


MEDIAWEEK

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NEWSPAPER



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NETWORK TV

Cashing In On *Seinfeld's* Sayonara

NBC adds four more commercial spots to finale; everybody else is having a party

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MAGAZINES

A New Editor For *Us* Is Close at Hand

Wenner exec says the short list is down to two "very top" candidates

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Publishers OK Standards For Ad Inserts

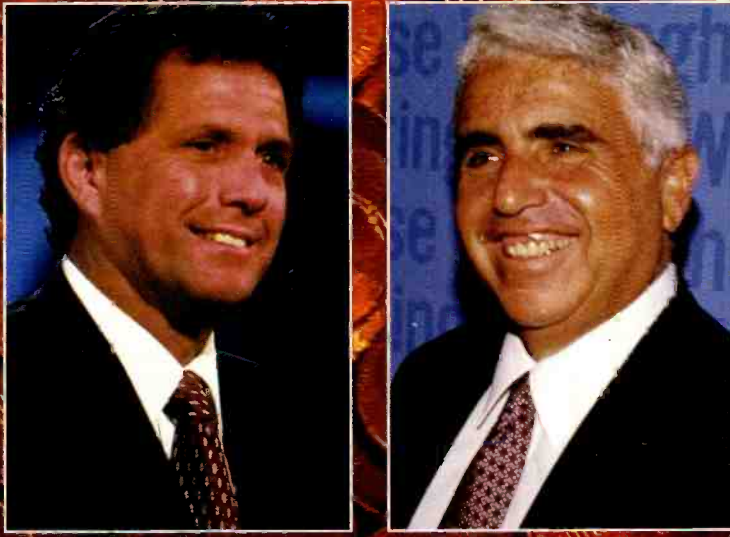
Will develop a "Quality Seal" program offering ZIP-code zones, uniform billing

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NETWORK TV

MOONVES MEETS MR. PINCHPENNY



Mel Karmazin (right) is keeping the CBS eye on spending in Hollywood, the domain of network president Les Moonves. Production execs fear an era of cost-cutting is about to begin. PAGE 2

MARKET INDICATORS

National TV: Slow

Ad buyers are not thrilled with most May sweeps programming, and second-quarter inventory remains available at buyers' prices.

Net Cable: Strong

Upfront posturing has started. Propecia, Merck's answer to Rogaine, is buying big in cable. Second quarter is all but sold and the traditionally slow third is heating up.

Spot TV: Brisk

Second quarter is still pacing nicely, but buyers say available inventory could force pricing down. Political, autos and telecom are particularly hot in San Francisco, Denver, Jacksonville, San Diego and Columbus.

Newspapers: Flat

Airlines are still flying below the radar screen, and a downward dip in pharmaceuticals continues to cause concern as advertisers direct more dollars into TV.

Magazines: Steady

Detroit will roll out major ad campaigns for SUVs in the third and fourth quarters. Fashion and jewelry are expected to pick up in coming weeks.

MOONVES: AP/WIDE WORLD PHOTOS; KARMAZIN: CBS

MEDIA WIRE

With Deal, Catholic Radio To Expand in a Family Way

Catholic Radio Network plans to launch a 24-hour talk format on the 10 stations it acquired last week from Children's Broadcasting Corp. Following the \$57 million deal, San Diego-based CRN plans to grow to most top 50 markets with additional acquisitions and network affiliations. The hope is to attract major corporate advertisers, CRN president John Lynch said.

Children's Broadcasting Corp. abandoned its popular Radio Aahs children's programming in early 1997 after its partnership with Walt Disney Co. dissolved. Disney decided to jump ship to start its own children's radio programming, Radio Disney, sending CBC into a tailspin. CBC is suing Radio Disney, which now controls most of the kids radio market. A summer court date is expected.

With 60 million Catholics in the U.S., CRN believes there is a large audience not being wholly served by either secular formatting or the predominantly Protestant religious stations.

"There isn't really any niche in AM/FM broadcasting for a Catholic perspective," said CRN cofounder Nicholas Healy, a vp of university relations at Steubenville, Ohio's Franciscan University. "If you develop a certain level of audience response, it will elicit advertising response. That's our strategy."

The deal for the CBC stations, expected to close in September, includes outlets in New York, Los Angeles and Dallas. —Mira Schwirtz

NBC to Pull 11-Night Magic In May Sweeps: Seltel

NBC will win 11 of 28 prime-time nights, CBS seven, ABC five and Fox one. The rest are too close to call, predicts Marc Berman, Seltel associate director of programming, in analyzing the May sweeps. The sweeps period officially began on April 23.

On the three Sundays that CBS and NBC will go head-to-head with first-run movies or miniseries, NBC will win the first and CBS the next two, said Seltel's Berman. He projected that NBC would win the April 26 face-off between its highly promoted *Merlin* (continued on page 5)

A Hint of 'Mel

Hollywood already sensing pressure by Karmazin

NETWORK TV / By Betsy Sharkey

Barely three weeks into the new top-management regime at CBS Corp., Hollywood is beginning to feel some heat from new CBS president/COO Mel Karmazin. Studio and network executives and producers say the cost-conscious Karmazin wants to rein in some of CBS' expenses for prime-time programming, particularly salaries paid to talent. While CBS executives privately say the honeymoon period between Karmazin and CBS Television president/CEO Leslie Moonves is still on, there is a strong undercurrent in Hollywood among those who do business with CBS that nothing is ever going to quite be the same.

"Unless Melanie Griffith is a hit, the CBS

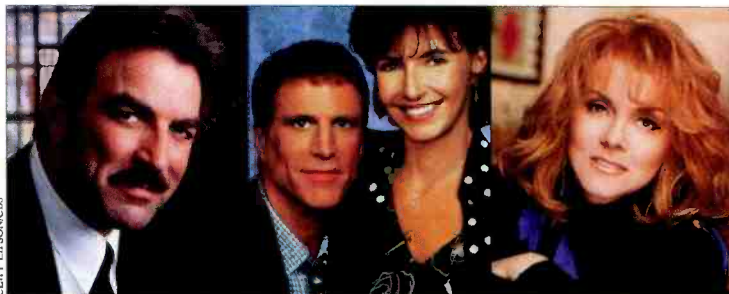
'name' talent and tried to transplant shows from ABC to Friday night [*Family Matters*] and it didn't work, and it was expensive."

Moonves' high-priced star-power strategy, which he hoped would stem the network's prime-time ratings drain, has not paid off. The failures include Ted Danson's comedy *Ink*; the quick death of the Ann-Margret drama *Four Corners*; *The Gregory Hines Show*; and *The Closer*, starring Tom Selleck. And Bill Cosby has not been able to work the kind of magic for CBS that he did for NBC.

Another studio executive who has a show in development at CBS said that producers are already sensing "Mel mania" at CBS. "Cost is always an issue at all the networks, but it's suddenly a much,

much bigger one at CBS," the exec said. "We're getting the message that there's going to be a hell of a lot more pressure to keep costs down."

What *has* worked for CBS, and what also is at the heart of the Karmazin-Moon-



Rich upon a star: CBS paid big dollars for now-cancelled shows led by Selleck, Danson (with Mary Steenburgen) and Ann-Margret.

ves honeymoon, are new shows that have helped the network's 14 owned-and-operated stations with an urban appeal that is drawing a slightly younger and more male audience. Among them are *Brooklyn South*, *Michael Hayes* and *Every-*

gravy train for big stars is going to be derailed," one TV talent agent said of *Me & George*, the sitcom in development for fall starring Griffith as a single mom in New York.

"The word is Mel is all over Les about that [kind of deal]," said an executive of a competing network. "Melanie has a six-episode guarantee, at about \$175,000 an episode. So they're in for a million, even if the pilot bombs and it never sees the light of day."

Karmazin and Moonves would not comment, and a CBS executive close to Moonves said any discomfort Karmazin might have over a particular show's budget was "news to me." But CBS' deal with Griffith was cited by several other executives in the Hollywood production community as a dark blip on Karmazin's radar screen.

"There's no question Les is under pressure from Mel," said an exec of a studio that does business with CBS. "[Moonves] hoisted up

ves honeymoon, are new shows that have helped the network's 14 owned-and-operated stations with an urban appeal that is drawing a slightly younger and more male audience. Among them are *Brooklyn South*, *Michael Hayes* and *Every-*

Seagram Still Spend

ADVERTISING / By Michael Freeman

Seagram Co.'s stepped-up campaign to get TV and radio stations to accept hard liquor advertising continues to meet with isolated, small-market success, according to Competitive Media Reporting figures and industry watchers.

In a recent speech to the Ad Club of L.A., Edgar Bronfman Jr., Seagram chairman/CEO, claimed the company has placed booze spots on 107 TV stations in 51 markets and on 300

Mania'

to keep CBS' costs down

body Loves Raymond. And on Friday nights, Kids Say the Darndest Things and Candid Camera have pushed CBS to No. 1 in households.

"You have to take baby steps," said Ken Solomon, president of Studios USA Television, which has several shows under consideration for CBS' fall schedule. "If you try a quantum leap, you disenfranchise your core viewers." Solomon hopes the new Studios USA drama Turks fits into CBS' strategy to build programming bridges that draw both older and slightly younger viewers with an urban skew.

Although decisions on what series make it onto the network's fall schedule will be driven by Moonves, Karmazin will be very much a part of the dialogue, a CBS executive said. "There is no Chinese wall. All the executives are consulted," he said. "Mel has made it clear that he likes programming to the urban markets—there's been a lot of success for the O&Os in that. And he credits Les with those successes."

The first key test of the Karmazin-Moonves relationship will come this fall, when Karmazin will have the successes and failures of the new season in front of him, in Nielsen black-and-white. "Mel has great confidence in Leslie," said another CBS executive. "But he is about accountability, in all areas."

One West Coast studio exec put it more bluntly. "At the end of the day, what's on the schedule in the fall [and] what's in the development pipeline is there because Leslie wanted it there. If it ain't broke, Mel won't want to fix it. If it's broke, I think we're going to be seeing a lot more of Mel."

Riding the Sein Wave

NBC adds four :30s; everyone else tries to get into the act

NETWORK TV / By John Consoli

With the finale of television's top-rated sitcom set to air in less than three weeks, planning is in high gear in cities across the country in an attempt to corral segments of the approximately 60 million viewers who are expected to watch the show's swan song on NBC May 14.

Meanwhile, the running time of the episode has increased from 60 to 75 minutes, taking 15 minutes away from the Seinfeld "clip show" that will lead into the finale. Executives at NBC are insistent that this was a decision made by the producers for creative reasons and not done in order to add more \$1.8 million, 30-second spots. The move added four :30 units to the broadcast.

While the network itself will not be hosting a going-away party, a number of its affiliates will be conducting events leading up to and on the night of the final broadcast. An NBC corporate exec who would not speak for attribution said strict guidelines prohibiting commercial tie-ins were issued to affiliates.

WNBC in New York will throw a "Sein-Off" party at Television City in Rockefeller Center during the broadcast. WXIA-TV in Atlanta will team up withWSTR-FM to throw a party at Planet Hollywood. WTVJ-TV in Miami, in conjunction with the Miami Herald, will hold parties at Planet Hollywood restaurants in Miami and Ft. Lauderdale.

Among other media, Q104, a New York City radio station, will give Seinfeld a local

sendoff in a daylong broadcast on May 14 from Tom's Restaurant in New York, whose exterior doubles for that of Monk's Diner, the coffee shop in the show. Maxim, the men's magazine, will hold a party at Tom's during the finale.

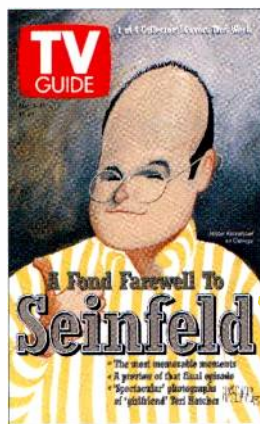
Fuji Film, which initially wanted to sponsor a mass viewing of the episode in Times Square

but was turned down by Mayor Rudolf Giuliani because it would be too disruptive to city traffic, is planning a major event at another location. A spokesperson would not reveal details. One city that will close off street traffic will be St. Louis, which will set up a 75-foot-by-56-foot screen on the side of a downtown building for street-party attendees. The Family Assistance Program, which helps poor families, is throwing a viewing party at The Palace in Hollywood. Seinfeld executive producer

George Shapiro is a member of the FAP board, and memorabilia will be auctioned.

The Clio Awards, the international advertising awards competition, will be honoring its winners in New York as the last Seinfeld is airing. In order that the attendees not miss the finale, NBC is planning to mail each a copy of the episode following its airing.

TV Guide will run four separate covers, each featuring a caricature of the gang drawn by artist Abe Hirschfeld, the 95-year-old "line king." It will be the fourth time TV Guide has published multiple covers.



Coming soon: Al Hirschfeld's "George"

Pocket Change in TV

radio stations in 119 markets. "From the beginning of this effort, we have been rebuffed in our efforts to buy time on the major broadcast networks, but we have been buying spot time on television and radio stations around the country at an accelerating pace," he said.

The pace may be accelerating, but the amount of buying remains small-market in financial terms. According to CMR figures, hard-liquor advertising in spot TV accounted

for only \$2.3 million nationally for 1997, albeit a 203 percent surge. The '97 spot TV figure represents less than 1 percent of the \$267.2 million distillers spent in the U.S. for all media. One station rep executive said that a typical TV station would have earned \$22,000 in spots based on the 107 stations Bronfman said he bought. "That doesn't get you much, unless you are looking for Tyler, Texas, for the rest of the year," quipped the rep.

Liquor advertising on spot radio grew 179 percent in 1997 to \$7.9 million. Network cable (including BET and VH1) surged a remark-

able 14,656 percent to \$3.7 million from 1996.

A Seagram representative would not divulge the call letters of TV and radio stations that took buys. However, she confirmed that Grey Advertising and TBWA Chiat/Day are handling some media buying. WOFL-TV, a Meredith Broadcasting Fox affiliate in Orlando, is accepting Hiram Walker ads for Mudslide Kahlua mixed drinks. T. Frank Smith, owner and president of ABC affiliate KRIS-TV in Corpus Christi, Texas, one of the first stations to accept liquor ads in 1996, said he has not seen any new buys since December.

AT DEADLINE

House Allows Cameras in U.S. Courtrooms

Court TV is applauding the House of Representatives' vote late last week to end the ban on cameras in federal courtrooms. Under the bill, cameras would be permitted in federal courts on a three-year trial basis, but federal judges would still have the discretion to allow cameras in their courtrooms on a case-by-case basis. The vote may mean that Court TV, which has yet to recover the ratings bonanza it enjoyed while covering the O.J. Simpson double-murder trial, can televise more high-profile cases. The bill still must receive Senate and then presidential approval before becoming law.

Pizza Place Helps Close *Ellen* Store

The success of the midseason replacement *Two Guys, a Girl and a Pizza Place* has pushed ABC into deciding to cancel the sitcom *Ellen* for next season. The demise of *Ellen*, which premiered in 1994, had been predicted by star Ellen DeGeneres herself in recent months. But the network had insisted that it would not make a decision until the season finale airs on May 13. However, *Pizza Place* has done a better job of holding the audience from lead-in *The Drew Carey Show*, according to recent Nielsen ratings.

Buyers: Kids Upfront This Week

Delayed for two months, the kids upfront market will open for business this week, media buyers said last week. Though several networks have already cut small deals with some advertisers—the WB and Nickelodeon, for example—the lion's share of business—an estimated \$800 million to \$1 billion this year—likely will open and close this week.

CBS' Botwick to Eye Programming

CBS Entertainment vp/specials Terry Botwick has been given expanded duties, including oversight of the programming department. The position opened up a few weeks ago when CBS Television president and programming chief Leslie Moonves was given the additional post of CEO. Botwick will oversee the net's prime-time comedy, drama and reality series, in addition to continuing to run the specials department. CBS also announced that it has renewed for next season the midseason replacements *Kids Say the Darndest Things* and *Candid Camera*.

Marcus Seen as Top Pick for Chancellor

Marcus Cable CEO Jeff Marcus is Hicks, Muse, Tate & Furst's top choice to head its Chancellor Media Corp. unit, Wall Street insiders say. The No 2 radio empire has been without a permanent

leader since former CEO Scott Ginsburg left earlier this month. However, it may be a sticky extrication for Marcus, whose recent sale of his cable holdings to Microsoft co-founder Paul Allen for \$2.7 billion placed him under contract to continue to manage the company, the nation's 11th-largest MSO.

Spanish Station Won Feb. Sweeps in Miami

WLTV, the Univision owned-and-operated station in Miami, during the February sweeps posted the first sign-on-to-sign-off sweeps victory by a Spanish-language TV station. The station netted a 5.6 rating/14 share for the sweeps month and won both the early- and late-news races with a 9.8/18 and 7.7/15, respectively. It also placed first in adults 18-34 and 18-49.

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In D.C., Cable Execs Pledge 1080i

At a House telecom subcommittee hearing last Thursday on the transition to digital TV, Rep. Billy Tauzin (R-La.) said he has secured a commitment from the cable industry's top executives to adapt their digital set-top boxes to accommodate 1080i interlaced digital broadcast signals. However, the cable executives at the hearing, Leo Hindery, TCI president/COO, and Time Warner Cable president Joe Collins, did not give a time frame for implementation. They also repeated their plea to be relieved of must-carry obligations to transmit digital broadcast signals.

For Pulitzer Bid, a New Strategy

Hicks, Muse, Tate & Furst is said by Salomon Smith Barney analysts to be considering using Chancellor Media's AM/FM Radio Networks unit to make a bid for Pulitzer Broadcasting group. A bid involving stock in AM/FM would be more attractive to Pulitzer's desire to avoid the tax complications of a cash sale, SSB said. Other bidders are said to include Hearst-Argyle Television, Gannett and Clear Channel. The Pulitzer group is expected to fetch \$1.8-\$2 billion.

Addenda: Comedy Central's *South Park*

last week became the highest-rated entertainment series ever on cable, jumping to an 8.2 rating for last Thursday's episode...Using Nielsen data, the **Cable Advertising Bureau** last week reported the gap in total-day ratings between basic cable

and Big Three networks ABC, NBC and CBS has shrunk to less than six points. Twelve years ago that gap was 55 points.

Correction: In the April 20 issue, the Newspaper National Network was incorrectly referred to as the National Newspaper Network in our Newspaper Special Report.

Wenner Close on *Us* Editor

Company expects rebound from title's 33% ad-page decline in 1st Q

MAGAZINES / By Lisa Granatstein

Us magazine is expected to announce a new editor as early as this week. The appointment will follow the departures this month of editor Barbara O'Dair, who moved to Condé Nast's *Details* as executive editor, and Leslie Van Buskirk, who left her post as senior features editor of *Us* to become deputy editor at Hachette Filipacchi's *Premiere*.

"Change is a constant fact of life, even more constant in the magazine business," said Kent Brownridge, senior vp of Wenner Media, publisher of *Us*. Brownridge said last week that more than 10 candidates have been considered for the top job and that only two "very top editors, from big magazines" remain on company chairman and *Us* editor-in-chief Jann Wenner's list.

The exits of O'Dair and Van Buskirk coincided with a steep drop in advertising pages for *Us* in the first quarter. The entertainment monthly's pages plunged 33.3 percent, to 108, compared to the first three months of 1997, according to the Publishers Information Bureau. While several other magazines in the entertainment genre also suffered first-quarter setbacks,

due in part to slow business in the automotive category, they did not get hit as hard as *Us*. Time Inc.'s *Entertainment Weekly* fell by 7.8 percent to 339 pages. *People* was off 1.5 percent to 799 pages and *Premiere* was flat, holding at 184.

For 1997, *Us*' ad pages declined 1.2 percent, to 755. The title, which scaled down to a monthly schedule from biweekly seven years ago, has had some trouble keeping pace with its weekly competitors. "They're likely being cannibalized by *Entertainment Weekly*," noted Priya Narang, vp/media planning director of DeWitt Media.

Another factor working against *Us* is the rapid growth of Time Inc.'s 4-year-old celebrity monthly, *InStyle*. That title's ad pages were up 65.2 percent in the first quarter, to 325.

Wenner recently made some editorial upgrades at *Us*, switching the cover to a glossier premium stock and beefing up the title's popular front-of-the-book Faces and Places section from five to 16 pages.

"My gazing at the crystal ball is based on the year," Brownridge said. "And the year will be fine. We're very confident that we'll finish this year equal to or better than last year." ■

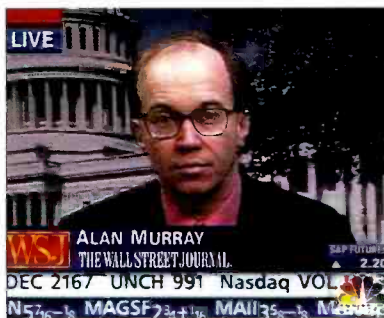
A Business News Bastion

CNBC and 'The Wall St. Journal' plan some joint ad sales

CABLE NETWORKS / By Jim Cooper

In addition to spicing up its content with reports from staffers of *The Wall Street Journal*, CNBC soon will begin linking advertising sales efforts with the Dow Jones & Co. daily. Executives with knowledge of the arrangement said last week that the cable network and the financial newspaper plan to pitch advertisers on buying sponsorships in programming specials to run on CNBC domestically and internationally. The sponsorships will include ad space in the *WSJ*.

One possible CNBC program that could tie in both media properties is a special on the



Journal reporters have already begun appearing on CNBC.

Dow Jones Industrials hitting the 10,000 level.

The relationship could expand beyond single-program sponsorships into regular ad flights. "You can start looking for cross-platform selling soon," said one high-ranking CNBC insider, who added that the marketing departments of CNBC and the *WSJ* are crafting the sales pitch.

The joint sales move follows a news-gathering alliance formed last month by CNBC and the *Journal*. Last December, Dow Jones and CNBC parent NBC agreed to combine their rival business channels in Europe and Asia.

By May 4, *Journal* reporters, content and

MEDIA WIRE

miniseries and CBS' *Nicholas' Gift*, starring Jamie Lee Curtis and Alan Bates. But CBS will come back to win the next two Sundays, Berman projects, with part one of *The Last Don II* (May 3) and part one of the miniseries *Only Love* (May 10), the latter starring Marisa Tomei. Both shows will compete with NBC's *The Long Island Incident* (May 3), based on the true story of Caroline McCarthy, whose husband was among those killed by a gunman on a commuter train, and *Witness to the Mob* (May 10), about the life of turncoat mobster Sammy "The Bull" Gravano.

On the fourth Sunday (May 17), Berman predicts CBS' two-hour 30th anniversary version of *60 Minutes* and *Touched by an Angel* will draw more viewers than NBC, which will air the first part of *Peter Benchley's The Creature*, and ABC's showing of the Clint Eastwood/Meryl Streep movie *The Bridges of Madison County*. —John Consoli

Springer Grabs \$55K-\$60K A Slug to Air on WFLD-TV

Freshly sprung from NBC-owned WMAQ-TV in Chicago, the embattled *Jerry Springer* talk show has found a new home at Fox-owned WFLD-TV. The Fox-owned station ponied up \$55,000-\$60,000 per week (about three times what WMAQ was paying) for the syndicated talk show from Barry Diller's Studios USA Distribution unit.

WFLD is expected to insert the oft-racy *Springer* in the 9-10 a.m. slot, where *Hunter* reruns averaged a 1.5 rating/6 share in the February 1998 Nielsen book. A second *Springer* run on weeknights is expected between 10 p.m. and 1 a.m.

Meanwhile, the Rev. Michael Pfleger, leader of *Springer* boycott efforts in Chicago, has vowed that News Corp. chairman and Fox boss Rupert Murdoch is his next target. "We want you to understand, Mr. Murdoch, you are not crafty or cunning," Pfleger said. "We are coming after you."

Springer caused problems for WMAQ in Chicago. A year ago, station news anchors Carol Marin and Ron Majers resigned in protest over an ill-fated plan to have *Springer* do editorials on newscasts.

Community pressure in Chicago and elsewhere prompted (*continued on page 6*)

MEDIA WIRE

the NBC O&O to seek an early "out" from its contract, which was due to expire in 2001.

In an effort to clean up the show, Studios USA has vowed to eliminate much of *Springer's* fighting and physical violence.

A Los Angeles-based syndication consultant, requesting anonymity, said that since *Springer* has reached 8-10 ratings in some markets, "USA has been scrambling to get more money [in license fees] while the getting is good and before the numbers go down for the toned-down *Jerry*." By the consultant's estimate, *Springer* only "spills in" with \$30 million in annual revenue, while King World Productions' *Oprah Winfrey* takes in more than \$250 million in license and ad revenue. —Michael Freeman

Traveler Packs Up Record With 229 Advertising Pages

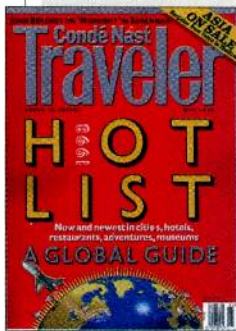
Condé Nast Traveler this month weighs in at a hefty 229 advertising pages, making it the largest edition ever for a travel magazine. May's second annual Hot List features editors' picks on "what should be on your radar screen to check out," said publisher Lisa Henriques Hughes.

The issue, an expanded version of a package in the April 1997 *Traveler*, highlights 23 of the world's coolest hotels and resorts (check out Kuala Lumpur's Palace of the Golden Horses) and some of the hottest adventure trips (volcano hopping, anyone?).

The ad-page count tops *Traveler's* previous record, 219 pages, recorded in its

May 1997 10th anniversary issue. "Advertisers got very excited about the idea of what's the latest trend," Hughes added. "It's a great platform to feature your company as a forward-thinking company."

The issue attracted new advertisers including Sun Microsystems, Smirnoff, Van Cleef & Arpels and Cadillac Seville. The Hot List issue hits newsstands this week. —Lisa Granatstein



A blockbuster issue for May

new advertisers including Sun Microsystems, Smirnoff, Van Cleef & Arpels and Cadillac Seville. The Hot List issue hits newsstands this week. —Lisa Granatstein

graphics will be featured daily on CNBC. Cross-platform ad packages "would really underscore the network nicely," said Helen Tocheff, senior vp of national broadcast for Zenith Media.

CNBC, which has 65 million subscribers, enjoyed its highest-rated first quarter ever this year, with total day ratings up 46 percent. The network will not create specific programs for *WSJ* staffers, but it is hoping the overall content of the service will improve because of their presence. CNBC president Bill Bolster said last week that the *WSJ* staffers will populate market and nonmarket programming hours. "After-hours will be very important for us," he said.

Beyond having about 200 high-end business journalists to offer, the *WSJ* "has an enormous library and database that we are entitled to. It makes us more capable of presenting in real time what is going on," said Bolster.

Media buyers generally applauded the addition of the *Journal* reporters. "It would be

terrific if the *Journal* had a business presence on CNBC after the market closes and the ticker goes away. There is quite a bit of demand then," said Roy Currin, senior vp, national broadcast and programming, Ammirati Puris Lintas.

CNBC cameras will be placed in 11 *WSJ* bureaus, including New York, Washington, D.C., San Francisco and Chicago. Bolster also said that CNBC has access to the *WSJ's* editorial lineup, and the paper's stories will break on the network when warranted. CNBC also has simultaneous broadcast rights to all Dow Jones Newswire material and advance access to Dow Jones' weekly, *Barron's*. The alliance will bring new features to CNBC such as *Barron's* nightly stock picks and *Barron's Big Money Poll* of major money managers. Dow Jones' *SmartMoney* will have a regular mutual-fund analysis on the network, and CNBC and the *WSJ* will jointly produce a *Coaches Poll* of major business leaders as well as programming for investor conferences. ■

Dailies OK Circular Reasoning

NAA seeks to standardize handling of preprinted advertising

NEWSPAPERS / By Dori Perrucci

Time was when newspaper advertising executives looked at the preprinted inserts that most dailies carry as competition for ad space in the paper. Since preprints now account for some 30 percent of newspaper advertising revenue, the industry is starting to treat advertisers who use preprints more like valued customers.

The board of directors of the Newspaper Association of America at the group's annual convention in Dallas last week approved the establishment of industry standards for preprints. The standards would address daily and Sunday distribution capabilities, total market coverage (TMC) programs, ZIP code-specific Audit Bureau of Circulations reporting and advertising invoices.

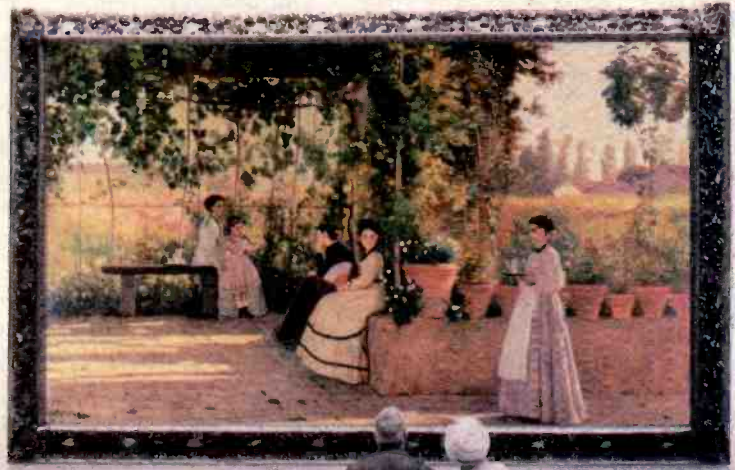
When talks began in late 1996 with advertisers, "We knew it was bad, but not that bad," said William Dean Singleton, president and chief executive officer of MediaNews Group Inc., who heads the committee that is developing the standards. "They told us if we consolidated our standards, they would spend more on newspapers," a key concern, he said, since direct mail, in which this type of advertising is called a circular, is growing faster than newspapers' preprint advertising. Last

year's rise in preprint advertising was largely due to cheap newsprint prices, he added.

"The move is encouraging for our advertisers," said Skip Westerhold, president of Newspaper Services of America in Naperville, Ill., who met with the committee. The company represents 40 advertisers, including Kmart, Sears and J.C. Penney, whose preprint business accounts for some 20 percent of total newspaper preprint revenue. "There are a number of papers that claim to have ZIP-code distribution, but only on a daily, or Sunday or partial basis. The standards should help a lot."

Separately, a move by some members of the board to expand the categories of national advertising sold by the Newspaper National Network, NAA's sales and marketing arm, was never even put to a vote. "Ad agencies have been asking us to help them with more low-usage categories," said one NNN source.

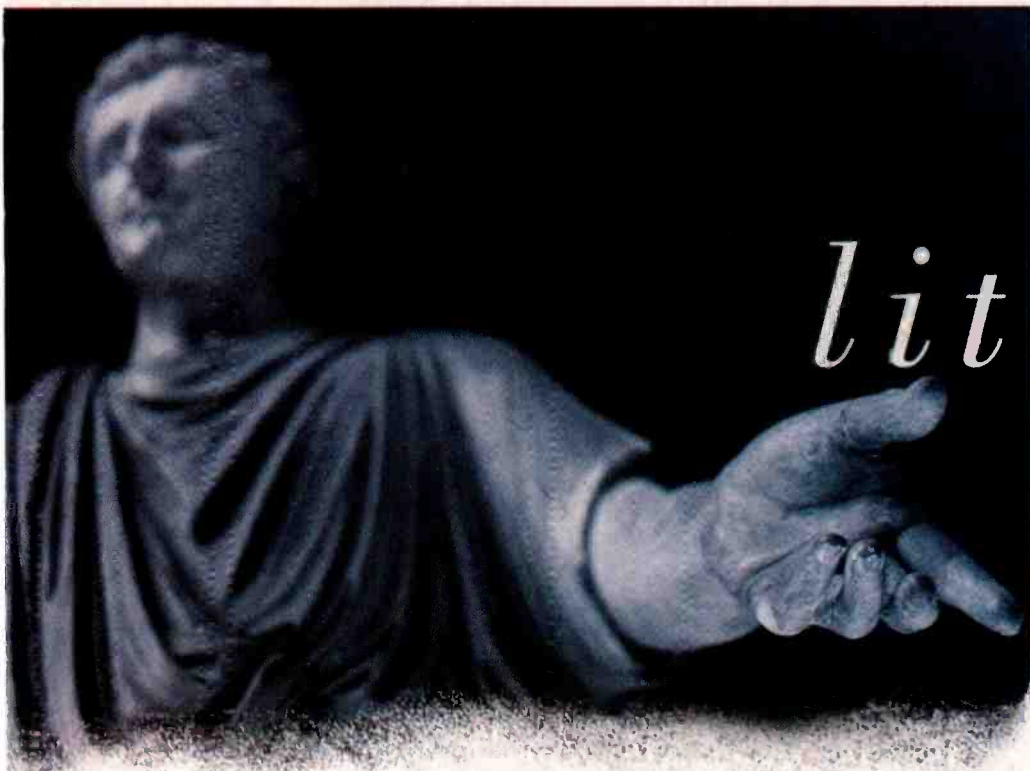
But some NAA members, along with the advertising representative firms that sell national ad space in groups of daily newspaper, don't want to see such an expansion. One NAA board member, the publisher of a midsized paper, said bluntly: "NNN is a sales organization, and that competes with what we're doing." ■



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NETWORK TV

Fox is planning a two-tiered rollout of next season's prime-time programming, with four to six new shows to premiere in the fall and another two to four shows to be introduced in January. The network plans to heavily promote the midseason entries during its myriad sports telecasts between October and January—the World Series, Sunday NFL games and the Super Bowl. One new show that Fox has reportedly committed to is a Wind Dancer Production Group project involving stand-up comedian Sue Costello. In the sitcom, Costello plays a hard-nosed, blue-collar, Irish bartender in South Boston. The show is being written by *Roseanne* and *Home Improvement* creator Matt Williams. Wind Dancer executives are hoping Costello follows in the footsteps of *Roseanne* and *HI*'s Tim Allen, who both began their careers as stand-up comedians.

Home Improvement executive producer Bruce Ferber will receive about \$2.5 million for his work on the ABC sitcom next season and will receive another \$3.5 million in advance for profits he is guaranteed to earn from future syndication of the show. The syndication money is being paid up-front to insure Ferber's return. While published reports have said that next season will be *HI*'s last, executives of Wind Dancer Productions, which produces the show, said last week that no one—including star Tim Allen—has made a firm decision yet.

CBS is giving its struggling *Brooklyn South* drama plenty of opportunity to succeed. "Instead of watching the same *NYPD Blue* episode twice, why not try something really different for once," read newspaper ads for an episode on April 14 that competed head-to-head with a rerun of ABC's *Blue*. The ad, which asked viewers to choose between two Steven Bochco-produced shows, did not yield its intended results. The first-run *Brooklyn South* recorded a paltry 5.1/9 rating to finish 82nd among the week's prime-time shows, while the *NYPD Blue* rerun delivered an 8.0/14 to finish 32nd for the week. Season-to-date, *Brooklyn South* has averaged a 7.0/12 rating in households, ranking it 90th. —*John Consoli*

Newsmag War Heats Up

'Access Hollywood' producer alleges strong-arm tactics by 'ET'

SYNDICATION / By Michael Freeman

A letter-writing effort by the executive producer of NBC's syndicated newsmagazine *Access Hollywood* to star handlers appealing to them to resist "considerable pressure" allegedly being exerted by the "other entertainment magazine show," *Entertainment Tonight*, has intensified the battle between the two shows for ratings and bookings. Though booking wars are not uncommon among magazine and talk shows, the *AH* producer and some publicists have alleged that *ET* is using its considerable weight in the talent community to keep stars from promoting their movies, TV shows, records and the like on *Access Hollywood*.

An April 14 letter to publicists was penned by *AH* executive producer Jim Van Messel, who served in the same post for Paramount Domestic Television's *ET* from 1985-96. "It has become increasingly apparent to us that there is considerable pressure being applied to restrict or eliminate *Access Hollywood* from media plans for films, television projects, music events and celebrity goings-on," Van Messel wrote. "The argument offered is that *Access Hollywood's* ratings are dismal, plus there is an additional threat that to include our show would result in the other entertainment magazine show avoiding coverage completely."

With the letter, Van Messel also enclosed a copy of an ad that NBC and Twentieth TV (*AH's* producer) took out following the Academy Awards on March 24, noting that *AH* had significantly outperformed *ET* that evening in the top

three markets, where the show airs in prime access on NBC-owned stations. In those markets, *ET* is cleared on lower-rated CBS stations.

According to a West Coast publicist who has done celebrity bookings with both shows, "the folks at Paramount felt particularly stung by the Academy Awards ads" *AH* took out. The publicist added that *ET* executive producer Linda Bell Blue is now "out for the jugular" against *AH*. "I'm not saying a freeze-out happens frequently, but there are some publicists who have booked a celebrity on *Access Hollywood* first and found out the consequences later" from *ET*, the publicist said.

Paramount, NBC, Twentieth TV and Van Messel all declined comment.



Access' Fernandez, O'Brien

So far this season, *ET* is still atop the newsmag heap with an average 6.2 rating (NSS, Sept. 8-April 12), down 2 percent from the comparable time frame last year. *AH's* ratings have plunged 23 percent, to a 2.3, over the same period. *AH* has clearances in

only 13 of the top 100 markets in prime access. New co-hosts Pat O'Brien and Giselle Fernandez helped *AH* move up from a 2.1 rating (Sept. 8-Oct. 6, 1997) to a 2.6 for the latest four-week period (March 9-April 5). In March, *AH* moved up 11 percent in share year-to-year with a 6.2/10 at 7:30 p.m. on WNBC-TV in New York, while *ET* dropped 20 percent to a 4.9/8 on WCBS-TV. In L.A., *AH* was flat with a 5.2/8 at 7:30 p.m. on KNBC-TV, while *ET* dropped 25 percent to 3.6/9 KCBS-TV at 7 p.m. ■

It's Chao Time at USA

New co-president knows what Diller wants but has his own ideas

CABLE PROGRAMMING / By Betsy Sharkey

Barry Diller's decision last week to hand programming of USA Networks Inc.'s two cable channels—USA and Sci-Fi Channel—to Stephen Chao is being regarded among Hollywood executives and the media buying community as the first sub-

stantive glimpse into what Diller has in mind for his newest venture. And the key words that pop up are edgy, experimental, high-impact and fast.

Hiring Chao "is positive in the sense that Barry has someone he has ultimate faith in," said Bill Carroll, vp/director of programming

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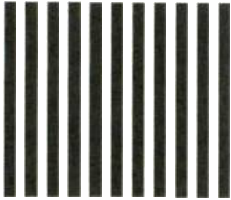
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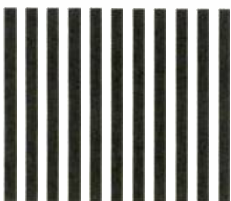
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of Katz Television. "At Fox, [Chao and Diller] took very different and very creative approaches. Barry has a vision of what USA and Sci-Fi should be, and in Chao he has someone who shares his sense of direction."

That doesn't mean Chao and Diller are always of like minds, noted a TV executive who worked with them at Fox. "Barry trusts him," the exec said, "but they don't really like each other because Barry knows if Chao doesn't agree with him, he'll tell him to screw off."

Chao "is not afraid of anyone, including Barry," said a studio executive. "That doesn't mean he's always right, but certainly internally everyone is going to know real soon that Stephen Chao is on the case."

Chao is both creative and a bottom-line guy, according to one former associate. "Stephen is a take-lunch-at-Burger King, fly coach, no-frills guy," the exec said. "When Barry goes into any organization, two things happen: Costs get lowered, and revenue and cash flow go up. He has already said that USA is bloated, with an overhead equal to six cable networks'. Chao knows how to get where Barry wants to be fiscally... You can bet he'll either cut budgets or shift money to programming or both."

Brad Turell, senior vp/talent relations at the WB who worked with Diller and Chao at Fox,

expects to see changes at Sci-Fi Channel first. Chao "will have a huge impact on Sci-Fi," Turell said. "It's like a laboratory, and [Chao] can get more on the screen for less dollars than most people. He can try out new programming concepts for Sci-Fi. If they can create a hit like Comedy Central did with *South Park*, suddenly Sci-Fi will have a profile, a personality."

Chao played a key role in establishing the Fox network in its early years via his involvement in the creation of *Cops*, *America's Most Wanted* and *Studs*. Competitors turned up their noses at the ripped-from-reality approach of those shows, but they worked—and quickly. "*Cops* and *America's Most Wanted* solved Saturday night for Fox, and they will again next season," said Paul Schulman, who heads his own media rep company.

What remains to be seen is whether veteran USA programming chief Rod Perth will, or even wants to, fit into the Chao equation. In the new structure, Perth reports to Chao, who shares a co-president title with USA insider Stephen Brenner. Brenner, a 16-year USA veteran who was close to Kay Koplovitz, USA's departing founder and chairman, will focus on operations, ad sales, affiliate relations, finance and administration. He was upped from executive vp/COO and general counsel at USA. ■

CABLE TV

FX last week announced two new comedy-based shows. *Bobcat's Big Ass Show*, an original, nightly half-hour variety series starring bizzaro comic Bobcat Goldthwait, will debut June 1 at 10:30

p.m. And the weekly, hour-long *The Penn & Teller Show*, starring the renowned anti-magicians, has been green-lighted for 16 episodes to premiere this summer. The *Big Ass Show*, which has a 65-



FX-treme: Bobcat's Big Ass Show

episode commitment, will be sandwiched between FX's rerun ratings machines *The X-Files* at 9 p.m. and *NYPD Blue* at 11 p.m. It will replace the first half of an hour-long block of *In Living Color*. Another comedy half hour is currently in development to replace the second half hour of *Color*.

"We looked at the cable schedule and we saw the 10-11 time period as the best time to establish ourselves," said Bob Boden, vp/development and production for FX Networks. Boden noted that the time period is not "oversaturated" with yuck shows. Ray Solley, a cable specialist for the William Morris Agency who helped broker the FX shows, said it would have been difficult to develop a sci-fi/paranormal show or a cop show in between *X-Files* and *NYPD* and that comedies will stand out in the block. "It's one of the best hammocks in cable," said Solley. FX also unveiled a slate of five comedy pilots, including *The Groundlings Insta-Show*, featuring the eponymous L.A.-based comedy troupe, and *Fast Food Films*, a comedic look at movies.

The Food Network served up two new series at its upfront presentation to advertisers in New York last week. *Hot Off the Grill With Bobby Flay* is testament to outdoor grilling, while *East Meets West* with Ming Tsai focuses on Asian cooking using Western ingredients. At press time, premiere dates had not been set. Food also said it has prepped nine new shows for development. —Jim Cooper

Startup Puts Faith in Style

E! believes fashion's many faces can attract lots of new ones

CABLE NETWORKS / By Jim Cooper

E! Entertainment Television is shopping a new analog spinoff network focused on fashion and style to major cable operators in advance of next month's national cable convention. Called Style!, the startup is a 24-hour service—a bold move in light of the limited space on expanded basic cable. Lee Masters, president and CEO of E!, said there remain about 7 million analog homes, and that Style! is a solid enough concept to pick up 20 million to 30 million homes in five years.

"Style is a huge business, and we feel this a real opportunity for operators," said Masters, who added that the network will offer operators two minutes of local ad

sales time per hour. The programming will be a mixture of originals and acquired shows seen internationally but not in the U.S.

Last week, most operators had yet to hear of E!'s plans for Style! One top-10 operator who had not yet seen a formal presentation on the new channel said he would have to be convinced of the programming's merits. "It sounds to me like E! is developing an entire channel based on the success of a few fashion-oriented programs," the operator said.

Most ad buyers also had not heard of E!'s plan, but their general reaction was that the service could work if it's more than pretty faces. "If it's a lifestyle network, it could be fun. But just models on the runway is too narrow," said one buy-



Showy-and-tell: E! interviewer Rivers (left) dishes with Madonna.

CRAIG T. MATTHEW/ENTERTAINMENT

er who asked not to be named because she had not heard of E!'s plans firsthand.

While Style! will offer shows such as *Catwalk* and *Model*, Dale Hopkins, E! senior vp of marketing, said the new network will also focus on other fashion themes, including home furnishing, design, travel and style for men.

"Style is now in the mainstream and is for sale at every price point," said Hopkins, who added that more people know who Calvin

Klein is than House Speaker Newt Gingrich.

Fashion programming has become a mainstay on cable nets including MTV and CNN. But lately, E! has been the biggest fashion plate on cable. E! has doubled its fashion-related programming in the past year, and *The Academy Awards Pre-Show* last month, with Joan Rivers critiquing stars' garb, drew a 3.5 rating, 52 percent higher than the 2.3 rating the show pulled in '97, Hopkins said. ■

What's Old Is New Again

Networks are going retro with projects based on 1970s hits

TV PROGRAMMING / By John Consoli

Programming executives and media buyers believe that regardless of how many new versions of old TV hits end up making the cut for next fall's prime-time network schedules, remakes are hot. "Television has always been a business of cycles," said one production company executive. "Dramas, then sitcoms, then dramas, then sitcoms. Now, you can add remakes."

UPN recently premiered a new edition of *The Love Boat*, a hit for ABC from 1977-86. ABC has already committed to 13 weeks of a remake of the *Mary Tyler Moore Show*, a huge hit for CBS from 1970-77. ABC is also expected to include a modern-day *Fantasy Island* (ABC, 1978-84) on its fall programming slate. The network is also weighing a pilot remake of *Love, American Style* (ABC, 1969-74).

Concern about reaching the late-'90s audience with a '70s show prompted ABC execs last week to send writers of the *Mary Tyler Moore* reprise back to the drawing board.

"There are good ideas [for brand-new series] out there, but there aren't enough good ideas," said Richard Hamilton, president of Zenith Media Services. "There is so much channel capacity and there will never be enough good programming to fill them all. Networks are looking for viewer loyalty and are thinking these 1970s programs had a lot of loyalty, so maybe they can retrieve that. In some cases it will work, in others it won't."

Fox, which has publicly proclaimed the mantra that its programming must always be "distinctive, daring and different," has commit-

ted to 13 weeks of an updated *The Invisible Man* (CBS, 1958-60). "We would never shy away from a remake if we felt it falls into the Fox brand," said Rob Dwek, executive vp of comedy and drama series for Fox Broadcasting. In the case of *Invisible Man*, Dwek added, "the visual effects will be like something that has never been seen on TV before. We have very high hopes for this show. With 60 shows on the

prime-time schedule, you must cut through the clutter."

While the nets are suddenly hot for making new shows with familiar titles, TV writers have always used themes taken from earlier shows with updated twists. Fox's Dwek noted that even the most creative writers of today often are reinventing the past. "Even the David Kelleys of the world are taking familiar themes and adding updated twists," Dwek said. "*Ally McBeal* [the Kelley-produced hit series on Fox] is a lawyer show with a new twist."

Rick Leed, president of Wind Dancer Production Group (*Home Improvement*), agrees. "For a company like Wind Dancer, which was founded by writers, original copy will always be more appealing," he said. "But no matter how you dress it up, you are always doing somebody else's theme."

In the end, as always, the fate of the retreads will come down to how many viewers are interested in revisiting very familiar territory. "Although I admire creativity, innovativeness and freshness, the bottom line is how the audience reacts," said Stu Gray, senior vp and media research director at BBDO. "If these remakes attract the right numbers for our clients, they will buy them." ■



Ricardo Montalban, Herve Villechaize of *Fantasy*

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Female athletes to be foundation of eight-sport global competition

An international sports competition featuring women athletes in eight sports will be unveiled this week by the Women's Sports Foundation, which is organizing the event.

The inaugural Women's Global Challenge will be held April 28-May 2, 1998, at a location to be determined.

Among the places in the running to host the event are Dallas, Houston, New Orleans, San Diego, San Francisco and Washington, DC.

The world's top female athletes will compete in figure skating, gymnastics, track and field, basketball, soccer, swimming, diving and beach volleyball. It is the first such meeting featuring

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The International Management Group, based in Cleveland, has been hired by the Women's Sports Foundation to manage the event.

CBS is televising Women's World Team.

A tale of Twins cities

Minneapolis or Charlotte?

BY NEIL THOMPSON
CHARLOTTE — Minneapolis may not want the "twins" it appears Charlotte definitely won't adopt them, at least right now.

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BY JOHN...
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Stations: Arbitron Shift Is Sad Saga

•FEARING LOST AD REVENUE, SOME SMALL Boston-area stations are threatening legal action against The Arbitron Co. for gerrymandering listener boundaries that they contend give larger stations the upper hand. SAGA Communications, a Michigan-based company that owns three Manchester, Mass., stations, contends that the radio measurement company conspired with major Boston stations to give them more territory by redrawing the region earlier this month.

An Arbitron official said the redefinition originated from an advisory council suggestion that sampling numbers were too low in Boston and other cities. In effect, Arbitron gave Boston most of adjacent Hillsborough County in New Hampshire and Worcester County in Massachusetts—a total of 400,000 additional listeners from an area historically served by all three metros. “In one fell swoop, Arbitron is amplifying everything we have been trying to abate in the last 30 years, and that is that you cannot rely on the Boston spill [signals] to effectively reach people in New Hampshire,” said Ray Garon, vp/gm of SAGA’s FM outlets, WZID and WQLL, and WFEA-AM. “And they did this just by reapportioning some geography.”

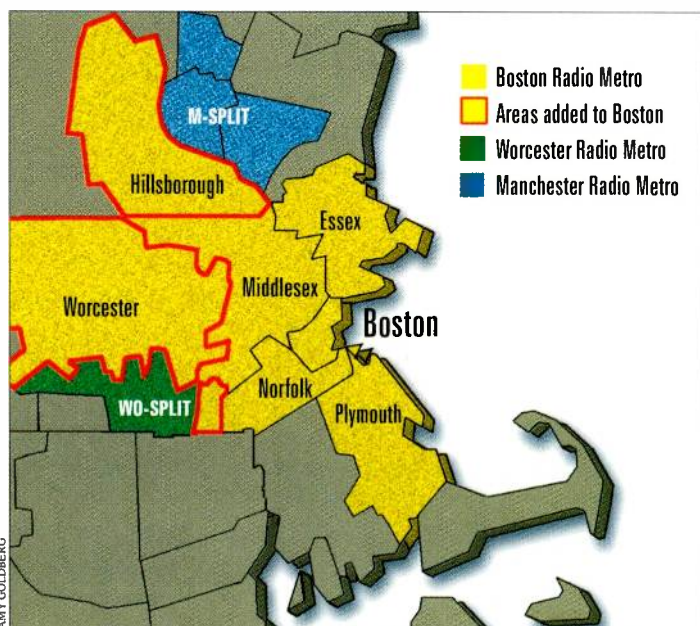
Within days of

the redrawing, SAGA attorney Steven Grill sent a letter to Arbitron saying that the company reneged on assurances that it would give owners in the Manchester market, which sits directly north of Boston, a say in the redefinition. Arbitron countered that the new boundaries are correct, based on new criteria that the evaluated metro must command at least 55 percent of the county’s listeners and a significant proportion of its commuters. Those criteria replace Arbitron’s 21-point system for drawing boundaries for listener sampling. An Arbitron spokesman, Thom Mocarsky, said the Worcester and Manchester metros have retained the same metro boundaries. And while the new sample survey expands Boston’s influence right into their backyards, the sampling territory remains the same, he said.

But Grill said that’s a dishonest represen-

tation. Arbitron clearly shouldn’t count listeners up to 50 miles away who receive, at best, a scratchy Boston signal. So, Grill is mulling a class-action lawsuit that might include other stations in his region or elsewhere as Arbitron evaluates future requests for metro redefinitions. No such requests are pending, but about two dozen stations in the last two years have initiated such requests. Boston was the first boundary to change.

In the contentious radio industry, rocked in recent years by rapid consolidation, Arbitron’s decision to change its redefinition process has SAGA and other small operators worried. They fear that the redefinitions will open the door for large radio groups to gobble up more revenue while giving them a legal hedge against Justice Department antitrust inquiries. “It benefits the large metros in two ways,” Grill said. “They can tell advertisers that they serve more geography than they actually do, and they can argue to the DOJ that the size of the market is now larger, so by comparison they can seem smaller.” —MS



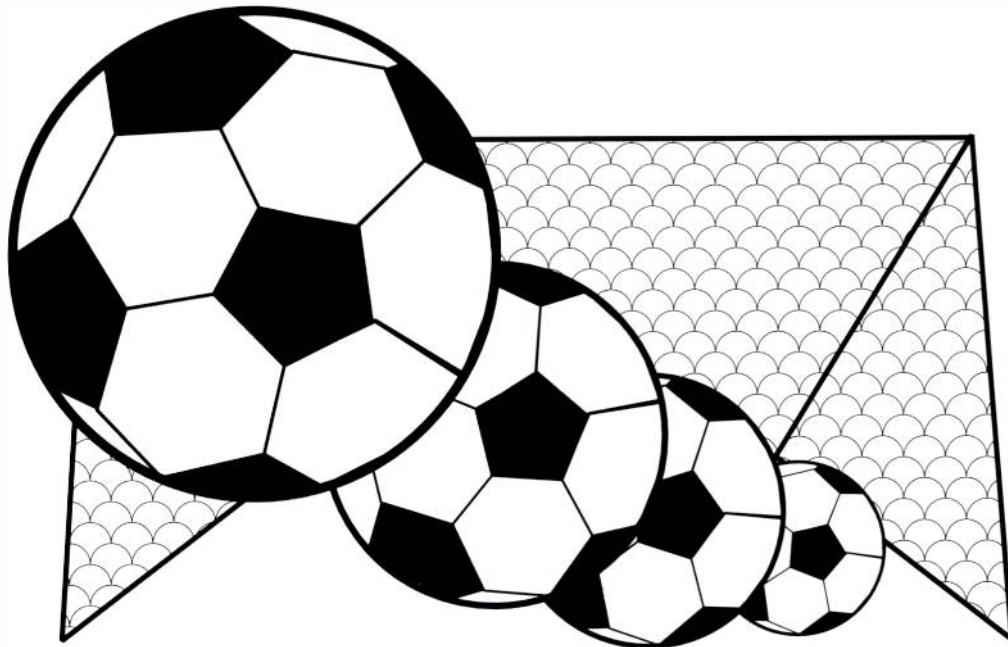
BOSTON/TV STATIONS

Of *Seinfeld*, Football And Local Supremacy

• IN VIRTUALLY EVERY LOCAL NEWS DAYPART IN Boston, WCVB-TV has endeared itself to viewers as the local news authority. It’s one of the few stations in the country to produce a live newscast in prime access (7:30-8 p.m.)—a daypart usually known as the bastion of syndicated newsmagazines and off-network sitcoms. And the ABC affiliate’s 16-year-old *Chronicle* reminds the competition, as WCVB’s gm Paul LaCamera recently put it, of the show’s concrete bond with the “well-educated, literate, loyal and affluent” viewers in New England.

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Mary Richardson and Peter Mehegan co-host WCVB-TV's Chronicle.

beating WCVB. For the short term, there's the *Seinfeld* series finale and other NBC comedies on deck for WHDH-TV. Long-term, over at CBS-owned WBZ-TV, the beloved New England Patriots are seen as key components in dethroning WCVB.

WBZ-TV, chronically beset with third-rated newscasts, is hoping to capitalize on CBS' recent capture of American Football Conference broadcast rights. New gm Ed Goldman is banking the Pats will give a "halo effect" to WBZ's newscasts in the nation's sixth-largest market. In past seasons, the games were telecast on WHDH and scored ratings of 20-30.

Goldman is also banking on a stronger lineup of syndicated and network programming next season, including *The New Hollywood Squares* game/comedy strip airing in prime access, the pickups of the new *Howie Mandel* and veteran Rosie O'Donnell talk/variety shows in daytime, and *The Howard Stern Show* on Saturday nights. "We really have blending of brands and personalities, which we think will bring back a lot of the younger adult demos to the station," Goldman said.

Meanwhile, in narrowing WCVB's lead in the 11-11:30 p.m. news race, where WHDH scored a 9.2 rating/21 share average during the February 1998 sweeps to WCVB's 9.7/21, WHDH gm Mike Carson thinks he has several aces to put the Sunbeam Television-owned station over the top in May. Carson is looking for the May 14 series finale of *Seinfeld* to have the same kind of highbrow, blockbuster appeal as the closing episode of NBC's *Cheers*, which was set in Boston five years earlier.

Carson said the *Seinfeld* exit might exceed *Cheers*' 70-plus share average, and emphasized that the season finale for *Friends*, *Frasier*, *Mad About You* and *ER* "could close the gap with WCVB and put [WHDH] over the top" in the late-news race. —MF

BOSTON/NEWSPAPERS

South Shore Offers New Train of Thought

• BUILD A RAILROAD AND BOSTON-AREA ADVERTISING will come. That's what James Plugh, publisher of the suburban *Brocton Enterprise*, is betting on. Last fall, a new commuter rail line along Boston's South Shore was opened, creating fertile ground for upscale development and the new readers and advertisers

expected to settle there. And to hedge his bet, Plugh's Newspaper Media LLC (co-owned by F. E. Richardson & Co., a New York investment firm) acquired *The Patriot Ledger* of Quincy and its affiliate Memorial Press Group, comprising nine weeklies, last fall for an undisclosed sum.

The *Enterprise* (46,378 daily circ; 57,524 Sunday) lies 20 miles south of Boston. *The Patriot Ledger* (76,122 daily; 92,842 Sunday) and the Memorial Press Group is 10 miles south. Combined, the two dailies have what Plugh characterized as unbeatable clout in the South Shore market, with nearly 80 percent penetration in the area's 13 core towns.

"The South Shore is probably one of the last areas in New England catching fire. It's ripe for change," observed Thomas Devine, a partner in the advertising agency Devine & Pearson, in Quincy, "and change means growth." He said the area has been underserved by trains for more than 30 years, which consequently pushed development north and west of Boston.

Development aside, Plugh and other newspaper execs have a sizeable worry. It's "Big Foot," also known as *The Boston Globe*. "We're still trying to make intelligent decisions about the footprint we've now created in the shadow of Big Foot," quipped Plugh, "but we have this market sewed up."

In an effort to attract large regional and national ads, Plugh's group recently retained Boston-based Baldwin & Stone to promote the joint ad program that Plugh expects to offer soon among the company's properties. "I think when media buyers begin to look at the penetration levels and the fact that we can deliver one ad, one bill, this will make it a very easy market for them to buy," he added.

At *The Boston Herald* (277,106 daily; 183,038 Sunday), the News Corp.-owned tab recently launched a redesign that will include color by August. "Ad-wise, we're competing with *The Boston Globe*, and color will make the difference," said the paper's retail manager, Bob Sheehan, noting that the tab derives 80 percent of its sales from single-copy distribution. The redesign has generated "a lot of additional commitments from advertisers," he said.

Hallmarks of the redesign include a page 1 "billboard," promoting inside stories, as well as several new editorial features in the news section, such as health and medicine, transportation and aging.

Meanwhile, the *Globe* is looking at "targeted opportunities to reach the South Shore's upscale community, said Robert Manning, the *Globe's* advertising director. "That's what our retailers want," he said. The New York Times Co.-owned *Globe* (476,966 daily; 758,843 Sunday) also plans to accelerate recent efforts to grow its direct-mail business. —DP

SCARBOROUGH MEDIA PROFILE: BOSTON

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

	Top 50 Markets %	Boston Market %	Boston Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper—average issue	58.7	70.0	119
Read any Sunday newspaper—average issue	68.5	72.3	106
Total radio average morning drive M-F	25.4	25.1	99
Total radio average evening drive M-F	18.2	18.1	100
Watched A&E past 7 days	35.2	41.9	119
Watched BET past 7 days	6.9	2.7	39
Watched MTV past 7 days	16.4	22.2	136
Watched Nickelodeon past 7 days	16.9	21.4	126
Watched TNN past 7 days	18.2	15.6	86
Watched USA past 7 days	31.6	38.8	122
Watched The Weather Channel past 7 days	37.3	44.6	120
DEMOGRAPHICS			
Age 18-34	33.8	34.0	102
Age 35-54	39.4	38.2	97
Age 55+	27.4	27.8	102
College graduate	12.1	16.1	133
HOME TECHNOLOGY			
Connected to cable	69.8	80.6	115
Connected to satellite/microwave dish	6.0	1.7	29

Source: 1997 Scarborough Research—Top 50 Market Report



Photo: CORBIS BETMANN

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WASHINGTON

Alicia Mundy*The Snore Commission*

The debate over public service and TV is sidestepping the advisory group created to lead it



of Broadcasters.

Just kidding. The dictionary doesn't really offer the Gore Commission as an example of a gelding. But like any "fixed" animal, the commission looks like the real thing until you get up close.

After five meetings and a grand launch party, few people, even including members of the commission, know what it's heading toward. Sources in Vice President Al Gore's office weren't certain how to characterize its current focus ("searching for a common ground with broadcasters, I guess you can say" opined a staffer who asked for anonymity).

Eddie Fritts, president of the National Association of Broadcasters, couldn't resist a free swipe at the group. In his opening-day speech at the recent NAB Convention in Las Vegas, Fritts sneered, "A presidential commission with a vice presidential name...(pause for laughter)."

What has happened? As one frequent witness before the commission sighed: "We call it a shell game." The commission has become the convenient escape hatch for review of what broadcasters receive from the govern-

ment, and what they might owe in return. If the Federal Communications Commission moves to act on, say, public interest obligations in political campaigns, broadcasters and their allies on Capitol Hill demand that the FCC back off until the Gore Commission completes its work (and its completion date has been pushed back at least six months). If anyone in Congress proposes new payments into a trust fund as part of the digital spectrum payback, the immediate response is: Wait for the Gore Commission. Meanwhile, over at the

Gore Commission, the cry from broadcasters is: Let's not rush this. Pretty neat trick, huh?

Perhaps this is too negative. After all, what really was

the purpose of the Gore Commission, besides a Campaign 2000 vehicle for Gore? It has been burdened with the weight of all American society's concerns and expectations. With some 23 members, there are representatives from national organizations for the deaf, Native American TV and radio networks, advocacy groups for minorities in broadcasting, Hispanic networks, children's TV lobbyists, the education community and the PTA, and a half-dozen people deeply committed to reforming America's political campaigns. And there are several broadcasters, some carefully chosen for their ongoing voluntary contributions to their local communities. A cynical observer might conclude that they'd been included to provide cover for the big network reps who don't share an eleemosynary outlook.

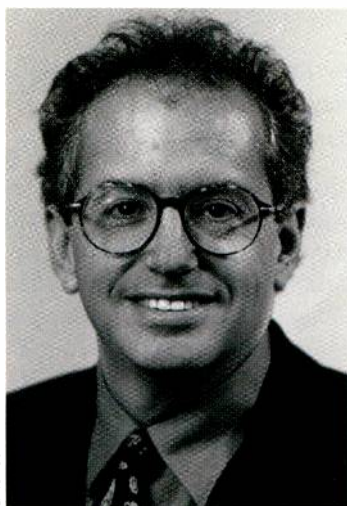
However, the commission's proponents aren't ready to roll over yet. "I'm still cautiously optimistic," says Norman Ornstein, a senior scholar at the American Enterprise Institute who co-chairs the commission. "I think broadcasters think it's more in their interest to work out a consensus. It's better than producing a majority and minority report where a majority report is strongly worded against their favor."

"I am cautiously optimistic," echoes Gigi Sohn, co-director of the Media Access Project in Washington. "There are a majority of votes on this committee to do something."

"I'm still optimistic," says Paul Taylor, chairman of the Free TV for Straight Talk Coalition, one of the key players on the commission.

Such optimism, however, was conspicuously absent from a March 2 commission meeting in Los Angeles. Just days before, the president had trumpeted free airtime for politicians in his State of the Union address. And William Kennard, chairman of the Federal Communications Commission, had promptly announced that he would begin proceedings to consider the issue. Midway through the morning session, one witness from a media think tank lumped broadcasters together with various serial criminals, prompting a protest from CBS Television president Les Moonves, also a co-chair of the commission. Moonves said, "I've never been compared to Jeffrey Dahmer and Charles Manson before...So thank you very much for making every broadcaster the most despicable, disreputable person on the face of the planet." Things went somewhat downhill from there.

In the afternoon session, Robert Decherd, president of A.H. Belo Corp., was supposed to be the ace up the sleeve for the commission's supporters—one of the "good" broadcasters who actually believe in a public-interest obligation. But Decherd bolted. Citing the president's speech and Kennard's follow-up announcement, which he called "orchestrated," Decherd said: "I felt greatly compromised...Now for those of you who know



ERIC TUCKER

The AEI's Ornstein wants free political airtime on TV.

the way the FCC works, it is almost preposterous to think that one of us will sit at this table and commit to something which is the subject of a rule-making at the FCC." And thus, Decherd declined to get into the discussion of free political airtime, which, unfortunately, was the main item on the agenda.

On April 14, the tone was a little more cheery. The NAB and its pollster, Bill McInturff, provided some comic relief when they reiterated Fritts' NAB speech in which he claimed that broadcasters already do so much for their communities (\$6.8 billion worth of good deeds each year by NAB calculations), that it's mean-spirited of anyone to propose more burdens on them. Decherd, on the other hand, delivered a proposal for increasing the use of TV for education, which got nearly unanimous support. In an interview with *Mediaweek* last week, Decherd explained why he's pushing this concept, which serves several key purposes.

"The idea germinated at the January meeting," said Decherd. "People finally began to connect the comparative availability of spectrum in the digital age with the intentions of educational television." Decherd proposed, among other things, providing 6 megahertz of spectrum space to designated PBS "entities" in a state, thereby enabling total coverage of 50 states with educationally assigned broadcasting.

"Public interest groups could use this extra channel as well—if Congress ever undertakes campaign reform," perhaps designating a special time for political candidates, he said.

Two funding mechanisms were suggested by Decherd: proceeds from the analog auctions in 2006; and spectrum fees for multiplexing. "Is Congress willing to do that?" he asked, suggesting that these two ideas are perfectly doable if only politics and politicians don't get in the way.

"This idea could stand separately, on its own merits," said Decherd, adding that even if the Gore Commission produced nothing else, the proposal to provide more educational television would be a major step forward for those weighing the public interest obligations of networks. He said, "It could be de-coupled from contentious issues," such as free airtime for political campaigns, and running PSAs during the graveyard shift.

Decherd's proposal presents an interesting strategy: Link the possibility of more educational/public interest spectrum to multicasting, and therefore the assumption that broadcasters will inevitably, eventually do multicasting

on the digital bands. This could cost broadcasters—but those prices will be duked out later in Congress when the lobbying army of the NAB can be brought to march on Capitol Hill.

As a political tactic, this is brilliant. Who could object to multicasting when the outcome is more educational

"It's an advisory committee [that] suggests voluntary actions. I don't believe mandates are politically possible."

TV and entire channels are devoted to public issues. And then the fight narrows to mere money, the value of the extra channels. This is where the NAB (if the \$6.8 billion public-works figure is any indication) can produce whatever numbers it wants to keep its members' costs down.

Additionally, this separates his popular idea from the main fight over free airtime for political campaigns. It gives the Gore Commission a proposal on which it can achieve consensus, so it won't appear as weak as it is.

How weak? Decherd noted, "I think it is extremely important to remember the name of the commission. It's an *advisory* committee [that] suggests voluntary actions. I don't believe mandates are politically possible." And, he added carefully, "We should remember that the view of Congress is significantly different than the views of the White House on this issue."

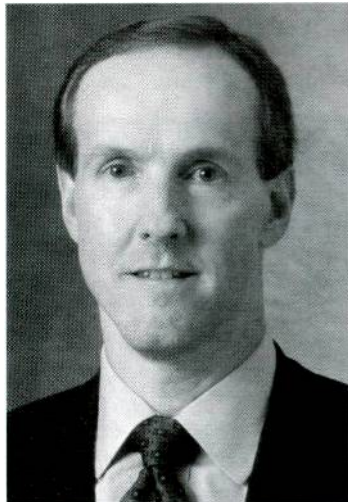
That is not the view of Sohn of the Media Access Project. "Bob's

plan has several flaws. It's completely dependent on Congress. And there's no quid pro quo from broadcasters," she said.

As for creating a public service "ghetto" station where broadcasters can bury educational TV, political debates and PSAs, Sohn says: "I'm firmly opposed to any segregation of political speech... We need some free airtime offered in prime time on major networks."

Decherd anticipated this response. "They'll say, 'So who's going to watch it?' That's not our problem," he said. "We're providing access to more public interest television. We can't force people to watch it." In the end, he said, "This is about two things: audience and money."

Oddly, so is politics. ■



A.H. Belo's Decherd has a plan to boost educational TV.

Magazines

By Lisa Granatstein

Outdoor/adventure titles for men are staking out new territories as a big new rival gets ready to join the field

This Land Is Their Land

As more Americans answer Nike's call to Just Do It, men's outdoor/adventure magazines are taking a fresh look at their surroundings. Publishers are happily finding that their niche is growing well beyond passionate tree-huggers and hunters to include weekend trekkers and bicycle-trippers. About 20 million Americans hiked or backpacked last year, while 4.7 million rock-climbed, according to the Sporting Goods Manufacturers Association. Some 41.2 million people pitched a tent in '97, up 17 percent over '87. ♦ Hollywood and the media have helped push more folks

into the great outdoors. After all, who cared about fly-fishing until Brad Pitt waved a rod in *A River Runs Through It*? Until recently, who except expert climbers would have dared to challenge Everest?

"This stuff has been getting bigger and bigger," says Terry McDon-

nell, editor of Wenner Media's *Men's Journal*. "Pick any indicator—it's just rolling."

Wenner sold the magazine in 1978 to Lawrence Burke, who folded his own adventure sports book,

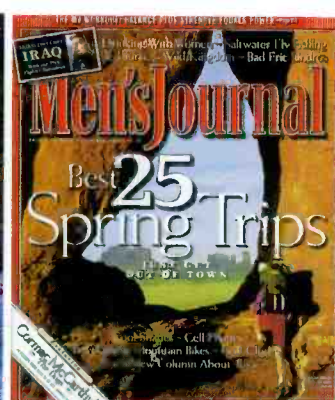
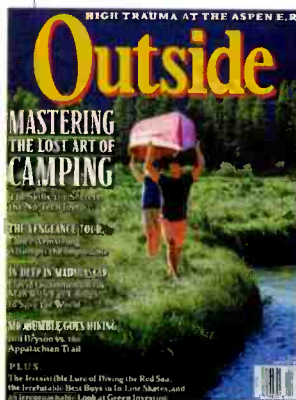
Ad pages in '97 jumped almost 20 percent, to 1,221. The title has been branching out into broadcast with segments on cable's Outdoor Life Network (including last week's *The Hudson Riverkeepers*, with Robert Kennedy Jr.) and regular syndicated radio bits in 18 markets. The company next month will try a relaunch of *Outside Kids* (an earlier attempt failed to attract advertisers) with Scholastic's in-school book division. Also on tap is *Women Outside*, scheduled to premiere on newsstands in September with 225,000-copy test issue.

Seven-year-old *Men's Journal* focuses on six core areas: adventure/travel, provocative journalism, fashion, equipment, fitness and health. "We've taken that old vertical outdoor nuts-and-granola mentality out of the box and put it in a modern context," says *MJ* publisher Kevin O'Malley, "and have deliberately blended it with an urban sensibility. We think that really reflects how people lead their lives today."

Since coming over from *Sports Afield* nine months ago, McDonnell has broadened *MJ*'s approach and added more literary pieces. The effort has had some positive results so far: Total circulation in the second half of last year was up 15.2 percent to 556,405, and ad pages gained 7 percent in '97, to 822. But *MJ*'s newsstand sales dropped 15.4 percent last year.

To give the 10-times-yearly title more pop on the stands, *MJ* in the current May issue has introduced a heavier, glossier cover stock. Wenner also has reduced the book's trim size to get better positioning on stands, improved the paper quality and—best of all for McDonnell—boosted editorial space 30 percent.

More traditional "hook and bullet" men's outdoor magazines are



Great adventures: Under new editors, Hearst's *Sports Afield* (center) and Wenner's *MJ* are taking some different paths to challenge *Outside*.

ell, editor of Wenner Media's *Men's Journal*. "Pick any indicator—it's just rolling."

While *Outside* blazed the trail in the men's outdoor/adventure segment, *Men's Journal* and Hearst's *Sports Afield* are developing more features and departments to attract readers who enjoy an active outside lifestyle. And the National Geographic Society plans to get into the act next year with an adventure spin-off of *National Geographic*.

When Jann Wenner started up *Outside* in 1977, "it was my idea that men, especially, wanted to make a

Mariah, into *Outside*. The monthly has spent the past 20 years developing its successful blend of sport, adventure, travel, people and the environment. "The trend for us has been consistently up," says Burke, chairman and editor-in-chief of Santa Fe-based *Outside*. "It has to do with more people finding this lifestyle or having it become a greater part of their consciousness. They're willing to get out and try new things."

Outside's circulation climbed 5.6 percent to 544,510 in the second half of last year, according to ABC.

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Magazines

Writers' Block

A memorable sample from a recent issue:

"In soccer, every mother's child is above average. There's no shame in losing and a tie is the likely outcome. The game's egalitarian philosophy extends to the absurdity of giving every kid a trophy at the end of the season. I am convinced that the ordeal of soccer teaches our kids all the wrong lessons in life. Soccer is the Marxist concept of the labor theory of value applied to sports—which may explain why socialist nations dominate in the World Cup. The purpose of a capitalist economy is to produce the maximum output for the least amount of exertion. Soccer requires huge volumes of effort but produces no output."

—In "Soccer-Mom Hell," Stephen Moore begs our nation to stop the madness, *National Review*, May 4

looking for ways to expand their focus and share in the boom. Leading the charge at *Sports Afield* is John Atwood, a former executive editor of *Men's Journal* who joined the Hearst title last September. "From the front of the book to the back cover, we're about outdoor sports," says Atwood. "There's no fashion, no sex, no relationships. It's all about being outdoors."

While *Sports Afield* still features the monthly columns "Shooting" and "Arms & Ammo," the April issue made room for pieces on mountain biking and boating. "Fifty years ago, hunting and fishing were how people enjoyed the outdoors, but in the media age they're exposed to more activities and want to try them," Atwood notes. *SA's* circ was flat in last year's second half at 466,588; ad pages inched up 1.1 percent, to 640, for 1997.

National Geographic hopes to interest some of its 9 million readers in a new title for adventure enthusiasts, expected to launch sometime next year. John Rasmus, a former editor of both *Outside* and *Men's Journal*, is said to be a leading candidate to run the book. John

Fahey, president of the National Geographic Society, has said that the magazine will be devoted to "a niche audience who wants to actively explore the world around them."

The Name Game

Condé Nast Gets Its 'Fitness' Into Shape

Goodbye *Condé Nast Sports for Women*, hello *Women's Sports & Fitness*. Next month, CN's troubled women's sports book will take the name of the 200,000-circulation magazine the company acquired in January. CN says the name change better reflects the book's focus on healthy, active lifestyle through both sports and fitness. The move also represents a step back from the company's recent penchant for attaching its name to the titles of some of its books ("Condé Nast" will appear on *WS&F's* spine).

"Fitness" conveys to a reader a very personal approach to being



First serve: Tennis' Anna Kournikova leads off June.

active," explains Lucy Danziger, the book's editor-in-chief. "We realized it's an important part of the equation for so many women, and that

'Sports' did not convey that same relationship with activities." Last month, the magazine expanded its coverage to include nutrition and health.

CN hopes the name change will also help clear up where the title should be placed on newsstands. Following its launch last October, *Condé Nast Sports for Women* often got buried by the scores of men's sports titles—women either couldn't find the book or would not venture into the men's sports collections to look for it. "You have to go where the traffic is," says publisher Suzanne Grimes. "Women don't shop in the men's section...fitness is a category that exists and is clearly female."

The new handle may have some ups and downs, one buyer predicts. "It's providing focus, but sometimes focus can also be narrowing," says Monica Karo, media director at TBWA/Chiat Day. "It's going to put it right up against a *Shape* and other fitness-type magazines. Originally the premise was a little broader. But if it was confusing, then hopefully they are doing something [that will] position it in people's minds."

After the June issue, due on stands May 12, CN will scale the title back from monthly to six per year and print on heavier stock. Though it was originally planned as a bimonthly, CN upped the frequency to compete against *Sports Illustrated's* planned women's spinoff (Time Inc. has not committed to a launch date for the project.) "We wanted to make it clear to the market that we were first," Grimes says. "Now that they've backed down, we've gone back to bimonthly frequency." The circ rate base will remain at 350,000. ■

60 SECONDS WITH...



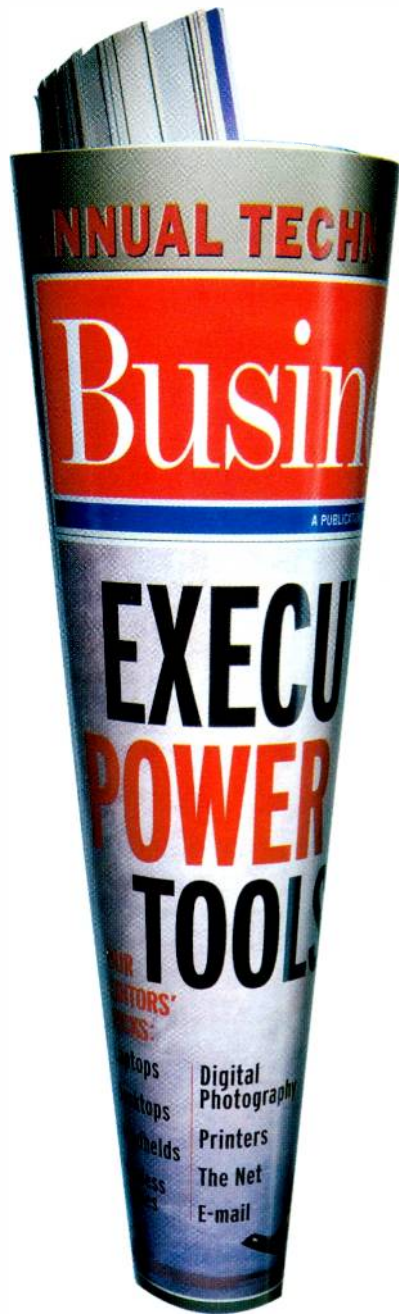
John Heins

President and CEO, G+J USA Publishing

Q. What's it like being a thirtysomething in a world of fiftysomething CEOs? **A.** I was 32 when I got this job [in 1993, after two years in Paris with Gruner + Jahr's international division]. I had to go with a lot more intuition than the fiftysomethings. Everybody is using their gut, but when you've been in the industry for 30 years, your gut is supported by significant experience, and mine wasn't as much. **Q.** What areas of G+J will you be focusing on this year? **A.** Our first priority is to look for opportunities to create or acquire magazines where we're already successful. We're focusing on parents, fitness/health and the teen category. I plan to launch a new magazine by the end of this year of significant size and scope. **Q.** With all of G+J's women's books, you must really be in touch with your feminine side. **A.** [laughs] You should probably ask my wife about that, but yes, I think I am, as a matter of fact. **Q.** Does it help? **A.** Yes. But I'm also smart enough to know that I'm not the arbiter of women's taste. I can contribute where I can, and then I can do a good job of putting the right people in charge of things to go that extra step that I can't.



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It was a dark and stormy night. Well, not really. It was actually over two dark and stormy days in February that we convened in San Francisco to judge the ICONs—but I've always wanted to start a story that way. Now that it's out of my system, let me say the ICONs had a banner year. We had the most entries ever—more than 1,000, from all walks of technology advertising, marketing and PR.

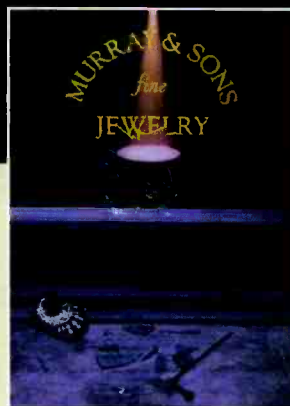
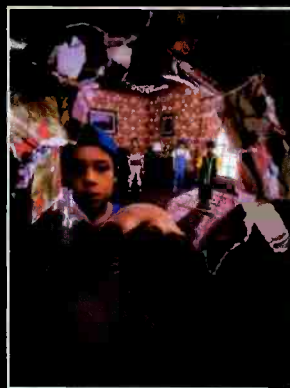
Quality was up, too—but that was expected. Last year redefined technology marketing. O&M's letter box TV campaign for IBM changed the entire industry's approach to Internet-related advertising. Red Sky's "Pong" banner for HP changed advertising on the Internet. In the end, however, we had what some might call an upset winner. Goodby, Silverstein & Partners and client Hewlett-Packard took home the "Best of Show" for the second year in a row—the first time the award has gone to a non-broadcast entry. One judge pulled me aside to offer his thoughts on why "Cat & Mouse" took home the *Grand Dame*. "It was something you said in your opening statement to the judges," he told me in retrospect. "You said not to suppress our knowledge of the success an ad had in achieving its mission."

The mission of all marketing, of course, is to sell product. While that's not to say a best-selling product will always have the best advertising by default, it does make a hell of a tie-breaker. So in the end our panel of experts—a dirty dozen from across marketing disciplines—made a choice, and in doing so unknowingly helped solidify what the ICONs are all about. Here's to them.



best of show

1998
ICON
 AWARDS



The "Best of Show" ICON is hardly the only thing San Francisco-based ad agency Goodby, Silverstein & Partners has garnered for client Hewlett-Packard with its "Cat and Mouse" campaign. As a result of this work, HP national advertising manager Maggie McCue has become a pen pal to a classroom full of Seattle students, the recipient of scores of requests for reprints and, believe it or not, is in the middle of a book deal.

The campaign, which pushes HP's DeskJet 722c, in one respect should be considered an upset winner. This marks the first time in ICON history that the *Business Week*-sponsored "Best of Show" honor has been awarded to a non-broadcast ad or campaign. Given the reaction that McCue has received, however, "upset" may be too strong a word. "This campaign was a bit of a stretch for us, so it was a little scary. But we've had a lot of response," she says. "I even have this little pen pal thing going with a class that loves the ads. And I picked the wallpaper for the cat and mouse ad, so I've received a number of calls asking where the wallpaper comes from. I should be getting kickbacks from the wallpaper company in New York."

While infiltrating mass culture is always a great

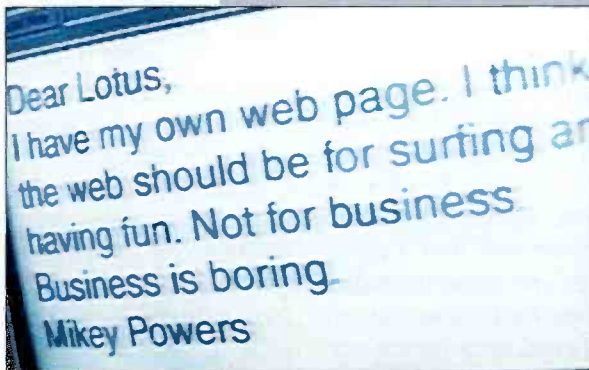
byproduct of success, the campaign was designed to put a friendly face on the company while integrating messages across divisions of HP. McCue thinks the creative execution worked so well because people of all ages can relate to it. Our judges liked the creative so much they even gave the b-to-b version, "Jeweler," a gold ICON in category 8. "The goal was to demonstrate superior photo quality. But the campaign also, for the first time, joined the small business and consumer [initiatives]," she says. "The work asked the readers to spend some time with it to figure it out, and that strategy turned out to be a good one."

Others agree. McCue's *alma mater*, the University of Illinois, is planning to highlight this campaign as a case study in successful advertising in a soon-to-be-published advertising textbook. The "Best of Show" ICON should prove to be a nice kicker on that story.



BROADCAST

client:
 Lotus Development
agency:
 Ogilvy & Mather
creative directors:
 Chris Wall, Susan Westre
art director:
 Tom Drymalski
president, worldwide
brand services:
 Steve Hayden
senior partner,
executive producer:
 Lee Weiss



platinum

This three-spot series—also winner of the gold Icon award for TV campaigns—was round two of Lotus' "Work the web" campaign, created by New York's Ogilvy & Mather. "The whole idea at the time was to re-christen the Lotus brand as an Internet software company," says Kevin Powers, Lotus' director of worldwide advertising. O&M senior partner and creative director Chris Wall echoes that sentiment, if a bit more strongly: "The object was to scrape the rust off the Lotus brand."

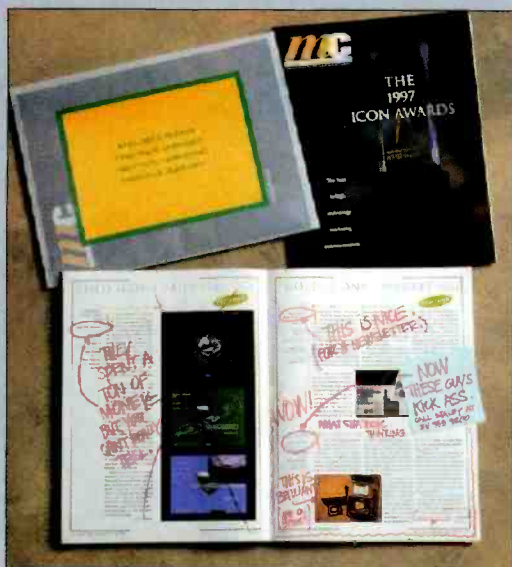
The campaign features comedian Dennis Leary as spokesperson, aggressively dispelling hype about frivolous aspects of the Internet and positioning Lotus as the company that enables serious business online. "Dennis Leary comes off as a wise-ass, but he's also the voice of the customer," Wall says. "The people that buy Lotus are aggressive, smart people looking for an edge in competitive businesses."

The first spot in the series, "San Francisco," is set in a cafe full of hippies, and follows the same vein as the first series—contrasting old versus new and silly versus serious. The other two spots went into more detail about how Lotus helps customers with their Internet busi-

nesses. In the "People's Party," a communist goes capitalist via the Net and talks with a Russian accent about what Domino did for him. In "The Letter," a boy writes an email to Lotus about how the Internet is for fun, not business. Dennis Leary, of course, pops into his bedroom to explain what companies are really doing online. "It was like, with all the telcos climbing on the web bandwagon, it was time for somebody to say, 'Where's the beef?'" Wall says.

The campaign fits neatly with IBM's e-business strategy but still exudes its own personality. "Lotus has its own identity. The campaign has charged the company. There was a lot of fear that it would be swallowed by IBM," Wall says. "It takes the creative, risk-taking edge Lotus is known for and creates that brand image again," Lotus' Powers says.

The results of the campaign surprised even IBM, though Domino saw the most dramatic shifts in awareness, Powers says. Unaided awareness jumped as much as 30 points in the first quarter after the campaign launched, he says. Also, awareness rose in two important new targets: twentysomething influencers and small businesses.



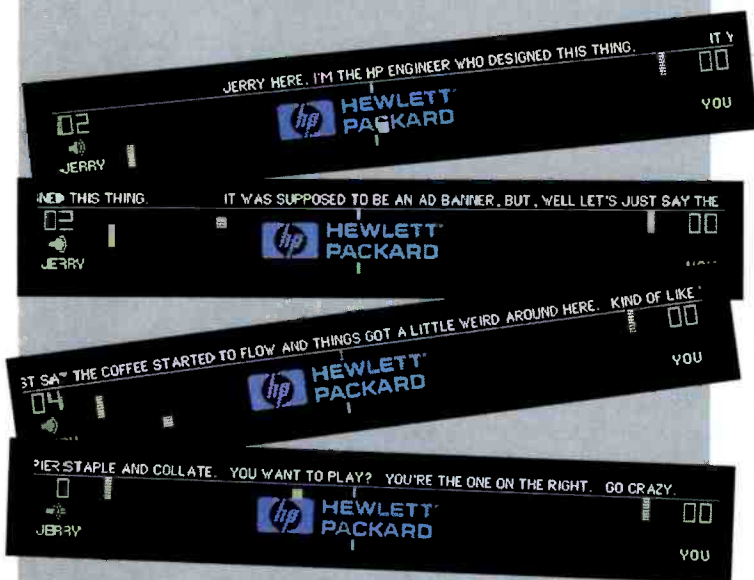
MARKETING

It was a sure bet this piece would amuse everyone at MC, but it also appears to have tickled our judges: Lawrence & Mayo advertising, already a three-time ICON winner, decided to turn the results of last year's awards into their own direct mail campaign by scrawling tongue-in-cheek comments about competitors, about themselves and about the judges all over the booklet. "We initially did it to amuse ourselves, and then we thought it might be amusing to others," says Lynda Lawrence, president and co-owner of the Newport Beach, Calif.,

agency. And it was—the mailer went out to about 60 tech prospects and pulled in calls from roughly half of them, including Informix, Gateway and Oracle. "They said, 'Well you guys certainly have balls.' I particularly like that because we're a woman-owned agency," Lawrence laughs.

The campaign was L&M's first self-promotion in six years of operation. "We spent this year trying to figure out who we are, to position ourselves as an agency. We came up with a tag line: 'Stuff That Works.'" Lawrence adds. "Our symbol for ourselves is a roll of duct tape."

agency: Lawrence & Mayo Advertising
client: self
creative directors: Bruce Mayo & Lynda Lawrence
art directors: Simone Beaudoin & Bil Dicks
designer: Brenda Tradii
copywriter: George Goetz



client: Hewlett-Packard/Goodby, Silverstein & Partners
agency: Red Sky Interactive
creative director: Joel Hladecek
graphic designer: Kelly Clark
Copywriters: Richard Ciccarone, Blake Daley, RSI/Goodby, Silverstein & Partners

MULTIMEDIA

Pong. One-word. That's the name this banner goes by. But as with its namesake, the erstwhile video game, the influence this banner—created by Red Sky Interactive—had on the evolution of its category cannot be described so simply. Pong, the banner—like the video game—changed everything.

It took a simple understanding of the average web surfer to create Pong. When it first appeared, web surfers everywhere were realizing they didn't want to click on a banner to jump somewhere else—especially to a marketing-heavy brochure-

ware web site chock full of corporate drivel.

While the client always feels its drivel more significant than the other client's drivel, in this case HP was big enough to realize the objective was not to get people to go to hp.com.

That's why you couldn't click on Pong Well, of course you could—it just didn't take you anywhere. Instead, you played with it—exposed to the HP logo and hilarious (and distracting) scrolling copy. If you scrolled down the page, Pong played on, keeping score all the while. Good enough to undermine productivity in MC edit, and good enough for a platinum ICON in multimedia.



PRINT: CORPORATE, CHANNEL OR TRADE

This Long Island estate was not part of the original concept. But IBM and focus groups were uncomfortable with the irony of, and preferred imagery more inspirational than, two retired geezers on a beach.

The main message stayed the same, however. "We wanted to tell resellers that nobody makes millions by selling a browser here and there. That the money isn't in browsers but in IBM products and solutions," says Bob Strickland,



client: IBM
agency: OgilvyOne
art director: Elsebeth Thomsen
copywriter: Bob Strickland
photographer: Stephen Wilkes

the OgilvyOne copywriter for this ad.

Focus groups didn't always pick up on the irony—except in England—but the @ signs were universally understood, says Strickland.

PRINT: CORPORATE, IMAGE OR BRANDING

Change is the omnipresent factor/concern in IT. So figuring out how to deal with it tends to be any company's core challenge. That's why advertising agency Saatchi & Saatchi San Francisco decided to address the issue head-on in its attempt to communicate with customers and prospects on behalf of client Hewlett-Packard. The message: Don't be scared of change, meet it head on—with HP.

"We wanted to say something more than 'manage change' or 'cope with change,'" says Steve Silver, creative director for the agency. "That's just too defeatist an attitude. We were trying to say 'Capitalize on change,' or 'Capitalize on chaos,' which is what the tagline ended up being. It's a whole philosophy on doing business. And it is not about just one product. It's how the entire company approaches business."



client: Hewlett-Packard
agency: Saatchi & Saatchi San Francisco
creative directors: Steve Silver, Mike Mazza
art director: Joe Kayser
copywriter: Tom Bagot
photographer: Ernie Friedlander

CAMPAIGN: WEB BANNERS



client: Sony Online Ventures
agency: Kirshenbaum Bond & Partners
creative director: Bill Oberlander
art directors: Augusta Duffey, Hope Newman
copywriter: Alan Jacobs

Sure, playing games in a banner ad may seem like a cheap trick to get attention, but in this case it actually matches the product its promoting—Sony Online Ventures' The Station gaming web site. "We found that a lot of people were going to the web to waste time and thought the Sony site was a cool place to hang out," says Steve Klein, managing partner, director of interactive and media services at Kirshenbaum. "Why not tease that experience and replicate the ethos of the site?"

The Wac-a-Mole, Tic-Tac-Toe and other banners in the campaign, then, match The Station's spirit of diversion and entertainment, he says. Once you play one game in those truly interactive banners, it takes you to The Station site. The campaign is playful, but it works, resulting in unusually high clickthrough rates—some as much as 15 percent.

Gold winners

PRINT: SERVICE & SUPPORT

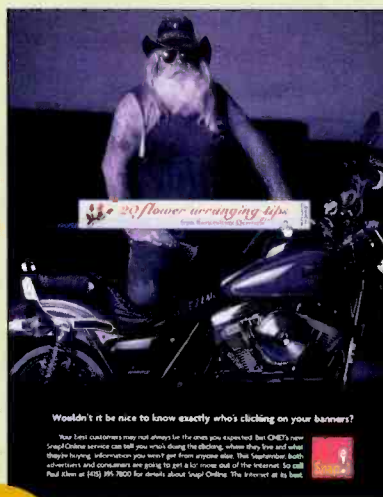
San Francisco-based ad agency Anderson & Lembke took home the gold ICON in category 16 for print consumer services. According to creative director Adam Kaufman, this particular ad, which was part of a test campaign done for dating service Match.com, was meant to differentiate the service from the myriad other such services on and off the Internet. The media buy included placements smack in the middle of newspaper classified sections, to hit consumers when they're thinking about their next romance.

"They tried as a test to drive and expand awareness," Kaufman says. "It was a small space campaign. They had virtually no money, but it was a smart media buy. The creative married the computer service with those things associated with dating and relationships. There were seven ads in total that played off the visual aspect of computing, by using a keyboard, control, shift, alt, etc."

client: Match.com **agency:** Anderson & Lembke **creative director:** Adam Kaufman
art director: Ron Werthmann **copywriter:** Mark Fitzloff **graphic designer:** Don Formanek



PRINT: SOFTWARE APPLICATIONS



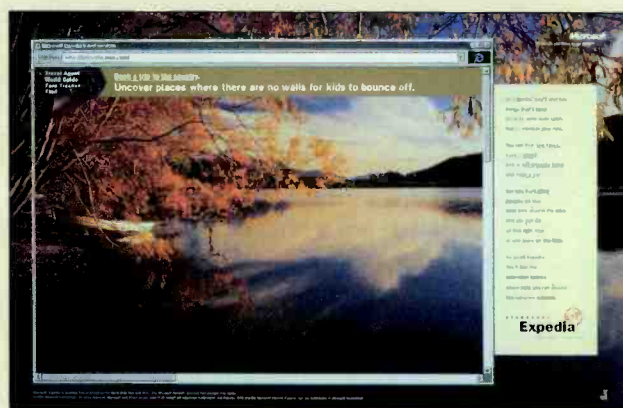
client: CNET
agency: Saatchi & Saatchi San Francisco
creative directors: Steve Silver, Curtis Melville
art directors: Gerard Vaglio
copywriter: Neville DeSouza
photographer: Stephen Kennedy

There's just something undeniably compelling about a rather rotund Hell's Angel-looking character with an interest that falls anywhere to the feminine of skull bashing, tobacco chewing and 69 different ways to rebuild a chassis—or at least so thought our panel of judges.

Of course, the intent of the above ad, which, produced by Saatchi & Saatchi San Francisco, tied for gold in category 11, was to say, "Your target audience may not always appear as you pictured them." Or perhaps more apropos: "Your targets may be lurking in places you wouldn't necessarily expect to find them."

"This was an ad aimed at advertisers and the media [buyers]," says creative director Steve Silver. "We were just trying to say, 'If you place ads with us, we're able to give you the relevant information about your target.'" Well said.

PRINT: SOFTWARE APPLICATIONS



client: Microsoft **agency:** Anderson & Lembke **executive creative director:** Andrew Kaufman **acd/art director:** Dave Devencenzi
copywriter: Leynete Cariapa **graphic designer:** Blake Riley

Sometimes a banner just doesn't cut it when it comes to promoting an online site or service. Such was the case with Microsoft's Expedia online travel reservation service. That's why the company asked San Francisco ad agency Anderson & Lembke to do a print campaign pushing the product's capabilities.

"The challenge was that there was really low awareness of the product out in the real world," says executive creative director Adam Kaufman. "And it's kind of hard to explain in a banner what this service really is. We needed to do something that was both awareness building and image building."

The award-winning ad, "Lake," is part of a campaign with five executions featuring different travel scenarios running against different targets. "Lake was targeted at families going on vacation," Kaufman adds. "The layout has the web interface around it and we used very minimal copy. It's a big and beautiful visual."

PRINT: CHANNEL



client: Brøderbund Software **agency:** Saatchi & Saatchi San Francisco **creative directors:** Steve Silver, Curtis Melville **art director:** Joe Kayser **copywriter:** Tom Bagot

How do you follow the most successful CD ROM game of all time? The creative/content challenge of besting *Myst* fell on the shoulders of Cyan and Brøderbund. Together they introduced *Riven*. The marketing challenge, however, was in the hands of Saatchi & Saatchi San Francisco.

Myst had managed to attract millions of puzzle fanatics—unlike anything before it or since. Advertising for the sequel needed to be equally

unique. It surreptitiously needed to heighten awareness for *Riven* and bridge the gap to *Myst*. “What we came up with was a cross between Jules Verne and ‘Where’s Waldo?’” says Saatchi creative director Steve Silver. “We had to treat the game in advertising like it exists for players. It had to be a riddle.”

Saatchi’s campaign features eerie images with just one small reference to the URL per spread—no name, no logo. Once at the site, more puzzle madness ensues. Like *Riven*, this ad is a winner.

PRINT: PERIPHERALS

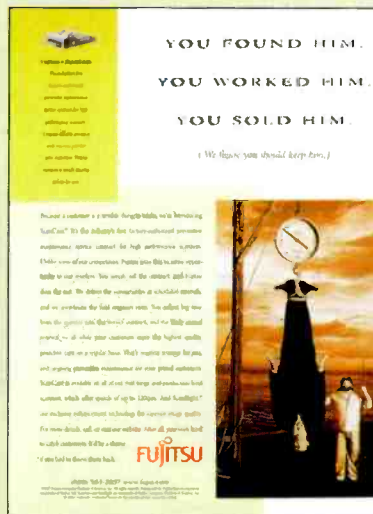


client: Hewlett-Packard **agency:** Goodby, Silverstein & Partners **creative director:** Jeff Goodby **art director:** Valerie Powell **copywriter:** Bruce Gifford

“**I** Quit.” That’s what the note on the door says—a pretty strong statement that demands attention. Indeed, that note, and the entire ad, part of a series created by San Francisco-based Goodby, Silverstein & Partners for Hewlett-Packard printers, caught the eyes of our judges. So much so that they awarded “I Quit” with a gold ICON for the print peripherals category.

The focal point of “this specific ad was printed on an 11 x 17 piece of paper and nailed to the boss’ wooden door,” says Bruce Gifford, the copywriter who strung together those words, along with accompanying copy touting the versatility of HP printers. “Some things just look better printed big. This ad was for a unique versatile printer aimed to small business owners. The creative and the copy highlighted the fact that the printer could print on 11 x 17.” The media buy included small business books, such as *Inc.*, and spilled over into general news and business publications, like *Newsweek* and *Business Week*.

PRINT: SOFTWARE



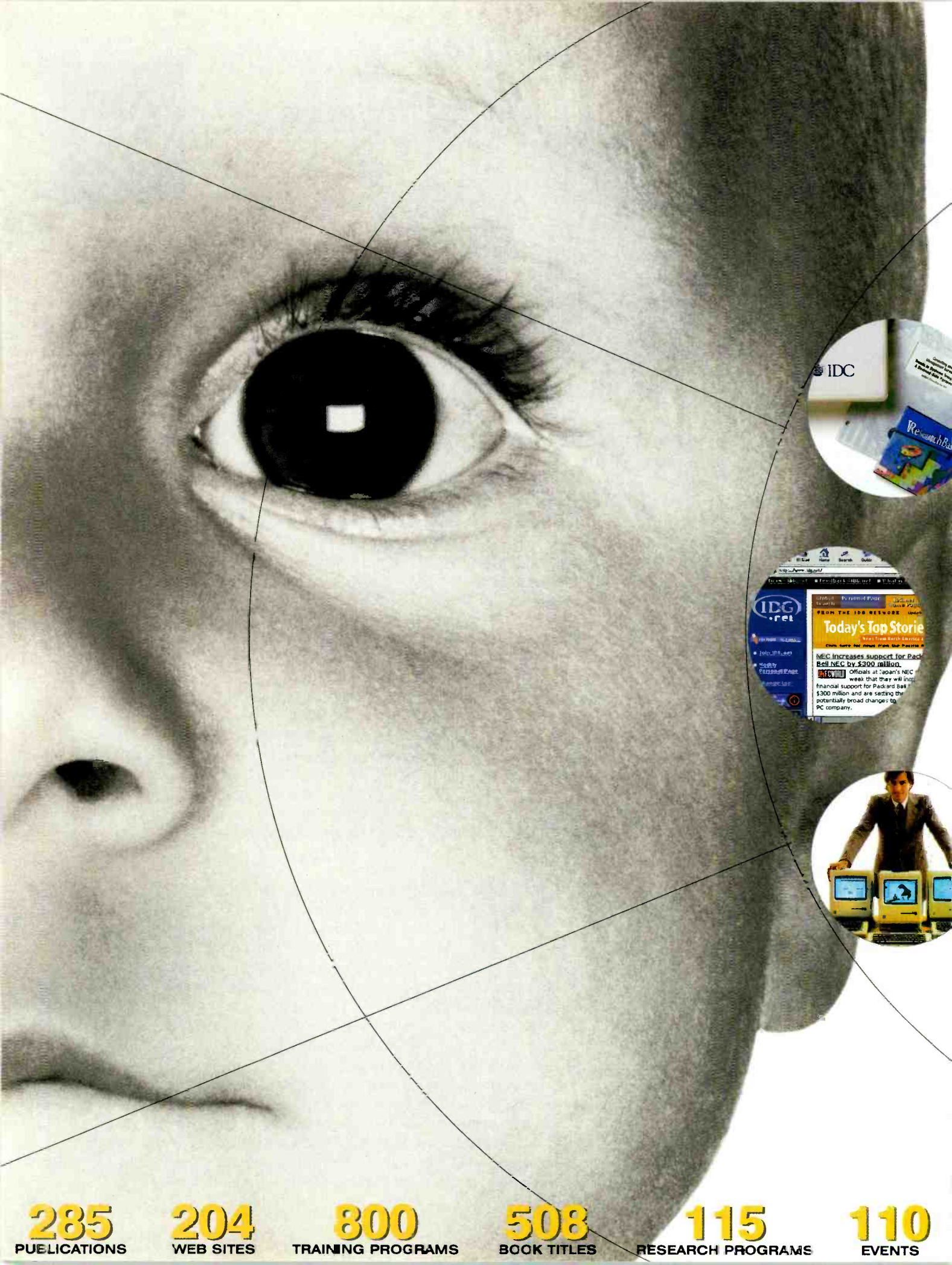
client: Fujitsu Computer Products of America **agency:** Shafer Advertising **creative director:** Scott Woolsey **art director:** Roger Calvillo **photographer:** Glen Wexler **illustrator:** Bob Satmary

For more than one reason, this ad stands out among those typically targeted at the channel. But those reasons all spring from a simple but important tactic of emphasizing Fujitsu’s respect for the channel over attributes of the product.

Fujitsu realized it was important to tell resellers—which garner much of their revenue from services—that it wants them to maintain service contracts with their customers and, thus, reap the revenues. Shafer Advertising executed that concept, with the clear imagery of a businessman in a pose familiar to any fisherman. The copy reads, “You found ‘em, you worked ‘em, you sold ‘em. We figured you should keep ‘em.”

That’s a stark difference from the all-too-common channel ads with only slight copy tweaks from consumer versions. “The message is so clearly aimed at the channel and the benefits transcend the product,” says Scott Woolsey, creative director at Shafer. The ScanCare program demonstrates Fujitsu’s generosity, and the ad, in turn, attempts to create “a kind of affinity” with the company, he says.





285

PUEICATIONS

204

WEB SITES

800

TRAINING PROGRAMS

508

BOOK TITLES

115

RESEARCH PROGRAMS

110

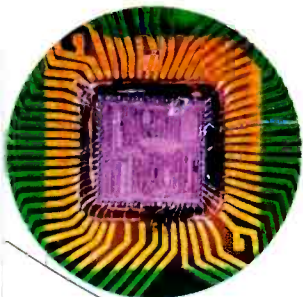
EVENTS



From the beginning we have seen technology make people faster, smarter, wealthier, more materialistic, more intriguing, more boring, more effective, more spiritual, more civic minded, more self absorbed. We've seen technology cause problems, provide solutions, extend life, increase freedom and transform lives. For more than three decades, IDG has been creating the global organization that is the first to inform the world about the impact technology has on our lives. The changes, the trends,

When the information age was born, we delivered the birth announcement.

the opportunities. IDG has always provided the timely, relevant product information to help buyers throughout the world make smart decisions. Decisions that push the world forward. Today, IDG's globally integrated marketing resources reach 90 million buyers in 75 countries -- 95% of worldwide IT spending. The Information Age is growing fast. Not to worry, though. We'll help you make sense of it all. For the answers you need, visit www.idg.com/answers.



PROMOTION & SUPPORT: COLLATERAL AND POP



It might not make the best bedtime story, but *The Scalable Tale of the Intranet Cats* takes a page from Dr. Seuss to spell out—in rhyme, no less—the benefits of Cisco's Catalyst 5000 series of switches. For touchy-feely ISers, the hardcover even comes with a pair of modules-on-a-string that slide into pop-up Catalyst switches, to show the plug-and-play modular scalability of the line.

"The goal is to make a complex subject very simple," explains Ben Wong, chairman of San Francisco-based Wong Wong Boyack. "People in Silicon Valley are infatuated with their boxes. We learned a long time ago to show the user the end benefits. So we never use what is expected, we always try to break through." Interest in the book has been so high that Wong Wong Boyack even produced a "Making of" pamphlet.

client: Cisco Systems **agency:** Wong Wong Boyack **designer/illustrator:** Ben Wong
copywriters: Penelope Wong, Jana Bender **production associate:** Michael Frandy
client editors: Laura Fay (CS), Marthin De Beer (CS)

MEDIA: OUTDOOR

What better way to connote being a part of something than carving your name into it? Of course, US West's DiveIn Denver web site didn't want to appear as if it was part of just the bench. The intent of the ad was to relate how DiveIn was more insider, more local, more a part of Denver than competing local content sites from Digital Cities and Sidewalk.com.

In a sense, "the medium is the message, or a piece of it," says Steve Klein, managing partner, director of interactive and media services at Kirshenbaum Bond & Partners. "We wanted DiveIn to be a fixture in Denver, online and offline." Another intent of the ad's concept was making the Internet more compelling. "No matter how well we are versed in using the Internet, the majority of people are beginning to know it. The ad was about making it fun, quirky, a little more close to home and personal," says Earl Walton, the account executive on US West Interactive.

client: US West Interactive
agency: Kirshenbaum Bond & Partners
creative directors: Richard Kirshenbaum, Karen Dunbar
art directors: Mark Robinson, Christiana Gude
copywriter: Doug Darnell



DIRECT MARKETING: DIRECT MAIL



client: Seagull **agency:** Folio Z **creative director:** Chris Coleman
art director: Robyn Diamond Clay **copywriter:** Bob Rivenbark
print production: Madelyne Speigelman **account exec:** Gina Napoli

It's one of the cardinal challenges of marketing IT: differentiating one bit of technology from a category of competitors that seem similar but consider themselves fundamentally different. That was the dilemma facing Dutch software maker Seagull, whose Java-based J Walk software for the AS/400 purports to go beyond so-called "screen-scrappers" to create full-fledged graphical clients for the mainframe.

Folio Z, a tech marketing agency out of Atlanta, chose a metaphorical approach for this campaign: On the outside of the mailers, black and white pictures of old ladies wearing some colorful cosmetics, the "face lift" that other solutions provide. On the inside, the full-color payoff that J Walk offers. Art director Robin Diamond Clay notes that because the campaign anticipated the launch of the software, she had more more artistic freedom. "It worked to our advantage—this way we got to be really creative instead of just showing a bunch of screen captures," she says.



client: V-One **agency:** Barry Blau & Partners **exec. creative director:** Joe Page
art director: Cynthia Moy-Kwan **copywriter/creative supervisor:** Peter Borrell
production manager: Anne Bissell-Freestone **account exec:** Jennifer Fassman

DIRECT MARKETING: DIRECT MAIL/PACKAGE

No, that's not a replica, it's a real butterfly encased in lucite—one of 3,000 such lepidopteran mailings produced by Wilton, Conn.-based Barry Blau & Partners to promote SmartGate security software from V-One. (For the record, everyone at Barry Blau is quick to point out that the butterflies come from a Brazilian farm where they die of natural causes.)

According to creative supervisor Peter Borrell, the butterfly is more than an attention-getter: It represents the people SmartGate allows to pass through a corporate firewall while keeping out the real pests. "Because you can manage them it makes them desirable, not something running around wild behind your firewall," he says. "How do you depict a network security product that lets people through and guides them where you want them to go? We played around with all kinds of ideas—toll booths, etc." We're glad they went with the butterflies.

DIRECT MARKETING: PRODUCT PACKAGING



While it may be unwise to judge a CD-ROM by its cover, a distinctive case can add a nice touch when the software inside costs upwards of \$100,000. Hence this sleek, fingerprint-resistant, all-aluminum jewel case by San Francisco's Xeno Group, which has been dimpled, curved, anodized, acid-etched and plastic-tumbled to make a more attractive setting for the Philips TriMedia software development kit.

"We needed to establish perceived value, something that would appeal to a highly technical, precision mindset," says Xeno Group president Victor Wang. "So it has a precise dimple pattern, very ordered, consistent with what engineers like." The 500 cases built for the launch cost around \$45 each to make; working out the engineering details took nine months and required a new machine just to manufacture the streamlined hinge.

client: Philips Semiconductor
agency: Xeno Group
creative director: Victor Wang
production manager: Mirna Rivera
manufacturer: Chris Ketner, Ketner Design Factory



client: Softimage
agency: Corporate Vision Communications
creative director/copywriter: Chuck Easler
producer: Cladio Tarulli
prod. manager: Nancy Bird



PROMOTIONAL VIDEO: SHORT

Doing corporate video for a graphics company, there's relatively little doubt about what'll play the lead in the final cut: the graphics, of course. In this case, users of Softimage (by the eponymous Microsoft subsidiary) provided the eye candy that Toronto's Corporate Vision Communications used to make a video that would cut through the fanfare of Siggraph, the premiere trade show for 3-D animation.

But what sets this corporate video apart isn't the visual fireworks, it's the earnest testimonials by Softimage true believers who dwell not just on the software's power but on its artist-friendly interface. "The niche that Softimage has created is that it's the least technical, most intuitive animation software out there. You don't have to be a programmer or a tech-head to create leading-edge animation," says CVC producer Cladio Tarulli. (Hence the themeline.) Tarulli adds that making the video (in just three weeks) was just as intuitive: "We're kind of an extension of their marketing department. We're tightly involved with who the users are."



MULTIMEDIA & NEW MEDIA: WORLD WIDE WEB SITE



client: Purple Moon **agency:** Atomic Vision **creative director:** Matthew Butterick **senior producer:** Julie Petersen

Building "community" may be the latest on-line catch-phrase, but once in a while it really does mean something.

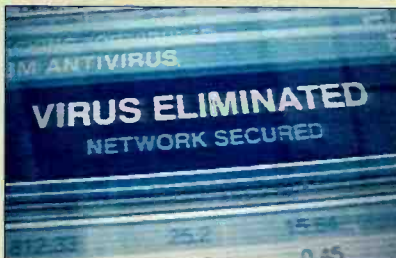
A pioneer in the budding category of girl-oriented games, Purple Moon wanted a web site that would add dimension to its CD-ROMs by letting pre-teen girls interact with the game characters and with each other in a comfortable online environment.

San Francisco-based Atomic Vision got the message. "This isn't just a site that shills the CD-ROMs," says president Matthew Butterick, adding that his agency was happy to forego visual razzle-dazzle in favor of postcards and personal pages. "Some sites try to be like a CD-ROM, but we acknowledge that doesn't work," he says. "We built a site to complement the CD-ROMs, to let the web do what the web does best."

BROADCAST: TV



client: IBM
agency: Ogilvy & Mather
creative directors: Chris Wall, Susan Westre
president, worldwide brand services: Steve Hayden
executive producer: Lee Weiss



Every office has a Hadley, the kind of dufus who would download and spread a virus across a company network. Though neither are shown, Hadley and the virus are the focus of the "Virus" ad, one of the first in IBM's "Blue letter box" TV spots for its e-business campaign created by New York's Ogilvy & Mather.

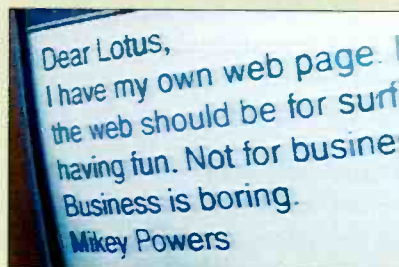
A crew of office jockeys display frustration about not being able to print an important document. Shouting over cubicle walls, they decide to check for any problem-causing computer viruses. They find and fix the problem with IBM tech.

The campaign attempts to demonstrate empathy for business problems while presenting IBM as the one to provide the solutions. "If IBM was accused of anything it was of not listening," says Chris Wall, O&M senior partner and creative director. "The e-business campaign showed an IBM listening to the world, observing the real problems people face."

BROADCAST: TV



client: Lotus Development
agency: Ogilvy & Mather
creative directors: Chris Wall, Susan Westre
executive group director: Matt Ross
president, worldwide brand services: Steve Hayden
consultant: Tina Raver



A kid is more palatable than an adult keep-the-web-free-of-business fanatic. Lotus and Ogilvy & Mather of New York created the "Letter" spot in response to negative email it was getting about the "Work the web" campaign.

The spot involves a point counterpoint between a typical computer-using adolescent and Dennis Leary about whether the Internet is for fun or business. "Lotus got some real flame mail like this. People who didn't understand we were just kidding. So the kid gets his digs in and then Leary points out that some companies are using the web to save real money and get products to market faster," says Chris Wall, senior partner and creative director at Ogilvy & Mather.

"We wanted to say that the Internet was not just about kids doing web pages and other junk that clog up the Internet. And we're not offending anyone, because Lotus doesn't make games or kids software that a larger client like Microsoft would have to worry about," Wall says.

Goldwinners

MULTIMEDIA: PRESENTATION



client: Kinetix **agency:** Enlighten
creative director: David Rossiter
copywriter/load art developer: Mike Gatto
lead animator: Andy Tanguay
demo developer: Chris Hibbard
project manager: Doug Zeffer

A few of our judges laughed out loud at the opener to this CD-ROM promoting Kinetix' 3D Studio Max design software: An amateurish film cooked up by the tourist bureau of "Sogapalag" (try it backwards) to disguise the island's various problems and lure visitors. Comically, the film fails to paint a vacation Eden; but in the process it amply demonstrates the animation software's powers and invokes one of its prime markets, Hollywood.

"There's a lot of humor. It's a pleasure to work with a company that wants to entertain while they sell," notes David Rossiter, creative director at Ann Arbor, Mich.-based Enlighten, which created the interactive demo. Naturally, it's something of a compliment to make CD-ROMs for the very firm that writes the software to create such demos. "We try to take as creative an approach as possible. We want people really to get into [the demo], not just to skim it and leave it," Rossiter says by way of explanation. "Enlighten gave us license to push the envelope a little bit and really develop the narrative."

PRINT/SERVICE & SUPPORT: BUSINESS-TO-BUSINESS SERVICE



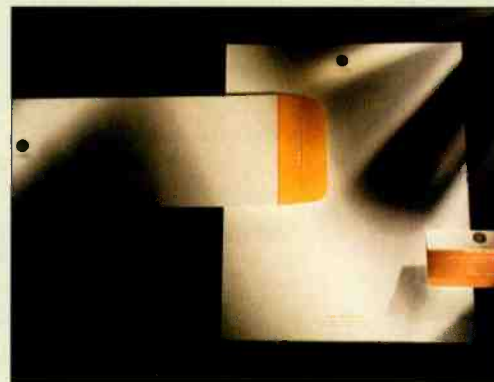
client: IBM
agency: Ogilvy & Mather
creative director: Chris Wall
art directors: John McNeil, Geral Lewis
illustrator: Chris Wall
photographers: Craig Perman, Graham Cornthwaite, Craig Olsen
typography: Peter Wood

This multi-page insert called "Are you ready for e-business" acted as the launch of the e-business campaign, a concept the majority of IBM communications now revolve around. "The e-business manifesto. This stuff is complicated and doesn't lend itself to slogans and jingles. So, we wanted to help the world understand the opportunities and issues of a business world tied together over the web and how IBM is making it real," says Chris Wall, senior partner and creative director at New York's Ogilvy & Mather.

A vision statement, the work was created with the knowledge that journalists and IBM employees, as well as customers and partners, would be reading it. "We designed it so people go through it and get interesting and useful bits out of it. They realize that IBM does know more about this, that IBM has not just products but also a global services expertise," Wall says.

GRAPHIC DESIGN: CORPORATE IDENTITY OR LOGO

client:
Company Entier
agency:
Gr8
creative director:
Morton Jackson
designer:
Kurt Thesing



The "e," of course, represents the "entier"—French for "entire"—in Company Entier. The circle around the "e" stands for structure, which is what Company Entier (né the Baltimore Systems Group) provides when it re-engineers business processes and management flows for its clients. "The circle is structure, and at the center of that is Entier," sums up Morton Jackson, the creative director at Baltimore-based Gr8, which conceived the corporate identity package and logo.

Inspiration for the design came from the fact that Gr8 was also a Company Entier client and adopted the consulting company's methods when it reworked its identity. "We went in and interviewed all the top people at Entier," Jackson says. "We incorporated their philosophy in determining what was important to them and how they wanted to be presented."



GRAPHIC DESIGN: ANNUAL REPORT

As the words on the cover of Cadence's annual report point out, the first thing you notice is its soft velvet feel. "It's a double entendre," says Bill Cahan, founder and creative director of Cahan & Associates. Not a meaningless gimmick, the alternacover sets up the theme of how Cadence is different.

Cahan views annual reports as branding vehicles. "Yes, it's a financial document," he says. "[But] if you communicate the vision and strategy of the company, it has more legs."

So, the agency centered on what differentiates Cadence—such strategies as services that help implement and customize its software. Too many clients are enamored of their products but Cadence was willing to depart from the norm, Cahan says.



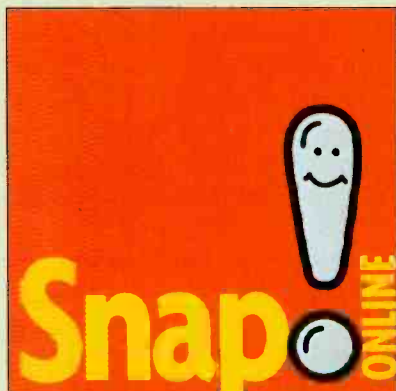
client: Cadence Design Systems
agency: Cahan & Associates
creative director: Bill Cahan
art director: Bob Dinetz
photographers: Tony Stromberg, Amy Guip
illustrator: Mark Todd, Richard Vecchio, Jason Holley, Bob Dinetz
copywriter: John Mannion

GRAPHIC DESIGN: PRODUCT OR SERVICE IDENTITY OR LOGO

What's in a logo? Try everything, especially for an online firm trying to differentiate itself in an increasingly crowded world.

That's why when CNET decided it was ready to launch Snap!, the company's web-based service for consumers, it commissioned international design firm Pentagram to do the logo right.

"We were definitely trying for a general audience, so we wanted to try to make something that was friendly," says CNET creative director Fred Sotherland. "Pentagram presented us with eight different versions and we ended up going with the exclamation point. It was definitely the human factor. This logo comes across as very down-to-earth."



client: CNET: The Computer Network
agency: Pentagram
creative directors: Fred Sotherland (CNET), Woody Pirtle (Pentagram)



client: WebTV Networks **agency:** Teamworks Communications
creative director: Paul Pruneau **designer:** Tyler Young
photographer: Paul Matsuda **copywriters:** Elizabeth Asdorian, Tom Kavanaugh **digital illustrator:** Nick Fain

PUBLIC RELATIONS: MEDIA KIT

More than a media kit, this "partner recruitment kit" for Microsoft's WebTV was actually designed to speak to three distinct audiences: hardware manufacturers (to build WebTV boxes), ISPs (to carry the service) and media companies (to develop content for it).

Teamworks Communications, San Francisco, achieved that elasticity by building three kits in one: a basic package that delivers the core WebTV message—the Internet to the living room—along with swappable inserts customized for each group. "A traditional media kit is 'reach and rate,'" says Paul Pruneau, Teamworks' creative director. "This had a lot more flexibility and a lot more depth . . . It had to somehow put an umbrella over these three different audiences, each of whom is trying to reach customers with diverse interests."



CATEGORY 1:
Advertising/Campaign: print
Hewlett-Packard
Goodby, Silverstein & Partners
DeskJet Color Printers

CATEGORY 2:
Advertising/Campaign:
television
IBM
Ogilvy & Mather
Letterbox: "Restaurant,"
"Websters," "On Hold"

CATEGORY 3:
Advertising/Campaign: radio
Infoseek
Goldberg Moser O'Neill
"Proof of Intelligent Life"

CATEGORY 4:
Advertising/Campaign:
WWW banner
Prodigy
Compelling Content
"Aggravation On-line"

CATEGORY 4A:
Advertising/Online:
WWW banner
Sun Microsystems
Lowe & Partners/SMS
"Flying Backbone"

CATEGORY 5:
Advertising/Print/Corporate:
image or branding
Hewlett-Packard
Saatchi & Saatchi SF
"Bulls"

CATEGORY 6:
Advertising/Print/Corporate:
channel or trade
VeriFone (HP)
Priskaro & Hukari
"\$800 Billion Ad"

CATEGORY 7:
Advertising/Print/Hardware:
complete systems
NEC Technologies
Hampel/Stefanides
"Versatility"—Dan O'Brien

CATEGORY 8:
Advertising/Print/Hardware:
components
IBM Microelectronics
Ogilvy & Mather
"Dunes"

CATEGORY 9:
Advertising/Print/Hardware:
peripherals
Hewlett-Packard
Goodby, Silverstein & Partners
"Cat and Mouse"

CATEGORY 10:
Advertising/Print/Hardware:
network hardware
PK Electronics
Partners & Simons
"What have you got to lose?"

CATEGORY 11:
Advertising/Print/Software:
applications
CNET
Saatchi & Saatchi SF
"Monster Trucks"

CATEGORY 12:
Advertising/Print/Software:
operating systems, languages and
utilities
Microsoft
Anderson & Lembke
"WWW"

CATEGORY 13:
Advertising/Print/Software:
games, edutainment, reference
Brøderbund Software
Saatchi & Saatchi SF
"Lake"

CATEGORY 14:
Advertising/Print/Channel:
master distributors, distributors
and wholesalers
Hamilton Hallmark
SCM+A
"Well Trained, Well Informed"

CATEGORY 15:
Advertising/Print/Channel:
VARs, resellers, retail
IBM & Hewlett-Packard
Barnhart/CMI Advertising,
Marketing, PR
"Ranger Roy" software

CATEGORY 16:
Advertising/Print/Service and
Support: consumer
Digital Equipment
DDB Needham Worldwide
"Tech Corp"

CATEGORY 17:
Advertising/Print/Service and
Support: business-to-business
VeriFone (HP)
Priskaro & Hukari
"\$800 Billion Ad"

CATEGORY 18:
Advertising/Media/Outdoor
Altec Lansing
Anderson & Lembke
"Racecar/Baseball/Firecracker"
outdoor

CATEGORY 19:
Advertising/Broadcast/Television
Lotus Development
Ogilvy & Mather
"San Francisco"

CATEGORY 20:
Advertising/Broadcast/Radio
Infoseek
Goldberg Moser O'Neill
"Proof of Intelligent Life"—Road
Cone

CATEGORY 21:
Marketing/Direct Mail:
campaign
Direct Connect Systems
Folio Z
Smugman poster campaign

CATEGORY 22:
Marketing/Direct Mail: flat
IBM
OgilvyOne
"OS/2 Frog/Prince"

CATEGORY 22:
Marketing/Direct Mail: flat
IBM
Barry Blau & Partners
"E&P Capabilities"

CATEGORY 23:
Marketing/Direct Mail:
package
PeopleSoft
in house
1997 PeopleSoft CFO/CIO
Executive Summit

CATEGORY 23:
Marketing/Direct Mail:
package
VisionTek
Mobium Creative Group
"Memory Box"

CATEGORY 24:
Marketing/Promotion &
Support: promotional video
Microsoft/Softimage
Corporate Vision Communications
"Soft in Soho"

CATEGORY 26:
Marketing/Promotion &
Support: print collateral &
point of purchase
PeopleSoft
in house
PeopleSoft 1997 User Conference

CATEGORY 27:
Marketing/Promotion &
Support: product packaging
Dynamix
in house
"Outpost 2" packaging

CATEGORY 27:
Marketing/Promotion & Support:
product packaging
Teamworks Communications
mFactory
"mTropolis" packaging

CATEGORY 28:
Marketing/Multimedia & New
Media: WWW site
3Com
E.ON Interactive Design
"Intro to 3Com Networks" web
site

CATEGORY 28:
Marketing/Multimedia & New
Media: WWW site
PhotoDisc
in house
www.photodisc.com

CATEGORY 29:
Marketing/Multimedia & New
Media: presentation or demo
FG Squared
in house
FG Squared Demo

CATEGORY 30:
Marketing/Graphic Design:
corporate identity or logo
Organic Systems
Gill Fishman Associates
Organic logo/brandmark

CATEGORY 31:
Marketing/Graphic Design:
product or service identity or logo
Folio Z
Intracopt
X-Ray Vision logo

CATEGORY 32:
Marketing/Graphic Design: annual
report
Network General
Cahan & Associates
1997 Annual Report

CATEGORY 33:
Marketing/Public Relations/Media
Kit
Apertus Technologies
Dillon Advertising & PR
"Brave New World Enterprises
Propaganda Kit"

silver winners

bronze winners



CATEGORY 1:
Advertising/Campaign: print
Broderbund Software
Saatchi & Saatchi SF
Riven campaign

CATEGORY 2:
Advertising/Campaign: television
Hewlett-Packard
Goodby, Silverstein & Partners
"Buck," "Herta," "Mason"

CATEGORY 3:
Advertising/Campaign: radio
The Monster Board
Partners & Simons
"Some jobs don't need to be advertised"

CATEGORY 4:
Advertising/Campaign: WWW banner
Canon Computer Systems
JSM + Communications
"Click Here"

CATEGORY 5:
Advertising/Print/Corporate: image or branding
Hewlett-Packard
Saatchi & Saatchi SF
"World Cup"

CATEGORY 6:
Advertising/Print/Corporate: channel or trade
Computerworld
Priskaro & Hukari
Bison ad

CATEGORY 7:
Advertising/Print/Hardware: complete systems
NEC Technologies
Hampel/Stefanides
"Versatility"—RuPaul

CATEGORY 7:
Advertising/Print/Hardware: complete systems
NEC Technologies
Hampel/Stefanides
"Versatility"—Jerry Lewis

CATEGORY 8:
Advertising/Print/Hardware: components
NEC Technologies
Hill, Holliday, Connors, Cosmopolus
"Lonely Planet"

CATEGORY 9:
Advertising/Print/Hardware: peripherals
Sony Electronics
Winkler Advertising
"Beret"

CATEGORY 10:
Advertising/Print/Hardware: network hardware
Aware
Harpell/Martins
Baby ad

CATEGORY 11:
Advertising/Print/Software: applications
CNET
Saatchi & Saatchi SF
"Moshpits"

CATEGORY 12:
Advertising/Print/Software: operating systems, languages and utilities
Microsoft
Anderson & Lembke
"Mouse"

CATEGORY 13:
Advertising/Print/Software: games, edutainment, reference
Broderbund Software
Saatchi & Saatchi SF
"Subway"

CATEGORY 14:
Advertising/Print/Channel: master distributors, distributors and wholesalers
Hewlett-Packard
Bozell Worldwide
"Eraser"

CATEGORY 15:
Advertising/Print/Channel: VARs, resellers, retail
Microsoft
Anderson & Lembke
"California Pizza Kitchen"

CATEGORY 16:
Advertising/Print/Service and Support: consumer
Match.com
Anderson & Lembke
"alt/option"

CATEGORY 17:
Advertising/Print/Service and Support: business-to-business
VeriFone (HP)
Priscaro & Hukari
Lake ad

CATEGORY 18:
Advertising/Media/Outdoor
Infoseek
Ingalls Moranville Advertising
"Alien Wild"

CATEGORY 19:
Advertising/Broadcast/Television
Hewlett-Packard
Goodby, Silverstein & Partners
"Buck"

CATEGORY 20:
Advertising/Broadcast/Radio
Infoseek
Goldberg Moser O'Neill
"Proof of Intelligent Life"—Plain 'OI"

CATEGORY 20:
Advertising/Broadcast/Radio
Infoseek
Goldberg Moser O'Neill
"Proof of Intelligent Life"—Personal

CATEGORY 21:
Marketing/Direct Mail: campaign
New Logic
TFA Communications
Monsters E10K campaign

CATEGORY 22:
Marketing/Direct Mail: flat
Lotus Development
Barry Blau & Partners
"No Limitations"

CATEGORY 23:
Marketing/Direct Mail: package
PeopleSoft
in house
1997 PeopleSoft Health Care Summit package

CATEGORY 24:
Marketing/Promotion & Support: promotional video
CNET
in house
"Roadshow Tape"

CATEGORY 26:
Marketing/Promotion & Support: print collateral & point of purchase
Computerworld
Priscaro & Hukari
"Blood" brochure

CATEGORY 27:
Marketing/Promotion & Support: product packaging
Citrix
SicolaMartin
Winframe packaging

CATEGORY 28:
Marketing/Multimedia & New Media: WWW site
Insight
in house
insight.com

CATEGORY 29:
Marketing/Multimedia & New Media: presentation or demo
IBM Storage Division
The Stephenz Group
"IBM Hard Disk Drives Make the Difference"

CATEGORY 30:
Marketing/Graphic Design: corporate identity or logo
CNET
in house
Snap! Online identity

CATEGORY 31:
Marketing/Graphic Design: product or service identity or logo
Citrix
SicolaMartin
Citrix ICA logo

CATEGORY 32:
Marketing/Graphic Design: annual report
PeopleSoft
in house
"A Decade of Leadership"

CATEGORY 33:
Marketing/Public Relations/Media Kit
Canon Computer Systems
Jensen Design
1997 Comdex Annual media kit



BRIAN BURCH

As worldwide consumer brand manager, Burch is responsible for the development of HP's consumer brand identity, launched in November 1997, and coordinates its application across marketing disciplines. Other career highlights include launching the HP Pavilion and branding Acer America.

HOLLAND CARNEY

In her role as evp and gm, Carney provides strategic consulting services for all Alexander Communications' clients, including Qwest Communications, Nortel, IBM Speech Systems and Ziff-Davis. She launched the firm's San Francisco office in 1992 and has grown it to 60 people and \$6 million in annual billings.

ADAM KAUFMAN

Prior to joining Anderson & Lembke in San Francisco as executive creative director in 1996, Kaufman was a principal for four years at Hajjar/Kaufman where he worked with Canon Computer Systems. Past account work includes Microsoft at Ogilvy & Mather and Universal Studios and Sunkist at Foote, Cone & Belding.

ELLEN FREEMAN

President of Freeman Associates in Newton, Mass., and 20-year tech marketing veteran, Freeman heads the largest independent technology media consulting firm in the country. Current clients of the company she started in 1986 include America Online, Analog Devices, Seagate Software, Sybase and Symantec.

PAT HARPELL

Harpell started her firm to help high-tech startups with marketing communications. Harpell/Martins & Company has grown into a full-service brand management agency, providing marketing communications, public relations and Internet outsourcing services to clients such as PictureTel, PC DOCS and OmniPoint.

PAT MARCOCCIA

Now senior vp and creative director at Winkler Advertising in San Francisco, Marcoccia has won awards from Cannes Film Festival, the Clios and San Francisco Show for work at Ketchum and McCann Erickson. Winkler clients include Sony Electronics, HP, Autodesk and LSI Logic.

FLOYD MILLER

A 20-year veteran of tech and consumer marketing, Miller founded Miller/Huber Relationship Marketing nine years ago. Current clients include Oracle, Cisco Systems, Netscape and Levi Strauss. Past work lives include stints as marketing services director at Ashton-Tate and as one of the first account executives on Microsoft.

GEORGE PARKER

A freelance creative director and writer with more than 30 years experience in tech advertising, Parker has produced work for clients such as IBM, Lotus, MCI and Swissair. Awards include a Gold Effie for best computer campaign in 1997, two gold and two silver Lions from the Cannes International Film Festival and 11 Clios.

FRANK PRISCARO

Priscaro is president of Priscaro & Hukari, an ad agency he co-founded in 1990. Clients include National Semiconductor, Price Waterhouse and HP's VeriFone. At another firm he founded in 1985 he created the first advertising for Sun Microsystems and Adobe. At Chiat/Day he worked with Intel and Apple Computer.

TIM SMITH

CEO and founder of Red Sky Interactive, Smith heads the 6-year-old agency whose current accounts include Sega, Nike, Absolut and Land's End. Previously, Smith ran Ernst & Young's advanced technologies group, working with many large Silicon Valley firms.

KIMBER STERLING

Now associate media director at Goldberg, Moser, O'Neill on the Dell account, Sterling has worked on Microsoft, 3Com, Sony, HP and Ascend in stages of his career. He moved to GMO from Anderson & Lembke and got his start at Hal Riney & Partners in 1987, where he worked with Stroh's Brewery and Alamo Rent-A-Car.

STEVE TOBAK

Tobak is vp of corporate marketing and communications at National Semiconductor. Prior to National, he was vp corporate marketing at Cyrix, director of corporate marketing at OPTi, and director of worldwide OEM sales and marketing at Stac Electronics. His career started in design engineering management roles at TI and NEC Electronics.

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at smclernon@marketwatch.com

MOVERS

NETWORK TV

Lydia Ash has been named associate director, standards and practices, for Fox Kids Network. Ash had been manager, broadcast standards and practices at the WB network...**Ronald Furman** has been named vp of sales and marketing for Univision Network. Prior to joining Univision, he spent 10 years in various sales positions at ABC, most recently as vp of prime-time sales... Veteran NBC publicist **Paul McGuire** has joined UPN as senior vp/media relations, replacing Penelope Levy, who left the network earlier this month.

CABLE TV

Marc Juris has joined American Movie Classics as senior vp, original programming, packaging and production. Reporting to AMC general manager Noreen O'Loughlin, Juris will handle programming, scheduling, packaging, production and postproduction for the network. He was previously senior vp, programming and production for Rainbow New Ventures...A&E Television Networks has named **Mark Furlong** director of advertising for its print vehicle, *Biography Magazine*. Furlong had been director of advertising at *Snow Country* magazine.

AGENCIES

Jordan McGrath Case & Partners has promoted **Melinda McLaughlin** from group media director/director of media operations to senior vp, director of media strategy and implementation...TBS Media Management has appointed **Chantell Haskins**, previously broadcast buying supervi-

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

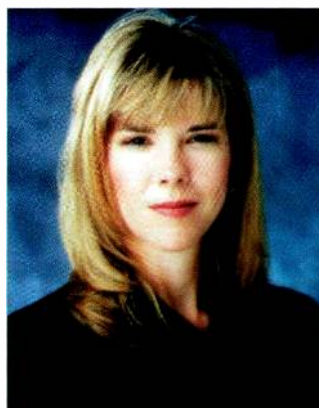
Tricia Melton

Vice president, marketing
The Food Network

The Food Network has been pulling a lot of stunts lately, and you can balance the blame on Tricia Melton's head. Where no strategy for programming stunts had existed before, Melton quickly developed one and started stirring things up upon her arrival last summer.

"We want to push the idea that this is a fun place to be, not 'stir-and-simmer' kind of programming," says Melton, noting goals of building on the 5-year-old network's core audience of women 25-54, bringing in more men and younger viewers, and expanding viewership in the Southeast and the heartland.

For last fall's launch of the net's "bawdy and bodacious" British-import show, *Two Fat Ladies*, Melton put



Stuntwoman Melton

together "Big Fat Friday," a daylong programming special that capped off with the giveaway of *Fat Ladies*-emblazoned biker jackets. At the holidays, Melton introduced the channel's first branded time period with her "Let's Talk Turkey" effort, which sent crews out into the street (another Food Net first) to gather favorite-Thanksgiving-leftover comments.

Reaching out to men (40 percent of the service's audience in prime time), Melton designed the "Bambam Miami Tailgate Jam"

last January, a tune-in promo that offered viewers a trip to the '98 Super Bowl. For her next trick: "We're using Curtis Aikens, host of our *Pick of the Day* show and someone who's very dynamic in appealing to men, in promos for our Mother's Day series, with big-name cooks and their moms."

For her part, Melton admits, she doesn't really cook, "but I make great reservations." —ATK

HRTS Panel Produces Notable Ad-Libs

Memo to Hollywood from Madison Avenue: As much as buyers and advertisers like to see innovative, engaging prime-time series, it's still a numbers game. As Paul Schulman, president of media buying company Paul Schulman Inc., put it during a recent Hollywood Radio & Television Society panel discussion on what advertisers want from networks: "Sex and violence turn into love and action at a 20 share."

Another bright spot from the

event, particularly for TV series producers and writers and CBS executives, was Jon Mandel's observation on the buying and viewing habits of aging baby boomers. "Older people are beginning to act more like young people," said the senior vp/director of national broadcast for Grey Advertising.

"Sex and violence turn into love and action at a 20 share."

—Paul Schulman

"The question is what impact this will have over time." For now, his bottom line is simple. "I'm looking for hits," Mandel said. "If a show is good, it will attract everybody." —Betsy Sharkey

Mizrahi Reveals Udell's Seedy Past

There's a trail of bread crumbs in Rochelle Udell's past that leads to Isaac Mizrahi. As the fashion mogul told the audience at the Waldorf-Astoria last week upon presenting *Self* editor Udell with a Women in Communications Matrix Award, what first linked him to her was a loaf of heavily seeded rye. Udell's very first job, Mizrahi explained, was delivering bread from her family's bakery in Brooklyn in the late '50s. The Mizrahis lived in the neighborhood, and Isaac's mom always ordered seeded rye for her canasta games.

A real slice-of-life tale, eh?

MOVERS



Juris jumps to AMC



Universal taps Young as TV vp



Zegras upped at MSLO

sor at BBDO, to local broadcast director, working out of TBS' Los Angeles office. TBS recently won the buying business for the western and southwestern U.S. regional Mitsubishi Dealers Advertising Associations, planning and buying for Jamba Juice and planning/placement for Barry's Jewelers.

RADIO

Kevin McCarron has joined Westwood One as sports producer, responsible for daily sports coverage and live events. McCarron had been an editor for the syndicated TV show *The George Michael Sports Machine*.

PRODUCTION

Kac Young has been appointed vp, television production and development for Universal Studios Hollywood. Young will be responsible for all network and cable TV production taped in the theme park, along with special events for television including concerts and talk shows. Young has extensive directing, writing and production credits in various television genre, including directing the series *As the World Turns*, *Mike & Maty* and *Politically Incorrect*.

PRINT

Mary Zegras has been promoted to advertising director at Martha Stewart Living Omnimedia. She had been

advertising sales manager for *Martha Stewart Living* since joining MSLO in April 1997...

Victor Profis has been named publisher of *Southern Living's* special state magazine sections—*Georgia Living*, *Tennessee Living*, *Carolina Living* and *Texas Living*. Most recently, Profis was advertising director for these state magazines and *Southern Living Vacations*. Southern Progress Corp., a Birmingham-based subsidiary of Time Inc., publishes *SL*, as well as *Southern Accents*, *Cooking Light* and *Weight Watchers*...**At Money**, **Fleming Meeks** has been promoted from senior editor to assistant managing editor in charge of *Money* spinoff publications devoted to employee education, including the quarterlies *Managing Your Future* and *My Money*. He joined *Money* last year after a stint as a writer and editor at Hearst/Dow Jones' *SmartMoney*...Meredith Corp. is staffing up for the September launch of its women-over-40-targeted *More* magazine. **Julie Pinkwater**, who joined Meredith in 1997 as New York manager for *Ladies' Home Journal*, has been named *More's* advertising director. **Ila Stanger**, most recently a magazine consultant, has been named managing editor for the title. Stanger was editor-in-chief of American Express' *Travel & Leisure* from 1989-1994.

MEDIA DISH

F&W Takes Station Break for New Chef Awards



At New York's Grand Central Station for *Food & Wine's* 1998 Best New Chefs in America awards (l. to r.): honoree **Katy Sparks**, executive chef of Quilty's, New York; **Dana Cowin**, editor, *F&W*; and event emcee/restaurateur/tenor **Placido Domingo**

Global TV Deals Dissected at Comm Conference



International television alliances were the focus of a recent conference hosted by the Center for Communication at New York's Time-Life building. (l. to r.): Moderator **Jerry Goodman**, host, *Adam Smith's Money Game*; **Harold Vogel**, managing director, research, Cowen & Co.; **Tom Rogers**, president, NBC cable and business development; and **Jeffrey Dunn**, COO, Nickelodeon.

InStyle-Sponsored Luncheon Is Cosmetic Case



At New York's Waldorf-Astoria hotel for the 1998 Cosmetic Executive Women Beauty Awards recognizing the best beauty products introduced in 1997 (l. to r.): Actress **Joely Fisher**; actress **Mariska Hargitay**; **George Fellows**, president, Revlon; **Ann Jackson**, publisher, *InStyle*; and **Jean Hoehn Zimmerman**, president, CEW.

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If you're a national corporate advertiser, the trends shown by these charts should be a **wake-up call**. Are you advertising in the same publications you did 10 years ago? It could be costing you big money ...50% more, for less image ... and a pull per 1,000 readers that may be much less than *Investor's Business Daily's*.

The Dell Story

In 1994, Dell Computer tested an ad campaign in both *The Wall Street Journal* and *Investor's Business Daily*. Same ads, same frequency. Result: *IBD* pulled 23% of the leads, with only 11% of the *Journal's* circulation at the time. Today with 14.5% of the *Journal's* circulation, *IBD's* pull would equal 30%.

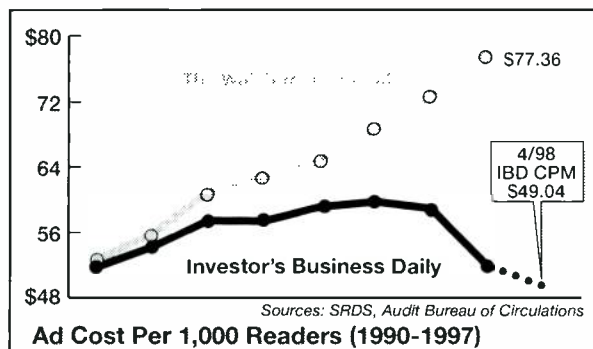
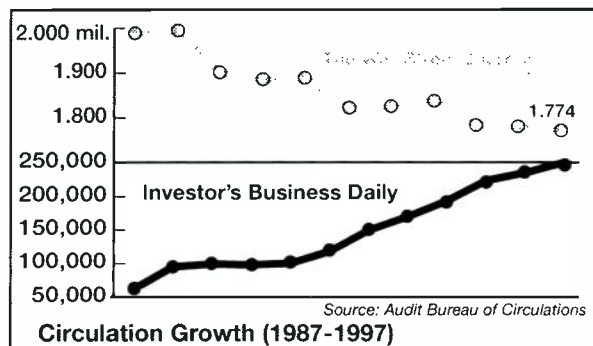
Also since 1994, *The Wall Street Journal* has continued to raise their ad rates* even as their circulation declined.** *Investor's Business Daily* intentionally sets ad rates to give you more for your money.

Why does *IBD* pull so much better?

- A higher percentage of *IBD* readers are corporate CEOs — 15.3% vs. 12.9% for the *Journal*. Your CPM for these influential decision-makers with *IBD* is less than half of the *Journal's*: \$95.33 vs. \$195.59, based on Monroe Mendelsohn's 1997 survey.
- *IBD* has an expanding loyal audience that really reads the paper. They are more affluent, influential, entrepreneurial and responsive. And 75% of them do not read the *Journal*, according Readex Inc.!

If Dell can sell its computers two to three times as efficiently in *IBD* as in the *Journal*, it follows that you can probably sell your product and **increase your brand awareness** for substantially less money as well.

In fact, we guarantee it.



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For membership details, contact Adweek Online at (800) 641-2030 or info@adweek.com



Whenever a phenomenon such as the Internet begins to seep into the national consciousness, it is always interesting to look for pop culture signposts that mark its emergence into the mainstream. One such signpost showed up two weeks ago, when the purportedly down market *New York Post* covered the conviction of a Columbia University grad student for sexually abusing a woman he had met online. It announced the news with the front-page headline "YOU'VE GOT JAIL!"—*Catharine P. Taylor*

@deadline

CompuServe Makeover

America Online, Dulles, Va., and D.J. Dircks Associates, Saint James, N.Y., will this week launch a traditional media campaign for CompuServe, which AOL acquired last February. The ads are part of AOL's ongoing effort at revitalizing that brand.

I Feel Yucky

Yucky.com, purportedly the yuckiest site on the Internet, is unveiling an electronic commerce area. The site, a property of Jersey City-based New Jersey Online that features bugs, worms and other vermin, is partnering with Amazon.com, Seattle, to launch The Yucky Book Shop.

And the Award Goes To

Collecting a total of four awards, Duffy Design, a division of Fallon McElligott, Minneapolis, was the big winner at last Thursday's One Show Interactive Awards held in New York. CKS Partners, Agency.com, Poppe Tyson, Avalanche Systems, Nicholson and Oven Digital each won two awards. The award show, the first separate new media program given by The One Club, gave out the Club's trademark "pencils" in seven categories of online ads.

The Next Generation

DOB Interactive, Dallas, will relaunch sections of Pepsi World, located at www.pepsi-world.com. The site, which focuses on movies, music, games and sports, will include a new feature called Pop Culture, as well as contests.

Starbucks.com Will Let Coffee Drinkers Get Wired

By Adrienne Mand

Java lovers will soon be able to order their favorite coffee blends on the Web through a commerce-focused site being launched by Seattle-based Starbucks Coffee Co. and created by Organic, San Francisco.

Organic was chosen for the assignment following a review among 10 shops. The agency, part of Omnicom Group's Communicade unit, will create a site that sells the popular retailer's coffee, brewing equipment, mugs and related merchandise.

Other content will include features pointing out, for example, that the flavor of coffee varies by where it is grown and how it is roasted and brewed. The Internet venue is scheduled to launch in the fall at www.starbucks.com.

"We want to create a space where people feel comfortable, where it has value, where they can be educated about things," said Jonathan Nelson, Organic's chief executive officer. Starbucks has had a retail area on America Online for two years. That site sells everything from special Mother's Day gift baskets to a small selection of compilation CDs. The company also has an online job center at www.OCC.com.

"We now feel that there is significant mass on the Web, and the potential of online com-

merce is very interesting to us," said Heidi Wells, Internet project manager at Starbucks. "We believe that this is the right time for us to get on the Web. Also, it's good sometimes to wait and see what other brand

lifestyle companies are doing and learn from their successes and mistakes."

John Williams, director of corporate marketing, added that Starbucks was not a truly national brand until two years ago when it began distributing Starbucks-branded products such as Frappuccino and ice cream, which require promotion outside of the company's ubiquitous cafes.

Organic has developed electronic commerce sites for Barnes & Noble, Fragrance Counter and others. "Easily 50 percent of our business right now is pretty large branded retailing online," Nelson said.

Though many large retailers such as Starbucks are jumping online somewhat later than their counterparts, he said, doing so now is a more viable idea.

"In many cases, I think a lot of those companies didn't have a lot to say. There's a real reason for them to be there these days," he said. "It's about purchasing now that e-commerce is becoming a reality. . . . They can see the revenue generated by these sites." ■



Starbucks, which currently has an area on America Online (above), will launch a Web site this fall.

Search	News	Features	Reviews	People	Events
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[BORDERS STRAYS ONTO AMAZON.COM'S TURF p. 26](#) | [COX KNOCKING ON MICROSOFT'S DOOR? p. 26](#)
[HARALD NEIDHARDT'S PIXELPARK p. 28](#) | [ONLINE ADVERTISERS ARE GETTING 'RICH' p. 30](#)

bits

► **Rare Medium**, New York, merged with **ICC Technologies**, Hatboro, Pa., manufacturers of humidity control systems, for \$45 million in stock, cash and notes. Rare Medium CEO and president Glenn Meyers will retain his post and hold the same position for ICC Technologies. The air-conditioning business will be divested, he said.

► **Snickelways Interactive**, New York, today will launch a virtual store for **The Vitamin Shoppe**, New York, at www.vitaminshoppe.com. Users can search for products either by brand, category, keyword, alphabetical index or catalog item number. The site also will be the exclusive online supplier of vitamins, dietary supplements and personal care products on the Web site of Dr. Andrew Weil, the well-known practitioner of integrative medicine. The "Ask Dr. Weil" site is part of **Time Warner's** **Pathfinder**.

► Four founders and stockholders of **Softbank Interactive Marketing**, El Segundo, Calif., are suing SIM's former parent company, **Softbank Holdings**, and its sister company, **Ziff-Davis**, New York, for \$200 million. According to a lawsuit filed on April 17, the purpose of the suit is "to recover damages caused by the fraudulent, self-interested, conflict-ridden and irresponsible actions" of the defendants. The suit also alleges that Softbank Holdings sold its majority interest in SIM in violation of its shareholders agreement. Malcolm Morris, senior vice president, general counsel for Ziff-Davis, said the suit is "without any merit at all."

► **The American Heart Association**, Dallas, is teaming with Chicago-based **Thomson Target Media** and its kids entertainment arm, **Curiosity's FreeZone** to build a Web site for the organization's latest program, **Heart Power**. The site, www.heartpower.org, will have space for program sponsors plus health care tips to supplement the AHA's educational efforts.

► **Yahoo**, Santa Clara, Calif., launched **Yahoo Computers**, a site for computing news, information and shopping, to compete against **CompuServe** published by **CNET**, San Francisco. Separately last week, **CNET** unveiled **News.com Investor**, a partnership with **Bloomberg**, New York, as the latest entry into the online financial news category.

► **Excite**, Redwood City, Calif., said last week that it extended search capabilities to online shopping channels for autos, computers and the Internet.

Bookselling's Online Jungle: Borders Dares Amazon, B&N

BY ANYA SACHAROW AND BERNHARD WARNER—After two years in development, **Borders Bookstores** is expected to launch its online business this week, selling books, music and videos. A Borders spokesperson refused to comment, except to confirm that the site would launch by the end of April. At launch, **Borders.com** will have an inventory of 500,000 products. A new warehouse will help handle orders.



Affiliate bookselling partners, including online publishers **Salon** and **CNET**, have been sporting links on their sites that currently only connect to a page heralding the site's imminent arrival. In addition, **CNET** and **Borders** have an agreement to promote **CNET's** online service, **Snap Online**, throughout the 203-store chain, according to a source familiar with the arrangement. **Disney** and **Barnes & Noble** have a similar deal in which the online promotional partnership extends into stores.

Borders is entering a brutally competitive market. **Amazon.com**, **Seattle**, and **Barnes & Noble**, **New York**, have each cut

big-ticket commerce deals. For example, **BarnesandNoble.com** currently has a four-year contract with **Dulles, Va.-based America Online** in which the bookseller is paying **AOL** \$40 million for prime positioning on the service. Such mega-deals have caused **Borders** to enter the market warily. "Looking at the environment which we are currently in gives us all pause," **Borders** Group chairman **Robert DiRomualdo** told **Merrill Lynch** analysts in **March**.

Borders is now forced to play catch-up against not just **Amazon.com** and **BarnesandNoble.com** but **Web** retailers such as **Jenkintown, Pa.-based CDnow** and **N2K**, **New York**. The company is anticipating online sales of \$25 million in 1998, but is figuring in significant losses for its Internet operation, analysts have reported. Despite amassing a combined \$190 million in online sales last year, the four aforementioned online retailers are expected to spend \$155 million to promote their Web businesses, according to analysts. Since the book retail industry is typically a low-margin business, the launch costs of **Borders.com** are expected to exceed sales.

IBM and **Borders Bookstores** codeveloped the site. ■

Cox, Microsoft Said to Be Speaking Local Dialect

BY ANYA SACHAROW—**Microsoft**, **Redmond, Wash.**, and **Cox Interactive Media**, **Atlanta**, are in discussions to partner their networks of local city sites, industry sources said. Though neither side would comment on the exact nature of the talks, **Peter Winter**, president of **Cox Interactive Media**, confirmed that the two companies have a relationship. "We have the greatest respect for **Microsoft**," **Winter** said. "We talk with them often. Who knows where those conversations will lead?"

Matt Kursh, business unit manager at **Sidewalk**, stressed that the property is not for sale. "We have aggressive plans to expand **Sidewalk** to the top 50 U.S. markets by the end of the year," he said.

The two companies are established in markets that, combined, would make a formidable network. **Microsoft's Sidewalk** will soon have launched in each of the following 10 U.S. markets: **San Diego**, **Boston**, **San**

Francisco, **Chicago**, **Seattle**, **Denver**, **Houston**, the **Twin Cities**, **New York** and **Washington, D.C.** **CIM** operates city sites in 16 markets including **Atlanta**, **Austin**, **Pittsburgh** and **San Diego**, with plans to move soon into **New Orleans**, **Louisville** and **Providence**, among others. The company also operates specialty sites including **GreatOutdoors.com** and **Yall.com**, a southern culture site.

Another point of synergy between the two companies is in online auto classifieds and sales. **CIM** operates **Manheim Online**, an online auction site that allows auto dealers to buy and sell online, and also plans to launch a consumer site, **AutoConnect.com**, within the next month. **Cox Enterprises**, **CIM's** parent, also publishes **Auto Trader**, one of the largest sources of auto classifieds in the country. **Microsoft** owns **CarPoint**, an online auto buyer's guide that includes auto classifieds. ■

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Accountant Army Dissects Web

An army of trained auditors is looking to ensure consumers feel comfortable with online commerce. The American Institute of Certified Public Accountants, New York, is embarking on a multi-million dollar print, radio and online campaign to promote "CPA WebTrust," its fledgling business of auditing transactional Web sites.

A print and radio campaign from Hill, Holliday, Connors, Cosmopolos, Boston, kicks off next month, followed by banner ads on Forbes.com, Wall Street Journal Interactive and usatoday.com.

Under the program, trained CPAs are available for hire to dissect retailers' online transaction protocol—from posting customer service numbers, to ensuring consumers' credit card information is exchanged securely and that the buyer gets what they paid for. Once electronic retailers satisfy the transaction criteria, they can post the seal of CPA WebTrust (www.cpawebtrust.org) on their site. "We've tried to raise the bar for the minimum type of things [retailers] should do online," said K. Casey Bennett, director of assurance services for the AICPA.

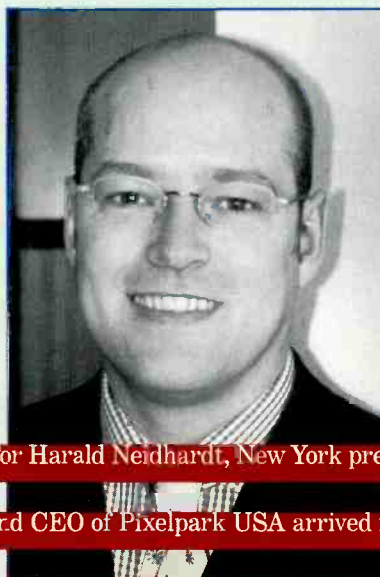
To date, three businesses have received the stamp, including the Fort Thomas, Ken.-based ISP, Resource Marketing Inc. "With third-party credibility, for instance, we figured we'd see a boost in the sale of ad banners," said Christopher Swainhart, president of Resource Marketing. He claims banner sales have tripled since the site earned the seal.

So far, 1,500 AICPA-trained auditors from firms including New York-based Deloitte & Touche have qualified for the program.

—Bernhard Warner

IQ movers

Audrey Marco was promoted from manager of marketing, to director of marketing alliances, at Columbia TriStar Interactive, Los Angeles ... **Cris Popenoe** has been named managing director of the Internet retailing unit at Nicholson NY. She was previously a managing associate for Coopers & Lybrand's media practice ... **David Schwartz** has been named vice president of marketing at Studio Now, New York. He was director of marketing at Jupiter Communications, New York ... Kesmai, the Charlottesville, Va.-based online gaming division of News Corp., has named **Mark Kahn** vice president of marketing. Kahn had been a senior member of the programming team for iVillage, New York.



For Harald Neidhardt, New York presents a new series of challenges. The president and CEO of Pixelpark USA arrived in town in mid-April from Hamburg to open the American office of the German full-service agency Pixelpark. Neidhardt, 32,

has gone from being called for every big new media pitch in Germany to vying for attention in a city with 1,500 competitors. But he's put his firm right in the thick of things. Pixelpark USA's handful of employees have moved into the requisite Silicon Alley loft.

"Here, really, we're nobody," he says matter-of-factly. "On the other hand, we come with a lot of experience."

The shop, majority owned by German über media conglomerate Bertelsmann AG, focuses on electronic commerce, marketing and finance, and is online agency of record for

Adidas. "Adidas wants to beat Nike here," Neidhardt says. Other clients include Unilever, Siemens and Bayer.

Neidhardt's ambitions for the U.S. include creating a "bridge to Europe" enabling marketers to engage in electronic commerce on either side of the Atlantic. He cites the example of CDnow, which recently aligned with Lycos Europe to expand business beyond the States. "American ad agencies don't go after this market," he says.

Neidhardt hopes the company will develop a reputation in America through its ecommerce work, which has included creating an online store

that sells home electronics for Conrad.de, which he describes as "the Radio Shack of Germany." He says online brands, such as Amazon.com and Music Boulevard are on the right track, though he sees cars and clothing as retail areas that can also expand on the Internet.

Former managing director of Pixelpark's Hamburg office and now international vice president for the entire company, Neidhardt has some stateside differences to get used to, such as U.S. methods for gauging page views and number of hits. In

Germany, the numbers are audited by an independent bureau, IVW, which tracks monthly or weekly traffic, as well as print publication circulation.

Also, Germany has no big advertising networks on which to distribute banners across a collection of sites. Instead, he says, each advertiser must shop around and say, "Buy me a million eyeballs."

But in Neidhardt's view, such differences will likely vanish as the Internet moves from its U.S. focus to a global one. "The thing with the existing brands is that most are trying to serve only American customers," he says. ■



Germany's Pixelpark is set to storm U.S. new media shores.



INSIDER

COMING TO AMERICA

By Adrienne Mand

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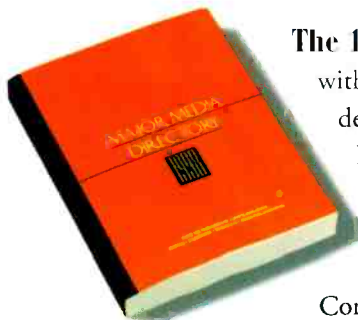
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There's Gold in Them Banners!

Online advertisers try to hit pay dirt with 'rich advertising.' **By Adrienne Mand**

You're a creative director and you've just completed a banner campaign for your new client. It changes colors, it has a call to action and it features the brand's logo. Now the question: Is it rich?



Modem Media's John Nardone (above) says banners have evolved to become more interactive.

What? Haven't heard the latest new media buzzword? We're not talking rich as in filling like chocolate or wealthy like Bill Gates. We mean rich, as in streaming video, and 3-D or interactive elements.

In a medium where jargon is often as real as the technology itself, "rich advertising" is the term of the moment. Laugh if you must, but the increasing use of rich advertising means online marketing may finally become more interesting for the jaded Net surfers who feel they've seen at least 2,000 ad banners too many.

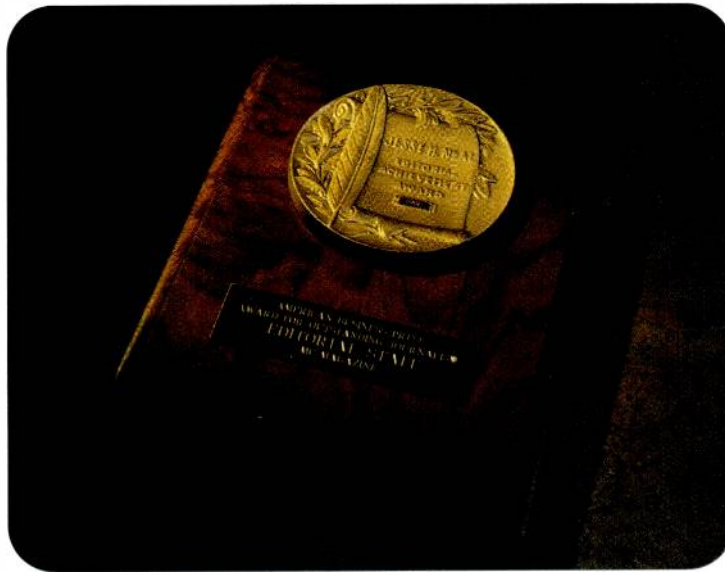
The era of the static banner ad is coming to a close because new technologies including plug-ins, Java script and streaming media are being accepted by more Web sites, and are increasingly easy for home users to download. The improved bells and whistles have come just in the nick of time. With the click-through rate of most ad banners mired in the single digits, there is increasing evidence that banners that display their interactivity even before they are clicked on have an edge. A recent study by Grey Interactive, New York, and ASI Interactive Research, found the click-through rate nearly doubles when an interactive element is added to a banner.

"It means that for banners to deliver better results, they need to have a playability feature that reaches out to the user and stimulates a response," said Marianne Foley, senior vice president of ASI's interactive division in a recent press release. "When you can double your click-through rate, you know the messages you're trying to communicate will have greater recall."

Therefore, agencies have been making their online advertising, if not themselves, rich. For example, Westport, Conn.-based Modem Media created a "Drag & Drop Magnetic Poetry Contest" aimed at college students for AT&T using Narrative's Enliven, Java applets and 2-D interactive animation. For Reebok, it designed a banner where users try to steal a basketball from Philadelphia '76er Allen Iverson using Geo Publishing's Emblaze Creator, which supports streaming audio, video and animation.

"The progression was animated GIFs (which users couldn't interact with) to HTML pull-downs," says John Nardone, vice president of Modem's media research services. The in-banner pull-down menus are now "pretty ubiquitous," he observes.

"In general, I think the trend is [clients] are much more open to having the users kind of play



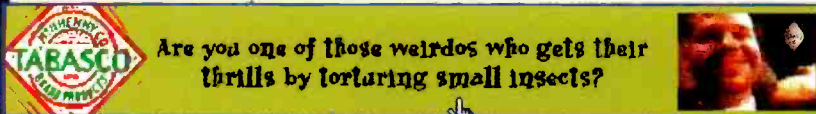
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AT&T and Tabasco
are among those
peppering the Web
with truly interac-
tive advertising
banners.

with the advertising more," says Audrey Fleisher, executive creative director at Saatchi & Saatchi Advertising unit Darwin Digital, New York. "They ultimately discover the message on their own."

But with the current emphasis on interactive animation and streaming video, today's interactive advertising sometimes comes surprisingly close to that old standby: the TV commercial.

A recent banner campaign using streaming video from San Diego-based InterVU is a case in point. Advertising Tabasco brand Pepper Sauce, the banner, created by New Orleans-based Bent Media, implores, "Are you one of those weirdos who gets their thrills by torturing small insects? Cool, click here."

Those who click can view video of the Tabasco TV ad, which originally ran on the Super Bowl, in which a man eats pizza slathered in the hot sauce, is bitten by a mosquito and smiles with satisfaction when the insect flies away and explodes in a ball of flames.

The trend toward interactivity is in turn making online advertising more personalized. Using agent technology, advertisers are becoming better at piquing consumers' interest. For instance, Darwin Digital used it on a mini site for Hewlett-Packard which launched in February. The site features a talking wizard who appears to have a conversation with each visitor by integrating his or her name into the product pitch.

Says Fleisher, clients are calling for such ads, particularly because computer users tend to spend more time with them. "Overall, it feels like there's an interest in trying to elevate the level of personalization. It's much more of a dialogue and more time spent."

But the movement toward rich advertising

shouldn't be misconstrued as another example of bored advertisers and consumers hankering to move on to the next flash-in-the-pan trend. What is making it all possible is the union between improved technology and smaller code on the design side and the ability for home PCs to accept such rich files more easily.

But, as agencies are discovering, it isn't easy being rich. Therefore, they are relying on technology companies to work behind the scenes to actually deliver rich banners. Last week, InterVU and Louisville, Colo.-based MatchLogic, an ad management service, released a joint venture, TrueVU, that enables sites, which sometimes have difficulty handling dense computer files, to do so.

According to Allie Shaw, director of marketing at InterVU, "[Agencies] don't know how to do this. They don't want to know how to do this. The issue that they face is what happens when they want to create something and it ends up being, 30, 40, even 50K? The site has to accept it."

MatchLogic gets the sites integrated and enabled so they can accept rich media from the InterVU server. Sites are given a 2K file with one line of code, which links to the InterVU network and streams the video or other feature into the banner.

"...[Clients] are much more open to having the users ... play with the advertising more," says Fleisher.

Because the streaming video doesn't reside on the publisher's Web site, InterVU is able to keep the banner from gumming up the Web works.

"Rich media has no chance of slowing down the Web site," Shaw said. InterVU won't provide content to a site unless the download time is less than 10 seconds over a 28.8 modem.

Suzanne Brisendine, director of PC advertising programs for Intel, a co-sponsor of the Grey study, says advertisers should scale ads to accommodate users' systems, instead of creating a simple GIF banner assuming they won't have the plug-ins. "Start with a rich version—streaming media or Java—and then create a flatter version," she says, adding that between 70 and 80 percent of users are Java enabled. "We want every user to get the best experience possible."

Now that's rich. ■

CULTURE TRENDS

MTV's Buzz Clip

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

Week of 4/20/98

Artist/Group: **Semisonic**
 Song/Video: **"Closing Time"**
 Director: **Chris Applebaum**

A sharp but shimmering rock record that takes the listener on a twisted Romeo's road trip of half-empty bars and fevered embraces, Semisonic's latest *Feeling Strangely Fine* is probably the loudest come-on record in recent memory. However, it's hardly a mellow space age bachelor pad album. The Minneapolis-based trio mixes a nineties nightcap of vibrant and visceral rock and roll. These guys have got the knack of knowing when to sigh...and when to roar.

Artist/Group: **Fastball**
 Song/Video: **"The Way"**
 Director: **McG**

With sophomore album *All The Pain Money Can Buy*, the Austin, Texas trio known as Fastball fulfill the potential of their 1996 debut, *Make Your Mama Proud*. By taking an altogether broader view of bright pop hooks and dark lyrical themes, the band has amplified their sound beyond the trademark three-minute outbursts of fuzz guitar and staccato lyrics. This time around they went for a more expansive and mysterious sound.

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending April 20, 1998

This Week	Last Week	Days in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	1	10	City of Angels	12,332,194	34,051,685
2	New	3	The Object of My Affection	9,725,855	9,725,855
3	2	17	Lost in Space	7,451,911	52,349,496
4	3	122	Titanic	7,407,989	554,067,203
5	New	3	Paulie	5,369,800	5,369,800
6	4	10	Species II	4,013,009	13,820,142
7	7	10	Neil Simon's The Odd Couple II	3,775,347	10,660,814
8	6	17	Mercury Rising	3,728,905	24,666,610
9	5	12	The Players Club	3,589,903	14,287,584
10	New	3	Major League: Back to the Minors	2,087,011	2,087,011
11	11	118	As Good As It Gets	1,558,025	142,064,798
12	10	31	Primary Colors	1,534,305	35,158,705
13	8	10	My Giant	1,482,052	6,524,603
14	15	17	Barney's Great Adventure	1,473,999	7,444,154
15	12	136	Good Will Hunting	1,465,824	131,555,851
16	9	24	Grease (reissue)	1,228,490	26,737,128
17	13	38	The Man in the Iron Mask	969,675	54,040,815
18	16	45	Everest	861,058	7,969,118
19	14	31	Wild Things	744,205	28,147,161
20	20	213	L.A. Confidential	743,979	62,958,687
21	New	3	Nightwatch	585,733	585,733
22	New	3	Suicide Kings	558,081	558,081
23	17	45	U.S. Marshals	411,040	55,221,156
24	19	66	The Wedding Singer	397,838	74,662,893
25	26	17	The Spanish Prisoner	316,653	827,406
26	21	124	The Apostle	304,200	19,748,469
27	18	24	The Newton Boys	242,195	9,680,438
28	37	17	The Butcher Boy	224,386	602,436
29	24	45	The Big Lebowski	197,480	16,892,360
30	27	122	Mouse Hunt	185,148	61,599,741
31	31	59	Mrs. Dalloway	179,516	2,455,061
32	25	116	Wag the Dog	157,873	42,820,326
33	28	45	Love & Death on Long Island	154,419	1,929,106
34	34	10	The Big One	153,816	355,080
35	35	122	Tomorrow Never Dies	146,417	123,554,818

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CULTURE TRENDS

MTV Around the World

Week of 4/20/98

MTV Europe

Artist	Title
1. Will Smith	Get Jiggy Wit It
2. Madonna	Frozen
3. Lighthouse Family	High
4. Sash	La Primavera
5. Celine Dion	My Heart Will Go On

MTV Latin America (North Feed)

Artist	Title
1. Chumbawamba	Amnesia
2. Madonna	Frozen
3. Plastilina	Mr. P Mosh
4. Natalie Imbruglia	Torn
5. Mecano	El Club De Los Humildes

MTV Brasil

Artist	Title
1. Savage Garden	Truly Madly Deeply
2. Oasis	Stand By Me
3. Green Day	Time Of Your Life
4. Spice Girls	Too Much
5. Celine Dion	My Heart Will Go On

MTV Japan

Artist	Title
1. Madonna	Frozen
2. Spice Girls	Stop
3. Natalie Imbruglia	Torn
4. Eric Clapton	My Father's Eyes
5. Hanson	Weird

Billboard's Top 15 Singles

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

April 25, 1998 Provided by Sound Scan.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	3	1	11	Too Close	Next
2	1	1	5	All My Life	K-CI & JoJo
3	2	2	8	Let's Ride	Montell Jordan Feat...
4	4	2	6	Frozen	Madonna
5	14	5	11	You're Still The One	Shania Twain
6	6	6	11	Romeo And Juliet	Slk-E. Fyne Featuring Chill
7	11	7	10	Body Bumpin' Yippe-Yi-Yo	Public Announcement
8	5	1	21	Truly Madly Deeply	Savage Garden
9	7	1	14	Nice & Slow	Usher
10	8	8	3	Sex And Candy	Marcy Playground
11	24	11	2	Everybody	Backstreet Boys
12	9	7	12	Gone Till November	Wyclef Jean
13	10	1	9	My Heart Will Go On	Celine Dion
14	13	9	20	Deja Vu	Lord Tariq & Peter Gunz
15	12	3	22	No, No, No	Destiny's Child

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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.

April 25, 1998 Provided by Sound Scan.

This Week	Last Week	Wks. on Chart	Artist	Title
1	5	41	Limp Bizkit	Three Dollar Bill, Y'all
2	2	3	Semisonic	Feeling Strangely Fine
3	New	New	The Suicide Machines	Battle Hymns
4	9	5	Jimmy Ray	Jimmy Ray
5	6	3	Sylk-E. Fyne	Raw Sylk
6	4	2	Fuel	Sunburn
7	New	New	Davina	Best Of Both Worlds
8	14	10	Edwin McCain	Misguided Roses
9	7	9	Beenie Man	Many Moods Of Moses
10	8	8	Jagged Edge	A Jagged Era
11	12	3	Cledus T. Judd	Did I Shave My Back For This
12	11	15	Sevendust	Sevendust
13	10	9	Mono	Formica Blues
14	1	2	Pulp	This Is Hardcore
15	16	39	Michael Peterson	Michael Peterson

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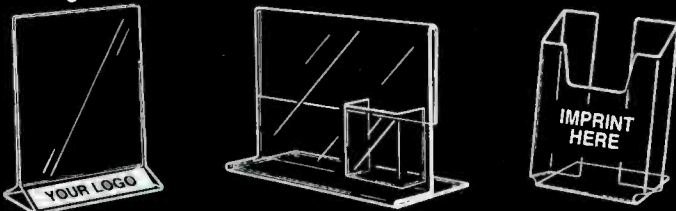
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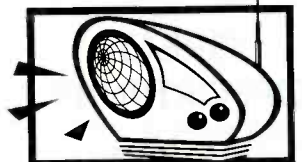
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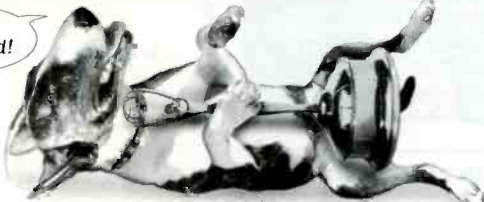
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...brought to you by WebTV, a revolutionary new way to access the Internet from your TV. You don't need a computer and there's no software to load. All you need is a television, a phone line, and a WebTV Internet terminal, and you're on the Net. Check out the following career opportunity:

Account Executive, NY Sales office

In this position, you will develop new business in national advertising categories and travel to various regions. Requirements include experience in media buying or planning, a sound knowledge of advertising sales, and experience working with and making sales presentations to agencies/clients. Candidate should be articulate, highly motivated, and organized.

For immediate consideration, please FAX resume to Andrew at 212/683-8442. EOE.



webtv.net

OUR TERRIFIC SALES ASSISTANT JUST GOT PROMOTED.

NOW, WE NEED SOMEONE JUST AS GOOD.

Publisher at top NY-based magazine company needs an efficient, highly organized, and articulate assistant to help manage workload for multiple salespeople in a fast-paced environment. You must be professional in demeanor, intelligent, service-oriented on the telephone, and skilled in the usual computer software. At least 3-5 years experience required. Generous salary and benefits.

Fax resume to:

212-536-5353 Attn: Sonia

We're an Equal Opportunity Employer.

HELP WANTED

DIRECTOR OF MARKETING

ABC National Television Sales New York, NY

ABC is seeking an individual, with broad marketing expertise and vision, as well as a solid understanding of multimedia and integrated marketing disciplines, to lead and develop a staff of eight.

Position requires a minimum of 7+ years' media and spot television experience and at least 3 years in a supervisory capacity. To qualify, you must have the ability to identify target accounts and develop successful programs/presentations to generate new revenue. Familiarity with major syndicated market research sources and analytical tools, and the ability to manage budgets and handle vendor negotiations are also required. Strong written and verbal communication skills are essential.

For confidential consideration, forward resume to: **Employee Relations**

Department, ABC, Inc., Dept. SS-NTS, 77 West 66th Street, New York, NY 10023.



An equal opportunity employer m/f/d/v

Save your Soul.

Tired of big agency mentality? Of clients that make you sell your soul just to keep the headline in something slightly smaller than 840 point type?

\$15 million agency with a head for business and the heart for great creative is looking for

Creative Director

Send resume, three non-returnable print and broadcast samples, and salary requirements to:

The Neiman Group

415 Market Street
Suite 201
Harrisburg, PA 17101

Member AAAA.

USE
ADWEEK MAGAZINES
TO GET NATIONAL
EXPOSURE

Sales

CLASSIFIED AD SALES

Nation's Business magazine seeks an individual in our Washington, DC location to sell classified advertising over the telephone to new business and existing accounts, assist with page layout and production, make account collection calls as appropriate, and assist with promotional efforts. Qualified applicants will have 2 years related telephone sales experience, proficiency using Microsoft Word and experience with page layout and ad production, strong interpersonal and customer service skills, excellent phone manner, and the ability to be a self-starter. Some college preferred. Fax resume and cover letter stating salary history to: **(202) 463-5328**, or send to:

**U.S. Chamber of Commerce
Human Resources Department
1615 H Street, NW
Washington, DC 20062-2000**

For more information about the U.S. Chamber, visit our website at www.uschamber.org
EOE



As of today,
traffic no longer comes
with your customary
bouts of road rage.

Delays. Frustration. Use of the "F" word in ways you never imagined. But what do you expect from **traffic/production managers** at most ad agencies? Thankfully, you'll be able to move things along more smoothly at Austin Knight. Because here, you're not thinking about 200 offices at once. It's one national creative team, four creative hubs, eight offices in the United States. That's it. Oh yeah, and a creative product that's as astounding as any you'll find in our industry. And that beats a gridlock-filled career anyway.

Austin Knight Inc.

800-394-0883

www.austinknight.com

EOE

ACCOUNT EXECUTIVE

Downtown, full-service agency looking for self-starting account executive with 2 to 3 years solid experience. Opportunities abound on a fast-paced, multi-disciplined, package good account. Mass Market experience and sports enthusiast a plus. (Find the typo and the job is yours.)
Fax resumes to **212-477-5642**.

ARE YOU A MEDIA RENEGADE?

We need a **Media Supervisor** who's tired of pushing numbers for someone else and not receiving any credit. Simply, we want someone who wants to run the whole shibang and receive credit when credit is due.

You'll work with 30 tried and true Renegades at a \$25MM shop with clients like: Panasonic, Brother and Casio. You're eager to cut through, not just the clutter, but all the B.S. that makes media hard to do well. You're proficient at all the traditional media stuff like print and broadcast, but you've got this burning desire for more. You're net savvy and are smart enough to first check out our website to see if you've got what it takes to be a Renegade.

Salary: Sure Benefits: Lots Laughter: Often

Saw enough? Fax or e-mail resume to:
Bolivia Genovese at: 212-261-2698 [fax]
or bgenovese@renegade.dentsu.com



www.renegademarketing.com

BROADCAST BUYING

Looking for a buyer with 5+ years experience to buy a top 10 market. Experience in both TV and Radio a must. We have an excellent client roster, good benefits and very competitive salaries.

Please send resumes to:
**Carvel Mansour
McCann-Erickson
1360 Post Oak Blvd., Suite 1900
Houston, Texas 77056
Fax: 713-850-1720**

SALES MANAGER & SR. SALES PERSON

Unique Sales Opportunities Immediate Openings

Fast growing, entrepreneurial publisher has new openings to meet growth projections. Investors Press, a leading publisher in the financial services sector, creates sponsored books, newsletters and a series of Roundtables for the investment community.

Seeking energetic, professional, career-minded sales executive with a positive attitude, track record of sales successes and proven ability to maintain accounts while prospecting for new clients on an executive level.

Rapid expansion has created an opportunity for a success-driven, sales-oriented sales manager to help grow our business. Ideal candidate has a proven record of sales management skills and is a high performer, creative thinker with enthusiasm and very strong organizational skills.

Each position offers a salary plus attractive bonus opportunity for the right candidates.

Send current resume and recent salary & bonus history to:

**Fred Rubenstein, CEO
Investors Press, Inc.
75 Glen Road
Sandy Hook, CT 06482
Fax: 203-270-4567**

Media Research

JWT has an exciting opportunity available for a Researcher with 2-8 years of advertising or media-related experience and strong knowledge of TV.

Qualified candidates must have strong knowledge of media research sources especially Nielsen, and excellent communication, presentation, writing and computer skills. Exposure to secondary data sources (e.g. Simmons) and their computer applications is a plus.

For confidential consideration, send resume/salary requirements to: **J. Walter Thompson, 466 Lexington Avenue, Attn: Dept MC, 4th Floor, New York, NY 10017, or FAX (212) 210-7130. EOE M/F/D/V.**



ATTN: FREELANCERS

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

HELP WANTED

**ADVERTISING
MEDIA BUYER
/PLANNER**

Busy Print Media Dept. seeks applicant possessing strong negotiation/communication skills and the proven ability to autonomously manage high profile accounts and excellent relationships within the media community. Active International, the country's premiere barter company and one of the top placers of print media, is located just 20 miles from NYC. We offer an excellent salary/benefits package in a more relaxed setting than Madison Ave.

Please fax resume to:
Attn: JC/SD at (914) 735-0749
No Print Production Please!

MOVING SALE

TV BUYERS, ASS'T BUYERS

TV/RADIO/PRINT, SENIOR PLANNERS, MEDIA SUPV

The summer is coming and now is the time to clean out the cobwebs and move your career to the next step. We have over 25 excellent positions with New York's top agencies and buying services. Our fee is paid by your new employer.



DBI MEDIA

Executive & Support Staffing Services
A Division of Diane Bardy, Inc.

Lee Rudnick, Director DBI Media

PH: 212-338-0808 Ext. 5.

Fax: 212-338-0632

E-mail: DBINY@aol.com

SBC Communications Inc. is one of the leading telecommunications companies in the world and the employer of choice for achievement-oriented individuals. Currently, we have the following opportunity for:

**CORPORATE MANAGER -
MEDIA
BUYING/PLANNING**

Selected candidate will oversee all mass media purchasing and planning, and evaluates its effectiveness; act as liaison with advertising agency buying organizations; track media schedules in all markets; provide post-buy analysis. Some travel required. Qualifications include a BA/BS (Advertising preferred) and significant media buying/planning experience. Excellent communication, negotiation and analytical skills necessary; PC skills in Word, Excel, PowerPoint a must. Prior budgetary responsibility expected. Positions available in the San Francisco bay area and San Antonio, TX.

SBC Communications Inc. provides a competitive salary/benefit package and professional growth. For immediate consideration, please forward your resume in confidence to: **SBC Communications, Inc., Attn: ADVHWSJMB, 530 McCullough, Suite 100, San Antonio, TX 78215. FAX: (210) 886-5122.**

Southwestern Bell



Pacific Bell

Cellular One

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SBC Communications Inc.

An Equal Opportunity Employer

FILM & TV JOBS

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

CAREER SURFING?

www.rga-joblink.com

**Roz Goldfarb Associates
(212) 475-0099**

The gay-owned newspaper



Lesbian & Gay New York

GAY ENVIRONMENT: Gay Press Alliance, Inc. is a multi-periodical publishing company. Its flagship product LGNY is NYC's Fastest Growing Gay Newspaper. We are seeking professionals in the following positions:

Advertising Sales Manager

A seasoned Sales Professional with a proven record in a multi-periodical publishing company. The successful candidate for this key position must have:

- Demonstrated track record of working in fast paced, rapidly changing environments.
- Three to five years' experience in progressively responsible management positions &/or college level courses (Degree Preferred).
- Proven ability to develop sales incentive, compensation and commission structures, as well as sales strategies, budgets and forecasts.
- Extraordinary presentation skills.
- Ability to sell and train others in powerful selling.

Generous compensation plan — Earn to \$70k+

Display Advertising Sales Executives

Entrepreneurial, Aggressive, Polished Madison Avenue Sales Professionals needed. Publication Advertising Experience and a proven track record required. Generous Compensation Plan — Earn to \$65k+

Classified Advertising Sales Representatives

The qualified candidates we seek will possess a minimum of 1+ years experience in selling classified advertising or publication advertising telephone sales. Generous compensation plan — Earn to \$45k+

Gay Press Alliance is an equal opportunity employer. Call, fax or mail (indicating position sought) for immediate consideration to:

**Kendall Morrison/ Personnel Director
LGNY/ Gay Press Alliance, Inc.
150 Fifth Ave, #600/ New York 10011
Ph: 212-691-1100, ext. 12 Fax: 212-691-6185**

HELP WANTED

www. .com

The rest is up to you.

Here's the deal. At Austin Knight, we develop and design award-winning Internet products. But while we're great at dreaming up bells and whistles, we need someone who can ensure that they'll actually make some noise. So if you're a **web head** with a strong foundation building and producing web pages, bring your talents to our agency, where you'll team up with some of the most talented writers and designers in the industry. So join the team at Austin Knight, because when it comes to your career, you can't afford to draw a blank.

/// Austin Knight Inc.

800-394-0883

www.austinknight.com

EOE

ART DIRECTOR ARTHRITIS TODAY

National not-for-profit health organization seeks experienced candidates for the position of Art Director of its national award winning consumer magazine with a 650,000 circulation. Applicants must have a bachelor's degree in art with an emphasis in magazine design and a minimum of five years experience with four-color magazine design and production. Must be able to manage multiple projects and deadlines. Innovative thinking and creativity a must. To apply send resume and salary requirement to: Karen Stubbs, Personnel Dept., Arthritis Foundation, 1330 West Peachtree St., Atlanta, GA 30309. Responses will only be sent to candidates selected for further consideration. E.O.E.

MEDIA SUPERVISOR

Major worldwide advertising agency headquartered in midtown Manhattan has an exciting opportunity on a high profile, prestige account for a seasoned media supervisor. Ideal candidate has a minimum of 6 years media planning experience and a background in national consumer print. Perfect opportunity for well-rounded individual with strong desire to learn. Please fax resume and salary requirements to:

Dept. 212-MS
(212) 297-7761

EOE M/F/D/V

CALL 1-800-7-ADWEEK

GROW WITH US

Abramson Ehrlich Manes, one of Washington's most renowned advertising agencies is expanding rapidly. If you have the right skills, experience and motivation, this could be your opportunity to join us at a very exciting time in our agency's growth. We offer competitive salaries and excellent benefits, including 401K. Please fax or mail resumes to the attention of the HR Director. No phone calls, please.

ACCOUNT SUPERVISOR

Account professional with 5 or more years of agency experience needed to supervise insurance, franchise and automotive after-market accounts. Strong supervisory, oral and written communications skills required, along with the ability to organize and manage multiple clients. Must have a working knowledge of accounting, consumer media, print and broadcast production. Proficiency with Macintosh systems preferred.

ACCOUNT EXECUTIVE

Account professional with a minimum of 2 years of agency experience needed to service a number of fast-paced clients. Must be responsible, diligent and organized. Lottery experience a plus. Position requires proven oral and written communications skills. Knowledge of Mac based systems preferred.

AbramsonEhrlichManes

1275 K Street, N.W., Washington, D.C. 20005

Facsimile 202.789.2596

EOE

Sr. Account Executive Iselin, NJ

Fast-paced agency needs intelligent, high-energy individual with positive attitude to manage a key account and a small satellite service office in New Jersey. Must have extensive advertising and promotion experience, excellent strategic planning, writing and verbal skills. Minimum 7 years advertising/marketing experience. Agency and/or pharmaceutical and/or international experience helpful but not mandatory.

Requires knowledge of MSWord, Excel, Internet file transfers and e-mail.

Compensation commensurate with experience and skills. Fax resume with compensation expectations to 732-855-4410.

WE NEED COPYWRITERS & ART DIRECTORS SO BADLY

we had to farm out this ad. Freelance at fast-growing ad shop. Min. 3 yrs. exp. Also need PR pro and marketing wiz.

Fax resume to: 212-691-7470
E-mail to: kathyh@aka-ad.com

PRODUCER WANTED

Television, Radio, Audio Visual
Manhattan agency with local and national accounts
Flex-Time OK
Fax resumes to:
212-576-1541

Call M.Morris
1-800-7-ADWEEK

No bs.

Down to earth, 30 mil agency is hiring a mid to senior level writer /art director conceptual team. You'll pitch and do national consumer print and TV. We're an agency with an owner and cds who know how life is good when you're doing creative you can respect. Lip service? See above.

Interested? Send some stuff.

stonerhunting
advertising

210 West Grant Street
Lancaster, PA 17603

PREMIER OUTDOOR MEDIA COMPANY

Looking for Salesperson to work in New York City contacting ad agencies & clients

If you have 5 years sales experience and a proven track record, we invite you to think about joining our team!

Salary plus Commission
call (970) 968-0330
for a personal interview

ACCOUNT EXECUTIVE WITH PORTFOLIO

Baltimore agency with international clients seeks strategic thinker with impeccable client skills. If you have 5+ years of experience and a passion for travel and beer accounts--fax your qualifications to:

(410) 547-6508

1993 — Intern:
Grow Rite Fertilizer Account

1994 — Jr. Copywriter:
Grow Rite Fertilizer Account

1996 — Copywriter:
Grow Rite Fertilizer Account

Working on just one account can be a bunch of... well pretty boring.

All right. Time to face facts. Being pigeon-holed into one account, no matter what it is, just plain stinks. Fortunately for you, at Austin Knight, our **copywriters** get the chance to work on a variety of accounts at an agency that produces a product unparalleled in the industry. Austin Knight... so much opportunity, you can't help but step in it.

/// Austin Knight Inc.

800-394-0883

www.austinknight.com

EOE

ACC'T COORDINATOR ASS'T ACC'T EXECUTIVE

DCA Advertising has several challenging positions available in Account Services for bright, assertive and energetic individuals with strong verbal communication skills. Account Coordinator position requires at least 1 yrs. exp. as an account coordinator plus some advertising/marketing internship experience. Ass't. A/E position requires **Japanese bilingual skills** plus a minimum of 2 yrs. account services experience. Must be proficient in Word and Excel. Excellent benefits.

Please fax your letter,
resume and salary requirements to:

(212) 261-4224

ASSISTANT TO PUBLISHER

Publisher of weekly trade magazine for advertising/production industries seeks organized, detail oriented, PC proficient assistant. Great interpersonal skills and ability to juggle many tasks a must. General administrative support for publisher plus opportunity to grow into space sales for right person. College education. Knowledge of word/word perfect/excel a plus. Salary to high 20's. Send letter/resume/salary history to

SHOOT

1515 Broadway, NY NY 10036
att. RG

- no phone calls.

CALL 1-800-7-ADWEEK

HELP WANTED

High-Tech PR Agency

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

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

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

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

Visit us at www.schwartz-pr.com.

 **Schwartz Communications, Inc.**

Do you want to tell the best talent in town where to go?

Then we have the dream job for you. Portfolio is an entrepreneurial staffing firm specializing in finding career opportunities for creative content and web design professionals. Your five years' or more experience in an ad agency, graphic design firm, or a similar environment will give you the edge in recruiting, coaching and developing creative talent for unique job opportunities.

If you like to help people, then fax your resume and cover letter with salary history to (212) 228-8002 Attn: "PFAM".

RESEARCH DIRECTOR

New York-based international cable television organization seeks self-starter to direct and lead media/marketing research activities, including: analysis and dissemination of syndicated data; development of presentations; and creation of seminars, conferences, publications and Web site content. Advertising-related experience preferred. Must have strong computer, budgeting and communication skills. Send resume with salary history to:

Managing Director, Multichannel Advertising Bureau International
830 Third Avenue; New York, NY 10022

ATTN: ADWEEK CLASSIFIED ADVERTISERS:
ADWEEK Classified closes on **Wednesdays** at **4:30 p.m.**

All copy and artwork must be in **no later** than **WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.



GIVE YOUR CAREER NEW DIRECTION.

If you're a professional looking to take a new and exciting career direction, look no further. When you join Doubleday Direct you'll not only join a leader in direct marketing, you'll take your career in a new and exciting direction. At Doubleday, we're speeding towards the

millennium with clarity and commitment, if you're going in the same direction, we'd like to speak to you about our immediate opportunities.

DIRECTOR-MEDIA

New York City Based

Qualified candidates should have an undergraduate degree with 5-10 years experience in a direct response company including print, alternative media, telemarketing, direct mail and list marketing. Must have excellent analytical and communication skills with a minimum of 2 years supervisory experience.

Responsibilities include directing and controlling the print, alternative media, telemarketing, direct mail and list marketing functions in our staff.

Reply to: Department B

COPYWRITERS

Garden City, Long Island Based

If you can describe our book, music and merchandise products in crisp, compelling copy...if you can turn words into wants...if you can sell with sensational sentences, write to us now!

Bachelor's degree and 4-5 years related experience in advertising, books, magazines, publishing, or communications required. Must have strong conceptual ability, and experience producing catalogs and writing feature length copy. Macintosh & MS Word proficiency essential. You must also be well-organized and detail/deadline-oriented. Reply to: Department C

We offer competitive salaries, excellent benefits and career opportunities in a professional state-of-the-art environment. Qualified candidates should fax or mail resume with salary history, indicating department code, and requirements to:



Robert A. DiPietro
DOUBLEDAY DIRECT, INC.
401 Franklin Avenue
Garden City, NY 11530

FAX: 516-873-4856

e-mail: rdipiet@bmgmusic.com
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YO QUIERO ACCOUNT EXECS!

Foote, Cone & Belding, one of America's leading agencies, is currently seeking energetic, self-motivated account management professionals with 3+ years QSR experience to join the team on the Taco Bell account, servicing more than 100 markets nationwide. If you love the fast food business and want to help make Taco Bell #1, we want to hear from you.

We are looking for new talent to fill the following positions:

Account Executive

FCB/Chicago • FCB/Dallas • FCB/New York • FCB/
Atlanta

Please fax your cover letter and resume to (714) 432-1108, attention Human Resources. **Please indicate the city you are interested in.** No phone calls please.

EOE

HELP WANTED

1993 — Intern:
Grow Rite Fertilizer Account

1994 — Jr. Art Director:
Grow Rite Fertilizer Account

1996 — Art Director:
Grow Rite Fertilizer Account

Working on just one account can be a bunch of... well pretty boring.

All right. Time to face facts. Being pigeon-holed into one account, no matter what it is, just plain stinks. Fortunately for you, at Austin Knight, our **art directors** get the chance to work on a variety of accounts at an agency that produces a product unparalleled in the industry. Austin Knight... so much opportunity, you can't help but step in it.

Austin Knight Inc.
800-394-0883
www.austinknight.com

Market Director - Distribution Channels Annuity Products

Transamerica Life Companies, a provider of life insurance, annuities, retirement plans and other products to help customers achieve financial security, is seeking a Market Director to manage the development of our annuity products for the distribution channels, (Agency, Banks, Broker Dealers). Responsibilities: define features, prices, processes and procedures to optimize market attractiveness and profitability for each product as well as developing value proposition and positioning for each product; manage key relationships in the channel, including development of roll-out plans and marketing programs. Requires excellent understanding of annuity market and distribution channels with a minimum of 5 years experience in annuity product development, annuity marketing and/or annuity sales; 3 years experience in channels. Any of the following licenses are preferred: CLU, CFA, ChFC, NASSD.

Please send resume to Cheryl Cooperstein, Transamerica H.R., T-303, 1150 S. Olive, Los Angeles, CA 90015. Fax to (213) 741-6970, Email: cheryl.cooperstein@transamerica.com

SALES PROFESSIONAL NEEDED

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

Fax resume & sal. history to:
Daniel at (212) 536-5353

SALES ASSISTANT

Expanding Ad Sales office of national cable network. Seeks motivated person w/excellent communication and interpersonal skills. Skills required: administrative, clerical, computer, phone, proactive thinking, organization, attention to details. Assist on client calls, agency presentations, letter writing. Unique growth opportunity for self-starter. Fax resume to: 212 692-0531

Account Service Media and P.R.

Executive recruiter is actively searching for smart, enthusiastic, idea-generating people for immediate positions with leading MW and SE ad agencies. If you're ready for a change to inspire and promote your already brilliant career, please fax your resume to:

Hamilton & Company
614.792.7773

All discussions are held in strict confidence and no resume is presented without your approval and interest in a specific opportunity.

ACCOUNT EXECUTIVE

Growing, 18 year old, strategic/marketing Downtown Charleston, S.C. ad agency with diverse list of regional/national Financial, Real Estate and High tech Business to Business accounts seeks ACCOUNT EXECUTIVE with 5+ years agency experience. Looking for strategist who can handle current and new business assignments while promoting the big picture. Charleston's mild climate, beaches, and great recreational opportunities are added bonuses you'll truly appreciate.

Please fax resume and salary requirements to Charley McManus at: (843) 577-4690
Davis Advertising
www.davlsad.com

MATCHMAKER

If you have several years as a Media Planning or Account Management professional and have been considering a change, pls call us. We are looking for an in-house recruiter to research, contact and network candidates. This position will introduce you to all aspects of Human Resources management.

Please send resume in confidence (FAX 212-463-8419) or email depthr@newyork.bozell.com and include desired salary range.

Bozell Worldwide
Dept LFS
40 West 23rd Street
New York, New York 10010
EOE/AA M/F/D/V

DIRECT RESPONSE MEDIA PROFESSIONALS

Bates USA Midwest is looking for experienced direct response media professionals in the area of media supervision, planning and buying. Interested candidates should have solid advertising media experience and be able to think strategically and creatively. We are looking for Direct Response media professionals that can evaluate, estimate and negotiate national, cable and local TV markets. Computer expertise necessary. Send resume to: BATES USA Midwest, 117 E. Washington St., 3rd Floor, Indianapolis, IN 46204, ATTN: personnel

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CATEGORY _____

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MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

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1515 BROADWAY, NEW YORK, NY 10036

PHONE: 1(800) 7-ADWEEK OR FAX (212) 536-5315

REGION: East _____ New England _____ Southeast _____
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CALENDAR

The IRTS Foundation will present a newsmaker luncheon focusing on "The Art of Branding in Changing Times," April 28 in the Grand Ballroom of the Waldorf-Astoria Hotel in New York. Contact Marilyn Ellis at 212-867-6650.

The American Business Press will hold its spring meeting May 3-6 at the La Quinta Resort in La Quinta, Calif. Contact the ABP at 212-661-6360.

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

The Newspaper Association of America will present NAA Connections '98, its cooperative marketing/sales conference, May 19-21 at the Marriott World Center in Orlando, Fla., to be followed by the NAA Marketing Conference May 21-24 at the same location. Contact Deborah Gersh Hernandez at 703-902-1737.

The Satellite Broadcasting & Communications Association will hold its first annual national convention, SBCA '98 National Satellite Convention & Exhibition, July 23-25 at the Opryland Hotel in Nashville. Keynote speaker will be Jack Valenti, chairman and CEO, Motion Picture Association of America. Contact Jennifer Snyder at SBCA, 703-549-6990.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

WB Snags Big Four Execs

The WB has snagged two key media executives from the Big Four going into what is expected to be the young network's most competitive upfront season in the wake of the strong ratings delivered by its *Dawson's Creek*, *Buffy, the Vampire Slayer* and *7th Heaven*. Michael Kreig, formerly at ABC, and Lisa Yasuda, an NBC veteran, will join the WB as media account executives reporting to Jed Petrick, the WB's senior vp/media sales. Kreig was senior account executive/prime-time sales at ABC, where he was responsible for upfront and scatter negotiations. At NBC, Yasuda was an account executive on daytime, late night and Saturday morning.

Wicks to Buy Ga. Fox Station

Wicks Broadcast Group has agreed to acquire WFXL-TV, a Fox affiliate serving Albany, Ga., from Clarion Broadcasting of Albany. Terms of the deal were not disclosed. Clarion is principally owned by an affiliate of BCI Advisors Inc. and has no other broadcast interests. Wicks owns eight other TV stations in mid-sized markets in Oregon, Texas and Florida and owns radio stations in Charleston, S.C.; Chattanooga, Tenn.; Binghamton, N.Y.; and Kokomo and Muncie, Ind.

History Channel Offers Originals

The History Channel last week announced it will enter its fourth season with original programming making up 75 percent of its prime-time lineup. The 1998-99 slate, which includes the new series *Sworn to Secrecy* and *Time Machine*, is an 88 percent increase in originals in prime time from the current season. History Channel also announced

a 15-hour documentary on the history of the 20th century. *The Century: America's Time*, will be hosted by Peter Jennings. And in an effort to counterprogram female-skewing Sunday shows, History will offer *Tales of the Gun*, *True Action Adventures* and *Trains Unlimited*.

CBS Signs Remnick for Sun. Gig

David Remnick, staff writer at *The New Yorker*, has joined CBS *News Sunday Morning* as a culture contributor. Remnick's first report, which aired April 19, focused on the popularity of NBC's *Seinfeld*. Remnick spent 10 years as a staff writer at *The Washington Post*, four of those as a correspondent in Moscow, where he developed

the basis for his Pulitzer prize-winning book, *Lenin's Tomb*.

Univision's 1st-Qtr Numbers

Univision Communications Inc. reported net income of \$500,000 for the first three months of 1998, compared to a loss of \$2.3 million for the comparable period last year. Net revenue for the three months increased to \$105.1 million, a 23 percent increase over the same period last year. Operations include Univision Network; Univision Television Group, which owns and operates 13 full-power and eight low-power TV stations; and Galavision, the Spanish-language cable network. In related news, Univision Television Group's Spanish-language flag-



Cameron, canine star in Disney Channel original.

Disney Reels 'Em Out

Disney Channel last week announced two original kid and family movies for its summer schedule. *You Lucky Dog*, produced by Sheldon Pinchuk and Lori-Etta Taub, will premiere on Saturday, June 27, at 7 p.m. The live-action film stars Kirk Cameron, who plays a dog psychic who has to care for a pooch who is left a fortune by a wealthy owner. Disney's second summer movie is *Brink!*. A drama featuring in-line skaters and produced by On the Brink Productions, the flick premieres Saturday, Aug. 22, at 7.

Media Notes

CONTINUED

ship, WXTV-TV in New York, made significant gains in key demos and time periods in the February 1998 demographic ratings report from Nielsen Media Research. In the 5-6 p.m. news race, WXTV's *Primer Impacto* newsmagazine beat all of the market's English-language stations with a 1.7 rating. WXTV's 11-11:30 p.m. newscast (*Noticias 41*) posted 29 percent year-to-year ratings improvement with a 2.7 rating/7 share average (NSI, February 1998) among the male 18-34 demo group. *Noticias* also surpassed the newscasts of the market's English-language stations WABC-TV and WCBS-TV in the key male 18-34 demo.

Rigas Brandishes Sabres

Adelphia Communications Corp. last week announced it will sell its stake in the National Hockey League's Buffalo Sabres to Adelphia chairman John Rigas. The financial terms of the deal between the 11th-largest cable company and its founder were not disclosed by presstime. Rigas will also assume ownership of the Marine Midland Arena, where the teams play. The cable company has carried Sabres games since 1993. Adelphia sold its portion of the team to Rigas for capital funding notes and some preferred stock. The sale is subject to approval by the National Hockey League.

CN Appeals PIB Ruling

Condé Nast has appealed a decision by the Advisory Committee of the Publishers Information Bureau regarding the publishing company's new personal-finance title, *Currency*, a 90-page supplement that was polybagged with subscriber copies of CN's 15 titles in April. Responding to a request from Time Inc. and

American Express Publishing, the PIB committee ruled to disallow the CN supplement's 45 ad pages to be included in the ad-page count for each of the company's 15 titles (for a total of 507.9 ad pages). Condé Nast said it will appeal the ruling to the PIB Council on April 30.

Boston Market Taps Carat

Boston Market has selected New York-based Carat MBS to handle its media buying responsibilities for spot radio and network television. Incumbent agency McCann-Erickson and Horizon Media will buy spot TV in selected markets. Total billings were not disclosed. Boston Market operates 1,166 restaurants in 38 states.

Total TV Revamping for June

Total TV will introduce a new look in June. The cable programming guide, published by TVSN, will feature expanded editorial pieces on the latest in TV listings, celebrities and gossip. The revamped guide will be larger with "more readable" listing grids, a monthly premium networks' service index and higher-quality cover stock. TVSN also recently launched its first Hispanic edition of *Total TV*, for New York City.

Fierro Joins *Mademoiselle*

Denise Fierro has been named associate publisher for *Mademoiselle*, a new position at the Condé Nast title. Fierro returns to CN after a stint as advertising director at Primedia's *Modern Bride*. In 1996, she was *Vogue's* advertising manager.

Jacor Boosts Walet

Covington, Ky.-based Jacor Communications has named Taylor Walet national sales vp, reflecting the radio station



CRAIG MODIN/ABC

Kwan will headline a series of skating specials.

Michelle Kwan will appear exclusively in four prime-time specials on ABC as part of a four-year deal with Walt Disney Network Television. Dates have not yet been set for the skating-themed specials to be headlined by 1998 Olympic silver medalist Kwan. "This is the most comprehensive television deal ever signed with a figure skater," said Paul Villadolid, Disney Network Television senior vp, specials and nonfiction programming. Kwan, who is represented by Momentum Partners, also has ongoing agreements with Lever Brothers, Campbell's Soup, Goodwill Games, United Airlines and Yoplait.

group's expanded national presence. Walet has been Jacor's national sales director for the last two years, during which period the company expanded from five stations in 23 markets to 199 in 49.

IMG to Produce Soccer Shows

The United States Soccer Federation has entered into an overall marketing/broadcasting partnership with sports management firm International Management Group and shoe giant Nike. Under terms of the eight-year deal (effective January 1999), IMG's TransWorld International television unit will produce a minimum of 96 soccer telecasts (14 per year) for cable distribution and 28 matches (3 to 4 per year) for broadcast networks. TWI will also produce 20 hours of children's programming relating to U.S. Soccer Federation programs for distribution on cable or broadcast networks. As a partner in the deal, Nike will be a charter sponsor and TWI will handle ad sales to other noncompeting advertisers.

Eyemark to Test *Jackie*

Eyemark Entertainment confirmed last week that it will do a

ABC Primes Kwan

Michelle Kwan will appear exclusively in four prime-time specials on ABC as part of a four-year deal with Walt Disney Network Television. Dates have not yet been set for the skating-themed specials to be headlined by 1998 Olympic silver medalist Kwan. "This is the most comprehensive television deal ever signed with a figure skater," said Paul Villadolid, Disney Network Television senior vp, specials and nonfiction programming. Kwan, who is represented by Momentum Partners, also has ongoing agreements with Lever Brothers, Campbell's

summer test-run of a new entertainment/lifestyle magazine in the nation's top two markets on CBS-owned TV stations. As expected (*Mediaweek*, April 20), *Jackie Collins' Hollywood*, featuring the Hollywood soap novelist, will air in the 3:30-4 p.m. time slot on KCBS-TV in Los Angeles and a to-be-determined time period on WCBS-TV in New York. Set for an unspecified June launch date, *Jackie* will feature segments on celebrities' homes, nightlife, fashion, beauty tips and hobbies.

2 Join Mandel Prod'n. Staff

Paramount Domestic Television has named two key production execs for its upcoming *The Howie Mandel Show*. Karin Silverstein, a producer in charge of talent for CBS' *The Late Show With David Letterman* in 1994 and most recently vp of creative development for VH1 and MTV Networks, has been named supervising producer. Paul Nichols, an Emmy Award-winning former director for *The Rosie O'Donnell Show*, has been named director. Billed as a talk/variety strip, *Howie* is set for a June 22 launch and has been sold in 155 markets representing 90 percent U.S. coverage.

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CLIO
AWARDS

BIG DEAL

CAPRI SUN SUGAR-SWEETENED DRINK MIXES

Advertiser: Kraft Foods
Agency: Ogilvy & Mather, N.Y.
Begins: September 17
Budget: \$23 million
Media: TV, print

Kraft Foods is hoping to buoy the relatively flat powdered soft drink segment it owns with its Kool-Aid, Crystal Light and Country Time franchises by extending the equity of its ready-to-drink Capri Sun brand into the category with the rollout of a new line of Capri Sun Sugar-Sweetened Drink Mixes this June, backed by some \$23 million in media beginning Sept. 17.

Kraft will target kids 9-14 and their moms with the new Capri Sun extension. The ad run begins in the back-to-school period when ready-to-drink Capri Sun is usually hyped for use in lunchboxes, as Kraft tries to translate that franchise into more at-home occasions.

The new campaign, which Kraft expects will garner 4.3 billion household impressions via kid- and mom-targeted TV and print from September through March, will leverage Capri Sun's existing "Liquid Cool" ad theme. Ads will suggest new usage occasions for the powdered SKUs with the tag, "One for the lunchbox, now one for the fridge!"

Kraft will also tout the new six-quart canisters of Capri Sun drink mixes, which come in strawberry kiwi, fruit punch and surfer cooler flavors, with "Try me free" rebate offers on 50 million ready-to-drink Capri Sun packages appearing on-shelf in July. National FSIs drop Sept. 20 and Feb. 7 and trade ads that promote special price offers support.

Combining such venerable names as Kool-Aid, Crystal Light and Country Time, Kraft has an 89.9 percent share of the fruit drink mix category, which dropped 1.7 percent to \$617.2 million for the year ended March 1, according to Information Resources Inc.

Kraft hopes to stem further declines in the category and bring kids over to the powdered soft drink aisle by adding to its roster of drink mixes the booming Capri Sun brand, sales of which rose 22.9 percent to \$231.5 million as of March 29.

—Stephanie Thompson

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

CHEESECAKE BITES AND SINGLES

Advertiser: Sara Lee
Agency: Foote, Cone & Belding, Chicago
Begins: July
Budget: \$22 million
Media: TV, print

As part of a major initiative to revitalize the Sara Lee brand name and meet the demands of convenience-minded, indulgence-seeking consumers, the familiar bakery brand will introduce a new line of ready-to-eat frozen Cheesecake Bites and Singles in two lead markets, backed by dedicated media and a general brand campaign estimated together at \$22 million.

The brand's reinvention push, pegged to the product on which the Sara Lee name was built, is getting significantly more marketing muscle than the \$2.2 million Competitive Media Reporting tracked it spending last year on frozen cakes and pies. In fact, it's "more in total than we've spent on any new product launch in the last 10 years," said Laura Shapira, senior marketing manager at Sara Lee Cheesecake.

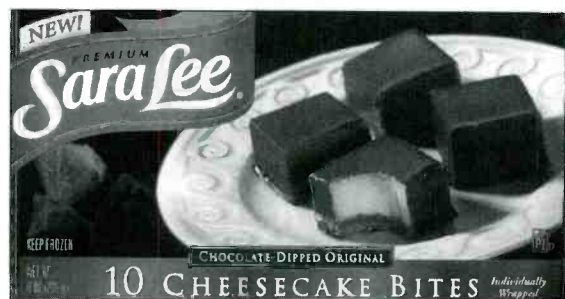
Sara Lee, which holds a 65.2 percent share of frozen cheesecake, is looking to the products to spark business for the category in supermarkets, where sales dropped 6.1 percent to \$57 million in the year ended March 29, per Information Resources Inc., despite a resurgence of the product in restaurant and other out-of-home retail arenas. —Stephanie Thompson

MUSTANG

Advertiser: Ford
Agency: Zubi Advertising, Miami
Begins: This week
Budget: \$6-7 million
Media: TV

Ford is about to break a \$6-7 million TV push for its hot-selling Mustang brand pegged to a tie-in with this summer's release of *The Mask of Zorro*, creative that was intended to run only on Hispanic TV but will now run nationally.

The commercial features actors playing Zorro and a damsel fleeing from an evil villain. There is no Mustang in the upcoming



TriStar period film, but the spot has a black Mustang convertible as a "stand-in" for Zorro's black horse. The Hispanic media buy for the spot is \$1-2 million, but the national buy, on sports programming, adds \$5 million.

"As soon as they saw the spot, [dealers] asked why we weren't going bigger with it," said Bill Lenn, Ford's media and ethnic marketing manager. "There aren't many icons that make sense for Ford in the Hispanic market. But Zorro is one that works great in both the Hispanic and mainstream media."

Dealers are also running the spot locally with merchandising programs being developed by Zubi. In Los Angeles, Ford dealers will invite customers and prospects to an early screening. Other programs, such as local newspaper ads, in-dealership signage and ticket giveaways are being looked at as well.

The film debuts July 17, starring Antonio Banderas and Anthony Hopkins. Executive producer is Steven Spielberg. —David Kiley

RAMADA

Advertiser: Cendant
Agency: Impax Marketing Communications, Philadelphia
Begins: This week
Budget: \$1.5 million
Media: Print

Cendant's Ramada Franchise Systems will launch a \$1.5 million print advertising campaign this week that features real Ramada employees who have done an exceptional job of customer service.

The series of 10 print ads builds on Ramada's existing television ads that pitch Ramada as first in service because of its Personal Best Hospitality training initiative.

—Shannon Stevens

CMR TOP 50

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

Week of April 6-12, 1998

Rank	Brand	Class	Spots
1	MCDONALD'S	G320	74
2	KFC	G320	45
3	BURGER KING	G320	38
4	LITTLE CAESAR'S	G320	26
5	AT&T--LONG-DISTANCE RESIDENTIAL	B221	22
	SATURN AUTOS--VARIOUS MODELS	T111	22
7	CADILLAC AUTOS--SEVILLE	T111	21
8	DOMINO'S PIZZA	G320	20
	TACO BELL	G320	20
10	JC PENNEY--SALES ANNOUNCEMENT	V450	19
11	ACE HARDWARE STORES	V376	18
	NEW LINE--LOST IN SPACE MOVIE	B660	18
	TYLENOL--EXTRA-STRENGTH GELTAB	D511	18
14	AMERICAN DAIRY ASS'N--CHEESE	F312	17
	MGM/UA--SPECIES II MOVIE	B660	17
16	DOVE--ULTRA MOISTURIZING BODY WASH	D221	16
	SPRINT--LONG-DISTANCE RESIDENTIAL	B221	16
18	TARGET DISCOUNT--SPORT/TOY/HOBBY	V550	15
19	DIET PEPSI	F442	14
	HOME DEPOT	V376	14
	PIZZA HUT	G320	14
	RED LOBSTER	G320	14
23	HELLMANN'S--DRESSING & MAYO	130	13
24	DREAMWORKS--PAULIE MOVIE	B660	12
	LIFE SAVERS--CANDY	F510	12
	MAYBELLINE--TRUE ILLUSION LIQUID FOUNDTN	D140	12
	PEPCID AC--HEARTBURN TABLETS	D531	12
	QUAKER--FRUIT & OATMEAL CEREAL BARS	F590	12
29	AT&T--LONG-DISTANCE INT'L RESIDENTIAL	B221	11
	GATORADE	F450	11
	KEDS--WOMEN'S SNEAKERS	A321	11
	PEDIASURE NUTRITIONAL SUPPLEMENT	D543	11
	PEPSI	F441	11
	PONDS--CLEAR PORE STRIPS	D160	11
	U.S. POSTAL SERVICE--PRIORITY MAIL	B832	11
36	ADVIL--PAIN RELIEVER TABLETS	D511	10
	ALLEGRA--ALLERGY RX	D560	10
	BURLINGTON COAT FACTORY--FAMILY	V311	10
	CLARITIN--ALLERGY RX	D560	10
	DIET DR PEPPER	F442	10
	FRUITOPIA FRUIT DRINKS	F420	10
	JUST 5--HAIR COLOR FOR WOMEN	D310	10
	MENTADENT--TOOTHPASTE	D211	10
	PALMOLIVE--ULTRA ANTIBCTRL DSHWSH LIQ	H410	10
	PAYLESS SHOE SOURCE--WOMEN	V313	10
	SEARS--WOMEN'S APPAREL	V410	10
	VISA--CREDIT CARD	B111	10
	WARNER BROS.--MJR LEAGUE BCK/MNRS MOVIE	B660	10
49	1-800-COLLECT	V156	9
	BUICK AUTOS--CENTURY	T111	9

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

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704-374-3669

Little Rock

501-868-5398

Media Person

BY LEWIS GROSSBERGER



Reprint This!

MEDIA PERSON RECENTLY LEARNED AN ASTONISHING fact: the *Reader's Digest* still exists. Really; MP is serious. And not only does it exist, it claims to be the most widely read magazine in the country. Claims it has 15 million Americans reading it and 85 million more foreigners.

This, of course, raises some obvious questions: Who the hell are these people? Have you ever met one? Did you ever hear—in the last 35 years—a South Dakotan or a South Korean mention an article they'd read in *Reader's Digest*? How could something this big be going on without you or Media Person hearing about it? This is truly weird.

What's that? Hold on, an MP reader is calling in with the answer. Someone named Sheila. She says, "It's old people, you ninny." OK, that makes sense. The old people have been separated from the rest of the society and God knows what they do with themselves anymore. (Though Media Person has a depressing hunch he may find out sooner than he'd like.)

Media Person is going to go down to the newsstand and see if he can find a copy of the *Digest*—now he's curious about it. (This would be a good time for you to brew a cup of tea or go to the bathroom or something.)

OK, back. Got it. The *Digest* has changed some. It's still pocket-sized, thank heavens. But the table of contents isn't on the cover. What a shame. That always made the *Digest* seem unique. You just had to look at the cover and there was every article in the issue. No surprises. No frustrating thumbing through endless pages of ads to find the contents.

But now, of course, all magazines want to be alike and are gradually merging into the same magazine.

At least there isn't a famous babe on the cover. It's a firefighter—but a very good-looking female firefighter. Can supermodels

be far away? Maybe at least they'll be really old supermodels. That would be different.

Back in the days when everyone's parents subscribed to *Reader's Digest*, the cover used to boast: "Articles of Lasting Interest." Doesn't say that anymore. They really did last, too.

MP's parents had copies of the *Digest* sitting around that were a decade old. They just hadn't managed to get around to them

Now, of course, all magazines want to be alike and are gradually merging into the same magazine.

yet. Today, of course, nothing lasts very long.

The *Digest* still reprints most of its articles from other magazines. Media Person always thought this was a brilliant idea. Of course, it would have been a lot more brilliant if the *Digest*'s editors had ever thought of reprinting good articles from other magazines.

Digest articles were always kept short and simple, and this doesn't seem to have changed much either. The magazine was famous for condensing things.

Media Person always imagined that there was a big, bulky boiler-like machine with lots of exposed gears and pistons and flywheels in the *Digest* office and the editors would cram an article into a big funnel on top and then

there would be a lot of banging and clattering and smoke until finally the article was spit out of a slot on the bottom.

It would emerge much thinner and shorter with all the unnecessary words having been scraped and boiled away as well as anything pessimistic or left of center or intensely interesting.

The classic "humor" features are still there. Every anecdote in "Life in These United States" still begins with the phrase, "My husband and I were out for a drive one day when...." The stories chosen can only be funny enough to make you grunt a little, sort of go, "Hmhmh." They cannot be so funny as to actually make you laugh. The *Digest* never liked going to extremes.

But the kind of articles Media Person most associated with *Reader's Digest* as a kid were the ones that inspired and uplifted a guy or gal when they were down, stories that brightened one's day, that restored one's faith in humankind and gave hope for a better tomorrow—stories that were, in other words, nauseating.

MP was charmed to see that today's *Digest* still contains such heartwarming glop. In fact, the first article in the May issue, reprinted from *Parenting*, is by a mom who has found through teaching her own kids to pray every night that she has reaffirmed her own faith in the higher power.

Her story ends with the words, "I believe." If you concentrate really hard, you can hear a choir singing in the background.

There is also a piece by *Angela's Ashes* author Frank McCourt about how, when he was a high school teacher, the students taught him valuable lessons.

And one about an adorably frisky raccoon that taught a family that "life can be joyful and that if we look closely enough there is much to discover."

Of course, it's easy for a snotty sophisticated elitist like Media Person to make fun of these heartfelt sentiments expressed in a way that ordinary people can understand. *And you can be damn well sure he'll keep on doing it as long as he draws breath.* ■

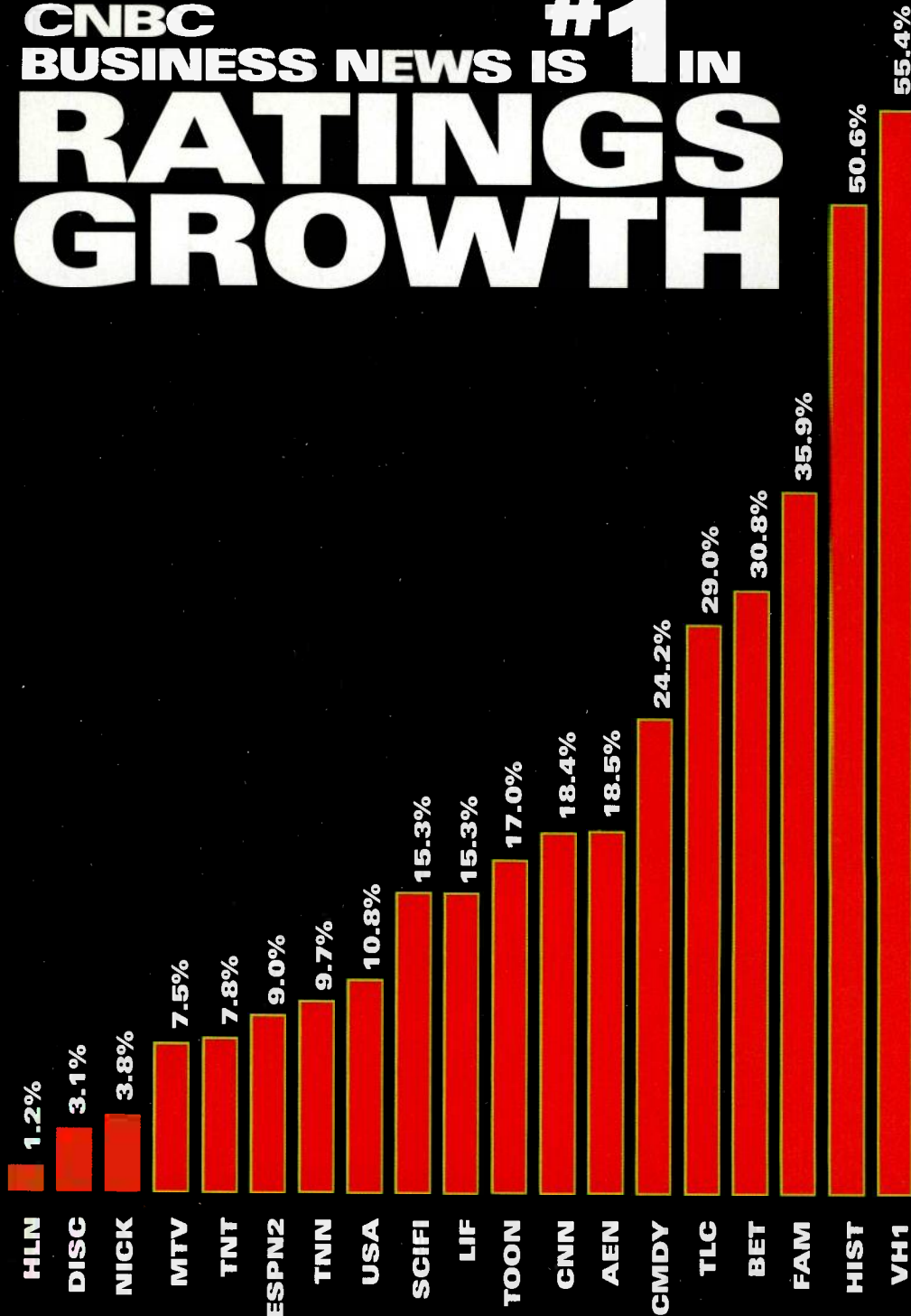
THE SEAL IS LIKE A BOSS:



**IT REPLACES THINGS
THAT AREN'T
WORKING HARD ENOUGH.**



CNBC
BUSINESS NEWS IS #1 IN
RATINGS
GROWTH



68.3%

BUSINESS CENTER
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TODAY'S BUSINESS
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Business News Source: Nielsen Media Research.
 1Q98 v. 1Q97 M-F 5:30A-7:30P, measured audience.
 Based on all ad-supported cable networks over 45 million households as of 3/98.
 Excludes networks showing no increase. Qualifications upon request.



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