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THE NEWS MAGAZINE OF THE MEDIA

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NETWORK TV

Ratings Still Off for New Fall Skeds

Through midweek, CBS was flat, Fox was down some, ABC down more, and NBC off in double digits

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Teen People Grows Faster Than Others

Less than a year old, Time Inc. book will hike rate base 50% to 1.2 million

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RESEARCH

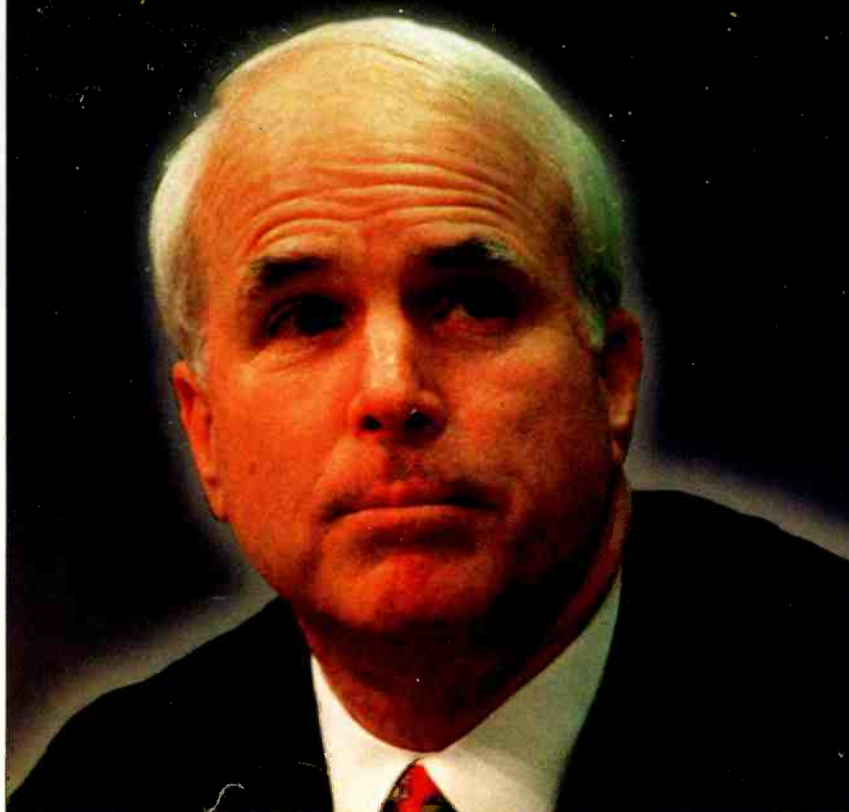
Time Runs Out on Meters

Technical snags delay Nielsen launches in Alabama, Vegas

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LOST IN SPACE

McCain's bill to make satellite TV more competitive with cable is withdrawn after objections from broadcasters and DBS services. Page 4



MARKET INDICATORS

National TV: Calm

Buyers are wary of ratings so far this season but will give nats until early next month before pressing them on ADUs. Scatter is still on hold.

Net Cable: Nervous

While fourth quarter is still strong, nets fret over the domestic impact of worldwide market meltdowns. Options in first-quarter 1999 holding; all bets are off for second.

Spot TV: Warmer

The Republican National Committee's request for 110 micro-markets adds spice to a bland political season. Most other categories remain soft.

Radio: Zippy

October is tight, but there's some flexibility over the next two weeks. Politicals accelerate later this month. Retail is grabbing spots for Columbus Day, Thanksgiving.

Magazines: Solid

Publishers eye global financial situation, but so far upscale apparel and retail categories such as jewelry are holding up well. Fourth quarter looks solid, but '99 could be different.



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Laura K. Jones OCT 06 1998

AT DEADLINE

Karmazin Calls for Raising Ownership Roof

CBS president/COO Mel Karmazin told an FCC hearing in Washington last week that the government should relax ownership regulations to allow broadcast networks to not only own more stations but to also acquire other networks. Karmazin's views on the dual-network rule are consistent with those previously expressed to the FCC by NBC and ABC. The Big Three networks also favor raising the existing station-ownership cap from 35 percent to 50 percent. Karmazin, a radio-business veteran, said the elimination of ownership caps in radio has improved that industry's vitality, and a similar move by the government would do the same for the television business.

Yahoo! Scores \$12MIL MLS Goal

Internet search-engine market leader Yahoo! has signed a four-year sponsorship deal with Major League Soccer, coming in at MLS' top-tier "official sponsor" level. The deal is worth around \$12 million in cash and value-in-kind to MLS, primarily banner advertising and online promotion. Yahoo!, which has been in conversations with a number of big sports properties, sees MLS as the first step in building a sports presence that will keep its users from straying elsewhere on the Web in search of sports news and information.

MLB Playoffs Reach First Base

Fox's prime-time telecast of the Sept. 29 opening baseball playoff game between the New York Yankees and Texas Rangers recorded a 7.7 rating, up 2 percent over the opening game last year. Fox hit an 8.3/14 on Oct. 1, while NBC recorded an 8.6 on the second night of the playoffs (Sept. 30), up 10 percent. For the 1998 season, Fox Saturday baseball finished with a 3.1/10 household rating, a 15 percent increase over last year and 1996.

CBS Jets Into High-Def Era

CBS will broadcast four NFL games in high definition TV beginning with the New York Jets-Buffalo Bills game on Nov. 8, to be carried on WCBS in New York. Three other games—the Dec. 19 Jets-Bills rematch, a Dec. 26 Kansas City Chiefs-Oakland Raiders game and a Jan. 9 or 10 AFC divisional playoff game—will be aired nationally on all CBS owned-and-operated stations that have HDTV capabilities. With digital TV sets currently costing around \$5,000, CBS decided to initially air football rather than sitcoms or dramas because it is more likely to spur the sale of more sets, according to Martin Franks, CBS senior vp.

DoubleTake Losing Its Exposure

Arty photography magazine *DoubleTake* may soon be on the cutting-room floor. The quarterly 65,000-circ title, based in Durham, N.C., will likely fold after the publication of its Winter issue if it does not find new backing. *DoubleTake*, which won a National Magazine Award for General Excellence (under 100,000-circ) in April, lost its main sponsor, Duke University's Center for Documentary Studies. The magazine is said to be losing about \$3 million a year.

TCI Flies With Falcon as Partner


TCI Communications and the Los Angeles-based Falcon Holding Group last week formed a partnership called Falcon Communications to manage cable systems serving 1 million subscribers. Under the terms of the deal, TCIC will merge cable systems serving 295,000 subscribers in Alabama, California, Missouri, Oregon and Washington with 710,000 Falcon subs. Falcon will manage the partnership, holding a 54 percent stake to TCIC's 46 percent.

Addenda: Stacy Bettman has been named director of advertising of **Condé Nast's** *Allure*. Bettman had previously been the group ad director for the Hearst Group's corporate marketing and sales division... **Buena Vista Television** unveiled an animated version of ABC's *Sabrina*, the *Teenage Witch*, called *Sabrina the Animated Series*, which will become part of the two-hour Disney cartoon block for fall 1999, when the block moves from syndication to UPN... **Studios USA's** relaunched *Maury Povich* talk show garnered its strongest numbers of the new season at a 3.0 rating/12 share average (Sept. 25-28) in Nielsen Media Research's 40 metered markets... George Back, former co-founder/chairman of All American Television, has signed on as president of newly formed **Unapix Syndication**, a unit of New York-based production house Unapix Entertainment... Paxon Communications has signed its 10th distribution deal for **Pax TV**, this time with Cox Communications.

Clarification: In a Sept. 21 story about the Reader's Digest Association, it was omitted that the seller of the Good Catalog Co. and *American Woodworker* was Rodale Press.

Correction: An item in the Sept. 28 Media Notes section should have listed Buckley Broadcasting as owner of WOR-AM in New York and syndicator of *The Dr. Joy Browne Show*.

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Reader's Digest to Raise Ad Rates 6%, Cut Circ 17%

Reader's Digest will raise its advertising rates 6 percent in January, when the title will make the first of two reductions in 1999 in its circulation rate base. Early next year, *Reader's Digest* will lop off 2.5 million subscribers in a two-step program that will conclude in the second quarter.

The planned ad-rate hike comes as a bit of a surprise; *RD* officials recently had hinted that the circ cutback would be accompanied by a dip in ad prices.

The rate base cuts, which will total 17 percent of *RD*'s current circulation of 15 million, are designed to stem recent declines that caused the monthly to miss its rate base for the first time in memory in the first half of this year.

Come January, *RD*'s rate base will fall to 13.3 million. Another 800,000 will be axed when the title levels off at 12.5 million circ beginning next July.

"We plan to reinvest all the savings back into the magazine," said Greg Coleman, president/U.S. magazine publishing for Reader's Digest Association. "We're doing it in two steps because we can't turn circ off too fast, and I don't want to leave any nickels on the table."

Coleman said *RD* will maintain its 6 million-circ Family Plus demographic edition and eliminate less-profitable fringe circulation. He added that the magazine plans to plow "millions" in savings into direct-response TV advertising and non-sweepstakes direct mail. —*John Masterton*

New-Mom Lee Has Incentive For Keeping *Parents* on Track

Sally Lee, editor-in-chief of Gruner + Jahr USA Publishing's *Fitness*, has been named editor of the company's *Parents*. "I'm a relatively new mother, and I think it's a really great fit for me," Lee said. "It's an offer I couldn't refuse."

Lee succeeds Ann Pleshette Murphy, who after 10 years at the helm of *Parents* left last month to write a book on motherhood (to be published by Knopf). Murphy will be an editor-at-large for *Parents*.

Not surprisingly, Lee is taking a wait-and-see attitude on her plans for the title. "It's a real successful book, and I don't want to mess that (*continued on page 6*)

Satellite Bill Killed for Now

Effort to foster cable competition founders

REGULATION / By Alicia Mundy

The Satellite Home Viewer Act, designed to let DBS subscribers get local TV packages, was pulled from the Senate Commerce Committee's markup session late last week, when broadcasters and satellite-industry reps couldn't reach a compromise on several issues. Sen. John McCain (R-Ariz.), chairman of the Commerce Committee, was visibly irritated that he had been forced to withdraw his bill, noting that the National Association of Broadcasters twice had asked that the hearing be postponed and had tried to delay yesterday's hearing as well. McCain suggested strongly that broadcasters with heavy interests in cable are "carrying water for the cable industry here" in "stonewalling on this bill," because the ultimate aim of the bill is to spur competition to cable and force cable companies to lower their rates.

Staffers for McCain and other senators on the committee said the bill probably will be revived in January 1999. "That's when the convergence of cable deregulation [set for March 1] and satellite customers losing access to broadcast network programming [Feb. 28] will all come together," said a veteran commerce committee aide. "And that's when there will be so many calls in Congress for cable rate cuts and cable rereg that the satellite bill will get more support."

That view is "not overly optimistic," said a lobbyist for one of the major networks, who would not speak for attribution. "By the beginning of February, I think there will be more impetus for this bill, and perhaps a compromise will have been reached," he said.

Among those who testified at the hearing on Oct. 1 was Gene Kimmelman, president of Consumers' Union. He reminded everyone that the technical issues were obscuring, perhaps by design, the real reason that satellite must be able to provide local programming: "Consumers want to get rid of cable... whose rates are going sky high."

NAB president Eddie Fritts sent McCain a letter Sept. 25 saying the organization would not support the bill as it was written. On Sept. 30, the NAB board, in a conference call, amended its position to say it would "consider" phased-in must-carry if all its other demands for changes in the bill were met.

(Another Big Four network lobbyist who also would not speak for attribution said that the NAB board was concerned that Fritts' letter seemed "overly intransigent.")

At the hearing, NAB reps Andrew Fisher, executive vp, TV affiliates, for Cox Broadcasting Co., and James Yager, president of Benedek Broadcasting Corp., were grilled by the three committee members who were present over the NAB's insistence on total must-carry. "So you acknowledge that must-

carry is technologically impossible right now," fumed McCain. "So now *what's* your position?" he asked again.

The satellite industry didn't get off lightly either. Charles Hewitt, president of the Satellite Broadcasting Communications Association, was pushed about his group's resistance to agreeing to blackout rules by 2002. The bill has been reworded so that the industry will



Cox's Fisher objects to an FCC review of signal contours.

have more time to comply in the event that the technology isn't available by 2002 to allow the satellite industry to handle selected blackouts on local retransmission, McCain noted. But Hewitt said that signing on for such a commitment now, even one with an escape clause, made his members nervous. However, Hewitt supported the idea of the Federal Communications Commission setting a Grade-B contour standard. Broadcasters are worried that local transmissions by satellite will effectively "shrink" Grade-B contour markets. Grade-B contour is the technical term for the area in which a current analog TV broadcast can be received with a reasonable degree of clarity. Broadcasters want to ensure that satellites, which can cover much wider areas than TV signals, are limited to current coverage areas as well as making sure viewers can receive all the signals on the satellite that they now get over the air.

The broadcasters accused Echostar, the smallest of the three major satellite-programming suppliers, of "trying to avoid the legislative process" by asking the FCC to help determine a better way to judge the reach of Grade-B contours and transmission. McCain asked Fisher, whose company, Cox, has major holdings in cable, if he thought the FCC had jurisdiction to deal with that issue; Fisher and Yager both replied "no." At that point, McCain noted, "So you're trying to block [the bill] everywhere."

Summarizing the meeting, Telecom Subcommittee chairman Conrad Burns (R-Mont.) drawled to McCain, "So, you're trying to say there are no white hats in this one?"

Meanwhile, the Senate Judiciary Committee passed a companion bill to McCain's resolving copyright problems with retransmission of local programs, paving the way for the Multichannel Video Competition Act, if and when it resurfaces. ■

Fall Chill Is Settling In

A handful of shows are up, but overall ratings continue to drop

NETWORK TV / By John Consoli

WEEK two of the new prime-time season delivered more bad news for the broadcast nets, with viewership down and only a handful of shows improving on their ratings from premiere week. Among the Big Four, CBS and ABC are eking out decent results, NBC's slip is showing, and Fox's slate of new shows may be in trouble. The WB operates on its own demographic plane and UPN still hasn't entered the race.

While none of the new shows bettered their opening-week numbers, veteran ABC sitcoms *Home Improvement*, *Dharma & Greg* and *Drew Carey* each increased their second-week ratings. And while CBS presented its new Wednesday-night lineup with only mixed results, a strong premiere of *Maggie Winters* at 8:30 helped draw in younger viewers.

Meanwhile, *Felicity*, which premiered last Tuesday with a 4.8/8 on the WB, brought in the network's largest audience ever. Buyers, however, look at *Felicity* as a "hit" in a different light because of its younger demos and because it's a netlet.

One media buyer at a major agency, who didn't want to be identified, expressed concern about the lower overall ratings. "The audience erosion seems to be continuing. Everybody seems to be delivering single-digit ratings, even when they are premiering shows."

Marc Berman, associate director of programming for Seltel, agreed that viewership is

softer than last season, but also said it is normal for the ratings of new shows to decline in the second week. He said most new shows drop 10 percent to 15 percent in their second-week outings, settling in by week four.

Maggie Winters posted a 9.2/15 against ABC's returning *Two Guys, a Girl and a Pizza Place*, which drew an 8.3/14 in households. Compared to the time period last year, *Maggie* was up 23 percent in adults 18-49. The other CBS debut, *To Have and To Hold*, hit a 7.1/11, dwarfed by *The Drew Carey Show* (up to

11.4/18), and ABC's *Secret Lives of Men*, which premiered at a 9.5/15. *Home Improvement* boosted its household rating to 11.7/19, due in part to the farewell episode of cast member Jonathan Taylor Thomas. *Dharma & Greg* stayed flat at 10.6/18.



Home's J.T. Thomas, Tim Allen

NBC is still declining in week two. *Mad About You* took a hit, falling from a 10.2/17 to 8.6/14. Thursday night's comedies were down 9 percent overall, while *ER* remained even.

Fox, meanwhile, has had little success with the new shows it introduced over the summer. *That '70s Show*, which did well in its early runs, has cooled to a 6.3/10, and no other new show on Fox is doing better. Returning hits *Ally McBeal* and *Party of Five* did a 10.7/16 and 7.5/12, respectively. *The X-Files* does not make its '98 debut until next month. ■

Another Growth Spurt for Teen People

MAGAZINES / By Lisa Granatstein

T*een People* is on a tear. Time Inc. said last week that it will boost the title's circulation rate base with the February issue, the second such increase since the *People* spinoff launched last January. The next bump will lift *Teen People's* base by 50 percent to 1.2 million, inching the book closer to Petersen's *Teen* (1.85 million circ), Gruner + Jahr's *YM* (2.17 million) and Primedia's *Seventeen* (2.4 million).

Advertising rates will also rise in *Teen People* effective with the February issue, from

\$36,000 to \$48,000 for a four-color page.

Launched nine months ago with a guaranteed circulation of 500,000, the 10-times-yearly title upped its base to 800,000 after just six issues. "We're calling ourselves the *überzine*," crowed *Teen People* publisher Anne Zehren. "No matter which way you look at it, we're exceeding expectations." Advertising pages, Zehren claimed, should end the year "upwards of 650." Recent new entries have included Tommy Fragrance and Toyota.

No doubt, the teen magazine has benefited

from the huge brand recognition of big-sister *People*. But other factors are at work, said Christina Ferrari, *Teen People* managing editor. "The name *People* may have brought teens to the magazine to sample it, but it's the content, month after month, that keeps them loyal and passionate," Ferrari said.

The title has quickly carved out its own turf in the market. "*Teen People* is not as vertically targeted as a lot of the teen books, [such as] the beauty/fashion or teen-oriented music books," said Priya Narang, vp/media planning director at DeWitt Media, which has made buys in the magazine for client Rite Aid cosmetics. "It is all-encompassing—it's mind candy for teens." ■

MEDIA WIRE

up," she said. "It will be a good experience to figure things out slowly."

Parents' paid circulation was flat at 1.7 million in the first half of this year, according to the Audit Bureau of Circulations. Time Inc.'s *Parenting* saw its circ rise by 9.5 percent, to 1.2 million.

This will be Lee's third top editing post at Gruner + Jahr in five years. Prior to her 2½-year stint at *Fitness*, Lee edited the teen title *YM*. Lee begins her new job on Oct. 19.

There was no word last week on either Lee's replacement at *Fitness* or on Lesley Jane Seymour's successor at *YM*. Seymour recently left to head up Hearst's *Redbook*. —*Lisa Granatstein*

Advertiser Group Meets on TV Content; No Action Taken

The 10 largest TV advertisers all sent representatives to the first meeting of the Forum for Responsible Advertisers last week in New York. The group discussed ideas aimed at getting the broadcast networks to air more family-oriented programming, but no consensus was reached. The Forum plans to meet again soon, although no date was set.

The closed-door session, which lasted about three hours, was attended by executives from Johnson & Johnson, Procter & Gamble, Coca-Cola, Ford Motor Co., General Motors, IBM, McDonald's, Nestlé, Sears and Warner-Lambert.

John McKeegan, a J&J spokesman, said that last week's meeting was a preliminary step at which each advertiser expressed ideas. "Every company has its own audiences and its own standards," McKeegan said. "This was to get everybody together and talking."

McKeegan stressed that the goal is not to pressure the networks to take certain programs off the air but to encourage them to offer more family-type shows. He added that the Forum hopes to attract representatives from other leading advertisers to its next meeting. —*John Consoli*

Masters to Lead Liberty's Digital-Programming Efforts

E! Entertainment Television president/CEO Lee Masters said last week that he plans to leave the (*continued on page 8*)

Murdoch: Yankee Clipper

Fox chief lands rights deal for his N.Y. O&O, benching Tribune

TV STATIONS / By Michael Freeman and Megan Larson

News Corp. and Fox Inc. chairman Rupert Murdoch, on a global sports rights-buying binge, last week turned his sights to New York in helping Fox's WNYW-TV snag the broadcast rights to Yankees games.

The \$45 million deal for Fox's Channel 5 ends a 48-year association between the Yanks and Tribune Broadcasting's WPIX-TV.

The deal gives WNYW rights to 50 Yankees games during the 1999 and 2000 seasons. Fox's payments will go to Cablevision Systems Corp.-owned Madison Square Garden Network, which controls the team's local cable and broadcast rights. A prime motivator in the deal was Murdoch's recent 40 percent investment in Cablevision's Rainbow Programming Services, linking Rainbow with Fox Sports Net's regional cable services.

"This was an inside deal between Rupert and his good friend Chuck Dolan [chairman of Cablevision], and all they had to do was to get [Yankees owner] George Steinbrenner to sign off," said a source familiar with the deal.

In its existing Yankees sub-licensing deal with MSG, WPIX paid \$300,000 to \$325,000 per game (or around \$15 million to \$16.25 million per season) for a 50-game schedule. WNYW's \$22.5 million-per-year deal translates to a \$452,000 average per-game rights fee.

According to a New York-based sports buyer, WPIX commanded about \$6,500 per unit (or \$390,000 per game) for its Yankees telecasts, which averaged a 6.7 rating this season (up 2 percent from 1997). For WNYW to break even, the buyer estimated, the station will have to get \$7,500 to \$9,000 per spot for the 60 or so 30-second units in a typical game telecast.

Michael Wach, WNYW vp/general manager, would say only that the rights fee is "somewhere in the middle" of the reported \$350,000-\$450,000 per-game range. He would not comment on unit pricing.

Wach estimated that only 7 to 10 of the 50 games per season will air in prime time and force pre-emptions of Fox network programming in New York. Wach said the remainder of the games will be weekend, late night and daytime.

One major-market

Fox affiliate gm predicted that WNYW will preempt Fox's prime time more than a dozen times per season to fit in Yankee games. "I don't know what this says about Rupert imploring affiliates not to preempt Fox's prime time, when he is doing it in the nation's biggest market," said the gm, who requested anonymity. "And as the new owner of the Dodgers, you can bet he has the same plan up his sleeve for his Los Angeles station [KTTV-TV]." Tribune's KTLA currently holds the L.A. Dodgers' broadcast rights. ■



Root for the home team: New York's mayor with the bosses last week.

Westwood One Fine-Tunes

Network revamps programming, hoping to keep affiliates on board

RADIO / By Mira Schwirtz

Executives at network radio programmer Westwood One insist the reorganization of its networks is to provide better advertising coverage and is not a tactic to combat shrinking audiences. The reorganization, announced last week, redistributes or merges Westwood One's seven networks into seven larger programming options that broadens each group's

demographic target and increases the affiliate lineups of the groups.

The most recent RADAR survey, issued in June, showed all but two of Westwood's seven former networks losing audience. Insiders said Westwood has lost close to 350 affiliates over the last several months.

Dick Silipigni, Westwood's vp of sales, said the network will continue to command the

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network on Jan. 1 to join Liberty Media, as expected (*Mediaweek*, Sept. 21). Masters will run a new division of the Tele-Communications Inc. subsidiary, Liberty Interactive. The division will manage TCI Music (which fits well with Masters' radio and MTV background) and develop content for the digital set-top boxes now being rolled out by major cable operators.

By completing his current five-year contract with E!, Masters will get a \$20 million bonus. He spent a total of nine years with the network.

As part of AT&T's acquisition of TCI, Liberty will gain \$5.5 billion in cash and almost twice that amount in borrowing power to develop new ventures. "These guys have a phenomenal track record... and they're going to let me build the business in L.A.," Masters said of Liberty. He added that his compensation will be based on the new unit's performance.

Masters said that before he signed with Liberty, he had exploratory talks with Time Warner's Road Runner, Bob Pittman of America Online and Michael Milken. —*Jim Cooper*

CBC Chief, Victor in Suit, Vows More Action vs. ABC

The CEO of Children's Broadcasting Corp. said he is not satisfied with a federal court jury's award of \$20 million in damages against CBC's former partner, ABC Radio Networks, and that he may sue again. Chris Dahl said the verdict did not go far enough, citing the judge's dismissal of fraud charges and a request for punitive damages.

"I'll do it again, and this time it will be for a lot more money," Dahl said. "Twenty million is a cheap price to pay for a heck of a business."

Last week's decision, which concluded a four-week trial, found that ABC violated its contract with CBC by starting its own children's broadcasting company. CBC, operator of the now-defunct Radio Aahs children's network, partnered with ABC Radio in 1995 for advertising sales. The following year, ABC dissolved the partnership and launched its own Radio Disney Network.

ABC has asked the judge to dismiss the case. If that move fails, ABC said, it will appeal the decision. —*Mira Schwartz*

highest audience share in the country. "We strengthened each one by combining appropriate affiliates from our previous networks to make the realignment bigger and more powerful than ever before," Silipigni said.

Advertisers said the RADAR report alerted them to problems. "It was making me a little nervous," said Debbie Murray, associate media director at Chicago's The Nahser Agency. "They still have great value, although it's not as great as it once was."

The move is similar to a reorganization Westwood One underwent in July 1997, soon after CBS Radio and Westwood merged. But Wall Street also expressed its doubts last week about the company, as Westwood's stock hovered around 17, near its year-low of 15.

Under the reorganization, the news and news/talk formats of the old CNN and CBS networks will be rolled together to form a sin-



Sharp edge: Westwood is grouping Stern with Liddy.

gle entity called CBS. Similarly, two younger-skewing networks, The Source and NeXt, will merge to make the NeXt Network. The new NBC network, featuring adult music, is made up of parts of the old NBC, Variety

and Spectrum nets to form a 25-54 umbrella. The WONE network will house the company's 24-hour formats. The Edge network pairs Howard Stern and G. Gordon Liddy, with 250 affiliates between them.

Finally, Westwood created two new networks from the old nets, CNN Max and Source Max. CNN Max will offer a variety of programming to more than 240 affiliates. Source Max targets young adults.

Silipigni said to expect one more change with the improved Westwood: Rates will probably rise since the network is betting on a climb in ratings. ■

Metering of Markets Delayed

Nielsen scrubs Oct. 1 launch date for Birmingham, Las Vegas

TV RESEARCH / By Megan Larson

Two weeks ago, Nielsen Media Research threw a party to celebrate the launch of metered service scheduled to begin Oct. 1 in Birmingham, Ala., and Las Vegas. But there were no party horns last week when station execs learned that both rollouts would be delayed until Oct. 29, the first week of the November sweeps. The holdup in the switch from diary service, according to Nielsen, is the result of difficulty in finding the correct demographic samples.

Station executives expressed concern and frustration but added that having more-accurate data is worth the wait. "I'd much rather have the universal estimate be reflective of the community than have something out there that's not," said Rolla Cleaver, general manager of Las Vegas NBC affiliate KVBC-TV.

But another gm wondered why Nielsen ran into the delay in the first place. "I find it difficult to understand," said Dennis Leonard, vp/gm of Birmingham Fox O&O WBRC-TV. "Nielsen's been doing this for a long time and Birmingham isn't that difficult of a market to cover."

Longtime Nielsen watcher Norman Hecht, president/CEO of Long Island, N.Y.-based Norman Hecht Research, wasn't surprised at Nielsen's reason for the delay. "The field staff

has a habit of giving optimistic reports that are invariably erroneous," he said.

"It's not about the number of homes—we are on target for that," responded Jack Loftus, Nielsen's senior vp of communications. "It's about the quality of the composition."

Nielsen's goal to place meters in six markets this year would double its meter rollout last year. Greensboro, N.C., and Jacksonville, Fla., were launched earlier in the year; Raleigh, N.C., and Providence, R.I., are scheduled to become markets 43 and 44 on Oct. 29, their initially announced launch date. Loftus said those launches are on schedule, with 333 of 400 households signed up in Raleigh. Nielsen also said last week that it plans to launch in Oklahoma City and Norfolk, Va., in early 1999.

But some stations had doubts. "I think it certainly is an ambitious undertaking to try and meter as many markets as they are at one time," said Gary Stokes, gm of WVTM-TV, Sinclair Broadcast's NBC affil in Birmingham.

Each station in a metered market pays Nielsen \$400,000 annually, so each market brings Nielsen a minimum of \$1.2 million, based on a three-station market. "I think they've been real aggressive in adding markets in order to get their revenue up," said one station exec, who requested anonymity. ■

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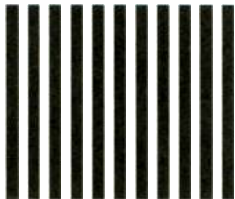
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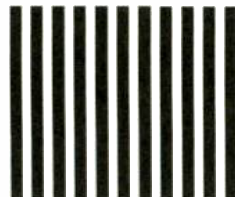
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Registration, Continental Breakfast and Welcome Address

9:00 am - 12:00 Noon

Concurrent Fundamentals Course and Progressive Sessions

FUNDAMENTALS OF INTERNET MEDIA

Rapidly evolving technology and marketing innovations in the media business have necessitated dramatic changes in the relationship between content owners and advertisers. This course provides the fundamental concepts, business models, technology and terminology of the Internet and Web advertising.

The Instructors:

Leslie Laredo, President

Jeff Leibowitz, CEO

The Laredo Group, Inc.



Leslie Laredo



Jeff Leibowitz

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INTERNET BASICS

- What is the Internet and how does it work
- What is the World Wide Web
- Technologies driving the Web
- Key terminology & services
- Internet as a Media

HISTORICAL PERSPECTIVE AND WEB ADVERTISING TODAY

- Current Internet adspend benchmarks
- Who is spending, how much, where

UNDERSTANDING NET ATTRIBUTES

- New Media concepts
- Defining Internet reach & frequency
- Profile of the typical user
- How Web usage changes
Media consumption

HOW IT ALL WORKS

- Dissecting a "Click" and counting click-throughs
- Schematics of ad serving & management systems
- Recording interactions between users and sites
- Key measurement definitions
- Caching and cache-busting
- Audits and log reports

FUNDAMENTALS: PART II

CREATIVE TECHNOLOGIES

- Enhancing banner effectiveness
- Audio & video components
- Advantages & disadvantages of rich Media
- Examples of latest banner creative

TARGETING TECHNOLOGIES

- Content, key words & geographic targeting
- Targeting technological criteria
- Demographics and behavioral targeting
- Cookies: What they are and how they are used

AD UNITS, MODELS & PRICES

- Banners, buttons and interstitials
- New ad units and ad technologies
- E-mail, offline, chat, incentive-based ad programs
- CPM and cost-per-click models

RESEARCH

- Tools & services
- Programs & methodologies

PROGRESSIVE TOPICS & TECHNIQUES

Optimism is widespread and adspend estimates keep rising, but even the most experienced Net professionals are apprehensive about what the future holds. These sessions will analyze current and future technologies, techniques and programs to help students understand what succeeds, why and how to adapt those elements to their requirements.

The Instructors:

Lynn Bolger, Sr. Vice President

APL Digital

Kate Everett-Thorpe, President & CEO

Lot21 Interactive Advertising Group



Lynn Bolger



Kate Everett-Thorpe

PART I: FAST FORWARD SUMMIT UPDATE

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PART II: NEGOTIATING SPONSORSHIPS AND "THE BIG DEAL"

Case studies presented will help you learn from experienced experts how to take advantage of "beyond the banner" opportunities. Understand the creation, presentation and negotiation processes required to ensure a successful win-win program.

AFTERNOON SCHEDULE

12:00 Noon - 1:00 pm

Luncheon & Keynote Presentation



Kathy Olvany Riordan
Director, Media Planning/
New Technologies,
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1:00 - 5:00 pm

Concurrent Buyers and
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THE BUYER'S COURSE

Most corporations are now integrating Interactive Media as a compliment and contributor to their overall marketing, advertising and promotion campaigns. This Course will help you understand and decipher the hype and reality of how to use Web advertising to create brand awareness, sell products and build customer loyalty.



Michele Madansky

The Instructor:

Michele Madansky, President
Madansky New Media

BUYING WEB ADS: PART I

OVERVIEW

OBJECTIVE SETTING & MEDIA STRATEGIES

- Examples of Online Media Campaigns
- Customer acquisition & retention
- Direct response & transactions
- Enhancing brand awareness
- Unique promotional opportunities
- Market research

EVALUATING AND SELECTING SITES

- Editorial compatibility
- Traffic & other site data
- Rates & placement
- Audience demographics
- Targeting and tracking

THE MEDIA BUYING PROCESS

- Process for finding appropriate sites
- Audience research & traffic analysis
- Evaluating ad models
- Setting up targeting criteria
- Pricing and negotiation
- Testing and managing the campaign
- Post-buy evaluation

BUYING WEB ADS: PART II

BEYOND THE BANNER

- Sponsorships and partnerships
- Promotion and publicity
- How programs work
- Negotiating deals

TOOLS OF THE TRADE

- Media planning and program management tools
- Third-party ad serving solutions
- Media planning resources
- Research services
- Network Buys
- Ad management and Media buying systems
- Network buys and alternative channels

THE SELLER'S COURSE

Both novice and experienced sales professionals can benefit from knowing the many technologies and business models being used throughout the industry. Marketers are demanding more from their Web ad campaigns, and salespeople not only need to know how to differentiate their products, but also how to create leveraged ways to gain the attention and meet the needs of buyers. This Course will help Sellers understand and use research data, competitive selling techniques and other tools to better create, communicate and close both standard and innovative programs.

The Instructor:

Leslie Laredo, President
The Laredo Group, Inc.

SELLING WEB ADS: PART I

OVERVIEW

HOW BUYERS BUY

- Understanding the buying process
- Setting objectives and measurement criteria
- Finding appropriate sites
- Site traffic and research analysis
- Ad models, pricing & negotiating

HELPING BUYERS DO THEIR JOB

- Making the process easier
- Buyers' pet peeves
- Building and managing a relationship
- Getting and using strategic account information
- Reaching the decision makers
- Providing support

COMPETITIVE SELLING

- Selling strategies that work
- Site vs. category sites and search engines
- Network vs. network and sites

SELLING WEB ADS: PART II

SELLING SOLUTIONS "BEYOND THE BANNER"

- Creating Unique Programs
- Solution Selling Techniques
- Constructing compelling and creative proposals

WORKING WITH NUMBERS

- Using numbers in compelling pitches
- Comparing site to site and the industry
- Using data from log reports and audits
- Integrating site, usage, audience data

MAKING SENSE OF AVAILABLE RESEARCH

- How syndicated panels work
- What to do when your site's not included
- How planners use this data
- Alternatives available

REVIEW OF KEY TERMS AND CONCEPTS

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New Season's Ad Reprieve

Buyers give shows 30 days to improve before seeking makegoods

NETWORK TV / By John Consoli

Ad agency buyers are cutting the Big Four broadcast networks some slack in the wake of a premiere week that saw ratings and overall viewership drop for all the networks. The networks can thank the baseball division race, the Mark McGwire-Sammy Sosa home run race, the weather, and themselves for the reprieve.

Agency execs said they will not press the networks to meet audience guarantees until early November, giving them another month to tweak flagging schedules.

CBS won premiere week for the first time since 1993, was the only one of the Big Four not to lose audience in the coveted 18-49 demo, and was the only network to increase its share of viewers 25-54 and 35-54. There was one snag, however: Total viewers were down 2 percent.

NBC was down more drastically, with viewers declining by 14 percent, including 16 percent in the 18-49 demo. Fox dropped 8 percent in viewers and 7 percent in 18-49s, and ABC was down 4 percent in viewers and 4 percent in 18-49.

But buyers at several agencies said down-to-the-wire division and wild-card races in three major TV markets—New York (Mets), San Francisco (Giants) and Chicago (Cubs)—siphoned some audience from the networks' premiere-week shows, with viewers opting for local baseball telecasts. ESPN's carriage of games involving McGwire and Sosa also drained some viewers. Finally, the warmer weather in many parts of the country kept people out of doors, well into prime time.

"There's not any gloom and doom yet," said Laura Caraccioli, head of TV programming for Starcom, the ad-buying unit for Leo Burnett, who said viewers need to be given time to find and sample the new shows. "We won't really be able to draw any

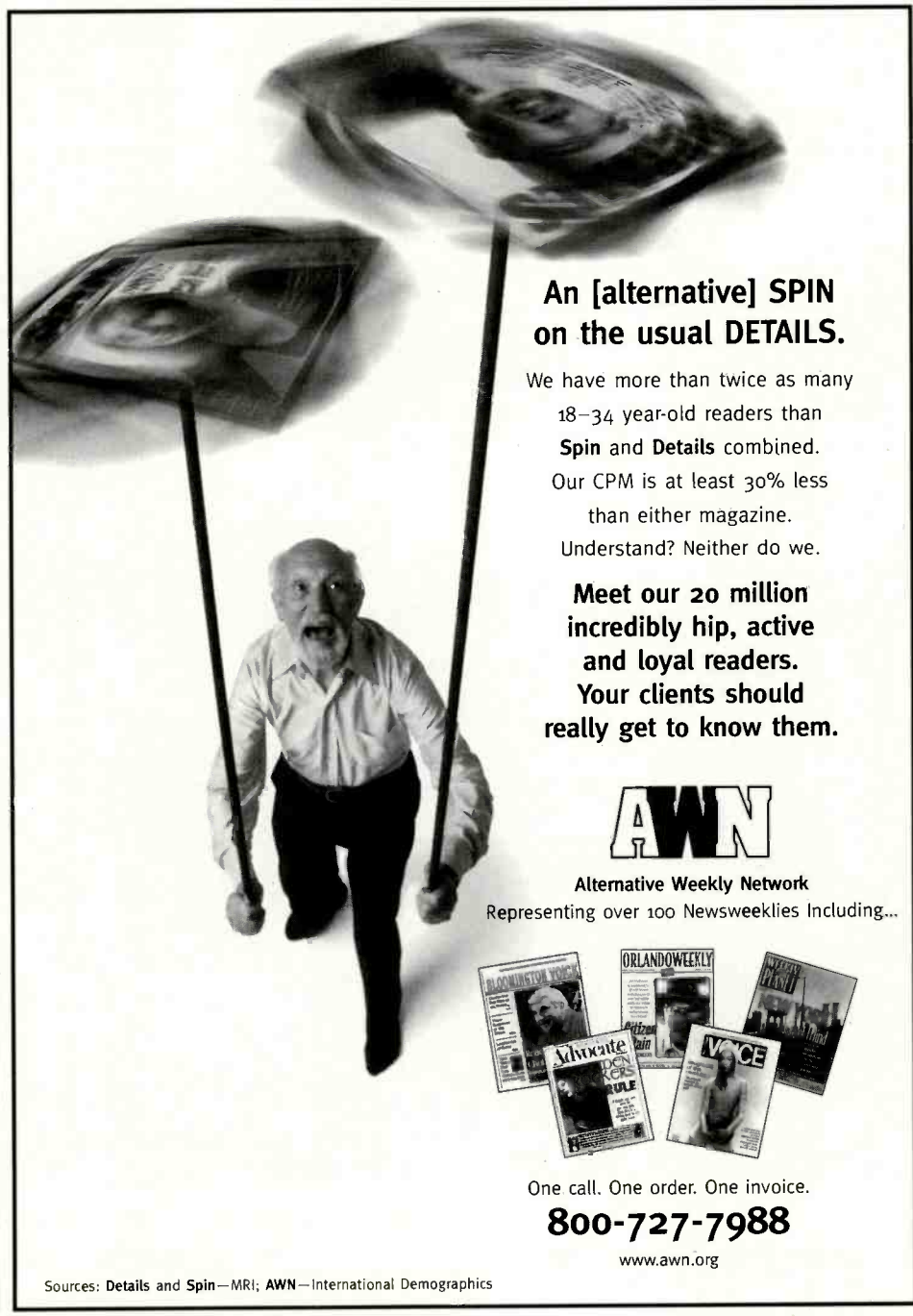
conclusions until November."

John Rash, director of broadcast negotiations at Campbell Mithun Esty, said: "It's hard for the viewing public to watch all the new shows, to digest them and to decide what they will stick with. The real framework ad decisions will emerge after the

World Series. That's when the heart of Christmas selling begins, and advertisers will have to be assured that the networks will be able to deliver on their guarantees."

Speaking of audience guarantees, the networks made conservative ratings projections when they sold prime time during the upfront. So when *Veronica's Closet* and *ER* drew significantly smaller audiences with their season premieres over last year, for example, NBC sales execs didn't hit the panic button.

That was confirmed by Don Ohlmeyer, NBC's West Coast president: "The fascinat-




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NETWORK TV

Peter Roth, Fox Entertainment president, says he has no intention of declaring the move of *King of the Hill* from Sunday to Tuesday night a failed experiment. The animated show last season averaged a 9.8/15 in households on Sunday nights and over the summer did well competing in reruns on Tuesdays against ABC's *Home Improvement* and NBC's *Mad About You*. But in its premiere-week airing Sept. 22, *King* slumped to fourth place in its time period. *King* earned a 5.1/8 in households and a 3.7 in adults 18-49, below the 10.5/17, 7.0 for *Home Improvement*, a 10.2/17, 4.3 for *Mad About You* and a 10.4/17, 3.8 for CBS' *JAG*. Roth said Fox has made a commitment to offer entertainment programming on Tuesdays (replacing its unsuccessful four-year run of movies), but added, "We don't expect to win the time period right now." Roth cited the network's successful shift of *The Simpsons* to Thursdays as the same strategy being followed now with *King*. "We placed *The Simpsons* against *Cosby* on Thursdays [in 1990], and when *Cosby* went off the air [in 1992], *The Simpsons* became the hit show of the time period," Roth noted.

Mad About You stars Paul Reiser and Helen Hunt, while filming two episodes in New York, appeared last Tuesday on NBC's *The Today Show*, while ABC's *Spin City* star Michael J. Fox, also filming in New York, simultaneously appeared on *Good Morning America* to promote the premiere of his show. Both *Mad* and *Spin City* air on Tuesday nights. How much longer will *Mad* stay on the air? Reiser told *Today* viewers that it would have been "premature" to end the show after last season. "There was more to do," he said. "We will decide at the end of this season if we feel it's time to end it." On *GMA*, Fox touted a show his production company is putting together for his wife, actress Tracy Pollan. Fox said he hopes the show will be picked up as a midseason replacement on one of the networks.

NBC's *Jesse* (18.1/27) was the top new show in households during premiere week. Also in the top five were ABC's *The Hughleys* (10.4/16), CBS' *L.A. Doctors* (9.9/16) and *King of Queens* (9.8/15), and ABC's *Sports Night* and NBC's *Encore! Encore!* (both 8.7/14). —John Consoli

ing thing is that everything was within a share point or two of what we thought." Stating that NBC has had "some positives" and "a few problem spots," he added that "on the advertising side we are delivering what we promised. If we were substantially underdelivering, I would worry.

"Nothing really broke out and nothing really bombed," continued Ohlmeyer. "Nothing was really surprising. Everything is pretty much where we thought it would be come the end of the week."

Does that mean the networks are resigned to letting ratings continue their downhill slide? Ohlmeyer conceded that audiences are more fractionalized and that with the explosion of viewing choices, "no one delivery system is going to do the same numbers" it used to do. As a result, it is

harder to create instant hits anymore. "There are few shows where you get instant gratification anymore," he said. "*Seinfeld* was in its fourth year before it moved to Thursday night [and drew big audiences]. *Cheers* was the lowest-rated show picked up for its second season."

CBS is trying to successfully nurture *Everybody Loves Raymond* and *JAG*, having given both extra audience exposure during the summer. The shows recorded sizable increases in households and key demos during their premiere week and second installments.

Coupled with credible audiences brought in by new shows *The King of Queens*, *L.A. Doctors* and *Martial Law*, CBS overtook Fox during premiere week for third place in 18-49s (4.7/13 vs. 4.3/12), a demo in which CBS trailed Fox last season. ■

Cable Puts On the Gloves

ESPN, TNT, Fox beef up boxing schedules following USA's exit

TV SPORTS / By Jim Cooper

With last week's premiere of ESPN2's new *Friday Night Fight* series and TNT and Fox both looking to expand their fight cards, boxing is living large this season on basic cable. For fight fans, the three networks are more than making up for USA Network's cancellation in August of its *Tuesday Night Fights*, a basic-cable staple for 17 years.

While USA's Tuesday boxing franchise traditionally drew decent ratings, the bouts attracted an older, male-dominated audience that did not fit in with USA chairman Barry Diller's plans for a younger-skewing, entertainment series-based network.

TNT *Title Night*, the Turner network's first-ever foray into the ring, earned a solid 2.1 rating (1.6 million viewers) in its debut, a Sept. 22 card from Madison Square Garden featuring superfeatherweights Angel Manfredy and John Brown and lightweights Eduardo Morales and Shane Mosley. The 2.1 rating topped TNT's third-quarter average of 1.4 for the Tuesday 9-11 p.m. time period.

"I think that [rating] will be sufficient enough to examine trying this again," said

Kevin O'Malley, senior vp of Turner Sports. O'Malley said TNT may air another installment of *Title Night* in the '99 first quarter. "We've never envisioned doing a weekly series, but what may work best is putting together special cards and putting them on periodically."

If TNT follows a strategy of occasional fight nights featuring top-rated boxers, it would pit the network against HBO and Showtime, which have long dominated such "event" bouts.

ESPN2 is going the weekly-series route with its new *Friday Night Fight*. Both ESPN2 and ESPN have previously aired boxings, but *FNF* is

ESPN's first jab at a regular series. *FNF* is aiming to take boxing coverage to a new level with a studio presence, à la *SportsCenter*. ESPN2 has Brian Kenny as host, with 24-year-old wunderkind boxing analyst Max Kellerman providing commentary. The 90-minute show will also feature classic boxing

footage from the ESPN Big Fights library.

"The key to boxing is the ending—it's always unknown, and anything can happen," says Bob Yalen, ESPN manager of programming. Yalen says the network is talking to both HBO and Showtime about cross-promoting *FNF* on pay-per-view events staged by the two pay channels.

Fox Sports Net also has a healthy appetite



Mosley (l.), Morales mix it up on TNT.

TONY CASIMIRO/TNT



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CNBC and Fox News Channel, profiting from the nation's summer titillation and trepidation over Washington scandal and Wall Street turmoil, blew the top off their ratings records in the third quarter. FNC reported that its prime-time delivery for adults 18-49 grew 444 percent and adults 25-44 advanced 58 percent compared to third-quarter 1997. CNBC's adults 18-49 numbers were up more than 66 percent; 25-54 ratings jumped 75 percent. CNBC's prime-time digits swelled 106 percent as the network highlighted White House scandal coverage during the quarter. And MSNBC earned a 59 percent rise in prime-time adults 18-49; the network was up 95 percent for adults 25-54.

At CNN, third-quarter ratings were the network's highest in three years, with a total-day increase of 20 percent. However, CNN's adults 18-49 and adults 25-54 ratings dipped 3 percent and 2 percent, respectively. CNN Headline News ratings dipped 18 percent for adults 18-49 and 8 percent for adults 25-54.

As for the entertainment networks, the third quarter had winners and losers. USA Network's adult 18-49 rating was down 6 percent; adults 25-54 was up 1 percent. Cartoon Network grew its prime-time adult 18-49 rating by 24 percent and adults 25-54 by 29 percent. Fox Family Channel enjoyed a 40 percent prime-time ratings rise for adults 18-49 and 36 percent for adults 25-54 over last year's Family Channel format. MTV's prime-time numbers for adults 18-49 and 25-54 were up 11 percent and 3 percent, respectively.

History Channel's 18-49 prime-time rating was up 51 percent and adults 25-54 advanced 61 percent. Comedy Central's prime-time adults 18-49 rating rose 43 percent; adults 25-54 climbed 39 percent. The Learning Channel's adults 18-49 ratings grew by 34 percent and adults 25-54 by 35 percent. ESPN's new full-season slate of NFL games and a suspenseful end to the baseball season helped the net's adults 18-49 prime-time rating rise 32 percent in the quarter.

Among decliners, TNT, without NFL games, saw its third-quarter adult 18-49 prime-time rating fall 21 percent from last year; adults 25-54 was off 22 percent. A&E was also hurt in prime-time adults 18-49 and adults 25-54, with 6 percent and 5 percent dips respectively. —*Jim Cooper*

for boxing, with 40 national fights per year via its *Fight Night at the Forum* and *Fight Time on Fox*. The series have averaged a 1.2 rating this year, reaching a high of 1.7. Fox's FX network carried its first boxing event in June and is likely to carry more in the future.

The FSN fights air on weekend nights, sandwiched around the schedules of the regional services' home teams. "We're exploring new opportunities, but I think 40 fights, a little less than one per week, is a pretty good load," said Arthur Smith, executive vp of programming and production for Fox Sports Net. "The great thing about boxing is that it always cuts through and finds an audience, on any day of the week."

Yet many advertisers traditionally have not

been very anxious to reach that audience. Media buyers say clients are still wary of the sport. "Boxing is violent and corrupt and doesn't have an upscale profile," said one top sports buyer who requested anonymity. "It's a content problem. We have no problem with amateur or Olympic boxing, but professional boxing is an area most of our clients stay away from."

Other buyers see some value in the sport itself but not much in how it is promoted and sold to advertisers by networks. "It's a tough sell, because they made it tough," said Jerry Solomon, president of national broadcast for SFM Media. "If they sold boxing better, they could generate more revenue and get new advertisers for the sport." ■

Mother Spreads the Love

With ratings rising, 'Forgive or Forget' wins time-period upgrades

SYNDICATION / By Michael Freeman

President Clinton hasn't agreed yet to come on the show with the first lady to discuss his extramarital tryst with Monica Lewinsky, but Twentieth Television's *Forgive or Forget* talk show is clicking with viewers as it provides a forum for the public resolution of grievances.

Ratings for the daily strip, hosted by Mother Love, have improved 33 percent in the national Nielsen Television Index since its early-June launch, from a 1.2 rating to a 1.6 for the week ending Sept. 20. It showed some particularly strong rating spikes last month, perhaps partly because of the developments in the presidential scandal, a prime example of the kind of situation *Forgive or Forget* addresses.

In New York, where *Forgive or Forget* received a time-period upgrade from 3-4 p.m. on WWOR-TV, the hour-long talk show posted a 3.5 rating/9 share average for the first two weeks of the new season (Sept. 14-25). From Sept. 21-23, following the release of Clinton's grand jury deposition, the Mother Love-hosted strip jumped 79 percent and won its 4-5 p.m. slot Sept. 23 with a 5.2/13 on WWOR, upending WABC-TV's top-rated *Oprah Winfrey Show* (4.5/11).

"I don't think it [the Clinton scandal] has hurt, but we've been tracking growth from the beginning of summer until now, and a lot of that has been due to Mother Love's personality," explained Rick Jacobson, president of Twentieth TV.

In Los Angeles, *Forgive or Forget* has grown 20 percent to a 2.4/7 average on KCOP-TV in its 3-4 p.m. slot. Using the same June-September comparison, the show also has grown 64 percent on WPSG-TV in Philadelphia (a 1.8/6 average at 11 a.m.), 35 percent on KDAF-TV in Dallas (2.7/16 at 1 a.m.) and 64 percent on WXIX-TV in Cincinnati (2.3/10 at 9 a.m.). Detroit's WJBK-TV is up 45 percent (3.0/11), Atlanta's WAGA-TV is up 114 percent (3.0/10) and WTVT-TV in Tampa is up 66 percent (2.5/11). Stations in 22 markets gave the show time-period upgrades, according to Jacobson, and another 26 stations have committed to double-run airings, further improving the show's national ratings.

Forgive or Forget's steady growth has been due in large part to celebrity-oriented segments. For example, the family of onetime child star Gary Coleman came on to discuss their estrangement from him. Singer Melba Moore recently discussed her bankruptcy and forgave her business associates for alleged mismanagement. "*Forgive or Forget* has all of the emotion and interplay of a talk show, but we



FOF host Mother Love (l.) comforts Gary Coleman's parents.

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take it a step farther by going to people's front steps, asking them to try and settle differences and giving each show a sense of closure, good or bad," Jacobson says.

FOF news coordinator Adrian Wheeler recently sent a "standing invitation" to the president and first lady to openly discuss their

marital relations. To date, Wheeler hasn't heard from the White House, but she was informed that a response would arrive in several weeks.

"To be a good booker, you have to think it is possible to get anyone," said Wheeler. "But that one could be a longshot." ■

Fun Facts About Sitcoms

New study identifies buying habits, attitudes of comedy viewers

TELEVISION / By Betsy Sharkey

The "sitcom factor" may not displace demographics anytime soon as the primary consideration for prime-time media buying, but it could be a critical one, suggests a new study from Copernicus, a marketing strategy company whose client list includes AT&T, Mobil, Pepsi and Universal Studios.

The survey, which included telephone interviews with 1,500 viewers over the past two television seasons, found that regular sitcom viewers have some very specific attitudinal and consumer-buying characteristics. Those who watch at least two prime-time comedies per week—compared to those who watch none—are more likely to buy foreign cars, particularly Japanese brands. They are more likely to be Democrats, to seek out new experiences, to have more ethnically diverse friends and to read *People* magazine.

Viewers who watch no sitcoms, on the other hand, are generally more conservative (39 percent are Republicans, versus 21 percent of the sitcom viewers). The sitcom-free tend to buy American cars, read *National Geographic* and go to church more often. Another disparity between the two groups emerged over new technology: 84 percent of

sitcom viewers say they believe new technology will improve their lives, while 53 percent of the sitcom-abstainers believe technology does more harm than good.

One of the key findings of the study is that these attitudes and buying patterns have little to do with age, gender or marital status. "We're always looking at variables that split the population in a meaningful way," said Henry Gamse, Copernicus senior vp/director of statistical analysis. "This gives a flavor of who's watching, allows us to get inside their head and for our clients to figure out what to say and what turns [viewers] on."

Sitcom viewers also generally watch more television, an average of an hour more each day, than their counterparts, who are fans of news and informational programs, according to the survey.

The sitcom analysis emerged from much broader research conducted by Copernicus. "Every three months we take the database and look at it in different ways," Gamse said. "That's what targeting is all about, and while this is no substitute for a full-scale field study, it does give us some general ideas about what makes people tick." ■

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CREATIVE

NEWSPAPER

19
98

ABRIDGED VERSION



ATHENA AWARD
WINNERS . 1998



THE 1998



AWARDS SHOW

INTRODUCTION

Suggesting your ancestors may have been homicidal maniacs... Promoting a phone company with naked people... Transforming a sacred speech into a travesty of language... Creativity in advertising can take on many forms, and these are just a few samples of the year's best. Welcome to the 1998 ATHENA—Award to Honor Excellence in Newspaper Advertising. This publication is a tribute to all the people with the desire to create—and the ingenuity to bring the newspaper medium to life.

As you look through these pages, you'll see some brilliant and powerful advertisements. The Newspaper Association of America congratulates all of the 1998 ATHENA winners for their ability to create such magic in newsprint.

Message from **NINA DI SESSA**
(Honorary Judge of the 1998 ATHENA Awards)

Why do we need another creative show? This question has been answered many times by better people than me, but here's my answer. We don't.

The ATHENA Awards isn't another creative show. This is a mission and labor of love for people who treasure the written word, the craft of writing and the smell and feel of newsprint. Nothing can take the place of newsprint.

There is no more creative environment in the world than a daily newspaper. Always fresh, always current, but unlike any other medium, newspapers allow us to gather immediate news and information as fast and as thoroughly as we choose. This is a tradition of civilization that must be revered and protected, even more diligently as we move toward a paperless society. Newspapers keep us involved with one another, and to lose that is to lose some of our humanity.

This is a creative show that can only get better. As we raise the bar on newspaper advertising, it will be more and more of a joy to see advertisements in a medium that has been around since the invention of paper-like substances.

As you read through these pages, you'll see huge ads, tiny ads, funny ads and emotional ads. They will make you feel good about the creative field of advertising, but even more, they will make you feel proud to be connected to newsprint in any way at all. Hopefully, they will make you an advocate of newspapers whether you create them, sell them or just read them for the sheer joy of absorbing the power of the written word or a photograph that captures a moment in time.

So read on. And if you know anyone whose name is mentioned in the credits, you should congratulate them. They have accomplished something remarkable—winning an ATHENA Award in one of the greatest media ever created.

One more thing. Pick up your newspaper today. And relish it.

"What's GREAT about newspapers is that an ad really stands out when it's good. It really pops."

— TRACY WONG, WONGDOODY

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HONORARY JUDGE
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and Executive
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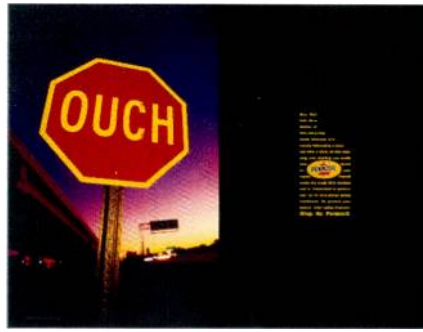
KARA GOODRICH
Freelance Copywriter
Foxborough, MA

\$100,000 Grand-Prize Winner



I Has a Dream

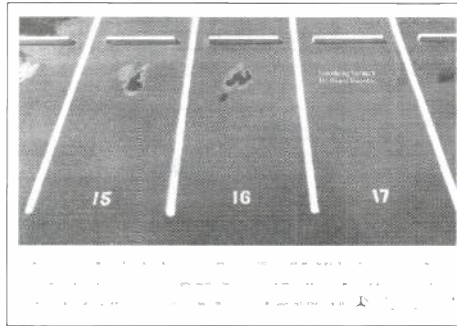
Brand: Atlanta's Black Professionals
 Company: Austin Kelley Advertising/Ketchum Advertising/Folio Z
 Creative Director: Lee St. James
 Copywriter: Krystal Falkner
 Photographer: Robert Rostick



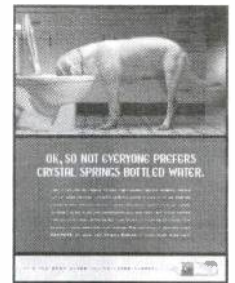
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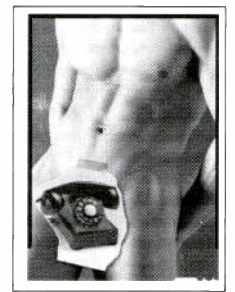
1. [Automotive] **OUCH: Boy That Hurt** Medal Color: Bronze Brand: Pennzoil Company: GSD&M Advertising Creative Directors: Daniel Russ, Scott McAfee Art Directors: Scott McAfee, Fred Huddleston Copywriters: Daniel Russ, Stephen Dean Producer: Diane Patrick
2. [Automotive] **Passionate** Medal Color: Bronze Brand: Mercedes-Benz Tri-State Dealers Company: Lowe & Partners/SMS Creative Directors: Lee Garfinkel, Gary Goldsmith Art Directors: Simon Bowden, Barbara Eibel Copywriter: Kevin McKeon Producer: Linda Pino
3. [Automotive] **Parking Lot** Medal Color: Silver Brand: Starmark Pre-Owned Mercedes-Benz Company: Lowe & Partners/SMS Creative Directors: Lee Garfinkel, Andy Hirsch, Marty Orzio, Randy Saitta Art Director: Chris Brignola Copywriter: John Brockenbrough Producer: Katy McCarthy
4. [Beverage] **OK, So Not Everyone Prefers Crystal Springs Bottled Water** Medal Color: Bronze Brand: Crystal Springs Bottled Water Company: Cramer-Krasselt/Phoenix Creative Directors: Eric Labas, Chris Poisson Art Director: Greg Auer Copywriter: Dennis Lewis Producer: Susie Richey
5. [Business Products & Services] **Carpal Tunnel is God's Warning** Medal Color: Bronze Brand: Sun Microsystems Company: Lowe & Partners/SMS Creative Directors: Lee Garfinkel, Gary Goldsmith Art Director: Peter Cohen Copywriter: Dean Hachen Producer: Linda Ellis
6. [Communication Products & Services] **Voice Mail** Medal Color: Bronze Brand: Ameritech Company: Cliff Freeman & Partners Creative Director: Arthur Bijur Art Directors: Mark Schruntek, Dan Kelleher Copywriters: Mark Schruntek, Dan Kelleher Producer: Jay Cruz
7. [Business Products & Services] **Nuts** Medal Color: Bronze Brand: Sylvia West. Company: Ad Fu Advertising Creative Director: Greg Nelsen
- 8, 9, 10, 11. [Communication Products & Services] **Atcall Multi-Page Teaser Campaign** Medal Color: Silver Brand: ATCALL Company: Williams Whittle Associates Creative Directors: Mark Brady, Cathy Seay Art Director: Bill Harper Copywriter: Mark Brady



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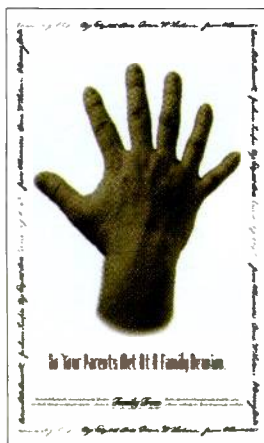
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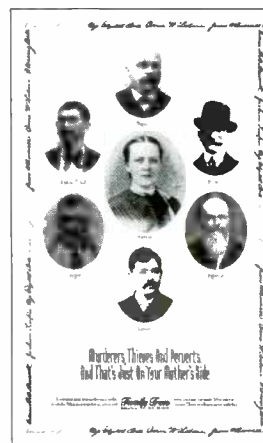
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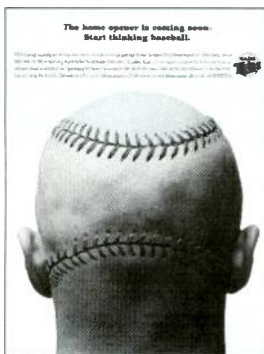
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12. [Communication Products & Services] **Works here. Works there.** Medal Color: Bronze Brand: Pacific Bell Network Company: Goodby, Silverstein & Partners Creative Director: Steve Simpson Art Director: Hank Kosinski Copywriter: Jeff Huggins Producer: Laura Norwood
- 13, 14, 15. [Entertainment] **Arden Brame Family Trees Campaign** Medal Color: Silver **So Your Parents Met at a Family Reunion** Medal Color: Gold **Let's Put It This Way, Maybe You Shouldn't Be A Sperm Donor.** Medal Color: Silver **Murders, Thieves and Perverts. And That's Just on Your Mother's Side.** Medal Color: Bronze Brand: Arden Brame Family Trees Company: Saatchi & Saatchi Los Angeles Creative Directors: Joe McDonagh, Miles Turpin, Terry Balagia Art Director: Miles Turpin Copywriter: Terry Balagia
16. [Entertainment] **If She Were Dead** Medal Color: Bronze Brand: Arizona Historical Society Museum Company: After Hours Creative Creative Director: After Hours Creative Art Director: After Hours Creative Copywriter: After Hours Creative
17. [Entertainment] **Ball Head** Medal Color: Bronze Brand: Minnesota Twins Company: Periscope Creative Directors: Brien Spanier, Charlie Callahan Art Director: Brien Spanier Copywriter: Charlie Callahan Producer: Sheila Bodway
18. [Fashion] **Paranoid** Medal Color: Bronze Brand: The Hemperor's New Clothes Company: McClain Finlon Creative Director: Tom Leydon Art Director: Cameron Bridges Copywriter: Beckham Ruff
19. [Fashion] **Barcode** Medal Color: Bronze Brand: Dr. Martens Company: Pyro Creative Director: Todd Tilford Art Director: Eric Tilford Copywriter: Todd Tilford Producer: Carrie Pergantis
- 20, 21, 22. [Health Care] **Old Body Back/Speeda/Lift Your Receiver Campaign** Medal Color: Bronze Copywriters: Mark Chernak, Brian Koester. **Speeda** Medal Color: Bronze Copywriter: Jack Fund **Lift Your Receiver** Medal Color: Bronze Brand: Gold's Gym Company: JACK Creative Director: Jack Fund Art Director: Wade Koniakowski Copywriters: Mark Chernak, Brian Koester



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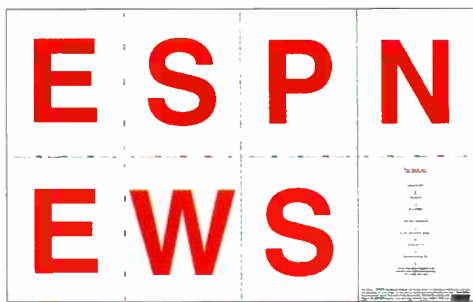


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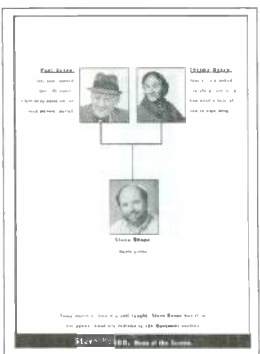


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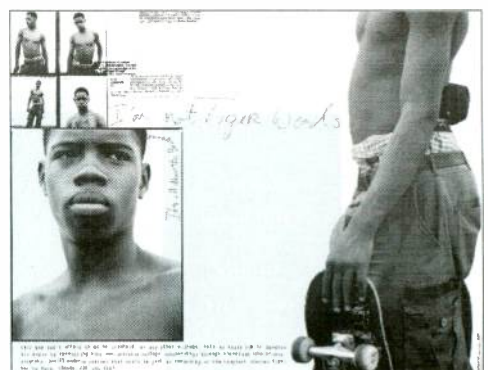
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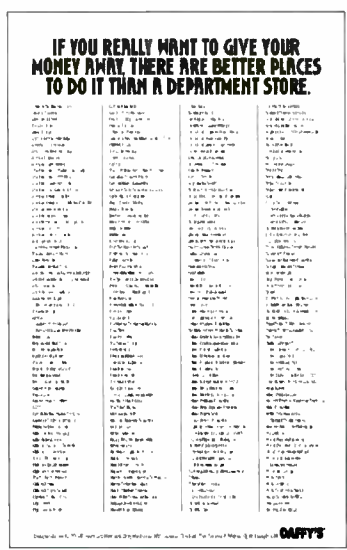
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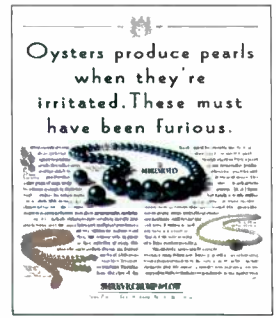
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- 34. [Media] **Letters Medal Color: Silver Brand: ESPN News Network**
Company: *Lowe & Partners/SMS* Creative Directors: *Lee Garfinkel, Gary Goldsmith* Art Director: *Jim Carroll* Copywriters: *Eddie Van Bloem, Tom Miller* Producer: *Janet Rodriguez*
- 35. [Media] **Steve Rosen Family Tree Medal Color: Silver Brand: Weekend! Section Company: Thomas & Perkins** Creative Director: *Herb Allison* Art Director: *Michael Smilanic* Copywriter: *Martha Peck* Producer: *Karen Casler*
- 36. [Public Service] **This is a land mine Medal Color: Bronze Brand: Peace Council Company: GSD&M Advertising** Creative Directors: *Daniel Russ, Brent Ladd* Art Director: *Brent Ladd* Copywriter: *Daniel Russ* Producer: *Diane Patrick*
- 37. [Public Service] **I'm not Tiger Medal Color: Bronze Brand: Cleveland Scholarship Programs Company: Corn Fed Advertising** Art Director: *Debbie Klonek* Copywriters: *Debbie Klonek, Julie Butler*
- 38. [Retail] **Cheap Chair Medal Color: Bronze Brand: Basics Furniture** Company: *Stain NYC* Art Directors: *Rena Wong, Luke Scott, Eddie Bamonte* Copywriters: *Eddie Bamonte, Luke Scott, Rena Wong*
- 39. [Retail] **Charities Ad Medal Color: Bronze Brand: Daffy's Company: DeVito/Verdi** Creative Director: *Sal DeVito* Art Directors: *Dan Kelleher, Mark Schruntek* Copywriters: *Dan Kelleher, Mark Schruntek* Producer: *John Doepp*
- 40, 41, 42. [Retail] **Furious Oysters/Worldly Goods/Think, Think Campaign Medal Color: Silver Brand: Shreve, Crump & Low** Creative Director: *John Doyle* Art Directors: *John Doyle, Michelle Caraccia, Mary Avery, John Emmert* Copywriter: *Kara Goodrich*



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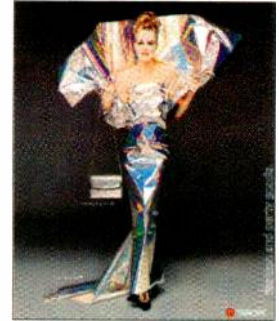


42.

"Newspapers get at ISSUES, so there's
an **immediacy**

to the advertisement."

— LEE ST. JAMES,
KETCHUM ADVERTISING



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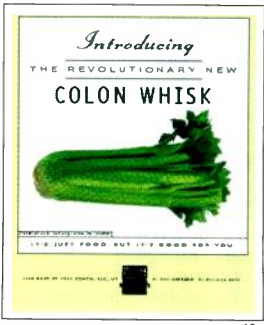
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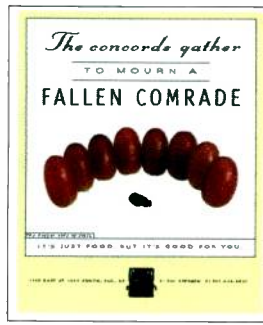
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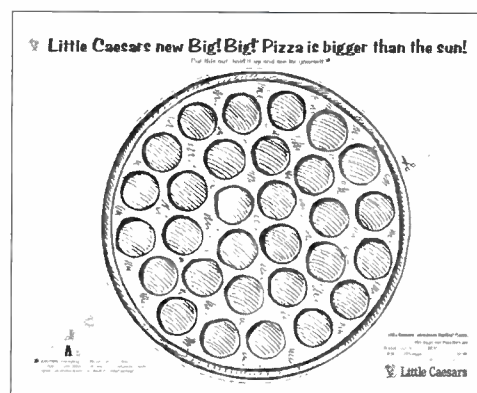
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50.

- 43, 44, 45, 46, 47. [Retail] *Fashion and Housewares Campaign*
Medal Color: Bronze Brand: Target Company: Target
Creative Director: Target
- 48, 49. [Retail] *Introducing the revolutionary new colon whisk* Medal
Color: Bronze Brand: Liberty Heights Company:
Blain/Olsen/White/Gurr Advertising Creative Directors: Jeff Olsen,
Shawn Smith Art Director: Jeff Olsen Copywriter: Shawn Smith
50. [Retail] *Sun* Medal Color: Bronze Brand: Little Caesars
Company: Cliff Freeman & Partners Creative Director: Cliff Freeman
Art Director: Wayne Best Copywriters: Jeff Bitsack, Josh Miller,
Adam Chashow

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Newspaper '98, which features all of the ATHENA
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ranging from country to alternative rock.

Such universality gives the radio group more selling power, said Sinclair vp/gm Lon Beson. "The variety we have can encompass everybody," he said. "It's not a matter of format, or the size of the audience, per se."

With KXOK, Sinclair now has six radio stations and one TV outlet. Although some advertisers say they have taken advantage of Sinclair's cluster muscle, they also have noticed a correlating rise in prices.

Athalia Howell, a buyer, said she has noticed a 15 percent increase in radio rates in the past year—a rise she attributes to consolidation and greater demand. For example, the cost per point for a prime daypart in 1997 was about \$85. The same time costs \$100 per point today, Howell said.

But higher prices are more easily tolerated by clients used to paying nearly double the rates for TV spots. One of the city's biggest advertisers is Howell's client. She said SSM Healthcare has abandoned TV for radio. "It's more cost-efficient," she said, "to produce seven commercials for radio than one commercial for television." —MS

MEMPHIS, TENN./NEWSPAPERS

New Business Section Part of Branding Scheme

• THE MEMPHIS COMMERCIAL-APPEAL will launch a Wednesday-through-Sunday stand-alone business section next month. "Part of the strategy is to help brand our business section in the minds of readers and advertisers," said David Enstad, the C-A's director of advertising. Another part of the strategy, he said, is to increase consumer-oriented advertising, such as personal finance and business-to-business advertising.

For years, business news got its own section only on Sundays. On other days, it was tucked behind sports or local news sections.

The new section—with at least eight pages daily, depending on ad support—will focus on general business and personal finance. It won't have "theme days," such as small business or personal finance, business editor Bob Heartherington said.

A prototype is in the works and *Commercial-Appeal* execs hope to launch in November. No decision has been made on whether the new section will increase its eight-reporter staff, Heartherington said. (C-A circulation stands at about 195,000 daily and 250,000 on Sunday.)

While the new section clearly means more options for advertisers, it also could spell added

competition for the *Memphis Business Journal*, a weekly with paid circulation of about 9,000 and 11,000 total distribution. "In terms of competition from an advertising standpoint, unless they're willing to take a real hit on their ad rates, they're not going to be able to compete with us," said Jim Simpson, director of advertising at the *Journal*, which is part of the nationwide American Cities Business Journals chain. "We're going to be real aggressive about keeping our business and adding more." Simpson said his rates are about a third of the roughly \$25,000 that the C-A gets for a full-page ad.

Such competition also means more outlets for ads boosting products such as certificates of deposit, which often follow interest-rate changes and require quick, call-to-action ads, said Susan Rogers, associate media director at the Ramey Agency, which handles Union Planters Bank's account and makes buys in both publications. The C-A's new section "will be out there on a daily basis, when you need it," she said. —J.L. Sullivan

PHOENIX/RADIO

Projecting Ad Rates Becomes Quite a Project

• EVERY QUARTER, PHOENIX RADIO BUYER Betsy Griffin finds it increasingly harder to tell her clients of higher costs to sell their swimming pools and health insurance on the radio. "Some clients find it hard to believe the increases we have to project quarter after quarter," said Griffin, a senior ad buyer at local agency E.B. Lane/Results Media Group.

Blame it on a rapidly consolidating radio market, Griffin and other buyers said. Consolidation, combined with escalating demand and a healthy economy, have pushed Phoenix radio rates up 10 percent each year for the last five

years, they contend.

Three years ago, the cost per point for a prime daypart was about \$70-\$80. That price has rocketed to about \$160 per point, said Denise Boucher, senior buyer at Phoenix-based Media Buying Services.

In the catbird seat is Chancellor Media Corp., which just last month bought two more radio stations (from independent operator Weber Broadcast Group), increasing its cluster to eight (see chart). Six of the stations are ranked in Phoenix's top 10.

Allen Stieglitz, gm of three Chancellor stations, said Chancellor's outlets give it a hold on nearly every demo in Phoenix. It's a potent combo in a radio landscape where narrowing a station's demographic appeal is key for advertisers wanting to closely target consumers. "Now it's all about niche," Boucher said.

Such niching has compelled other radio companies to square off their own demo territory in the face of Chancellor's advance. Sandusky Radio, for example, owner of four Phoenix stations, makes a specialty of male listeners with its sports/talk and classic-rock stations. "If you like rock, we own that corner," said Chuck Artigue, gm of the Ohio-based company's rock station, KUPD-FM.

"What Chancellor owns is a conglomerate, something of everything. There's no question they're a good competitor, but at this point they're not in our face."

Where a scant few years ago an outlet made money targeting the 25-54 bunch, that demo has been winnowed with pitches refined for listeners 18 to 24 and 25 to 34, Boucher said.

To get the reach she wants, Boucher has to buy time on several stations. This strategy is so expensive, however, that she often must resort to rotating her spots among different stations with different demos. "You have to be very creative in using Phoenix media," Boucher said. —MS

CHANCELLOR: IN CHARGE IN PHOENIX

Call Letters	Format	Demographic	Acquired
KMLE-FM	Country	25-45	1995
KOOL-FM	Oldies	35-54	1996
KZON-FM	Alternative Rock	18-34	1996
KYOT-FM	New Age/Jazz	45-64	1996
KOY-AM	Adult Standards	55+	1996
KISO-FM	Country Gold	35-64	1996
KFYI-AM	News/Talk	45+	Sept. 1998
KKFR-FM	Urban Hits	12-34	Sept. 1998

Source: Chancellor Media Corp.

**The
Best**

**The
Rest**

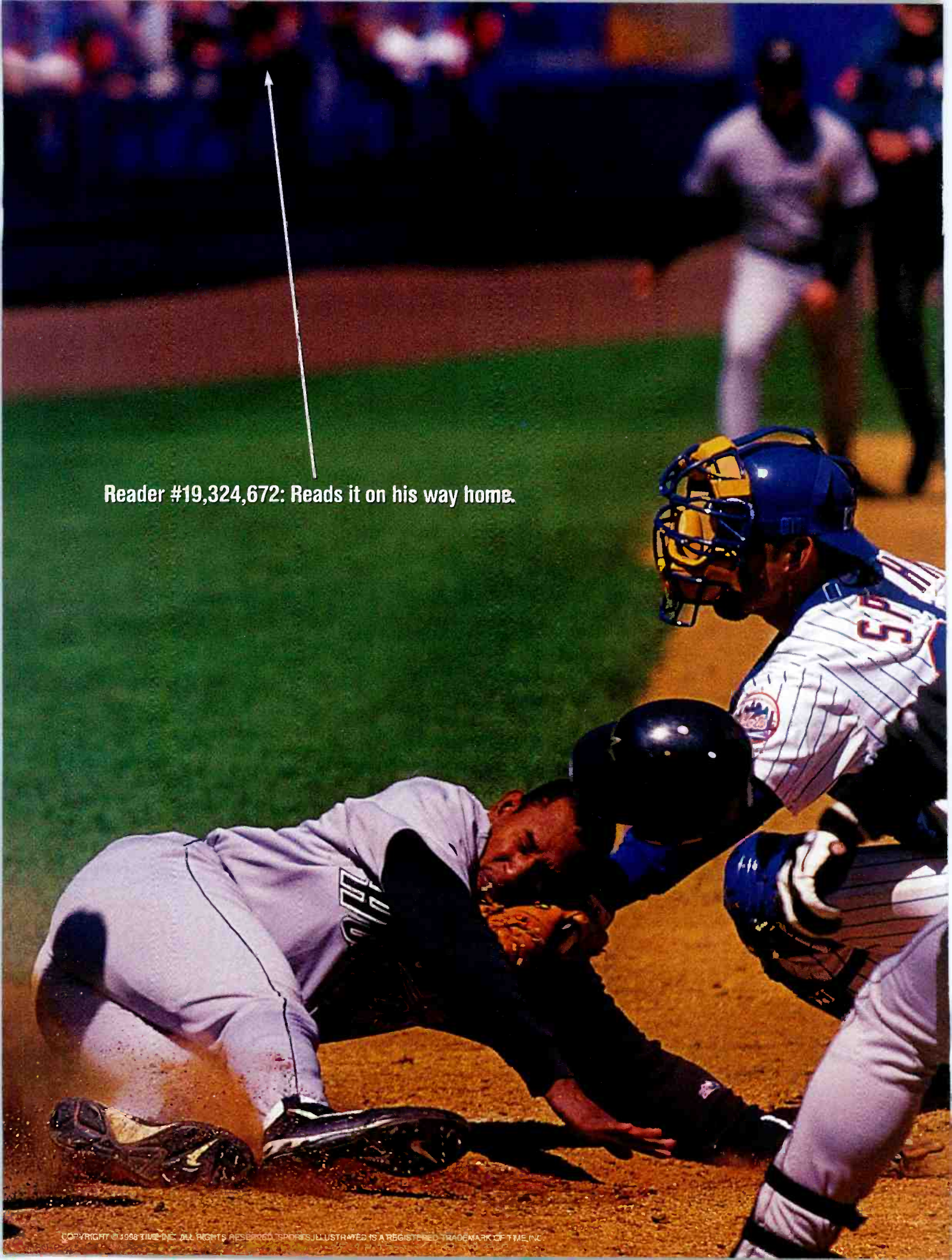


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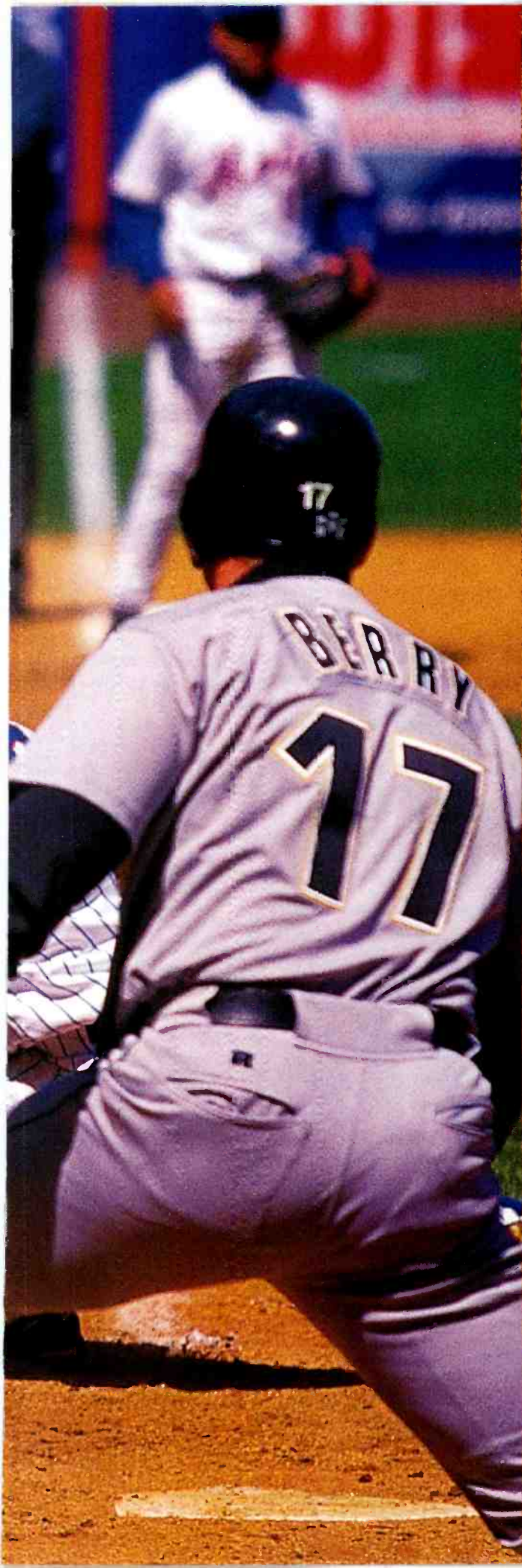
The 1998 EBRS shows the FT pulling even further ahead of the competition. In fact, the growth in readership of the FT over the past two years has been more than twice that of the IHT, WSJ, The Economist, Business Week and Fortune combined.*

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WASHINGTON

Alicia Mundy*TV That's Good for You*

Some stations are bucking the NAB's position on free airtime and public-interest programs



Chutzpah has never been in short supply in Washington. But there's been an apparent overload of the stuff at the National Association of Broadcasters headquarters. You remember NAB and its stalwart president, Edward

O. Fritts. (The "O" stands for "Over my dead body you'll get free political airtime!")

Fast Eddie has spent the past two years telling Congress, The White House and the Federal Communications Commission that the mere suggestion of giving up a few minutes of airtime to our political system during election years is the first step on the road to Communism. Blocked at every step by the NAB and Fritts, groups such as the Alliance for Better Campaigns, which is attempting to reform election campaigns, turned to state associations of broadcasters and individual station managers across the country. They found many general managers willing to commit to airing political debates and statements to ensure that election coverage doesn't consist entirely of paid ads.

So imagine the surprise when various members of the campaign reform movement and frustrated FCC

staffers opened recent copies of NAB newsletters and found "The Free Air Times." Yes, entire issues devoted to telling, nay, *trumpeting* the various stations that are giving air to elections and candidates—stations recruited by the Alliance for Better Campaigns when the NAB refused to budge. The motto at the top of the NAB sheet—"Free Time, Freely Given"—caused the capital's chutzpah meter to melt down.

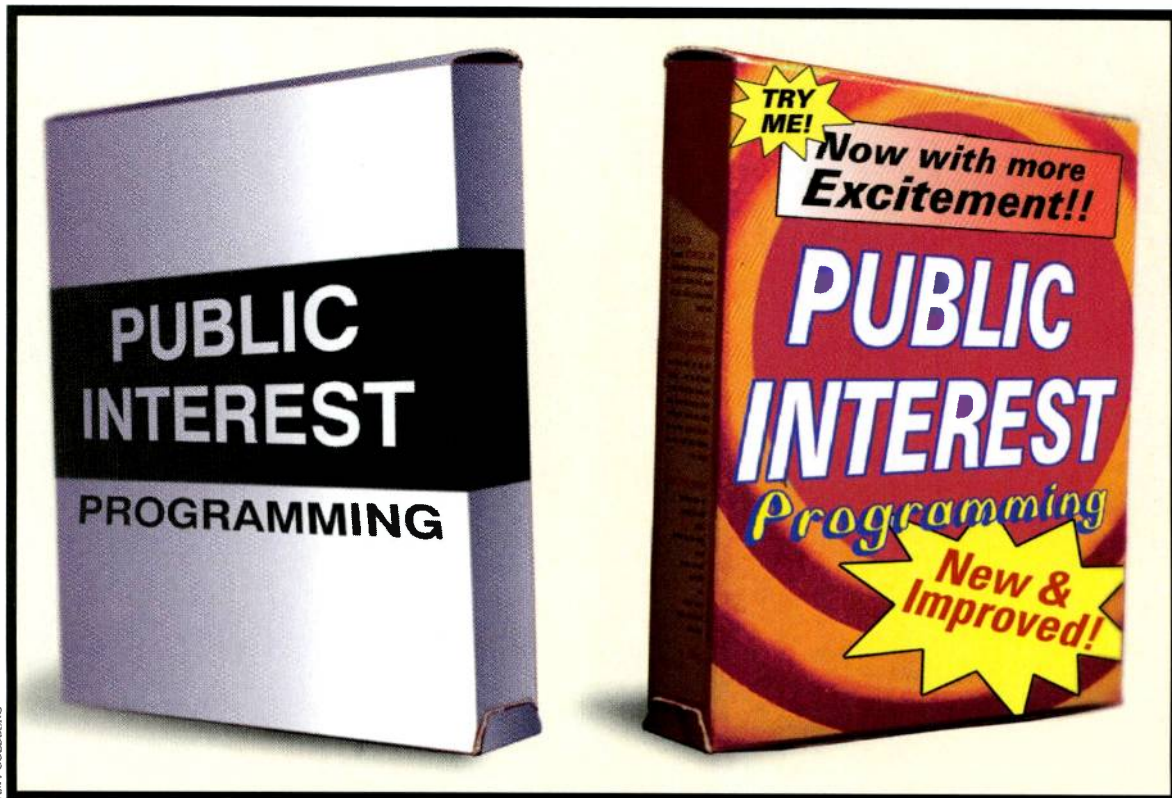
Yep, there's Vol. 1, Issue II—"CA Senate Candidates Debate the Issues"—a boxed story about KCAL in Los Angeles and KRON in San Francisco televising the face-offs. Another cites the Connecticut Broadcasters Association setting up a debate and forum for Senate and gubernatorial candidates, each one hour long, during the CBA's annual convention. The CBA says all radio and TV stations will have the opportunity to broadcast the events. But it doesn't say which, if any, will run any part of it during prime time.

Dennis Wharton, NAB spokesman, said, "We encourage our stations to give free airtime to campaigns. But we object to the idea of mandatory free time given over to more negative campaign attacks." Wharton added, "There have been several issues of 'Free Air Times' and there will be a lot more."

The Alliance for Better Campaigns, funded by the Pew Charitable Trust, is taking the high road in the

face of Fritts' effrontery. Paul Taylor, the campaign reform crusader who runs the Alliance said, "Hey, I just want to welcome them on board. Now there are two newsletters [The Alliance for Better Campaigns puts out one] chronicling how local stations are agreeing to contribute free air for candidates." And he added with a touch of envy, "I love their slogan."

That slogan could come back to haunt the NAB later this month at the final meeting of the Gore Commission on the Public Interest Obligations of Broadcasters. The com-



It has been called the bible of the future.
For a fine glass of scotch, it also doubles as a coaster.

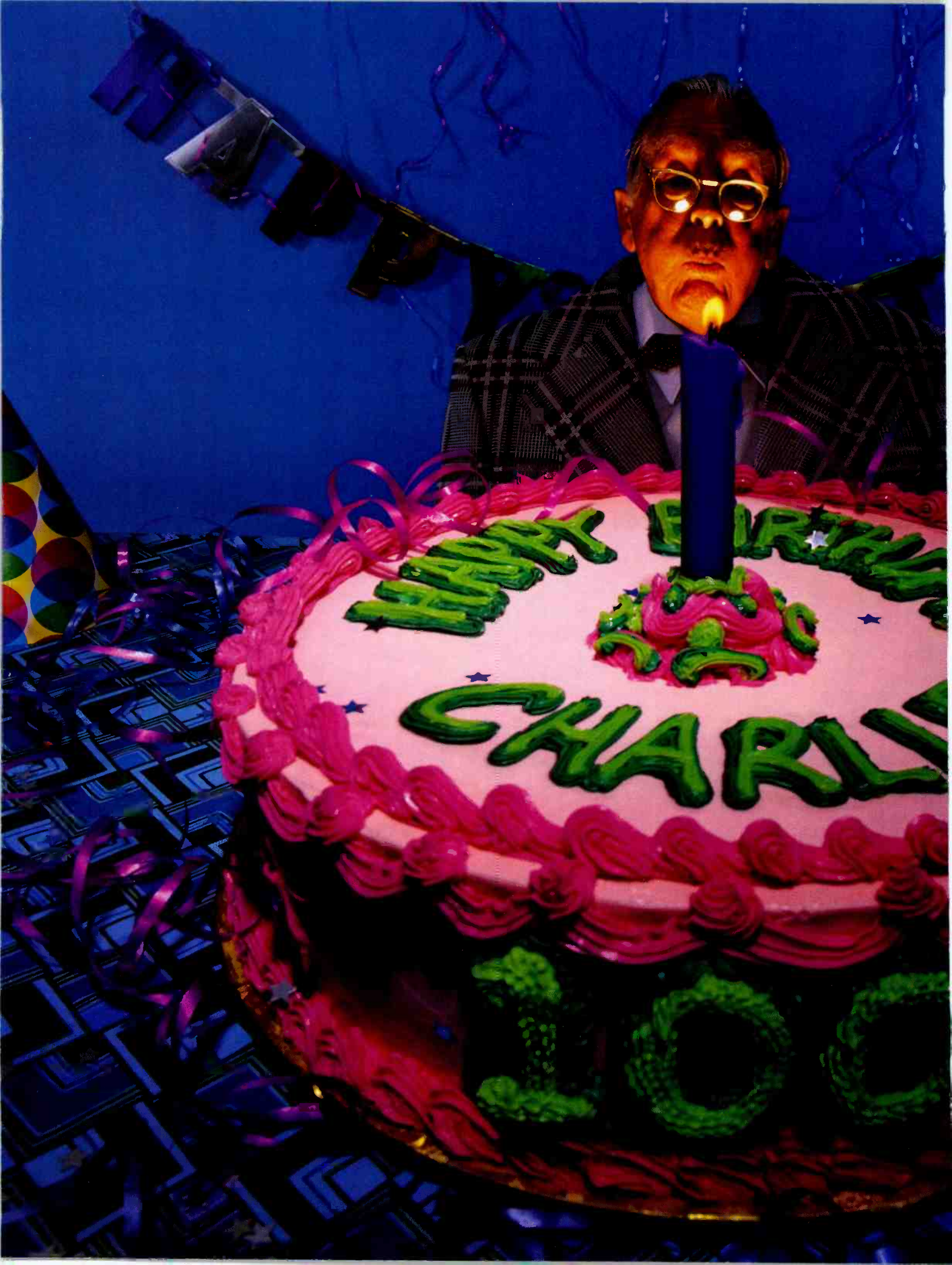


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WASHINGTON

mission's report will recommend in the wimpiest way possible that broadcasters adopt *some* voluntary standards of conduct, including contribution of airtime to politics, in return for those expensive digital airwaves. And as watery-weak as that report reads, the word among Gore Commission reps is that the NAB is already threatening to oppose it. Wharton said, "Our board has instructed us not to make a statement on the Gore Commission until we see the final report."

In light of the "Free Air Times," Taylor said,

"If TV approached public-interest programming the way they do the weather, we wouldn't be able to avoid it." —Paul Taylor

"Obviously they [NAB] must think free airtime is a good thing. By doing this, they're saying they are willing to be measured by this standard. Fine. Let's judge the industry on their standard of 'Free Time, Freely Given.'"

Now "chutzpah" is not the same thing as courage, which has to do with taking real chances for real causes. If you're looking for bravery among broadcasters, you have to look away from Washington to places like Madison, Wis., Dallas and San Francisco, where news directors (and station gms) are doing the unthinkable. They have been creating and running public interest programs, entire *series* of them, and airing them during the sweeps.

At the Radio and Television News Directors Association convention in San Antonio two weeks ago, the Pew Trust distributed a video on five local stations that had produced public interest shows in a way that is watchable, even riveting.

Taylor has been preaching this kind of programming for a while. "If TV approached public interest programming the way they do the weather, we wouldn't be able to avoid it," he said. "Look at how local stations capitalize on their weather broadcasts." There's the enhanced "weather team" suited up in promos like *A Team* commandos. There's the Doppler Radar promo that says, "We spent good money on this gimmick for our viewers." And just the fact of the promos says the station has a stake in that segment. "So why can't stations do something like that with the political coverage and public interest news?" asked Taylor.

Well, some stations have. KRON-TV in San Francisco put together a series on race and racism. And it did so innovatively. This was not the usual "good for you" television. The station used live segments to show how people equate dark skin with inferior features, followed by a "pop quiz" on genetics with a surprise answer about genetic similarities. The President's Commission on Race Relations should have

used this as a primer.

Dan Rosenheim, KRON news director, said, "We did not want to do another recasting of the history of race relations. We really wanted to look at where they stand now and what kind of feelings people have below the surface that they aren't talking about and perhaps ought to be talking about." He added, "I went to my boss and said, 'We want to run this in the February book.' He said, 'You've got to be out of your mind.'"

KRON ran five nights of stunning shows on the 6 o'clock news. The NBC affiliate even set up a Web site to hold a conversation about race to accompany the series. The results? KRON only lost a half point. The station's average ratings for February was a 7.0, while the series drew a 6.5 average. "But you don't make news decisions just on what's commercial," said Rosenheim. "We wanted it to be successful. But we also wanted excellence."

WISC in Madison has been doing a civic journalism series called "We the People." Several months ago the CBS affiliate decided to figure out a way to make land development—that snoozer of a news story, but a most crucial issue for that state—interesting. Oh, no—Oatmeal TV.

Guess again. A mock courtroom was set up for "Land Use on Trial," segments on the pros and cons of development with an audience for a jury. Why hasn't a news director or general manager in the Washington area—where development and concomitant traffic problems have reached critical mass—tried such a creative approach?

WFAA in Dallas took on drug addiction through a weeklong series about a boy from Plano who overdosed on heroin, assembling panels of experts, lawyers, doctors, hot-line helpers, rehab folks, community and school leaders. The first segment introduced a beautiful, blue-eyed teen. Next, viewers watched the actual film from the operating room where he lay on table, having gone from a five-day coma into cardiac shock. It was a real *ER*: When the doctors jump-started his heart, the TV set jumped too.

The last segments showed the teen sitting in a wheelchair in a nursing home, as his mother feeds him. His brain has been so fried he will never talk again, and he just nods his head.

This series also aired during the May sweeps. News director John Miller ran saturation coverage for a week, hoping the station would see a huge spike in the numbers. "But we didn't," he said sadly. But then he held up a letter he got the following week from a viewer who saw the program and went back into rehab. Miller said, "I told my wife, if I report to heaven and I'm asked, 'What good did you do in your sleazy business?' I can say, 'Well,'" he said, waving the letter, "I saved one guy." No, John, you've helped save TV journalism. ■



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Magazines

By Lisa Granatstein

The Time Inc. book's added regimen of beauty coverage is proving an effective antidote for lost DTC advertising

A Picture of Health

Health will kick off 1999 by increasing its publishing schedule from eight to nine issues per year and boosting its guaranteed circulation from 1.05 million to 1.1 million. Next March, the 11-year-old Time Publishing Ventures title's binding will be upgraded to perfect-bound. ♦ *Health's* numbers have climbed steadily over the past few years, as the title has found its groove with women in their 30s and 40s. "It's been a natural evolution, given [that women] have become the gatekeepers of healthy living," says *Health* publisher Mary Morgan. The book's paid circula-

tion was up by 5.3 percent to 1.08 million through June, according to the Audit Bureau of Circulations.

In its early years, the magazine's prognosis was not nearly so bright. The book launched in 1987 as *Hippocrates*, a partnership between Time Inc. and founding editor-in-chief Eric Shrier, who is now Time Inc. Health president/CEO. The bimonthly was a somewhat scholarly, no-frills health and medical journal for consumers. Hoping to broaden the title's appeal, Time Inc. in 1991 changed its name to *In Health*. Two years later, Time Inc. dropped the *In* after acquiring the name of defunct

staffer Colleen Sullivan as its first beauty editor. Sullivan helped introduce Healthy Looks, a four-page beauty section, and has added a regular beauty feature to the well.

"Our mantra is 30-30-30," says Morgan of the book's editorial mix. "That's how you define healthy living—beauty and grooming, food and nutrition, and health and medicine."

The new beauty and grooming sections have helped *Health* attract new advertisers to partially offset the loss of drug and remedy ads over the past year.

Like other health and fitness magazines, *Health* has taken a hit in the direct-to-consumer (DTC) category since a Food and Drug Administration ruling last year cleared the way for TV advertising of such products. Through August, *Health's* '98 ad pages had dipped 1 percent to 320, according to the Publishers Information Bureau. Morgan says a strong September issue moved the title up to plus-3 percent in pages for the first nine months.

The push for pages from food and beauty-products marketers is likely to put total '98 pages from those two categories in a dead heat with drugs and remedies, *Health's* traditional cash cow, according to

Morgan. Estée Lauder returned to the fold this year, joining new beauty advertisers including Dove, Ponds and Ultima.

Health books' hunger for new sources of advertising is welcome news for clients that spend most of their dollars in beauty magazines. "It's an untapped market that is certainly receptive to being spoken to," says Melissa Pordy, Zenith Media senior vp/director of print services.

Publishers on the Move In Search of Capital, Top Exec Exits Meigher

Meigher Communications publishing director Joe Armstrong moved over to Capital Publishing last week as senior vp/group publisher. "I'm going to a company that's going to do \$60 million in sales this year, that has a great management team in place, with a very clear vision, and most important of all has the resources to do big things," Armstrong says.

Armstrong, who was a senior partner at Meigher, will retain his small investment of \$250,000 in the 4-year-old company, publisher of *Saveur*, *Garden Design* and *Quest*.

Armstrong's position will not be filled. Chairman/CEO Christopher Meigher says of Armstrong: "Frankly, his contribution wasn't there."

Armstrong counters that cost-cutting at Meigher put him in a difficult position. "Our marketing department had six people last year for two titles—we were only allowed three people this year," he says. "I'm proud we can bring in \$20 million of business with a tiny staff and few financial resources."

While ad pages and paid circulation are up this year for Meigher's *Saveur* and *Garden Design*, both titles suffered double-digit drops in single-copy sales. *Saveur* has been testing a

Feelin' alright: More issues and more circ is the Rx for '99.



Health from Family Media.

Health competes primarily against Reader's Digest's 10-times-yearly *American Health for Women* (1 million circ) and Rodale Press' monthly *Prevention* (3.25 million circ). *Health* has kept pace this year by adding beauty and grooming sections that its rivals already had. In January, *Health* recruited former *McCall's*



The new team: Jones (right) and Armstrong

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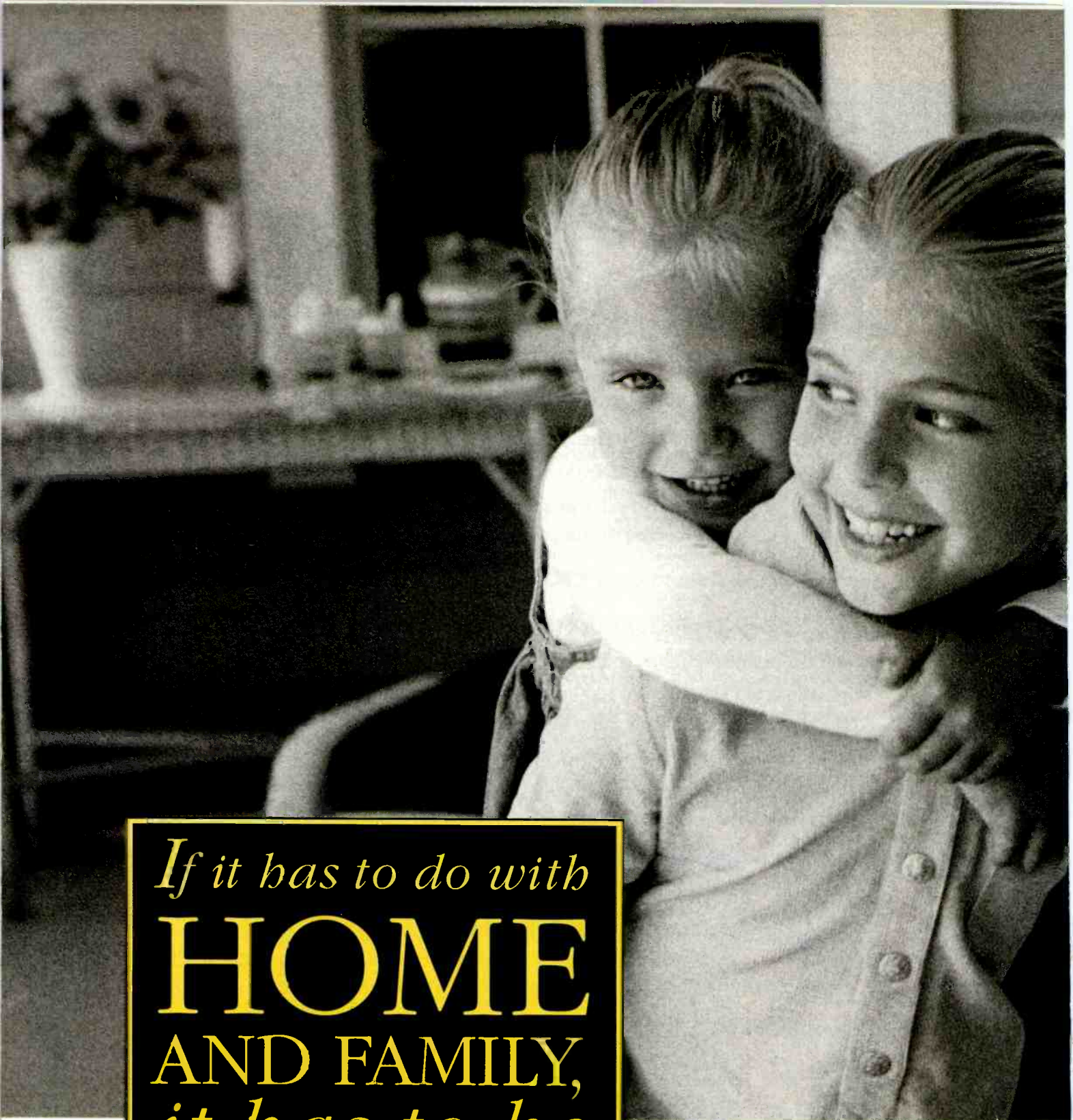
PC Magazine: 1.175 million

PC World: 1.2 million

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MOVERS

CABLE TV

North American Television has retained the consulting services of longtime cable executive **Kathy Rasenberger** to manage the domestic affiliate sales efforts for the company's Trio and News-world International cable services. A 20-year veteran of the TV industry, Rasenberger most recently was senior vp of affiliate sales and marketing for the Food Network. She also has held management, marketing and business development positions with TV Guide, ESPN and Warner Bros. Television... The Weather Channel has promoted **Patrick Scott** to executive vp and gm, programming and operations. Scott will be responsible for the programming, production, technical operations, meteorology, on-camera meteorologists and art and weather news departments. Since joining TWC in 1996, Scott has managed its three European all-weather networks.

PRODUCTION

Pamela Baron has joined Brillstein-Grey, producer of such series as *NewsRadio*, *Just Shoot Me* and *Politically Incorrect With Bill Maher*, as vp, business affairs. Baron had been a business affairs consultant at Twentieth Century Fox Television. She held a similar post at HBO Independent Productions prior to that.

TV STATIONS

Tisha Calabrese was named producer of the 6 p.m. newscast at Milwaukee-based NBC affiliate WTMJ-TV. Calabrese previously served as producer of the morning and 11 p.m. *(continued on page 40)*

The Media Elite

Edited by Anne Torpey-Kemph

A Poke From the Podium

There's nothing like sticking your head in the lion's mouth and then complaining that it has bad breath.

That's essentially what FCC chairman Bill Kennard did at the recent Radio and Television News Directors Association conference in San Antonio. Kennard was the guest speaker at the RTNDA's scholarship luncheon, and he started off with a warm and fuzzy anecdote about how he'd always wanted to be a journalist.

But toward the end of his speech, Kennard veered off onto the effects of ownership consolidation, an issue that had been

banded about at the conference, and gently stuck it to his hosts.

"RTNDA has supported virtually every ownership-deregulation proposal that has come down the pike," the FCC chief said. "You argued...that broadcasters would use

economies of scale from consolidation to increase the coverage of news and improve your studios.



JOSEPH RODRIGUEZ

FCC chair Kennard left RTNDA hosts baffled.

"Well, have they?" Kennard asked, as RTNDA honchos on the dais next to him twitched.

"Your own reports tell me that consolidation causes broadcast owners to cut back on serious reporting and replace it with fluff and syndicated news," Kennard reminded them.

Mediaweek later asked Kennard about the timing of his remarks. "If you have something to say, say it to their face," he said.

"We're sort of baffled about [Kennard's comments]," said RTNDA president Barbara Cochran, adding that the chairman told her he was referring to events from several years ago. "Since the 1996 Telecom Act, our attitude has been to say 'This is a marketplace issue' and stay out of it. We are unaware of any recent proposals where RTNDA took those positions." —*Alicia Mundy*

Newspapers Get a Gloss From Revived Athena Awards

Athena, goddess of newspaper glamour, made her comeback at a Sept. 24 gala at New York's elegant Supper Club as part of the Newspaper Association of America's ongoing push to boost papers' profile.

Agency creatives are happy to see her again because the revived Athenas (awards to honor excellence in newspaper advertising) proffer a grand prize of \$100,000, putting them on a par with the Kelly and Mercury awards in the magazine and radio industries, notes NAA president John Sturm. Discontinued in 1991 after the merger of several industry associations that formed the NAA, the Athena awards this year attracted 700 entries in 20 categories. A black-and-white ad promoting an anti-Ebonics mes-

sage and carrying the tagline "I Has A Dream" took the top prize. Lee St. James of Ketchum Advertising in Pittsburgh shared the purse with copywriter Krystal Falkner and photographer Robert Rosdick; the ad was placed by Atlanta's Black Professionals. Saatchi & Saatchi Los Angeles won an Athena gold, and there were nine silvers and 28 bronzes given away.

Emcee Richard Belzer, the quirky star of NBC's *Homicide*, couldn't say enough about the quality of the entries—or about the interpretation of "creative black-tie" (chinos and Lacoste shirts) by some awardees.

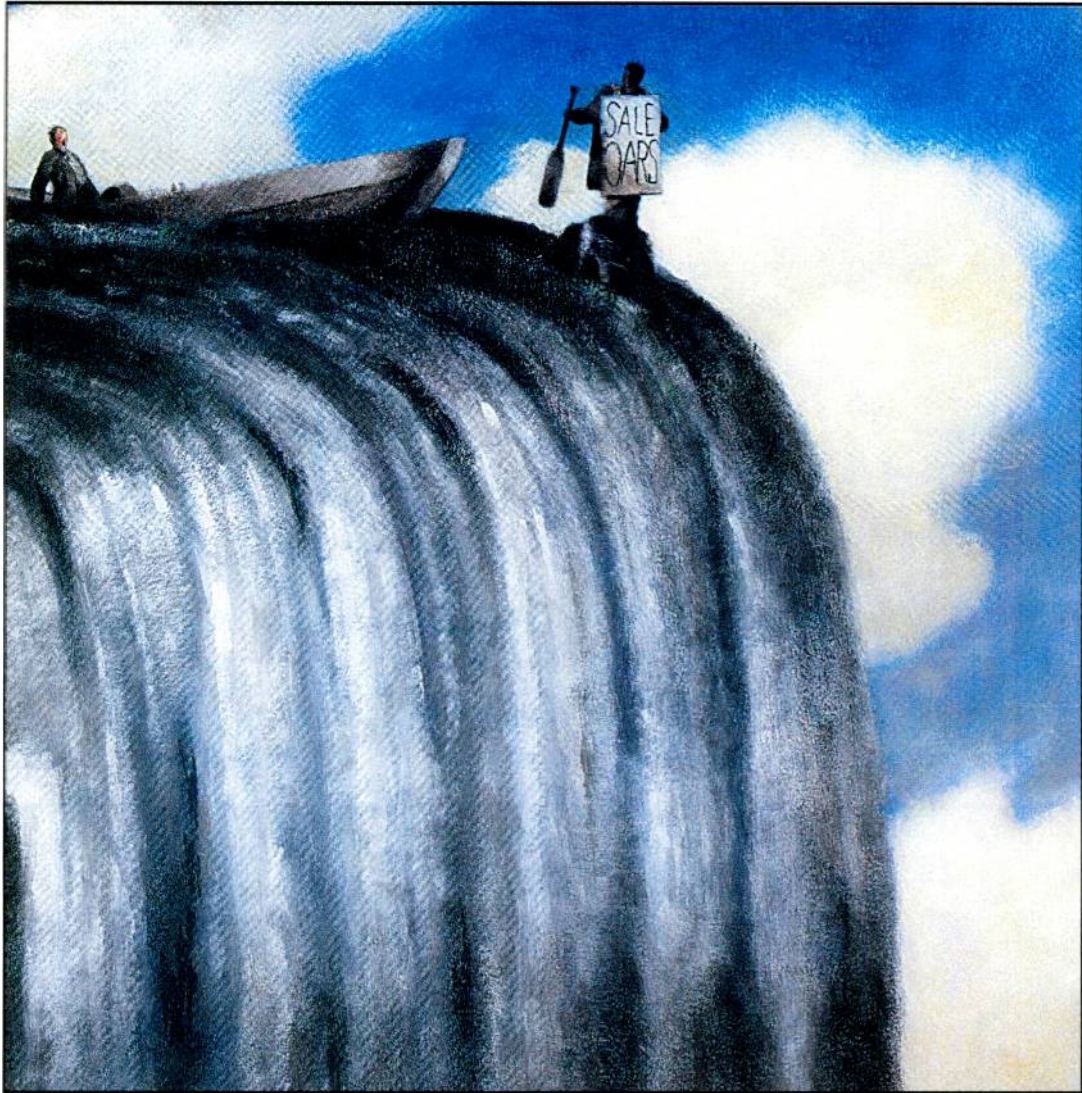
Athena's comeback, along with an NAA-sponsored national literacy campaign and a 20-page special ad section in the Sept. 20 edition of *The New York*



A Ketchum team created this Athena award-winner.

Times, are all part of what Sturm hopes will be "a new era" for newspapers. —*Dori Perrucci*

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First, there was a report that people who spend too much time online can become depressed. Then, last week, another report claimed children who spent too much time on computers actually did worse on math tests. Computer use isn't always positive, but when any new technology comes along, it's too easy to blame negative phenomena on its emergence. The fine print of last week's report shows the poor scores weren't caused by computer use itself, but *how* the computers were used. —*Catharine P. Taylor*

@deadline

Good Word

Word.com, the e-zine that has been defunct since March, will relaunch today thanks to funding from holding company **Zapata**, Houston, which has been on an Internet company buying spree. The site will generate revenue through advertising and commerce.

iXL Forms iXL-Chicago

Fresh on the heels of last week's acquisition of two Boston-area shops, Atlanta-based **iXL** has acquired **Two Way Communications**, Chicago, and Oakbrook, Ill.-based **Ionix Development Corp.**, an Internet software development firm. Together, the acquired businesses will be known as iXL-Chicago. Founded in 1996, Two Way's clients include CNA Insurance/CNA re, Peapod, MDI Instruments and Eli's Cheesecake. Ionix, founded in 1990, lists Lucent Technologies, AT&T, GTE, Goodyear and Bell Labs among the clients on its roster.

Investors Go Global

Worldly Information Network, New York, today will launch worldlyinvestor.com, an online global investing community. The site is an anchor tenant in **America Online's** international channel, is on the personal finance section of **XOOM** and has main screen placements on AOL Canada. Designed by **Organic**, San Francisco, it offers around-the-clock coverage of markets, trends and companies outside of the United States. **AdForce**, Cupertino, Calif., is handling ad management, delivery and tracking.

Fruitful Loop: Online Ad Firms Offer New Products

By Adrienne Mand

As advertisers clamor for more accountability from online marketing, DoubleClick and MatchLogic this week will launch new reporting products. DoubleClick will be offering services to media buyers for the first time.

New York-based DoubleClick, which serves publishers with its DART ad management technology, has opened a new unit, Closed-Loop Marketing Solutions, which will launch three products for advertisers and agencies. The services will allow advertisers to evaluate campaigns from inception, including delivery, management and analysis. DART for Advertisers will allow them to manage and traffic ads and easily change creative. DataBank, the second product, is a reporting service that will allow advertisers to understand shoppers' patterns by anonymously tracking their steps.

David Rosenblatt, general manager of the new unit, said the third service, Boomerang, "allows advertisers to create distinct lists of people on their site and what they did,"—including buying, generating a lead or nothing—"and continue the relationship after they leave the site with other sites." When users visit other sites in DoubleClick's network—which includes about 3,000 Web sites—ads can

be targeted to them based on the knowledge.

"It really means that the agency or the advertiser is really in control of the campaign in a way that they haven't been before," Rosenblatt said. DART for Advertisers has signed four undisclosed clients. Six clients are testing Boomerang before its November launch.

Also this week, MatchLogic, Westminster, Colo., will launch TrueSelect, which allows advertisers to target ads across the Web. Earlier this year, the firm launched a closed-loop reporting tool called TrueEffect.

Mitch Bennett, MatchLogic vice president of corporate marketing and client services, claimed DoubleClick's entry into the business will increase

awareness of such tools. "This is what the advertisers are looking for. It will help us from the standpoint of education," he said.

The new services also place DoubleClick in competition with Palo Alto, Calif.-based AdKnowledge, which sold its publishing services to DoubleClick in June. John Mracek, vice president of marketing at AdKnowledge, said the deal did not exclude future competition. "Both sides ... are free to spend more time producing products that are directly competitive with us and us with them. This is a wide open market for everybody." ■



Closed Loop Marketing Solutions targets online advertisers and agencies.



other end of the receiver. He observes: "Brand managers [who attended FAST] are getting back to me and saying, 'Bill, I challenge you to find on the Internet the connection to the audience I'm trying to reach—because my traditional agency can't find it for me.'"

Fortunately for P&G, and other attendees, a plethora of new business pitches is not all that has been spawned by the meeting. In fact, it's likely the first evidence of the summit's impact on the industry will come from the FAST Forward Steering Committee, now with 500 members, which is rapidly taking on difficult, industry-wide issues. The group, chaired by Rich LeFurgy, a former online media executive who is also chairman of the Internet Advertising Bureau, is developing standards for online ad models, media buying, audience measurement criteria and consumer-related projects.

At the Ad:tech conference in New York later this month, the committee will make public some of the early results of its work, including a preliminary standard for measuring ad impressions served, LeFurgy says. Committee members will have 30 to 60 days to comment on the results, "then it becomes a voluntary guideline to use or not use."

Participation is vital to reach consensus about online advertising guidelines, LeFurgy explains. "We are at a point in the industry where there's a real incentive for us to work together," he says. For instance, he stresses that advertisers need a uniformed reporting mechanism for requesting data on audience size or ad impressions served. The lack of uniformity is a waste of money and time for publishers, agencies and clients.

Other attendees have their eyes on the bigger picture. The most common observation about the summit was that because so many marquee advertisers were in attendance (many still marvel that P&G

and Unilever officials sat under the same roof) money is bound to shift to online media. M&M/Mars chief operating officer Paul Michaels said at the conference that he could envision major advertisers allocating as much as 40 percent of their ad budget to digital media over the next few years.

The "digital media" catch phrase was also on the mind of Denis Beausejour, vice president of advertising for P&G Worldwide. He stated that within the next five years he could see P&G, which currently spends more than \$3 billion on advertising annually, allocating as much as 80 percent of its media budget to "interactive digital media," which by the company's definition encompasses the Internet and digital television.

At least the talk is encouraging right now.

"To me this is an enormous step because of the level of the people involved and the unanimity to a commitment," says Bob Schmetterer, chairman of New York-based Euro RSCG Worldwide. Schmetterer would like to see more focus on the "role of advertising subsidizing [consumer] costs of the medium ... It's not blue sky. It's an obvious question. The role of advertising historically is responsible for reducing the

media costs for consumers."

But there's also interest in generating more usage among consumers—one summit panel floated the idea of running a Web usage awareness campaign similar to the "Got Milk?" efforts of the California Milk Processors Board and Dairy Management.

Such ideas are certainly thought-provoking, but Schmetterer warns that the funding of such efforts will come only when his counterparts at the larger traditional agencies get up to speed about the intricacies of the medium—and that has yet to happen, he contends. "The CEOs of the traditional advertising agencies are clueless generally about this medium," he says.

With P&G and other major advertisers now expressing interest in the medium, maybe that won't be true for much longer. ■

"[FAST has] become the gold standard of credentials with prospects to say you were there," states Think's Chris Marriott.

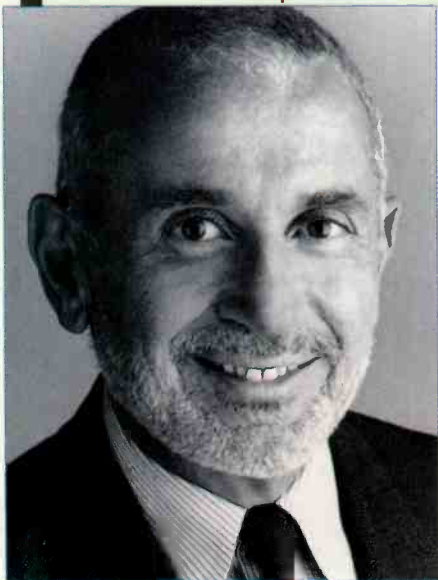
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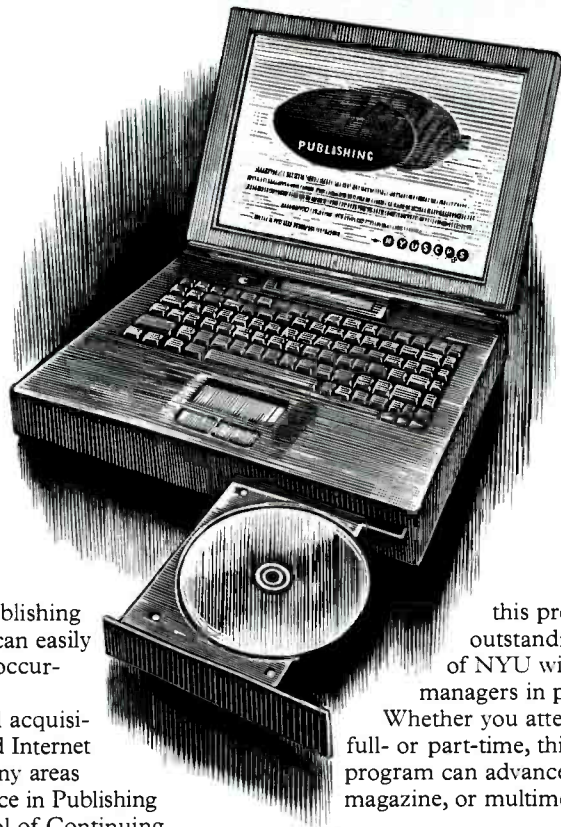
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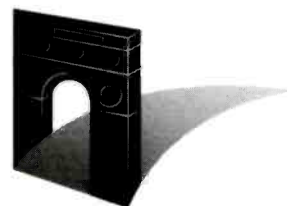
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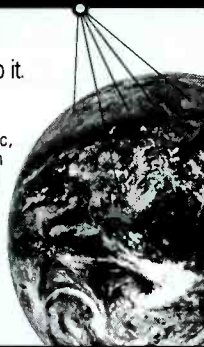
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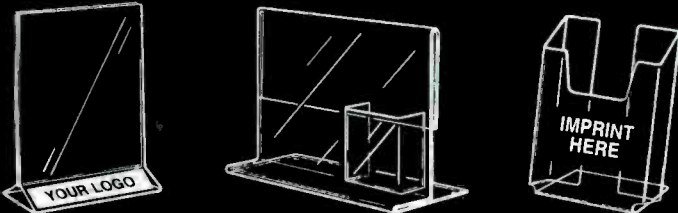
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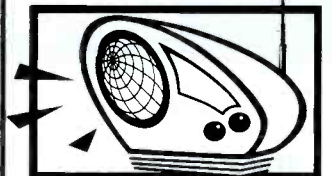
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New York, NY 10036

DIRECTOR OF CAUSE MARKETING National Organization for Hearing Research

Do you enjoy developing successful retail sales strategies but are tired of the stress of the corporate treadmill? Would you like to help an important cause while assisting corporations to build their sales? Small but well-funded nonprofit organization seeks marketing professional to lead the development of our corporate cause marketing program. Must enjoy sales calls and interfacing with senior corporate management.

The National Organization for Hearing Research gives seed money grants to auditory scientists to find the preventions, causes, treatments and cures of hearing loss and deafness. Please respond with cover letter, resume and current salary information to: NOHR
225 Haverford Ave., Suite 1
Narberth, PA 19072.

FAX: 610-668-1428

HEADHUNTER WANTED

One of NY's most highly regarded strategic planning recruitment firms is expanding and seeks a dynamic recruiter to add to our growing staff. Recruiting or advertising agency experience, especially in account management or new media, internet, or online, is ideal. All resumes will be treated confidentially.

ADWEEK Classified, Box 4081
1515 Broadway, 12th fl.
New York, NY 10036

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

HELP WANTED

ADVERTISING SALES MANAGER

Publisher of high-quality, special-interest magazines seeks a hands-on Sales Manager with strong leadership and organizational skills for FINE COOKING magazine. We're looking for an energetic self-starter who can identify prospects and successfully sell ads, while managing the fast-paced ad sales operation. Position requires heavy telephone sales work, correspondence, and approximately 15% national travel/year. Should have 4-6 years sales experience selling agencies and accounts along with prior management experience. A facility with computers, especially spreadsheets, is a must. We offer a competitive salary, including "team" commissions, and excellent benefits. Please send resume and salary requirements to HR.

The Taunton Press

63 S. Main St, Box 5506
Newtown, CT 06470
www.taunton.com

An Equal Opportunity Employer

ASSOCIATE CREATIVE DIRECTOR

HELP! I need a creative power house in our N.J. office. Someone with five+ years of agency experience... art priority but you can write great headlines and the occasional paragraph or two. You know a great concept when you come up with it or it comes up to you. You can juggle priorities and personalities, and keep our creative staff (art and copy) focused and productive. You can delegate but you can also do it yourself. You must be highly creative in the art of inspiring clients and staff, strategic thinking, concept visualization and building a structure for a talented staff.

Must have a proven history of delivering quality work in B to B markets (professional dental/healthcare a plus). Good knowledge of QuarkXpress, Photoshop and Illustrator required. Salary commensurate with experience; benefits and an energetic, creative working environment.

Send/fax resume, at least 5 samples (copies ok) and salary history (required) to:

Creative Director
Lanmark Group, Inc.
PO Box 427, Eatontown, NJ 07724
FAX: (732) 935-0524

RESEARCH ANALYST

Research Analyst requires 1-3 years experience using IMS/MRI, and LNA Target System. Support sales staff with specific market research for proposals and sales calls. Experience in dealing with research vendors on various levels is preferred. Reports to Research Director.

Each position requires the ability to write and to interpret numbers in a sales context. Skills in Word, Excel, Powerpoint and DeltaGraph.

To apply for this position,
please send cover letter, resume and salary requirements to:

Weider Publications, Inc.
One Park Avenue, 10th Floor, New York, NY 10016
Attn: Greg Payne
Or fax to (212) 685-9644

REUTERS

Marketing Information

Reuters, the world's largest news source is seeking an energetic, organized Junior Sales Executive with excellent communication skills to help sell Business Information Products. This entry-level position requires you to service existing accounts, support sales team, work with Reuters technical group to coordinate client support, file reports and other market information. Learn from the industry leader and build a career in the information business. Fax resume and salary history to: M. Trenard (212) 603-3867

For Classified Advertising Call
1-800-7-ADWEEK

COPYWRITER & GRAPHICS DESIGNER

The search is on for two experienced professionals who know their way around a financial services company but prefer to work for a growing marketing communications agency. Both candidates, one a Copywriter, the other a Graphics Designer will have at least 5 years of consumer and business-to-business experience in all of the various tactics of direct marketing.

If your resume meets the above criteria, please fax it and your salary history to:

212-696-4998
Jaffe & Partners

LEARN HOW TO HIT PEOPLE EFFECTIVELY (AND GET PAID FOR IT!)

We are looking for a few great media people:
MEDIA PLANNERS with minimum 2+ years planning experience and
ASST. MEDIA PLANNERS with a minimum of 1 year media experience.

Winkler Advertising is a technology agency with a consumer bent so we are open to different category expertise.

Candidates should have excellent verbal and written skills and be enthusiastic, pro-active and extremely organized.

Please fax your resume to Roxanne (Media Dept.) at 415-495-7118 or mail to:
Please, no phone calls or e-mails!
Winkler Advertising
Attn: Roxanne (Media Dept.)
301 Howard Street, 21st Floor
San Francisco, CA 94105



advertising. and then some.

COME GROW WITH US!

MGI publications is seeking an award-winning, creative Art Director with 4 to 6 years years of experience for our corporate-level business publications. Must have hands-on magazine experience, including design, layout, photo shoots and press runs; and expertise in Quark Xpress, Illustrator and Photoshop. You should be a team player with the ability to meet deadlines.

We are an established national magazine publisher in the Bucks County/Philadelphia area and growing quickly. We offer an excellent salary, benefits and an extraordinary group of people to work with. Send salary history, resume and samples to:

Jodi Bromberg, Group Editorial Director
MGI Publications
301 Oxford Valley Road, Suite 804, Yardley, PA 19067
FAX: (215) 321-9636

HELP!

We need a
Media Director
so bad an account guy placed this ad. Please send resume to:
Turkel Schwartz & Partners
Attention: Account Guy
1871 Oak Avenue
Coconut Grove, Florida 33133

Hurry. You know how
media people gossip.
(Far forward, right hand page)

TRAFFIC MANAGER

The Food Group, the country's largest foodservice & marketing agency, seeks experienced organized individual to manage and track all jobs on computer. Must be detail oriented, energetic and congenial.

Fax resume with
salary requirements to:
212-696-0609
No phone calls please.

HELP WANTED

SALES OPERATIONS ADMINISTRATOR

For this freelance assignment, you will create and maintain TV station daily program and commercial logs. Responsibilities include: assigning commercial copy/instructions for five accounts executives; coordinating the flow of commercial materials; printing dub-list and download onto disk for technicians in master control. Additionally, you will deliver commercial tapes via pouch to LA for daily dubbing/reporting of progress; purge commercials from commercial library in the computer; check schedule billboards; maintain continuity, contract input, log editing, inventory control, program and format changes, etc.

The selected candidate will be a self-motivated individual with outstanding organizational skills. A bachelor's degree is helpful or significant experience in Traffic and Sales Service is preferred. Knowledge of Enterprise AS-400 broadcast system is highly desirable. The ability to perform under pressure and meet deadlines is essential. This freelance assignment with NBC-America West is a Kelly Staff Leading position.

Please fax resume
and cover letter to:
M.Q. 212 664-6449

We regret that we will only be able to respond to those applicants in whom we have an interest.

An Equal Opportunity employer MIF

Automotive Account Management

ST.JOHN & PARTNERS, a \$56+M (and rapidly growing) ad agency in sunny Jax, FL seeks candis for the following pos:

Mgmt Supv w 8-10 yrs agcy exp & auto dlr grp exp, to mng & strtgcl lead & oversee 2 auto dlr gp accts fm Jax office. Must have exp w reitnt plng, brand inits, plng sessns. Some trvl reqd.

Acct Supv w/5-8 yrs agcy & auto dlr grp exp, to mng an auto dlr gp acct. Must have exp w reitnt plng, brand inits, plng sessns. Website devmt exp a +.

AE w/3-5 yrs agcy exp, to svc an auto dlr gp acct. Must poss a strng med+crea bkgd w/an ad agcy. Retl acct exp a+; auto acct exp prfd. Prev auto dlr gp exp a must.

Join one of NE FL's fastest growing, full service, ad agencies. Mail, fax or e-mail res w/sal req to Celia Weeks, Dir. of Admin., St. John & Partners, 5220 Belfort Rd., Jax, FL 32257. Fax 904-296-9362. E-mail add: cweeks@sjp.com

SALES

Comstock, Inc., the graphic design industry's most prestigious stock photo agency, has immediate openings for hardworking, personable inside-sales people. Help ADs and GDs select fabulous photos for ads, brochures, and websites from Comstock's over 5 million photos. 1-3 years sales experience preferred.

Fax resume to LWS

@ 212-353-3383

and ... checkout Comstock.com!

CALL 1-800-7-ADWEEK

MEDIALOGIC is an award-winning, results-driven, hot shop that offers a fun atmosphere, great clients and lots of benefits.

Immediate openings include:

SR. ACCOUNT EXECUTIVE

Sr. Acct Exec with 5 yrs high-tech/software account experience. Industry knowledge & communication skills req.

ASSOCIATE CREATIVE DIRECTOR

"Up and coming" creative director. Ability to write and visualize a must. Min 3 yrs relevant agency exp req.

Send resume and sal. req. to:
dsch@mlinc.com

or fax (518) 456-4279

Check us out at www.mlinc.com

No phone calls please. EOE.

media logic
ADVERTISING | MARKETING | DESIGN

ASSOCIATE PROMOTIONS MANAGER NYC Based

Telemundo Network Group, LLC. seeks bi-lingual (Span/Eng.) sales promotion professional w/min. 5 yrs exp. Expertise in development and execution of client-driven marketing initiatives. Requires excellent presentation-writing skills and the ability to creatively address clients' needs using network resources. Copywriting skills and US Hispanic market experience a plus. (EOE)

Please send resumes to:

Telemundo Network Group, LLC.
1775 Broadway 3rd Fl
New York, NY 10019
Attn: Sales Support

ADVERTISING SALES

South Florida based magazine publisher seeks successful, experienced sales representatives to sell ads for several regional publications. These positions require a customer-oriented focus, an entrepreneurial drive, and a knack for bringing the sales pitch to a successful close. Competitive salary with incentive bonus commensurate with experience. Please fax resume and salary history to Bill Barber at 954-252-9391.

MEDIA BUYER

One of the fastest growing home security companies in America seeks experienced Direct Response TV Buyer in our West Palm Beach Corporate office. Position will include all aspects of the buying process including strategy development, lead tracking & sales reporting/analysis. Excellent compensation and benefit package.

Fax resume to: (561) 689-0361.

CREATIVE DIRECTOR

Established metropolitan Washington, DC ad agency is looking for strategic thinking creative director who loves new business and appreciates being surrounded by a talented team. We're willing to listen to new ideas. Let's begin the process with your resume.

ADWEEK Classified
Box 4084

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

COUNTRY MUSIC LOVING AD SALES TALENT

Ad salesperson with a passion for country music needed by energetic and fun magazine company. Self-starter with ability to learn and tackle new projects at a quick pace. Some sales experience required. Only those motivated to succeed need apply. E.O.E.

Resume w/Salary History to:

Attn: CM Publisher (Adweek)

c/o Sussex Publishers

49 E. 21st St., 11th Floor
NY, NY 10010

Fax: (212) 260-7566

STRATEGIC PLANNERS ACCOUNT MANAGERS

Leading-edge, NY-based advertising firm, specializing in new concept marketing to Fortune 100 companies, seeking strategic planners and idea-driven account managers to support major US expansion. Minimum 4 yrs related experience. MBA helpful. Various positions; salary ranges \$85M to \$120M. Fax resume and comp requirements to:

HR Manager

(215) 654-9965

MARKETING MANAGER

Business-to-business publisher seeks an energetic, team player to head marketing dept. We are seeking a professional who has strong copy writing skills and can develop successful marketing concepts. The candidate must also have an understanding of graphic design, promotion and project management. Position offers excellent salary, plus benefits. Mail or fax resumes to:

MGI Publications

301 Oxford Valley Road, Suite 804

Yardley, PA 19067

Fax: 215-321-9636

CIRCULATION DIRECTOR

Los Angeles

Experienced well rounded Circulation Director needed for LA based paid daily business publication. Must have strong hands on experience in circulation promotion, N/S sales, and ABC audits. The right candidate must be a good communicator, well organized, goal oriented, and able to work well with others.

Send resume with salary requirements in strict confidence to:

Department AH
BPI Communications
1515 Broadway
New York, NY 10036
or FAX to: 212-536-5283

EOE

VICE PRESIDENT SALES & MARKETING

We are a progressive leading North American manufacturer of office presentation products seeking a talented, creative and service-driven Marketing and Sales professional to spearhead product development and sales in the U.S., Canada and abroad. The right candidate will have hand-on sales experience as well as product development expertise, preferably in a packaged goods business. A minimum of 10 years experience in a similar or related position is required.

Resumes only to:

Sales and Marketing Search
c/o MAGE, 850 Boylston Street,
Chestnut Hill, MA 02167

Director of Client Services

Due to five years of 20%+ growth annually, hot Charlotte agency seeks a marketing and advertising professional with over ten years of managing clients and account executives for agencies with over \$50 million in billings. We are considered one of the top agencies in the Carolinas, with an outstanding 25-year creative reputation and blue-chip client roster. Send resume and letter in complete confidence to:

ADWEEK Classified - Box SE00918

1515 Broadway, 12th Fl.

New York, NY 10036

Director of Public Relations

St. John & Partners Adv and PR, a \$56M ad agency in Jax, FL is looking for a PR Dir. Ideal cand should have an ext. bkgd in PR incl practical exp in dev and exec strat PR plans. Min qual incl a deg in comm/jour, 10+ years exp. in Sr. PR Mgmt w/a PR firm &/or Ad Agency. Shd have extnsv exp w/media rel, promo events, crisis mgmt, and have exc verbal & written comm skills. Supv exp w/focus on ldrshp, coaching & dev a staff and can lead new bus devel. Mail, e-mail or fax res to Celia Weeks, Dir of Admin, St. John & Partners, 5220 Belfort Road, Jax, FL 32257. E-mail: cweeks@sjp.com. Fax 904-296-9362.

HELP WANTED



Media and Creative Opportunities

We're Growing! Foote, Cone & Belding is seeking experienced and entry level media and creative professionals to join the agency team servicing the Taco Bell business. Ideal candidates are those who thrive in a fast-paced environment and love a challenge. QSR a plus! Opportunities include:

- | | |
|---------------------------|----------------------|
| S.F. | Orange County |
| Senior Planner/Supervisor | Media Supervisor |
| Media Planner | Art Directors |
| Assistant Media Planners | Copy Writers |

Please fax your cover letter and resume: 714-432-1108, attn: HR.
Please reference position interested and include salary history. EOE

**ADVERTISING SALES
FINE HOMEBUILDING MAGAZINE**

Publisher of high-quality, special interest magazines seeks National Accounts Manager to maintain and upgrade a large existing client/prospect base as well as develop new business. Heavy telephone sales work, correspondence and moderate national travel. Must be focused, organized and able to meet deadlines in a fast-paced environment. College degree with magazine space sales experience preferred. Facility with computers and knowledge of home building desired. We offer a competitive salary, excellent benefits, challenge and growth potential. Please send resume to Human Resources.

The Taunton Press
63 S. Main St, Box 5506
Newtown, CT 06470
www.taunton.com
An Equal Opportunity Employer

SENIOR ADVERTISING ACCOUNT EXECUTIVE

Full-service Baltimore based agency with local, regional and national accounts seeks a well-seasoned account executive. Ideal candidate will possess a minimum of 10 years related advertising/marketing experience, have strong verbal and communication skills, be organized and detail oriented and have a hands-on way of doing business. Financial account experience and copywriting a plus.

Forward resumes to:

Senior Account Executive Position
225 International Circle, Suite 200, Hunt Valley, MD 21030
FAX: (410) 527-1899

ACCOUNT MANAGER - BabyCenter.com

Regional advertising sales executive needed to contribute to the success of the premier website targeting new and expectant parents (named by Business Week as one of the five top sites to watch in 1998!) Based in Southern CT or elsewhere in the NY metro area, you will be responsible for developing the territory, possibly to include New England or the Southeast. The ideal candidate will have a college degree, some advertising agency, a minimum of two years print and/or internet sales experience, have a familiarity with the family market, and possess excellent communication skills-both written and oral. Must be a hard working, self-starter who wants to work in a fun environment. Interest in the internet scene a big plus. Approximately 40% travel required.

We offer excellent benefits, a competitive salary plus commission package, stock options and a team environment. Best of all, this is a once in a lifetime opportunity to get in on the ground floor and help grow a company!

EMAIL (debm@babycenter.com) FAX: (203) 454-9726

no recruiters please

CALLING ALL MEDIA PLANNERS AND "WANNABES"

Bozell Worldwide has several opportunities for Media Planners (min. 18 months agency planning exp) and "wannabes" (aka Assistant Media Planners) with previous internship experience. Planners will need exp w/ b'cast and print mediums and AMP candidates will need a passion to learn and be savvy with numbers. Excellent communication/computer skills required for "wannabes"/planners alike.

Mail or fax (212-463-8419) resumes, including desired salary to:
Bozell Worldwide, Dept. LP
40 W. 23rd St, NY, NY 10010

ECE/AA

M/F/D/V

WE NEED HELP

We are a growing, San Francisco, full-service agency and we need two good, really good ACCOUNT MANAGEMENT people.

We are looking for an ACCOUNT SUPERVISOR with 5 years in the agency business who has strong PACKAGED GOODS experience. This person must have experience with an ADVERTISING DRIVEN account. You must be a HANDS ON, GET-IT-DONE account person who is not afraid to go into the field and see what is happening. If you are not that kind of person, please don't apply. This is a big opportunity for the right person.

We also need a strategically sound, advertising savvy, FINANCIAL SERVICES ACCOUNT SUPERVISOR who can TAKE CHARGE of the day-to-day operations and play a big part in the STRATEGIC DIRECTION of our financial services client. You must be a TEAM PLAYER, who has about 5 years of agency experience. Long hours and working weekends are part of this job. You can BUILD YOUR OWN TEAM.

Please fax your resume to:
VP, Human Resources
(415) 421-7944

MEDIA AND PROMOTION PLANNER

Long Island manufacturer of cosmetics and OTC pharmaceuticals seeking Media & Promotion Planner for our Advertising Department.

The individual we seek should have 2-3 years experience in Media and/or Promotion planning; a four year degree preferably in Advertising or Marketing; proficient in Microsoft Office; and knowledge of all media resources. Superior organizational and communication skills are essential.

We offer a comprehensive benefits package including health care, 401K, ESOP, pension and tuition reimbursement. For immediate consideration fax res/cover letter w/min. salary requirements to:

516-844-2923

or mail to:

PO Box 9357

178 EAB Plaza

Uniondale, NY 11553

Attention: Human Resources

We are an EOE/ M/F/H/V

COPY WRITERS

Full time & Freelance

The Food Group, the country's largest Foodservice Agency, is looking for highly creative, strategic and versatile writers to work on America's best-known brands. We're growing and fast-paced. You'll get to work on a wide variety of projects: ads, consumer promotions, direct mail, sales support materials, etc. Food, foodservice or B to B print experience preferred.

Fax cover letter with salary requirements, resume and samples to:

Roger

at (212) 686-2901

NO PHONE CALLS

PRODUCER

A global advertising agency is seeking a solid producer with approximately 3-5 years of experience to work on its retail automotive account in Denver, CO. Solid writing skills, T.V. production (as this is 85% of our business) and presentation skills are required. Automotive experience is a plus! Interested candidates should send a resume and reel to:

J. Walter Thompson

1401 17th Street, Suite 1500

Denver, CO 80202

NO CALLS PLEASE

EOE M/F/D/V

Internet Ad Sales

New York location. Join one of the largest and fastest growing Web sites. We're looking for experienced professionals with a track record of success. If that's you, fax your resume to 415-331-4857 or email jobs@infospace.com

ACCOUNT PLANNERS WANTED

Love advertising? Passionate about growing brands? Top creative advertising agencies need account planners with crackling intelligence, passion, creativity and out-of-the box strategic thinking to develop brand building advertising strategies. 5-10 yrs, \$70-150K+, SF, LA, NYC, Chicago, Boston, Minneapolis.

Ada Alpert, Alpert Executive Search
212-297-9009 Fax: 212-297-0818
alpertsearch@worldnet.att.net

TRAFFIC/PRODUCTION

Rapidly growing ad agency. Broadcast, print, direct mail, and collateral. Strong organizational skills. Experienced. Great environment.

Fax resume:

Halo Group Inc.

Att: Human Resources

516-543-0027

No calls please.

CULTURE TRENDS

MTV's BUZZWORTHY

BUZZWORTHY are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos that MTV designated as BUZZWORTHY, the vast majority have been certified gold or platinum.

Week of 9/28/98

Artist/Group: **Black Eyed Peas**
Song/Video: **"Joints & Jam"**
Director: **Brian Beleticz**

Black Eyed Peas are keeping it real. Real how they see it. With hip hop influenced by soul, Jazz and Latin rhythms. With a live band. With pumpin' live shows that inspire Black Eyed Peas to burst into acrobatic movements. With energetic live shows that drive audiences into a frenzy. And you can catch some of this vibe on MTV.

Artist/Group: **Shawn Mullins**
Song/Video: **"Lullaby"**
Director: **Roger Pistole**

Shawn Mullins honed his craft the old fashioned way: writing songs that can be played on an acoustic guitar and working them out in front of live audiences more than 200 nights a year. With the arrival of **Soul's Core**, his latest album and first on major label, Shawn Mullins is no longer Atlanta's best kept musical secret. While he's playing larger rooms and making bigger bucks, Shawn's not planning on changing his music or his outlook on life.

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending September 28, 1998

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	New	Rush Hour	33,001,803	3	33,001,803
2	New	One True Thing	6,606,455	3	6,606,455
3	2	There's Something About Mary	5,634,385	68	147,126,261
4	1	Rounders	4,731,197	10	16,081,589
5	5	Simon Birch	3,744,801	10	8,111,342
6	4	Saving Private Ryan	3,405,161	59	178,091,556
7	3	Blade	3,263,253	31	61,304,718
8	6	Ever After	1,778,716	52	59,620,410
9	9	Armageddon	1,254,927	82	195,835,936
10	8	Snake Eyes	920,173	45	53,896,133
11	13	The Parent Trap	894,231	54	63,100,330
12	10	How Stella Got Her Groove Back	864,540	38	35,329,596
13	15	The Mask of Zorro	688,771	66	90,210,339
14	7	Knock Off	638,313	17	9,515,689
15	18	Everest	634,874	199	42,561,428
16	20	Dr. Dolittle	632,814	87	141,095,860
17	12	Why Do Fools Fall in Love	622,878	24	11,599,415
18	17	Slums of Beverly Hills	555,446	38	4,464,728
19	14	Dance With Me	528,573	31	15,113,284
20	11	54	524,999	24	16,214,148
21	23	Mulan	453,952	94	119,030,935
22	16	Dead Man on Campus	436,093	31	14,257,826
23	19	The Negotiator	404,604	54	42,629,085
24	22	Your Friends & Neighbors	400,899	33	3,885,585
25	21	Halloween: H20	359,701	47	53,323,506
26	30	The Avengers	319,297	38	22,962,496
27	24	Six Days, Seven Nights	303,617	101	73,565,352
28	25	Lethal Weapon 4	300,616	73	127,213,134
29	New	Permanent Midnight	260,562	5	275,864
30	26	Next Stop, Wonderland	259,603	31	2,394,113
31	27	Air Bud: Golden Receiver	252,341	38	9,562,329
32	52	Mafia!	248,841	59	19,333,404
33	28	Smoke Signals	201,730	87	6,149,575
34	45	Touch of Evil (reissue)	174,065	10	308,725
35	36	Hope Floats	165,467	115	59,587,156

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ADWEEK

DIRECTORIES '99 Editions Available Now

Are you using up-to-date data? The new 1999 editions of **The Adweek Directory**, **The Brandweek Directory** and **The Mediaweek Directory** are coming off the press. Covering Advertising, Brand Marketing and Media, these newly revised reference directories contain over 24,000 companies and more than 100,000 key personnel.

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

Also, if you're looking for someone to build a Web site, an agency with a multimedia need, or a developer in search of digital alliances, you'll find all the answers you need in the **IQ Directory**. Published by the same people who created ADWEEK's IQ News, it lists over 2,200 Interactive/New Media Marketing Development companies and can save you hours of research.

ALL TITLES NOW AVAILABLE ON CD-ROM
FOR FASTER SERVICE OR FOR INFORMATION ON OUR CD-ROM

CALL 1-800-468-2395

 Recycled Paper

ADWEEK DIRECTORIES

1515 Broadway, New York, NY 10036

Or call toll-free 1-800-468-2395

YES. Please send me the following ADWEEK Directories:

- 1999 ADWEEK Directory @ \$325
- 1999 BRANDWEEK Directory @ \$325
- 1999 MEDIAWEEK Directory @ \$325
 - Any 2 of the above for \$525
 - All 3 of the above for \$660
- 1999 IQ Directory @ \$300

STANDING ORDER OPTION. Check this box and your directories will be automatically renewed for you next year.

- Charge my: VISA MC AMEX
- Check enclosed for \$ _____

U.S. and Canadian residents please add \$12 for shipping and handling. All other non-U.S., add \$45 per directory. Add applicable sales tax in CA, FL, GA, IL, MD, MA, NJ, NY, OH, TX & CANADA.

IFZ9ADAD3A98

ORDER ALL 3 AND SAVE

Name _____

Title _____

Firm _____

Address _____

City/State/Zip _____

Phone _____

Card # _____

Exp. Date _____

Signature _____

ADWEEK DIRECTORIES

1515 Broadway, New York, NY 10036

Or call toll-free 1-800-468-2395

YES. Please send me the following ADWEEK Directories:

- 1999 ADWEEK Directory @ \$325
- 1999 BRANDWEEK Directory @ \$325
- 1999 MEDIAWEEK Directory @ \$325
 - Any 2 of the above for \$525
 - All 3 of the above for \$660
- 1999 IQ Directory @ \$300

STANDING ORDER OPTION. Check this box and your directories will be automatically renewed for you next year.

- Charge my: VISA MC AMEX
- Check enclosed for \$ _____

U.S. and Canadian residents please add \$12 for shipping and handling. All other non-U.S., add \$45 per directory. Add applicable sales tax in CA, FL, GA, IL, MD, MA, NJ, NY, OH, TX & CANADA.

IFZ9ADAD3A99

ORDER ALL 3 AND SAVE

Name _____

Title _____

Firm _____

Address _____

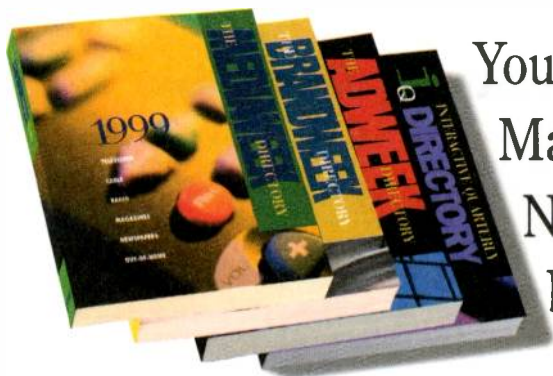
City/State/Zip _____

Phone _____

Card # _____

Exp. Date _____

Signature _____



You depend on our
Magazines every week...
Now rely on Adweek
Directories every day.

ADWEEK
DIRECTORIES

**For fastest service, or for
information on our CD-ROM
CALL TOLL-FREE 1-800-468-2395**



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 581 NEW YORK NY

POSTAGE WILL BE PAID BY ADDRESSEE

ADWEEK
DIRECTORIES

1515 BROADWAY
NEW YORK NY 10109-0025

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NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 581 NEW YORK NY

POSTAGE WILL BE PAID BY ADDRESSEE

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NEW YORK NY 10109-0025

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NECESSARY
IF MAILED
IN THE
UNITED STATES



CALENDAR

The **National Association of Broadcasters annual Radio Show** will be held Oct. 14-17 at the Washington State Convention and Trade Center in Seattle. Speakers include Federal Communications Commission chairman William Kennard; Sam Zell, chairman of Jacor Communications; and syndicated talk show host Dr. Laura Schlessinger. Contact: 202-775-4970.

Magazine Publishers of America and the **American Society of Magazine Editors** will present the **American Magazine Conference** Oct. 18-21 at the Disney Yacht and Beach Club Resorts in Orlando, Fla. The event will include a pre-conference program on international publishing and presentations by Vice President Al Gore and U.N. Secretary General Kofi Annan. Contact Liz Blabey at 212-872-3758.

The **VH1 Fashion Awards** will be held Oct. 23 at the Theater at Madison Square Garden in New York. (Air-date is Oct. 27.) Contact Tracy McGraw at 212-846-7879.

TeleCon will hold its **annual conference** Oct. 26-28 at the Anaheim Convention Center in Anaheim, Calif. The exhibition will provide information on video, audio and data conferencing. Contact: 800-829-3400.

The **Folio:Show**, a magazine industry convention and expo, will be held at the New York Hilton & Towers Nov. 2-4. Keynote speakers will include Bruce Barnet, president/CEO, Cahners Publishing; and Edward Lewis, publisher of *Essence*. Contact: 203-358-3751.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Why Do Viewers Tune In?

A majority of television viewers tend to watch shows out of habit, according to Arbitron's latest Pathfinder Study. The survey shows that among TV viewers 16-74 years old, 64 percent say that, more than anything else, they tune in to "shows they almost always watch" as opposed to trying a new show. The survey also revealed that 58 percent watch TV "to relax and unwind" and 37 watch "to see what's new and stay current." Twenty-nine percent watch TV "to keep themselves company." Only 22 percent said they watch TV "to see favorite actors or actresses." The results are based on a nationwide canvassing of 4,500 consumers.

Telemundo Airs *Thorn Birds*

As part of a new policy to air more general-audience programming, Telemundo Television Network last night began airing the Emmy award-winning miniseries *The Thorn Birds*, first broadcast on ABC in March 1983. The Spanish-language network will air the 10-hour miniseries, based on the novel by Colleen McCullough, over four consecutive weeks. Telemundo adopted the new programming policy since being acquired earlier this year by Sony and Liberty Media.

Newsday Launches Exec Edition

Newsday, the daily newspaper serving Long Island and Queens, N.Y., launched an "Executive Edition" last week, available to companies in Nassau and Suffolk counties for a \$2.50 weekly subscription fee. Sixteen additional pages are included in Monday's business section containing exclusive features such as profiles of top local companies; "Databank," six pages of new business listings

and sales leads; and "Solutions," a look at how some Long Island companies troubleshoot. Subscribers also get access to a password-protected Web site.

Speedvision Gets First TW Deal

Starting this week, Speedvision rolls out to more than 570,000 cable customers in Central Florida via Time Warner Communications. The rollout is the young automotive network's first affiliation deal with a Time Warner-owned cable system. Speedvision is currently in 14.7 million cable homes serviced by Cox Communications, MediaOne, Comcast

Corp., Marcus Cable, Century, Jones, Falcon, Charter and Telecommunications Inc. as well as Primestar and DirecTV.

USN&WR Names Editors

U.S. News & World Report has appointed Victoria Pope and Damon Darlin as co-managing editors. Pope returned to the newsweekly last month after serving for a year as managing editor for the *National Journal*. Darlin has been *USN&WR's* assistant m.e. since August 1997. Also, Harrison Rainie, *USN&WR* managing editor, has been named editor of special projects.



THERESA MONTGOMERY

TNN will beef up coverage of bull-riding events.

Bull Market for TNN

Pointing to the increasing popularity of bull riding among spectators and TV viewers, The Nashville Network (TNN) last week announced it will beef up its exclusive coverage of the Professional Bull Riders (PBR) Bud Light Cup Tour Presented by Las Vegas in 1999 as part of its PBR Championship Bull Riding and Championship Rodeo series. In July and August the series became one of TNN's highest-rated shows with a 34 percent increase in household ratings over last year. The network will boost its coverage from 23 to 28 bull-riding events, including new competitions in Phoenix; Bakersfield, Calif.; Tacoma, Wash.; and Greensboro, N.C. The expanded series runs Sundays from 9-10 p.m. and Thursdays from 8-9 p.m.

Media Notes

CONTINUED

Sabrina, Clueless to Tribs

In an unexpected turn of events, Tribune Broadcasting-owned TV stations in New York (WPIX-TV), Los Angeles (KTLA-TV) and Chicago (WGN-TV) have acquired the fall 2000 off-network syndication rights to *Sabrina*, *the Teenage Witch* and *Clueless*. New York-based station reps had thought that the Chris-Craft/United Television station group had the inside track on the two Paramount Domestic Television sitcoms. Instead, said rep Bill Carroll of Katz Television, Tribune apparently upped the bidding, taking *Sabrina* (currently on ABC) on a cash-plus-barter basis (1.5 minutes national ad time) while accepting *Clueless* (the UPN series) on a straight barter basis (3.5 minutes national/3.5 minutes local). *Sabrina* is coming to the Trib stations on a broadcast-only basis. *Clueless* will receive broadcast and cable exposure, including national carriage on WGN-TV. A representative for Paramount declined to discuss terms of the deals.

Lee's V.I.P. Hits the Air

Pamela Anderson Lee turned in decent first-week numbers for her new *V.I.P.* syndicated action series. The bodyguard drama, syndicated by Columbia TriStar Television Distribution, scored a 2.3 rating/7 share metered market average (NSI, Sept. 26-27), 12 percent down from its lead-in and year-ago programming. However, strong returns came from major-market stations in New York (3.7/9), Los Angeles (5.6/11), Houston (6.8/15) and Memphis (5.6/13). Other freshman syndicated action hours posted the following first-week ratings: MGM's off-cable (Showtime) series, *Stargate: SG-1*

earned a 3.0/8; Rysher's *Highlander: The Raven* did a 1.5/4; Sachs Finley's *New Adventures of Robin Hood* had a 1.3/4; and PolyGram's *Crow: Stairway to Heaven* came in at 1.3/3.

Pearson Doing Mall Talker

Pearson Television has begun development of a fall 1999 talk show called *Christopher and Camilla at the Mall*. To be produced within a "major shopping mall," the hour-long project will feature lifestyle and consumer-oriented segments, as well as celebrity interviews, Pearson said. Hosts are Christopher Lowell, an interior designer who hosts Discovery Channel's *Interior Motives*; and Camilla Scott, who appeared in the former CBS series *Due South* and now hosts a daytime talk show in Canada.

People Stays After School

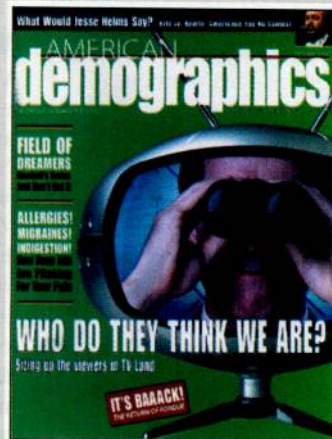
People magazine has joined with NBC, the Entertainment Industry Foundation, Creative Artists Association and the Ad Council to promote awareness of a new national program that aims to enrich after-school experiences for children. The media partnership will work with the U.S. Department of Education and the Mott Foundation. *People* will run public service announcements with various celebrities pro bono in its pages and help sponsor fund-raising events next year.

Apogee Makes First TV Buys

Apogee Co. last week made its first foray into TV via new subsidiary Apogeo Televisión's purchase of four Hispanic TV stations from Jay Zucker, owner of Hispanic Broadcasters of Arizona, for \$12 million. KDRX-TV, a low-power Telemundo affiliate in Phoenix; KHRR-TV, the Tele-

New Look in Demos

American Demographics, a chronicle of consumer research owned by Primedia Intertech, sports a new design and a new editorial direction in its October issue. "The magazine was too data-driven," said John McManus, editorial director. "It drew much of its content from the well of government resources. What we're trying to do is to make the numbers tell stories that marketing people can use to create strategies." The new design was created by art director Christine Goodsir. McManus is the former managing editor of *Mediaweek*.



mando affil in Tuscon, Ariz.; KQBN-TV, a low-power Telemax outlet in Tuscon; and K28EY-TV, a low-power Telemundo affiliate serving Douglas, Ariz., and Nogales, Mexico, will come under the Apogeo name early next year, pending FCC approval. Jim Johnson, president of Oswego, Ore.-based Apogee, said he is meeting with executives of Telemundo parent Sony to discuss another TV acquisition. Apogee has had various ventures in the radio business and in real estate.

Chiat/Day Work Wins OBIEs

Venice, Calif., agency TBWA Chiat/Day won the top prize at the recent 1998 OBIE Awards for outdoor advertising. The agency's work for Apple Computer earned the Best of Show prize, as well as two more OBIEs, for an outdoor single execution featuring a picture of Picasso and an out-of-home single execution, which featured a display of Rosa Parks.

Starcom to Handle Buying for E!

E! Entertainment Television last week announced it has hired Starcom Media Services, the Chicago-based media arm of Leo Burnett, to do the network's media buying and planning. Starcom will also handle the buy-

ing and planning for E! spinoff network Style. E! is the first domestic media property to sign with Leo Burnett in the agency's 63-year history.

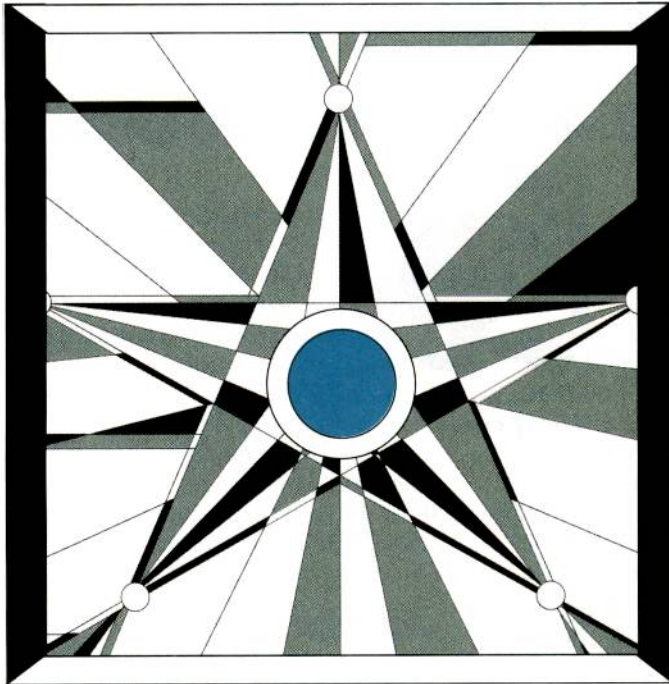
NatGeo TV Ups Wilk

National Geographic Television has promoted Andrew Carl Wilk to executive vp of programming and production. Wilk, who has been vp of programming and production since February 1997, will handle NatGeo's nonfiction series programming. He will also continue to oversee production of *National Geographic Explorer* for cable Superstation TBS and *National Geographic* specials for NBC.

Radio Revenue Keeps Rising

The Radio Advertising Bureau reported the industry's revenue increased by 9 percent in August, marking the sixth year of consistent growth in radio ad sales. Local ad dollars were up 7 percent and national sales shot up 16 percent compared to August 1997. Year-to-date local sales were 10 percent higher and national sales were 15 percent more than during the same period last year. Calculations are based on the Bureau's radio revenue index of more than 100 markets.

MEDIAWEEK PRESENTS THE 13TH ANNUAL MEDIA ALL-STARS



The Editors of MEDIAWEEK are looking for the best people in our business. Take a look at last year's winners and you'll get the idea.

We invite you to nominate a media professional for the 1998 awards. **The deadline for nominations is Friday, October 30**

TO NOMINATE, YOU MUST

be a working media professional or media sales rep or research supplier doing business with agencies and buying services. Nominations are limited to two per person.

TO NOMINATE, YOU MUST

submit a complete ballot which includes the reasons why you think your nominee should be selected as a winner. Winners are chosen based on overall excellence in their field based on exceptional performance on a specific project or account. Enclose an extra sheet of paper if necessary.

Your Name _____
 Title _____
 Company _____
 Address _____
 City _____ State _____ Zip _____

NOMINATE THE 1998 MEDIA ALL-STARS

- | | | |
|-------------|-------------------------------------|------------------------|
| CATEGORIES: | Media Director | Magazines |
| | Planning | Spot Television |
| | Research | Radio |
| | National Television or Cable | Newspaper |
| | | Out-of-Home |
| | | New Media |

Category _____
 Nominee _____
 Title _____
 Agency _____
 Address _____
 Phone _____
 This person is an all-star because _____

Last year's winners

Nancy Hale, DMB&B, **1997 Out-of-Home**
 Annette Mendola, SFM Media, **1997 Spot Television**
 Karen Ellis, The Martin Agency, **1997 Planning**
 Irwin Gottlieb, TeleVest, **1997 President's Award**
 Marcie Hill, PentaCom, **1997 National Television**
 Roby Wiener, Warner-Lambert, **1997 Radio**
 Jeanne Tassaró, Y & R Media Edge, **1997 Magazines**
 David Dowling, media.com, **1997 New Media**
 David Marans, J. Walter Thompson, **1997 Research**
 Paul Bankert, Zenith Media, **1997 Newspapers**
 Page Thompson, DDB Needham, **1997 Media Director**

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If you prefer, you can register your ballot online by logging on at www.mediaweek.com

For further information, please call (212) 536-6537

BIG DEAL

Benecol Food Products

Advertiser: Johnson & Johnson

Agency: Saatchi & Saatchi, N.Y.

Begins: January

Budget: \$80 million

Media: TV, print, radio

In what will be the first major effort by a drug marketer to enter the functional food arena, Johnson & Johnson's McNeil Consumer Products is launching two varieties of cholesterol-lowering Benecol margarine this January and a line of four Benecol salad dressings next March, all to be backed by some \$80 million in 1999 support that includes national TV, print, radio and FSIs.

McNeil acquired the North American rights to stanol ester, a pine oil-based dietary ingredient said to inhibit the absorption of cholesterol, in July of last year from the Raisio Group of Finland, which successfully launched its own Benecol margarine there in February 1996. Despite continuing efforts by Unilever and Monsanto to develop similar nutrition-enhancing products in the margarine arena, McNeil will hit the U.S. first, Jan. 7, with boxes of 21 individually wrapped servings of light and regular margarine.

Both the Benecol margarine and salad dressings—8 oz. bottles of Ranch, Thousand Island, French and Creamy Italian—will retail for \$5.99, significantly higher than comparable products in both categories. Per the green color code generally used in better-for-you products, Benecol packaging will feature a background of lush, rolling hills, with product usage shots superimposed over them.

Saatchi & Saatchi, N.Y., will handle an extensive ad push, and McNeil will recommend three servings of Benecol margarine per day to lower cholesterol. McNeil is dropping an FSI in February on the margarine and in April on both lines. It will also send information and samples of Benecol to 90 percent of cardiovascular doctors and general practitioners, and offer pamphlets for display in pharmacies.

Unaccustomed to distribution to grocery buyers, McNeil is using retail brokers to sell in the Benecol products to supermarkets, a source said.

—Stephanie Thompson

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

M&M'S CRISPY

Advertiser: M&M/Mars

Agency: BBDO, N.Y.

Begins: January

Budget: \$50 million-plus

Media: TV, print, radio

M&M's Crispy, which M&M/Mars is touting as the biggest candy launch in history, will be ushered in with more than \$50 million in advertising, more than 75 million samples and distribution of free product coupons exceeding 100 million. Tagline will be "The Feeding Frenzy Has Begun," apropos since the initial demand for the product has forced Mars into a retail allocation program for the candy rollout.

Thirty-six weeks of TV ads will launch with the Super Bowl in January, introducing the new nervous-looking, Orange M&M animated character to hang out with Red and Yellow. Ads run through the third week of February and then again from March to June. Radio spots will hit the top 100 markets along with print ads through June in such publications as *Rolling Stone*, *Entertainment Weekly*, *People* and *TV Guide*. M&M/Mars will buy 50 percent more print ads than it did for last year's Impostor campaign. The firm did not disclose a budget, but print spending between February and December, the same period as the Impostor promo, was \$2.5 million, per CMR. —Mike Beirne

CARNIVAL CRUISES

Advertiser: Carnival Cruise Lines

Agency: Cooper HMS, Miami

Begins: Now

Budget: \$20 million

Media: TV

In an effort to drive more fall business during a slow time of year, Carnival Cruise Lines this week breaks a \$20 million TV ad campaign. The 15- and 30-second spots, via feature original calypso music by David Horowitz and a Kathie Lee Gifford voiceover saying: "Looks like one vacation is just more fun. We guarantee it. Carnival, the most popular cruise line in the world." The guarantee refers to the cruise line's program that provides pro-rated refunds plus return airfare if guests decide to end



Crispy critter

their trip early for any reason. The spots, which are the work of Digital Domain, Venice, Calif., will appear in early morning, prime time, and late night on the three major networks. Shows for airing include *Good Morning America*, *Dharma & Greg*, *Chicago Hope*, *Late Night*

With David Letterman and the *Wonderful World of Disney*. Cable networks such as USA, TNT, E! Entertainment and Comedy Central are in the rotation. —MB

L'EGGSWEAR

Advertiser: Sara Lee Hosiery

Agency: DDB Needham, Chicago

Begins: November

Budget: \$3-5 million

Media: Print

Sara Lee Hosiery will reposition its Leggsweare brand of casual tights and socks as a woman's creative muse, a bid supported by revamped packaging and collateral materials, a retail brochure and a November print blitz, the brand's first advertising in four years.

To get the creativity message across, a pair of print ads from DDB Needham, Chicago, feature eclectically decorated "mannequins" designed by women artists.

In one execution, a model with a topiary torso is dressed in foliage and tights. Copy reads, "Dressing is an art. Give your creative spirit Leggs," and tags with "Nothing beats a great pair of Leggs."

The executions run as consecutive half-page verticals in November issues of 17 books, spanning fashion/beauty, women's service, health/fitness and entertainment categories.

The creative then sits out for the



Aiming to inspire creative dressing

CMR Top 50

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

Week of Sept. 14-20, 1998

Rank	Brand	Class	Spots
1	MCDONALD'S	G320	89
2	BURGER KING	G320	40
3	1-800-CALLATT	B221	34
4	MITSUBISHI AUTOS--GALANT	T112	30
5	CAMPBELLS--SOUP	F210	29
	KFC	G320	29
7	JC PENNEY--MEN'S & WOMEN'S APPAREL	V410	27
8	COLGATE--TOTAL TOOTHBRUSHES	D219	23
	TACO BELL	G320	23
10	LADY & THE TRAMP--VIDEO	H532	20
	OLIVE GARDEN	G320	20
12	HONDA AUTOS--PRE-OWNED	T112	19
	REVLON--NW CMPLXN EVN OUT CREAM FNDTN	D140	19
14	M&Ms	F510	18
15	CARNIVAL CRUISES	T412	17
	LITTLE CAESAR'S	G320	17
	SEARS--WOMEN'S APPAREL	V410	17
18	DURACELL--ULTRA ALKALINE BATTERIES	H310	15
	LEE--MEN'S JEANS	A142	15
	NEW LINE--RUSH HOUR MOVIE	B660	15
	TITANIC--VIDEO	H532	15
	ZOCOR--CHOLESTEROL RX	D560	15
23	BURLINGTON COAT FACTORY--WOMEN	V311	14
	KENMORE--MAJOR APPLIANCES	H219	14
	LAY'S--WOW FAT-FREE CHIPS	F530	14
	MAYBELLINE--EXPRESS FINISH NAIL POLISH	D150	14
27	ADVIL--LIQUI-GEL PAIN RELIEVER	D511	13
	COTTON INC.--CP	A920	13
	OFFICE OF NATIONAL DRUG CONTROL	B329	13
	PLANTERS--NUTS	F530	13
	SALON SELECTIVES--HAIR PRODUCTS	D390	13
	SNACKWELLS--STREUSEL SQUARES	F590	13
33	HOME DEPOT	V376	12
	JET DRY--DISHWASHER RINSE	H410	12
	MCI--LONG DISTANCE RESIDENTIAL	B221	12
	MGM/UA--RONIN MOVIE	B660	12
	POST--OREO Os CEREAL	F220	12
	TYLENOL--EXTRA-STRENGTH GELTAB	D511	12
	UNIVERSAL--ONE TRUE THING MOVIE	B660	12
40	ALMAY--ONE-COAT LIP COLOR	D120	11
	ETHAN ALLEN FURNITURE STORES	V375	11
	GMC TRUCKS--YUKON	T117	11
	OCEAN SPRAY WLFT FARMS--RTS FRUIT JC	F420	11
	PAYLESS SHOE SOURCE--WOMEN	V313	11
	SKINTIMATE SHAVE CREAM & GEL WOMEN	D250	11
	SONY--URBAN LEGEND MOVIE	B660	11
	WALL STREET JOURNAL	B621	11
48	AT&T--LONG DISTANCE RESIDENTIAL	B221	10
	CLAIROL--REVITALIQUE HAIR COLOR	D310	10
	CLARITIN--ALLERGY RX	D560	10

remainder of the year, picking up in early 1999 to fold in new executions for Leggsweat's new casual and active sock lines, which are set to hit the market at that time.

With 31 percent of market share, Leggsweat is the leader for casual hosiery in the food, mass and drug channel, per Information Resources Inc. —*Becky Ebenkamp*

YOO-HOO

Advertiser: Austin, Nichols

Agency: Mad Dogs & Englishmen, N.Y.

Begins: Early 1999

Budget: \$6 million (est.)

Media: TV

Austin, Nichols enlists *The Daily Show's* Brian Unger for a TV campaign that goes heavy on the irony in order to invest Yoo-hoo chocolate drinks with greater relevance among teens and college kids.

Four spots from Mad Dogs & Englishmen, N.Y., will have a test run in Philadelphia and Jacksonville, Fla., before rolling out nationally next year at a likely budget of \$6 million.

Creative shows disasters that might be averted by buying Yoo-hoo rather than a soft drink but says nothing about a product that already is widely available and recognized. While Yoo-hoo still holds 75 percent of the category, it hasn't grown much lately because too few people remember to pick it up, said senior vp Brian O'Byrne.

"We felt that teens are the right target, as they're the biggest consumers of soft drinks, but we have to give them the license to drink Yoo-hoo when their friends may be drinking Surge and Mountain Dew," he said. Right now, they may view the brand as something moms buy for kids' lunchboxes.

In one spot, two teens making out on a couch knock over a bottle of Yoo-hoo but are elated to find the drink exactly matches the brown carpet. "Buy any other beverage and you could be making a terrible mistake," warns Unger, eyebrow cocked.

In earlier efforts, "We would buy [media] against teens and young adults, but the creative never targeted teens," said brand manager Kristin Krumpe. Yoo-hoo already has gone edgier in promos as a sponsor of the Vans Warped Tour.

—*Gerry Khermouch*

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

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Nuts to Oprah

SO IT TURNS OUT THAT THERE ARE OTHER THINGS going on in the world besides That Which Media Per-

son Disdains to Mention because, like the American people (and aren't they a great bunch? C'mon, let's really hear it for them!), he wishes it to cease existing. Oprah is going on, for one, and peanut butter for two and the economy and Serbia if you want three and four, but they're depressing and you're depressed enough already. Oprah's on the cover of *Time*, which pronounces her "The Beloved Oprah." This turns out to be not merely a paean to the adored talk-show queen/actress/media

mogul but also a plug for the forthcoming movie she's starring in, based on the distinguished Toni Morrison book, which MP shamefully admits he didn't read because a) it has ghosts in it, which MP finds tedious, and b) Morrison's style doesn't pull him in.

Neither does Oprah's. On her enormously popular show, she "oozes empathy," as *Time* points out, a type of seepage Media Person finds easy to resist. Whenever MP tunes in, the show seems like an update of *Queen for a Day*, with some poor, be-leaguered wretch weeping about her lacerated soul and the audience clucking in four-part harmony while Oprah oozes. Either that or she and the audience are happily basking in the glow of some movie or music star who's just so pleased to be there you want to hit your regurge button.

OK, it's nice that Oprah promotes novels—MP likes novels—but must hers always have to sound like they're by one of her lacerated, blubbing guests? Couldn't she just once plug a dark, scathing satire? A sci-fi thriller? A mordant mystery? A rollicking picaresque? A postmodern Gen X irony job? No. Always it must be earnest suffering with redeeming uplift. Feh! And double feh.

On the other hand, let's be fair. (Media Person is always fair, even when on the surface he seems vicious.) Oprah is a great

media goddess and probably has the power to answer prayer. Besides which it turns out that she turned down the chance to interview She Whom Media Person Disdains to Mention (because compensation was demanded, according to Oprah). Would the Insufferable Walters have had the character to resist? Doubtful.

Oprah is also famous for her weight problems, so it is likely that she avoids peanut but-

Bills to criminalize the sale and use of peanuts will be introduced into state legislatures at any moment.

ter. (Caution: Slick transition in progress) Again she is proven wise. Suddenly, we're being told, this nutritious and tasty substance is not only fattening, it's dangerous. And not just because it sticks to the roof of your mouth. Thus, peanuts are bigger in the media than they've been since the Carter Era two decades ago. What does this mean?

Of course we are all familiar with the story of the peanut from the American history class we remember so well from high school. But just to refresh your memory: This leguminous bite-sized pod was invented by George Washington Carver, a great African American scientist, who recognized the desperate need for a sandwich ingredient to combine with jelly in the nation's lunch pails.

Working in the laboratory one day with his young assistant, Thomas A. Edison, Carver hit upon the ingenious concept of crossing a cashew with a pea. He encased the result in a Styrofoam twin-pack he called a "shell." Thus was loosed crunchy glory upon the American palate.

The new comestible gave rise to Mister Peanut, revolutionized the way Americans snacked at ballparks and, in the form of peanut butter (one of the 68,000 uses for peanuts that Carver listed in his 1903 best-seller, *68,000 Uses for Peanuts*), became a staple of the schoolboy diet. In 1976, Jimmy Carter, the peanut farmer from Plains, Ga., was elected president of the United States. The majestic peanut had reached the apogee of its fame and success. (So had Jimmy Carter.)

Now it is brought low. The feds have required airlines to provide peanut-free zones for passengers requesting them. Parents in upstate New York are demanding that the local elementary school ban the peanut in all its diverse forms. An epidemic of peanut allergy has sprung into being, shooting from never-heard-of-it status to full-fledged public health menace in record time. Peanut panic is rampant in the land. Peanut detectors are

going up in the lobbies of our buildings. Bills to criminalize the sale and use of peanuts will be introduced into state legislatures at any

moment. Children are being instructed to "Just say no" to peanut pushers. Charles Schulz is being pressured by anti-peanut activists to rename his comic strip. It is a sad and harrowing time for the beleaguered peanut butter lover, who must now nibble his Jif in darkened rooms behind locked doors, ever in dread of the ominous knock in the middle of the night.

And what is the obligation of the news media? Where should the conscientious editorialist stand on this issue? Must we deny peanut butter to the hungry so that the allergy-prone may live? Media Person believes there is only one honorable position to take on a question of this magnitude: He couldn't possibly care less. ■

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MAYBE YOU'RE LOOKING AT TV TOO MUCH

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



12%

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