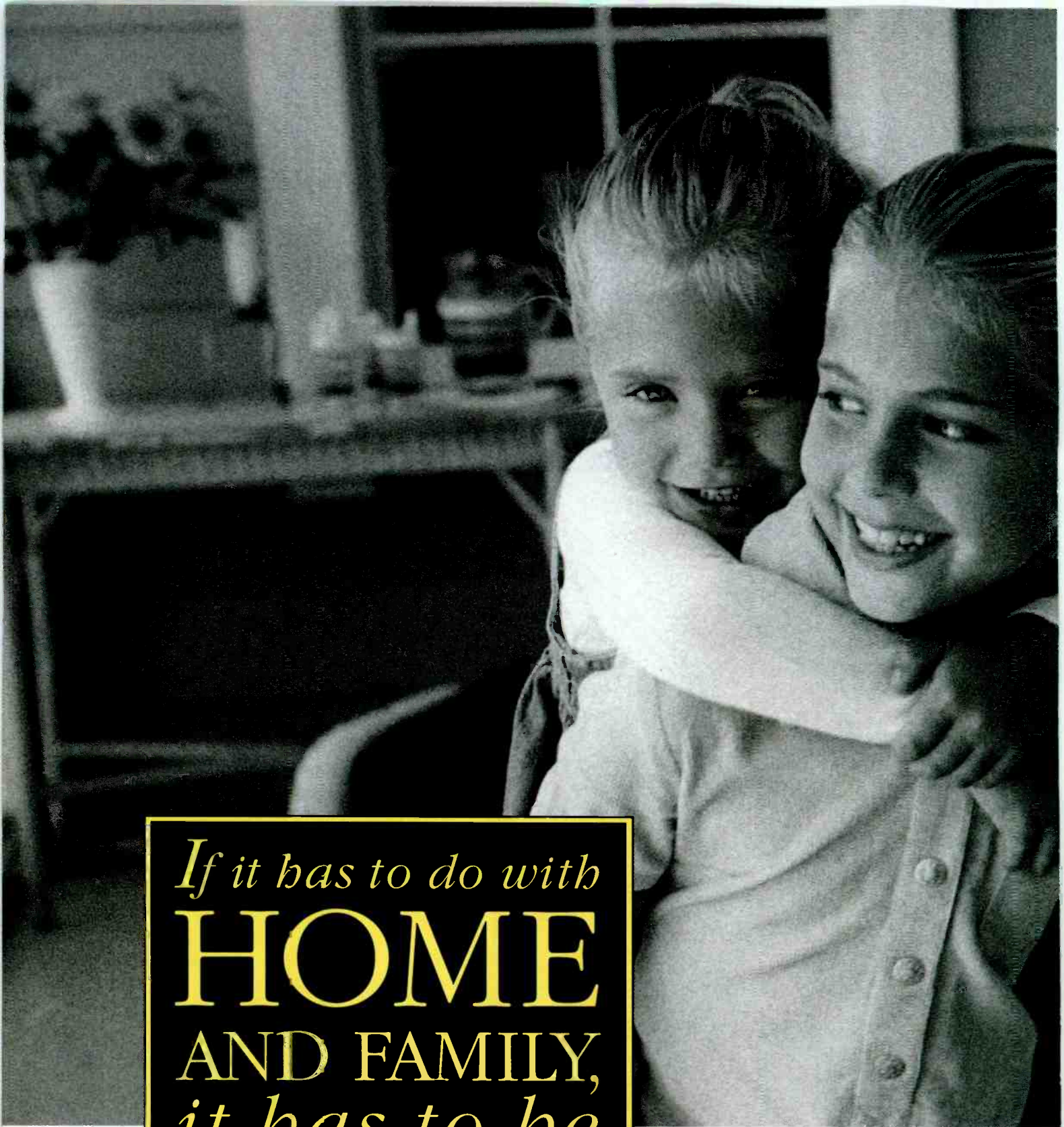
Paulette Stout
Saatchi & Saatchi/NYC

Bill Harmon
Starcom - Leo Burnett/Chicago

Dave Coffey
PentaCom/Troy

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AND FAMILY,
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Virginia Rowe

In the buttoned-down world of IBM, she is a tough negotiator yet a skilled listener.

By **Jim Cooper** Photography by Chris Casaburi

Virginia Rowe doesn't quite understand why she is being singled out. After all, the Ogilvy & Mather associate media director is quick to point out, it was her team of people that cleverly stirred nontraditional media into the advertising mix for several IBM companies and products this year. It was their brainstorming, their

creativity and their relationship with the client that made various media such as outdoor, cable and online work for IBM.

In pointing to her team, Rowe answers her own question.

Superiors, colleagues and clients say Rowe's singular ability to get the best out of people is at the root of her success. Heading up a team of 30 people, Rowe modestly acknowledges being a good listener. She wiggles in her chair, a little uncom-



fortable at the suggestion that she is a mentor, but others say it is her calling card, and her standing open-door policy confirms it.

"I try hard to never stop an idea," says Rowe, who adds that she welcomes input and gets especially excited by suggestions from her younger staffers.

"Virginia is so good with her people. If you have a problem, you go to her. She is very highly thought of, even by people who don't work in her group," says Rowe's boss,



Nasreen Madhany, a senior partner at O&M and worldwide media director for IBM.

Her teamwork approach doesn't stop with the agency. "What I've found with Virginia is that whenever there is a new product, she has us in before its launch to help us brainstorm, whether it's consecutive-page units or new positions we can create in the magazine," says Matt Sterling, *Time's* worldwide account director for IBM. "She has a huge senior-level job, but she still takes the time to get our brains working."

Rowe oversees the strategic direction, planning, development and implementation for more than \$200 million in ad business from IBM, including its Personal Systems Group (PSG), which comprises hardware companies Think Pad and Aptiva, software companies Tivoli and Lotus, and systems and servers.

Rowe says these IBM businesses, not exactly household names, face an increasingly competitive computer/high-tech category. Her team and IBM know that in order to maintain market share, the various brands have to be everywhere eyeballs are, and now more than ever those eyeballs have myriad places to look.

"The time was right to change our direction a bit. You look around and everybody has a product and at the same time it is more and more difficult to reach the key decision makers," says Rowe.

While continuing with traditional trade and consumer print media to get messages out, Rowe and her team experimented with consumer outlets largely untested by the non-brand division of IBM.

"With *Time*, she has been very alert to opportunities where IBM could play a multiple role both in traditional print as well as in the online world," says Jack Haire, *Time* publisher, pointing to IBM's exclusive sponsorship of the magazine's "Time 100" program online poll. "She is a very calm, strategic and thoughtful person. In a fast-moving, high-tech world, she really gets it and gets it done," says Haire.

Besides print, Rowe has turned to outdoor and cable for many of IBM's products. For example, the PSG division identified Wall Street companies as a prime market for its flat-panel computer monitors. In order to better reach those potential customers for the space-saving monitors, Rowe launched a wallscape and outdoor campaign in Manhattan's financial centers.

Some of her media buys have a guerrilla élan. During a recent software convention, Rowe transformed the convention buses running closest to the Microsoft pavilion into rolling Lotus billboards. She also put up billboards for IBM servers across the street from a recent Sun Microsystems meeting in New York.

For IBM's Tivoli division (Tivoli integrates and coordinates software systems), Rowe made buys on cable and broadcast, a big move for such a narrowly defined category with an advertising budget of only a few million dollars. But competition from Computer Associates was looming and Rowe convinced her clients that buys on CNN, Discovery, History Channel and select programs on A&E would break the brand out of the clutter. She also placed Tivoli in

NCAA's "March Madness" on CBS.

"We're talking about a narrow-focus product, and we needed to get some brand recognition and it worked," said Rowe, adding that pre- and post-research on the six-month campaign, which was nominated for an Effie award, was very positive.

"You have to remember that clients love TV," said Rowe when asked if she experienced any resistance to creating a commercial for Tivoli.

Born and raised in Garden City, Long Island, Rowe followed her older brother into the advertising business after graduating from St. John's University in Queens, N.Y. Starting her career at McCaffrey & McCall, Rowe worked on media planning for Guest Quarters Hotels, European American Bank and Air Canada. She then jumped to Warwick Advertising to be the media supervisor on Sterling Drugs, Seagram, U.S. Tobacco and the "Made in America" campaign. She also was the agency's network television buyer, a job that had her negotiating with both the networks and cable.

In 1989 Rowe moved to Wells Rich Greene, where she worked on the agency's IBM business for two years before moving over to Chase Manhattan Bank, Tag Heuer Watches and Hertz. In 1994, Rowe moved to Ogilvy & Mather to once again work on IBM.

"She is always buttoned up, but very creative. She is one of the nicest people I have ever met, but also one of the toughest negotiators," says J Kosanke, director, worldwide media operations at

IBM. Kosanke has worked with Rowe for 10 years, first when he was at Lin-tas and she was at Wells Rich Greene (the two agencies handled large parts of the IBM account in tandem) and most recently as a client.

In the coming year, O&M will look to Rowe to take an increasingly global view of her business.

"This year she is transitioning from a U.S. person to a global person, and I think next year she has to make a bigger statement," says Madhany, pointing to Asia and Latin America as regions where Rowe will be developing new skills.

An avid photographer and traveler, Rowe says both her hobbies mirror her job. Similar to snapping pictures, says Rowe, whose understated office is decorated with photos of the Statue of Liberty, Australia and South Africa, it is important to frame media buys with a sensitivity to the subject, its value and the context in which it is portrayed. As for relating travel to her media planning, Rowe says to do both well, one has to be keenly aware of cultures and conscious of different values.

"You have to learn about people quickly. I understand that the person across the table from me is a different personality and that I have to adapt," says Rowe.

To a person, executives interviewed for this story spoke of Rowe's modesty. Indeed, Rowe is unassuming and soft-spoken. But there's a hint of a grin and a firmness about her when she describes her media placements this year: "It's a little bit about how far you can push the envelope." ■



A woman in a white dress and hat stands with her arms raised in a large, dense crowd of people. The background is a sea of colorful clothing and heads, creating a vibrant, energetic atmosphere. A red horizontal bar is positioned across the upper right portion of the image.

An entire generation is listening.

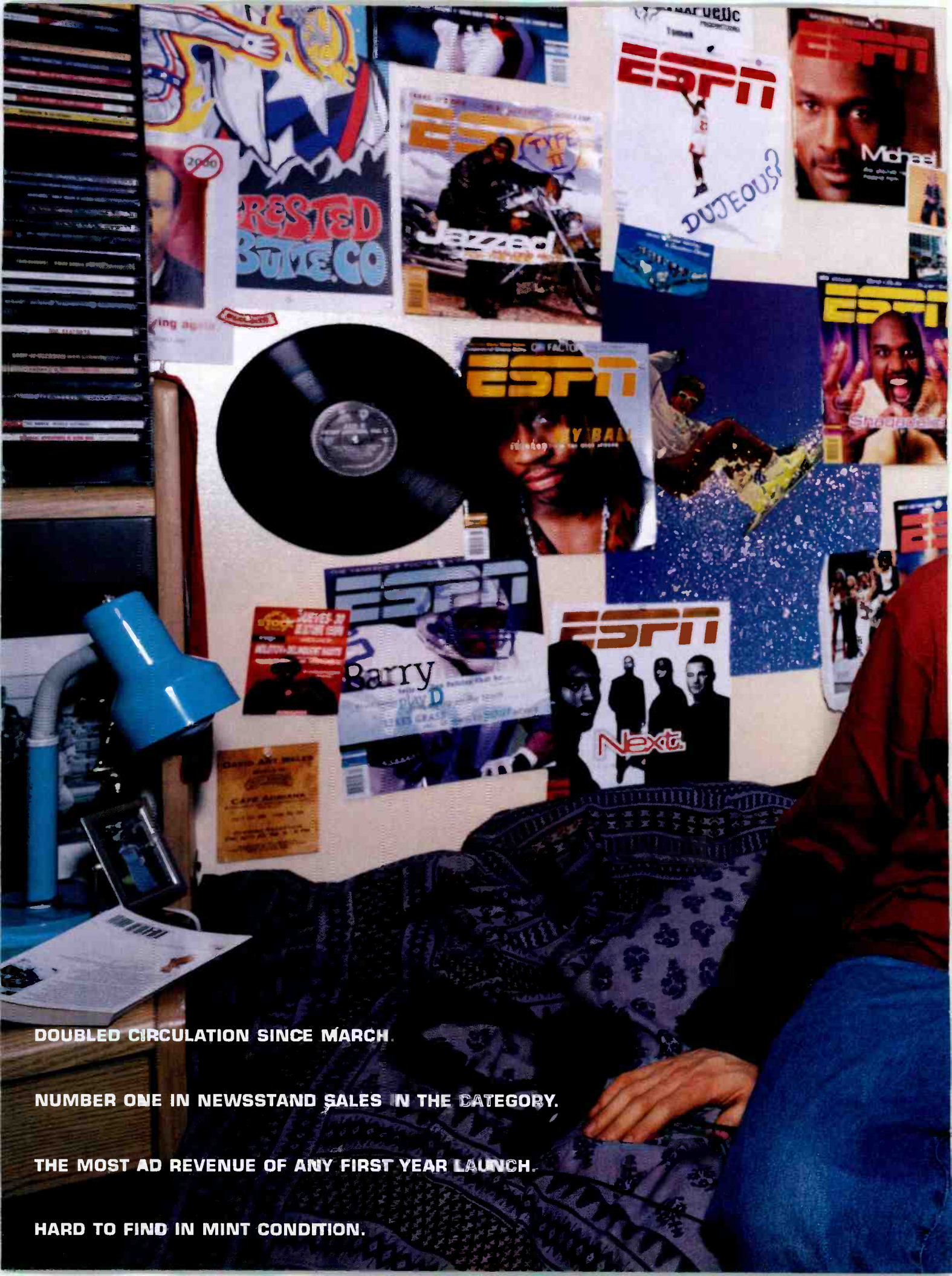
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Imagine if you could reach the hearts and minds of an entire generation, through the magical experience of live entertainment. Not as a musical artist. But as a marketer. Now, for the first time ever, you can. Introducing SFX Live—the marketing opportunity of a lifetime. With over 70 stages, 1,000 events and 30,000,000 fans, only SFX Live can let you speak to precisely the people you want to reach in the one place they come to actually listen. Doesn't that sound good?

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Doug Alligood

As BBDO's senior vp/special markets, he is a pioneer in the effort to better reach minority consumers.

By Michael Freeman Photography by Brad Wilson

When it comes to getting advertisers to recognize the importance of reaching minority demographics, BBDO Advertising's senior vp of special markets, Douglas Alligood, comes through with compelling information. At a time when the broadcast TV networks and some cable networks are attempting to go "mainstream" to reach as many of America's TV households as possible, Alligood has provided

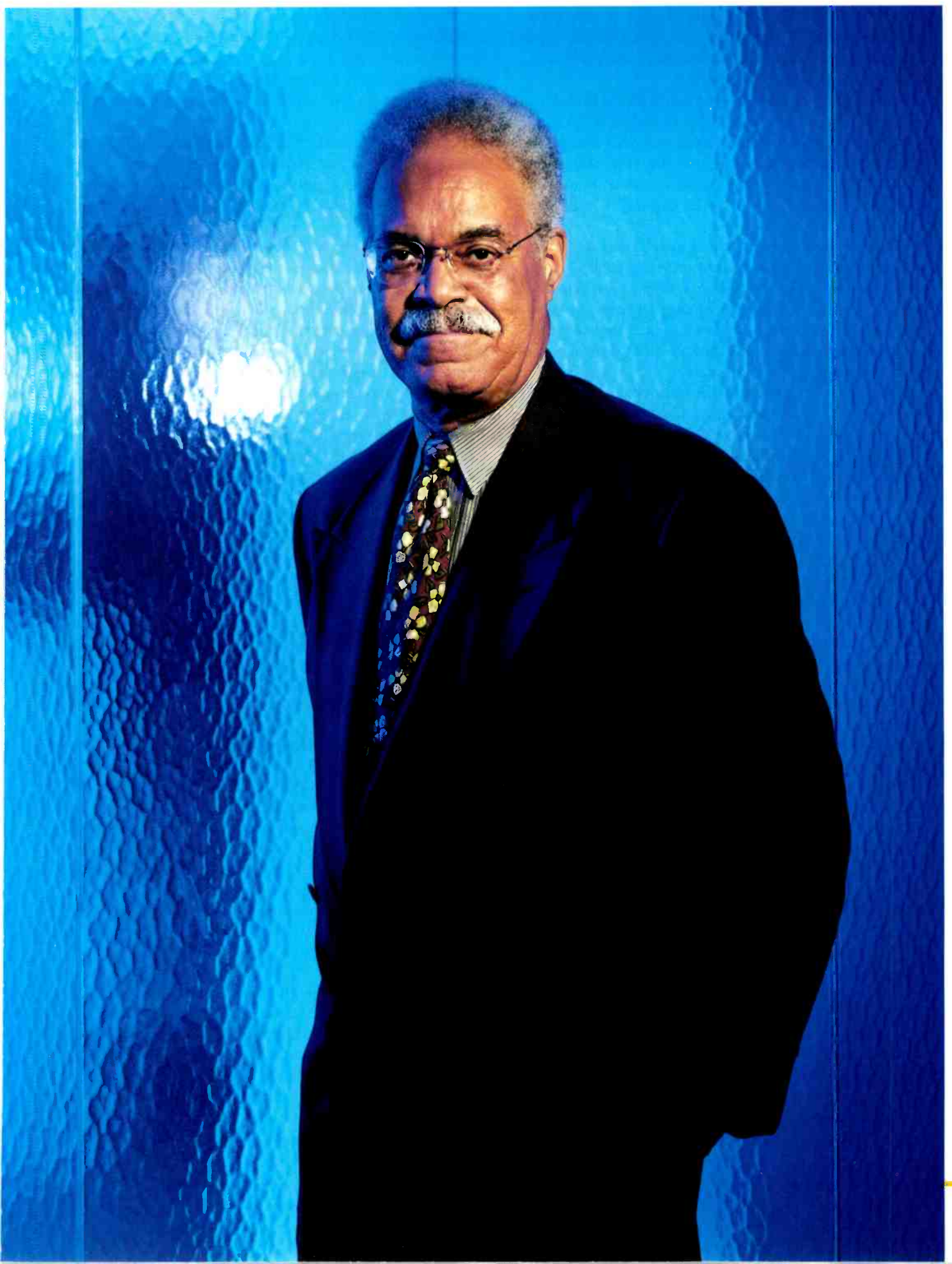
seminal research papers attesting to the "crossover" strength of African American, Asian American and Hispanic viewers. Alligood's "Special Markets Reports," distributed to clients and media, has become a bible on how those minority groups contribute to overall TV viewing and what appeals in specific cultural terms to each group.

"What I am trying to do is not reinvent the wheel, but to actual-



ly roll it backwards in some cases," explains Alligood, 64, who has run BBDO's Special Markets department since 1984. "One of things I have attempted to do is take the same [Nielsen Media Research] ratings data, but to look at it in different ways in terms of minority viewing."

"From our perspective, Doug is unique with his vast background in the studies he has done on African American, Hispanic and Asian viewing patterns," says Michael



Drake, BBDO's exec vp and U.S. media director. "It really has been Doug's concentration in this area that has allowed our planning and buying departments to understand these segments' faster rates of growth compared to the general population."

What Alligood has found in his research efforts has been eye-opening. In his most recent special report on the 1997-98 network TV season, Alligood noted that African-American viewers, which account for 11.2 million households (just over 11 percent of America's 97.9 million total TV households), contribute as much as 3 rating points to prime-time TV series targeted to "mainstream" audience demographics.

Among Hispanic viewers, a separate study conducted by Alligood indicated that while these viewers have a "stronger affinity" for Spanish-language media (Univision Television Network and Telemundo), nearly 60 percent watch English-language television. In bilingual households, Alligood found that 13 of the top 21 shows (on the Big Four broadcast networks) in Hispanic households were also among the top 20 shows in all U.S. TV households.

During an era of unrelenting broadcast-viewer erosion to the cable TV networks and computers, the need to reach out and appeal to minority demographics has become more critical than ever.

"What we've seen is this cycle where emerging networks like Fox, the WB and UPN have one time or another attempted to reach out to African American and other minority viewing segments," Alligood says. "When Fox first launched [in 1986], it really reached out for the minority segment, but as they picked up the NFL rights [in 1994], there was a concerted effort to go more mainstream in their programming. "There is nothing wrong with going mainstream, and certainly football is just as strong with African American viewers, but other forms of entertainment programming should be as inclusive as possible," adds Alligood. "Back in 1984 NBC proved that *The Cosby Show* had strong crossover appeal and that was followed by the success of *Fresh Prince of Bel Air*. Back then, NBC had most of the top 10-rated shows because of its crossover appeal."

In today's environment, the broadcast networks' combined push for middle-America demos has led to a single freshman "crossover hit" in the ABC black-led sitcom *The Hughleys*. Alligood also notes there is not one Hispanic-led, English-language series on the networks' schedules.

"Unfortunately, *The Hughleys* is one of those series out of the norm in an environment where the networks typically look to clone concepts of other series that have worked before," Alligood notes. If there is an overt hypothesis Alligood draws in his research reports for clients, it is that "it is not always in their favor to simply go mainstream in their messages as well."

Two years ago, Alligood orchestrated BBDO's first-ever "Special Markets Forum" for its client advertisers and the media, including executives from Black Entertainment Television, Univision Television and Telemundo Group. "Frankly, our clients have been consistently producing campaigns that are specifically targeted to viewers

of BET or Univision," Alligood says. "We were able to hit home with advertisers about how to integrate the message and how to make it an extension of what they are already doing externally with existing campaigns. My history and my culture [as an African American] may be different, but I still want to know why this pen is better than the other one."

Steve Grubbs, senior vp of national broadcast for BBDO, says Alligood's creation of the Special Markets Forum was a "pivotal turning point in establishing BBDO as the first forum in the advertising community for constructive dialogue on how to reach minority demographics."

"Doug had brought to the forefront some very sensitive topics and opened a channel for constructive debate and suggestions," says Grubbs. "Doug is just like Joe Friday [of *Dragnet*], where he is very straight with a 'just the facts, ma'am' attitude toward things."

Drake also emphasizes that "research is just one of several areas where Doug contributes to the agency," noting Alligood's other duties in "shaping creative elements of certain campaigns" and executing special market buys. In particular, Alligood has had a direct hand in shaping specialized media buys for such BBDO blue-chip clients as Pepsi-Cola Co., Wm. Wrigley Jr. Co. chewing gums and The Gillette Co. Besides TV buys, Alligood also does targeted buying of print, radio and outdoor to reach minority demographics.

"Doug keeps very current with what all of the clients do and where there are new opportunities," says John Belfiore, executive vp and New York media director for BBDO. "His contributions have been in so many areas. Overall, he has created an awareness of the [minority] market and has had tangible impact on how advertisers think about and buy minority demographics for all media."

Though Alligood, a 36-year advertising veteran, has excelled in his career, he's the first to admit he "fell into research on the job," didn't actively choose it. A 1956 graduate of Bradley University in Peoria, Ill., who earned a bachelor of fine arts, Alligood took more of a liking to the "creative and analytical research aspects of advertising and marketing" after he landed his first job at BBDO in 1962 as an account executive on the Pepsi-Cola account in Detroit. Two years later, Alligood made his move to New York to serve as promotions and marketing supervisor for BBDO, handling Delta Airlines and other accounts. After leaving BBDO in 1971 for an 11-year stint as director of corporate advertising at RCA and one year as president of Uniworld Advertising (an African-American owned agency), Alligood returned to BBDO in 1983.

"At first, I had come back as a consultant, but the agency really took a forward-looking approach about me starting special markets in 1984, way before any of the other agencies saw a need for a department specializing in minority consumers," recalls Alligood. "Given all of the rapid change in media, it made my job all the more challenging and exciting. I can't think of anywhere else I could be where 27-year-old coworkers would still refer to me as 'Doug.'" ■



Hearst editors on

Blue Jeans

The fact that Americans all wear blue jeans says something about our soul. These are the clothes that people traditionally wore to labor in the fields and the factories. They're a symbol of what Americans do best, which is work.

—David Granger, Editor-In-Chief, *Esquire*

Blue jeans are very personal because they stay with you so long. They show the experiences of a lifetime. Almost like a person's face.

—Lesley Jane Seymour, Editor-In-Chief, *Redbook*

The pockets, the belt loops, the sturdy material. Blue jeans are the best thing you can wear for gardening.

—Diana Murphy, Editor-In-Chief, *Gardener*



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Rino Scanzoni

With a client roster that reads like a who's who of American advertisers, he has to stay on top of his game.

By John Consoli Photography by Geoff Schmidt

Having more than \$2.2 billion to spend in television each year on behalf of its advertiser clients gives TeleVest notoriety when it sits down at the bargaining table each upfront. But with that notoriety comes pressure—with a capital P. “We have some very media-savvy clients,” says Rino Scanzoni, who, as executive vp and director of

national broadcast for TeleVest, is responsible for all national broadcast buying for such giant clients as Procter & Gamble and Kraft. “We have to make the right calls. We have to be careful of the process we take,” he says. “Time is a fleeting commodity in buying. With the amount of money we’re spending, if you make a decision that affects one percentage point of the total, it’s a lot of money. We have to be able to distinguish



between market reality and hype.”

Distinguishing between market reality and hype is something that Scanzoni and his broadcast team have been dealing with for nearly two decades. Scanzoni and fellow TeleVest broadcast executives Jeff Grant and Donna Salvatore have spent the better part of 20 years together under the tutelage of current TeleVest president Irwin Gottlieb—first at DMB&B and then at its unbundled media



unit TeleVest. Their familiarity has bred success.

"All of our senior executives either started here or have come through our training program," Scanzoni says. "We know how each other think." Of his relationship with Gottlieb, Scanzoni says, "We share a lot of the same philosophies. I don't have to ask him things and he doesn't have to ask me. We share the same instincts. I can tell you with 99 percent accuracy how Irwin feels on a particular issue. And he can do the same about me."

Gottlieb has stepped back in recent years, allowing Scanzoni to take the lead as chief negotiator, but their similar styles have made the transition seamless.

"Rino has followed in Irwin's footsteps of negotiating mostly during the non-daylight hours," jokes CBS sales president Joseph Abruzzese in alluding to Gottlieb's legendary buying tactic of wearing down network sales execs by negotiating late into the night.

But Abruzzese has nothing but respect for the TeleVest buying operation that Scanzoni oversees. "For the amount of volume that TeleVest spends, nothing falls through the cracks," Abruzzese says. "There are never any problems with TeleVest buys. And Rino is not only a great negotiator, but he lives up to every commitment he makes. He never looks back. He represents his clients very well."

Echoing those words is Jed Petrick, executive vp, media sales for the WB: "Rino does a great job for his clients. He's really thorough in his analysis of the marketplace."

Mike Mandelker, UPN's executive vp of sales, says: "The one thing about Rino is he forces you to take your game to the next level. If you go into a negotiation unprepared, you'll get killed. He comes into negotiations extremely well-prepared. Negotiating with him makes you better."

But Scanzoni refuses to take sole credit for the TeleVest team's buying acumen. Everyone has a specific job to do that interrelates to what somebody else is doing, he says. "We all depend on one another," he says. And because there are "no fiefdoms," everyone works well together.

Simply having scads of client money to spend doesn't guarantee getting the best deals, however, according to Scanzoni. "You have to be good at predicting how the market will play out," he says. And that process begins three or four months before the upfront buying season, not three or four weeks before.

"The weeks leading up to the upfront are anticlimactic," Scanzoni says. "The busiest time at TeleVest is the three or four months before that. The game is the preparation, the strategy we are going to take in each product category. We try not to look at the market as one contiguous market. There are lots of components of prime time. Each advertiser has different needs. The real game is to create a game plan that sets off sequence that benefits our clients."

Knowing when to begin spending that \$2.2 billion each buying season is also important. "When you start the game impacts

what happens down the road," Scanzoni says. "There's a chain reaction. You have to make the right calls."

And while TeleVest doesn't always start the game, Scanzoni says he likes to be more proactive than reactive when it comes to buying airtime.

Prior to the formation of TeleVest, Scanzoni was senior vp and director of national broadcast for DMB&B. Under Scanzoni's management of the national broadcast group at both DMB&B and TeleVest, billings have tripled.

Before joining DMB&B in 1978 as an assistant director of network programming on such accounts as Texaco and E.F. Hutton, Scanzoni was a network TV supervisor at BBDO and a senior media planner at Ted Bates. In 1982, he was named associate director of national broadcast at DMB&B, responsible for the Kraft General Foods account, and in 1986 he was named senior vp and assumed additional responsibility for Procter & Gamble, Paramount and Sun-Diamond.

How have the upfront buying negotiations changed over the years? "It was a whole different ballgame when there were only three networks and their margins were 25 percent to 30 percent," he says. "For the networks, it wasn't a matter of who's business they'd write, but how much. Now, if the boat leaves the harbor, it might not come back. There's no doubt that in the current fragmented market, the shift in power is moving toward the buying side."

But the fragmented market and the shift in power to the buying side have also made the upfront a much more intense game, Scanzoni says. "The stakes are higher than ever before."

While the bulk of the TeleVest client dollars go into the Big Four broadcast networks, Scanzoni says he is not adverse to spending in the

netlets or even in upstart Pax TV if it will benefit his advertisers. "Audience saturation levels don't work anymore for many of our clients. I've always felt the real opportunities in this business are in nurturing new venues," he says. "We were probably the first agency to support syndication and the new cable ventures. We want to be there from day one. The real advantage is finding and supporting these opportunities before they are noticed by our competitors."

One area Scanzoni sees impacting the amount of business written in network television is the Internet, a venue that is siphoning off some dollars that formerly went into broadcast. Scanzoni believes that will continue.

But with the massive spending budget that TeleVest has to spend for its clients each year, the time Scanzoni spends negotiating with the networks will not diminish. And while network sales executives call Scanzoni a friend, they'd rather see someone less skilled doing the negotiating for TeleVest.

"I hope Rino has a bonus clause in his TeleVest contract tied to his being named a Media All-Star," said the WB's Petrick, "so that he can take an early retirement." ■



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Bill Harmon

Some of the biggest names in publishing have studied under the Marlboro Man at Leo Burnett.

By Lisa Granatstein Photography by Wayne Cable

Most visitors to Chicago try to score tickets to *Oprah* or the Bulls, but when magazine publishers hit town the main event is an hour with Bill Harmon, media supervisor at Starcom/Leo Burnett. To publishers, Harmon is *the* Marlboro Man, planning and negotiating nearly a half century's worth of Philip Morris USA tobacco ads. And though 45

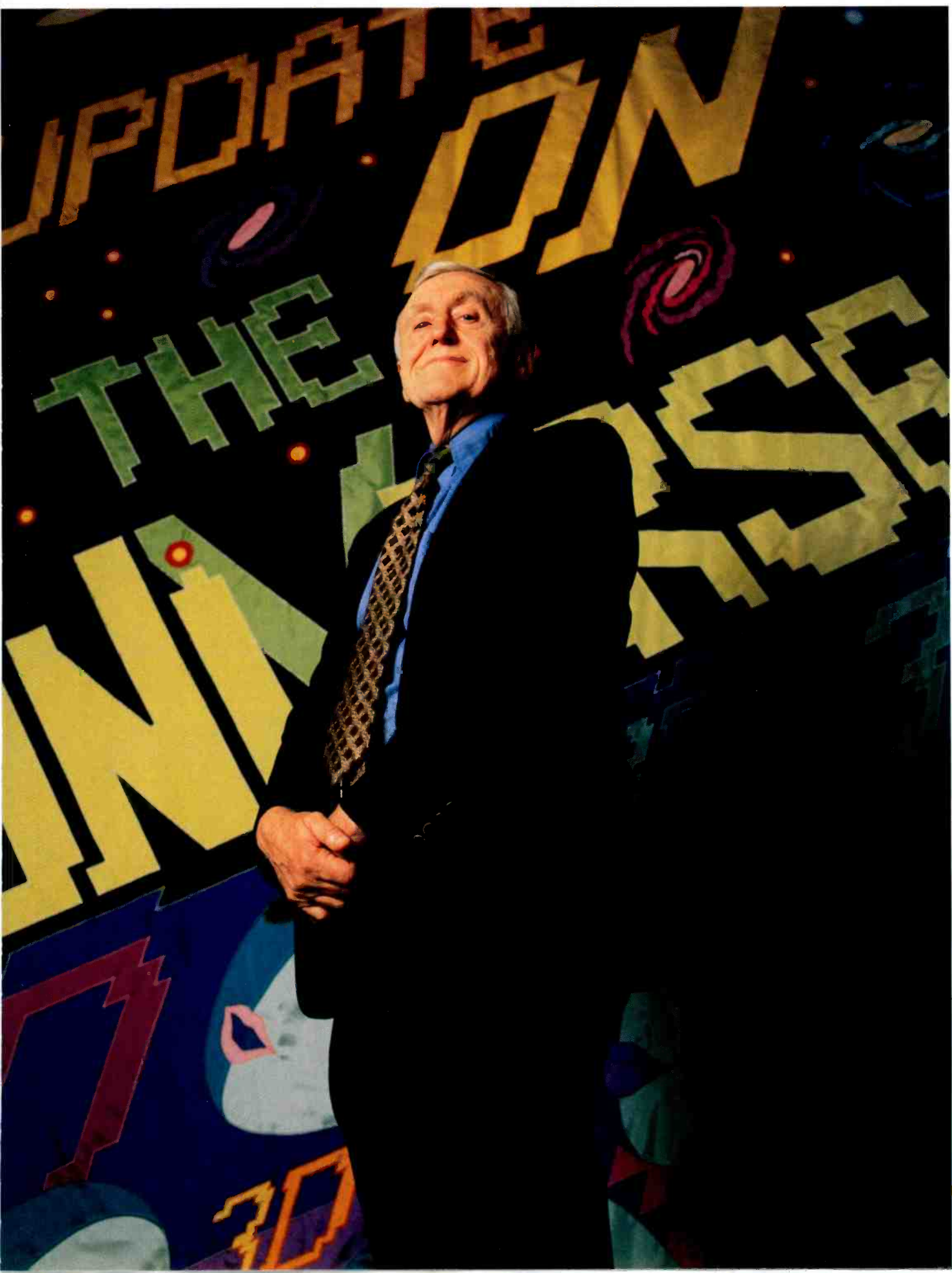
years at a single company—rising from mailroom clerk to media supervisor—would be reason enough to name Harmon *Mediaweek's* magazine All-Star, it's his unmatched expertise in print buying and his Cal Ripkin-like dedication that makes his selection such a no-brainer.

"He's an icon in the world of print," says Rich Camisa, director of media for Philip Morris USA. "He's a walking encyclopedia, and everyone knows that when they



go to see Bill Harmon they better have their i's dotted and their t's crossed. He can smell immediately whether someone is hooked into their business and knows what they're saying or when they're trying to dodge."

Harmon has to stay sharp because of the enormous amount of money at stake in his work. Tobacco billings are expected to top more than \$300 million this year (and tobacco will rank among the top-10 ad spending categories), according to Publishers



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intake

can
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your health

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- Get Flab-Free Arms
- Walk Off Pounds

Your Secret Fears
How to Beat 'Em



Information Bureau/Competitive Media Reporting, with Philip Morris accounting for more than half that figure.

Indicative of Harmon's consistently solid performance, Camisa says, was his recent work on the Marlboro Party at the Ranch, a chance for readers to enter a contest, and on cookbook inserts, which encouraged readers in some 25 women's books and men's outdoor titles to mail in an enclosed coupon for a recipe book. "They were complex negotiations," Camisa notes. "He got us great pricing and great positioning."

Harmon's career at Leo Burnett nearly ended before it began. After graduating from Northwestern University, he served in the Army during the Korean War. When the war ended, Harmon, like many veterans, found work in the agency's mailroom. As the oft-told story goes, Harmon was sorting the mail when Leo Burnett himself called one night and told him to pull a letter from an outgoing pile of mail. Not knowing it was the big boss, "I told him to come down and find it himself," Harmon recalls. Burnett came down and, "I said 'okay, shorty, start digging!'" continues Harmon. "My boss saw this and said 'Mr. Burnett!'—I turned around and dove into that pile of letters." Fortunately, the letter was found, and "shorty" didn't toss him out the agency's door. "I made a big impression that night!" Harmon says.

Apparently, Burnett thought so too. Shortly after, Harmon went into media research and then handled some buying. In the mid-'50s, he helped introduce a Procter & Gamble deodorant called Secret. From there, he shifted to the Philip Morris account, working first on network programming and later on spot buying, helping place Marlboro ads when it made the switch from poorly selling red-tipped women's cigarettes to the macho cowboy brand it is today.

Tobacco brands came and went, and others, such as Virginia Slims and Merit, stuck around. Harmon worked on the launch of both these products, beginning in the late '60s with Virginia Slims and then Merit in the early '70s. The marketing of these brands came at a turning point in tobacco advertising and cut a new path in Harmon's career.

In 1971, tobacco companies voluntarily ceased all television advertising and shifted to print. The launch of Merit was the first time Philip Morris introduced a product solely in newspapers, large-circulation magazines and some outdoor. Up until then, Harmon had pretty much focused on TV. "The big question was, 'Can you do it in print?'" he recalls. "We proved that you could." Back then, there was no MRI data to go on, and circulation numbers were circumspect. "You never knew what [publishers] were telling you was actual or not," Harmon says. "But there were some big books you felt instinctively good about."

Despite age-old questions regarding print effectiveness, Harmon dove in "head first and fell in love." It's a medium in which you can have a relationship, he explains. "You can see the editorial concept and how well it fits in with your product. It's the identity-thing you don't get so much of when you're working with network television."

His astonishing attention to detail has made Harmon the keen

negotiator he is today. "He reads everything that crosses his desk, and it isn't the condensed *Reader's Digest* version," explains Mark Nugent, a *People* sales rep who has dealt with Harmon for a decade. "He probably knows the business of magazines better than people in the business of magazines...he digs into the nuts and bolts of the business."

Occasionally, admits Harmon, he has seen some doozies. "I hate to lay people out when they know nothing," he chuckles. In the middle of one magazine pitch, Harmon noted many arrears on one publishing exec's circulation statement. "[The exec] said, 'Do you like arrears? If you really like arrears, I can ask our publisher if we can get more for you,'" Harmon laughs. "And I said, 'See what you can do'—I never heard from him again."

Many a sales rep, future publisher, and even a president or two, have passed through Harmon's doors, including Jack Kliger, the one-time *Glamour* publisher and now *Parade* executive vp; former *GQ* publisher Steve Florio, now president and CEO of Condé Nast Publications; and Cathleen Black, currently Hearst Magazines president. Black frequently met with Harmon in the early '70s when she was an ad manager at *Ms.* "He was tough, he negotiated hard, but he had a smile—you always looked forward to seeing Bill," remembers Black.

What separates Harmon from the pack is not only his uncanny ability to recite lines from Audit Bureau of Circulations statements but also his willingness to be a mentor. "I would doubt there are many people on either side of the desk—buyer, seller or even publisher—that Bill Harmon hasn't had some role in training," says Jack Klues,

chairman of Starcom Media Services. Between negotiating millions of dollars and reading hundreds of magazines, Harmon teaches the print business to Starcom's incoming media planners. The curriculum includes having Harmon grill "live" sales reps "in his true Bill Harmon fashion," explains Leslie Bledsoe, a Starcom associate media director. Why? "To instill in [planners]

not just the numbers but the tools you can use in order to be knowledgeable when they meet representatives," Harmon explains.

Harmon's also the man to call when publishers want to test the waters for a launch. "I do wonder if Bill should go into the magazine-consulting business," muses Klues. "He has probably used his expertise and his years in the business to guide dozens if not hundreds of magazine launches for the various publishing houses in the industry."

"He's brutally honest," contends *People's* Nugent on Harmon's candid views. Harmon, Nugent adds, gave high marks to the test issue of *In Style*.

But most of all Harmon is humble, preferring to have remained in the shadows all these years. Despite his stellar credentials, he has refused to be quoted anywhere—even in his own company's publication—until now. "Don't just give *me* the credit for all this," he admonishes. "It's a cooperative effort and we can't forget that. We have to work with good people in order to accomplish what we set out to do."

That may be true, Bill. But just this once sit back and enjoy the kudos. You've earned them. ■



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Maggie Ross

Thinking, planning, buying and new business are daily doings for the head of local broadcast at The Media Edge.

By Megan Larson Photography by Peter Murphy

In November of 1996 Maggie Ross, still in the throes of a complicated pitch for Blockbuster Video, was anticipating an escape from the gray skies of Manhattan and a grueling work schedule. Sun, surf and a fruity concoction in a coconut shell were calling her to the island of St. Martin. But she never got there. "When it finally came down to making the pitch, there was still a lot of work to be done,"

she said with a shrug and little regret. "We had a whole team working on it and I didn't want to leave it on their shoulders."

To people who know Ross, senior vp and director of local broadcast for the Media Edge, the media arm of Young & Rubicam, that would come as no surprise. "Certainly, Maggie has strong negotiating skills, but where she really shines is the way she goes beyond the norm to make things happen," said Scott



Simensky, general sales manager for WABC-TV in New York. Indeed, Ross's supervisor, Bob Eigel, TME's executive vp and U.S. broadcast director, calls her "the hardest-working person I have ever met."

A maverick who's quick with an answer and always trying to think of different ways to think, she is a tough

negotiator who sticks to her guns.

"There were times when we would question a particular buy or



flight, but I don't remember a time that we didn't give way to her," said Edward D'Amico, the former chairman (now vice chair) of the Tri-State Lincoln Mercury Dealers Association.

"You can negotiate in good faith [with Ross] because she knows what she is talking about," said Frank Comerford, vp of sales for New York flagship WNBC-TV. "It makes it easier to do business with someone who understands our needs as well as she does her clients."

And to think Ross almost became a veterinarian. She was premed in college, but in a rather odd move, Ross altered her path to fit in a few more keg parties.

"I was doing a lot of calculus and chemistry and living in the library," Ross remembered. "All my friends at the time were business majors and they were partying twenty-four hours a day...I thought, 'Something is wrong with this picture.'" And so she swapped the speculum for Freud and a minor in marketing.

A result of happenstance more than anything else, Ross took a job as an assistant media buyer at Young & Rubicam in 1981.

Initially she wanted to get into the agency on the creative side as a copywriter, but sans portfolio ("what portfolio?" she asked in a post-college interview), it occurred to Ross that she should just get her foot in the door somewhere.

"I had no intention of staying and buying, but then I started getting into it and learning the business. I worked with Theresa Chico, who was a legend, and I just really started loving it," Ross said. "When push came to shove and I tried to feel out if I could get into another department, I decided that I really enjoyed what I was doing."

In her current role at The Media Edge, Ross oversees local broadcast for radio, TV and cable for all clients across the agency's nine regional offices. Ross was promoted to director of local broadcast of Y&R's media

department in 1993. Last year, after The Media Edge merged with Y&R, Ross moved officially into the TME offices. As of two months ago, the TME brand is now recognized internationally.

Under the guidance of Eigel and TME president Beth Gordon, Ross has been a driving force behind the expansion of Y&R's media arm. The crew has doubled in two years thanks to Ross, who has traveled the country recruiting and handpicking the team. Today, a staff of 130 employees handles \$800 million in total billings.

"I have a great team and I am very serious about that," she said. "Chemistry is the magic of everything...I try to be really careful about who we're selecting. Even though we have nine regional offices, it's critical that we operate as one."

"She's a great manager because people like to work for her," Eigel said. "In a broadcast business that has a lot of pressure, and that often generates some, um, personalities, Maggie is just wonderful."

Another contribution to the recent gush of The Media Edge's revenue stream is Ross's role in new business pitches. After landing Glaxo-Wellcome, Sears Orchard Supply and others, the coup

de grace this year was winning the consolidated buying account for AT&T.

"It was one of our greatest wins," Ross effused. "We hung in for a lot of tough years, battling and staying competitive with the other agencies."

AT&T has a long history with both Young & Rubicam, for spot buys, and The Media Edge, for network, but Ma Bell also used other agencies of record for media placement. In the end, said Mike Neval, division manager of media services at AT&T, TME's beacon burned a little brighter.

"Maggie just outshined the rest," he said. "She is just incredible in her ability to negotiate not only in price, but also in value to both the advertiser and the media party."

The added value, her peers agreed, often stems from the creative approach Ross takes to cutting through the ad clutter and getting the client's message out there.

"She's always there [in meetings] challenging for new thinking that could lead to an enhanced piece of strategy," said Jim Gordon, manager of advertising and sales promotion for Chevron. An estimated 65 percent of Chevron's total media expenditures—about \$20 million—is spent with The Media Edge.

Ross recalled a time when she was watching a Mets game on which Young & Rubicam clients were sponsors. She was handling the account for New York Telephone at the time and was looking for an entitlement opportunity that would unite her client's brand with the team. When manager Davey Johnson approached the telephone to make a call to the bull pen to bring in a new pitcher, Ross saw what she was looking for.

A plug for New York Telephone followed every call to the bull pen, which, in turn, spawned a trend among telcos everywhere.

"By the time New York Telephone gave it up, Nynex took it over and then AT&T was using it...It was really kind of funny. I should have bought franchise rights," Ross joked.

More recently, The Media Edge developed a rollout plan for the introduction of Lincoln-Mercury's Cougar. In a "watch-and-win" format, local-market stations around the country ran promos asking people to look for the Cougar as it was strategically placed in areas around the cities. If someone spotted the car, the individual could write in for a chance to win cash or a new lease on a Cougar.

"Locally, you can tie in a brand with a community event whether it be a charity, parade or local sports," Ross said, professing that there is power in local broadcast. "Anything that gets closer to people's lives is going to have a far greater impact."

And though the concept of the team player has become, well, a tad trite, Ross typifies a manager who leads through example but always credits those whom she works.

"These Media All-Star things are really nice and everything, but I have to give credit to the people I work with," Ross said. "They're the ones that make me look good." ■



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Laura Kroll

Can a schoolteacher turned stand-up comic and part-time media buyer grow up to star in network radio?

By **Katy Bachman** Photography by Brad Wilson

Did you hear the one about the former schoolteacher who left her gig as a stand-up comic to buy network radio? It's no joke. Laura Kroll, vp/network negotiations at SFM Media Corp., never thought the part-time job she took 10 years ago would put her in a position to spend more than \$25 million for clients such as Encore, Comedy Central,

Intel and MCI.

"The only thing I knew about advertising when I started was that they had all these logos on their towels and glasses," Kroll said. "I wasn't looking to make a career."

But, she admits, that attitude, along with a sense of humor, might have helped her land the part-time job at SFM that started it all. Kroll tells the story of how she first met SFM president/CEO Bob Frank. "He walked into my friend's



office where I was visiting and asked me, 'How's showbiz?' So I told him."

What Kroll told Frank was the story of how two men stole her garbage can. "I'm on the phone to my aunt early in the morning and I see these two guys pass my window. Then they pass by again carrying a garbage can. I tell my aunt to hold on, I come out of the house, and sure enough, I'm missing a garbage can." She chased the men down and managed to get her can back. Three days later, she got a



Carol Lawrence

She drives Chevrolet and other clients into a medium for which she has an uncommon passion.

By John Masterton Photography by Blake Discher

When longtime Detroit Lions fan Carol Lawrence went to her first Thanksgiving Day football game last month, she knew she'd earned her Silverdome seat. A last-minute change in client plans had cancelled her plans for a vacation slated for that week, forcing her to rejigger scheduled quality time with her 2-year-old nephew. But automotive specialist Lawrence is used to changing her plans—as

one who plans and buys newspaper advertising for a living, she's accustomed to frequent bone-jarring changes at the last minute.

"Newspapers work well for some clients because they're such an effective last-minute medium," says Lawrence, supervisor of local market media at Campbell-Ewald/Detroit.

"But plans change often because of that, and you have to be pretty flexible."



Her ability to influence and manage those changes—and to make them benefit such clients as General Motors' Chevrolet and DirecTV units, Farmers Insurance, and Coco's Restaurants—was a principal factor in her selection as *Mediaweek's* newspaper planning All-Star.

"Even with deadlines pressing, she'll still take good ideas back to the client if she thinks they can improve a campaign," says Lawrence's boss, senior vp/direc-



tor of local media Pam Devine. "She's willing to change in mid-stream on short notice to make things better. That's hard to do when everything seems to be coming at you at once, and she pulls it off nicely."

Juggling many balls well under pressure isn't Lawrence's only skill. Colleagues say she's also adept at crystallizing client objectives for prospective media choices—thereby enabling reps to formulate better-targeted programs—while also conveying what alternate ideas the client might consider.

"You can ask her what proposals she thinks her client will be willing to listen to, and she tells you honestly whether or not you've got a snowball's chance in hell," says John Colgan, vp/new business development in the Chicago office of newspaper rep firm Newspapers First.

She's also willing to consider original ideas and packages, Colgan says, which is rarer than one might think in the advertising business.

"Some people just take the check and do the work," Colgan says. "Not her. You can bring her a new idea and she won't just brush you off. And, believe me, people appreciate that."

Indeed, Lawrence attributes much of her success to the simple ability to brainstorm with clients and sales reps alike and to keep asking, "What if?"

"I do an awful lot of 'What if' thinking with reps about market positioning and placement," says Lawrence, whose résumé includes agency stints at Stone & Simons, Young & Rubicam and Leo Burnett (as well as newspaper space sales in Detroit for Heritage and Spring newspapers) before she arrived at Campbell-Ewald in 1995. "It doesn't always produce instant business, but it's like constantly laying the groundwork to put plans together."

Still, lights can go off only if everyone knows what the client wants to accomplish, and Lawrence's job is to stay on top of all things at all times.

"Chevy's got to feel confident with her because she gives clients the reach and flexibility to run successful ad campaigns in a fast-changing environment," Colgan says. "That couldn't happen if she wasn't so detail-oriented." (GM's in-house shop, MediaWorks, declined comment.)

Although she wins high marks for maintaining personality and humor in the face of sometimes long odds, Lawrence doesn't easily suffer newspaper sales reps who don't know, or try to accommodate, her client's game plan.

"There is always a list of target objectives for a pending media buy," she explains. "So if someone's coming to just sell me their newspaper even when it doesn't fit the program, they need to find out which of my client's products best fit their market, and try a new line of attack. But sometimes you just can't tell them no, and that's a problem."

Adds Colgan of Newspapers First: "You don't put on a show for Carol. Successful proposals examine the why and wherefore of a campaign—here's the problem, here are the issues, here's the solu-

tion—that she can then take forward. People who come to her with no idea of what the client needs or wants won't get very far."

As for working manner, Lawrence doesn't seem to think she has one particular style. But others do.

"Carol is very organized and has extensive research files, so you get quick turnaround on a project," says Susie Vye, senior vp/media director at Campbell-Ewald West in Los Angeles. "But she's also very approachable, and she's a real human being." Vye recalls one time when, in formulating a plan for satellite service DirecTV, she asked Lawrence to track down the most obscure newspapers in 10 rural markets likely to buy the service. Lawrence returned with about 200 of the smallest, most obscure newspapers in the country.

She also knows how to push clients in the right direction, according to Don Stokes, who worked with Lawrence earlier this decade when both were at Stone & Simons, in Southfield, Mich.

"She's a concerned planner," says Stokes, now director of marketing and media services at the William Cook Agency in Jacksonville, Fla. "But what she really brings to the table is an ability to save clients from themselves without really ticking anyone off. She won't accept 'just because' as a good enough reason to do the old tried-and-true media plan. She's good at persuading clients to do the best thing, not just the safest thing."

Besides her nearly slavish devotion to clients' interests—and the long hours that that entails—Lawrence also earns praise from her colleagues for being a good team player. This is important because she often helps arrange the newspaper component of large, multipronged campaigns for Campbell-Ewald clients in other parts of the country.

"When we need anything related to newspapers and we want it yesterday, Carol's the one we call," says Vye. "She's thorough, and we get the extra

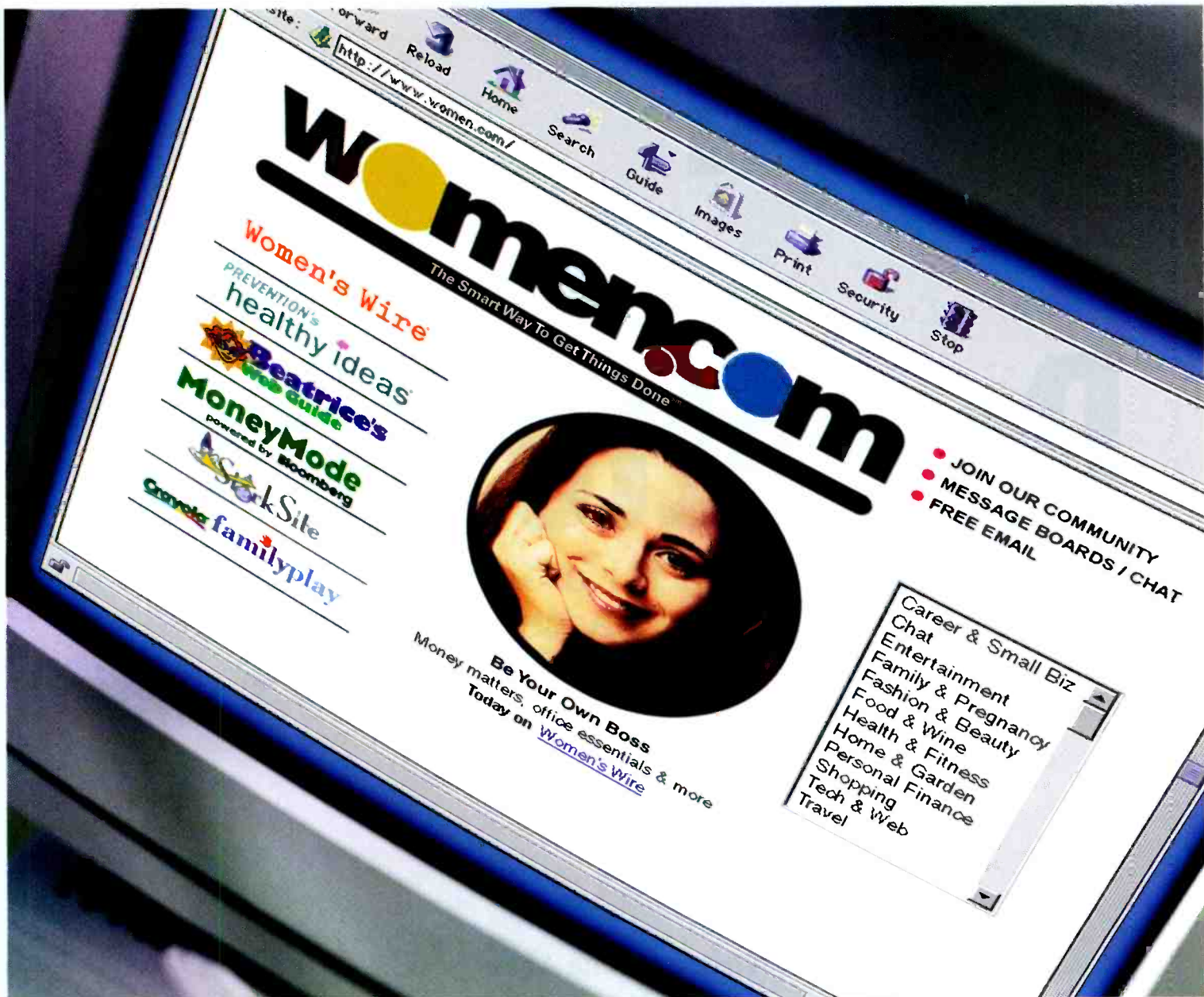
effort for better rates, positioning and reproduction quality."

Doing battle for clients, in fact, is a big part of Lawrence's job. Her biggest gripe is with newspaper credit departments, who seem to need the most detailed paperwork for even the most creditworthy accounts. She also believes the industry's convoluted, imprecise billing system makes it harder to accurately price out newspaper campaigns. "Rate cards need to be simplified so you can call three times in one day and get the same rate quote," Lawrence says.

She also questions the newspaper rate structure whereby national accounts sometimes pay three times what local businesses pay for the same ad linage. "If you buy a shirt in a store, it costs the same no matter who you are," she says. "Why shouldn't it be the same for newspaper space?"

But these are just nitpicks for an avowed newspaper lover who doesn't mind that newspapers aren't considered the glamour part of media. "They're a tactical, quick-strike vehicle that works for my clients," Lawrence says. She also feels reasonably good about job security. "I'm an avid newspaper reader myself, and I don't think the Internet or anything else is going to put them out of business anytime soon." ■





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out-of-home

Paulette Stout

She had an idea for a billboard with an airplane and live passengers but never thought it would fly with the client.

By **Alicia Mundy** Photography by Peter Murphy

Synergy. Symbiosis. Whatever. Delta Airlines was in desperate need of an image redo, trying to lure business-class travelers. Saatchi & Saatchi was crawling out of the rubble from a company split and needed a big, new client. And Paulette Stout was keeping one of her favorite ad campaign proposals on life support, trying to find a client

who wouldn't be scared off by the word "billboard."

It all came together with a bizarre and seemingly undoable plan to erect a "living" billboard smack in the middle of midtown Manhattan. A 44-foot-long replica of a Delta jet was attached to the billboard at 42nd Street and 8th Avenue across from the Port Authority Bus Terminal. Ironically, "terminal" is what the ad almost became on several occasions.



The provenance of the ad itself grew from Delta's and Saatchi's determination to revive themselves. Delta wanted a slice of the new business class to Europe, but was stuck with the perception of a middle-class airline with average service. Saatchi hoped that with a couple of unusual, if not outrageous, ideas, it could cap-

ture the account.

Delta vp Gayle Bock recalls how airline executives, having



sat through several presentations from other ad agencies, were looking for a “wow” factor. They found it in Paulette Stout’s concept of an outdoor space that would feature a real section of a Delta jet, with real seats and airline food, showing how comfortable the new international flights would be.

Of course, no one, including Stout, expected Delta to want to *use* the idea. They figured Delta might applaud the agency’s ingenuity and then ask for something more conventional.

“I mean, how often does a client actually ask you to execute one of your presentation ideas?” said Stout, a media supervisor at Saatchi in New York. “We just hoped they would like it enough to understand what kind of thinkers we are.”

But Delta folks loved that billboard idea—and they wanted it within two months of hiring Saatchi, just in time to kick off their new TransAtlantic Business Class.

That’s when Stout’s nightmare really began. She turned to Rick Del Mastro of New York Outdoor, who coordinates the many requirements usually associated with billboards in Manhattan. The live bodies sitting overhead was a new wrinkle for him.

“It was very different. We had to deal with lots of insurance issues,” Del Mastro said. “All the vendors involved wanted indemnification—millions of dollars in insurance.” And one of the vendors most concerned was Louis Katz, who owned the Kinney Parking franchise sitting underneath that billboard.

Stout had been wise in choosing Del Mastro as her ally. He knew that despite overwhelming and quite reasonable worries on Katz’s part, he could appeal to Katz’s business sense. Seems Katz himself is an entrepreneur in the outdoor ad biz.

“He understood what this could mean, and he went along,” said Del Mastro. There was a moment of panic, however, when Katz decided he wanted no part of it just the day before the board was to be unveiled. But Katz was massaged along, and he finally overruled his lawyer’s concerns about safety factors.

Safety factors, as Stout explains, is a nice phrase for fears that those live passengers and stewardesses feeding them would come tumbling down into 42nd Street, no doubt with “film at 11:00!”

But that was only one issue. There were dozens of New York code provisions that had to be met. And there was that unfortunate discovery that part of the billboard would overhang city property.

But most of those problems paled in comparison to the issue of would happen to Kinney Parking during the construction and the week-long event.

“We had to rent all the spaces that were affected,” said Del Mastro. The client also built a chain-link security fence, which stayed up at the parking lot afterwards, perhaps in a tip of the hat to the art of negotiation. And they threw a champagne reception and installed a red-carpet entrance to the crane that would

lift “passengers” up to the billboard, temporarily making the Kinney lot look a little like the limo pickup zone at Caesar’s Palace. Naturally, Katz was given a seat on the first “flight,” in early June.

The City of New York did alright by the billboard, too. Saatchi and Delta contributed about \$10,000 to the Times Square/42nd Street renewal project.

And finally, Delta won. Between the TV coverage, including CNN, the newspaper stories, the radio shows that aired from the billboard platform, and the positive interviews with the billboard passengers who could vouch for Delta’s new comfort class, the airline probably got more than \$2 million worth of publicity. Not bad, considering the whole project cost only \$250,000.

Stout was particularly pleased with the results, because the billboard—in a less ambitious incarnation—had been the centerpiece of a proposal she had shown another client a few months before. The client, whom she won’t name, doesn’t go for outdoor ads. But Stout is their No. 1 fan.

“I have a soft spot for out-of-home. You can do so much more with outdoor. It actually simplifies your marketing methods. And you have to get your message to crystallize instantly—it forces you to think creative and fast,” she added.

“Plus, I think it’s one of the best ways to reach certain audiences.” The born-and-bred Manhattanite grew up looking at billboards—and at the faces of the people around her gazing up at them. “I know what catches [people’s] attention. For instance, the affluent are hard to reach—they might not watch TV or listen to the radio. But if you can get those 20 seconds when they see that billboard, you have a chance to strike.”

That’s certainly the philosophy of Del Mastro, who once reached a notoriously unreachable client by writing him a letter, then blowing it up and pasting it on the bus stop outside the man’s East Side brownstone. “People notice billboards—you can do your best work there,” he said.

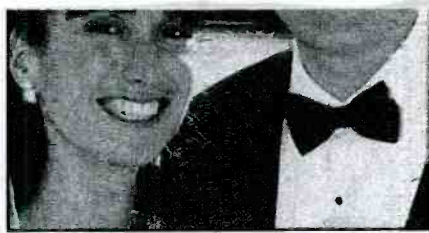
Stout and Del Mastro shared the same long-term hopes for the Delta billboard. “I wanted the attention to this area of town. The 42nd Street and 8th Avenue revitalization hadn’t quite taken off, and we needed the public to focus. So the Delta billboard brought in a lot of publicity to the location, and viewers and the public could see what was happening there.”

Stout also hoped the billboard would be a reminder about the possibilities for out-of-home ads and their ability to attract an audience, as well as attract free publicity. “That was what I wanted to achieve with this—there was a lot riding on that billboard, for the client, for us at Saatchi, and I think for that kind of advertising. A friend told me, ‘I was stopped in traffic because of that sign,’ and I was glad to hear it. It was a breakthrough—but it didn’t break people.”

It also won a 1998 Mediaweek Plan of the Year Award in June. ■



s. Douglas Downing
Mr. and Mrs.
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on.
The groom is the son
Mr. and Mrs.
orge Regan,
on.



and Carol N. Ginty,
 Mooresville, NC, for-
merly of Akron.
The groom is the son
of John R. and
Kathleen D. Page,
Harrisonburg, VA.



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YOU HAVE TO KNOW WHAT CAPTIVATES THEM.**

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Crystal Burger - Bradley Rim

Crystal Denise
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The groom is the son
Loy and Patricia
n, Washburn.



After a wedding trip
Townsend, the couple are at home in Columbus.
The bride graduated from the University at Buffalo.
e is employed by East Dayton Heart Consultants. The
om graduated from Saint Lawrence University. He is
ployed by American Freightways.

Jamie Howard - Ron Bansak

Jamie Susan
Howard and Ron Glen
Bansak were married
Aug. 29 at the home of
Pete Gorski.
The bride is the
daughter of Jonathan
and Elizabeth Howard,
Charlottesville.
The groom is the son
of Johsua and Betty
Bansak, Cincinnati.



After a trip to Ocho
Rios, Jamaica, the
newlyweds are at home
in Cincinnati.
The bride is a graduate of the University of Tennessee.
She is a realtor with Elite Realty. The groom received h
doctoral degree from Purdue University. He is director
Photogen Inc.

Tracy Merritt - Jeffrey Cooper

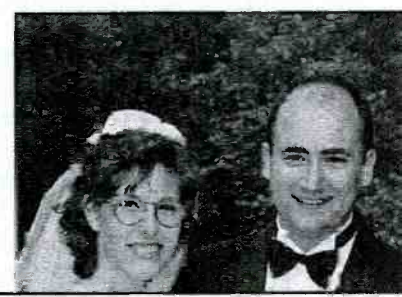
Tracy Jane Merritt
d Jeffrey Michael
oper were married
pt. 5 at Two Rivers
vilion, Louisville.
The bride is the
ghter of Mr. And
s. Frank Merritt,



© 1998 Real Media Inc.

Liz Slaven - Harris Davis

Elizabeth Amy
Slaven and Harris
Joshua Davis were
married August 29 at
Central Baptist
Church of Fountain
City.
The bride is the



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Dave Coffey

As PentaCom's Internet specialist, he applies traditional buying practices to a most unconventional medium.

By Mira Schwartz Photography by Blake Discher

Not long ago, advertising on the Internet was the ad industry's equivalent of a carnival midway. Web page developers hawked pieces of their cyberspace territories to advertisers like so many sideshow carnies, offering buyers the possibility of reaching millions of Web browsers by gambling on a medium whose virtues were obvi-

ous but unmeasurable. They could bring no hard evidence to the table on how many people saw an advertising banner attached to a site or were prompted by it to visit other Web sources—much less buy anything because of what they saw. Site authors instead worked up meaningless numbers based on the number of visitors to their Web pages, peddled their proprietary status without promising any results and made deals that differed wildly in price from one



place as we go and building them up," Coffey says. Unlike the new computerized frontier, most media is ruled by traditional buying

advertiser to the next.

Buyers like Dave Coffey, supervisor of new media technologies at PentaCom, a division of BBDO that handles media for Chrysler, either had to do a piecemeal business at their own risk or carve out some standards to streamline the process. "That's what I really enjoy about my job, putting these processes in



practices devised and implemented throughout many a client-buyer relationship. In print, for example, buyers deal in volume discounts and rate bases, while broadcast hinges on upfront commitments and the spot market.

Not so on the Web. Up until about a year ago, buyers looking for a way to do business on the Internet might as well have been setting up shop on the moon. There was almost no precedent telling them what they should do or where they should go. That's the way it was when Coffey assumed his post in June of last year. Coffey's advertising experience up until then had been in media planning and research, so he had enough grounding as well as an understanding of what drives sales to know what he wanted out of his Internet advertising. The West Michigan University graduate started his career at Campbell-Ewald right after college as an assistant planner on the agency's Chevrolet account. That year-and-a-half stint ended when Coffey moved to the company's research arm, where he worked under industry guru Bernie Guggenheim for six months. The pivotal moment in his budding career was Coffey's pitch to Amoco, which helped win the account. He was promoted to media planner for Amoco, a position he held for a year before joining PentaCom in April 1996 as a media planner for Chrysler/Plymouth. His promotion to a senior media planner on the account followed that fall.

Coffey's boss, Cindy Nelson, a senior vp in charge of internal communications and corporate advertising, had managed only a few tentative steps into advertising on the Net. The confusion was great, she says, between the technologically oriented Web producers and the sales community. "We realized we needed a dedicated person to keep up with the emerging and constantly changing landscape of new technology," Nelson says. The company was looking for someone with an aptitude for the Internet to be a point person on Chrysler (now Daimler Chrysler) in new media.

Coffey had been promoted from media planner to senior media planner for Chrysler Plymouth in October of 1996 and was a member of the account's interactive team, a group assigned to follow the development of Internet advertising.

"Early on, because it was computers, there was an assumption that there were a lot of measures available, but that wasn't true. When we asked, [Web producers] just said, 'We're the Internet.' So we knew we needed someone who knew how to produce those measures and could put us in the right direction," Nelson recalls.

Coffey had had an abiding interest in the Internet since 1989. When he was offered the position of new media supervisor in June last year, he embraced the role's potential as a launching point for making the Internet more passable for advertisers. "The real challenge of the Internet is it changes every day, so how do we address the changes?" Coffey explains.

His first move was to define a protocol for placing ads. One aim of his campaign, using banners on various sites, is to drive browsers to the Daimler Chrysler Web site. Coffey wants to pick up people looking for information on buying a car, with the hope that they'll become intrigued enough to price-shop, scout out

offers and contact a dealer. In other words, everything short of physically going to the dealership and driving the vehicle home. To that end, he places his banners with search engines targeting cars or on automotive sites with names familiar to consumers. There are only a key few of the latter, however, which can make inventory tight. To circumvent the problem, Coffey borrowed a standard broadcast-buying practice and now buys most of his ads upfront, insuring that he secures the best inventory.

Another of his ideas was to work out a dollar-volume discount with service providers much like newspaper or magazine ad buyers use. As in print, when a buyer commits to so many pages to get a better deal, the more impressions Coffey buys on a Web page, the better his price.

"We took the best things from broadcast and print and integrated it," Coffey says. The Web banners have proven so effective that Daimler Chrysler has increased his budget dramatically in the last two years, although Coffey declined to discuss numbers.

One of the medium's key selling points is the ease with which it can measure consumer response. As part of his duties, Coffey tracks how many visitors to the Daimler Chrysler Web page are spurred by his banners to pursue more information off the Web page and, it is hoped, move on to the first step in buying a car. "The banners are designed to support media buys," says Jeff Grice, senior vp at Ross Roy Advertising, the Web page development company that creates the Daimler Chrysler banners. "They link customer interest to the 'consider, shop, buy'" mode of Internet browsing. In that way, banners are like a two-way mirror, giving Coffey a view of consumers' buying habits as much as piquing online shoppers' interest.

It can be a mechanism for learning what kinds of ads draw consumers. More generally, it is shaping the potential of the Internet as a retail

engine. Neither Coffey nor Nelson foresees the Internet surpassing other media in consumer reach, at least not in the near future, but they are also quick to add that the Net's effect is only beginning to be felt.

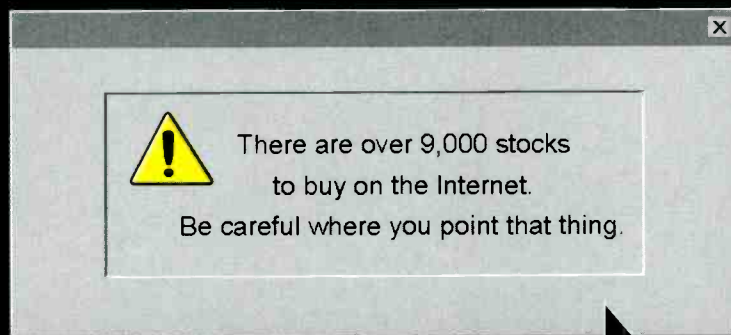
"There's no doubt in my mind that the Internet will change how we do business," Nelson says. She adds that it was an ideal fit to have someone like Coffey working on building its possibilities into real sales value, not just for the account, but for the whole future of virtual advertising.

"He's very bright, articulate, he has a good understanding of it," Nelson says. "I'm so amazed because he's so young and yet so dynamic and wise beyond his years."

For Coffey, a good deal of personal gravity probably comes in handy when he's discussing a way of doing business that a lot of companies may still think of as an abstract service producing intangible results. He says a lot of his job is explaining and promoting Internet advertising as a potent tool with formidable reach.

"One of the bigger challenges is education," Coffey says, "explaining to people about how best it can be used and what marketing objectives can be fulfilled." ■





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Source: Nielsen Media Research, 3rd quarter '97 vs. 3rd quarter '98. Percent increases based on Mon - Fri, 8pm - 11pm time period impression deliveries (H+ and A:5-54).

CALENDAR

PaineWebber's annual media conference, this year focusing on how companies are responding to the shift in the basic media model, will be held at the McGraw-Hill Building in New York Dec. 7-11. Contact Melissa Kessler at 212-713-9716.

International Radio and Television Society Foundation will present a **Christmas benefit** Dec. 16 at the Waldorf-Astoria featuring New York City Swing. Contact Marilyn Ellis at 212-867-6650, ext. 306.

The **New York Women in Film & Television** will honor Candice Bergen, HBO senior vp Sheila Nevins, cinematographer Dyanna Taylor and Ida Lupino (posthumously) as winners of its Muse Awards Dec. 17 at the Grand Ballroom of the New York Hilton & Towers. Anne Meara will host the luncheon, which also celebrates the group's 20th anniversary. For information, call 212-838-6033.

The **Association of Local Television Stations** will hold its annual convention on Jan. 25 at the Morial Convention Center in New Orleans. Contact the ALTV at 202-887-1970. ALTV's sessions piggyback onto the National Association of Television Program Executives' **NATPE '99** conference, also in New Orleans from Jan. 25-29. For registration information on NATPE, contact Deanna Varscsack at 310-453-4440, ext. 209.

Radio Advertising Bureau will hold its annual market leadership conference Feb. 4-7 in Atlanta (location TBA). Contact: 212-681-7210.

Media Notes

NEWS OF THE MARKET

Ms. Gets its Liberty

Ms. magazine, the veteran feminist bimonthly, has been sold by its owner of three years, MacDonald Communication Corp., to a group of women investors. The group, called Liberty Media for Women, was formed by the Marcia Ann Gillespie, the magazine's editor in chief, and Gloria Steinem, *Ms.* founder and consulting editor. Under the MacDonald fold, publisher of *Working Woman* and *Working Mother* magazines, *Ms.*' circulation increased 40 percent. The change in ownership marks the first time the magazine will be women owned since its founding 26 years ago.

Forgive Not Forgotten in '99

Twentieth Television's new talk show, *Forgive or Forget*, has become the first freshman syndicated series to be renewed for the 1999-2000 season. The relationship-based show, hosted by Los Angeles radio personality Mother Love, has renewed with Chris-Craft/United Television's WWOR-TV in New York and KCOP-TV in Los Angeles, and with all six of the Fox-owned stations aboard for this season and next. During the November 1998 sweeps, *Forgive or Forget*'s 1.9 rating/6 share average in Nielsen's 44 metered markets improved 27 percent over year-ago time periods. Rick Jacobson, president/COO of Twentieth Television, also noted that the show will be upgraded Jan. 4, 1999, in Orlando, where it moves from UPN affiliate WRBW-TV to CBS affil WKMG-TV.

Teitelman to Helm New Title

American Lawyer Media, the country's leading publisher of legal information, named

Robert Teitelman as editor in chief of a new start-up to be launched by the company in 1999. The as-yet unnamed daily will focus on legal reporting on business and will target corporate lawyers, legal executives, and financial professionals. Teitelman is the former editor of another of the company's properties, *Institutional Investor*, where he has worked since 1989. He also worked as an editor and writer at *Forbes* and *Financial World*.

Fox Serves Up Airport Food

Fox Sports and Host Marriott Services Corp. will partner to construct a bar and grill restaurant at the Minneapolis/St. Paul International Airport. The concept will cater to air-traveling sports fans. The first restaurant is scheduled to open in the spring of 1999. Future themed restaurants at airport locations in Chicago, Orlando, Phoenix, and Tampa/St. Petersburg are also planned for 1999 openings.

"This is a major extension of the Fox Sports brand which exists on network television, cable, the Internet and now in restaurants," said Fox Sports president David Hill. The restaurants will be called Fox Sports Sky Box. Each will resemble the Fox Sports *Gameday* studio and each will contain Phillips flat-screen TV sets showing any of the 22 Fox Sports Net regional cable channels made available by DirecTV. Computer terminals providing access to the latest sports information on the Fox Sports web site, and stations for playing Fox Sports Interactive video games will also be made available.

TWI's Images Clears Top 50

Trans World International, a New York-based production and TV syndication company, has cleared its *Images of 1998: A Year in Review* retrospective special with TV stations representing 95 percent of the U.S. Hosted by Sue Simmons, a news anchor

TBS Deals With Studios

TNT and TBS Superstation last week continued to stock up on theatrical film rights to rerun on their networks. The two Time Warner-owned cable networks secured syndication-window rights to 97 movies from Columbia TriStar, Buena Vista and sibling studio Warner Bros. The Columbia deal includes 30 titles including *Men In Black*, *Air Force One* and *The Devil's Own*. Turner's deal with Buena Vista covers some 43 titles, including *Ransom* and *Scream*. The Warner Bros. package includes such titles as *Twister* and *Eraser*. None of the films will begin their run on TNT and/or TBS before 2000.



TNT delivers Will Smith in *MIB* to viewers after 2000.

Media Notes

CONTINUED

with WNBC-TV in New York, the hourlong special has locked in clearances with Big-Four network affiliates in all of the top 50 markets. As expected, WNBC has picked up the show, and other major-market clearances include KNBC-TV in Los Angeles, WMAQ-TV in Chicago, WCAU-TV in Philadelphia, KRON-TV in San Francisco, WBZ-TV in Boston, WFAA-TV in Dallas-Ft. Worth, WJLA-TV in Washington and WDIV-TV in Detroit. TWI, a unit of sports agency International Management Group, is offering the program in an even 6.5-minute local and national barter split for a Dec. 18-Jan. 3, 1999 broadcast window.

Bigger Billings on the Horizon

Horizon Media's West Coast office has increased its billings by 20 percent over the last two quarters. Among its new clients are Rockwell Semiconductor Systems and Redfish Telemetry. D-Nine Design, a Los Angeles-based agency, has named Horizon its media agency for all planning, buying and research duties. Horizon, based in New York, has annual billings of over \$375 million.

Meredith Ups Rate Bases

The Meredith Corporation announced rate-base increases for three of its magazines, *Traditional Home*, *Crayola Kids* and *Golf for Women*, beginning in 1999. *Traditional Home*, which will be 10 years old next year, will increase its rate base from 775,000 to 800,000 next March. *Home* is the number one newsstand seller in upscale home decorating magazines. *Crayola Kids* will also increase its circulation by 50,000 to 550,000 with its Feb./March

issue. *Golf for Women* will increase its rate base from 360,000 to 370,000 beginning with its Jan./Feb. issue.

Radio One: FUN in St. Louis

Baltimore-based radio company Radio One has bought WFUN-FM in St. Louis for an undisclosed amount from Arch Broadcasting, LP. The acquisition is Radio One's first in the market. The company said it plans to apply to the Federal Communications Commission for a signal-strength upgrade and license to move the station—which is currently broadcasting out of Bethalto, Ill.—closer to downtown St. Louis. Radio One, an African American-owned radio company specializing in black music stations, currently owns 10 stations in four markets including Baltimore, Washington, Atlanta, and Philadelphia.

NNN Moves Ops to California

The Newspaper National Network will shift its processing operations to the California Newspaper Network, a subsidiary of the California Newspaper Publishers Association, effective Dec. 31. The shift is taking place because Publicitas Advertising Services, which performed those services since the NNN's inception, is ceasing operations as of this year's end. NNN is a sales and marketing association that operates under the auspices of the Newspaper Association of America, the newspaper industry's trade association. It places ads in seven national ad categories in U.S. newspapers, providing one order/one bill service and also develops customized marketing plans for its newspaper advertising clients.

CMR Top 50

A ranking of the top 50 brands' advertising in network prime time

Week of Nov. 16–Nov. 22, 1998

Rank	Brand	Class	Spots
1	BURGER KING	G320	33
2	DOMINOS PIZZA	G320	27
3	KFC	G320	25
4	SPRINT LONG DISTANCE—RESIDENTIAL	B221	24
5	LE—MEN'S JEANS	A142	23
6	SONY PLAYSTATION—CRASH BNDCT WRPD	G511	22
7	10-10-220 LONG DISTANCE—RESIDENTIAL	B221	21
	MONEY STORE MORTGAGE CO.—CNSMR SVCS	B124	21
9	PIZZA HUT	G320	19
10	DURACELL ULTRA—ALKALINE BATTERIES	H310	17
	KMART—SALES ANNOUNCEMENT	V590	17
	UNIVERSAL—MEET JOE BLACK MOVIE	B660	17
13	CAMPBELL'S—SOUP	F210	16
	HOME DEPOT	V376	16
	LION KING II SIMBA'S PRIDE—VIDEO	H532	16
	OLIVE GARDEN	G320	16
	SEARS DEPT—MULTI-PDTS	V490	16
18	CHILI'S GRILL & BAR	G320	15
	ENERGIZER—ALKALINE BATTERIES	H310	15
	MCDONALD'S	G320	15
	PEPSI ONE—DIET SOFT DRINK	F442	15
22	1-800-CALLATT	B221	14
	1-800-COLLECT	B221	14
	ADIDAS—MEN'S SNEAKERS	A321	14
	NISSAN AUTOS—MAXIMA LEASING	T112	14
26	BUICK AUTOS—CENTURY	T111	13
	KODAK ADVANTIX—CAMERA	G141	13
	OFFICE OF NATIONAL DRUG CONTROL	B329	13
	SEARS—PORTRAIT STUDIO	V450	13
	TIME LIFE—VARIOUS RECORDINGS DIR. RES.	V871	13
	VICTORIA'S SECRET STORES—WOMEN	V311	13
32	AMERICA ONLINE	B541	12
	BUENA VISTA—ENEMY OF THE STATE MOVIE	B660	12
	FORD AUTOS—ESCORT	T111	12
	MCI WORLDCOM LONG DIST—RESIDENTIAL	B221	12
	NINTENDO 64—GAME SYSTEM	G511	12
	SMALL SOLDIERS—VIDEO	H532	12
	STP VISION BLADE—WINDSHIELD TRTMN	T142	12
39	ADVIL—PAIN RELIEVER LIQUI-GEL	D511	11
	AETNA U.S. HEALTHCARE—MEDICAL INS.	B412	11
	APPLE MACINTOSH I MAC—COMPUTER	B511	11
	BUENA VISTA—A BUG'S LIFE MOVIE	B660	11
	COTTON INC.—CP	A920	11
	DIAL—ANTIBACTERIAL HAND SANITIZER	D290	11
	HYUNDAI AUTOS—VARIOUS MODELS	T112	11
	INTEL—COMPUTER COMPONENTS	B522	11
	SEARS—JEWELRY/OPTICAL	V410	11
	WESTERN UNION—CONSUMER SERVICES	B225	11
49	ARRID XX ULTRA CLEAR—SOLID ANTIPERS	D260	10
	BURLINGTON COAT FACTORY—FAMILY	V311	10

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



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Phone: (203) 531-7100 (203) 532-3244
Fax: (203) 531-1406
E-Mail: morano@qba.com
URL: <http://www.sunbeambread.com>

Brand Name, Brand
Marketer, Address, Telephone, Fax,
URL, Headquarters/Parent Company,
Product/Service Category, Media
Expenditures, Leading Ad
Agency/Contact, Key Personnel

Brand Established: 1942
Product/Service Category: Food
Media Expenditures:
\$0,000
Media Expenditures By Medium:
\$500,000, Syndicated TV - \$350,000
\$500,000, Spot Radio - \$100,000
Newspapers - \$350,000, Trade Publica-
tions - \$0,000, Outdoor - \$175,000, Inter-
active - \$0,000
Media Budget: Up 10%
1997 Sales: \$401,000,000 exact
Budget Set: Mar.
Lead Advertising Agency/Contact:
QBA Advertising & Communicatio
Greenwich, CT (203) 532-3244
Morano, Vice Pres.
Additional Advertising Agencies:
Calvert & Co., Upper Montclair, N
(973) 783-0600 Dale Calvert
Dewitt Media, Inc., New York, N
(212) 213-0120 Bob Flor

MEDIAWEEK Directory

Entertainment Weekly

Time Inc.
1675 Broadway
New York, NY 10019
Phone: (212) 522-5600
Fax: (212) 522-0074

Frequency: Weekly
Total Circulation: 1,200,000

Audit: ABC
Single Copy: \$1.50
Editorial: Popular culture, the people, increasing
Target Reader: active and involved entertainment en-
Mng. Editor: James V.
Pres.: Michael J.
Pub.: Michael J.
Vice Pres., Ent. Mktg./Bus. Devel.:
Vice Pres., Consumer Mktg.:
Circ. Dir.: Alexand
Dir., Finance/Admin.: Georg
Assoc. Pub.: D
Prodn. Dir.: Carc
Assoc. Pub.: D
Dir., Promo./Pub. Affairs:
Dir., Mktg. Devel.:

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Fax: (716) 842-6676
E-Mail: first initial last name@mower.co
URL: <http://www.mower.com>

Type Of Organization: Agency, Public Re
Ultimate Parent Co: Eric Mower and A
Syracuse, NY
(315) 466-1000
Services Offered: B
*Consumer Advert
Marketing, Media
Public Relations, Sale
Interactive/Internet Services, Event
Management/Marketing, Out-of-Hom
Advertising, Strategic Planning/Mark
Corporate Communications, Product
Fields Served: Automotive, Entertainr
Financial Services/Banks/Savings &
Food, Retail Stores/Chains

Agency Name, Address,
Telephone, Fax, E-mail, URL,
Services Offered, Fields Served,
Annual Billings, Billings by
Medium, Key Personnel,
Major Accounts/Clients

Employees: 55 Year Found
1997 Billings: \$36,002,300
1997 Billings By Medium: Network T
\$6,128,041, Cable TV - \$891,130, R
\$5,793,183, Newspapers - \$5,710,44
Publications - \$1,038,411, Trade Pu
\$274,104, Direct Marketing - \$756
Collateral - \$3,843,904, Other -
(Pub. Rel./Sales Prom
1997 Fee Income

Address, Telephone,
Fax, E-mail Address, URL,
Key Personnel, Services
Provided, Ad Specifications,
Accounts, Strategic alliances,
Company Profile

IQ Directory

Company Profile: We are a premier Internet/Intranet s
provider with an in-house staff of artists and program
Primary Accounts: America Floral Services (www.lillianvernon.com); New Century Net
Vernon (www.lillianvernon.com); New Century Net
(www.newcentury.net); Silly Classix (CD-ROM); To
Strategic Alliances: Apple Computers; Bell Atlanti
e; Microsoft; UPN-Paramount Channel 20.
Site Developed By: In-House.
Ad Placement Contact: Jim Hatch, Dir., Mktg
Base: Flat Fee.
Banner Sizes in Pixels (width x height): 468x60
125, 120x240, 120x90, 120x60, 88x31.
Maximum File Size: 50 Kilobytes. File Formats: G
Sponsorships Available: Yes.

Digital Scribe
67-71 Yellowstone Blvd., Ste. 6D
Forest Hills, NY 11375-2846
(718) 268-1493
E-Mail: harry_widoff@msn.com
URL: <http://www.digitalscribe.com>

Project Mgr. Harry Widoff*
Mktg./Sales William Corsa
Programmer Joseph Gonzalez
Animation Dir. Steven Speer

Year Established: 1989 Employees T
Operations: CD-ROM Development, Consul
Multimedia Video/Graphic Design, POP/V
Developer.
Company Profile: To find nich
production and design
Web sites

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A L W A Y S S E R V I N G Y O U

*Source: According to studies by Media Metrix and Relevant Knowledge for June 1998. The data represents the reach for 24/7 Media based upon 24/7 Media's submitted list of site URLs to the research companies.

 **miningco.com™**

 **battle.net**

Wall Street™
Sports

WWW.JOKIS.COM 

 **TALK CITY**

REUTERS 



NetRadio™
NETWORK

2 4 / 7 M E D I A

 **CLI NOW!**
Sales Group

 **24
7**
MEDIA

212 307 8900
www.cliqnow.com

212 231 7100
www.247media.com



By now, you may have heard about the new Palm VII, an upgrade of the Palm Pilot digital assistant that will include limited Internet access to such sites as E*Trade, Fodor's and *USA Today*. An upgrade of the Palm III (Palms IV, V and VI have yet to be released, but who's counting?), the Palm VII brings new meaning to the term "multi-tasking." Finally, there's something that fulfills the uncontrollable urge people get to scan stock quotes while they're walking down the street.—*Catharine P. Taylor*

@deadline

MS Adds Life to Sites

Microsoft, Redmond, Wash., and John Hancock Mutual Life Insurance Co., Boston, have signed a \$7.5 million online advertising agreement to make John Hancock the premier life insurance sponsor on the MSN network of Internet services. Beginning in early 1999, Hancock will receive brand exposure across MSN.COM, MSNBC, the MSN Expedia travel service and other sites in the MSN group.

Roll the Tape @Home

The newly-revealed 10-minute limit @Home Network, Redwood City, Calif., has placed on broadcast-quality video downloads will have no effect on the broadband cable ISP's rich media ad campaigns, said vice president of advertising Susan Bratton. She noted that the limit did not apply to Internet quality video, which is streamed at only 15 to 20 frames per second.

America Loves The Net

According to a "cyberstudy" by America Online, Dulles, Va., and marketing research firm Roper Starch, New York, 44 percent of 1,001 home Internet users surveyed say the medium is becoming a necessity. Seventy-one percent say they go online to get information about products to buy online and offline, and 67 percent would prefer Net access over TV or phone service if stranded on a desert island.

Giant Step Closes The Loop With Data Center

By Adrienne Mand

In an effort to offer clients ad serving and reporting services they currently get from third parties, Giant Step, Chicago, has invested in a nearly \$4 million data center to provide closed-loop measurement and tracking of online ad campaigns.

The unusual combination of creative services and back-end tools will pit Giant Step against such companies as ad measurement firm AdKnowledge, Palo Alto, Calif., and IP network provider Level 3 Communications, Omaha, Neb. In the complicated world of online ad management, clients and agencies may have to use several vendors in order to manage even one campaign.

The agency, which currently hosts all of its clients' sites, will move to a new facility next month that includes the center, created by San Jose, Calif.-based network provider Cisco Systems.

"Companies are starting to realize that it doesn't necessarily fix the problem to go to separate services," said COO Adam Heneghan. He added that 80 percent of the time problems are in the applications and not the hardware.

The data center will include ad serving—including the serving of rich media ads to sites which accept such creative—measurement, access to the creative and click-through and

transaction results. Heneghan compared the roster of offerings to the data hosting programs of AT&T, EDS and IBM.

CEO Eric Heneghan noted that the cry for accountability online, while set to a higher standard than for television and print media, is an "inherent attribute of this space."

"Because we're hosting ... we're able to have one standard unit of measurement," he

said. "All the data is aggregated in one place. There's not this problem of having to try to get information from a third party."

One client already utilizing the expanded offerings is Hawaii-based Tropical Connection, which regularly sells orchids to florists but is offering them to consumers

for the first time online.

The company is able to quickly determine which ads are generating sales. The system will also handle the huge infrastructures for the sites of Oldsmobile and United Airlines, which includes such data-intensive information as a flight status area.

Owned by Leo Burnett, Chicago, Giant Step has more than 100 employees and will expand when it moves to its new 45,000 square foot office in January. It also is opening New York and Seattle offices in the next few weeks. ■



Ready to serve: Giant Step's Adam and Eric Heneghan will serve, track and host ads.

Search

News

Features

Reviews

People

Events

THING'S NEW WORLD! p. 32 | USENET COMMERCIALLY REMARK-ABLE p. 32

CAULEY: APL DIGITAL'S NOISEMAKER p. 36 | SEARCHING FOR INTERACTIVE BLISS p. 38

bits

• **Making online shopping easier for its users**, Webcasting super site **Broadcast.com**, Dallas, inked an exclusive deal last week with online retailer **Amazon.com**, Seattle. Under the terms of the agreement, links to Amazon.com will be integrated throughout Broadcast.com's channels and programming, allowing users to click directly to purchases related to Broadcast.com's content.

• **NBC.com** and **wishbook.com** by **Sears Wish Book**, Hoffman Estates, Ill., have teamed to launch **Holidays@NBC**, an on-air/online marketing initiative that integrates shopping from advertisers, holiday content from NBC.com and a \$1,000-a-day online sweepstakes from Citibank. The site, nbc.com/holidays, will be promoted with a national, primetime co-op advertising campaign on NBC-TV and with online ads. Retailers include Buy.com, PC Connection and eToys.

• **Modem Media**. **Poppe Tyson**, Westport, Conn., has filed a registration statement with the Securities and Exchange Commission for an initial public offering of Class A Common Stock. **True North Communications**, Chicago, will still retain majority ownership.

• Online promotions company **Webstakes**, New York, launched **iDialog**, an e-commerce promotions service designed to help companies build long-term relationships with consumers. Twenty companies signed deals to use iDialog, including Citibank, Hallmark, iMall and Netscape.

• Just in time for the holidays, business directory **Zip2.com**, Mountain View, Calif., last week launched its "12 Days of Christmas" online holiday campaign, a strategic partnership with **AdNet Strategies**, Los Angeles, and **Music Boulevard**, New York, that provides consumers with one-click access to popular online shopping destinations. Zip2 also named **Douglas Young** chief technology officer. He was a principal scientist at Silicon Graphics, also Mountain View.

• **Think New Ideas'** Los Angeles and Seattle offices have won a traditional and interactive advertising and media assignment from online travel company **Preview Travel**, San Francisco. **Left Field**, also San Francisco, previously had the account.

• **I/Q** is gathering revenue figures from interactive agencies for its Top 50 list. To submit information, e-mail Jim English at jenglish@adweek.com. The form also will be available online at www.adweek.com. Submissions are due by Dec. 29.

That's the Thing: Parable Changes Into ThingWorld.com

BY SUSAN KUCHINSKAS—It's good-bye Parable, hello, ThingWorld.com.

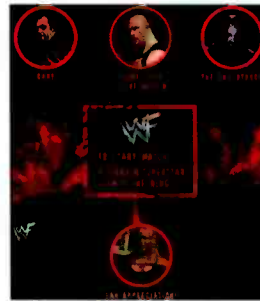
Parable the Newton, Mass., multimedia tools company is changing its name to ThingWorld.com to reflect its Things product line. The line includes digital collectibles of such copyrighted properties as pro sports logos and cartoon characters, and tools to create and view the Things.

But the company is also announcing today that it is broadening its product line to include streaming audio and video, with the help of Microsoft. The new tool, which uses Microsoft's Windows Media Technologies and ThingWorld.com's Things, is called Streaming Media Things.

Comedy Central, New York, will use the technology in a revamped Episode Guide for the animated series *South Park*, set to launch in the next week. "For Comedy Central, it will be ... great for us to present this content in a unique context and preserve the context we've created for it," said Beth Lewand, senior producer for online,

Comedy Central. "It allows us to distribute samples of the content from the TV shows in an interface that's really different."

Streaming Media Things add a new level of functionality in the professional version of the ThingMaker authoring tool that allows streaming media and lets the properties be secured from alteration by third parties. The served media contains inherent copyright information, which can include a URL linking to a related Web site. "If you look at streaming now, it's very passive. We want to make streaming a part of the brand's toolset and derive



WWF stars are the latest Thing.

something from it, like a commerce opportunity," said Andrew Collins, director, content partners at ThingWorld.com.

Also today, ThingWorld.com is announcing a partnership with the World Wrestling Federation. They produced a demo with a branded user interface featuring icons of four WWF stars surrounding an empty square. Users can drag any two icons into the ring, launching a video stream of those two competing. ■

Spreading the Usenet: SuperNews Repositions

BY SUSAN KUCHINSKAS—After three years of offering Internet service providers access to Usenet news groups, San Jose, Calif.-based SuperNews has a new focus and a new name. Usenet is perhaps the last content on the Web to be commercialized.

The company relaunches today as **remarQ Communities**, and also has struck a deal with Redwood City, Calif.-based Excite that links an Excite-branded newsgroups search tool to Excite's front page. In addition, those who use the Excite search tool will automatically receive results both from the Web and relevant newsgroups.

"We've been ... thinking about the different types of content sources consumers are interested in getting access to," said Kris Carpenter, director of search services at Excite. "We want to provide not just lists of URLs but sources that would lead consumers to their answers."

A second part of **remarQ's** new strategy

is to work with both ISPs and Web content providers to offer their users access and participation in newsgroups, using **remarQ's** proprietary Web interface. For example, a site devoted to food might offer visitors access to rec.arts.food.

"Our goal," said **remarQ** director of marketing Barrett Saik, "is to bring discussion groups to the mainstream." **RemarQ's** chief competitor is **DejaNews**, Austin, Texas; however, users must go to the **DejaNews** site to access content. Barrett said **remarQ** will not make discussion groups a destination, but rather integrate them into other Internet content.

RemarQ has provided a proprietary Web-based authoring tool so that sites and ISPs can customize and brand the **remarQ** search screen. They pay a fee and then share ad revenue from banners on the search page; ads are being sold and served by **DoubleClick**, New York. ■

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* Source: November 1997 Nazca Saatchi & Saatchi Study.



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Interscope Makes Online Music

Interscope Records, Los Angeles, today unveils its new Web home located at www.interscoperecords.com. But unlike the label's defunct original homepage, which simply featured publicity photos and artist bios, Interscope hopes to revamp the notion of record-label-site-as-vanity-project by focusing on its existing audience—including fans of such Interscope artists as the R&B group BlackStreet and The Wallflowers. It will also look to attract page views with an online store (opening early 1999) and a virtual jukebox with streaming audio and video clips from Interscope's roster of 82 artists.

"This really isn't just a music site, it's going to be a cultural portal," said Tony Nicosia, director of music services at Reser, the New York-based multimedia



A page from Interscope's new Web site.

shop that designed the site. In addition to offering audio and video clips (via RealNetworks and QuickTime), Interscope plans to build their online fan community with weekly features like a "News and Band

Information" page and "i on the street," an area that highlights the best nightclubs and music venues across the country. That area will begin featuring clubs in Los Angeles and New York, with more cities added as the site continues to grow.

Interscope hopes to attract repeat visits with a rotating series of online goodies like an Arcade stocked with ever-changing ShockWave games and the AutoPilot Page, a digital gallery that showcases the art of photographers and graffiti artists.

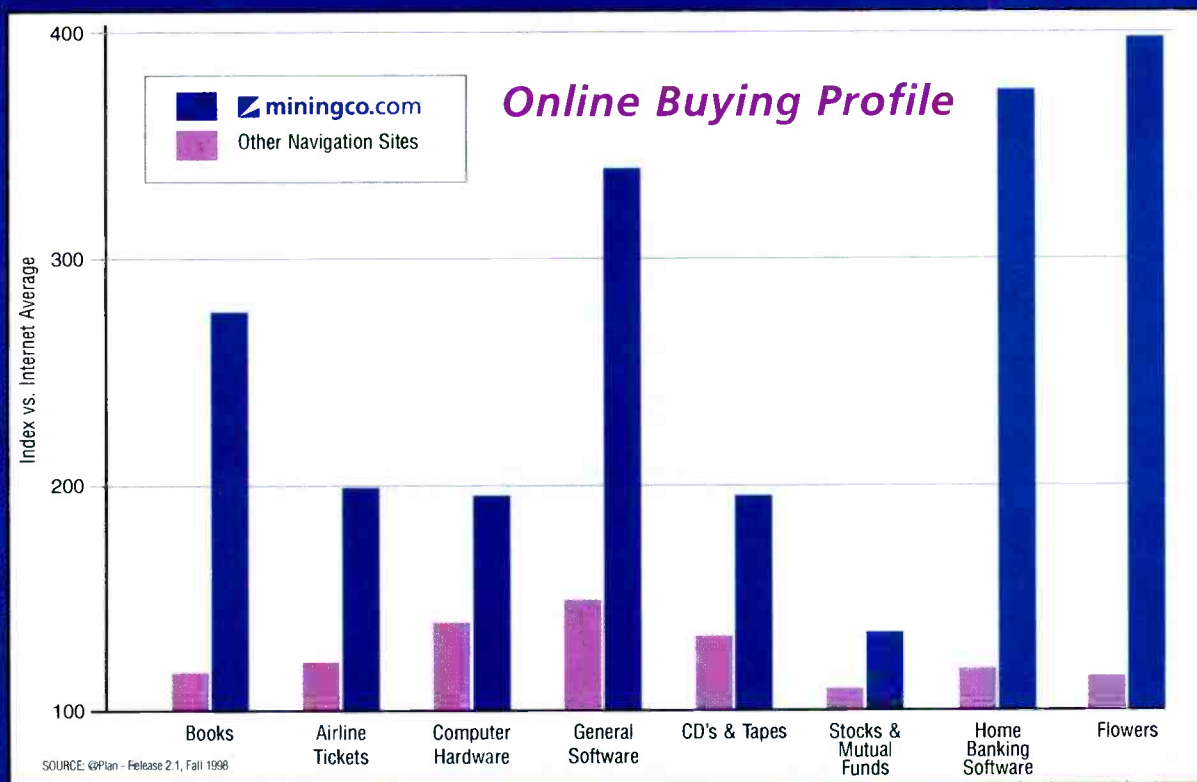
"We're encouraging our artists to get involved [with the site]," says Steve Rimland, head of new media at Interscope. According to Rimland, the site will offer chats and concert cybercasts in the near future, kicking off with a live chat and online focus group featuring BlackStreet producer Teddy Riley on Dec. 9. Thus far, Interscope has lined up partnerships with, among others, TicketMaster Online, Liquid Audio and CDnow.

While the online store will not sell CDs—Interscope's distribution agreement with parent company Universal Records forbids it—Rimland says they will sell hard-to-find products and Interscope gear.

"The problem with a lot of music sites is that they only have information about their bands," says Rimland. "But fans want more than just information."

—Kipp Cheng

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Excite to Launch TV Campaign

Even if you're a total klutz, you can use Excite, promises a new TV ad campaign that launched Sunday. The brand awareness campaign, which was created by Lowe & Partners/SMS, New York, has the tagline, "You Can Too." Its "Everyman" mystique targets existing and new Internet users. Six spots will air for six weeks, on a wide variety of cable and broadcast shows.

The campaign is the first from Lowe, which is better known for blue-chip clients such as Sprite and Mercedes-Benz, since the shop won the account in October.

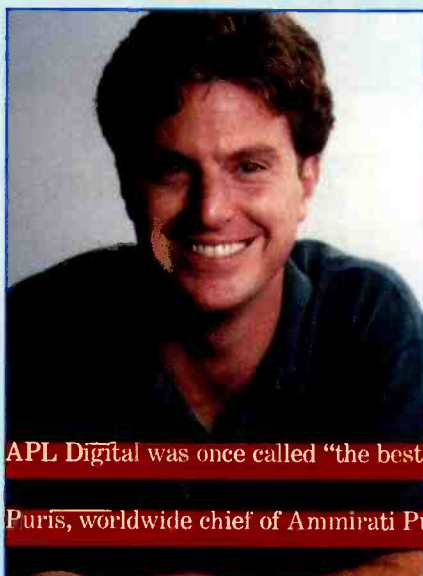
Each commercial shows an ordinary person botching everyday activities. In one ad, for instance, a man installs a window air conditioner, only to see it plummet out the window. Meanwhile, his busybody apartment superintendent is bragging about all the cool stuff he did on the Internet the previous night. According to Fred Siegel, senior vice president of marketing at Excite, Redwood City, Calif., the message is, "You don't have to be a techie or computer adept in order to do Herculean tasks with Excite." Siegel would not disclose how much was spent on the campaign, but sources have estimated Excite's annual budget at \$5 million to \$10 million.

"The idea was to humanize the Internet," said Lowe vice chairman and executive creative director Gary Goldsmith.

The other portals' advertising is wacky, said Lowe chairman and chief creative director Lee Garfinkel. "Our humor is smarter and simpler," he explained. "And that's also what the message [about Excite] is."—*Susan Kuchinskas*

Movers

SF Interactive, San Francisco, has tapped **Rob Middleton** for the new position of principal, director of media services. Middleton comes from Goodby, Silverstein & Partners, San Francisco, where he was media research director. ... **Peter Kestenbaum** has been appointed vice president of corporate marketing at Agency.com, New York. He was director of field marketing, North America, for Sun Microsystems, Mountain View, Calif. ... Concrete Media Construction, New York, has named its former vice president of marketing **Aaron Cohen** to the post of president. The agency also named **Kit Cody**, former editor in chief at gorp.com, New York, as executive producer, while **Liza Pagano**, a former senior designer at Poppe Tyson, New York, has been hired as design director.



APL Digital was once called "the best kept secret in the business" by Martin Puris, worldwide chief of Ammirati Puris Lintas, the interactive company's parent agency. Now, with clients such as Ameritech, United Parcel Service,

Nestle and Unilever, Puris has more recently been saying that the shop is ready to be heard. And the interactive executive shouting from the rafters is Brian Cauley, who helped found APL Digital. Now, as its president, he is working to make the unit one of the jewels in Ammirati's global crown.

Cauley, 39, started his advertising career in the media department of what was then known as Benton & Bowles in the early '80s. Even at that early stage of both his career and the Internet's development, he became entranced with the selling potential of the Net—capabilities that others weren't considering, and still may not be. "The Internet isn't a gratuitous entertainment medium," he states.

After five years at the rock solid Procter & Gamble shop, he left to form the Manhattan-based Look Communications, a new media consultancy.

In the late '80s, Cauley began to consult for Ammirati, which was looking more closely at online media as a new marketing venue for its clients. By 1995, the agency was ready to commit to an interactive department, and Cauley was asked to lead it.

He and Evan Lewis, who is now the shop's co-creative director, started the shop with eight people. Following a July rebranding of interactive divisions in Ammirati's New York, London, Hong Kong and Sydney offices, the network

Insider

READY TO SHOUT

By Sloane Lucas

now boasts over 140 people worldwide, with more than 60 in New York alone.

The Singapore, Amsterdam, Stockholm and Copenhagen offices are currently slated for rebranding, and 15 more are expected to fall under the APL Digital umbrella over the next few years.

Cauley believes APL Digital's offerings of strategic marketing, creative and design, technology and production, and media services, should combine for a simple purpose. "The days of Internet strategy are behind us," he says. "Now it's about who is going to build a better store. It's about the techniques to sell merchandise."

Growth—from particular sorts of clients—is Cauley's main focus. "We want clients for whom the Internet is fundamental to their business," he says. An airline and a financial services client are on his wish list.

Cauley, who travels domestically weekly and internationally every six weeks, is hoping to expand by hiring a dedicated new business person to build the division's client base. He also wants to make various domestic and international acquisitions.

He is also driven by his obsession with the convergence of TV and the Internet, and how that will affect advertising and marketing. He says: "Any agency that doesn't think about it will be a dinosaur." ■





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Analysis



And They Lived Happily... ?

Agencies are looking for the fairy-tale interactive unit. *By Susan Kuchinskas*

As a failed Pepsi ad campaign from a few years back trumpeted, when it comes to traditional agencies having interactive capabilities, well, "You gotta have it." The ability to point to a floor of the corporate offices in which people wearing Skechers stare intensely at computer screens all day is de rigueur. Witness DDB Needham's decision last month to rebrand its

Worldwide opened Darwin Digital offices in San Francisco and New York in 1997, it gained clients quickly from its parent's roster, including PeopleSoft and Hewlett-Packard, and chose executives with traditional advertising backgrounds to lead it. The entire operation is led by Coby O'Brien, a longtime Saatchi creative executive, and the 15-person San Francisco office is headed by Teresa Julian, a former J. Walter Thompson account manager.

Says Julian of the transition: "A lot of the disciplines we have on the traditional side do make sense—insight, strategy—but it has new application on the Web." She says the advantages of the agency connection include agency-style business processes, account management skills and the ability to leverage relationships with existing clients.

However, for every Darwin Digital, there's a TN Technologies. The True North Communications interactive unit, which still exists as a holding company for the firm's interactive companies, was virtually taken over by executives from Modem Media, the new media agency that True North purchased in 1996. Why don't such in-house units necessarily work out? It's the culture, insists Tim Smith, CEO of Web design shop Red Sky Interactive, San Francisco: "Traditional managers are not the right people to start an interactive agency." Smith, who's rarely without a strong opinion, continues, "Within an interactive company, the most respected managers are those who can roll up their sleeves, do the programming and get the job done themselves. Those who come from a traditional background have a harder time leading their people."

But, the alternate route, of acquiring a digital shop, and declaring, "Poof! We do interactive!" has similar dangers, he believes, unless the buyers take a hands-off approach. "If you ... are willing to make a focused and intelligent effort in retaining brand and talent and intellectual capital within that firm



JASON GROW / SABA

Red Sky CEO Tim

Smith, above, says

buyers of digital

shops should take

hands-off approach.

interactive efforts as DDB Digital, or the efforts by Young & Rubicam to put its interactive work under the umbrella organization Brand Dialogue.

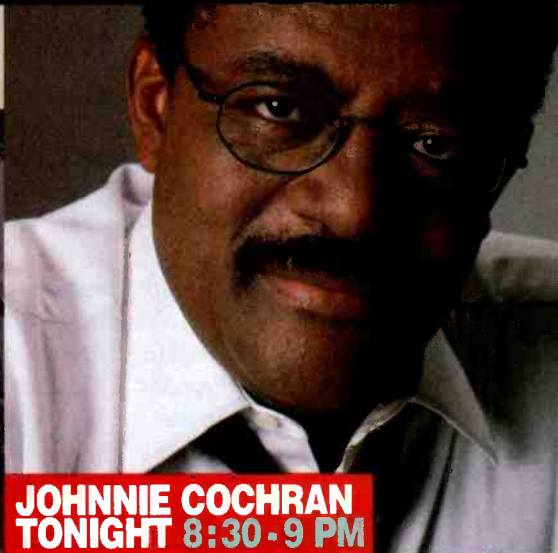
But if interactive has the potential to be the Cinderella of the advertising world, transforming once-staid agencies into glamorous new media powerhouses, then how to build the perfect glass slipper, in which the skills of the traditional agency fit snugly with interactive communications, hasn't yet been figured out.

Strategies range from secret partnerships to trumped up acquisitions, and there are still as many opinions about what structure might work as there are models. The most obvious way to get a piece of the action remains the home-grown approach. For instance, when Saatchi & Saatchi

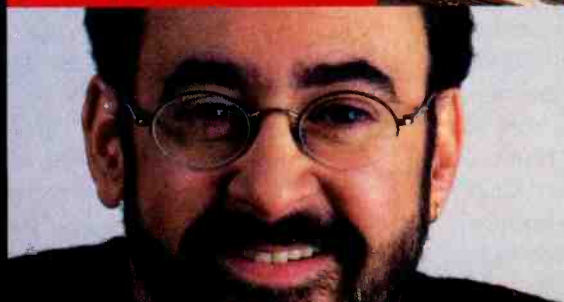
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HOMICIDE
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SNAP JUDGMENT
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CONVICTED OF MURDER**

**STROHMEYER FACES TRIAL
IN CASINO KILLING**

**TRIAL BEGINS FOR
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and allowing them to do what they do, that can work," says Smith, in whose company Communicade has a minority interest.

In fact, Jonathan Nelson, CEO of fellow Communicade shop Organic, San Francisco, describes relationships that can best be characterized as laissez faire with agencies in the New York-based Omnicom Group, which runs Communicade. "If I want an intro within the family they will arrange that and vice versa. There's nothing that says we have to work together. In fact, we usually don't."

Regarding partnerships between interactive and traditional agencies, Nelson says, "I think most will figure they will need to partner with someone like us. Once that happens, I think you need to clearly delineate your turf. ... We do digital communication really, really well. They do traditional—outdoor, print, radio, TV—really well and I respect that."

Red Sky's Smith says he's picky about who he'll partner with, and thinks clients should be, too. "If I was a principal in a large agency, I'd ... want to see a track record of [the two companies] doing things together, a cross investment of some sort, it doesn't have to be money or stock—it can be time, people."

But as proof that such collaborations are nice, but not necessary, one need look no

further than Los Angeles-based Genex Interactive. The 3 1/2-year-old agency went from a digital production shop to becoming an interactive agency player in its own right when it snagged Honda's Acura luxury car account.

Genex landed the business in 1996 after the entire account—both traditional work and interactive—had left Ketchum Advertising. Genex CEO Walter Schild thinks his company prevailed because the client perceived the relationship with his company as potentially more stable than that with an ad agency. "An agency where they're doing database and IT work is a much closer tie than traditional communications," he says.

The Genex team includes people who can talk to the client's team of decision makers, which now

tend to include people from business, purchasing, procurement and IT. "We play really well with that group because we have as equally large a focus on it as on creative, while agencies are usually more focused on creative."

Besides, many interactive executives have become embroiled in sibling rivalries with ad executives from other disciplines, says Bruce Carlisle,

"Traditional managers are not the right people to start an interactive agency."

—Tim Smith

president of SF Interactive, LLC and a former account executive for Ogilvy Mather. They fight over the budget, he says, and attack each other's expertise, partly because "it's hard for an ad agency to put a value on public relations or direct response."

Carlisle built his business model around being an interactive fairy godmother to agencies who appears on the scene only when needed. "It's a fundamental piece of our pitch," he says, "that we play by a special set of rules. We don't attack the client's budget or creative or strategic work." Carlisle reports that about 40 percent of his clients are ad agencies themselves, most of whom let the client know they're collaborating with an outside vendor.

But don't count traditional agencies out. DDB Needham plans to prove that home-grown can work with DDB Digital. Says Steven Marrs, one of the unit's managing partners, "As this medium evolves into more of a marketing and business channel, everything centers around the consumer—and brand stewards understand what the consumer insights are, because that's their job."

If other ad agencies' digital stepdaughters have failed, he thinks it's because they've failed to successfully integrate with the mother company. "The most successful way to achieve integration is being part of the process, being there at the conceptual stage, understanding the brand itself and how it can be communicated," Marrs says. "I think it's as simple as communication." ■



Organic CEO

Jonathan Nelson,

above: Traditional

agencies need

shops like his.



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Week of 11/30/98

Artist/Group: **Limp Bizkit**

Song/Video: **"Faith"**

Director: **Fred Durst**

These Jacksonville gents possess one helluva monstrous sound that will literally knock the wind right out of you. Furious, enlightening and energetic-Limp Bizkit redefines any and all musical genre barriers while creating an entirely new standard for aggressive music. Their debut album, *Three Dollar Bills, Y'all\$* blends the perfect amount of street-wise attitude, honest emotion, slammin' grinds, instantly infectious grooves and powerful lyrics into one huge, bubbling cauldron of intense power

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The Hollywood Reporter's Box Office

For 3-Day Weekend ending December 5, 1998

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	26	A Bug's Life	33,258,052	10	46,111,456
2	1	The Rugrats Movie	21,010,116	10	57,851,991
3	2	Enemy of the State	18,114,221	10	49,311,692
4	3	The Waterboy	13,601,032	24	122,210,105
5	New	Babe: Pig in the City	6,162,640	5	8,200,515
6	4	Meet Joe Black	5,786,830	17	35,769,895
7	5	I Still Know What You Did Last Summer	4,461,455	17	33,501,244
8	New	Home Fries	3,784,023	5	5,313,518
9	13	Elizabeth	3,391,187	24	6,958,276
10	New	Ringmaster	3,344,022	5	5,002,893
11	New	Very Bad Things	3,245,853	5	4,657,574
12	6	The Siege	2,498,458	24	36,203,435
13	7	I'll Be Home for Christmas	1,678,703	17	9,427,447
14	9	Pleasantville	1,204,095	38	36,720,568
15	10	Celebrity	1,026,750	10	3,311,714

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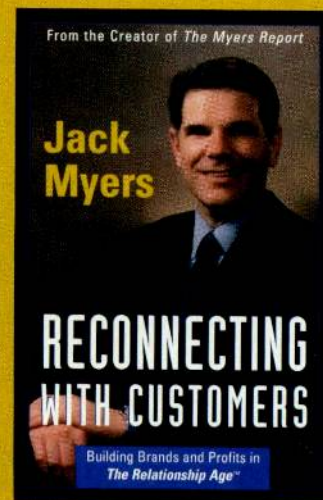
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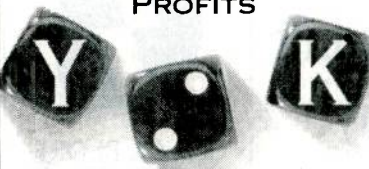
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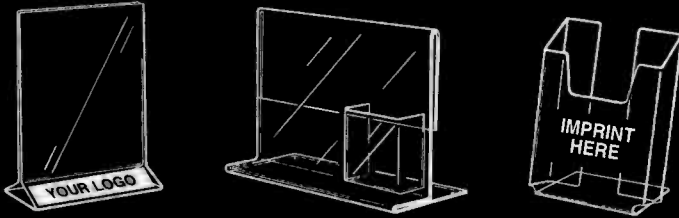
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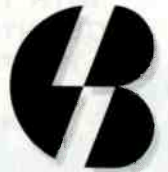
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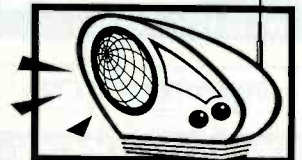
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- PR
- video/multimedia

Will work with in-house agency support staff to service Ad Sales, Affiliate Marketing, Programming and Promotion. Possesses creativity, graphic eye and PR diplomacy with excellent writing/communication skills. Experience with campaign development, print production, ad placement, video, multimedia, staff management and interaction with Sr. Mgmt. required. Knowledge of new technology and broadcast media is a plus. Dallas based.

Promotion Manager

Opportunity for marketing/promo professional to develop promotions for Radio Network. Develops and executes ideas that enhance programming while maximizing ad revenues.

Promotions include:

- on-air contests
- product sampling
- events
- point of purchase

Must be creative, thorough, diplomatic, resourceful and able to handle multiple projects. Experience in contesting methodologies and legalities, presentations, event coordination required. Media and/or brand promotion experience a plus.

Resume, salary requirements and copies of samples to:

AMFM Radio Networks • Marketing • 12655 N. Central Expy., • # 800 • Dallas, TX 75243
or email to srutledge@amfmradio.net • EOE

**ADVERTISING SALES**

The Hollywood Reporter, the leading daily entertainment trade publication is seeking an experienced advertising account mgr. to sell syndication and international television accounts on the West Coast. The ideal candidate will have 2-4 years advertising sales or publishing experience selling to television accounts, preferably in syndication. The Hollywood Reporter offers a competitive compensation package.

Mail resume, cover letter and salary history to:

Human Resources

The Hollywood Reporter

5055 Wilshire Blvd., Ste. 600

Los Angeles, CA 90036

Attn: THR Ad Director

Or fax to:

213-931-0096/THR Ad Director

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U.S. News and World Report has an immediate opening for a Research Analyst to join our Marketing Department. Responsibilities include working closely with Sales to develop effective and targeted client presentations.

Candidates should have a college degree plus a minimum of 2 years experience working with syndicated media research & automotive experience.

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Please send resume & sal reqmts to:

U.S. NEWS & WORLD REPORT

Employment Manager

450 West 33rd St, 11th Flr, New York, NY 10001

FAX: 212-643-7842

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LUXE MAGAZINE**

Be part of one of 1998's most exciting launches!

This is a unique opportunity in the publishing world to sell the way you've always wanted to sell. Published quarterly by ADWEEK Magazines, Luxe is a year-old business-to-business magazine dedicated to the coverage of products and services within the luxury marketplace. If you are fascinated with the art of marketing to upscale consumers, this is the opportunity for you.

RESPONSIBILITIES:

- Sell and manage the entire sales and marketing activities of the publication.
- Coordinate with Circulation, Production, and Editorial staffs.
- Report to Executive Vice President of ADWEEK Magazines.

QUALIFICATIONS:

- Proven sales ability (either trade or consumer media sales preferred).
- Previous sales management experience.
- An affinity with luxury brands and the retail environment in which upscale consumers shop helpful.
- Good time-management skills, self-starter, well-organized, high energy level preferred and excellent presentation skills are required.

We offer an excellent compensation package commensurate with experience and qualifications. This is an outstanding opportunity to work with talented people on a new magazine for a unique marketplace. Moderate travel required. Reply to:

Michael Parker, EVP/Group Publisher
ADWEEK Magazines

1515 Broadway, 12th Floor, New York, NY 10036

FAX: (212) 536-5353

E-mail: mparker@adweek.com



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New York**

Do you have a passion for and knowledge of competitive interactive media? If your answer is yes, contribute to the overall development of our portal/custom sales programs for the GO Network Portal & Infoseek search/directory properties. Candidate must have 1-3+ years in media or ad sales, preferably with some interactive planning responsibility. College degree, MBA preferred but not required. Must have strong quantitative and communications skills.

Infoseek Corporation

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Fax: (408) 734-9403 / Email: jobs@infoseek.com

URL: <http://www.infoseek.com>

EOE/AA

ACCOUNT EXECUTIVE

New Jersey AAAA's ad agency seeks strategically-minded, highly-organized can-do AE. The successful candidate must be proficient in both written and oral communication skills and have at least 5 years experience in day-to-day client management.

We can offer you an excellent compensation/benefits package in an exciting work environment.

THE LUNAR GROUP, INC.

Attn: Human Resources

9 Whippany Road, Whippany, NJ 07981

Fax: 973-884-1734

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We're Ryan Direct, a division of Ryan Partnership, an integrated marketing communications company.

We are looking for qualified candidates for the following opportunities:

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with strong strategic planning and executional abilities; 4-6 years of agency and/or client experience in telemarketing, direct mail, database management & DR broadcast/print & fulfillment. Requirements include developing and executing direct marketing programs, concepts, strategic plans and budgets; coordinating creative production and media plans.

TRAFFIC COORDINATOR:

with 4-5 years of direct marketing or advertising agency experience. Requirements include directing creative materials through the production process; generating status reports; creating schedules; and coordinating projects among account, creative and production departments. Must be very detail oriented and have ability to handle multiple priorities.

If you are highly motivated, have a good sense of humor and are looking for growth opportunities, Ryan is looking for you.

We offer a highly competitive benefits and compensation package. Resumes to:

Human Resources

Ryan Direct

55 Post Road West
Westport, CT 06880
or via fax: (203) 454-7047

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MARKETING PROMOTIONS MANAGER

Major print and online publisher in the entertainment and media fields seeks a marketing promotions manager for our growing electronic media group. Job functions include coordinating and preparing print and Web promotional materials, advertising campaigns, media kits, subscriber studies, and convention presence. 1-2 years of Web site, magazine, and/or advertising industry experience required. Knowledge of HTML, Quark, PowerPoint a plus.

ADVERTISING TRAFFIC COORDINATOR

Major print and online publisher in the entertainment and media fields seeks an advertising traffic coordinator for our growing electronic media group. Job functions include coordinating and monitoring ad campaigns on multiple Web sites, tracking ad statistics, posting/removing ads from pages and networks, preparing reports and handling data feeds. Candidate should have a background or interest in Website advertising and have general knowledge of Microsoft Office and commercial Web sites. Knowledge of HTML a plus.

E-mail: assistant@bpicomm.com

Fax: (212) 536-5310

PUBLIC RELATIONS MANAGER

sixdegrees, the premiere networking community on the web, seeks experienced PR whiz to develop and implement strategic brand-PR programs, maintain on-going consumer and industry media relations, book speaking engagements and plan events. Ideal candidate will be a Web-savvy creative thinker with 4-5 years in-house or agency PR experience, excellent oral and written communications skills and strong consumer media contacts. Interactive PR experience not required but is a plus. Salary & stock option package commensurate with experience.

Please send your resume to:

Jean, sixdegrees

90 William Street, 3rd Floor, New York, NY 10038

or email to: jean@sixdegrees.com

No Calls Please!



The Weather Channel is one of the most trusted sources of weather information to consumers in the U.S. and abroad. In addition to being one of the top five U.S. cable networks we have developed an award winning website, and are expanding into other interactive services. Our tremendous growth has resulted in this exciting career opportunity for the right individual:

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Our Marketing efforts require a leader who will coordinate the development of innovative loyalty marketing programs and promotions for The Weather Channel. The successful candidate will have a college degree with 5+ years' experience planning and executing direct response marketing campaigns. This position requires an energetic self-starter with outstanding leadership and communications skills, along with strong creative and analytic capabilities.

For immediate consideration, please send resumes to:

The Weather Channel

Job Code MAV026, P.O. Box 724554, Atlanta, GA 31139

Attn: Human Resources-BF. EOE M/F/D/V.



PROJECT MANAGER AD SALES RESEARCH



Our Ad Sales Research Team is expanding! Due to the recent consolidation of our Fox Broadcast and Fox Family Channel Kids sales efforts, we are looking for an analytical thinker with 4+ years of related experience at a broadcast/cable network or ad agency to handle Fox Kids related sales research projects. This motivated individual will be primarily responsible for generating effective sales positioning pieces, identifying new business opportunities, developing ongoing program estimates/ratings analyses for all Fox Kids programming. Ideal candidate will have knowledge of the Nielsen Media Research national products, Simmons, other syndicated research services as well as Microsoft products. Solid broadcast network kids background a plus. Candidate must also have strong written and verbal skills.

For consideration, please fax resume with salary requirements to:

Fox Family Worldwide, Human Resources

1133 Avenue of the Americas, 37th Floor, New York, NY 10036

Fax: 212-782-0680

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Mail or fax to "CG" @ Adweek Conferences

1515 Broadway, 12th Flr. NY NY 10036

(212) 536-5353

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Variety, the leading entertainment publisher, is seeking the following sales professionals to join our Consumer Ad Sales team.

Consumer Ad Sales Representative

The ideal candidate should have a proven track record to grow a thriving category. Qualifications include 3-5 years ad sales experience with emphasis on luxury automotive and liquor categories. High energy and passion for sales a must!

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The individual we seek should be a dynamic self-starter with knowledge of advertising sales to support the Consumer Ad Sales team and some selling. Great opportunity for an experienced sales assistant or account coordinator who is ready for the next step. Ideal candidate should have some ad agency or consumer magazine experience.

Please mail or fax your resume with salary requirements indicating position of interest to: Cahners Business Information, HR Dept. - VAR, 245 West 17th Street, New York, NY 10011, Fax: (212) 463-6455. An equal opportunity employer M/F/D/V.

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You're up on the trends, but not trendy. You think typography is a lost art. You won't concept without a strategy, and you want to be in on the strategizing. You see TV on a budget as a challenge, not a shame. You believe there's beauty in a brochure. You don't take yourself too seriously, but you're deadly earnest about work. You sound just great to us, so send your resume, salary requirements and at least five print samples.

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You have a passion for radio. You delight in the occasional long copy print ad. You weave bullet-proof strategies that inspire startling concepts and you produce spots that have consumers clamoring for the product. You love your work. You never rest on your laurels. And your portfolio is filled with lines that other writers wish they'd written. You are perfect for us, so send us a resume, salary requirements, and five of your favorite samples.

Address information to: Creative Director
AbramsonEhrlichManes

1275 K St. N.W., Suite 300, Washington DC 20005
No phone calls, please.

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PUBLIC RELATIONS (A MUST)
& ADVERTISING / PROMOTION EXPERIENCE**

Fast growing (\$25MM) integrated advertising / promotion / public relations agency specializing in "branding," seeks unique account supervisor. Candidate should have a minimum of 4-5 years public relations experience and a desire to broaden and learn all aspects of advertising and promotion agency work. Committed team player with excellent communication and organization skills a must. Specific clients are a high tech communications product sold B-to-B requiring all aspects of marketing from advertising to PR to promotion and a major package goods client requiring promotional programs. Agency's other clients include several major national consumer brands among others. Good growth potential. Salary \$50K.

Fax resume to 212-779-0825
ATTN: PERSONNEL

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(212) 475-0099

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SR. BRAND MANAGER**

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www.levistrauss.com

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For immediate consideration, please send your resume with salary history to: Levi Strauss & Co., U.S. Staffing, KAS-1259, 1155 Battery Street, San Francisco, CA 94111. Email: jobs@levi.com. Fax: (415) 501-1468. Levi Strauss & Co. is an EEO/AA employer and is strongly committed to a diverse workforce.



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Well-established, rapidly growing media promotions agency in White Plains with diverse national brands client roster seeks highly detail-oriented professional for all facets of project management. Excellent organizational, communications and leadership skills essential. Prior agency or corporate experience required.

ACCOUNT COORDINATOR

Aggressive, intelligent, detail-oriented individual to participate in all facets of project management. Excellent organizational and communications skills. Prior agency or corporate experience preferred.

Outstanding work environment. Competitive compensation plus benefits.
Fax resume in confidence to 914-696-0801 or e-mail to mbart@tmpg.com

CULTURE TRENDS

MTV Around the World

Week of 11/5/98

MTV Europe

Artist	Title
1. Boyzone	No Matter What
2. Robbie Williams	Millennium
3. Jennifer Paige	Crush
4. Stardust	Music Sounds Better With U
5. Missy Elliot/Mel B	I Want You Back

MTV Latin America (North Feed)

Artist	Title
1. Garbage	Special
2. The Cardigans	My Favorite Game
3. Alanis Morissette	Thank U
4. Natalie Imbruglia	Wishing I Was There
5. U2	Sweetest Thing

MTV Brazil

Artist	Title
1. Spice Girls	Viva Forever
2. Backstreet Boys	Quit Playing Games
3. Titas	E Preciso Saber A Viver
4. AllSaints	Never Ever
5. Natalie Imbruglia	Wishing I Was There

MTV Japan

Artist	Title
1. Marilyn Manson	The Dope Show
2. Korn	Got The Life
3. Pearl Jam	Do the Evolution
4. Tribe Called Quest	Find A Way
5. Lauryn Hill	Doo-Wop

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. December 5, 1998

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	46	1	6	I'm Your Angel	R. Kelly & Celine Dion
2	3	2	10	Nobody's Supposed To Be Here	Deborah Cox
3	2	1	13	Lately	Divine
4	1	1	4	Doo Wop (That Thing)	Lauryn Hill
5	34	5	27	From This Moment On	Shania Twain
6	5	3	10	Because Of You	98 Degrees
7	4	1	17	The First Night	Monica
8	6	3	9	How Deep Is Your Love	Dru Hill/ Redman
9	7	9	30	Iris	Goo Goo Dolls
10	8	10	4	Love Like This	Faith Evans
11	9	7	38	This Kiss	Faith Hill
12	12	12	11	Lullaby	Shawn Mullins
13	10	1	10	One Week	Barenaked Ladies
14	14	14	11	Save Tonigh	Eagle-Eye Cherry
15	18	15	33	Have You Ever?	Brandy

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Billboard's Heatseekers Albums

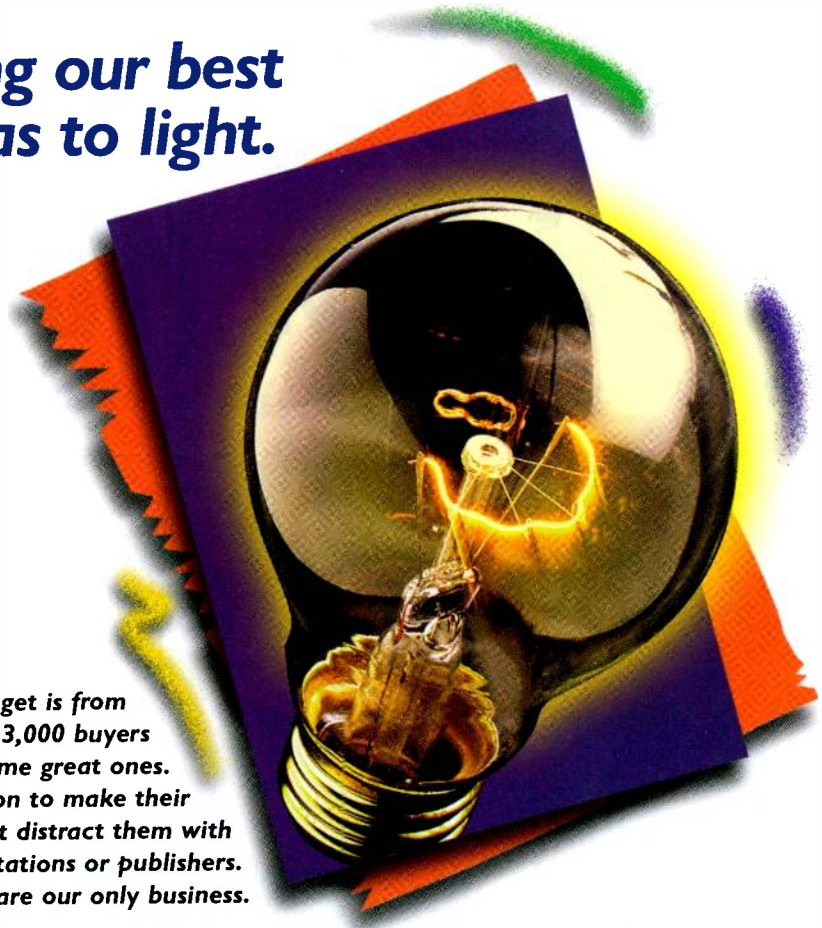
Best selling titles by new artists who have not appeared on the top of Billboard's album charts. December 5, 1998

Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	3	19	Five	Five
2	1	2	TQ	Never Saw Me Coming
3	7	5	New Radicals	Maybe You've Been Brainwashed Too
4	4	9	Shakira	Donde Estan Los Ladrones?
5	2	4	Divine	Fairy Tales
6	6	13	The Flys	Holiday Man
7	5	15	Jennifer Paige	Jennifer Paige
8	9	21	Cleopatra	Comin' Atcha!
9	44	2	La The Darkman	Heist Of The Century
10	15	15	The Wilkinsons	Nothing But Love
11	12	19	Trin-i-tee 5:7	Trin-i-tee 5:7
12	17	20	Everything	Super Natural
13	18	9	Lee Ann Womack	Some Things I Know
14	10	8	Tyrese	Tyrese
15	8	4	Olga Tanon	Te Acordaras De Mi

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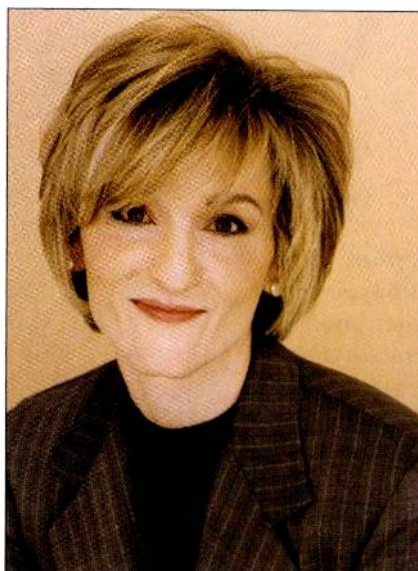
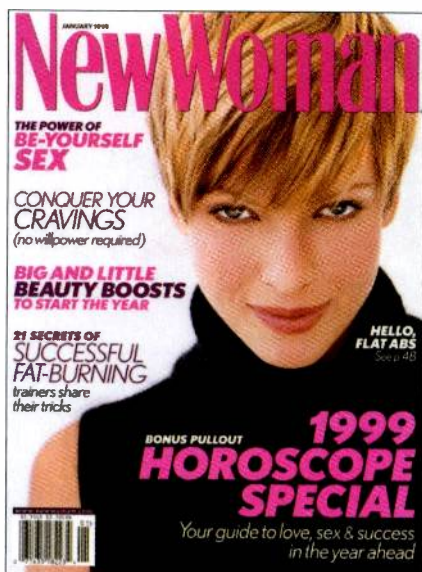
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Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

A Brand *New Woman*

Now under Rodale and a new editor, book looks to challenge the big girls



Publisher McEwen's pitch: *NW* is about "great looks for women with real lives."

The lion's share of attention in the women's fashion/beauty category usually goes to *Glamour* and *Cosmopolitan*, which annually duke it out for bragging rights on carrying the sector's most ad pages. (Amid *Cosmo's* charges of excessive reliance on lower-priced advertorial pages, *Glamour* just took the cake for the second year in a row, according to the *Mediaweek Magazine Monitor*.) Now there may be another force to reckon with if Rodale Press can replicate with *New Woman* the success it has achieved in overhauling *Men's Health* and then flying it to the moon.

An editorial makeover geared to females "on the younger side of 30" is now being mapped out by new editor Judith Coyne, the former No. 2 under Ruth Whitney at *Glamour*, who joined *NW* seven weeks ago (and will be feted Dec. 9 at a "coming out" gala in New York). If it takes hold, the book could be in the running to carry 1,000 ad pages or more in the near future, according to publisher Laura McEwen, who returned to

the magazine a year ago after Rodale bought it from Primedia in August 1997. She had been in sales with *New Woman* before Rupert Murdoch's News Corp. sold the title to Primedia. Her five-year plan is even more ambitious, calling for 1,300 to 1,500 ad pages per year in the 1.175 million-circulation monthly. (It carried 665 ad pages—down 31.6 percent—in 1998, its first full year under Rodale's longstanding "no booze, no butts" advertising policy.)

"We think we can do it on the marketing and promotion sides rather than with broad rate discounting, which was beyond significant" under previous ownership, McEwen says. "It builds better business relationships and gives advertisers more reasons to be with your book."

To get there (and, perhaps, to win over advertisers neglected under Primedia's tightfisted policy of benign neglect), McEwen and staff—including several *Glamour* refugees—are busy cobbling together the types of promotion and retail marketing support programs that win

over picky fashion and beauty accounts. New efforts include an awards program for women in the cosmetics industry, a series of 10 fashion seminars, charity races to benefit breast cancer and prostate cancer research, and a marketing relationship with the Fragrance Foundation. Under that relationship, *NW* produces the organization's newsletter and lends promotional support to its 50th anniversary activities.

Events like these, McEwen says, "help center us in the categories where we want to excel: fashion, beauty, fragrance and automotive" where, she says, Chrysler is returning and Ford is beefing up its schedule. She thinks these marketing programs, combined with the magazine's higher profile, have prompted such accounts as Chanel, L'Oréal, New Balance and Reebok to return to the fold or increase their business.

"One thing Laura understands is that in order to do well in this marketplace, you have to be a marketing partner with your advertisers at point-of-purchase and elsewhere," says Steve Greenberger, senior vp and director of print media at Grey MediaCom. "If her staff manages to stay marketing-driven and not just ad page sales-driven, this magazine can go places. I also think Rodale understands this and will give it the necessary support."

McEwen says single-copy sales is one area where Rodale is already lending considerable support in terms of newsstand promotions and better display.

"We've brought newsstand draw [number of copies delivered for sale] back up to about 1 million, its historical level, from 800,000," McEwen says. "And Judith's focus will be to help build single-copy sales," which were down 11 percent in the first half. The magazine also launched its first direct mail campaign in more than two years.

“When the reader votes, she chooses us more than anyone in the category except *Cosmo* and *Glamour*,” McEwen claims. In fact, she says her book has little duplicated readership with either of the category giants.

But the most visible action will be on the ad front, where, McEwen says, “we think we can grow the pie.” She thinks some business will come from the many competitors in the field (*NW* is third-largest, well behind *Cosmo* and *Glamour*), but believes that “everyone can be successful.”

Greenberger sees it slightly differently, however. “The fashion/beauty category is always worried about market share,” he says. “A revitalized *NW* could take an existing piece of others’ business, and that might create problems for some people.”

Even so, *Glamour* publisher Mary Berner isn’t pushing the panic button. “In the three years I’ve been here, *NW* hasn’t even been a blip on the radar,” she says. “Judy Coyne is an excellent editor, but she can’t do it by herself. This is a highly competitive field, and Rodale will have to really know what it’s doing to succeed in it.”—JM

A New, Airier Look for TV Guide

Couch potatoes will be happy to learn this week that *TV Guide*’s pages have a fresh new look. “There’s so much going on now on your TV screen, it’s very lively. We wanted to capture that on the page,” explained Steven Reddicliffe, *TV Guide*’s editor in chief. The digest-sized listings guide is brighter and airier, with sweeping spreads. On board to carry out that mission is *TV Guide*’s new art director, Maxine Davidowitz, formerly of Gruner+Jahr USA Publishing’s *Parents*. This is the magazine’s first redesign in three years. Within the next three months, the weekly’s listings pages also will be redesigned. “We want to make them look as contemporary as possible and be as usable as possible,” said Reddicliffe.



In coming months, *TV Guide*’s new siblings, *The Cable Guide* and *See* (which arrived via deals with United Video Satellite Group and TVSM) will also get a new look. The redesigns will be overseen by

Spreads and departments have been standardized with a single typeface and more open space.

Davidowitz and Jay Gissen, who last week was named *TV Guide*’s editorial development director from the same post at TVSM. —LG

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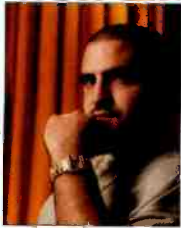
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Magazines

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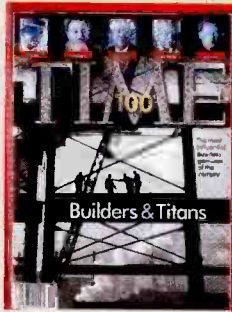


David Mays
Founder/Publisher
The Source

Q. What's up with the magazine? **A.** It's just over 10 years old. The first issue was August 1988; it was a one-page Xerox newsletter to 1,000 listeners of my [rap] radio show in Boston and it's grown to a monthly, with a 425,000 rate base for the first half of 1999. We're the number one-selling music magazine on newsstands in America (350,101 single copies through June, according to ABC). We've also just released our third edition of *The Source Sports*, which is averaging about 100,000 copies per issue on newsstands. **Q.** Since *The Source Sports* relies heavily on basketball, the lockout must be wreaking havoc with its game plan. **A.** It's a little tricky since we're a quarterly. In the current issue, we did do an NBA preview section, which is somewhat irrelevant now, but the cover is [rapper] Master P and Shaq, which turned out to be timely—since Master P entered the [Continental Basketball Association]. **Q.** The *Source Sports* will be spinning off into a TV show in February? **A.** It will be a half-hour weekly show on Fox Sports Net with John Sally, a former NBA player and NBC commentator, as the main host. The whole vision of *The Source Sports* brand, both in the magazine and TV show, is to focus on emerging stars in major sports who are all products of the hip-hop generation, like the NFL's Randy Moss, the NBA's Shaq, and even in women's tennis with Venus and Serena Williams. The show will have lifestyle segments that bring an athlete together with a hip-hop artist, we'll also have reporters cover live events, and a week-in-review segment. The main interview each week will be more of a Barbara Walters hard-hitting interview. **Q.** Will tears be shed? **A.** [Laughs]...I hope not. **Q.** Recently, *Blaze* editor in chief Jesse Washington was attacked by Mudd Rapper and his posse allegedly for unmasking the rapper's identity. How've you managed to avoid this fate? **A.** We had that problem five years ago with former editors. We have since changed that by getting new editors. There's a certain element within hip-hop journalism that has an attitude that just pisses people off. We don't have that attitude, likewise we still maintain the right to be honest and critical. —LG

Mediaweek Magazine Monitor

Weeklies
December 7, 1998

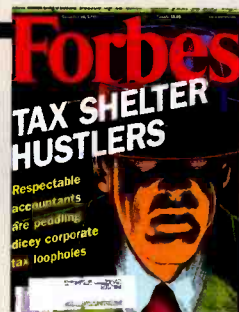


After a reporting hiatus induced by Tom Turkey's short work week, welcome back to our weekly performance charts. Running the last week of November (see opposite page) along with the first week of December charted below brings us up to date with weeklies, which are up 12.9 percent collectively on issue-to-issue comparisons; less impressive is their -0.92 percent year-to-date mark.

The highlight of the publishing week is *Time's* "Builders & Titans" special, the third

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
News/Business								
Business Week	7-Dec	88.20	8-Dec	75.26	17.19%	3,874.55	3,832.87	1.09%
Economist, The	28-Nov	62.00	29-Nov	51.78	19.74%	2,667.57	2,729.54	-2.27%
Newsweek ^A	7-Dec	56.63	8-Dec	68.89	-17.80%	2,351.63	2,511.25	-6.36%
People	14-Dec	96.24	8-Dec	95.48	0.80%	3,900.58	3,849.25	1.33%
Sports Illustrated	7-Dec	65.30	8-Dec	70.33	-7.15%	2,558.08	2,632.65	-2.83%
Time ^E	7-Dec	131.66	8-Dec	81.13	62.28%	2,679.03	2,643.45	1.35%
U.S. News & World Report	DID NOT REPORT							
Category Total		500.03		442.87	12.91%	18,031.44	18,199.01	-0.92%
Entertainment/Leisure								
AutoWeek	7-Dec	37.71	8-Dec	44.93	-16.07%	1,442.22	1,341.85	7.48%
Entertainment Weekly	4-Dec	65.38	5-Dec	58.32	12.11%	1,767.64	1,721.23	2.70%
Sporting News	7-Dec	15.98	8-Dec	21.72	-26.43%	782.17	662.31	18.10%
Time Out New York	2-Dec	88.00	3-Dec	56.00	57.14%	3,091.10	2,328.70	32.74%
TV Guide	DID NOT REPORT							
Category Total		207.07		180.97	14.42%	7,083.13	6,054.09	17.00%
Sunday Magazines								
Parade	6-Dec	13.96	7-Dec	21.39	-34.74%	603.97	645.35	-6.41%
USA Weekend ^E	6-Dec	9.36	7-Dec	21.4	-56.26%	577.64	643.27	-10.20%
Category Total		23.32		42.79	-45.50%	1,181.61	1,288.62	-8.30%
TOTALS		730.42		666.63	9.57%	26,296.18	25,541.72	2.95%

E = ESTIMATED PAGE COUNTS. NOTE: 1998 YTD TOTALS FOR EW AND SI ARE MEDIAWEEK ESTIMATES; A = 1997 TOTALS INCLUDED "MILLENNIUM" SUPPLEMENT.

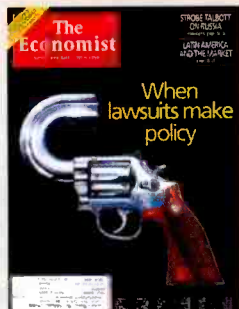


Biweeklies
December 7, 1998

Last we looked at biweeklies, *Rolling Stone* was eyeing 2,000 ad pages for the first time in its 31-year history. It still is, needing 156 ad pages in its year-end double issue to reach nirvana. That page count is just a halftime score for *Forbes*, which—aided by hundreds of PIB-accredited pages in two lower-readership supplements—is well ahead of arch-rival *Fortune*. —JM

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN, The Magazine	30-Nov	55.75	N.A.	N.A.		1,110.24	N.A.	N.A.
Forbes	30-Nov	249.33	1-Dec	207.94	19.90%	—	—	—
Forbes ASAP (supplement)	30-Nov	130.86	1-Dec	115.51	13.29%	—	—	—
Forbes (total)	30-Nov	379.99	17-Nov	323.45	17.48%	4,479.88	4,437.98	0.94%
Fortune	7-Dec	164.42	8-Dec	177.27	-7.25%	3,519.95	3,324.33	5.88%
National Review	7-Dec	31.83	8-Dec	16.91	88.23%	533.74	393.42	35.67%
Rolling Stone	10-Dec	92.56	11-Dec	59.60	55.30%	1,843.99	1,697.38	8.64%
CATEGORY TOTAL		724.55		577.23	25.52%	11,487.80	9,853.11	16.59%

Mediaweek Magazine Monitor



installment in its "Business Geniuses of the Century" series. Chock-full of ads (131.66 pages by *Mediaweek's* estimate), it is another testament to the newsweekly's expertise in "event" publishing. Speaking of the big time and Time Inc., *People* is watching the calendar as ad counts mount. Although it fell an ad page and change short of 4,000 in '97, it won't happen again; this year it has billed 3,900 ad pages with two issues left—including the year-end double. —JM

Weeklies November 30, 1998

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
News/Business								
Business Week	30-Nov	119.25	1-Dec	131.42	-9.26%	3,786.34	3,757.61	0.76%
Economist, The	21-Nov	78.82	22-Nov	85.00	-7.27%	2,605.57	2,677.76	-2.70%
Newsweek	30-Nov	57.94	1-Dec	73.72	-21.41%	2,295.15	2,432.70	-5.65%
People	7-Dec	113.58	8-Dec	88.77	27.95%	3,804.34	3,753.77	1.35%
Sports Illustrated	30-Nov	56.25	1-Dec	67.73	-16.95%	2,492.78	2,562.32	-2.71%
Time ^E	30-Nov	81.75	1-Dec	75.95	7.64%	2,547.37	2,511.70	1.42%
U.S. News & World Report	DID NOT REPORT							
Category Total		507.59		522.59	-2.87%	17531.55	17695.86	-0.93%
Entertainment/Leisure								
AutoWeek	30-Nov	28.53	1-Dec	25.16	13.39%	1,404.51	1,296.92	8.30%
Entertainment Weekly	27-Nov	41.53	28-Nov	41.52	0.02%	1,702.26	1,662.91	2.37%
Sporting News	30-Nov	15.41	1-Dec	13.09	17.72%	766.19	640.59	19.61%
Time Out New York	25-Nov	66.00	26-Nov	66.10	-0.15%	3,003.10	2,272.70	32.14%
TV Guide	DID NOT REPORT							
Category Total		151.47		145.87	3.84%	6876.06	5873.12	17.08%
Sunday Magazines								
Parade	29-Nov	18.54	30-Nov	11.75	57.79%	590.25	623.96	-5.40%
USA Weekend	29-Nov	12.78	30-Nov	12.59	1.51%	564.37	620.24	-9.01%
Category Total		31.32		24.34	28.58%	1,154.62	1,244.20	-7.20%
TOTALS		690.38		692.80	-0.35%	25,562.23	24,813.18	3.02%

E = ESTIMATED PAGE COUNTS. NOTE: 1998 YTD TOTALS FOR EW AND SI ARE MEDIAWEEK ESTIMATES.



Most Read on the Planet

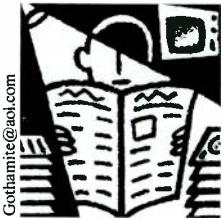
More people read BusinessWeek than any other business publication in the world. Shouldn't your ads be that well-read, too?

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Most Read. Best Read. Worldwide.

Media Person

BY LEWIS GROSSBERGER



Pest Tense

DUE TO AN ALARMING INCREASE OF VEXATIOUS and frequently noxious fauna in our fragile media ecosystem, Media Person is voluntarily turning over this week's space, as a public service, to experts from the National Pest Control Association. The NPCA has just issued a warning pamphlet in an attempt to alert the populace to the infestation and crucial portions of it are reproduced below. While it is not known what has caused the rampant influx of CVs (cuddly vermin), as professional pest-control personnel refer to them, scientists theorize that an unexpected confluence of El Niño, Global Warming, the

Y2K Problem and Jerry Springer reruns may have unleashed a wave of bizarre mutations that could pose untold peril for our society. At any rate, exercise extreme caution and call the authorities at the first sign of any of the following in your home, office or nightmares:

Teletubbies (Infantipoda preciosos): These primitive organisms with the oversized ears and strange, antenna-like appendages protruding from their crania appear harmless, but do not be deceived. Experts warn that they have the ability to eat your brain and excrete it as mush. An undersized, pudgy, neonate biped, the Teletubby often is heard before being seen. Its eerie, high-pitched and annoyingly repetitive cries of "Uh-oh!" and "bye-bye" and its nausea-inducing giggles have been known to drive full-grown adults into spasmodic fits of insanity with symptoms ranging from obsessive imitation of the offensive species to the placing of urgent phone calls to Dr. Kevorkian. Believed to have originated in the United Kingdom, Teletubbies travel in packs of four and will answer to inane names such as "Tinky Winky" and "LaLa" before clapping their fingerless hands and lurching into some clumsy dance that may induce an infectious rash in anyone within their habitat. Should you encounter Teletubbies, immediately call a licensed pest controller, and until he or she arrives, evacuate the area and seek shelter.

Furbies (Retailis manipulatris): Only recently sighted in North America, this ferocious predator is extending its range with startling rapidity, feeding rapaciously on the contents of parents' wallets. The Furby is believed to have resulted from the mating of a demented wookiee and a rabid chihuahua but scientists are not certain. A furry, grapefruit-sized excrescence with huge sympathy-beseeching eyes, the Furby emits verbal gibberish and moves about

Antz and Bugz (Creepicrawlicus disneyiae) are found in a dizzying variety of forms—crawling, flying, swimming, overacting.

erratically, often accompanied by mechanical buzzing. Despite its innocuous appearance, the furby is extremely dangerous, especially to small children, whom it hypnotizes into a rapturous state of enchantment, then seizes possession of their very souls, transforming them into ultra-passive trend zombies. Though numerous and widespread, the Furby is believed vulnerable to seasonal fashion caprice syndrome and some experts contend the repulsive animals may disappear lemming-like after their winter breeding swarm.

Rugrats (Rodentia videosi): These vile little creatures may infest not only your carpeting but your television set and also your mind. Ghastly in appearance with pale, jaundiced-looking skin, they are creepy beyond belief. Think Peanuts

on crack. Possessed of preternatural energy, the menacing Rugrat swarms about frantically, absorbing himself with meaningless projects until he drops from exhaustion. When this happens, step on him. Show no mercy. Remember, your family's sanity could depend on it.

Talking Pigs (Swinus babelictis): Once confined to rural habitats and skillets, this common domestic farm animal has mutated into a sequel-driven, yammering horror that can invade new territory without warning, demanding attention and even adoration. Subject to debilitating hallucinations, the talking pig often mistakenly believes it embodies some other personality, such as that of a sheep dog, or that it can communicate verbally with other animals and lead them on "adventures" that are in some way entertaining to humans. Fortunately, the most recent talking-pig outbreak is of weaker strength than predicted and may even be in rapid decline. Still, public health officials caution that swine flu inoculations are necessary for children under the age of 12 or anyone vulnerable to the cutes.

Antz and Bugz (Creepicrawlicus disneyiae): Found in a dizzying variety of forms—crawling, flying, swimming, overacting—these noisome and irritating pests are invading all known environments in immense hordes and appear to be unstoppable. Though tiny, they possess the uncanny ability to imitate the voices of famous actors, thus fooling the unwary long enough to insinuate themselves into desirable habitats. Though there is little hope that humanity can survive the onslaught, experts cling to one slender thread: that fierce competition between the two species could result in the destruction of one or both before they consume everything and everyone in sight.

Volkswagens (Buggius revivicus): Originating in middle Europe and migrating to all other continents but Antarctica, this cicada-like organism remains inactive for decades, then reappears with a burst of noise. It is not considered dangerous, unless you happen to be inside one when it is attacked by its enemy, Vehiculis utilitarius, which enjoys crushing the Volkswagen's shiny carapace and scattering its viscera all over the highway. ■

Average net worth:
\$1.2 million.

\$228,300
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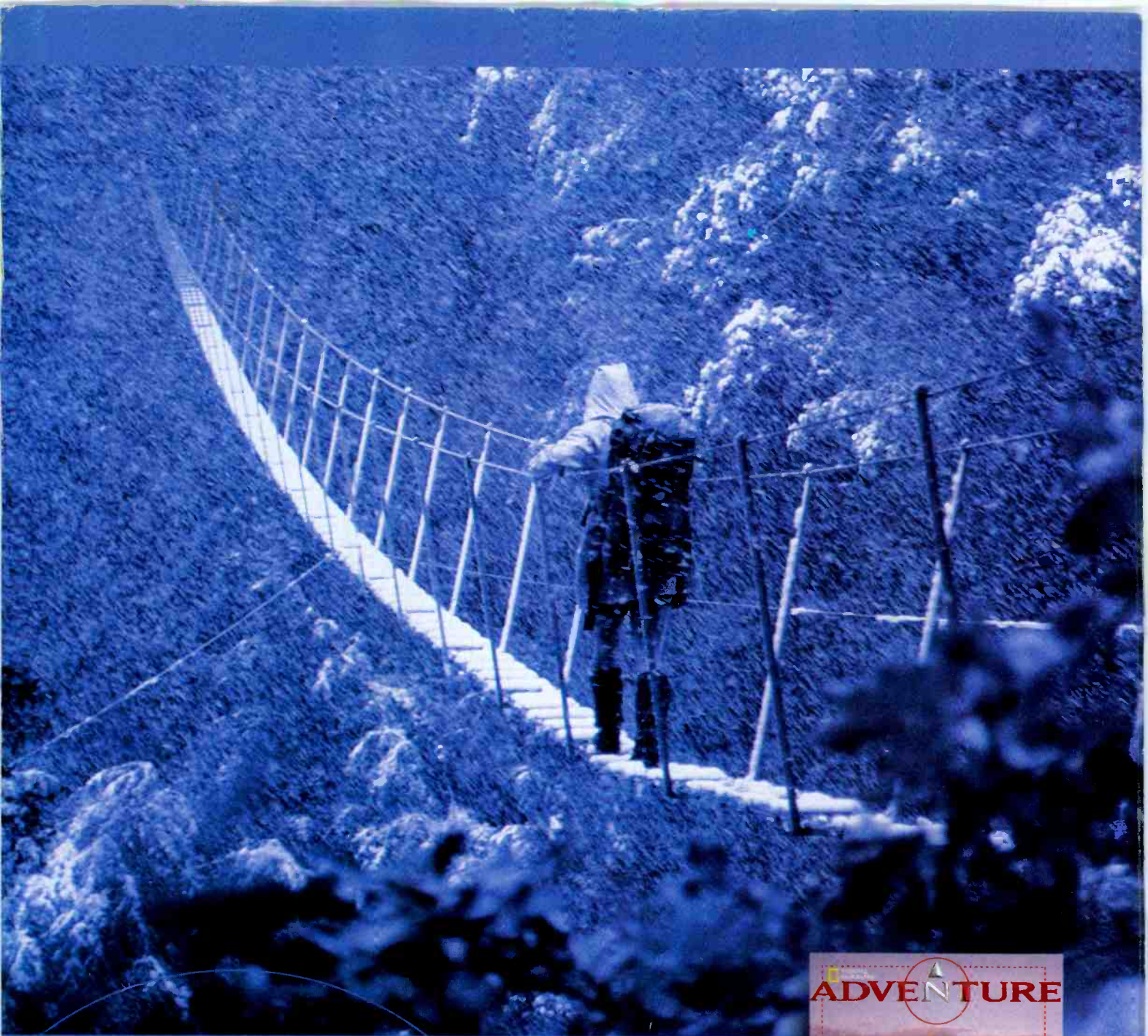
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 National Geographic Adventure features the experiences of men and women who live beyond the boundaries of everyday life. Their search for the next great challenge is never predictable, often dramatic and always inspiring. **Premiering April 1999.** Ad closing February 1. Call Publisher Chris Sachs at (212) 610-5516 to become a charter advertiser.