

MEDIAWEEK

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Vol. 9 No. 21

THE NEWS MAGAZINE OF THE MEDIA

May 24, 1999 \$3..

1999

plan

OF THE YEAR

AND THE WINNERS ARE...

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DDB Needham

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Saatchi & Saatchi

BEGINS AFTER PAGE 28

● **B'cast Upfront
To Break Today**
PAGE 1A

● **Fall Slates Seek
Younger Viewers**
PAGE 1B

● **Nets, Affiliates
Still at Odds**
PAGE 8

MARKET INDICATORS

National TV: Active
Broadcast upfront buying is under way, with news, daytime and prime time moving. Sellers and buyers say \$6.8-\$7.0 billion could be spent in prime-time upfront for next season.

Net Cable: On Deck
Buyers are starting to register budgets with networks. Both sides continue to talk tough on CPM increases. Upfront dot.com business could be lower than anticipated.

Spot TV: Mixed
Going into June, the year is pacing level with '98, though avails are not selling as fast in June as in May. Traditional summer buys like movies and soft drinks have not picked up yet.

Radio: Tight
June is tightening up; some stations are sold out for the first three weeks of the month.

Magazines: Heating
Anything with dot.com is hot. Pharmaceuticals and packaged goods are also performing well.



YOU MAY NOT GET IT,

BUT OUR 25 MILLION READERS DO.

Sports Illustrated

SIX TIMES THE REACH OF
THE STANLEY CUP BROADCAST.

THE EQUIVALENT OF A 25 RATING.
THE BEST WAY TO REACH MEN.

A close-up photograph of a person's face, showing a sutured wound on the forehead and a dark, possibly bruised or swollen area around the eye. The text is overlaid on the image.

THE ONLY THING THAT

WOULD HURT HIM WORSE

THAN PLAYING WITH A BROKEN RIB,

SEPARATED SHOULDER,

AND SPLIT LIP

IS NOT PLAYING.

EDIA WIRE

House and Senate Nearing Compromise on DBS Bills

In a last-minute play the Senate last week took up the pending satellite TV bills that would allow local-into-local transmission, just before leaving for a four-day weekend. Telecom lobbyists who represent DBS, cable and broadcast-network interests declared the result a messy, albeit temporary, situation.

Orrin Hatch's (R-Utah) bill from the Senate Judiciary Committee was passed by unanimous consent ("in order to get the thing moving," said a frustrated Senate staffer). Attached as an amendment was the main bill from John McCain (R-Ariz.) from the Senate Commerce Committee. The Commerce and Judiciary committees in both the House and Senate have been in a turf battle over jurisdiction and control of satellite TV legislation. Then the Senate incorporated the pending House Commerce bill—but only its title, deleting the language.

The House bill differs in several important respects from the McCain bill. McCain would permanently grandfather DBS transmission of distant network signals to those one million-plus subscribers who have been getting the signals illegally. Though this provision troubles the National Association of Broadcasters, sources there said the NAB generally prefers the McCain bill. Now the House and Senate versions must be negotiated in conference to draft one bill—which is unlikely to happen until after the Memorial Day recess.

Meanwhile, EchoStar, which has indicated it opposes the must-carry provisions in all versions of the DBS legislation, last week reported that it signed up 110,000 new customers for its Dish Network in April, giving it about 2.3 satellite homes. Although its first-quarter revenue increased more than 44 percent to \$309 million, EchoStar's operating losses also jumped from \$21 million to \$56 million for the quarter, thanks to increased marketing and operating expenses.—*Alicia Mundy and Jim Cooper*

Growing Horizon Media Names New Senior Execs

Coming off a year of 60 percent billings growth, Horizon Media has bolstered its senior ranks (*continued on page 6*)

Here Come The Bucks

Prime time may hit \$7 Bil; other dayparts go first

THE UPFRONT / By John Consoli

The broadcast network upfront marketplace is expected to begin today, with early morning, news and daytime dayparts set to be bought in that order. Prime time, the meat and potatoes of the market, will also begin for some networks, with full-scale negotiating to take place by midweek.

A few of the major media shops were discussing conceptual deals with some networks last Friday, but the networks, anticipating a seller's market, were in no rush to do business.

Network sales executives and ad agency TV buyers predict that the prime-time upfront marketplace will add from \$6.8 billion to \$7 billion, representing an increase between 10 percent and 13 percent. Some of that growth will come from hikes in cost-per-thousand rates (CPMs). But another factor is an increase in the number of advertisers who allocate more dollars to upfront rather than chance the new millennium scatter market.

"Some buying services also seem to be pushing some of their clients into the upfront in order to give them more buying clout overall," said a network sales executive who did not want to be identified.

Both sides agreed that traditional, big-bucks TV advertisers and their agencies will be able to negotiate increases lower than the double digit hikes that are being discussed. First-time advertisers, especially e-commerce companies, may end up

paying the higher-end rates the networks are seeking.

"We're putting the finishing touches on our rate card," Jed Petrick, executive vp for media sales at the WB, said last Friday.

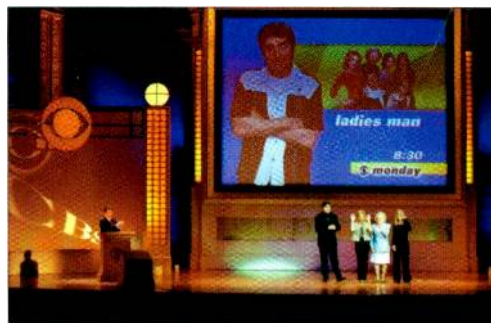
Petrick said that he had been getting advertiser budgets by late last week, but "I want to be sure of what we're selling and what it's worth before we start to deal. I do not want to do any conceptual deals. When we're ready, we'll begin selling."

Petrick said the network would be in a position to begin selling by today.

"I'd like to take a breath of air before we start," noted ABC's president of sales, Marvin Goldsmith, but he doubted that he would get that time. His take on rate-hike projections? "The marketplace, not the networks, will determine the rates."

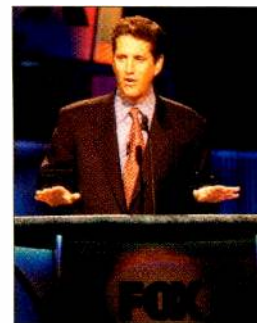
CBS sales president Joseph Abruzzese said Friday that several advertisers had approached the network seeking early deals, but no deals were done. "We expect to have our estimates done over the weekend," he said, adding that the network would be ready to sell by Monday.

Several media buyers representing major clients also indicated late last week that prime



CBS chief Les Moonves (left) walked buyers through the net's fall schedule.

JEFFREY R. STAAB/CBS



Newbie: Fox's Doug Herzog greets buyers.

time would not begin until the middle of this week. "We have to review the schedules, put our numbers against them, and for those using optimizers, work them in too. You can't do all that in a day or two," said one buyer. Added another: "There's a lot of hard work ahead. I don't want to minimize it."

One big-time buyer said the time it takes the networks to sell out depends on their willingness to curb rate increases. When asked about the networks' insistence on double-digit increases, he quipped, "What are they smoking?"

As far as the millennium's impact on the upfront, Bob Igiel, executive vp of broadcast programming at the Media Edge, said that attraction will not draw any extra attention from advertisers. "There's no additional money earmarked specifically for the new millennium," he said. "The millennium is the biggest non-event going."

One prime-time show that will not be sold in the upfront is UPN's *WWF Smackdown*. The World Wrestling Federation will control the ad time as part of a total marketing package—UPN will only share in the revenue (and, UPN execs hope, the ratings).

Despite agency posturing that it would spend more on cable if the networks didn't curtail their aggressive CPM increases, the cable upfront failed to ignite last Friday. But many advertisers were busy registering budgets. As with the network upfront, posturing was aggressive, with cable sales execs holding firm on their double-digit increases.

Cable sales people downplayed the impact of the new-but-hot Internet ad category. Beyond America Online, Yahoo and Amazon.com, which are expected to drop newfound millions into the upfront, most dot.com advertisers' volatile stock prices will probably preclude them from making long-term ad commitments of such large dollar volume.

"It's a big fallacy that there will be significant Internet [money] upfront," said David Kohl, vp of national ad sales at Comedy Central. More likely, he added, the windfall from that category will come in the scatter market.

Another sales exec, who requested anonymity, said Internet companies "could be in the top five categories in scatter," and spending in the category could reach between \$30 million and \$40 million across both third and fourth quarters.

At least one cable network sales exec still held out hope for strong Internet business during the upfront. "These guys have IPO money and some of it will be spent on deals in the upfront," predicted the sales exec. —with Jim Cooper ■

Fountains of Youth

Nets' fall schedules brim with shows targeted at younger viewers

TV PROGRAMMING / By John Consoli

Most of the broadcast networks will be aggressively pursuing younger viewers next season, with highly structured fall schedules that in many instances target particular viewer demos on specific nights. All of the nets, except NBC and CBS, introduced new programming slates last week that cater to younger viewers than last season. And in another break with the past, NBC is expected to face a strong challenge on Thursday nights, as all of the Peacock's competitors introduced shows that could erode the net's long dominance that night.

Twentieth Century Fox Television ended Warner Bros. TV's 12-year run as the top provider of prime-time programming to the networks. Fox studio landed nine new shows on the fall schedules of the Big Six networks; with 13 returning shows, Fox will have a total of 17½ hours of prime-time programming next fall.

Of the networks, Fox made the most significant changes for next season, leaving only Saturday night intact. Fox's slate is set up to offer advertisers clearly targeted demos. From Mondays through Wednesdays, Fox shows targets women 18-34. Thursdays, described by Fox entertainment president Doug Herzog as a "transition" night, skews to teens and young male audiences. Fridays and Saturdays are aimed at males 18-34. Sunday is family night, with a new half-hour live-action sitcom, three returning animated half-hours and *The X-Files*.

The WB has also clustered its new and returning shows as targeted, themed nights. Monday is family night, with the hit *7th Heaven* leading into the new *Safe Harbor*, which is about a single-father sheriff raising four boys. Tuesday is vampire night, with the returning *Buffy, the Vampire Slayer*, followed by the new *Buffy* spin-off, *Angel*. On Wednesday it's hit *Dawson's Creek*; then a new sci-fi show, *Roswell*, targeted at the same demo. The

WB's four ethnic comedies are moving from Thursday night to Friday.

While NBC's competitors traditionally have run for cover on Thursday nights, they all plan to go into full attack mode this fall. ABC will shift its modest hit *Who's Line Is It Anyway?*, hosted by Drew Carey, to Thursday at 8 p.m.,

followed by a new half-hour sitcom, *Then Came You*, about a May-December romance. *Wasteland*, a young-skewing new show from the creator of *Dawson's Creek*, will follow at 9 p.m. "There is opportunity there," ABC entertainment president Jamie Tarses said of Thursday night. "We're going to go younger and bold up."

CBS will keep older-skewing *Diagnosis Murder* at 8 on Thursdays and will move *Chicago Hope* from Wednesdays at 10 to Thursdays at 9. The show's creator David Kelley will take a more active role in revamping the program.

The WB is making its play for Thursday, moving this season's top-rated new drama, *Charmed*, from Wednesdays to Thursdays at 9. The network will lead off the night with *Popular*, a new drama set in a high school.

UPN will challenge NBC on Thursdays with two hours from the World Wrestling Federation.

Fox's young-skewing Thursdays will open with another new high school drama, *Manchester Prep*, followed by *Family Guy* and the new comedy, *Action*.

With NBC's Thursday lineup (same as this season's, except for *Stark Raving Mad* replacing *Veronica's Closet* at 9:30) performing strongest at the upper end of the 18-49 demo, media buyers believe the other networks' younger-skewing fare can make some inroads.

"NBC will still be tough to dethrone on Thursdays," said Ron Fredrick, national broadcast director for J. Walter Thomson. "But there will be more NBC erosion on that night."

NBC is preaching stability for next season, leading off Monday through Friday with returning shows and keeping most of its veteran programs in the same time slots. NBC will have



ABC's *Oh Grow Up* cast (from l.): Rena Sofer, John Ducey, David Alan Basche, Stephen Dunham, Niesha Trout, and Beans

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YOU'RE
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YAHOO!

The world's largest online audience.

Laura K. Jones

MAY 25 1999

AT DEADLINE

You May Have Already Won, Senate Says

The Senate Government Affairs Committee last week approved new legislation for sweepstakes, whose deceptive practices have caused problems for magazine publishers. The Deceptive Mail Prevention and Enforcement Act, sponsored by Senator Susan Collins (R-Maine) will take aim at deceptive mailings. The bill requires direct marketers to include in their mailings a statement that no purchase is necessary to enter a contest, put terms and conditions in language that is easy to read and understand, and include a statement saying a purchase will not improve the chances of winning. The Postal Service also will be given subpoena authority, the right to stop any mailings that break the law, and the ability to impose civil fines of up to \$2 million. Moreover, sweepstakes must include an address and toll-free phone number that allows consumers to have their name removed from the mailings lists, and that removal must take effect within 45 days.

Old Shows Finding New Life

Nick at Nite and sister network TV Land last week acquired several classic TV hits for the 1999-2000 season. Nick at Nite picked up three sitcoms from the 1970s: *WKRP in Cincinnati*, *All in the Family* and *Three's Company* will begin airing on the network in July. In August, TV Land will add *Maude*, *The Andy Griffith Show*, *Gomer Pyle U.S.M.C.*, *The Honeymooners*, *The Beverly Hillbillies* and *The A-Team* to its schedule.

Seattle's KOMO-TV Goes Digital

KOMO-TV, the ABC affiliate in Seattle, began broadcasting all its local programming in high definition last week on KOMO-DT Channel 38. The station joins a small but growing number of stations across the country to air programming in high-def and analog simultaneously. All Seattle TV stations are experimenting with HDTV, but KOMO touts its move as "historic" for the market. Only a small number of Seattle's TV households have the high-definition sets needed to view KOMO's local programming in high-def. (For more news on Seattle media, see the Market Profile on page 24).

Media General Sells Post Stake

Media General announced last Friday that it will sell a 20 percent stake in Denver Newspapers Inc., parent company of *The Denver Post*, to affiliates of Dean Singleton's MediaNews Group, the *Post's* majority owner. The transaction, expected to close at the end of June, is valued at \$92 million. Media General will still retain a 20 percent piece of DNI.

Belo Mulling Sale of Three TV Stations

Dallas-based A.H. Belo Corp. announced last week that it has retained ING Baring Furman Selz to explore potential buyers for three of its television stations: KASA-TV, the Fox affiliate in Albuquerque, N.M.; KHNL-TV, the NBC affiliate in Honolulu, Hawaii; and KFVE, the UPN affiliate in Honolulu, which Belo operates under a local marketing agreement. Sources speculated a potential buyer for the Honolulu stations may be Raycom Media, headed by former Belo executive John Hayes. Belo's TV outlets currently reach 14.3 percent of U.S. television households.

Once Again, FCC Extends Micro Debate

For the second time since it originally proposed a system of low-power FM and microradio stations, the FCC has extended the comments period. Instead of June, the deadline for comments has been changed to Aug. 2. While the National Association of Broadcasters was gunning for a December deadline, it said it is pleased to have the extra time to study the possible signal interference problems low power could cause to existing radio stations.

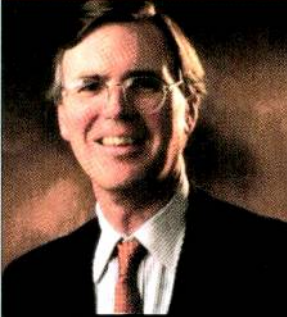
USA Challenging Perth's Payoff

USA Networks is suing Rod Perth, its former president, to recoup the \$1.28 million severance package it handed him to leave the company in April. The suit, filed in U.S. District Court in Chicago, says Perth is not entitled to the package since he accepted the job as president and CEO of Henson Television Group earlier this month. USA claims Perth was eligible for the payment only if he was not employed. Both Perth and a USA Network representative declined comment on the pending litigation.

Addenda: The U.S. Court of Appeals last week dismissed a \$760,000 judgement against **Bob Guccione Jr.**, publisher and editor of *Gear* magazine. Staci Bonner, a former employee of *Spin* magazine, which Guccione once owned, had accused Guccione of creating a hostile work environment... Atlanta-based Grapevine Communications agreed to purchase ABC affiliate **WAAY-TV** in Huntsville, Ala., from Smith Broadcasting for \$52 million... **Jonathan**

Klein, president of the CBS television station group, announced his resignation but will stay on until a successor is named... *The New Yorker's* **Richard Skeen** has moved to *GQ* as ad director... In her first TV role since *Seinfeld*, **Julia Louis-Dreyfus** will star as the Blue Fairy in ABC's *Geppetto*, set to air next May.

INSIDE



Stephen Smith:
Waking up U.S. News
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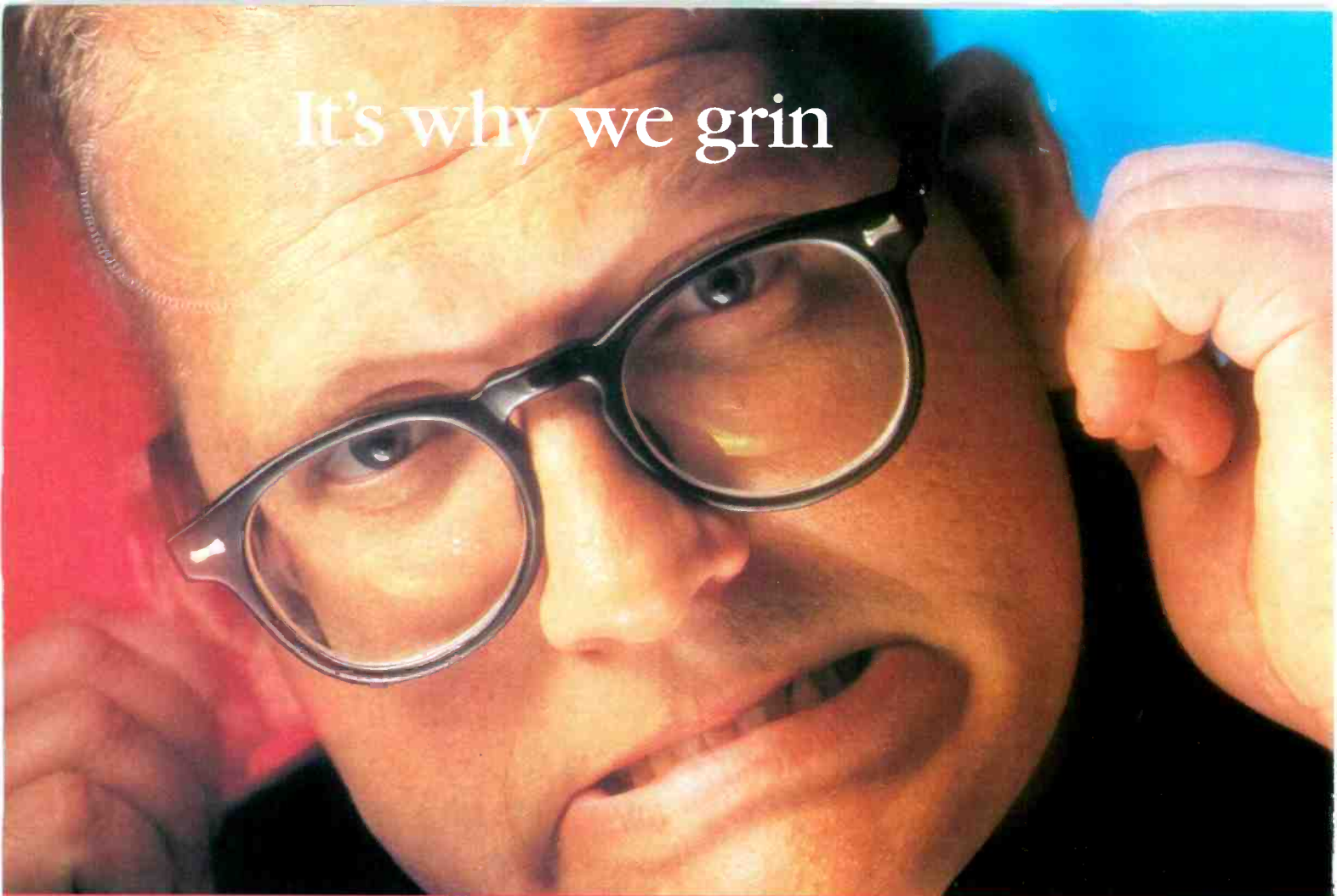
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It's why we grin



It's how we care





It's when we groove

Drew Carey, the late-blooming comic whose sitcom was launched in 1995, turns 40 this year.
Living large and proud of it, Luther Vandross couldn't be happier.
Connecticut train conductor Susan Booth struggles to ease the desperate lives of Romania's unwanted children.
As seen in PEOPLE: 8/31/98, 9/7/98, 11/2/98.

People
weekly

It's who we are

(And who we've been for 25 years)

MEDIA WIRE

with a new national broadcast director and two broadcast group managers. The arrival last week of Nan Park as director of national broadcast coincided with the promotion of Aaron Cohen to executive vp, director of broadcast.

Cohen joined Horizon last year to fortify the independent shop's network operations. Park, who last worked for the former BJK&E Media Group (now TN Media), manages Horizon's national TV group. Cohen oversees all broadcast operations, works on new business development and serves on an operating committee.

Horizon, with offices in New York and Los Angeles, now claims about \$400 million in billings and is known for its spot-buying expertise.

Cohen, who considered four finalists, chose Park for her "depth of experience and reputation" within the sales community. "She's a very organized and deliberate person whose views of running the business coincide with mine," he said. —*Andrew McMains*

New Name, New Strategy In Store for Chancellor

While the rumored deal between Chancellor Media and America Online failed to materialize last week, Chancellor vice chairman Steve Hicks finally revealed the company's Internet strategy.

"It's like building an office building—we needed the blueprint first," said Hicks, who added that deals with potential Net partners will be announced soon.

The strategy starts with changing the company's name to AMFM Inc., cementing the company's radio brand. "Ninety percent of our cash flow comes from radio," explained Hicks. The new name also coordinates nicely with the company's Nasdaq stock symbol and its network radio arm, AMFM Radio Networks. Steve Hicks also gets a company name—AMFM New Media Group—to go with his other title, president and CEO. The board is to vote on both the name change and the company's merger with Capstar on July 13.

AMFM's Internet plans include the usual dizzying array of links, portals, networks, and e-commerce organized into three groups. AMFM Interactive (AMFMi) will be targeting consumers by creating (*continued on page 8*)

seven new shows—three comedies and four dramas. Buyers said the entry with the strongest potential is *The West Wing*, a drama about presidential staffers in the White House, produced by John Wells, written by Aaron Sorkin and starring Rob Lowe and Martin Sheen.

CBS will introduce six shows—three dramas and three comedies. While the network is returning 80 percent of its programming from this season, the schedule has been significantly reworked, except for Saturdays and Sundays.

ABC will premiere six programs, its fewest to open a season in ten years. Three are dramas and three are comedies, boosting ABC's sitcom total to 13. "We had a lot of comedies that worked well this season, and it made sense to bring them back," Tarses said.

ABC is flipping its Wednesday hit *Dharma & Greg* to Tuesdays and shifting Tuesday freshman hit *The Hughleys* to lead off Fridays at 8. Tarses said the goal is to make Friday more of a family viewing night than just a night for kids. The *Dharma* move was made to shore up Tuesdays, following the departure of *Home Improvement*. *The Drew Carey Show* will still anchor ABC's Wednesdays at 9, followed by *Oh Grow Up*, a new sitcom that "explores and perpetuates the fantasy of men" and is a "perfect companion to *Drew*," Tarses said.

In addition to its wrestling night, UPN will air three new comedies and one new drama and air its movie Fridays. The night, to be tagged *Blockbuster Video's Shockwave Cinema*, will be promoted in Blockbuster stores. ■

Nets Hold Back More for Midseason

TV PROGRAMMING / By Alan Frutkin

With the success rate for midseason shows higher than fall launches this past season, it's no surprise that the networks kept some of their top new projects out of the lineups announced last week, in favor of post-fall premieres.

Among the highest-profile shows in the bull pen for midseason are Steven Bochco's untitled urban medical drama for CBS; Fox's futuristic *Dark Angel*, from James Cameron; Dick Wolf's Washington intern drama, *DC*, for the WB; and UPN's Las Vegas-set *The Strip*.

NBC has slotted the most midseason pickups with four, including *The Others*, a paranormal drama; and *Sammy*, an animated comedy from *Just Shoot Me's* David Spade.

Midseason's emergence as a launching ground seems to have occurred out of necessity. "At one time, the fall season was the big show... whatever else you had in inventory replaced what didn't work," said Steve Sternberg, senior vp and director of broadcast research for TN Media.

But in a six-network environment, breaking out of the fall clutter is proving more difficult. Midseason launches enable nets to focus more marketing muscle on fewer ser-

ies, and it can buy producers more time to refine shows. Add to these factors the success this season of programs such as NBC's *Providence*, and you have a full-fledged trend.

"The more long-term thinking that goes into putting midseason shows on the air, the better the chance it has to succeed," said Preston Beckman, NBC exec vp/program planning and scheduling.

Still, launching at midseason comes with its own set of headaches, as NBC experienced with its failed midseason comedy *Everything's Relative*. "If you pick up a show without any real strategy, very often the show doesn't succeed, and very often you do stupid things with your scheduling," Beckman admitted.

With time slots for *Relative* open on Tuesdays and Thursdays, the network moved *Will & Grace* in April to

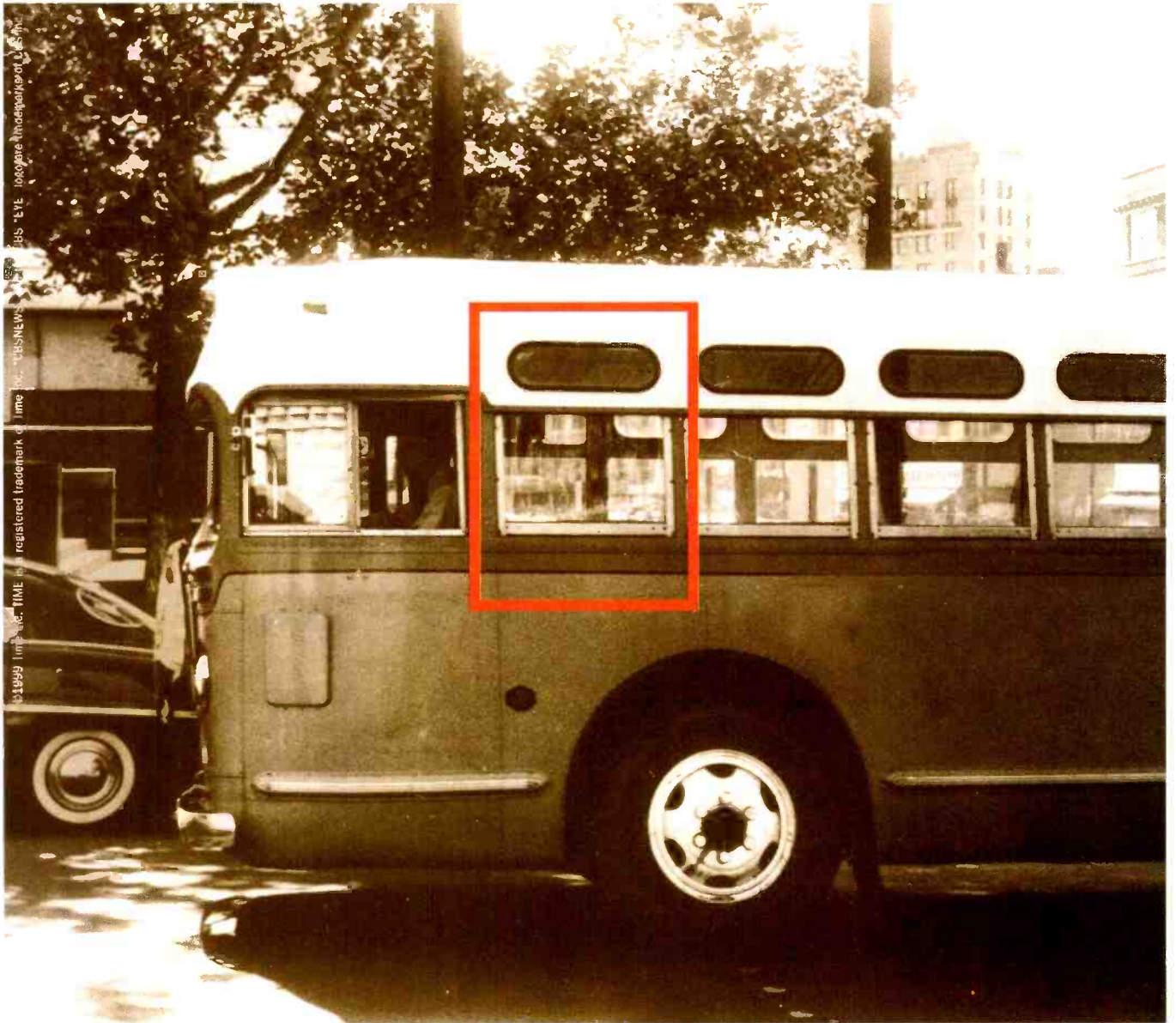
Thursdays and premiered *Relative* in *Will's* Tuesday 9:30 berth. The show did poorly, and NBC pulled it. *Will* moves back to Tuesdays this fall.

"Not only didn't the show succeed, but it created other problems that we had to solve," Beckman said. "In hindsight, had I not had to do that, maybe we'd be a little better off today." ■



The WB's *DC* crew: (from l.) Daniel Sunjata, Mia Kirshner, Gabriel Olds, Jacinda Barrett and Mark-Paul Gosselaar.

RICHARD CARTWRIGHT/THE WB



With a single act, Rosa Parks may have also claimed her place on our list.

Over the past 100 years, all of our lives have been irreversibly shaped by certain individuals. Look for the latest installment of the TIME 100, a definitive list of this century's most influential people. "Heroes and Inspirations" is on newsstands June 7. The CBS special is May 31 at 10 p.m. Sponsored by State Farm Insurance, Lucent Technologies, Daimler Chrysler, and Discover Card.



MEDIA WIRE

local Web portals, using content from AMFM's radio stations and other local providers with an eye toward creating local buying clubs. A trial launch is under way in Philadelphia.

The third component is AMFM Equities, which is set up to do deals, à la CBS' Mel Karmazin (who has traded promotional time for equity in dot.com companies such as CBS Marketwatch, SportsLine and Storerunner.com), by exchanging radio inventory and promotional sponsorships for equity in "promising companies whose value can be materially enhanced by AMFM's marketing assistance," Hicks said.

Since parent Hicks, Muse abandoned its efforts in March to sell all of Chancellor, it has made several organizational changes to refocus the company on radio. That leaves Chancellor's outdoor business, which has been reeling from the loss of tobacco dollars, in a dubious position. Chancellor has retained investment firms Morgan Stanley Dean Witter and Greenhill & Co. to explore options including a possible sale of the outdoor operations, Hicks said. —*Katy Bachman*

CAB Expects Record Year In Advertising Spending

Predicting a record collective gain in ad revenue for basic cable this year, the Cabletelevision Advertising Bureau last week projected that cable will collect \$8.6 billion in total ad revenue this year. Based on an analysis of data from Competitive Media Reporting, the bureau's report has cable's ad take growing by \$2 billion in 1999, an increase of 29 percent.

The CAB projection is based on the historical correlation between first-quarter and full-year ad revenue. The report found that for the past four years, basic cable's ad revenue for the first quarter and the full year grew at virtually the same pace. For 1999, first-quarter ad dollars grew 20.5 percent. The first quarter for 1998 and 1997 grew 20.4 percent; the 1996 gain was 20.7 percent. The full-year revenue gains for all three years were in the same ballpark.

"At this rate, cable network ad revenues alone will easily top the \$10 billion mark next year," said CAB president/CEO Joe Ostrow. —*JC*

The War Is Far from Over

Network-affiliate battles continue; NBC threatens to leave NAB

TELEVISION / By Megan Larson and Michael Freeman

Just when it appeared the state of relations between Fox and its affiliates and NBC and its stations couldn't get worse, tensions began to ease last week. But neither network has succeeded in hammering out any long-lasting agreement with its stations, and NBC has gone so far as to prepare its withdrawal from the National Association of Broadcasters, the lobbying organization that looks out for TV stations' interests in Washington.

NBC affiliates emerged from a May 16 sit-down with network brass feeling as if some contentious issues had gone their way. No official agreement has yet been

reached, but it's unlikely that NBC will proceed with its proposal to take back two minutes of local ad inventory during the 6-7 a.m. local newscasts to insert an ad-laden CNBC business brief. The net will reclaim time during *The Today Show*. In return, affiliates will probably regain inventory in the 5-5:30 a.m. slot vacated by the canceled *News at Sunrise* and also gain an extra minute in the 9-10 a.m. slot. *Later Today*, set to launch next fall.

"The 9-10 [a.m.] block is not as valuable in terms of the older 25-54 women demos, but the stations will get back the [5-5:30] inventory to sell along with their existing [5:30-7] morning newscasts," said a station rep executive, who requested anonymity.

NBC affiliate board Chairman Alan Frank confirmed the possibilities but stressed that the deal was not complete. Before the May 16 meeting, NBC had proposed regaining 3.5 minutes of commercial time in return for canceling *News at Sunrise*.

"The meeting was positive in the sense that it was a very candid discussion and people got to air their views," Frank said. "We have good relations, we are not screaming at each other, but until there's an agreement on exclusivity [the outstanding bone of contention] it's going to be difficult."

At the same time, NBC was trying to smooth relations with affiliates; it threatened to leave the National Association of Broadcasters last week. NBC executives told

affiliates they need to cut costs, like their membership fees to the NAB (estimated at more than \$300,000 per year), and last month the network handed one-third of its affiliate relations department pink slips. Though one NAB insider said economics is the primary factor behind the proposed pull-out, some station execs believe that NBC's

"public cries of poverty," as one affiliate gm put it, are designed to send the NAB and the Federal Communications Commission a message that it wants the 35 percent ownership cap lifted to 50 percent—contrary to affiliates' desires.

"[NBC] is trying to get in their face and say, 'Things can't stay the way

they are if we're going to survive,'" said the gm. "It's the same thing the networks did in getting the old [25 percent] cap lifted."

Meanwhile, Fox affiliates are bracing to see if Fox offers a better alternative to its proposed July 1 inventory grab. Affiliate board Chairman Murray Green, vp of Raycom Media group, said negotiations were continuing and spoke of the possibility of legal action.

Affiliates are also waiting to see what Fox does with that inventory. Last week there was some talk of the network selling all or some of that inventory in the spot market, effectively competing with its own affiliates. Fox could also end up holding the inventory for the scatter market or makegoods. Affiliates certainly hope for the latter.

"Fox may be coming to a better appreciation of affiliates' interest in maintaining a hearty local business," said one gm. He adds that network execs may better understand the excessive cost that stations incur carrying out the Fox mandate of launching news. "I am more hopeful that it is getting through today than I was two weeks ago."

It's happening across several dayparts. For example, Jacksonville, Fla., Fox affiliate WAWS-TV plans to launch a 7-8 a.m. newscast in September, filling in the hour once occupied by Fox Kids' programming, which was given back to stations earlier this year. ■

"We're not screaming, [but] until there's an agreement on exclusivity it's going to be difficult." —Alan Frank

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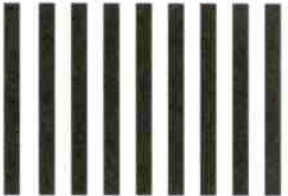
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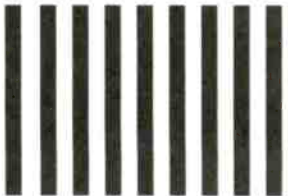
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Hispanic Nets Surging

Univision's ratings soar, while rival Telemundo recasts itself

NETWORK TV/ By John Consoli

Telemundo has gone back to the drawing board and come up with some new programming that ad buyers feel could get the network back on track. But it still has a long road to travel before it makes a dent in rival Univision's dominance.

At last week's upfront presentations by the Hispanic networks, Univision, which owns nearly 90 percent of the market, touted its success in luring 334,000 new adult 18-49 viewers in prime time this season. The network pulled a cumulative prime-time 18-49 rating of 13.3, 18 percent higher than it guaranteed to buyers during last year's upfront. And Univision COO Henry Cisneros said the network signed on 62 advertisers during last season's upfront, up 67 percent over the previous year.

Cisneros was not making any ad predictions for next season, but expects the airline, movie and pharmaceutical categories to continue to grow. This season, for example, the network received studio advertising of about \$500,000 per movie promotion, compared with \$150,000 to \$200,000 last season.

Telemundo, which sold to 46 advertisers in last season's upfront, also hopes to expand its ad base. Steve Levin, executive vp of sales, said he expects to boost its upfront advertiser total to more than 60 for next season. And Joe Zubi of the Zubi Agency in Miami believes Telemundo "definitely has some new programming to sell. It's become clear what they stand for as a network."

Telemundo is still trying to reflect "the U.S. Latino experience" but has altered its approach a bit. It will drop all but one of its sitcoms based on former American comedies, which it introduced this season. In their place, it will add sitcoms like *Los Beltran*, which will examine a clash of cultures and changing family values through the eyes of a Cuban-American father. A new drama, *Rumbo al Norte*, tells the story of a Mexican family's journey to California and the challenges they meet as they begin a new life.

Telemundo has also signed a production deal with TV Azteca to provide novelas for the network. At last year's upfront, Telemundo announced it was abandoning that genre, but recently it decided that it is too important a part of the Hispanic viewing culture and will once again air them this season in prime

time. Telemundo has also added a reality-show block, *Lo Maximo*, to its schedule to air Monday through Thursday from 9 to 10 p.m. Eastern. A new newsmagazine, *Siglo XXI*, will air on Mondays from 10 to 11 p.m., and the *Jaime Bayly* talk show will join the lineup on Tuesdays at 10 p.m. Telemundo has also signed a deal with MTV to air a late-night weekend Latin music and dance show.

Univision has also signed new novela production deals with Venevision of Venezuela and with Fonovideo USA. Univision, which produces 52 percent of its own programs, has also started a production company that will produce original movies to air on the network. And it has added a late-night news show, *Ultima Hora*, a behind-the-scenes look at the day's news, and a late-night block of variety shows, *Noche a Noche*.

One important daytime slot where Telemundo will attempt to take on Univision

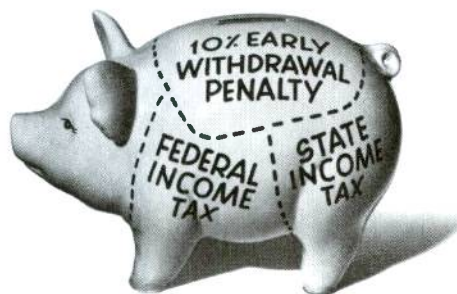
head-to-head is at 4 p.m., where Univision's *Cristina* talk show has dominated for 10 seasons. After interviewing more than 500 candidates nationwide, Telemundo selected Father Albert, a priest and former disc jockey who had a show on public radio before turning to the priesthood, to compete with *Cristina* Saralegui.

"Don't let the collar fool you," Nely Galan, Telemundo president, said of Father Albert. "He's as tough as the issues he takes on."

Telemundo, which is now owned by Sony and Liberty Media, is also investing a greater percentage of its marketing funds in its owned and operated stations and its other affiliates. "For the first time ever, we have money to promote our station," said Victor Carranza, general sales manager at Chicago O&O WSNS-TV. "We were always outbilled and outpromoted by Univision. Now I think we are doing more than they are."

The extra promotion has helped its New York O&O, WNJV-TV, boost its 5 p.m. to 7 p.m. block by 14 percent since November, when the extra promo money was divvied out. —with Megan Larson ■

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ESPN last week sold out its Summer X Games sponsorships for the fifth straight year. Playstation and Walt Disney Pictures' *Tarzan* join eight other associate sponsors. Summer X also has six "gold" sponsors: Adidas America, 1-800 Call ATT, Mountain Dew, Chevy S-10 Pickup/Pontiac Sunfire, Taco Bell and Snickers/Starburst. Curad Extreme Lengths has signed on as the Games' official first-aid sponsor. The Games will take place in San Francisco June 25 to July 3. Sponsors receive a comprehensive package on ESPN, ESPN2, ESPN Radio, espn.com and a 10-market "Xperience" road show. They also get on-site signage and exposure in a special 24-page "Guide to the X Games" to be distributed in *ESPN The Magazine*.

Charter Communications last week acquired Avalon Cable Television's 260,000 subscribers in Michigan and New England for \$845 million. The deal, expected to close in the fourth quarter, gives Paul Allen's Charter a total of 3.9 million customers. Allen, like AT&T and other large operators, has been rushing to acquire cable companies in order to be a player in the broadband future.

The Cabletelevision Advertising Bureau reports that basic cable drew its highest-ever prime-time audience levels through the first 18 days of the May sweeps, according to its analysis of Nielsen data. From April 29 to May 16, basic cable's average U.S. prime-time household delivery climbed more than 2 million homes to 22.4 million (a 10 percent gain) versus the same 18-day period last year. The four broadcast nets' combined U.S. prime-time household delivery for the same period dropped by more than 2 million homes (a 6 percent decline).

Outdoor Life Network announced a partnership last week with Outside Television, the TV production arm of *Outside* magazine, to create a series of one-hour documentary specials under the umbrella title of "Outside Television Presents." The first documentary project is *The Marathon of the Sands*, which follows a seven-day, 150-mile marathon across the Sahara Desert in Morocco. The documentary premieres on Outdoor Life on July 14 at 10 p.m. —*Jim Cooper*

Plotting Summer Skeds

Basic nets plan more original fare to poach broadcast viewers

CABLE PROGRAMMING / By Alan Frutkin

As the May sweeps come to a close—and the dog days of summer begin—the sound of broadcasters crowing could soon give way to crying. Although still considered the off-season, summer has rapidly turned into a prime season for the cable networks to poach broadcast audiences by launching most of their original programming.

"You can almost trace, week by week, when audiences become available," said Tim Brooks, senior vp of research for USA Networks, which premieres the sci-fi action series, *GvsE* (Good vs. Evil) on July 18. "The first couple of weeks in June are like detox. Viewers start to drift to cable, but they're still broadcast-oriented. By mid-June, though, the cable numbers start to soar."

It's an uptick that continues to undermine the traditional methods by which broadcasters have conducted business for nearly half a century. "Viewers want to turn on their TVs and see something new and exciting," said Mark Zakarin, Showtime's executive vp of original programming. "The fact that the broadcast networks are in repeats for June, July and August is irritating to most of those viewers, and it provides a wonderful opportunity for us."

On June 19, the pay-cable network premieres the comedy *Beggars and Choosers*. It is the first of two new series, and is billed as a satire of the network TV business. On July 4, the pro basketball drama *Hoop Life* launches.

Despite summer's lower levels of homes using television, Sunday's still-high numbers seem to make it the most desirable night for most cabling. "The pie is bigger that night," said Jim Head, senior vp of original programming for TBS Superstation, which will sprinkle original films such as *Silent Predators* (June 13) and *First Daughter* (Aug. 15) into its Superstation Movie Sunday franchise. "With that many eyeballs up for grabs,

we get a big slice of it."

In perhaps the summer's boldest move, TBS will launch its first original series, *The Chimp Channel*, on June 10. Expanding on its movie shorts that feature a cast composed wholly of primates, this half-hour comedy follows life at a cable TV network

run by chimpanzees. Although most cable nets avoid going up against NBC's Must-See lineup—even in repeats—TBS hopes the 10 p.m. show will retain its *WCW Thunder* lead-in audience to make it one of the net's biggest draws. "When *Seinfeld* left the Thursday landscape, it opened up an opportunity for us, particularly in the summer," said Head. "There are a lot of men looking for something to watch."



LUCKY GAMES, INC.

Chimp Channel: Shakespeare it ain't.

TBS sibling TNT premieres an original series, *Crusade*, on June 9. From the creators of *Babylon 5*, the sci-fi/action hour takes place in the 23rd century, after an alien race drops a biogenetic plague on Earth, and the planet's inhabitants must find a cure for the virus. Although Wednesday's HUT levels rank nowhere near Sunday's, Scot Safon, the cable net's senior vp of marketing, said the programming decision was a strategic maneuver to attract fans of *Babylon 5*, which ran on Wednesdays in its final season on the network.

Calling it a "10 o'clock show," Safon added that the network will lead into the series with a broad-appeal action movie. "This is a legitimate alternative to other prime-time programming," he added. "Original dramas, whether sci-fi or action/adventure, are hard to come by on this particular night."

Programming during the summer offers advantages that far exceed luring in channel surfers. "We're not only competing with broadcast networks for viewers, but also for press space," said Jeff Gaspin, executive vp

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SYNDICATION

Recent promotions at the ABC

Television Stations group have opened the door for Mort Marcus, president of Buena Vista Television, to regain complete oversight of the domestic syndication arm of Walt Disney Co. In reaffirming Marcus' role in the division last week, ABC president Steve Bornstein credited Marcus for establishing BVT as an "innovative powerhouse" in the marketing and sales of Disney and Touchstone motion pictures for pay-per-view, basic cable and broadcast syndication windows. Marcus, who has served as president of Buena Vista since 1994, will continue to oversee the distribution of *Live With Regis & Kathie Lee*, *Siskel & Ebert* and the new fall talent hour *Big Break*. Marcus' reaffirmation comes on the heels of Walter Liss' appointment as president of ABC's TV Stations division last month. Liss, chairman of Buena Vista Television since October 1996, spent 10 years as general manager of WABC-TV in New York.

Michael Canter, a game-show production veteran, has been named executive producer of Pearson Television's fall revival of *Family Feud*. Canter, 38, most recently created and executive-produced *Flashback* for the Game Show Network; prior to that he was show-runner for Columbia TriStar's syndicated *The Dating Game* and *The Newlywed Game* strips. *Feud*, to be hosted by comedian Louie Anderson, has been sold to TV stations representing 75 percent U.S. coverage for its Sept. 20 premiere. Separately, Pearson has promoted Ruth Ann Caruso, director of development since 1997, to vp of creative affairs in the company's Santa Monica, Calif., production office.

Addenda: Dayna Devon, a news anchor at ABC affiliate WPTY-TV in Memphis, has been signed to serve as weekend anchor of Warner Bros.' *Extra* news-magazine. Devon, who previously held anchor and reporter posts at three Texas stations, will also file stories as a correspondent for the weekday editions of *Extra*, which are anchored by Maureen O'Boyle...Bohbot Kids Network has named John Hess, a regional station sales veteran at the syndication company since 1991, to president of network affiliate sales. —*Michael Freeman*

of programming and production for VH1. Beginning May 31, the cable net strips its popular *Behind the Music* series. And on July 26, it premieres the five-night, five-hour *100 Greatest Women of Rock and Roll*, one of many specials launching this season. "We need the off-channel marketing and tune-in placement," he added, noting that the season's less cluttered environment makes it easier to secure such promotion.

Even as Gaspin focuses on his network's upcoming premieres, he and other cable execs are looking beyond the summer as their only viable launching ground. "The poaching process can go on year-round," noted TNT's Safon.

If TV's still-expanding landscape continues to level the playing field, then many

believe the expansion is also changing the rules of the game. "For the last few years, we have consciously followed the theory that after sweeps, you go for broke and launch your shows," said Brian Graden, executive vp of programming at MTV. This summer, the cable net premieres three new series, including the daily soap *Undressed* on July 19 and the animated series *Downtown* on Aug. 3.

But things could be changing, at least for some cable networks. Graden noted that his network reached a "watershed moment" this year. "For the first time, the sweeps weren't a big deal," he said. "Our audience, in particular, is not tuned into the networks. Sweeps don't mean what they used to mean. We're entering a whole new era. We're going for broke all year." ■

MTV Boxes Out Competitor

Deal is to buy The Box and Internet assets from Liberty

CABLE TV / By Jim Cooper

MTV Networks moved aggressively last week to buy out would-be competitor The Box from Liberty Media. Part of the deal calls for MTV Nets to inherit related Internet assets from Liberty, which would help propel MTV's Web activity to a new level.

The deal has Liberty giving up control of The Box and SonicNet.com and its music sites in exchange for a 10 percent stake in Viacom's blueprinted MTV Networks Online Music Venture—code-named the "Buggles" project—as well as stakes in MTV's and VH1's Web sites. Nickelodeon's Web properties are not part of the deal.

Tom Freston, chairman and CEO of MTV Networks, said the deal with Liberty will make his company "the most innovative and comprehensive presence in music content and commerce on the Internet and in interactive television."

There's only speculation about what MTV might do with The Box, a pay-per-play music video service that's been headed by president/CEO Alan McGlade. One scenario has MTV switching it out for MTV 2, while another option is to make The Box a

music-shopping channel.

Ironically, The Box has experienced a resurgence after several years of losing cable carriage. The network, which counts about 8 million subscribers, recently launched a new branding campaign and has seen new interest from cable companies and sponsors.

SonicNet offers music news, live concerts and music guides, and it owns several other similar sites. "We believe this enterprise will be the dominant player in the Internet music space," said Lee Masters, president and CEO of Liberty Digital.

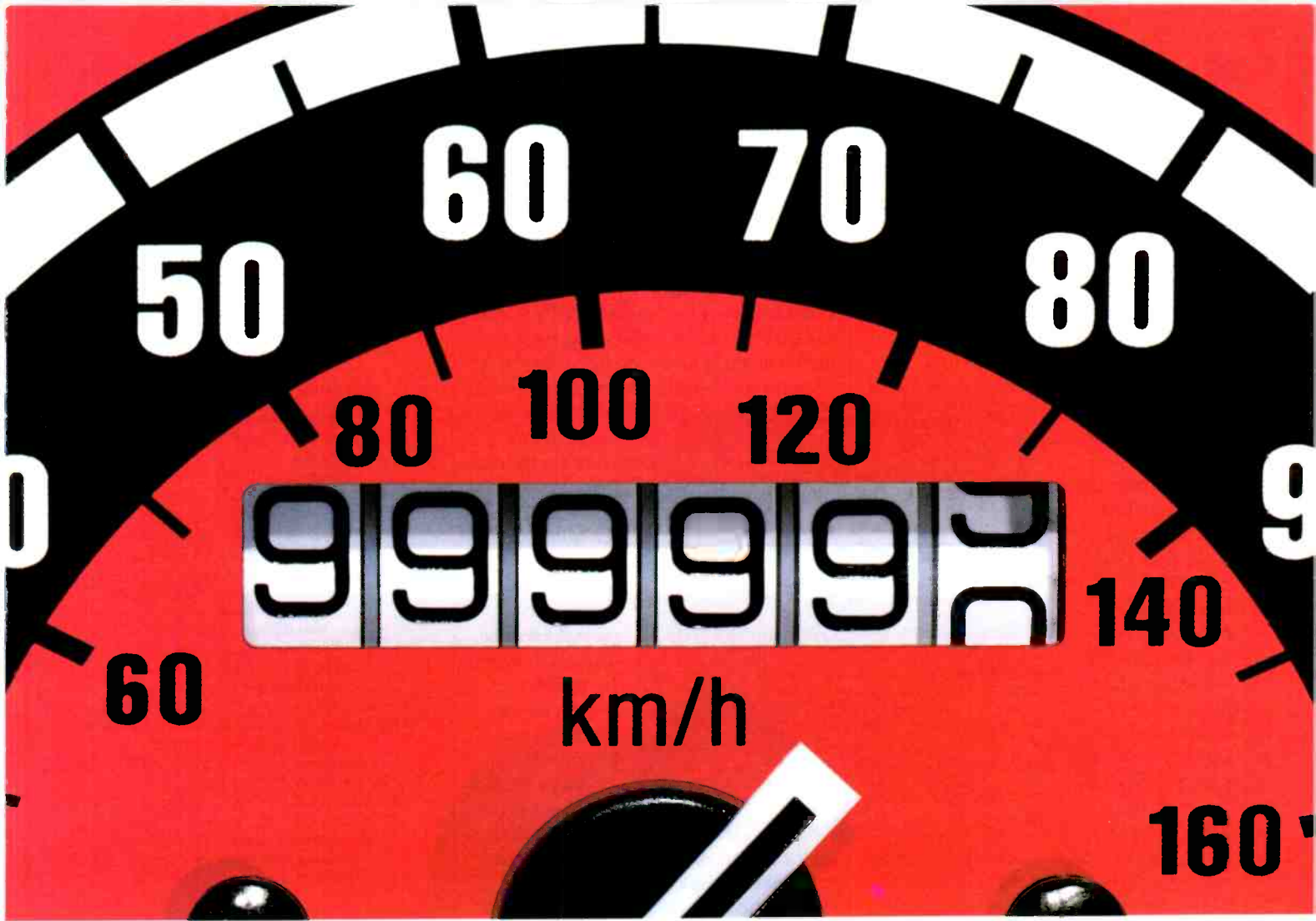
As part of the pact, both companies will work to launch an interactive commerce-based music channel for advanced digital set-top boxes. That

fits in well with the plans of Liberty's owner, AT&T. In April, Liberty melded its interactive and Internet holdings into TCI Music. On completion of the deal, the company will have assets of about \$1 billion and will be renamed Liberty Digital.

Liberty Digital will control the rights to deliver interactive services over AT&T broadband systems that could eventually reach 12 million subscribers. ■



Do I want my MTV? The Box chief exec Alan McGlade



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LETTERS TO THE EDITOR

Other Stations Merit Consideration

I am writing to express concern about the Market Profile of Milwaukee in the May 10 issue—an article that, while reasonably comprehensive with regard to most media, was severely lacking in vital television data. Specifically, I refer to the exclusion of two significantly influential stations in the market—WCGV and WVTV. These are not new stations (WCGV signed on in the early 1980s, while WVTV has been on the air since 1959). Nor are they low-power or lacking in achievement. My grave concern lies in trying to figure out just why these two stations were omitted from the profile.

It's not that your publication doesn't recognize networks outside the Big Four. The Pax-Net station merited two full paragraphs in the [May 10] article—a station whose numbers typically fall into the "unreportable" range.

And, in the May 3 issue, *Mediaweek* adroitly pointed out the success of the UPN affiliate in New Orleans, and its substantial overachievement of the national averages... a great story. And, you found worthy of mention the WB station, even if it were merely to cite their underachiever status.

To enlighten you, I would like to present some highlights of WCGV and WVTV—after reading which, you'll certainly understand my outrage.

WCGV is the television home of the Milwaukee Bucks, Brewers, WIAA High School Boys/Girls Basketball Championships, Regional Big 10 football and basketball, as well as being a UPN affiliate. This past NBA regular season saw the Bucks' household ratings jump 43 percent to an 8 and household share jump 50 percent to a 12! WVTV is home of the WB as well as top syndicated programs such as *ER*, *Friends*, *Seinfeld*, *The Simpsons*, *Home Improvement*, *Mad About You*, etc.

WCGV and WVTV are major players in the market. In any given sweep, one—if not both—stations surpass local news programming in the demographics most sought by

advertisers (see charts).

News, as you know, is merely a small part of the market story. But I'm sure that space constraints were what also prohibited you from mentioning the fact that WVTV's *Seinfeld* has been the No. 1 18-49 program in the market in access for the last nine rating books.

Since you do make reference to network

prime-time, we would like to point out the sterling success of the WB and UPN in the Milwaukee market. From the onset, our two stations have overachieved the national averages. In the February sweeps, the success continued (see chart):

Additional fact-checking is in order when referenc-

ing the four-county area deemed by the *Journal-Sentinel* as the local market. While the four metro counties were properly identified, Washington Co. was indicated as being south of the city. It is north and west of Milwaukee.

This is a tough enough business without having to defend ourselves due to incorrect information in a nationally recognized and respected source publication. We can rein-

force our image to the local clients we deal with on a regular basis, but what about those national advertisers seeking to enter a new market? If they place their trust in the data you provide, they will be unexposed to what could be a vital

component of their potential media buy.

Michael J. Pumo
General Manager, WCGV and WVTV (under local marketing agreement)
Milwaukee

Editor's note: *Mediaweek* recognizes that all TV stations should be represented in our Market Profile ratings charts, even if the stations do not program news. We plan to add this information in the near future.

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When it comes to computers there are two kinds of people. Type A who says: "I bought a new computer". And B who says "I bought the new iMac, tangerine flavored, with 128MB of RAM, a 16 bit 3D Graphics Card and a 20xDVD Drive".
MTV: the official network of type B.

Your money back. If you are not completely satisfied.

Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR • MAGAZINES

JACKSONVILLE, FLA./TV STATIONS

Counterprogrammed News Equals Ratings

•SOME OF THE LOWER-RATED TV STATIONS in burgeoning Jacksonville, Fla., have recently achieved ratings gains that have come as much from unusual scheduling as from year-old people meters.

Two years after ABC affiliate WJXX-TV went on the air, the sixth-ranked Allbritton outlet has finally shown strong signs of the ratings growth expected of a network affiliate. Over the past year, WJXX doubled or tripled its share of audience for local newscasts.

Recent ratings gains are due, in part, to the June 1998 switch from a diary-based ratings service to people meters. But Carol Zingone, a media supervisor for Dalton Rosberg Advertising, also singled out the station's 30-minute local newscast at 7 p.m.—the only one at that hour—as the key factor in its recent success. From February 1998 to February '99, the program increased its share 300 percent, from a 1 to a 4.

"It's more in-depth...[and] brings more viewers into access," said Zingone. WJXX has "effectively leveraged the 7-8 p.m. block as a launching pad for the rest of their prime—which I think they were having trouble with before."

The newscast has worked as a lead-in, too. Share for *Hollywood Squares* at 7:30 jumped from an average 1 to a 7. And on average, the 8 p.m. network show has retained all or more of its lead-in audience. "I think it's a progressive perspective on people's lifestyle and our role in their lives," explained WJXX general manager Leonard Firestone. "More people are getting home later."

At one time, WJXX had been a "paper frequency," Firestone said. It was built from the ground up by Allbritton Communications

early in 1997. The former ABC affiliate in the market, Media General's WJWB-TV, now operates as the WB affiliate.

The UPN affiliate, WTEV-TV, also has seen its 6:30 p.m. newscast (again, the only local newscast at that time) grow dramatical-



Team WJXX: (from left) sports' Ric Renner, anchors Bruce Hamilton and Karen Adams, weatherman Brian Albrecht

ly, from a 1.1 share in February '98 to a 7.1 this February. WTEV is operated under a local marketing agreement by Fox affiliate WAWS-TV.

But the arrival of meters has also delivered strong numbers to the rest of the market. For the first time during a sweeps period, WB affiliate WJWB may end up in third place among households sign-on to sign-off. By May 17 (19 days into sweeps), WJWB averaged a 7.18 share, according to Nielsen Media Research. WAWS averaged a 6.42, while CBS affiliate WJXT-TV averaged a 19.09 and NBC affiliate WTLV-TV averaged a 14.92.

Perennial ratings leader WJXT should be enjoying itself. Despite some predictions last year that WJXT would lose its foothold with the arrival of meters, the Post-Newsweek outlet remains on top—and carries hometown NFL favorites the Jacksonville Jaguars.

New business has been rolling into town since the Jaguars joined the NFL five years ago, and that's helped all stations' bottom lines. Estimated TV station revenue for the 52nd largest market has increased 31 percent

since 1995, according to BIA Research. The market has morphed into a bustling mini-metropolis big enough to accommodate two franchises of Best Buy, an electronics/appliance chain.

To capture the burgeoning nightlife scene, Gannett's WTLV incorporated a two-minute local entertainment segment into its Friday 5 p.m. newscast, which launched last week and is anchored by WAPE-FM morning co-host Eden Kendall. The report is rebroadcast on *Good Morning Jacksonville Saturday*.

"Jacksonville is no longer the sleepy old beach town it used to be," said WTLV president/gm Ken Tinning. "People now have a choice of what they can do at night, so we have to keep the audience up on what's going on." —Megan Larson

COLORADO/NEWSPAPERS

Ex-Dallas Morning News Exec Buys Colo. Chain

•THE FORMER PRESIDENT/GENERAL MANAGER of the *Dallas Morning News*, who branched out on his own last fall, has made his first acquisition, buying four small newspapers in western Colorado. It's his first step in building a small newspaper empire.

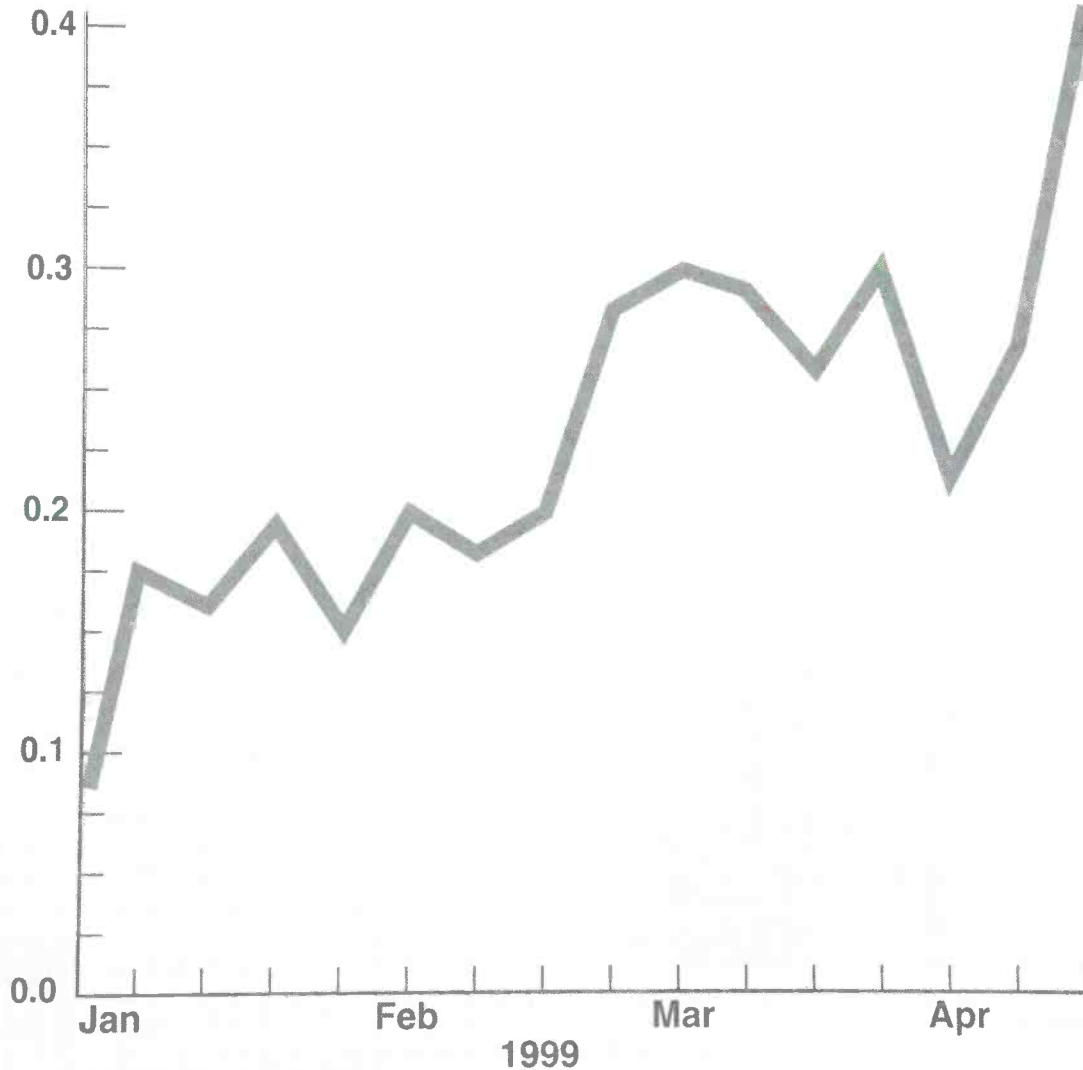
Jeremy L. Halbreich, now president and chairman of Dallas-based American Consolidated Media, last month announced he bought the *Telluride Daily Planet* and three weeklies—the *Telluride Weekly Planet*, *Crested Butte Chronicle & Pilot* and *Gunnison Country Times*—from Montrose, Colo.-based DP News. The papers have a combined circulation of 19,500.

Tony Daranyi and Mike Ritchey own DP News, which was represented by Mesa, Ariz.-based Media Consultants Inc. Daranyi and Ritchey gave up their co-publisher titles in Telluride with the sale. Halbreich has appointed Gary D. Dickson—former publisher of the *Glenwood Post* in Glenwood Springs, Colo.—to be publisher of the Telluride papers and general manager of Colorado Consolidated Media, which operates all four papers. Dickson earlier held management posts with Stamford, Conn.-based Thomson Newspapers and Hutchinson, Kan.-based newspaper publisher Harris Enterprises.

THIS YEAR, THE NEW COURT TV HAS OUTPERFORMED THE DOW BY 412%*

(Talk about return on investment!)

Prime Time Ratings
Dec. 98 - Apr. 99



SOURCE: Nielsen Galaxy Explorer, 12/21-12/27/98,
1/4-4/18/99: weekly Mon.-Sun., 8-11 pm household ratings.
Subject to qualifications upon request.

COURT TV

Inside crime and justice

Since launching our new prime time lineup on January 1, our overall ratings have jumped a spectacular 425%.

Rising from .08 at the end of December to .42 in mid-April. A phenomenal increase in just three short months.

It's solid proof that viewers are bullish on the New COURT TV.

Definitely an uptrend worth watching.

For more information, call Gig Barton at 212-692-7859.

"These are already excellent local, community newspapers," said Halbreich. "Editorially they've done a very fine job. The markets they're in are markets we anticipate will

grow and grow nicely, and the staffs that are in place are excellent." Halbreich added that he would like to create up to half a dozen such geographic clusters of publications, which could consist of dailies, weeklies or shoppers.



Beginning a buying binge: Halbreich

investors on individual deals. His partners in Colorado are private equity investors he declined to identify. Halbreich was at the *Morning News* for 24 years—10 as president—until he stepped down Oct. 1 to launch American Consolidated.

The 6,500-circulation *Telluride Weekly Planet*, which comes out every Friday and is distributed free locally, has published for more than 75 years. The 4,000-circulation *Daily Planet*, which publishes Monday through Thursday and is also free, was introduced in 1993. The 120-year-old *Country Times*, sells 3,300 copies weekly, costs 50 cents and is distributed every Thursday. The 5,700-circulation *Chronicle & Pilot*, which also sells for 50 cents and comes out on Thursday, was created two decades ago when competing papers merged.

The papers feature typical small-town news, and get their advertising revenue from classifieds and area businesses, such as hotels, restaurants and ski resorts. They have gained circulation in recent years as the towns have grown. *Telluride* is one of the region's premier ski destinations, and has lured much attention lately because of its acclaimed film festival and popularity among celebrities.

The *Telluride* paper "has a global readership, really," observes Patricia Calhoun, editor of Denver's alternative weekly, *Westword*, and who is familiar with the town. "It's a small-town paper, but in a small town with a big international following." —*Tony Case*

GREENVILLE, S.C./RADIO

Country Talker Heads to Market a Second Time

• THE UNDERSERVED 7 P.M.-TO-MIDNIGHT DAY-part is starting to crowd up with syndicated Country shows. *Country Heartlines*, a syndicated show hosted by Jim Crenshaw out of WESC-FM in Greenville, S.C., is the latest.

That leaves room for two others, said Jim LaMarca, director of the broadcast division at syndicator BP, which has one. In September 1997, BP syndicated *Neon Nights*, but the show recently brought in new host Lia Night and now counts 53 affiliates.

Jones Radio Networks launched *Nashville Nights* a few months later, in February 1998. Hosted by Dallas Turner and Marty McFly, who broadcast out of Capstar's WSIX-FM in Nashville, *Nashville Nights* boasts the most affiliates, with close to 100.

But *Country Heartlines* may be the oldest of the bunch, launching three years ago in syndication only to reach 35 affiliates. To relaunch the show, the Clear Channel-owned station signed United Stations for ad sales and Fisher Entertainment for affiliates.



Country Heartlines' Crenshaw

United Stations' Jim Higgins, senior vp/advertising sales, isn't bothered by the challenge of a relaunch. He said the difference between *Country Heartlines* and its music-based competitors is its focus on listener interaction. "Listeners call in, talk about love—good love, bad love—personal experiences...people even propose on the air."

A well-known Southeast personality, Crenshaw has been doing his show locally more than 10 years, the last three on Clear Channel's WESC-FM. Among adults 25-54, Crenshaw averages a 6.0 share.

Crenshaw's on-air content and style brings to mind another 7-to-midnight syndicated host, BP's Delilah, an Adult Contemporary-oriented call-in show whose host leads her listeners through love and heart-break in between dedications of love songs and ballads.

Like Delilah, *Country Heartlines* does well among female listeners, a demographic coveted by national advertisers such as AT&T, Bayer Aspirin and Warner-Lambert, all of whom have placed ads on *Heartlines*.

One interesting side note to this deal for United Stations: WESC is owned by Clear Channel, which just merged with Jacor, owner of Premiere Radio Networks, leaving many to wonder just how long United Stations and Fisher can keep the show in their syndication lineup. —*Katy Bachman*

BOISE, IDAHO/TV STATIONS

KTRV's New Newscast Focuses on the Stories

• THE BOISE FOX AFFILIATE, KTRV-TV, is ringing in Memorial Day by launching a local news program at 9 p.m., but the spotlight certainly isn't on the anchors. In fact, *Mediaweek* couldn't get a photo of the team because none have been taken. "The anchors aren't our show. The content is our show," said news director Thor Wasbotten.

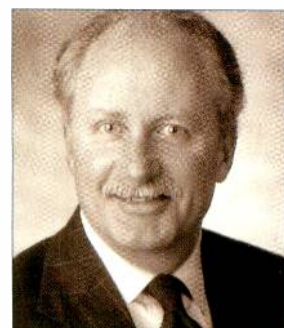
The half-hour program, the first news broadcast from a Fox affiliate in the Potato State, will be "less talking heads" and more in-depth, on-location reports, said general manager Ricky Joseph. Reporters have been working on stories for the past four weeks.

"Most newscasts give you the who, what and where, but we want to provide the why and the how," added Wasbotten, who was lured away last December from his managing editor post at A.H. Belo's NBC affiliate KTVB-TV, the local ratings leader. The Blade Communications outlet hired a total of 29 full-time and part-time employees.

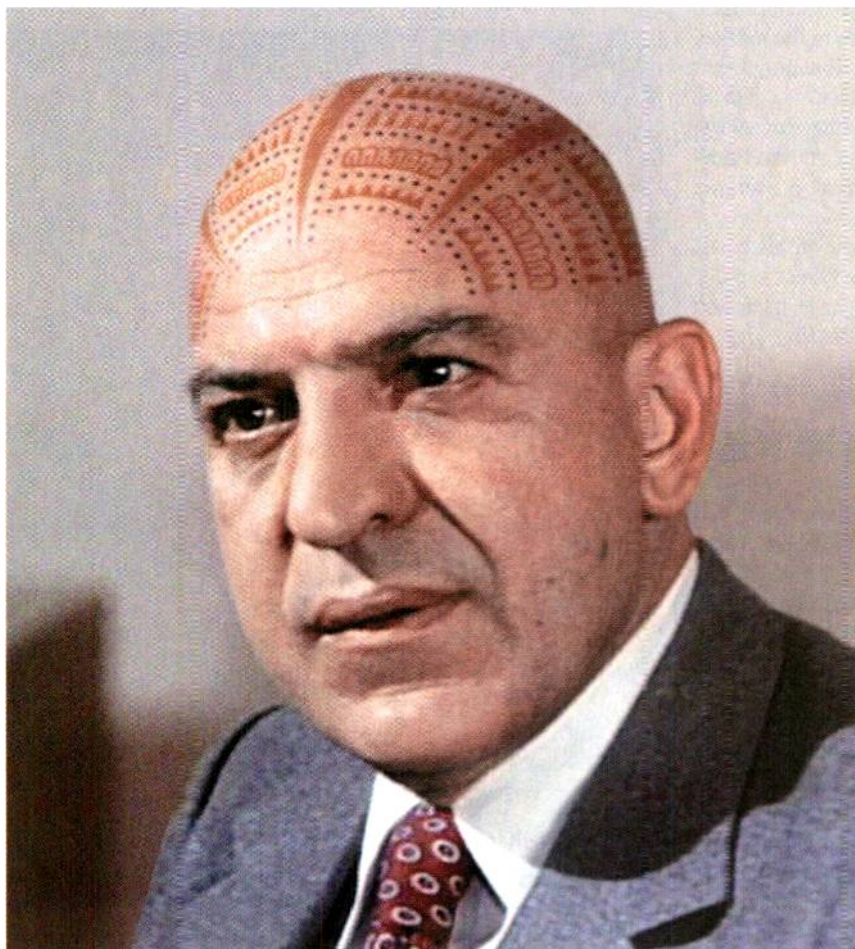
"Whether they can be successful is still up in the air because you have a lot of strong programming at that hour," said Terri Rodgers, media director at local ad agency Elgin Syferd Drake. "Boise is more sophisticated than other Idaho markets," she added, suggesting that 9 p.m. may be too early for some viewers.

KTRV's Joseph disagrees: "In New York, people don't go out until 11 p.m. By that time here, people have already been in bed for an hour." Joseph is optimistic because of the success that Salt Lake City Fox O&O KSTU-TV has had with its news, noting the commonalities in population and economics both markets share. KSTU "is sort of a model," he said.

Boise has experienced a dramatic shift in both population and economics in recent



New kid in town: KIVI's David Harbert



TIMES CHANGE. GREAT TV DOESN'T.

Already in over 37 million households* and one of the top 10 rated basic cable networks,** TV Land is the new network of TV favorites.



Watch "Kojak."

years. Driven by the growth of local computer hardware company Micron and a boom in fast-food and retail outlets—"We're even getting an Anne Taylor" clothing store, Rodgers noted enthusiastically—station revenue has doubled in last 10 years, according to BIA Research.

The wealth of opportunity has impressed David Harbert, the newest gm in the market, who arrived last month at Evening Post's ABC affiliate, KIVI-TV. "There is just so much going on here, something for everybody," said Harbert, "but our station hasn't reached out [to the community]...we are going to get more involved."

"That's a good observation on his part," Rodgers said, adding that outside of top-dog KTVB, stations historically have been soft on community involvement. —ML

RADIO SYNDICATION

The Sports Junkies Hit It Big

•WHAT STARTED AS FOUR GUYS DOING a cable-access talk show in Bowie, Md., has turned into a syndicated radio show. Westwood One last week placed *The Sports Junkies* on Infinity-owned WFAN-AM in New York and Chancellor-owned WDFN-AM in Detroit, in addition to originating it out of Infinity-owned WJFK-FM in Washington, D.C.

The Sports Junkies is hosted by four twenty-something guys who grew up together with dreams of doing a radio show. Thinking that wasn't in the cards, the four settled for cable until Jeremy Coleman, program director at WJFK-FM, decided to try them on weekends in 1996. A year later, the foursome—JP (John Paul Flaim), EB (Eric Bickel), Cakes (John Auville) and Lurch (Jason Bishop)—were on evenings, 7 p.m. to 11 p.m.

Since then, the fab four have sent the ratings skyward, climbing from a 1.8 in spring 1998 to a 3.9 in the just-released winter 1999 book. Among men 25-54, *Junkies* scored a 9.4.

Coleman attributes the success to the natural banter among them. "Manufactured marriages don't work very well, so it's tough to find partnerships among hosts that exhibit good chemistry."

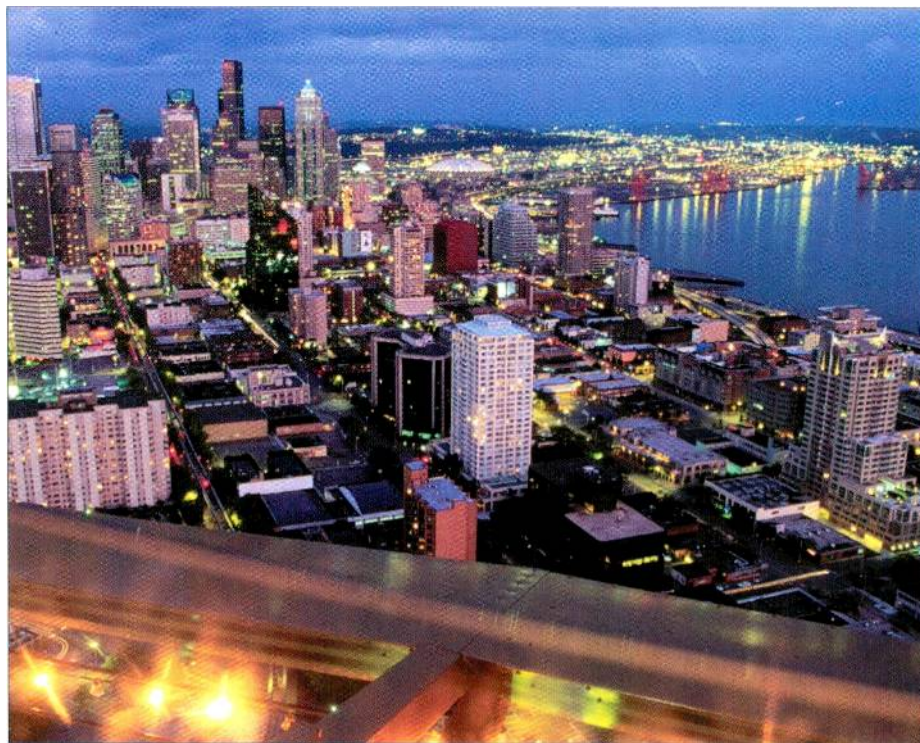
And while sports is in the name, it's not just a die-hard sports show. The conversation is more likely to resemble four guys sitting down talking at a sports bar. "They talk about anything else that enters their post-adolescent minds," said Ken Stevens, general manager, WJFK.

Westwood One, which recently dropped Scott Ferrall's *Ferrall on the Bench*, another Gen X-leaning sports talker, says the show isn't a replacement for Ferrall, who also aired evenings. —KB

MARKET PROFILE

Seattle

BY MIRA SCHWIRTZ



JAMES BLANKET/STOCK MARKET

Of all the success stories in the revitalized Pacific Northwest, no city has more of a rags-to-riches story than Seattle. Once a down-and-out timber town whose sense of pathos inspired some arresting grunge rock but did little to alleviate rampant unemployment, the city now best known as the civic protectorate of Microsoft Corp. and Amazon.com has developed into a gleaming image of virtual urbanity.

Unlike other large cities whose hatch of problems and progressivism give them identifiable weight and breadth, Seattle is the centerpiece in a diffuse urban market that extends across three counties: Pierce to the south, fast-growing Snohomish to the north and Seattle's own King in between. Across Lake Washington to the east are the suburbs of Bellevue and Redmond, home to the Microsoft campus. Spared the overcrowding, heavy industry and crime rates of many other major cities, Seattle sits as lightly on its residents' collective consciousness as the ocean mist that collects along Puget Sound.

"It's a large city, but it has a small-town

feeling—it's not intimidating," says Alisa Mattson, business and communications specialist for the Economic Development Council of Seattle and King County.

As a high-tech gateway, home to biotechnology and e-commerce, Seattle is a boomtown. More than \$5 billion has or will be spent in construction between 1997 and 2000, with 18 low- and mid-rise office buildings slated to be built through 2001. Where a string of vacant storefronts scarred a depressed downtown a decade ago now stand a sweep of luxe department stores and retail chain shops on avenues festooned with old-fashioned lampposts. The historic harbor area, formerly obscured by a kitschy tourist overlay, is now a vibrant waterfront marketplace and a residential zone. Even the city's skyline has come to resemble a technological dreamscape: Recently joining the alien-looking Space Needle is the new Frank Gehry-designed, stainless-steel Experience Music Project, a music museum built by Microsoft co-founder Paul Allen.

Seattle's media outlets are palpably competitive, with many options for advertisers in both broadcast and print. The two dominant

Scarborough Profile

Comparison of Seattle To the Top 50 Market Average

	Top 50 Market (Average %)	Seattle Composition %	Seattle Composition Index
DEMOGRAPHICS			
Age 18-34	32.6	32.0	98
Age 35-54	39.8	42.1	106
Age 55+	27.6	25.9	94
HHI \$50,000+	38.7	39.0	101
College Graduate	12.4	14.3	115
Any Postgraduate Work	10.4	11.8	113
Professional/Managerial	22.1	24.6	111
White-Collar	46.4	47.1	101
Blue-Collar	22.2	21.7	98
African American	12.3	3.3	27
Hispanic	11.7	4.9	42
MEDIA USAGE			
Read Any Daily Newspaper - (Average Issue)	57.9	59.9	103
Read Any Sunday Newspaper - (Average Issue)	67.8	65.1	96
Total Radio Average Morning Drive M-F	25.5	23.0	90
Total Radio Average Evening Drive M-F	18.6	17.6	95
Total TV Average Early News M-F	28.9	29.7	103
Total TV Average Prime Time M-S	39.6	34.5	87
Watched A&E past 7 days	36.6	37.3	102
Watched BET past 7 days	7.8	3.1	40
Watched The Discovery Channel past 7 days	40.2	40.8	102
Watched The Disney Channel past 7 days	18.1	20.0	111
Watched E! past 7 days	13.6	4.0	30
Watched fX past 7 days	9.2	16.6	180
Watched Lifetime past 7 days	24.0	21.2	88
Watched TNN past 7 days	18.8	16.4	87
Watched TNT past 7 days	32.3	26.4	82
Watched USA past 7 days	31.3	27.7	88
Watched VH1 past 7 days	15.2	7.5	49
Watched The Weather Channel past 7 days	37.4	16.0	43
HOME TECHNOLOGY			
Owns a Personal Computer	46.9	61.5	131
Accesses Internet/WWW	39.8	46.8	118
Shops Using Online Services/Internet	8.5	9.3	109
Connected to Cable	69.0	71.5	104
Connected to Satellite/Microwave Dish	10.2	9.2	90

Source: 1998 Scarborough Research Top 50 Market Report (Release 2 1998, 12-month database)

television stations are A.H. Belo-owned NBC affiliate KING-TV and ABC affiliate KOMO, owned by Fisher Broadcasting. Local media buyers say the two outlets, both led by veteran reporting and anchor teams, have dominated the news ratings for more than a decade. KOMO's audience skews slightly older.

Both stations have built loyalty with viewers through their experienced on-camera personalities. At KING, 30-year veteran anchor Jean Enersen handed the baton last fall on the 11 p.m. newshour she anchored for more than 20 years to weekend reporter Lori Matsukawa, a 15-year veteran of the station. Enersen still anchors KING's 5 and 6:30 newscasts.

"The real battle between KOMO and KING has always been about their news," says Bob Brown, media supervisor at Bondo & Remer.

What should be a three-way contest (the CBS network does, after all, lead in national average household share during prime time) is limited to a two-way race in Seattle because CBS affiliate KIRO has not been able to get significant news numbers. Although buyers note KIRO has steadily improved its ratings over the last three years, the Cox Broadcasting-owned station continues to be dogged by viewer perceptions of it as the perennial odd man out.

"It had problems with its signal years back, and because of those problems, it never got the audience the other two [stations] did," Brown says.

In an attempt to forge a stronger link with news, KING in February launched a 10 p.m. newscast on Zeus Corp. of Washington-owned independent sister station KONG. The outlet, which is operated by KING,

97-99 Primetime ratings growth

+206% A18-34
+192% A18-49
+86% Household

source: F97-F99 Nielsen Station Index



The Home of The Frog

Newspapers: The ABCs

Newspaper	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
King County: 678,000 Households				
<i>The Everett Herald</i>	148	205	0.0%	0.0%
<i>The Seattle Times</i>	335,705	375,196	49.5%	55.3%
<i>Spokane Spokesman-Review</i>	52	132	0.0%	0.0%
<i>Tacoma News Tribune</i>	10,647	10,762	1.6%	1.6%
Pierce County: 249,400 Households				
<i>The Seattle Times</i>	9,418	13,076	3.8%	5.2%
<i>Tacoma News Tribune</i>	110,117	128,657	44.2%	51.6%
Snohomish County: 206,400 Households				
<i>The Everett Herald</i>	52,999	61,912	25.7%	30.0%
<i>The Seattle Times</i>	47,252	57,502	22.9%	27.9%

Source: Audit Bureau of Circulations

broadcasts to Seattle from the town of Everett, 30 miles north.

That 10 p.m. news show has faced a difficult start-up because of the strength of a competing newscast on Tribune Broadcasting-owned Fox affiliate KCPO. That show, which launched in January 1998, saw its ratings double between February '98 and February of this year, from an average 3.4 to a 6.8. The meteoric rise of KCPO's 10 p.m. news prompted UPN affiliate KSTW to cancel its 26-year-old newscast at 10. The Paramount-owned station dropped that show last December.

Elsewhere on Seattle's TV scene, WB affiliate KTWB, owned by Tribune but operated by Dudley Communications, launched a rebranding effort last month. The station is calling itself "Seattle's WB22," after its channel number. After spending about \$200 million to upgrade its signal since signing on in 1996, the station hopes the marketing effort will help lift it out of the cellar in the market's six-station race, says Bill Gingerich, KTWB creative services director.

Going almost hand-in-hand with Seattle's emergence as a major media market is the consolidation of its radio properties. In the last three years, five major players have emerged from a field of at least a dozen owners. The dominant players are Entercom Broadcasting, with eight stations (including the market leader, news/talk outlet KIRO-AM.); CBS, with five stations; Sandusky Radio, five; Ackerley Broadcasting, four, and Fisher Broadcasting, three. (See chart on page 27 for revenue breakdowns.)

The market's consolidation has "caused an artificial increase in rates," says Keith Mackay, media director at Seattle agency WongDoody.

Mackay says the average cost-per-point on Seattle radio stations has increased 50 percent over the past three years, with average prices now at \$125-\$150 per point, up from \$90.

While KIRO-AM continues to dominate the market's news stations (raking in some 14 percent of Seattle's total radio revenue,

according to the 1998 Duncan's Radio Market Guide), Mackay points out that consolidation has helped to narrow KIRO's lead. KIRO dropped from a 4.5 average rating (listeners 25-54) in Winter 1998 to a 4.0 in Winter 1999. "No one stands out," Mackay notes.

On the music scene, Seattle stations' attempts to niche themselves has become so intense that it has spawned various sub-genres of the grunge rock the market is famous for. Entercom Broadcasting's three FMs—KISW, KNDD and KMTT—all program different varieties of the format. KISW, which targets 18-24-year-old males, plays the hardest sound; KNDD, billed as "modern rock," is more alternative and is strongest among men 18-34; and KMTT, the most alternative of the three, skews toward the older end of 18-34.

"They've got the same kind of psychographics, but the difference is in their DJs and how far they'll take the music and the talk," Barbara Bratsberg, owner of Ballard Bratsberg Advertising, says of the three Entercom outlets.

The only programming format with some heat right now is mainstream hits, where three contenders—Fisher's KPLZ-FM, New Century Media/Ackerley Group's KUBE-FM and CBS-owned KBKS-FM—are in a fierce battle for listeners in the younger demos.

Both KBKS and KPLZ pull in 18-34-year-olds. Bruce Philip, KUBE general sales manager, says his station plays more rhythmic hits and has more teen listeners than his

Nielsen Ratings/Seattle TV Evening and Late Newscasts

Early News

Time	Network	Station	Rating	Share
5-6:00 p.m.	NBC	KING	9	20
	CBS	KIRO	6	12
	ABC	KOMO	9	21
6:30-7 p.m.	NBC	KING	10	18
	CBS	KIRO	5	9
	ABC	KOMO	9	18

Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	Fox	KCPQ	6	11
	Independent	KONG	2	4
11-11:30 p.m.	NBC	KING	9	23
	CBS	KIRO	6	16
	ABC	KOMO	8	21

Source: Nielsen Media Research, February 1999

competitor. According to Jann Kaufmann, media director at Glade Group Advertising, a breakdown of the stations' demos shows that teens make up 31 percent of KUBE's audience and 20 percent of KBKS's listeners. KPLZ, which targets the older end of 18-34, also shares audience with KBKS.

Cable is fairly ubiquitous in Seattle, with a household penetration of about 74 percent in the market. The bulk of the homes are served by AT&T Broadband, via its recent acquisition of Tele-Communications Inc.

Local cable programming is, like broadcast, news-oriented. Two popular cable news channels are Northwest Cable News, programmed by A.H. Belo, and Fox News Northwest. Both offerings report on news in a wide area of the Northwest, from Seattle south to Portland, Ore., and east to Boise, Idaho. Northwest Cable News uses a pair of well-known local anchors in each market in an effort to attract news hounds to the cable channel. Northwest Cable also tends to focus on softer features than Fox News Northwest. "They try to ignore the 'bad' news and focus on the good news," Pam King, media director at Bozell's Seattle office, says of Northwest Cable.

Although neither cable channel gets the high ratings numbers that buyers like to see, Northwest offers segment sponsorships that can be a good buy for many clients, says D.J. Clark, senior planner at Elgin DDB.

In newspapers, Seattle's dailies are preparing for a trench war. In February, *The Seattle*

Times announced it will abandon its afternoon delivery and become a morning paper in early 2001, competing directly with the a.m. *Post-Intelligencer*. Since the papers are published under a joint operating agreement between *Post-Intelligencer* owner Hearst Publishing and the Blethen family, majority owners of the *Times*, the papers have been co-existing relatively peacefully since 1983. With the publications going head to head with morning editions, that relationship is expected to change dramatically.

The papers' advertising sales staff is primarily staffed by *Times* people, and buyers expect the former afternoon paper to eventually dominate the editorial side as well. "We'll be a one-newspaper town as soon as the *Times* gets their ducks in a row," predicts Bozell's King.

Seattle's local papers are facing increased competition from the national editions of *The New York Times* and *The Wall Street Journal*. The *Times*, which has expanded its distribution throughout the Northwest, last month

launched a major circulation campaign in the Seattle area. The *Journal* last year launched a Northwest section that appears every Wednesday in editions distributed in the region. The *Journal's* weekly report "seems to be better than the typical press releases from Microsoft or Boeing that show up in the local papers," King says.

Papers serving areas surrounding Seattle include McClatchy Newspapers' *The Tacoma News Tribune*, which circulates primarily in Pierce County, and Everett-based *The Daily Herald*, a Washington Post Co. property that dominates Snohomish County.

Seattle's entrepreneurial spirit has inspired an active

regional-magazine business. The leading title is *Seattle Magazine*, acquired last month by Minneapolis-based publishing company Tiger Oak Publications. Other titles include the 3-year-old *Seattle Homes and Lifestyles*, published by Denver-based Wiesner Publishing; the tongue-in-cheek *Washington Law & Politics*, a publication for the legal community from Minneapolis-based Law and Politics; and *Seattle Bride*, started last year by publisher R. Craig Bednar, owner of Tiger Oak.

Seattle Magazine has a circulation of 45,000, of which 75 percent is paid. *Seattle Homes* has a combination paid and controlled circulation of 33,000. *Law & Politics* has a completely controlled circ of 21,000, and *Seattle Bride* has an all-newsstand circ of 10,200.

Business magazines for the area include the weekly *Puget Sound Business Journal* (circulation 20,000) published by American City Business Journals, and the biweekly *Business Examiner* (circ 9,000), published out of Tacoma by the Business Examiner Newspaper Group.

The biggest name in Seattle outdoor advertising is the local Ackerley Group, which owns almost all of the city's outdoor properties. Second is Lamar, which owns venues in Tacoma. There is very limited billboard advertising around Seattle because much of the land is owned by local Indian tribes, which have banned outdoor advertising. The densest concentration of billboards is off the I-5 freeway near Tacoma and along Aurora Avenue North in Seattle.

Radio Ownership

OWNER	Stations	Avg. Qtr.-Hour Share(%)	Revenue (in Millions)	Share of Total
Entercom Broadcasting	3 AM	26.8%	\$69.4	40.2%
	5 FM			
CBS/Infinity	1 AM	14.4%*	\$28.7**	16.6%
	4 FM			
Fisher Broadcasting	2 AM	11.0%	\$19.3	11.2%
	1 FM			
Sandusky Radio	2 AM	14.3%*	\$25.7**	14.9%
	3 FM			
Ackerley Group	2 AM	9.0%*	\$19.7**	11.4%
	2 FM			
Beethoven Broadcasting	1 FM	3.5%	\$4.3	2.5%

*One station not registered in Arbitron diary returns
 **Revenue information not available for one or more stations
 Ratings information provided by Arbitron, Fall 1998 book
 Revenue information provided by BIA Research, 1998

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KIRO-AM	News/Talk/Sports	7.8	5.1
KUBE-FM	Contemporary Hits Radio	6.7	5.1
KISW-FM	Album-Oriented Rock	4.6	4.1
KMPS-FM	Country	4.6	4.8
KBSG-FM	Oldies	4.4	4.9
KPLZ-FM	Hot Adult Contemporary	4.4	4.1
KVI-AM	Talk	4.3	3.2
KNDD-FM	Modern Rock	4.0	4.7
KRWM-FM	Soft Adult Contemporary	3.6	3.3
KBKS-FM	Adult Contemporary	3.5	4.8

All information provided by Arbitron, Fall 1998 Radio Market Report



Wendy flipped through 453 music magazines last year hoping to discover new music



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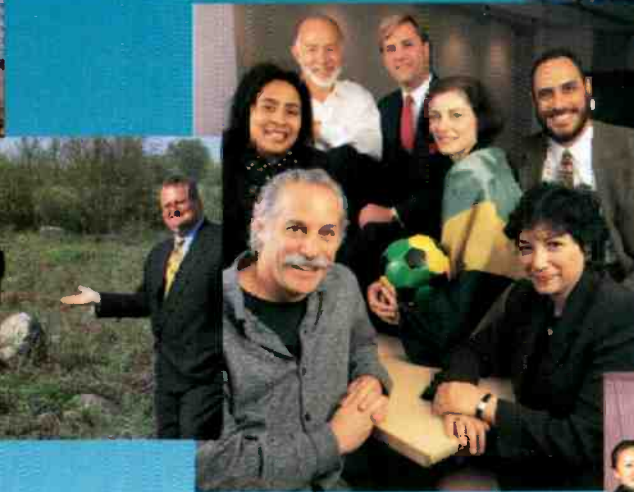
MEDIAWEEK'S

May 24, 1999

plan

OF THE YEAR

Supplement to ■ Adweek ■ Brandweek ■ Mediaweek



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Cover photography by Wayne Cable, Robbie Caponetto, Doug Knutson,
Michael Malone, Jon Muresan and Peter Murphy



best campaign spending more than \$25 million

McCann-Erickson, L.A.



PHOTOGRAPHY BY ROBBIE CAPONETTO

Turning an old icon into a modern phenom:
 (from left) Cheryl Vuong, Jennie Breckell, Terry Powers, Joel Millikin, Cheryl Lodinger (seated), Tom Szczepanski, Denny Quon, Randy Markus and Jodie Schwartzman

BY ALAN FRUTKIN

In marketing Sony Pictures' 1998 summer blockbuster *Godzilla*, one of the biggest challenges that McCann-Erickson, L.A., faced was overcoming the audience's perception of the monster as cheesy, stemming from the original Japanese B movies of the 1950s and '60s. "When you'd think of *Godzilla*, you'd think of those somewhat poorly crafted films, with a gentleman in a rubber lizard suit," says Terry Powers, McCann senior vp, group director. "It was like saying that you want to make the Studebaker the hottest car of 1999."

But after a massive TV and out-of-home campaign, the movie opened to the year's biggest box-office numbers (\$55.7 million). And for that, the team at McCann has been awarded *Mediaweek's* Plan of the Year in the \$25 million-and-up class.

plan
OF THE YEAR

Powers was quick to acknowledge the role that *Godzilla's* creators, Roland Emmerich and Dean Devlin, played in generating early buzz. After all, as a follow-up to their 1997 smash *Independence Day*, *Godzilla* was one of the most highly anticipated films of the year—long before McCann entered the picture. “Having the pedigree of those filmmakers was something that really helped in making it an event,” Powers says. “They have a reputation and an awareness in the field that brought the movie to another level.”

Still, McCann raised the bar even higher. The first leg of the campaign—referred to as “The Egg Hatches”—began on New Year’s Eve 1997. Five minutes before the ball dropped in New York’s Times Square, a spot for the movie ran on stations across the country that made it appear as if the monster were interrupting the real countdown (delivered by *Jeopardy's* Alex Trebec) and knocking the ball off with its tail.

It was an easy laugh for viewers, but scheduling that spot was no simple task. “It was very hard to set up that roadblock, so that no matter where you were, you’d see it,” says Dana Precious, Sony senior vp, creative advertising. “McCann was incredible, and not only about cajoling every single network to get a time slot. It was really important that the spot air in the first pod coming out of any program, because it had to fool you into thinking it was the countdown.”

Denise Quon, a vp and associate media director at McCann, credits the firm’s New York office with making those buys. “Our buyer, Steve Sachett, is tremendous,” she says. “He’s got great negotiating skills. And he uses his clout and leverage to get clients what they want.”

Traditionally, the Super Bowl is the first vehicle on television in which studios announce their summer fare. But by going three weeks earlier, McCann got a head start—at a fraction of the cost. “We got all segments of the industry—from our competitors to movie theater owners—aware and excited that this was a serious picture the studio was behind,” Powers says.

Over the next 24 hours, McCann blitzed the airwaves with a spot an hour on programming that included most New Year’s Day college bowls, thus reaching the film’s all-impor-

tant target male demos.

Then there was silence—for several months. Why? “We didn’t want to overhype this thing,” says Quon. At the same time, the strategy piqued moviegoers’ interest in the film even more. And when the campaign’s second phase—dubbed “Stomp!”—hit in April, it made a big splash, something befitting the monster’s immense size.

To paraphrase Sony’s slogan for *Godzilla*, size really did matter in the marketing of the movie. According to Powers, one of the campaign’s primary goals was to communicate to moviegoers the monster’s dimensions. However, a decision had been made early on in the campaign to avoid revealing to audiences what the monster looked like before the film’s May 19 opening—the Tuesday before Memorial Day weekend. The reasoning was twofold: first, to suggest to moviegoers that the 1998 version of *Godzilla* must be seen in theaters, and second, to generate enough curiosity to get people into the theaters.

“IN DALLAS,” SAYS PRECIOUS, “WE COULDN’T FIND A TALL ENOUGH BUILDING, SO WE SAID THE CREATURE COULD BE A TEXAN.”

Although the objectives of the campaign may appear to have been at cross purposes, it worked to the film’s advantage. “What seemed to be a drawback turned into a great solve,” Precious says. “Captivate the audience by capturing its imagination.”

And captivate the audience they did. “At first, I kept explaining to people that the monster was 22 stories tall, and they’d turn away with this ho-hum look on their face,” says Precious. “But when I’d give them a visual reference point, that’s when they started listening.” And after creating tag lines such as “Its tail is as long as a 747” and “It’s as tall as the Statue of Liberty,” three teams inspected the country’s top 15 cities to research outdoor media, ranging from tall walls to billboards to bus shelters.

It was a grueling and intricate process that took five 10-hour days—in Los Angeles alone. In the end, however, a stunning out-of-home campaign was created that supplied a direct correlation between site-specific landmarks and the creature’s size. And McCann played an integral role in matching up the campaign’s creative to the proper outdoor media. “On every great campaign, the planets have to

align,” says Precious. “The filmmakers have to like it, the studio has to budget it, and there has to be team that’s able to do it.”

McCann was that team. Not surprisingly, their research resulted in an extensive, “inches-thick” catalogue, called “the wedding album,” that cross-referenced photos of each city’s out-of-home-units with which company owned those units, what copy went on what board, on what date, and at what size.

Of course, some cities were tougher than others in locating appropriate media, which called for everyone involved with the campaign to think on their feet. “In Dallas,” says Precious, “we couldn’t find a tall enough building, so we said the creature could be a Texan.”

Then came May sweeps, and another TV campaign. “McCann pulled out all the stops to secure all of the show finales,” says Precious. Not surprisingly, the most memorable spot of this third and final stage of the campaign was the one created for the *Seinfeld*

series finale. Like the New Year’s Eve spot, it was made to look like it was part of the show. “The music we used sounded like *Seinfeld* music,” adds Precious.

And the copy was meant to fool *Seinfeld* fans into a moment of sentimentality: “*People across America are about to say goodbye to something that they love...New York.*” Enter the creature, stomping through Manhattan.

Although the marketing for most movies—including *Godzilla*—targets specific demos such as young males, Quon says this campaign’s goal was “to reach everyone, because Sony felt the movie had that much appeal.” Therefore, McCann also saturated cable—from ESPN for males, to Lifetime for females, to the Cartoon Network for kids. It worked.

After the film opened to the biggest numbers of the year, McCann could look back on *Godzilla* as one of its most successful media plans. “It was such an intense campaign,” says Quon. “There were so many intricacies that made it a unique experience. It’s one thing to plan a campaign as extensive as this one. It’s another to make sure everyone buys it the way you plan it.” ■

best campaign spending between \$10 million and \$25 million

Fallon McElligott



PHOTOGRAPHY BY DOUG KNUTSON

The Buddy Lee Story: (clockwise from rear right) Bruce Tait, Shawn O'Meara, Michelle Fitzgerald, Keith Faust, Harvey Mano and Dodie Subler

BY ERIC SCHMUCKLER

Hip can't be manufactured—hip just happens. Or so they say. Tell that to the folks at Fallon McElligott, whose daring media plan and campaign for Lee Jeans concocted an aura of coolness around a 77-year-old icon from the company's marketing archives, the Buddy Lee doll. Buddy was the linchpin of a much-talked-about creative effort that made Lee's new Dungarees line a hot item among 17-to-22-year-olds. The client wanted to recapture this elusive market, which nowadays dismisses Lee as a brand for their parents and toddler siblings. But at that age, explains Bruce Tait, group planning director at Fallon, "there's a little window where people are trying to figure out who they are. It's a nice little spot—they're not too fickle and not too

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closed-minded." Extensive research among this age group revealed Lee had "a lot of equity in the idea of durability, that they were virtually indestructible. That was our nugget of positive identification."

Fallon trolled through Lee's 110-year history, testing logos and brand lines with its 17-to-22 target. "They really liked the word 'dungarees' and they also liked a tagline from the '40s, 'Can't Bust 'Em,'" Tait reports. "It had heritage but also a little hip-hop vernacular." And they instantly latched on to the Buddy Lee doll, an in-store model for Lee clothes from the '20s to 1961. "He's got this eerie, funny-looking face that was reminiscent to them of *The Simpsons* and *South Park*," he says. A spokesdoll was reborn.

The agency developed an elaborate model of "how 17-to-22 year-olds find something to be organically cool," says Tait. "Things pop up on the fringe; then they're adopted by this leading-edge group,

night at the clubs and flipping on the tube. "They had to discover it," says Tait. "That gave them ownership of it, so they could spread the news."

At this point, Lee had spent 10 percent of its budget and the product had not yet been named. "That was a hard sell, to take 10 percent and not connect it to Lee," recalls group media strategist Keith Faust. The campaign moved from the discovery phase to launch during ESPN's Extreme Games in June. Lee took an on-site sponsorship at the Games and during them aired movie-trailer-like teaser ads presenting "Buddy Lee, Man of Action" as if he were the star of a summer action blockbuster. Later came the first spots actually hawking the Dungarees line, a series of elaborate Buddy Lee action-movie parodies highlighting the jeans' indestructibility.

The campaign burst into the mainstream media, with spots on Fox, the WB, ESPN 1 and 2, MTV, VH1, Comedy

supposed to."

Lee became a lot cooler real fast. According to an agency tracking study, perceptions that the brand was becoming more popular and was "cool to wear" jumped roughly 10 percentage points, from 25 percent to around 35 percent, a phenomenal gain.

In sales, "we really moved the needle," Faust says. Sell-in of the Dungarees line was four times higher than anticipated, with a 12 percent increase in Lee's top accounts. The client gained 3 percent in market share in a flat year for denim.

"I've always said that the media team is Fallon's secret weapon," Lockard beams. "Here, we were launching with a target consumer who's very media-savvy, who's grown up with advertising. We talked about 'snapping their heads back,' infiltrating them in a way that makes the brand fresh. Fallon takes such a fresh approach each year; it's not just 'What did we do last year?' They definitely challenged the status quo at every intersection here. Their media is just killer."

"The marketing situation commanded a bold approach,"

says Seward, "and we have a client who says, 'We'll support you.' I viewed it as an opportunity on a platter."

She acknowledges that the plan was unorthodox. "Yeah, there is some discomfort when you go in and show them a flow chart that doesn't have three-week flights on it. But we were keenly aware of the risks of doing it the usual way—of going into the mainstream media and saying, 'We're hip and cool.' How do you do that when you're Lee Jeans?"

To Seward, this campaign illustrates the way marketers need to think about their media.

"Some might think this was different for difference's sake," she notes. "But this was truly borne of such an understanding of the consumer. We talked to them. A lot. And when you understand all that and can frame it that way for your client, our experience is they'll go there with you."

She continues, "We in the media department of Fallon believe that media can and should advance the brand. It's not just putting the right ad in front of the right consumer at the right time. We work hard to make sure the medium augments the creative message." ■

"THIS WAS TRULY BORNE OF SUCH AN UNDERSTANDING OF THE CONSUMER. WE TALKED TO THEM. A LOT." —LISA SEWARD

then it moves to the in-crowd group and from there to the youth mainstream. We tried to emulate that." Or, as media director Lisa Seward puts it: "We did what was necessary for kids to discover the brand on their own, not give it to them in a prefabricated box. You try very hard to make it appear it wasn't manufactured."

Fallon's media plan recreated that model, starting with a "phantom campaign" to intrigue influential trend-spotters. Posters of Buddy Lee—unidentified and unbranded—were wild-posted in "cool" areas of 15 key markets. At first, hipsters speculated Buddy was a new underground rock band. The agency produced a six-minute film about Buddy, a droll, Zelig-like parody of the showbiz bio. Again, the product was never mentioned, but the film associated this "rugged, spunky fellow" with the Lee company and its "Can't Bust 'Em" spirit. Three-minute blocks of "The Buddy Lee Story" were placed on "graveyard cable," 2 a.m. slots on Comedy Central, adjacent to *South Park* repeats and on E!, with unidentified tune-in ads running in local alternative weeklies and music 'zines. The aim was to hook trendy kids coming home from a

Central and E! "We were very specific about programs," says Faust. "On Fox, we didn't want *Beverly Hills, 90210* or *Melrose Place*—too mainstream. We wanted to pick 'hot' versus 'neutral' environments, so we got properties like *Buffy the Vampire Slayer*, *Dawson's Creek* and *Felicity* [all on the WB]. On cable, we focused later at night. In our magazine plan, we concentrated on fashion and music, titles like *Details*, *Jane* and *Spin*. If this were purely a 17-to-22 demographic plan, we would have had a much broader list."

"It was a highly choreographed media plan," says Jamie Lockard, Lee's director of advertising, PR and promotions. "It was all about getting the right locations and which markets and when you reveal and when don't you. Timing was critical. So many wonderful stories from consumers came out of it. One of our product managers was bartending at a charity function in June, wearing a Buddy Lee T-shirt, and a guy came up to him, very excited, and asked, 'Where did you get that? My friends and I were trying to figure it out—is it a new band? Then we saw that little film and figured it was a movie.' The media had delivered exactly how it was

Hearst editors on

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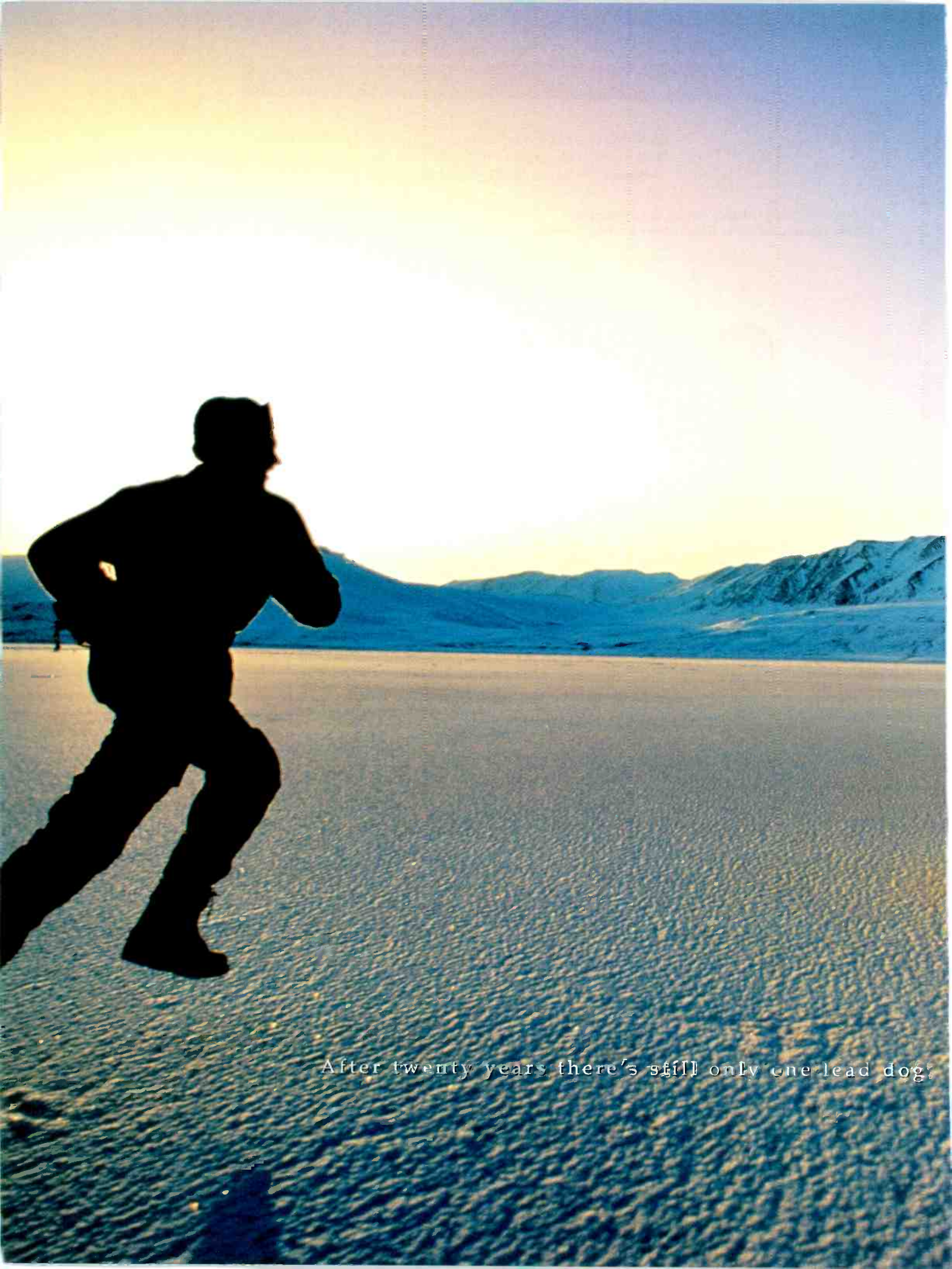
—Joe Oldham, Editor-In-Chief, *Popular Mechanics*



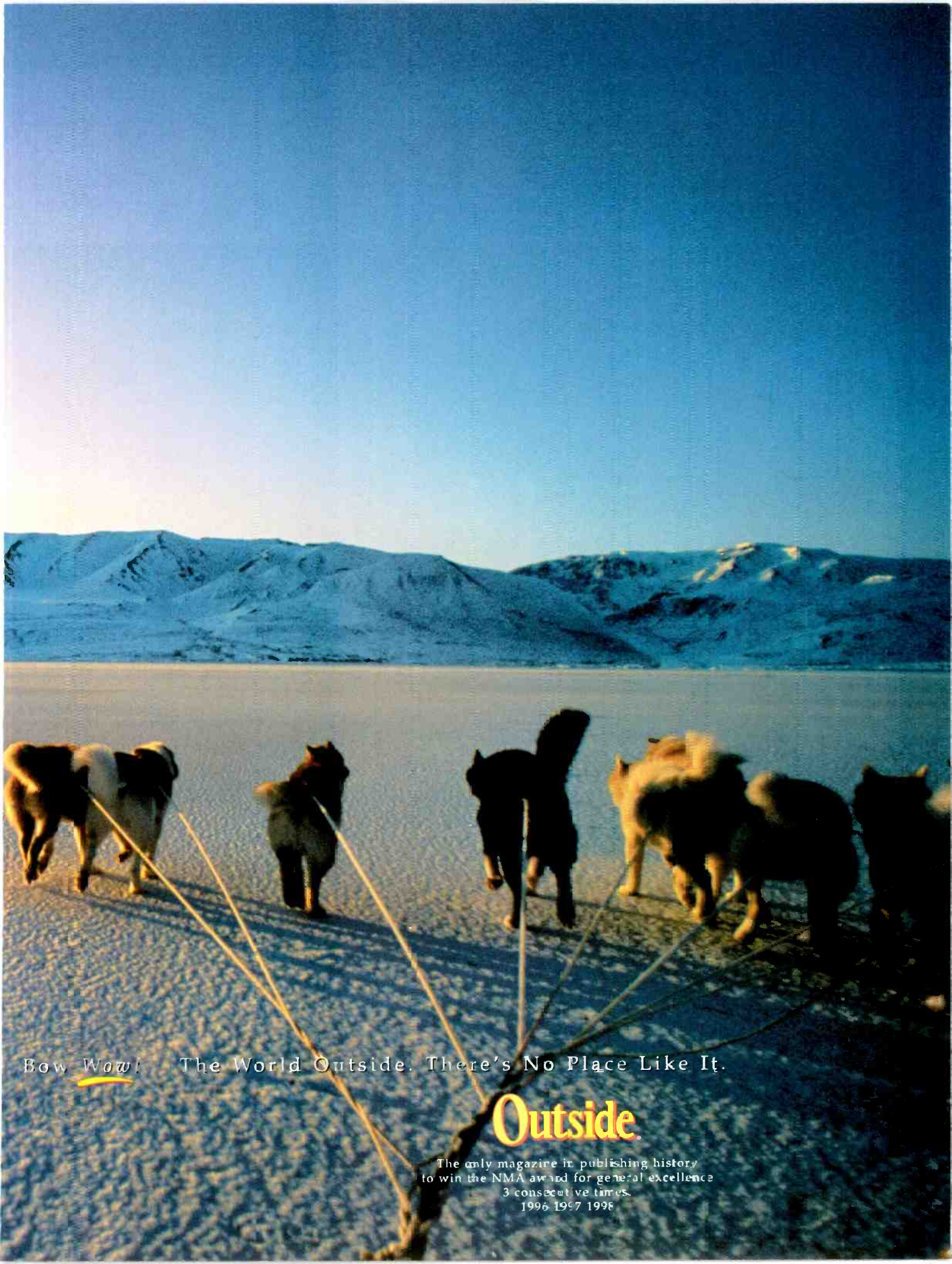
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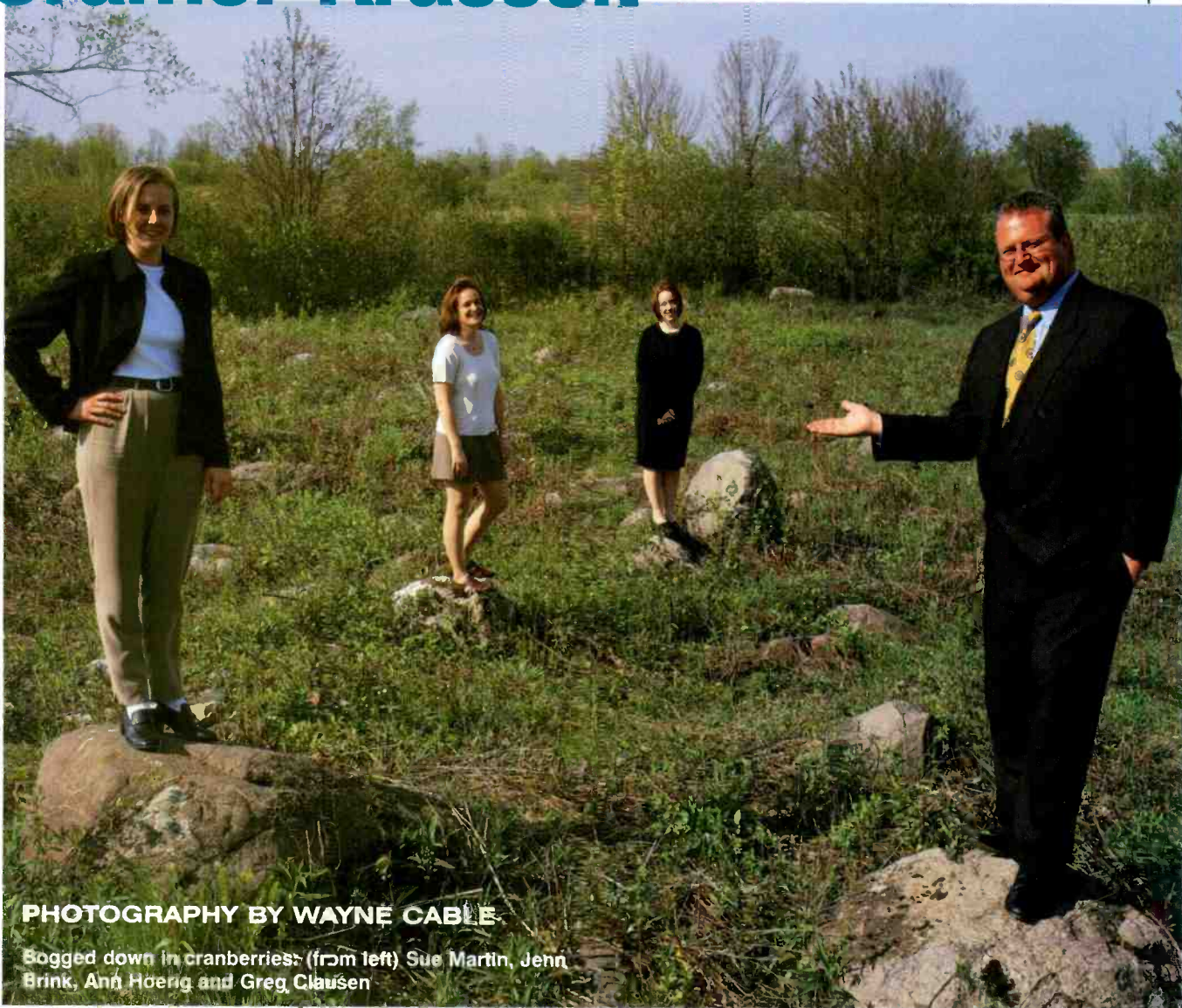
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best campaign spending between \$1 million and \$10 million

Cramer-Krasselt



PHOTOGRAPHY BY WAYNE CABLE

Bogged down in cranberries: (from left) Sue Martin, Jenn Brink, Ann Hoerig and Greg Clausen

BY MIRA SCHWIRTZ

At the Nekoosa West cranberry bog in central Wisconsin, the placid water reflects the clear blue sky and the changing colors of the surrounding trees. A breeze barely ruffles the water, beneath which the cranberries float, slowly developing their bold red coats and their tart flavor before the fall harvest. There's little indication in this serene locale that it's the object of a pitched battle for share in the \$721 million cranberry juice market. Ground zero in the cranberry wars.

The story of the two companies facing off reads like the David-and-Goliath legend. On one side is Ocean Spray, a market dominator and trusted American brand that has been producing juices since 1930. On the other is Northland, a former member of the Ocean Spray co-op that

plan
OF THE YEAR

issue #738



- Ahh, spring
- He loves me. He loves me not.
- Sixth leading cause of chronic disease

This spring, nearly 43 million readers learned new ways to treat and prevent allergies, which cause 10 million lost school days, 3.5 million lost work days and \$15 billion in medical costs each year. Every week, USA WEEKEND provides a fresh, relevant perspective on today's most talked about issues, people and events. Take a closer look at our new, re-styled pages and see for yourself why we're the nation's fastest-growing newspaper magazine.

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M A G A Z I N E



broke off to launch its own line of cranberry beverages in 1995.

A regional test of its 100 percent-fruit-juice cranberry drink in Milwaukee and Green Bay indicated enough consumer interest to give Northland hope of breaking into the profitable but highly competitive cranberry-drink market. They began preparing for a national rollout in 1997-98.

The odds were long. Ocean Spray had a 62 percent share of the market and a \$50 million advertising budget. Northland was just starting out, with no name recognition on the beverage shelf. The budget for its rollout was \$7.8 million. It would be outspent 5 to 1. "It was a calculated roll of the dice and against big odds because of the size and breadth of a company like Ocean Spray," said Lee Hessenthaler, vp of marketing for Northland.

The source of Ocean Spray's great strength is its property ownership. It controls

jump into the big leagues.

"I guess Milwaukee is not a top-of-mind city, but we're drawing clients who are pretty sophisticated," said Greg Clausen, senior vice president/director of media operations. "We've really tried to go out and get the best people we can find and make it a stronger regional shop for national business."

The campaign had one objective: to establish the Northland name. To gain the foothold it needed, the company had to get a 10 percent share (worth \$72 million) of the market in its first year. The revenue could then pay for more advertising and increased distribution.

In considering its campaign proposal, the Cramer team analyzed the advertising spending patterns of Ocean Spray. What they found was that Ocean Spray was heavily dependent on prime-time TV, spending little on cable or more-targeted television day-parts. The company had also targeted some

ence would separate them from the behemoth and give them their niche.

Once they were awarded the account, the Cramer team decided on their message. To drive home the juice content of the product, the tag line "100% Juice" was adopted and added to all its advertising. In so doing, the Cramer team also decided to name the competition in advertisements. It was a "pretty big decision," Bishop said.

In commercials, the content label of an Ocean Spray product is given a close-up, with "27% Fruit Juice" front and center. Northland is then juxtaposed as the more natural alternative. "You're using the name of a trusted brand," Clausen explained. "To a certain degree, we were trying to take the mask off the Lone Ranger."

The message hit its mark. Sales of Northland soared to 14.9 percent of the market in its first year, a 50 percent increase over the campaign's viability goal of a 10 percent share. Ocean Spray's share fell to 50.1 percent. Not only was the victory clear in revenue, but brand awareness reached 24 percent

in the market, well above the goal of 18 percent. Awareness of the drink as 100 percent juice increased to 72 percent.

"People quote, 'That's the 100 percent juice company,' and I think that's the best compliment," said Susan Bishop, senior vp/account supervisor on the campaign.

David did not down Goliath completely, however. Last summer Ocean Spray introduced its own line of 100 percent fruit juices, called Wellfleet Farms. The beverage line has stolen back about 5 percent of the market. Northland, in turn, will introduce a new line of cranberry fruit drinks later this year.

Cramer will be handling that campaign as well, the most just reward of all for a job well done. The agency's name has also been made in the packaged foods business. Last year the shop won accounts for Bird's Eye foods, Reddi-Whip Topping and Egg Beaters.

Cramer's focus now is to get a stake of the upper-Midwest ad business.

"We're trying to develop a strategically focused business," Clausen said. But, he was quick to add, "we'll take business from anywhere." ■

THE PLAN USED DAYTIME AND CABLE TO "GRAB THE CORE PURCHASER," CLAUSEN EXPLAINED. THEN IT USED SYNDICATION TO BUILD REACH.

a significant portion of the cranberry bogs in the U.S. and almost 70 percent of them worldwide. In this country, the marshy wetlands for growing cranberries are limited to certain areas in Wisconsin, Oregon, Washington, New Jersey and Massachusetts. Northland had assembled enough crop acreage to allow it to produce juices, but the company's 25 marshes represent only 10 percent of the cranberry farmland in the U.S.

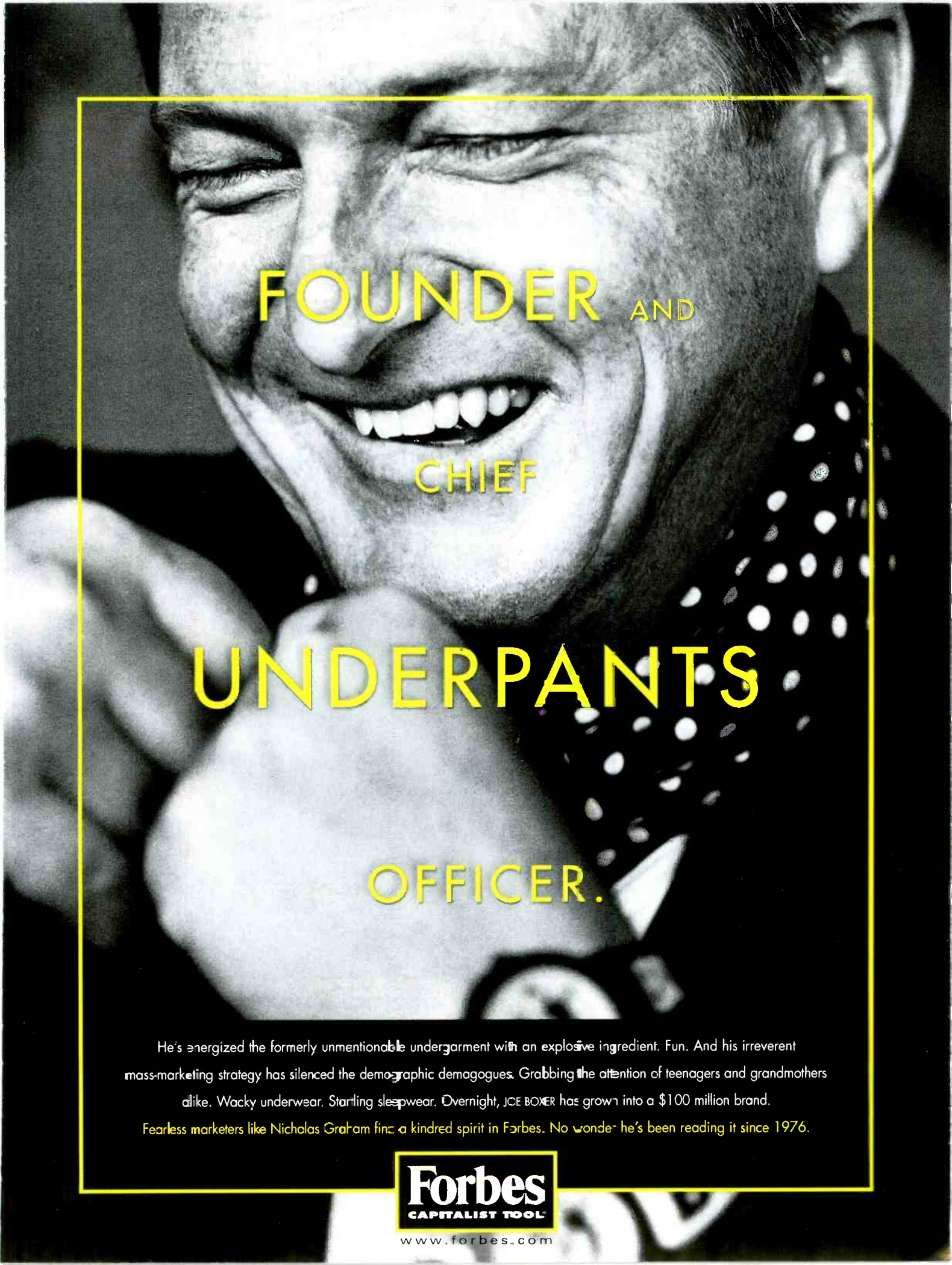
Priming itself for the leap into the national arena, Northland began considering advertising agencies. One shop was the Milwaukee-based office of Cramer-Krasselt. The shop had worked with Northland in the late '80s on a testimonial produced for another company's local marketing campaign and had maintained enough of a relationship with Northland to get wind of their national interests.

Senior strategists at Cramer put a lot of effort into their pitch. The agency had been working to make itself a viable player in the Midwestern ad market, competing against the considerable clout of bigger shops in Chicago, Minneapolis and Detroit. The Northland campaign would help the agency

secondary niches: sports and fitness, men, and youth categories.

Clausen and his team thought they saw a significant chink in this armor. Ocean Spray was not attending to its core consumer: the mother or wife who is the primary food shopper in the household. Rather than attempt to compete in the prime-time TV arena, they reasoned, why not fragment the approach to build reach. Cramer used Simmons data to profile the Ocean Spray consumer, then created a media plan to target only that core group. The plan used daytime and cable to "grab the core purchaser," Clausen explained. Then it used syndication to build reach. "We just recognized that we certainly couldn't outspend them. We had to outsmart them," he said.

Northland also had one powerful argument on its side. The product was 100 percent juice, unlike the Ocean Spray juices which were 27 percent fruit mixed with high-fructose corn syrup and water. Market research revealed most Ocean Spray drinkers didn't know their brand wasn't 100 percent juice. The Cramer team persuaded Northland that exploiting this point of differ-



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Ogilvy & Mather



PHOTOGRAPHY BY PETER MURPHY

Team Big Blue: (from left) Amy Stettler, Peter Wood, Virginia Rowe, Ilana Abrahams, Dan Burrier, Danielle Bottari and Michael Kelly

BY ERIC SCHMUCKLER

plan
OF THE YEAR

A year ago, IBM went to its agency, Ogilvy & Mather, with a proposition that is every ad shop's nightmare. "The client said, 'I've got 100,000 of these things sitting in the warehouse, and I've been challenged to sell them by the end of the year,'" recalls assistant media director Amy Stettler. "You'll be lucky and I'll be happy if you can move 20,000 of them."

The product moldering on warehouse shelves was IBM's flat-panel monitor, a sleek accessory that sits up on a pedestal and is only 4 inches deep, versus the conventional 15-inch-deep monitor. Priced from




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\$1,200 to \$5,000, it is one pricey add-on for customers who already have a perfectly good monitor in place. One other thing—Ogilvy had less than a million bucks to do the job.

Needless to say, Ogilvy's campaign made the monitors such a hot item that IBM sold out of them and had to pull its advertising. Even more impressive, the campaign helped to refashion IBM's image among the target audience from a stodgy old reliable to a hip, smart technology company.

The agency quickly settled on the financial industry as its primary target. "It's a very fast-paced business that's looking for new solutions, one that's very open to technology," explains associate media director Virginia Rowe. With the Dow zooming toward 10,000, she adds with a smile, "they had the money." Service and support industries where people work at monitors jammed close together, such as catalog companies and computer service

ads were dominated by the beautiful product shot, with just a few lines of copy describing how the flat screens consumed less energy, gave off less heat and offered higher resolution than standard models.

Internet banner ads were a natural part of the launch since IBM touts its personal hardware as an "E-business tool." Sites used included CBS MarketWatch, the 24-7 business news site, Motley Fool and Business Week.com. "We bought a deep list of sites at the outset and sustained only on the top half-dozen performers," says Stettler.

So far, so good, but Ogilvy wanted to make sure the target audience appreciated the eye-catching design of the flat-screen monitor. "What's different here is the beauty of the product, and that's something you don't necessarily associate with high-tech," says Rowe.

The agency adopted street-level "guerrilla" tactics to make the monitor an

wild-postings have a much more youthful appeal, which can be helpful in positioning your product as more cool."

"One of the bigger issues was getting everyone here to buy into the outdoor," reports Steve Mello, IBM's manager of North American advertising for its personal systems group. "The agency scouted out the locations and presented them to us, and that helped to overcome a lot of concerns from more traditional people who didn't see outdoor as the most logical medium. They showed you could make it very targeted and not wasteful. Also, wild-posting wasn't some people's first thought, but this is a real cutting-edge product and we wanted to treat it in a cutting-edge manner." IBM had also hoped that the monitor campaign would change the company's image. On this count, Mello says, "It certainly proved to work better than we ever hoped."

"WE WERE GOING TO TAKE THE OUTDOOR PART OF THE CAMPAIGN ON THE ROAD TO BOSTON IN THE FIRST QUARTER, WHEN THE CLIENT SAID, 'PULL THE ADVERTISING; WE CAN'T KEEP UP WITH THE DEMAND.'" —AMY STETTLER

centers, presented a secondary target.

Ogilvy's creative message helped shape the media strategy. With an overarching campaign that "celebrates the product as hero," as Stettler puts it, the agency employed a crisp shot of the product in profile that let the monitor's elegant simplicity speak for itself. "It occurred to me that IBM could use this piece to help change perceptions of them because it is so sleek and high-tech looking," she says. "And the client agreed that if any product was going to change IBM's image, this was it."

The agency created a "surround strategy" that put the ultra-cool flat-panel monitor in front of the ultimate end-user throughout the day—during the commute, on the job, at lunch hour—with a mix of print, online and, surprisingly, outdoor vehicles. "When it came down to media," says Stettler, "Wall Street was such a terrific opportunity because you can find those people and talk to them without waste. The media mix was critical—we had to really hit these people."

Print was the bedrock of the campaign, accounting for 70 percent of the budget. *The Wall Street Journal* and *Business Week* were the primary vehicles, putting the product in front of a broad, tech-savvy business audience; layered onto that were specialist trade journals such as *Wall Street & Technology* and *CIO*. The

inescapable presence in Manhattan's downtown financial district. It put up four huge wallscapes around the Wall Street area, plus another in the Times Square area across from Morgan Stanley's offices. The tall, thin spaces accentuated the product's stylish look. The ads pictured only the monitors, plus IBM's logo and Web address.

Two-sheet posters were placed in key subway stops around Wall Street. Ogilvy also hired an outfit to do "wild-postings," street posters that are splashed around on construction sites and usually advertise new CDs or band gigs. "The creative really stuck out, and it helped change perceptions," says Stettler. Finally, the agency was so excited about taking this campaign to the streets that the account group paid out of pocket to print 1,000 postcards of the ad and dispatched two staffers downtown to hand out cards.

The outdoor effort created an air of ubiquity around the monitors, giving them a palpable "buzz" on Wall Street. "The traditional use of out-of-home is very mass reach," says Rowe. "They say you can't put anything too expensive or unique out there, because you can't put a lot of words on a billboard. But look at Mercedes-Benz or Jaguar—they use it as an image-building thing. It can be very effective in a concentrated area. And the

they started saying, 'Oh yeah, they've got some cool products.'"

"We asked people what kind of car they'd compare IBM to," says Stettler. "Before, it was Cadillac and Ford, the old standby that's dependable but not very sexy. A month later, there were comparisons to BMW and Ferrari. So the campaign ended up accomplishing both the short-term task of selling the product and the long-term goal of making IBM perceived as a younger, hipper technology producer."

Stettler says IBM was surprised when the monitors began flying off shelves. "We were going to take the outdoor part of the campaign on the road to Boston in the first quarter, when the client said, 'Pull the advertising; we can't keep up with the demand.'" A traveling roadshow of the outdoor campaign is planned once production catches up, and the success helped sell IBM on some other out-of-home ideas, such as pushing its popular Thinkpad computers in airports. Perhaps most important, Ogilvy and IBM confirmed the value of experimentation and proved how much could be accomplished with so little. "The great thing is that we did this in the under-\$1 million category," Stettler says, "and overall our client spends a hundred times more than that." ■

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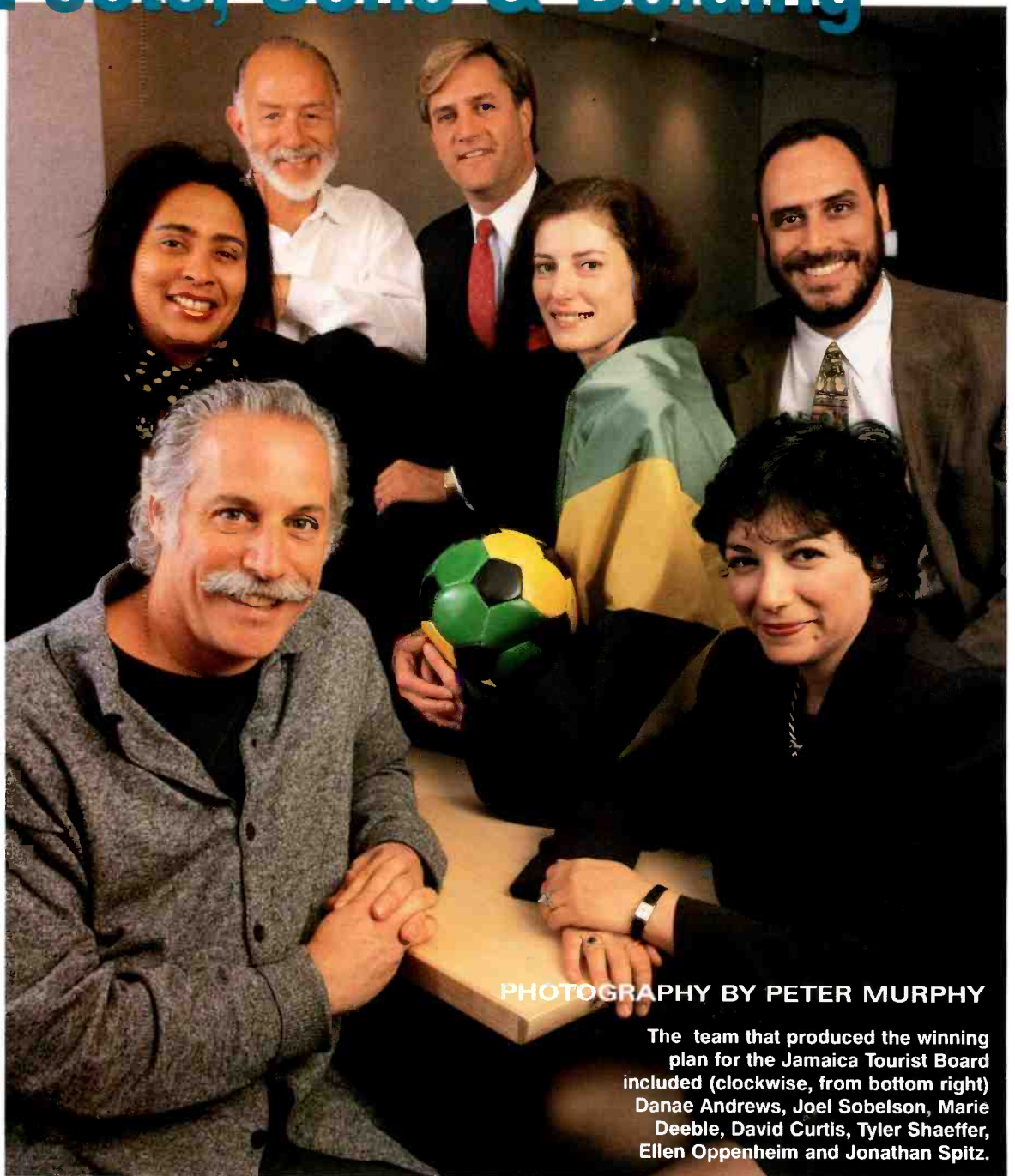
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Foote, Cone & Belding



PHOTOGRAPHY BY PETER MURPHY

The team that produced the winning plan for the Jamaica Tourist Board included (clockwise, from bottom right) Danae Andrews, Joel Sobelson, Marie Deeble, David Curtis, Tyler Shaeffer, Ellen Oppenheim and Jonathan Spitz.

BY JOHN CONSOLI

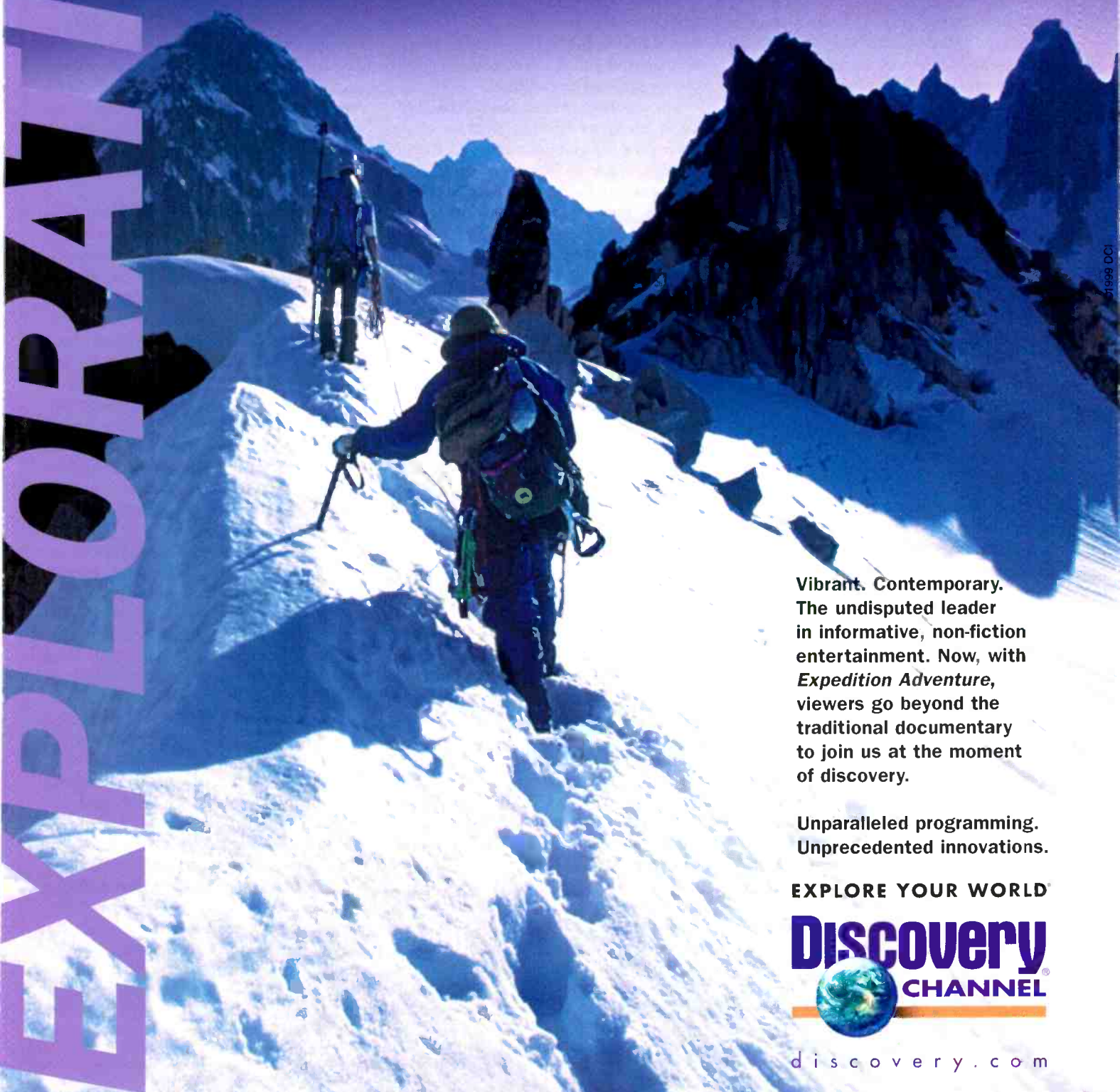
The goal was not out of the ordinary for the ad agency that had represented the Jamaica Tourist Board for about 10 years: Elevate Jamaica's image and increase the desirability among tourists to travel to the Caribbean island. But the budget—less than \$1 million—could hardly buy massive exposure on national TV.

The media team at Foote, Cone & Belding swung into action to come up with a promotional campaign that included the use of several different media—newspapers, magazines (consumer and trade) cable and spot

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television, and outdoor—and spent \$886,000 to garner the equivalent of \$5 million—plus in media exposure value.

The campaign increased tourism revenue in Jamaica by more than \$50 million in 1998, compared to the previous year, and resulted in drawing 33,600 more tourists.

The initial problem was how to capture public interest in Jamaica with such a limited national budget. The FCB team came up with a unique idea: Use Jamaica's qualifying entry into the World Cup soccer tournament, the Reggae Boyz team, as an embodiment of the country's unique culture, enchanting attitude and friendly nature of its people. The FCB team wanted to find a way, using several different media vehicles, to showcase Jamaica's newest ambassadors to a World Cup audience in hopes that people subliminally store away Jamaica in their minds as a possible vacation destination.

among people in most other countries, many of whom have emigrated here. With a large audience following the World Cup games, which are played from preliminaries through finals over a six-month period—including several rounds in the U.S.—the FCB team came up with a plan to get maximum exposure for minimal expenditures.

The plan began to take shape in late 1997, and in January of 1998, FCB got an idea to create the world's largest soccer ball, five stories high, which would be transported to different cities and which fans could sign wishing the Reggae Boyz good luck. The ball-signing began in Kingston, Jamaica, and then traveled to New York, London and to the cup finals in Paris, each time garnering local publicity in those cities and around those countries. The ball-signing in New York took place in Bryant Park on 42nd Street. "It was like a big good-luck card that

Reggae Boyz posters were inserted in major travel trade magazines that were distributed and displayed by travel agents around the country. And FCB mobilized grassroots support from U.S. Caribbean nationals with Reggae Boyz ads in newspapers and magazines targeted to that audience such as *Caribbean Week*, *The Gleaner* and the *Sunday Observer*. "Although the Reggae Boyz were from Jamaica, they represented the culture of all the Caribbean countries," Schaeffer said. "We were trying to build grassroots, multicultural support."

FCB negotiated some value-added deals to increase exposure. It purchased a 30-second TV spot to air on Fox Sports Network, and as part of the deal, Fox agreed to work with the agency to create Reggae Boyz vignettes and feature segments about Jamaica, which aired throughout their broadcasts of World Cup matches in New York. FCB also purchased a Reggae Boyz full-page ad in *Vibe* magazine and, as value added, was given the facing page to include a Jamaican travel advertisement and reply card. The *Vibe* package was geared toward the African American youth market.

A Reggae Boyz ad also ran in *Skywritings*, Air Jamaica's in-flight magazine. Finally, even though the Reggae Boyz did not make it to the World Cup finals in Paris, FCB focused attention on them with high-traffic transit posters throughout Paris. And, an ad in the finals program guide touted the Reggae Boyz spirit and their accomplishments.

FCB senior vp and media director Ellen Oppenheim said the campaign "was fun" but included a "ton of detail work" because of all the different media that were used. "It looks real smooth when you see it at the end, but each stitch had to be done right," she says.

"The travel ad market is extremely complex," Oppenheim said. "There is advertising for airlines, rental cars, hotels. Our challenge was to break through the clutter with a limited budget. To make people's experience with the Jamaican culture a memorable one. To get Jamaica on people's minds when they begin planning vacations. We used the Reggae Boyz as a way to elevate the island's spirit in people's minds." ■

"WE WANTED TO PORTRAY JAMAICA AS BEING A COUNTRY THAT WAS MORE THAN JUST SUN AND SAND." —TYLER SCHAEFFER

"We decided to use the Reggae Boyz to instill in people's minds the warmth and excitement that can be generated from this country," said FCB senior vp and media director Ellen Oppenheim.

"We wanted to portray Jamaica as being a country that was more than just sun and sand," said Tyler Schaeffer, FCB senior vp and group media director. "We wanted to build an image of Jamaica and through that image build tourism. By using the spirit of the Reggae Boyz, we hoped to translate that as being reflective of the spirit of the Jamaican people."

"As Jamaica continues to produce talented people who make contributions to the rest of the world, the country becomes more multidimensional," said Jonathan Spitz, vp, management director at FCB. "When you think of vacationing there, you are interacting not only with the beaches but also with that culture and its people. The Reggae Boyz add another dimension."

While the World Cup is not as popular among native-born Americans, it is on par with the football Super Bowl in popularity

everyone could sign," Schaeffer said.

The ball-signing in New York got coverage on every local news station and on each of the national morning-news programs, as well as on assorted local nightly newscasts around the country.

Also, early in the year, FCB bought a "Good Luck Reggae Boyz" back-page ad in *The Washington Post* on a day in which Jamaica's team faced the United States national team in an early World Cup match in that city. "Washington is a big tourist market for Jamaica," Schaeffer said, "and we wanted to introduce and endear the Reggae Boyz to U.S. fans."

FCB also purchased back-cover ads on the in-stadium program guides for Reggae Boyz games in Los Angeles, San Francisco and Miami and got added exposure when the fans cheered on the team by waving the programs and holding up the ads during the games. "They were using the program ad like a towel, waving it around," Schaeffer said. "It became contagious around the stadium. It made the ad come to life, even though it was a print ad."

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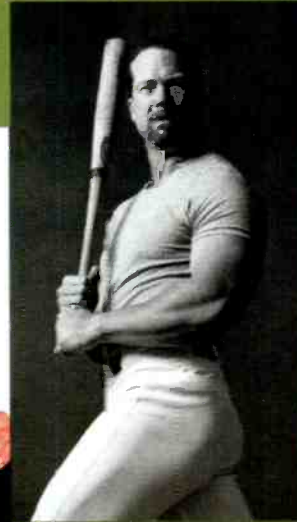
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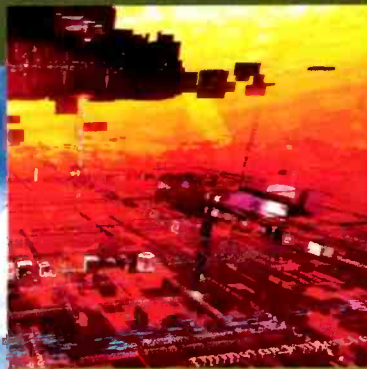
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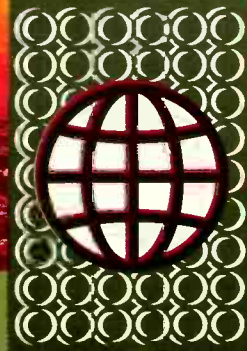
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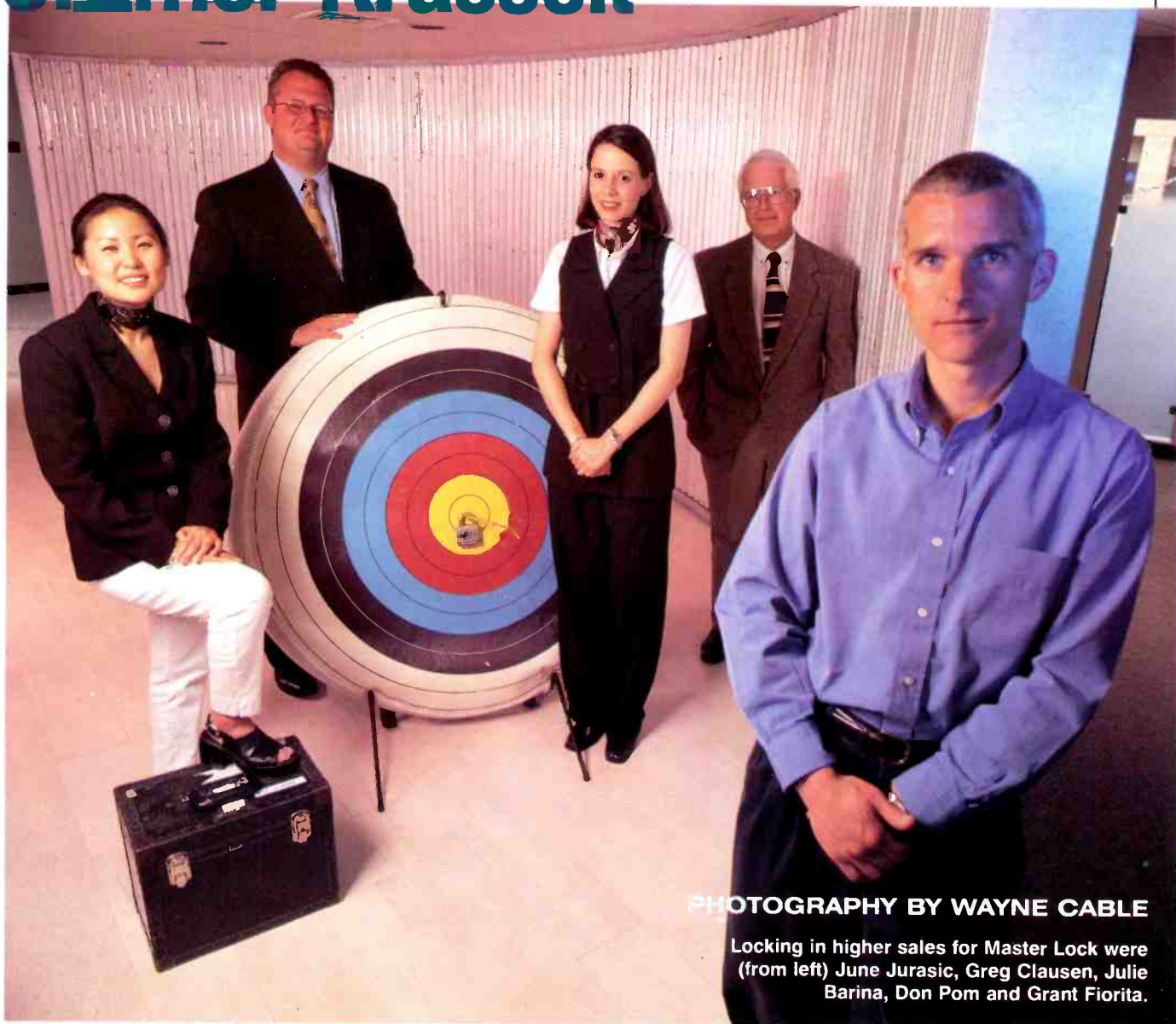
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THE NEW YORKER

best use of national television

Cramer-Krasselt



PHOTOGRAPHY BY WAYNE CABLE

Locking in higher sales for Master Lock were (from left) June Jurasic, Greg Clausen, Julie Barina, Don Pom and Grant Fiorita.

BY JIM COOPER

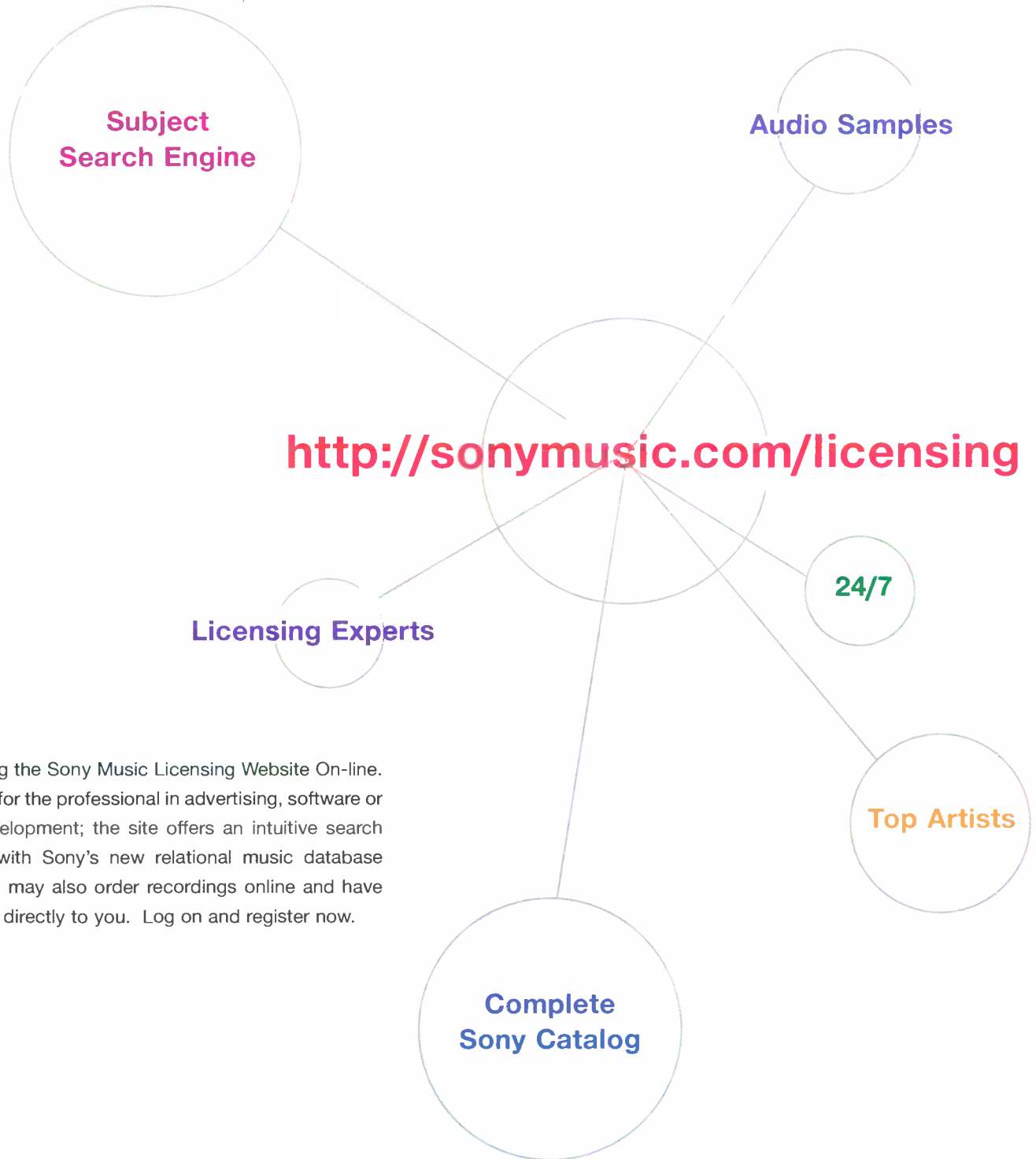
Quick, name a lock brand other than Master Lock. Pretty tough, huh? While not exactly the sexiest product on hardware store shelves, Master Lock and Cramer-Krasselt, its advertising agency for 25 years, have had a time-honored tradition of running small campaigns with big impacts.

After all, this is the company that ran just one spot during the Super Bowl for 20 years. Though it's not the only campaign in support of the brand, the single Super Bowl spot—which showed a bullet piercing a Master Lock with the tag line “Tough Under Fire”—generated massive impressions and a real brand was created.

But by 1995, the Super Bowl and Master Lock were no longer a match made in heaven. While the Super Bowl had created great aware-

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Enter any positive images of women in advertising from any form of media: TV, Print, Radio, Internet...even truck stop bathrooms. Enter images of women you dislike, despise, or in general, want to incinerate in a mighty bonfire. Enter whatever you like, as long as it ran after January 1998. And remember, it doesn't matter if the ad is yours or your worst enemy's. Just send it in.

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Printer's Ink, 1931

"The consumer isn't a moron, she's your wife."
David Ogilvy, 1963

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Deadline for entries: July 8, 1999
Entry fee: **Good Ad** - \$10 **Bad/Ugly** - Free

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All entries submitted become the property of AWNY's Good, Bad, and Ugly Awards. To promote the Festival, each entrant authorizes the Festival Organizers to screen entries with or without charge at public/private presentations at such time and place and as often as the organizers think fit. Each entrant also undertakes to allow the lending or selling by the organizers of entries to any interested public/private organization with a view to promoting AWNY's Good, Bad, and Ugly.

The Good, The Bad, and The Ugly 1999

Official Entry Form

Entry closing date is July 8, 1999

Entries submitted by _____
Name of Company _____
Address _____
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Phone _____ Fax _____

Enclosed is a check for \$_____ to cover \$10 fee for each attached entry.
(Checks made payable to: Advertising Women of New York)
Credit Card Payment: Please charge my American Express Account# _____

Expiration Date _____ Signature _____

Send Entries to: **The Good, The Bad, and The Ugly**

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Attn: Catherine St. Jean

Attach this form or a copy to each entry

Check One:

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Bad

Ugly

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Other

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Radio

} If you can't get the actual commercial, send us the name of the product and a description of the ad with this entry form.

Agency (if known) _____

For more information, call the Advertising Women of New York office at (212) 593-1950.



ness for the brand, it wasn't an efficient way to launch several new products.

"They were launching so many new products [that] we had to look for what was next in terms of media options," says John Melamed, senior vice president/director of account services at Cramer-Krasselt.

"The Super Bowl just wasn't covering all the things we were trying to communicate," says Greg Clausen, senior vp/director of media operations, who said the annual \$200,000 rise in the cost of the spot and an increasingly noisy creative atmosphere were also reasons for Master Lock to pull its ad.

However, the legacy of a small, but eye popping campaign was resurrected last fall

be edited to exactly one second. "The team at Master Lock just said, 'Go for it,'" recalls Melamed.

Don Pom, vp/director of media buying for the agency, said he approached a dozen networks, ultimately sealing deals with ESPN's Classic Sports and FX to run the spots. "When I first talked to the networks about the one-second spot, the first answer was 'No way,'" says Pom, who eventually convinced six networks to at least see if it was even technically possible.

"After much wailing and gnashing of teeth and checking with various departments, the networks figured out a way to cut a second from promotion spots," adds Pom, who

under \$2 million was aimed at the heavy purchaser and was spent in relatively low-cost cable. Schedules were snapped up on ESPN, ESPN2, TNN, The Learning Channel and Discovery in July and August. Master Lock was also a sponsor for Turner's Goodwill Games on TNT, TBS and CBS. Master Lock banners and merchandising were seen during the Games' coverage from New York last summer. Given the strong outdoor focus of its new brands, Master Lock also sponsored *Storm Watch* segments on The Weather Channel.

The campaign also tapped into the professional wrestling phenomenon sweeping the country, with a sponsorship package on TBS' World Championship Wrestling. The agency's promotions group was also successful in injecting Master Lock into the programming, with a Master Lock securing the cage for "Cage Match" bouts. The promotions team also created the "Master Lock of the Night," which highlighted the best wrestling hold of the evening for six weeks last fall, said Cramer-Krasselt's vp/promotion, Karyn Soergel. The packages on The Weather Channel and WCW provided a direct venue to Master Lock's large outdoor/working man customer base.

"The wrestling promotion was fun, but it also strongly appealed to teens as well as males 25 to 54, which is the brand's key customer base," explains Soergel. The promotion also cut the other way. At a Hardware trade show last year, Master Lock drew large crowds to its booth with appearances of WCW wrestlers Booker T and Buff Bagwell. The campaign helped gain higher awareness and distribution for Master Lock's new products. The EX series has been the most successful new product launch in the company's history.

"There was a lot of person-to-person response due to the presences in WCW and the Goodwill Games, and it also gave Master Lock a lot to talk about with their channels of trade," says Pom.

The campaign helped restore distribution with two key retailers, while the fall back-to-school effort helped increase sales by 30 percent compared to the year before.

Cramer-Krasselt is considering a new campaign for Master Lock for 2000 and will likely use the one-second spot teaser again. "It is a great brand burn," says Melamed. ■

"THE BIG LESSON IS THAT A SECOND IS A LONG TIME ON TELEVISION." —JOHN MELAMED

after a two-year hiatus from consumer advertising as Master Lock brought two new products into the market. The Corrozex and EX series padlocks—higher security locks targeted to heavy industrial users—needed to be exposed to a more diverse audience.

The agency's research had found that the brand's top-of-mind awareness and preference levels, while in the 80 percent range, could suffer if Master Lock, as the market leader, was seen as too big to be as innovative as upstart and new generic brands.

To seed awareness with core male buyers, retailers and younger consumers during the important back-to-school period, Master Lock and Cramer-Krasselt, which are both based in Milwaukee, came up with a campaign that celebrated the new with support from the past. "The real challenge was to meld tradition with innovation and growth," says Melamed.

To exploit the brand's history and stir up buzz, the agency, with the enthusiastic blessing of Master Lock, launched a wave of the first-ever one-second spots that resurrected the "Tough Under Fire" campaign. The 24-frame spot just showed the now-legendary impact of the bullet into the lock and the Master Lock logo.

The one-second spot idea came from Cramer-Krasselt's creative team, which discovered the lock-shot signature image could

picked Classic Sports and FX for their delivery of young male demos.

The spots, which only cost 3 percent of the campaign's overall budget, ran for six weeks and stirred up significant news buzz for the larger campaign elements. "The big lesson is that a second is a long time on television," says Melamed, who said the spots had huge recall.

"I have a half-inch book of the press it got even before the campaign broke," says Clausen, who adds that leveraging public relations buzz has always been an important part of Master Lock's advertising strategy.

The creative approach to the new product innovation campaign following the one-second blitz keyed on humorously combative tone. The always annoying Gilbert Gottfried lent his voice to the spots, which featured a talking padlock that taunts all failed break-in attempts.

"We wanted to lighten up a bit, but still retain the toughness of the brand," says Neil Casey, executive vp/creative services for Cramer-Krasselt. Casey says the agency picked Gottfried because his voice was annoying enough to make people actually want to break the lock more than a narrator who sounded like, say, Arnold Schwarzenegger. While Master Lock has a strong male customer base, women are also important.

The campaign's spartan budget of just



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best use of magazines **Campbell-Ewald**



PHOTOGRAPHY BY JON MURESAN

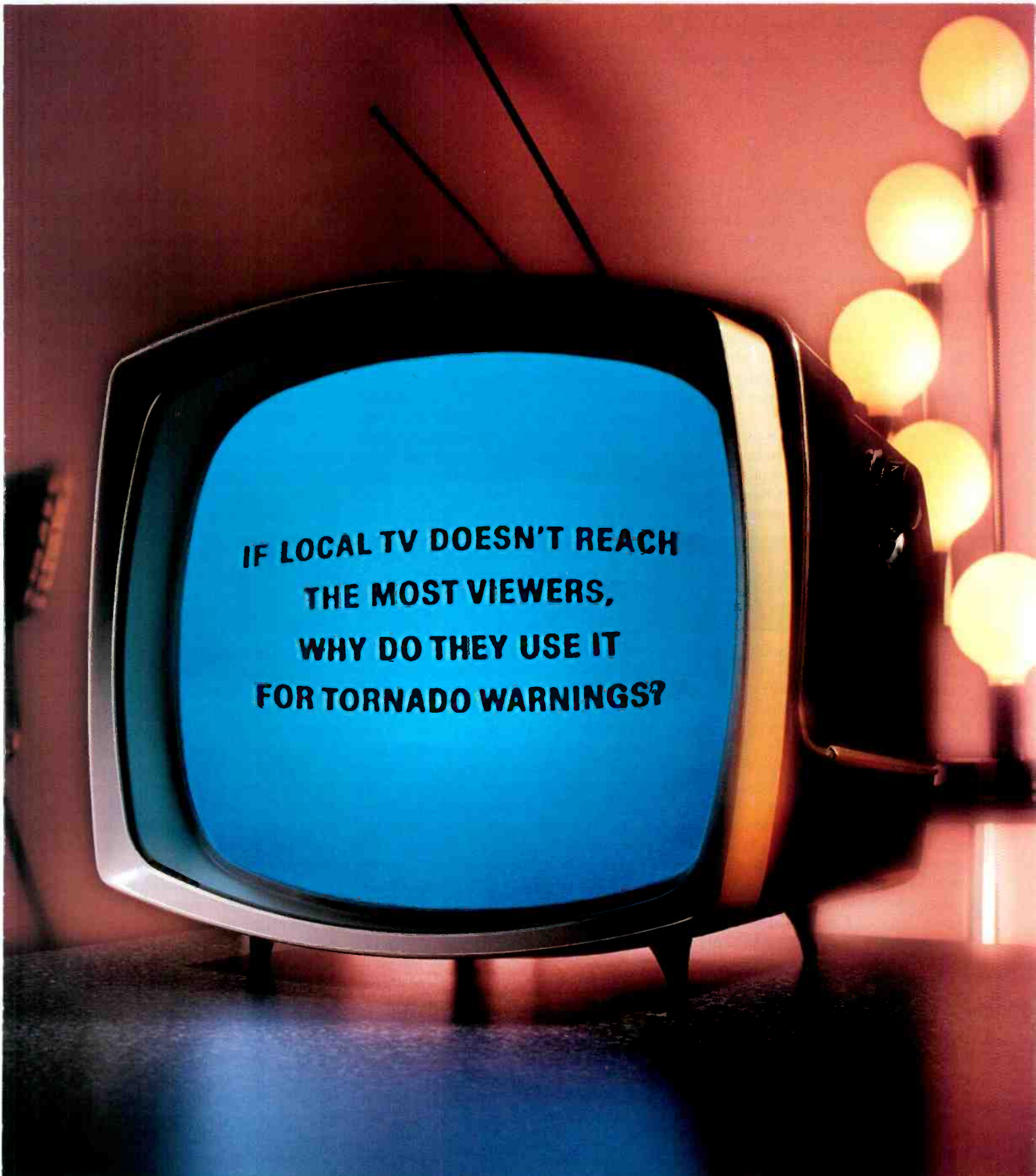
Driving the Cavalier to a higher profile:
 (seated) Denise Milne Strasz and Rebecca Mires;
 (standing) Kevin Donley and Sara Schneider

BY LISA GRANATSTEIN

To call Campbell-Ewald's Chevy Cavalier campaign a miracle on 34th Street wouldn't be much of a stretch. After all, how many people can say they've parked a car on a New York City sidewalk and it wasn't stolen or towed. Following the '95 debut of the restyled Cavalier, competition in its car class had grown fierce and Chevy was losing ground. It was up to longtime agency partner Campbell-Ewald to create and launch a new advertising campaign that would both turn heads and steer Cavalier to the top of the list of its female target audience.

Last October, C-E unleashed its renewed Essentials program, a partnership that married Cavalier with Condé Nast Publications and Macy's department stores. Using Condé Nast magazines as the cornerstone for





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an all-out blitz on educated young female buyers, Campbell-Ewald recharged the compact's position as "The Be Smart, Look Smart Car."

"Women make up a majority of our sales and so it's very important for us to talk to them and talk to them in multiple environments," explains Bridget McCarville, Chevy's car brand advertising manager. "This program really demonstrates an understanding of what is relevant to today's woman."

Even better, its success was measurable.

In many ways, C-E's success can be attributed to the culmination of three years of refining and enhancing its Essentials program. Last year, the campaign evolved into a

drive, but rather 'to try on a Cavalier,'" explains Catherine Viscardi Johnston, Condé Nast executive vp. "The point was to make that whole connection to younger women—making it fun and fashionable and tying in the creative of the magazine and the Macy's promotion with the dealerships."

Of those booklets sent out to subscribers in metro New York, 20,000 subscribers received a version that included a \$50 gift certificate to Macy's as an incentive to visit a Chevy dealer and try a Cavalier Z24 coupe or convertible. A key component in compiling names of prospective buyers was Condé Nast's database, which helped to help zero in on those potential 18-to-35-year-old female owners of like the Honda Civic or Dodge

than the Macy's Thanksgiving Day Parade, I don't think anybody else is allowed to park there—and it was there for a whole week."

Since removing a Macy's display window would have been far too costly this time around, C-E proposed leaving the Cavalier right out on the sidewalk. "We wanted to maintain the connection that the Cavalier is the driving force behind the Essentials program, and without the display, it just doesn't quite get there," says Schneider. A parked car on a midtown sidewalk? No problem. Condé Nast battled City Hall—and won. "They definitely went to heroic efforts to get this vehicle displayed," recalls Schneider.

The results, not to mention the local color, were astounding. The car received an estimated 15,000 impressions per hour. People swarmed the Cavalier, and a security guard was on hand, not just to protect the car but also to happily work the

"SOMETIMES CREATIVE IDEAS SHINE FOR A SHORT WINDOW OF OPPORTUNITY, BUT THIS PROGRAM HAS STAYING POWER." —KEVIN DONLEY

\$200,000 multipronged marketing vehicle with six Condé Nast titles and Macy's, a direct mail effort, a Cavalier Convertible giveaway and a car legally parked in front of the department store—smack in the middle of midtown Manhattan.

"The team that pulled this off is a well-oiled machine...they can go beyond 'out of the box thinking,'" notes Kevin Donley, C-E's director of strategic communications planning. "Sometimes creative ideas shine for a short window of opportunity, but this program has staying power."

Launched in 1996, the Essentials program initially targeted a more modest number of New Yorkers through direct mail, a Macy's fashion show and through the pages of *Vogue*, *Mademoiselle* and *Glamour*. Each magazine carried an eight-page booklet that helped pair prospective buyers with the Cavalier—all through the portal of fashion and style. Inside, the booklet pictured models sporting sleek fashions and beauty shots of various Chevy autos.

In '97, the campaign grew larger and moved to San Francisco, this time with a Cavalier window display at Macy's. Then last year, the campaign returned to New York and blew away all previous efforts with an even more elaborate program. Since Essentials' first year, the 400,000 booklets were now also included in the November issues of *Women's Sports & Fitness*, *Self* and the December/January issue of *Bride's*. "The invitation was not to go to Chevy for a test

Neon who might be persuaded to buy a Cavalier. "The Condé Nast database was hugely important," says Sara Schneider, C-E's media supervisor. "They offer a billion ways till Sunday on how to break the data down. For women's marketing, they probably have one of the best databases around."

An additional 10,000 invitations were sent to Condé Nast subscribers and 5,000 to Macy's best customers. Those lucky few were invited to visit participating Condé Nast magazines' "Pit Stops" or mini-events located throughout Macy's Herald Square. At this one-day event, dubbed "Essentials With Chevy Cavalier," customers could chill out at *Self's* Pit Stop, where they received personal 60-second backrubs and aromatherapy; *Mademoiselle*, which partnered with Giorgio Armani Parfumes, offered customers personal "scent scope" readings; and *Vogue* with partner Via Spiga gave visitors the inside scoop on fall fashion trends and offered complimentary foot massages. The in-store event also included a 1999 Chevy Cavalier Convertible giveaway and flashy fashion show.

But unlike the previous year's Essentials extravaganza, in which Macy's customers in San Francisco could gawk at the Chevy in the window, Campbell-Ewald brought a whole new meaning to the term interactive. This time around, an actual Chevy Cavalier was parked right in front of Macy's. "We're talking about 34th and Broadway!" says Condé Nast's Viscardi Johnston. "Other

crowd. "The security guard turned out to be a good product ambassador," jokes Chevy's McCarville. Asked whether the guard received a bonus, McCarville said, "What Condé Nast tells us is that they have their ways, and that's all we need to know!" In the midst of all the hubbub, a homeless person apparently became sold on the car, and tried to convince onlookers including the Campbell-Ewald crew that he was the car's owner and 'could put us in the seats of this fine vehicle,'" McCarville says, laughing.

Surprisingly, after a week on display, the Cavalier remained unscathed.

But perhaps the most important aspect of the Essentials program was that its impact was quantifiable. Before leafing through the booklet, 65 percent of its recipients said they had not considered visiting a dealer to see a Cavalier. Once they dropped by a dealer, 54 percent took a test drive. Of those who attended the Macy's Essentials event, a whopping 69 percent said they would seriously consider buying or leasing a Cavalier. Opinion of the Cavalier increased from 50 percent to 59 percent following the event.

"This is a *real* media plan," notes Viscardi Johnston of the Essentials program. "It encompasses all of the things an agency should plan for a client and an agency should take advantage of with their media partners. Nothing makes us happier than to be more than just a vendor. Campbell-Ewald got that, as did Chevy."

Readers got it, too. ■

best use of radio

DDB Needham



PHOTOGRAPHY BY WAYNE CABLE

Juicing up battery sales: (from left) Dave Wilcox, Dean Ferenac, Amy Tinucci and Doug Leoprand

BY KATY BACHMAN

At 5:45 a.m. on a frigid weekday in January, Carri Ertel, a senior broadcast buyer for DDB in New York, got a phone call from Brian Nagey, the national sales manager for KYW-AM in Philadelphia. “Carri, it’s 19 degrees,” Nagey told a sleepy Ertel. Under any other circumstance, Ertel would have been annoyed, but in this case, the call kicked off a flight of temperature-activated radio ads for Pep Boys that spiked car battery sales by double digits.

The radio ads in Chicago and Philadelphia were a first for the aftermarket automotive retailer. More than 75 percent of Pep Boys’ nearly \$40 million 1998 budget was spent in TV advertising. The other 25 percent was split among event marketing, direct mail, and



radio. Pep Boys wasn't turned off to radio; its use of the medium was limited to specific situations, such as sponsoring a radio remote during the grand opening of one of its 644 stores in 37 states. Radio hadn't been considered to push specific products or services.

So when DDB's Dave Wilcox, group media director, and Doug Leipprandt, associate media director, sat down with Mark Hughes, assistant vp, marketing and advertising for Pep Boys, they knew radio was not at the top of the marketing mix. "Initially, they were shy about using radio," says Wilcox. "For their particular marketing strategy, they felt it was important to show product."

What sold Pep Boys on radio was their own research into what sells certain automotive products. In the case of batteries, it's a product that often needs replacing in

KYW-AM and its sports/talker companion, WIP-AM.

The tough part was the logistics required to execute the three-day schedule at the whim of the weather. "It takes nimble buyers who can really capitalize on their existing relationships with stations and demonstrate why it's good for the station," Wilcox says. It also helped having planning and buying together in the same agency, he added.

Karlynn Armstrong, local broadcast director for DDB in Chicago, put together a prototypical upfront deal in December. She didn't need as much lead time since January tends to be a soft month for radio sales. Stations had standing contracts to run the ads during the first quarter when the temperature was right for three consecutive days, one to two times during morning and afternoon drive or through-

medium. We tell clients that if their needs change today, we can be on the air."

In the end, the ads ran throughout Chicago's January snowstorm and for three, four-day flights in Philadelphia. Compared to control markets that didn't run the weather-triggered ads, such as Indianapolis and Rockford where sales were up 6 percent, Chicago sales increased by as much as 92 percent on one day when ads ran. Figures for Philadelphia were not available.

Not only did the campaign drive store traffic and sales, it also got an extra bonus from one of the local TV station newscasts. During the Chicago snowstorm, Tribune-owned WGN-TV did a news report at the Pep Boys store and mentioned the radio ads.

Pep Boys' Hughes says radio is likely to be used again "when we really want to push sales and when it's relevant to what's going on." He says he's likely to increase the budget for radio, which now only gets about 1 percent of the total budget.

Now DDB is looking into leveraging radio for other needs of Pep Boys' business,

including another weather-triggered schedule for the summer that would involve 10 markets. "A good media idea is only good if a client believes in it. If you can demonstrate in baby steps, you can grow [radio] from there. For the automotive category, it happens when you're driving and radio is right there," Wilcox says.

Even Pep Boys' new TV ad, which features a talking moose that comments on the stopping power of Pep Boys' brakes, is voiced by radio personality Scott Ferrall, a sports talker in Los Angeles.

This wasn't the first time DDB drew attention for its innovative use of radio. DDB's use of radio dates back to chairman/CEO Keith Reinhard's relationship with State Farm. Today, State Farm, still a DDB account, runs ads triggered by disasters, such as floods and tornadoes, informing local residents what they can do and who they can call to get answers.

"The value of any medium will be maximized by people who really understand how to use it and manipulate it," notes Judy Carlough, executive vp/national marketing for the Radio Advertising Bureau. "DDB is legendary in that regard." ■

"IT TAKES NIMBLE BUYERS WHO CAN REALLY CAPITALIZE ON THEIR EXISTING RELATIONSHIPS WITH STATIONS AND DEMONSTRATE WHY IT'S GOOD FOR THE STATION," —DAVE WILCOX

extreme heat or cold. That's where radio fit in. Unlike TV or print, radio can get the ad on the air almost at a moment's notice. "Once we got past that, it wasn't hard to sell," says Wilcox.

Along with TV ads, Pep Boys thought radio made sense. "We wanted to capitalize on the need when the need is most intense," explains Pep Boys' Hughes. "We knew that when we implemented the battery message in the cold weather that everyone was tuned into that weather event."

Pep Boys' customers are primarily adult males 25-54, and because the ads would be running during a weather event, Armstrong and her buyers chose stations that skewed male and are the kind of station consumers would likely tune to for weather and traffic updates. In Chicago, the stations that fit the bill were: Infinity's WBBM-AM, a news station that airs traffic and weather reports six times an hour, Infinity-owned WXRT-FM, an adult progressive-rock station and ABC-owned classic rocker WXCD-FM, both with strong male audiences. In Philadelphia, DDB went with news powerhouse Infinity-owned

out the day if there were weather sponsorships. "The idea was to get close to 25 [rating] points a day," notes Armstrong. While most of the decisions to run the ads happened late the day before, some were made at the crack of dawn, turning both station account execs and agency buyers into avid weather-watchers.

Once stations were given the go-ahead by the buyers, station reps would personally ensure that the commercials were handwritten onto the traffic logs. "In the best-case scenario, we were able to write the ad into an area where we didn't have a spot; worse case, the ads replaced a spot," says Bryan Chilton, WBBM account executive. "It requires a lot of cooperation from our traffic department since logs are already done. When we got that call, we had to walk the order through all the channels."

For that extra care and service, stations charged a higher rate. "It's akin to booking a trip in advance," notes said Dave Santrella, WBBM general sales manager, who added that even though the buy required extra work, it was worth it. "Radio has always stressed to anyone who would give us an ear that radio is a flexible



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PHOTOGRAPHY BY PETER MURPHY

Unwilling to be fenced in by traditional choices: (from left) John Cochary, Kim Mannen, Phil Sofia, Scott Downs, Virginia O'Shea, Rob Relfenheiser, Scott Tegethoff

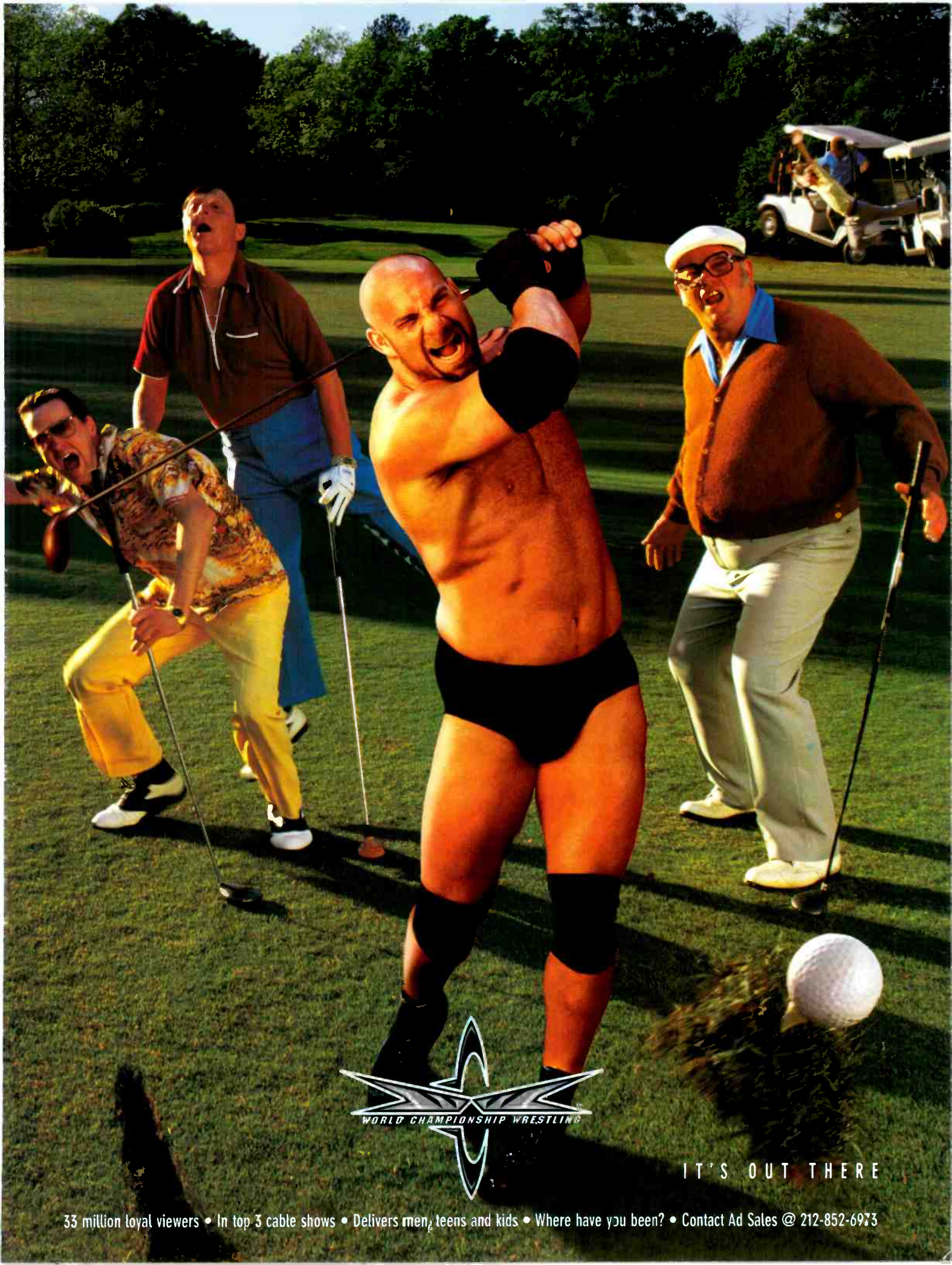


BY TONY CASE

Breaking from its long-favored advertising vehicles of spot TV and women's magazines, Procter & Gamble has added daily newspapers to promote one of its marquee products, Tide laundry detergent. The Tide campaign—created by Saatchi & Saatchi, New York, and carried in more than 30 markets over the last year—proved so effective that P&G plans to expand it this year.

The four-color, one-sixth-broadsheet-page ads all have holiday themes, and coincide with those festive occasions associated with dirty laundry and heavy grocery shopping. Featuring snappy catch phrases in bold typeface laid over Tide's familiar orange-and-yellow bullseye logo, the ads reinforce the laundry cleaner's reputation for fighting ornery stains.

plan
OF THE YEAR



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Tide's Halloween ad read, "Removes alien goo, fake blood—and oh yeah, chocolate."

A Fourth of July ad said, "Fireworks exploded. So did the soda can."

A Christmastime appeal asked, "After all those chimneys, how do you think he gets his suit clean?"

One of the cleverest entries appeared around Mother's Day. Sporting a dotted-line border, the ad told Mom, "This coupon entitles you to sit back while someone else attempts to do the laundry."

Saatchi has introduced 10 of the holiday-oriented ads to date and is set to roll out more later this year. The appeals appear in newspapers' weekly "Best Food Day" sections, which offer editorial and advertising geared to dining in. Newspapers that have carried the ads include the *Houston Chronicle*, *The Miami Herald*, *Cincinnati Enquirer* and *Post*, *The Times-Picayune* of New Orleans, *The Sun-Sentinel* of Fort Lauderdale and *Buffalo News*.

The agency calls the newspaper "an ideal vehicle to promote both Tide's brand character and core equities. By associating Tide's name with a series of holidays, the ads reinforce the brand's link to both the ongoing rit-

newspaper." She notes that Tide remains devoted to spot TV and consumer magazines. Besides newspapers, the brand is also doing more these days with outdoor and online advertising.

P&G and Saatchi like the competitive advantage newspapers bring to Tide, as none of the product's rivals are believed to make use of the medium. "No one else has really taken advantage of [newspapers]...and it really gave us the opportunity to stand out," DiMichele says.

The newspaper not only gives Tide a competitive edge, but apparently delivers a captive audience. The research firm Gallup & Robinson found reader recall of the campaign to be "well above the norm" for print ads. (Neither P&G nor Saatchi would release hard research data, nor would they reveal the cost of the campaign.)

Those associated with the Tide plan say newspapers allow an advertiser unique flexibility. "It gave us the opportunity to hit our target in a more timely fashion. You want to hit them as close to the holiday as possible, and [the newspaper] gave us a better chance of doing that," DiMichele says. "Women are busier these days. In order to keep up with

markets. High CPMs and production costs keep many advertisers out of newspapers.

For the Tide campaign, Saatchi enlisted New York-based rep firm Newspaper National Network to research cost and effectiveness, and later to place ads in newspapers nationwide. Scott Tegethoff, Saatchi's senior vp/group media director, says NNN played a "key part" in getting Tide into newspapers. "They really helped us sell the idea to [newspaper] clients," he explains. "If we had to deal with individual newspapers, we couldn't get as good a rate, and it would have been more labor intensive for us."

NNN argues that newspaper CPMs for packaged goods—about \$50 per thousand—are comparable to spot TV and magazines, depending on the target audience. And the rep maintains, the medium's flexibility lets an advertiser stretch its budget. By using smaller ads rather than full-page appeals, Tide could buy more markets, more frequency and more audience.

"Our argument has been that a well-done color ad, even in a small space, can showcase a brand in what is essentially a black-and-white medium," says NNN president/CEO Nicholas Cannistraro.

NNN—which operates under the auspices of the industry's trade group, the Newspaper Association of America, and which is funded by the largest U.S. newspaper publishers—was created five years ago

"GOING FOR SOMETHING ATYPICAL TENDS TO BREAK THROUGH THE CLUTTER. YOU DON'T EXPECT TO SEE A TIDE AD IN THE NEWSPAPER."—PATRICIA DIMICHELE

uals of family life and the unending series of tough stain problems faced by consumers."

Coupon inserts and grocery store preprints are mainstays of newspaper advertising, but more producers of packaged goods are experimenting with in-section display ads to build brand awareness. This is the first time P&G has gone inside daily newspaper pages to promote Tide, although it has advertised other brands—including Crisco shortening and Max Factor cosmetics—through the medium.

"We were going through a phase where everybody was looking at alternative media vehicles," says Rob Reifenheiser, Saatchi's vice president/associate media director, who worked on the Tide campaign. "While we were experimenting with alternative media, we said, 'What about some of the old media we haven't thought about in a long time?' Newspaper was one of those."

"Going for something a little atypical tends to break through the clutter," explains Patricia DiMichele, brand manager for Tide. "You don't expect to see a Tide ad in the

the busy woman, you have to reach her with more than just TV. She's not at home in front of the TV anymore."

"It's really blue sky when you use newspapers...you can do anything you want," adds Reifenheiser. "The section you're in or the day you run gives you the opportunity to be timely and relevant, and that in turn gives you the opportunity to do creatively whatever you want."

The media director singles out newspapers' advanced color capability as a major selling point of the medium. He notes for example that if newspapers had not been able to precisely reproduce Tide's famed, brightly colored logo, the campaign simply would not have been possible. The orange-and-yellow ads certainly stand out in the largely gray newspaper environment.

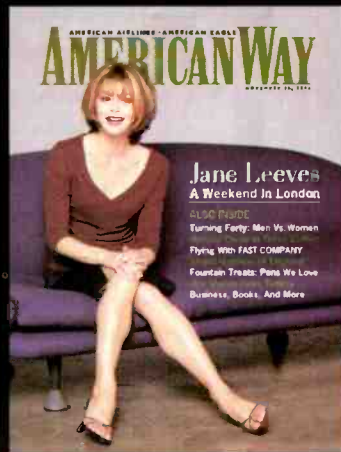
Almost two decades after *USA Today* forever changed the face of newspapers, four-color ads remain a rarity in most dailies—even as spot color in both editorial and advertising has become quite common. After all, color ads are pricey, especially in larger

to help dailies reap a bigger share of national advertising. Last year, NNN achieved record billings of \$94 million. Newspapers overall sold \$5.7 billion in national advertising last year, up 7.7 percent from 1997, according to NAA. NNN is currently carrying out research for other big national advertisers, including Kraft General Foods and Nabisco Brands.

"As media like spot TV and [magazines] become more fragmented and there are more media choices, it's very hard for advertisers to get one big chunk of an audience in a single medium easily," Cannistraro says. "We think [the Tide campaign] may show Procter and others that newspapers have a place as part of the media-expenditure pie."

Saatchi believes newspapers' benefits far outweigh the costs. "A lot of people try to make a broad comparison of TV and newspaper, but you have to look at it on a brand-by-brand level," Reifenheiser says. "In this case, we really hit a home run with a creative message for newspapers that everybody thought was vital and strong." ■

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PHOTOGRAPH BY DOUG KNUTSON

Turning the Big Easy Into a gigantic billboard (from left, back): Ronda Brandvold, Alan Higley, Linda Birkenstock, Steve Driggs; (from left, front) Brenda Hartman, Greg Spindler

BY MICHAEL FREEMAN

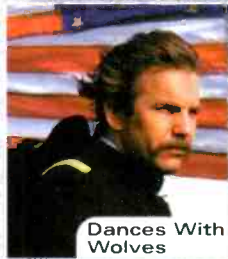
Like the low-orbit Earth satellites Qualcomm has in service for high-end cellular phone customers to use in remote locations around the world, lead agency Fallon McElligott took it to heart to make the wireless telecommunications giant an omnipresent force at a recent convention in New Orleans.

In their comings and goings, convention attendees, and later Mardi Gras visitors, were hit with the Qualcomm messages. Everything from inside-out umbrellas resembling satellite dishes to horse-drawn carriages were utilized as platforms to announce Qualcomm's presence in "The Big Easy."

Instead of being minimized or lost in the clutter of the myriad companies exhibiting at the Cellular Telecommunications Industry Association convention last February, Fallon McElligott's creative and media

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Wolves



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Prince of Bel-Air



Caroline in the City



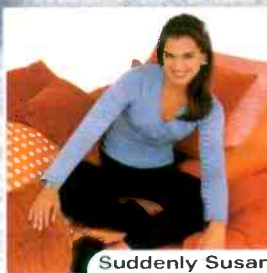
The Cosby
Show



Pretty
Woman



Clueless



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placement teams reached a consensus to go beyond the typical convention promotional theme of "see us at booth number..." by demonstrating that Qualcomm is an innovator in wireless telephone technology.

"It was our strategy to separate [Qualcomm] from that clutter of the convention environment and show them that we can be inventive outside the venue by taking the message to the street," explains Alan Higley, Fallon McElligott's group media strategist.

The minute convention attendees got off their planes, they got the message via airport back-lit dioramas (signage) introducing Qualcomm's newest product, the pdQ Smartphone. The message was graphic and simple: a picture of the pdQ Smartphone, a flip-top cellular phone married to a pocket-sized Palm Pilot computer, with a bordering sketch of a Swiss Army knife and its utility parts unfolded. "The intent of the Swiss Army knife image is to demonstrate the utility of pdQ Smartphone and reinforce Qualcomm as an inventive company," notes Higley, who

of the equation signage were "wireless gurus," a characterization he uses to describe the industry analysts, telecommunications engineers and executives attending the convention.

"All of the equations were solvable, and it was another great way to reach our wireless guru target," says Higley, who adds that a calculus engineer at Qualcomm solved all three of the billboard equations. "The media was just a fantastic manifestation of Fallon's plan to reach our target audience outside of the convention," notes Jeffrey Belk, vp of marketing for Qualcomm. "It is a very technical, very high-capital audience, and all of us from the business side to engineering have a certain propeller-head-ness to us. Knowing who that audience is gave us a great amount of latitude."

Nearing their hotels in the French Quarter and across the Ernest Morial Convention Center, arriving CTIA attendees couldn't help but notice the strategically placed bus-stop diorama signage: one featuring the Swiss Army knife pdQ Smartphone and another

umbrella simply reading "Qualcomm Satellite Exhibit" and an arrow pointing skyward. Moments later, they were handed taxi-fare receipts embossed with the Qualcomm logo.

"I could sense the morale of the employees brimming over as they arrived in the city," Higley recalls. "At the Sunday pre-show meeting, one of the executives said she had been asked by someone in town, 'Hey, are you down here for the Qualcomm convention?' All of these things related to the fact that we made a strong connection with people and generated a strong buzz to where they thought Qualcomm was the show."

The collective chest-pounding for Qualcomm, though, did not stop there. As the early weekend arrivals made the morning trek to Café DuMonde for a cup of java and a world-famous beignet, they could not help but notice a line of horse-drawn carriages with signs on the back reading, "Our Globalstar phones will reach places where this is considered advanced transportation. Qualcomm."

"AT MOST AGENCIES IT IS EASY FOR MEDIA AND CREATIVES TO WORK FAIRLY SEPERATELY. BUT WE ARE REALLY JOINED AT THE HIP AT FALLON."—LISA SEWARD, MEDIA DIRECTOR

was helped by five other Fallon media executives in developing the placement.

Next, as the conventiongoers took their baggage off the carousels, they were met by a Qualcomm sign which obliquely stated, "If you liked patent #4,876,554, you'll love #5,790,589."

Putting their bags in the taxi cabs, attendees saw another sign reading "4.4 trillion security codes...because 4.5 would've been overkill."

As cabs headed out of the airport, west-bound on the access road to Interstate 10, a parade of billboards followed—each presenting sophisticated mathematics equations preceded by the typical "Visit booth #..." message—including a 24-by-60-foot banner on the side of a building asking, "What is the square root of 9,765,625?"

Lisa Seward, Fallon's media director, says the building banner caught so many highway commuters' attention that they called the building's owner with their answers to the equation, thinking it was a sweepstakes contest with huge financial awards.

Actually, Higley says the intended targets

with a stick-figure drawing of a person whose torso is the side view of a Qualcomm Thin Phone.

Counting the signage in all of the aircraft terminals, on the transit routes leading out of the airport and the 30 illuminated bus shelter signs, Seward and Higley estimated that Qualcomm's off-site convention campaign had 90 percent coverage within New Orleans' city limits. "We did not just buy bus shelters and airport signage," explains Seward. "We pinpointed locations based on how the traffic flowed, specifically for our targets, to how they would move around the convention during the day and the city by night."

Higley adds that the illuminated bus shelters in the French Quarter and along the convention route served as "night lights" to guide some of the more "spirited" conventiongoers back to their hotels.

It was perhaps the Qualcomm employees coming in from the San Diego headquarters who got the biggest shot of adrenaline arriving at the Royal Sonesta Hotel, finding a hot dog vending cart with an upside-down

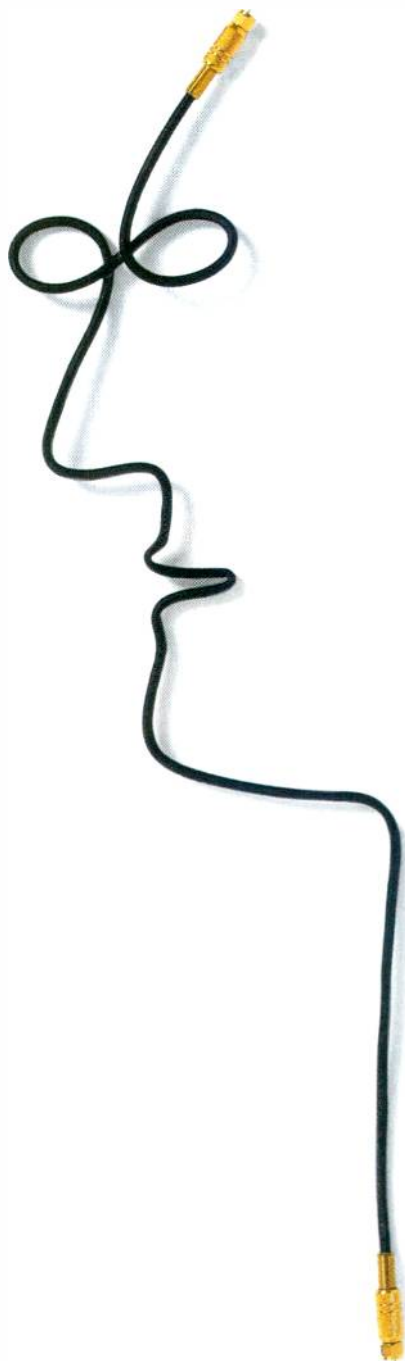
"This is a great example of the media and creative working together," Seward explains. "At most agencies it is easy for media and creatives to work fairly separately, but we are really joined at the hip at Fallon."

Higley and Greg Spindler, Fallon's media planner, as well as several junior Qualcomm marketing executives, traveled to New Orleans several months in advance of the convention to book the outdoor signage and scout alternative placements with hot dog vendors and cab companies. "Heck, we even looked into doing something with the hot dog wrappers," recalls Beck.

Qualcomm's dominant presence at the NTIA was sealed, and its success at the convention was reflected in a \$120 million order completed earlier this month with regional phone giant US West to purchase Qualcomm's CDMA digital PCS phones (based on its industry-standard digital Code Division Multiple Access technology), pdQ Smartphone, Thin Phone and a variety of handsets.

Qualcomm and Fallon couldn't resist catching weary conventiongoers with one last message as they left New Orleans. On a billboard leading into the airport, a picture of its thin phone was accompanied with the message, "The only thin thing leaving town today." ■

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best use of new media

Campbell-Ewald



PHOTOGRAPHY BY JON MURESAN

Minds over minivans: (from left) Robin Nelson, Lisa Ann Rocha and Karen Campbell

BY ALICIA MUNDY

There's something about Campbell-Ewald and Chevrolet and *Mediaweek's* Media Plan of the Year competition. Not only is this the agency's second award this year, but it has won several times in the past. But this year, Campbell-Ewald repeats as the winner in the Best Use of New Media category.

The agency, based in Detroit, makes a point of exploring ways to place its client, Chevrolet vans and minivans, in different ad environments, and its choice last year was inspired. Claus.com (as in Santa Claus) was then a 3-year-old Web site created by a company called Pollak Levitt & Nel in Atlanta for companies such as Quaker, Nestle, Disney and Holt Toys. But was a Christmas site appropriate for a car company?

plan
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"Absolutely," says Robin Nelson, vp/associate media director, for Campbell-Ewald. "It had everything we were looking for."

Nelson, Karen Campbell, senior vp and Truck Division media director, and Lisa Rocha, senior media planner—the same three people who won for New Media last year—knew exactly what they wanted in a site.

Claus.com attracts small children, up to about age 7. Studies show that many parents work with their children that age on computers, particularly when they are on-line. So Claus, though designed for youngsters, would probably be seen by adults surfing with them. The Christmas factor was an obvious pull—an ABC Radio story had called Claus.com, "One of the hottest holiday sites on the World Wide Web." Now, how to design the sponsor content?

"The Web site's directors had come to us with a proposal," explains Rocha, "and we worked from that."

The proposal had been to have Chevy

until October—to see what they mean.

What's interesting here is that the site does not have sales tracking data. Its purpose was to familiarize parents—far and away the biggest group of van buyers—with the new Chevy trio, and the different sizes and options.

"There's no pressure, no hard sell," says Mark-Hans Richer, manager at Chevy Truck Advertising, who loves the site. "This doesn't come out and say 'Buy Chevy vans.' A high-end purchase requires longer consideration, which this site subtly encourages. We needed softer ways for customers to become aware of our product, and get comfortable with it. It was also a fun way for parents to spend time with their children."

In fact, the data shows that most users of Santa's Garage ended up "elfinizing" at least two vans and revisiting the site. In addition, the site was more effective than any other Chevy ad or site in channeling users to the main Chevrolet Web site.

Richer has become a fan of Campbell-

"You can get to lifestyles this way," notes Nelson. "It sets up a different relationship between consumers and advertisers."

So how much does this pain-free idea cost Chevy? A mere \$60,000. That's pennies compared to some media buys that produce far less enchantment—or results, in a few cases—with the product.

Last year, the team spent a paltry \$80,000 on their new media buy, the online magazine ParentTime. On that site, they emphasized the Chevy Venture, the smallest of the new vans. Chevrolet was just coming off the failure of its Lumina APV and wanted to proceed cautiously, placing Venture where it would find the right audience.

The Venture Virtual Vacation Sweepstakes was promoted on ParentTime and linked to a site that elicited information on auto purchase intentions. That site also became the nexus for a 20-city ParentTime "Do It Yourself On the Web" tour, which taught families how to create Web page "journals" of their vacations. And, with the

site attracting parents aged 25 to 49 with at least two kids, it's little wonder Venture sales jumped.

This time, Chevy decided not to stress one

van, but to emphasize the whole family of Chevy vans. And the Campbell-Ewald team looked for a site that would encourage parent-child participation. Claus.com is highly interactive—elves constantly pop up, questions are asked and songs are sung. Chevy's Santa's Garage site provides little reminders to children about safety, and nice things to do for their siblings and parents.

Then there's the opportunity to write to your favorite elf buddy, such as Pepper Minstix, who looks very much like you'd expect an elf to look. Depending on which internal sites have been addressed, the elf buddy may write back, reminding the child that there's new fun in Santa's Garage and a chance to help Santa "elfinize" his special van.

"We have another site we're working up," Campbell confides, but she wouldn't say much beyond that. "New media is only going to get bigger, and there are no rules. That's why we love it—we make up the rules as we go along." ■

"THE WAY THE WEB SITES WORK," EXPLAINS RICHER, "IS ALL ABOUT RELATIONSHIPS BETWEEN THE CUSTOMER AND THE COMPANY, SHARING INFORMATION [AND] GETTING PEOPLE ENGAGED WITH YOUR PRODUCT."

design a "vacation trip" for Santa that kids could send him on, using, for example, the new Chevy Venture. Not a bad idea. But the women wanted something that promoted the vans more than the idea of a travel site.

So they came up with Santa's Garage. Click onto the colorful site (which includes karaoke carolers) and you find Santa's Village at the North Pole. There's the usual workshop and something called "Elf School" (the site is definitely heavy on elves). And then there's the garage.

Click there and find Chevy's new vans: the Venture, Astro and Express. You can get in and play around. And, even more fun, you can customize your van—or, as the Campbell-Ewald team called it, "elfinize" it.

"We were playing around with words when we came up with that," recalls Campbell. While they were at it, they also came up with "lap surfing" and "mouse rollovers." You have to get to the site—which will be up

Ewald and its team. "I'm very proud of them," he says. "The beauty of the Web-site ad is its appropriateness to thinking about a major purchase."

As Nelson notes, "People don't find ads on the sites intrusive. They are on these sites because they want information. They are willing to spend time getting that information about the product, rather than resenting a commercial intrusion."

"The way the Web sites work," explains Richer, "is all about relationships between the customer and the company, sharing information about the product [and] getting people engaged with your product."

Campbell-Ewald handles new media placement for the other areas of Chevy's car and truck divisions and has chosen other sites carefully to place sponsor content. For example, ski sites have Blazer sponsorship; baseball and country music sites get the Chevy pickup lines. For cars, college sites are a natural spot to deposit info on Cavaliers.

Dynamics of Global Media

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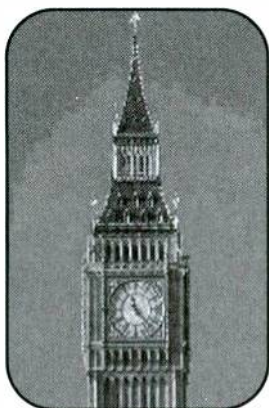


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MOVERS

NETWORK TV

Univision Communications tapped Nielsen Media Research veteran **Ceril Shagrin** as project manager for research and marketing. Most recently, Shagrin was senior vp for market development but she served NMR for 27 years, developing new data collection techniques. Shagrin is credited with developing the Hispanic ratings service and new media services, measuring nontraditional media usage...**John Hess** has been named president, network affiliate sales, for BKN, which will launch two branded children's broadcast networks Aug. 29, one targeting boys and the other emphasizing girls' programming. Hess, who is based in BKN's Chicago office, was most recently senior vp, affiliate sales. Since joining BKN in 1991, he has overseen the national launch of more than 40 animated series.

TV STATIONS

San Francisco Fox affiliate KTVU-TV has promoted **Tom Raponi** and **Cheryl Cox** to the positions of director of sales and general sales manager, respectively. Previously, Raponi served as general sales manager and Cox was the local sales manager...**Chris Sloan**, vp for USA Broadcasting and the man credited with garnering 10 ProMax nominations this year for Miami's WAMI-TV, was promoted to senior vp in charge of promotions for USA's growing station group.

RADIO

Westwood One has named **Peter Kosann** vp/director, affiliate sales. Kosann joins Westwood One from Bloomberg LP, where he served as worldwide manager for media distribution...**Jeffrey Wyatt** was named program director for Chancellor Media's Washington, D.C., Jammin' Oldies station, WGAY-FM. Wyatt was formerly the morning host at Chancellor's Los Angeles Jammin' station, KCMG-FM. Elsewhere at Chancellor, **David Ludewig** has been named to the new post of national recruitment account manager for Chancellor Marketing Group (CMG). Ludewig recently consulted Chancellor to develop a radio-based national recruitment network to reach job seekers...Arbitron has named **Ben Mc-**

The Media Elite

Edited by Anne Torpey-Kemph

Rodale's a World-Class Act

Ardrath Rodale, head of Rodale Press since 1990, presides over a far-flung publishing empire. But she has always thought of her world as Emmaus, Pa., the company's home base. So when an application arrived at her office to be named one of *the world's* top 50 leading women entrepreneurs, she had to be persuaded to apply.

"I never thought I'd be chosen," she said of the Leading Women Entrepreneurs of the World event, sponsored by a coal-



For her, there's no place like home.

tion of international businesses. As a winner, Rodale was flown to Monaco last week to meet the other honorees and be wined and dined at a series of gala events around Monte Carlo and mingle with local royalty at their castle.

Arriving back home at the family farm, however, where her father-in-law J. I. Rodale started the company about 70 years ago, the CEO beheld its charms. "It never looked so magnificent," she said. "It's here that *my* castle resides. —Mira Schwirtz

Redbook Editor Has After-School Plans for 5th-Graders

To all those editors out there wondering where all the good writers are, Lesley Jane Seymour got the answer on a recent day out of the office. Take heart and be patient, says the *Redbook* editor in chief, they're just getting out of fifth grade. Seymour met a bunch of promising young scribes when she participated in the Principal for a Day program sponsored by the Public Education Needs Civil Involvement in Learning (PENCIL) group.

"I would encourage any editor and publisher concerned about media to go to a school. There's a whole generation of passionate readers and writers who will come

to take our place," Seymour said after spending a day at PS 156, an elementary school in Brooklyn with an arts-based curriculum.

A group of budding journalists there took the opportunity to interview Seymour for the school paper. "They had a whole list of questions," the editor said. "They wanted to know what was my favorite food." —MS



Principal'd: Seymour



LHJ Honors Dole's Smarts

Likely presidential candidate Elizabeth Dole joined the ranks of the "One Smart Lady" award winners as this year's pick for the annual honor bestowed on high-achieving women by Meredith Corp.'s *Ladies' Home Journal*. Ms. Dole is the former president of the American Red Cross and held posts in several past presidential administrations. At the recent *LHJ* awards luncheon at the Waldorf Astoria's Starlight Roof in New York: (from left) Michael Brownstein, publisher, *LHJ*; Libby Pataki, First Lady of New York; Elizabeth Dole; and Myrna Blyth, editor, *LHJ*.

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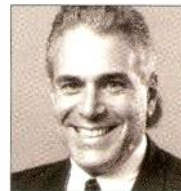


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MOVERS



**Raponi rises
at KTVU**



**Kosann moves
to Westwood**

Whorter marketing manager, radio station services. McWhorter joins Arbitron from Capstar (Chancellor Media), where he was sales and marketing manager for five stations in Birmingham, Ala....Radio Disney has named **Richard Zupanc** local sales coordinator at WSDZ-AM in St. Louis. He was most recently a senior account executive with CBS Radio in Pittsburgh...**Bob Gourley** was named regional vp for Pacific Star Communications, a division of Capstar Broadcasting. Gourley comes to Capstar from Colorado Springs, where he was vp/general manager of KKCS-AM/FM.

PRODUCTION

At Columbia TriStar Television Group (a unit of Sony Pictures Entertainment), **Justin Pierce** has been upped from senior vp of media relations to executive vp of the department.

PRINT

The Newspaper Association of America announced four vp-level promotions in its marketing department. **Randy Bennett** was promoted to vp/electronic media and industry development from vp/electronic media; **Anne Billups** was upped to vp/research and readership from director/research; **James Conaghan** to vp/market and business analysis from director/market and business analysis; and **Mort Goldstrom** to vp/display advertising from director/marketing and advertising...*The New York Times* has promoted **Thomas Carley** to president of the news services division from director of business development...Michael Waller, publisher and CEO of *The Baltimore Sun*, has been promoted to senior vp for Times Mirror, owner of *The Sun*...**Peter Krieger** has been promoted to *Life* magazine's ad sales director from eastern ad director.

CALENDAR

The **Promax and BDA conference & exposition** will be held June 9-12 at the Moscone Convention Center in San Francisco. Featured speakers at the new-technology event will include Tim Koogle, president and CEO of Yahoo; Chris Moseley, senior vp of advertising and promotions, Discovery Networks U.S.; and filmmaker Spike Lee, also the creator of some of the world's most-watched commercials. Contact Kate Chester at 323-965-1990.

The Radio Advertising Bureau will present the **Radio Mercury Awards** on June 10 at the Supper Club in New York. The event, honoring ad-industry creatives for their work in radio, will feature Isaac Hayes as emcee. Radio and TV essayist Charles Osgood will receive Mercury's lifetime achievement award. Contact: 212-681-7207.

Cable '99, the annual convention of the National Cable Television Association, will be held June 13-16 at McCormick Place in Chicago. Contact: 202-775-3669.

The Strategic Research Institute will present a two-day seminar entitled "**Boost Your Bottom Line Through Cyber Branding**" June 21-22 at the New York Marriott Marquis Hotel. Featured speakers will include top marketers from Discovery Online Network, ESPN Internet Ventures, Time Inc. New Media and Warner Bros. Online. Contact: 212-967-0095, ext. 252.

The 57th annual **OBIE Awards**, sponsored by the Outdoor Advertising Association of America, will be presented June 24 at the New York Public Library. Also on June 24, OAAA will present its Out-of-Home Media Seminar. Contact: 202-833-5566.

The Cable and Telecommunications Association for Marketing will present a four-day summit entitled "**Where the Industry Is Going**" July 18-21 at the San Francisco Marriott Hotel. Featured speakers will include Geraldine Laybourne, CEO of Oxygen, at a closing session on digital. Contact the CTAM at 703-549-4200.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

CBS Plus Names Regional VPs

CBS Plus, the CBS Corp. unit that sells advertising across all the company's media properties, has named Lauren Bryant and Lisa Hastings vp of the Midwest and Western regions, respectively. In the new positions, Bryant and Hastings will manage the development of corporate ad clients in those regions. Bryant joins CBS from Upshot, a Chicago-based marketing agency, and Hastings comes to CBS from ESPN, where she was an account executive.

Basile Departs Philips for PVI

Carlo Basile, most recently vp and chief technology officer at Philips Digital Video Group, has joined Princeton Video Image in the new position of chief technology officer. PVI has provided video insertion services for nearly 1,000 live telecasts worldwide, including broadcasts in the U.S. of Major League Baseball and the NFL. While at Philips, Basile made significant contributions to the development of the digital television standard and high-definition television.

TWI Adds Somers to Dance Card

Suzanne Somers has signed a deal with producer Trans World International to host the *1999 Latin DanceSport Championship* for NBC and the *A&E Ballroom Championship* for the Arts & Entertainment cable

network. Both events will tape on June 7 at the MGM/Grand Hotel in Las Vegas. NBC will air the hour-long Latin dance special on Saturday, June 12, at 8 p.m. The date for A&E's two-hour ballroom special is yet to be determined. Somers, veteran of popular '70s sitcom *Three's Company*, currently co-hosts CBS' revival of *Candid Camera*.

WB 100+ Stations to Carry Pretender

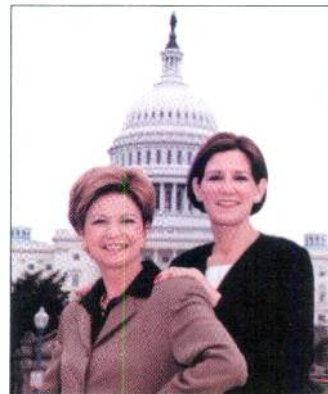
The WB 100+ Station Group, the network's local fill-in cable channel serving DMA-ranked markets 101-212, has agreed to a carriage deal for Twentieth Television's off-network weekend syndication run of *The Pretender* beginning in fall 2000. The deal is a significant feather in the cap for the growing WB 100+ Station Group (known formerly as the WeB) in that Twentieth is the first major Hollywood studio to sign a carriage deal outside of WB parent Warner Bros. The hour-long *Pretender* drama, which is being offered to the WB group on a 7-minute local/7-minute national barter basis in weekend double runs, has also been sold to TNT cable network for Monday-to-Friday repeats.

Studios USA Signs Cassidy for Dev'tment

Studios USA Television has signed a long-term development pact with writer/producer Shaun Cassidy. USA's sister USA Network

Voice Turns Toward Main Street

In a push to go mainstream, America's Voice is launching a new lineup of less-conservative shows crafted by new creative director Ann Klenk. The cable network, formerly named National Empowerment TV, had been funded by conservative coalitions and was laden with right-wing shows. The new lineup includes Mary Matalin hosting *Midweek With Matalin* on Wednesdays and Susan Molinari hosting *The Flip Side* on Tuesdays. On Friday, Chuck Conconi of *Washingtonian Magazine* hosts *The Spiteful Ones* with various vicious writers such as Judy Bachman of *Vanity Fair*. America's Voice is carried by DirecTV and has recently reached an agreement with D.C.'s cable company to air in Washington. With its new lineup, the system hopes to soon be picked up by other cable systems.



Molinari (left) and Matalin will host new AV shows.

Media Notes

CONTINUED

cable division currently has an unnamed pilot project from Cassidy in development. Cassidy, a former singer and actor, previously executive produced the short-lived CBS series *American Gothic* and *Players* (NBC). The multiyear deal with USA is valued at more than \$6 million, according to talent agency sources.

New MRI Software Maps Mags

Mediamark Research Inc. has introduced data-crunching software with the recent release of its spring numbers. Dubbed MRI's Magazine Analysis Programs, or M-Map, the program can quickly identify strengths and weaknesses of about 210 newspapers and magazines. The findings are based on three modules: Trending Reports allow publishers to get a historical perspective of their publication and a competitor's over five successive years; the Demographic Sales Story Module determines a publication's strengths and weaknesses compared to all publications or a competitive set from more than 135 demo segments; and Product Sales Story can compare a publication to all others or versus a competitive set of up to 20 publications with respect to more than 2,500 behavioral measures. Summary reports can be ordered over the Web for \$500 to \$2,000; the M-Map program costs \$5,000 per module.

Radio Ends First Quarter Up 15%

The radio business continues to enjoy the fruits of consolidation, posting a 15 percent increase in ad sales for the first quarter, according to the Radio Advertising Bureau. For the three-month period from January to March, local sales were up 15 percent and national sales were up 14 percent. While all regions of the country posted double-digit gains, the Southeast topped all regions with local sales up 19 percent, while the East posted a 21 percent increase in national sales, the RAB reported.

Radio Unica Launches Home-Buying Show

Countrywide Home Loans, one of the largest independent residential mortgage lenders and servicers, has teamed with Radio Unica to launch *Su Casa Propia Con Countrywide*, a half-hour daily radio show that is essentially a "how to" for Hispanic home buyers. Sponsored by Countrywide,

the new show began airing May 16 and will air every Sunday from noon to 12:30 p.m. EST on more than 50 stations reaching 80 percent of U.S. Hispanics. The show is hosted by Eduardo Ibarrola, co-host of Radio Unica's daily afternoon-drive-time show, *Esta Tarde en Unica*.

Triangle B'casting Buys Sun System

Triangle Broadcasting, which began as a radio network with programming targeting the gay and lesbian market, will acquire the television and satellite facilities of Sun System Broadcasting and create a new company called Palm Springs Studios Inc. The 12,000-square-foot facility will also become the new headquarters for Triangle. Headed by executive vp/general manager Dick Weiner, Palm Springs Studios will produce television and radio programming and offer production, video editing and duplication services. Triangle also has sought approval from the FCC to establish a new full-power television station serving the Coachella Valley in Southern California.

WB to Do Radio Award Show

Capitalizing on the popularity of *Songs From Dawson's Creek*, the CD featuring music from the hit WB show, the network is set to launch *The WB Radio Music Awards* show in the fall, its first live awards show. Nominees will be chosen based on radio air-

play, with winners judged by 400 radio programming executives.

Viacom to Own All of Spelling

After several rounds of negotiations, Viacom last week announced it will purchase the remaining 20 percent of Spelling Entertainment Group that it does not already own for \$9.75 a share, or \$181 million in cash. Viacom, which owns VHI, MTV, Nickelodeon and Paramount, acquired its majority interest in Spelling via its 1994 purchase of Blockbuster Video. Viacom will have full control of the production company, which has churned out hits including *7th Heaven*, *Beverly Hills, 90210* and *Judge Judy*. Viacom tried to buy the remaining interest two months ago for \$9 a share. Apparently, that offer wasn't sweet enough: After announcing the proposed buy, Viacom's stock fell and Spelling's rose.

MediaVest Taps Nielsen for Data

MediaVest Worldwide last week signed a seven-year, full-service contract with Nielsen Media Research. The contract gives MediaVest access to respondent-level data across the entire National People Meter sample. Broadcast, cable and syndication will be surveyed. MediaVest will also have access to information provided by Nielsen's Active/Passive Meter, the new electronic ratings system currently being tested in 500 households in the Northeast. MediaVest, a unit of The McManus Group, handles Procter & Gamble, GM and Pillsbury.

Nick, NBA Team for 2ball

Nickelodeon and sister cable service Nickelodeon GAS, Games and Sports, have partnered with the National Basketball Association for exclusive coverage of the national NBA 2ball competition. The NBA's grassroots effort to get kids playing hoops, NBA 2ball features two-person teams of kids 9 to 11. As part of the deal, Nickelodeon GAS and NBA Entertainment will co-produce coverage of the competition in the form of weekly interstitials and a half-hour *NBA 2ball at the Finals* special on Saturday, June 19, which will cover the tournament's final rounds. Summer Sanders, host of the Nickelodeon game show *Figure It Out*, will host the special from the site of this year's NBA Finals, with NBA players providing color commentary. The interstitials began running May 8 and will continue for six weeks. Gatorade and Spalding are the tournament's national sponsors.



ROBERT MILAZZON/NBA PHOTOS

Courted again: Summers

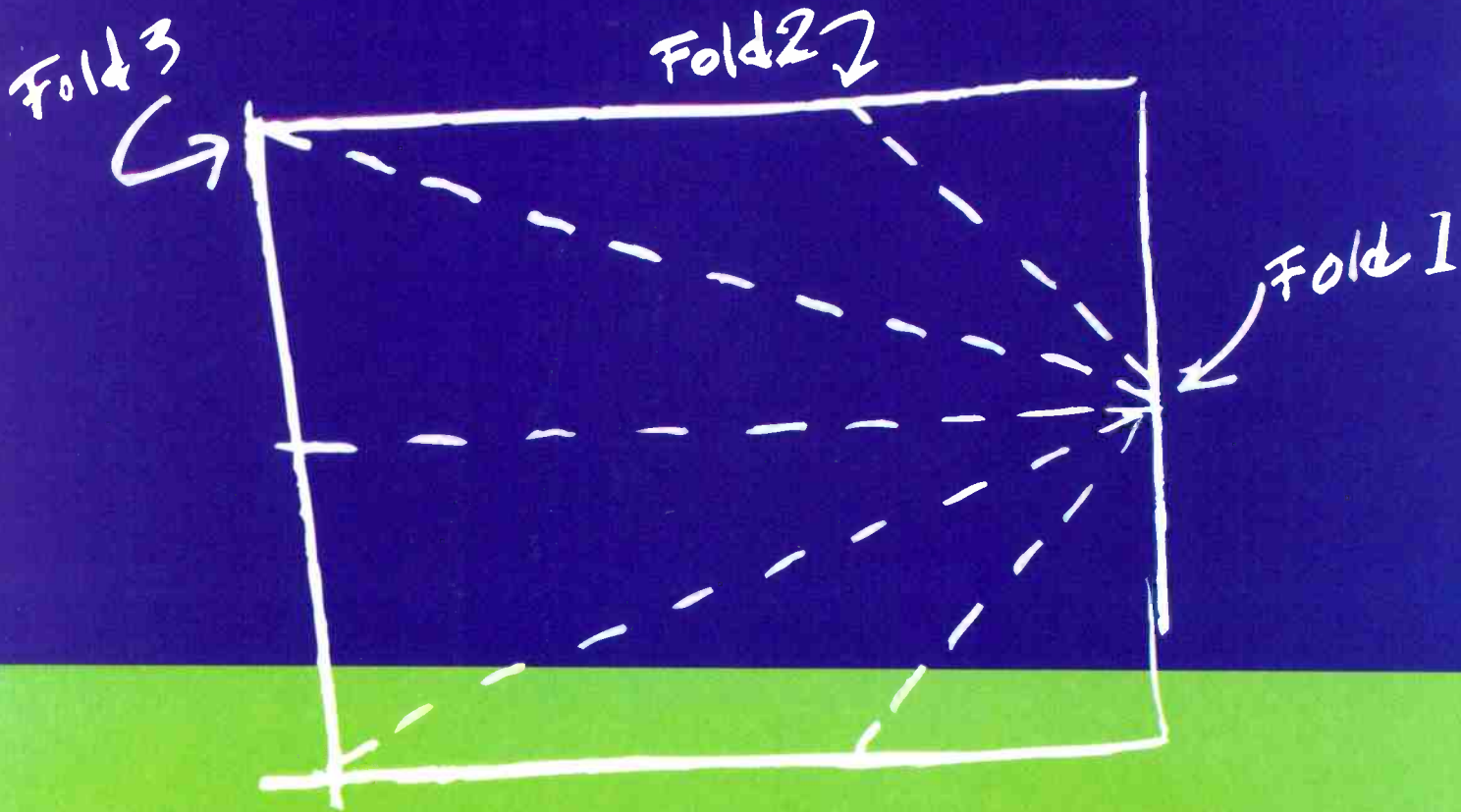
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More MP3 to Hit Music Sites

Music hub **Tunes.com**, formerly JamTV, Chicago, will launch MP3 sections on **RollingStone.com** and **TheSource.com** on Tuesday. Fans will be able to listen, rate and search through music by well-known and unsigned artists, available in digital formats including MP3, MS Audio, Liquid Audio and a2b music. Editors from the two publications will select music for the Download This section to be featured in front-page boxes.

Listeners to Learn About.com

About.com, the New York-based Web portal formerly known as Mining-Co.com, is this week expected to roll out the second wave of its media campaign tied to the company's name change. Radio spots will hit in 14 local markets, and on May 31, 15-second TV spots will replace the current 30-second spots. Recent sponsors to About.com include **BrandsForLess**, **Netscape**, **Travelscape.com**, **Mammoth-Golf.com** and **LifeMinders**.

LookSmart Promotes Business

WOWFactor, which bills itself as the world's largest online directory of women-owned businesses, relaunches May 26. It will be promoted online through a partnership with female-skewed Web directory **LookSmart**, San Francisco. The two have created a marketing campaign called "Looking for WOW" to bring LookSmart users to the women's business site. When visitors submit a URL to LookSmart, they'll receive an e-mail touting WOWFactor's services and prompting them to join. Organizations such as the Association of Women Executives and the Women's Yellow Pages also will promote the site. The original site, which went live in September 1996, was acquired by Internet services provider Frontline Communications of Pearl River, N.Y., in October.

Support@nai.com, it's been two weeks now since I e-mailed you asking for help in updating my McAfee antivirus software and I'm still waiting to hear back. Was it something I said? Or is this just evidence that your owner, Network Associates, is continuing a long tradition among technology companies of having miserable customer service, even though consumers are becoming less tolerant of it? It's enough to make me go to the competition. But if experience is any guide, I'll fare no better there.—*Catharine P. Taylor*

Shocking: Macromedia Launches Content Site

By Catharine P. Taylor

Macromedia, the San Francisco-based maker of Web development technologies, enters the entertainment aggregation business today with the launch of **shockwave.com**.

The ambitious, upgraded version of the current Shockwave showcase site, **shockwave.com** will serve as the central point on the Web for content that requires Macromedia's Shockwave and Flash plug-ins, both of which offer consumers a multimedia online experience. The company estimates the two plug-ins reach 77 percent of the Web audience.

The list of developers who have worked with Shockwave and whose work is on the new site include everyone from small developers to media giants such as Hasbro Interactive, Comedy Central and Warner Bros. "We want to define the future of entertainment," said David Mendels, vice president, general manager of Web publishing and Macromedia.

To help build traffic, Macromedia is also launching two products which will allow Shockwave users to customize Shockwave content. One, the Shockwave Remote, allows users to view Shockwave content anywhere on the Web and will be included with the Shockwave Player. The Remote will show up as an interactive window alongside Shockwave content and will allow users to save Shockwave favorites and send Shockwave links to friends via e-mail.

The second product, a suped-up remote known as the Shockmachine, will be available for \$19.99 and allows people to save unlimited Shockwave entertainment. Both the Remote and Shockmachine include a Shockwave Search capability, powered by San Francisco-based LookSmart.



South Park characters will be available at [shockwave.com](#).

The launch of Shockwave.com puts Macromedia in competition with companies which use its technology, though most see the move as positive. "You damage your brands when you're too myopic," said Larry Lieberman, vice president of strategic planning at Comedy Central, New York.

Jupiter Communications analyst David Kerley said that further popularizing Shockwave should help Macromedia in its core business by making its product more attractive to developers. "I think it's a very successful tactic and strategy," he said.

Macromedia plans to roll out an advertising model for the site in the fall. ■

Search News Features Reviews People Events

[THINK NEW IDEAS ON THE BLOCK p. 36](#) | [MYSIMON SAYS, "BUY THE PALM VII..." p. 38](#)
[IQ DATA: HAD ENOUGH STAR WARS YET? p. 40](#) | [KILLER APP: E-MAIL MARKETING p. 44](#)

bits

• Ad rep firm **WinStar Interactive**, New York, added three new Web publishers to its site roster: **FasTV**, which provides searchable TV and video clips; **Digital Daytimer**, an online calendar service; and online publisher **Nando Media**.

• **Charles Schwab & Co.** today will introduce MySchwab, a customized Web page using personalization technology from **Excite**, Redwood City, Calif. The San Francisco brokerage's start page will be co-branded with Excite, offering investment information, general business and technology news, plus sports, travel and entertainment content. MySchwab will be featured in an ad campaign breaking today in *The Wall Street Journal*.

• **IllusionFusion!**, New York, has been chosen as agency of record by **Pantone**, Carlstadt, N.J., maker of color processing systems. Direct marketing and media company **VentureDirect Worldwide**, New York, has been named online agency of record for healthcare network **drkoop.com**, Austin, Tx. **WorldSpy**, Ardsley, N.Y., has named **McCann-Erickson**, New York, as its advertising agency of record to handle creative and media services estimated at \$12 million.

• A new industry organization, the **Rich Media Special Interest Group**, has been formed, billing itself as a not-for-profit organization dedicated to promoting the use of rich media technologies on the Web.

• **MTV Networks**, a unit of New York-based **Viacom**, last week acquired online music hub **SonicNet**, also New York. The deal also involved the renaming of SonicNet parent company **TCI Music** to **Liberty Digital**, which will gain a 10 percent stake in MTV Networks' online music ventures, making the combined interests one of the Net's largest providers of music news and commerce.

• **Adauction.com**, San Francisco, will offer its customized auction services to create an automated system for selling selected ad space in the AdStore section of the **MSN LinkExchange** Web site.

• **CORRECTION:** In a story on May 10, a quoted source stated that the price for **Disney.com's** online club Blast is \$30 a month. The correct pricing is \$5.95 per month or \$39.95 per year.

Razorfish Joins the Hunt For Think New Ideas

BY ADRIENNE MAND — Silicon Alley interactive developer Razorfish has joined the lengthy list of suitors for Think New Ideas. According to sources close to the company, however, Razorfish has taken its interest one step further, placing a bid to buy the New York-based shop. The amount of the bid wasn't known at press time.

Other companies who industry executives say have held discussions with Think include True North Communications interactive agency Modem Media. Poppe Tyson and two unidentified back-end technology companies.

Any agreement for Think to be purchased would likely be inked in the next few weeks as contracts for several senior managers at Think expire June 1. Jeff Dachis, CEO of Razorfish, and G.M. O'Connell, CEO of Norwalk, Conn.-based Modem, declined comment. Think executives did not return calls by press time.

Think and Razorfish both are part of

Omnicom Group's Communicade Group, which holds a minority stake in a number of interactive agencies. Omnicom owns 33 percent of Razorfish and 14 percent of Think.

Should Razorfish succeed it would mark another large buy for the company, which acquired six agencies in 1998 and has offices throughout the United States and Europe. Its clients include Charles Schwab & Co. and Ericsson. Think's clients include Candent and Gillette.

Razorfish went public April 27, and Think has been public since

1996. Razorfish stock was down 3 1/2 points at press time on Thursday to close at 36 3/8. Think stock was up 11/16ths to 14 3/4.

Separately, Agency.com, also a Communicade shop, is expected to announce today that it has bought Chicago-based interactive shop Digital Vision. The move expands its presence in that market, where it has had an office since buying Eagle River Interactive last year. Terms were not disclosed. ■



Razorfish CEO Jeff Dachis eyes Think New Ideas.

DoubleClick Positions For E-Commerce Growth

BY ADRIENNE MAND—Ad network DoubleClick today launches DoubleClick Shopping, offering targeted advertising and a new syndicated store to e-commerce clients. DoubleClick hopes to capture the ad dollars e-retailers now spend on portal buys by touting its network of sites as a means to accurately target customers, said e-commerce director Kelly Freeman. DoubleClick is gearing for what Jupiter Communications says will be 61 million consumers shopping online by 2002.

Clients who subscribe to DoubleClick Shopping choose between the shopping and services program or a syndicated store. The services option offers banners and "reach buttons," which feature merchant graphics. Advertisers also can embed messages in the direct e-mail offered by DoubleClick clients, such as Egghead.com.

The New York-based company also has created a new services box, which serves four text links of different merchants and a graphic through the Dynamic Advertising Reporting and Targeting ad management system, allowing them to select a category or specific demographics. Users click to a mini-shopping area, the syndicated store, which includes advertising sold by DoubleClick and customized shopping content from commerce and content aggregator InfoSpace.com, New York.

Commerce companies can subscribe to the syndicated store alone. Packages will be available in four to six weeks, with advertisers paying a flat fee each quarter.

Travelscape.com, Las Vegas, and an unidentified financial holding company have already signed multimillion-dollar advertising deals over several years. ■

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A really, really big idea.

Hallmark.com Revamps Consumer-Targeted Site

BY KIPP CHENG—Online consumers at a loss for the perfect words or gifts for any and all occasions, take heed.

Eighty-year-old greeting card and tchotchke purveyor Hallmark today will unveil what company officials are calling the final beta stages of its retooled Web site, with the final site relaunch expected in mid-summer.

Hallmark.com's new iteration features an e-commerce component, as well as free-to-user e-tools such as an online calendar and address book that will remind registered users when and to whom Hallmark cards and gifts should be sent.

Paul Inman, interactive marketing manager at Kansas City, Mo.-based Hallmark, said the added features will help the site evolve into a "vertical portal for relationship management" offering easy-to-order gifts and e-cards to time-crunched consumers.

When Hallmark.com first launched in fall 1996, its Web content contained mostly corporate information. The site expanded somewhat to include free and fee-based

e-card options. But in recent years, competitors like Cleveland-based American Greetings, which has a presence both on America Online and at greetingcards.com, as well as its own americangreetings.com,

and online card shop Blue Mountain Arts, Boulder, Colo., have seen their traffic, and usage, rise.

Inman said Hallmark took cues from its customers as to when the site should expand its e-commerce area.



Hallmark re-launches its site offering e-commerce and e-tools.

"We hope to drive people from the site back to retail outlets, and vice versa," said Inman.

With a line-up that includes the Hallmark group of greeting cards, Hallmark Entertainment, which produces movies of the week, and Binney & Smith's flagship Crayola brand, Inman said the Web site will more wholly integrate brands and content.

A new print and banner ad campaign rolls out in July, but for now, all existing advertising is tagged with the site's URL, as are the backs of 3.5 billion Hallmark cards available in stores nationwide. ■

MySimon Puts Price Power In Users' Hands

BY SUSAN KUCHINSKAS—The mySimon shopping bot service this week will be able to put the power of e-commerce in the palms of consumers' hands, literally.

MySimon, which offers automated online comparison shopping with its Virtual Learning Agent technology, has inked a deal with 3Com subsidiary U.S. Palm Computing to embed a special version of the VLA into 3Com's Palm VII handheld electronic organizer, which starts shipping today in the New York market only.

Since October 1998, shoppers have gone to the mySimon Web site to search for a product with the help of a VLA bot, which crawls to all available retailers and returns real-time prices. The shopper can buy on the mySimon site, or go to the retailer's site.

The Palm VII includes its proprietary

Palm.Net wireless service which lets users access the Internet, although Palm VII users won't be able to buy directly from the organizer as they can from the Web site. That feature is still under construction and expected in the next six months.

Shoppers can, however, check prices online to decide whether to buy at the store, and can use the shopbot results to negotiate when prices are flexible.

"I think it can fundamentally change the way people shop," said Josh Goldman, CEO of Santa Clara, Calif.-based mySimon. "E-commerce is on your belt rather than back on your desk."

A redesigned mySimon site will go live in early June, backed by a multimillion-dollar consumer ad campaign via Bigelo & Partners of San Francisco. The tagline: "The future of shopping is here." ■

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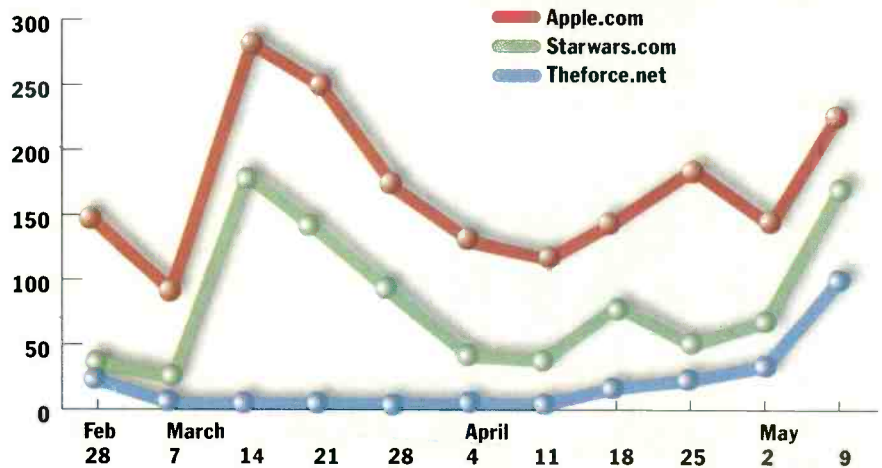


IQ Data

Let the Force Be Online with You

Star Wars: The Web Phenomenon opened to large online audiences several months ago, and now, is going through its second peak of interest as the movie opens. Therefore, the data below detailing traffic at three sites carrying information about the movie says as much about the film's exhausting hype as this past weekend's box office receipts. Two of the sites, Apple.com and the official Star Wars site, Star Wars.com, featured a QuickTime trailer, and have obviously benefited immensely from the interest it generated. But there aren't that many other movies that would gain as much from putting their trailer on the Web more than two months before the movie's release. The Force is still The Force.

Average Daily Unique Visitors to Star Wars Sites (000s)



Source: Media Metrix

Average Daily Unique Visitors (000s)

Week Ending	2/28	3/7	3/14*	3/21	3/28	4/4	4/11	4/18	4/25	5/2	5/9
APPLE.COM	142	89	271	249	171	131	117	146	184	146	229
STARWARS.COM	36	24	180	136	87	41	38	80	50	68	170
THEFORCE.NET	18	0	0	0	0	0	0	13	19	30	97


* Day online film clip was introduced. Only Apple.com and Starwars.com carried the clip.

Average daily unique visitors is the estimated seven day average number (expressed in thousands) of different individuals that accessed the Web content of a specific site in a single day among the total number of projected individuals using the Web during the past 30 days. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



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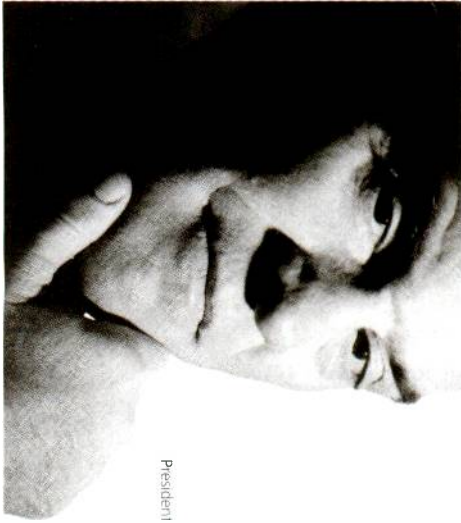
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David Pottruck
President & Co-CEO The Charles Schwab Corporation

APL Defectors to Launch New E-Commerce Shop

BY ADRIENNE MAND—The widely-anticipated new company founded by former principals of APL Digital, the interactive arm of Ammirati Puris Lintas, will focus on electronic commerce, sources said last week.

Brian Cauley, the former APL Digital president expected to head the new venture, declined comment about the group's plans. Sources said the shop will be billed as an e-commerce media company tentatively named Converging Arts, and that Cauley will serve as co-founder and president.

Cauley resigned from APL on March 12, and was followed out the door two weeks later by creative directors Grant Collier and Evan Lewis (who co-founded the unit with Cauley), director of production and technology Mark Avnet and media director Lynn Bolger. Sources said they all are involved in the new project.

At the time of their resignations, the division's founders cited a lack of commitment to interactive business by senior management as the reason for their departure.

"We're aggressive about how we want to go about this business," Cauley said at the

time. "We want to move it ahead much faster than the general agency is willing to move it. We just really think there's so much of a bigger opportunity for us than the general agency is letting us grab."

Said Lewis in March: "I think [APL is] interested in mining the internal client base and [simply] adding interactive to the marketing mix ... I'm just more interested in getting into the whole e-commerce-enabled [sites] and what I consider to be the deeper space."

It has been a tumultuous year overall at the agency. Rick Hadala, CEO of APL North America, was ousted in April after six months at the helm. Since the Cauley team defected, the Interpublic Group of Companies agency has vigorously recruited interactive execs from other agencies to replace them.

As of April 28, APL Digital's new team includes: Keith Metzger as president, David Bennahum as executive vice president, strategic services and Douglas Rushkoff as chief strategist. APL Digital executives could not be reached for comment. ■



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As the magazine of business in the Internet Age, *Business 2.0* speaks to David and people like him. Which brings us to our point. If you want to talk to them, talk to us. You can reach us at transformer@business2.com

ConsumerNet Markets E-Mail Advertisements

BY SLOANE LUCAS—ConsumerNet, an online database management and direct marketing firm, this week begins offering its clients an upgraded version of IceIX ("Ice-Nine"), a proprietary technology the company licenses from Boston-based AdTools which allows marketers to e-mail an instant-play, audio-enhanced advertisement of up to 60 seconds, and also includes built-in database functions, text updates, hyperlinks and graphics.

The "commercial" resembles a Web page and can be built with images from a client's magazine or newspaper campaigns, and audio lifted from a client's radio spot. "We're taking existing creative and giving it another life," said Marcus Peterzeil, senior vice president, sales and marketing for Red Bank, N.J.-based ConsumerNet.

IceIX's new features include "Update Now," which lets consumers save an e-mail and then click on an icon—like a perpetual link—to update information; and "Send a Friend," a forwarding feature built into the form that asks those who receive it whether they want to receive future updates.

Of the 5 million online registrants ConsumerNet boasts, each IceIX mailing targets, on average, about 50,000 users. "The numbers will get bigger when we get more information back," said Peterzeil. He added that IceIX will eventually offer video.

ConsumerNet, which was founded in 1991 as Music Marketing Network, has offered the older version of IceIX to clients in the television and music industries since March. They include VH1, Showtime, A&E, Elektra, Motown, Epic, Island/Def Jam, Jive, Capitol and Columbia Records. ■



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Analysis



Nailing the Bullseye

Opt-in: Better marketing through direct e-mail. *By Kipp Cheng*

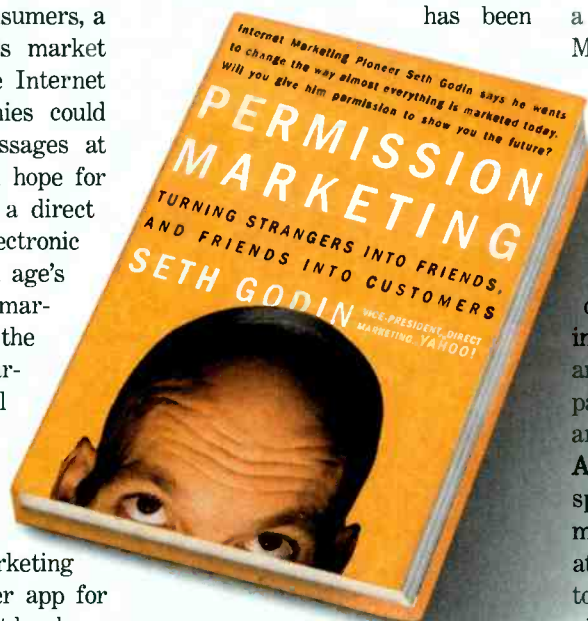
Since the birth of direct marketing, the mantra for companies hawking their wares has been to establish one-to-one relationships with consumers, a daunting task in a mass market world. It wasn't until the Internet came along that companies could effectively aim their messages at their desired targets and hope for anything that resembled a direct hit. With the advent of electronic mail—perhaps the digital age's ultimate killer app—e-marketers can now execute the most direct of direct marketing campaigns and nail the bullseye every time.

At least, that's the spin of scores of new companies hoping to make direct marketing e-mail as effective a killer app for advertising and selling as it has been for the growth of online communication. Right now, their optimism knows no bounds. "E-mail marketing is an incredible marketing tool," says Rosalind Resnick, president of NetCreations, a New York-based pioneer in direct e-mail marketing. "It's better, faster and cheaper than traditional direct mail."

To be sure, launching an e-mail marketing campaign has just the benefits Resnick speaks of: high-speed delivery, low costs to vendors and, most importantly, the potential for attractive double digit response rates. But the road these

e-mail marketers are walking down is paved with at least as much junk as gold.

Anyone with an e-mail address has been



Ask (first) and ye shall receive: Seth Godin's *Permission Marketing* says consumers will increasingly value opt-in e-mail.

intruded upon by the pernicious junk e-mail deluge known as spam. These unsolicited e-mails offer everything from get-rich-quick schemes to links to hardcore porn sites and have become a tiresome and almost entirely unwanted presence in consumers' collective in-boxes. Thus, this black sheep of the e-mail family may have done much to cause consumers to tune out marketers' potentially attractive offers.

But the interest in e-mail mar-

keting by major advertisers indicates that they should be concerned with giving the niche an image makeover. According to a report from Cambridge, Mass.-based Forrester Research, 70 percent of companies cited e-mail as "important" or "very important" to their sales and marketing strategies, while only 6 percent said e-mail was "very unimportant." The companies that are trying to meet the demand for e-mail campaigns include NetCreations, yesmail.com and MarketHome, which offer companies back-end surveying, tracking and e-mail serving to consumers. All are working to overcome the spam-ish stigma associated with mass e-mailing by focusing their attention on inviting consumers to participate, or opt-in, in viewing advertising.

"There's really a spectrum when it comes to e-mail marketing," says Anthony Priore, vice president of marketing at yesmail.com (formerly WebPromote), the Vernon Hills, Ill.-based direct e-mail marketing network. "There's spam on one end and then there's the opt-in model on the other." However, the persistence of spammers threatens to thwart legitimate e-marketing schemes, since there remains a public perception that commercial e-mail and spam are one and the same.

"That perception is both a problem and an opportunity," says

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Jeff Wilkins, senior vice president at New York-based 24/7 Media, which recently acquired e-mail marketing group Sift. "Clearly, all responsible marketers use opt-in-only e-mail lists. Anyone can buy a CD-ROM with 50 million e-mail addresses for 50 bucks, but they're being overcharged at that price. If you don't have the permission to contact the folks, it's bad business, it's not effective and it's going to give you a backlash and a blackeye."

And, further irony for spammers is that "spam is terribly inefficient," says Randy Delucchi, a director of customer service at MSN Hotmail, who was recently appointed to the board of the Coalition Against Unsolicited Commercial E-mail, a watchdog group that advocates anti-spam legislation. "[It] requires thousands, or millions of deliveries in

ties for consumers to unsubscribe throughout the body text of their e-mails. The consumers' ability to control what they want and don't want is key to effective permission marketing, according to Seth Godin, vice president of direct marketing at Yahoo! and the man who literally

"The roots are there," says Jim Williams, president of Berkeley, Calif.-based e-mail marketer MarketHome. "The more that the industry promotes [opt-in e-mail], the more comfortable end users will become."

Through a variety of methods,

"E-mail marketing ... is better, faster and cheaper than traditional direct mail," says NetCreations' Resnick.

wrote the book on the subject, the recently-released Simon & Schuster tome *Permission Marketing*. Godin believes that traditional marketing strategies have failed to effectively get messages to consumers, and that consumers will eventually come to value opt-in e-mail more than they do traditional advertising communication. The "interruption marketing" schemes of the past simply can't cut through the clutter of today's highly competitive marketplace.

"Interruption marketers reach people [while they are] doing something else," explains Godin, who says in his book that society's diminished free time is a major obstacle for companies wanting to grab consumers' attention. "You have to accept the ads to get the free media. Permission marketers, on the other hand, are delivering ads that are the media." And that, says Godin, is the beginning of a dialog between vendor and consumer that can lead to customer loyalty.

Godin isn't alone among the optimists who feel that opt-in e-mail will eventually be seen as a boon to consumers.

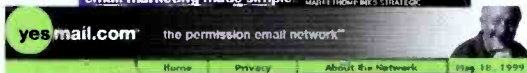
including brand recognition and value-adds from the advertiser; many believe that consumers will come to know the difference between good and bad e-mail solicitations.

"I think mainstream, well-known retailers have a good relationship with those people who have opted-in and it's immediately recognizable, so if you get an e-mail from them, you know it's different from spam," says Williams.

He claims MarketHome customers have seen response rates as high as 40 percent on invites and the same percentage for future offers back to the main list. Compared to banners, which average click-through rates in the low single digits, targeted e-mail marketing strategies may be the only way to go for companies who want to reach their audience effectively online.

Admittedly, though, there's no magic bullet and opt-in e-mail marketing, like any other marketing scheme, is by no means perfect.

"It's not perfect, it's not flame free," admits Resnick. "Anytime you send out e-mail, you're going to get flamed by somebody. But I think this is about as good as it's going to get." At least for now. ■

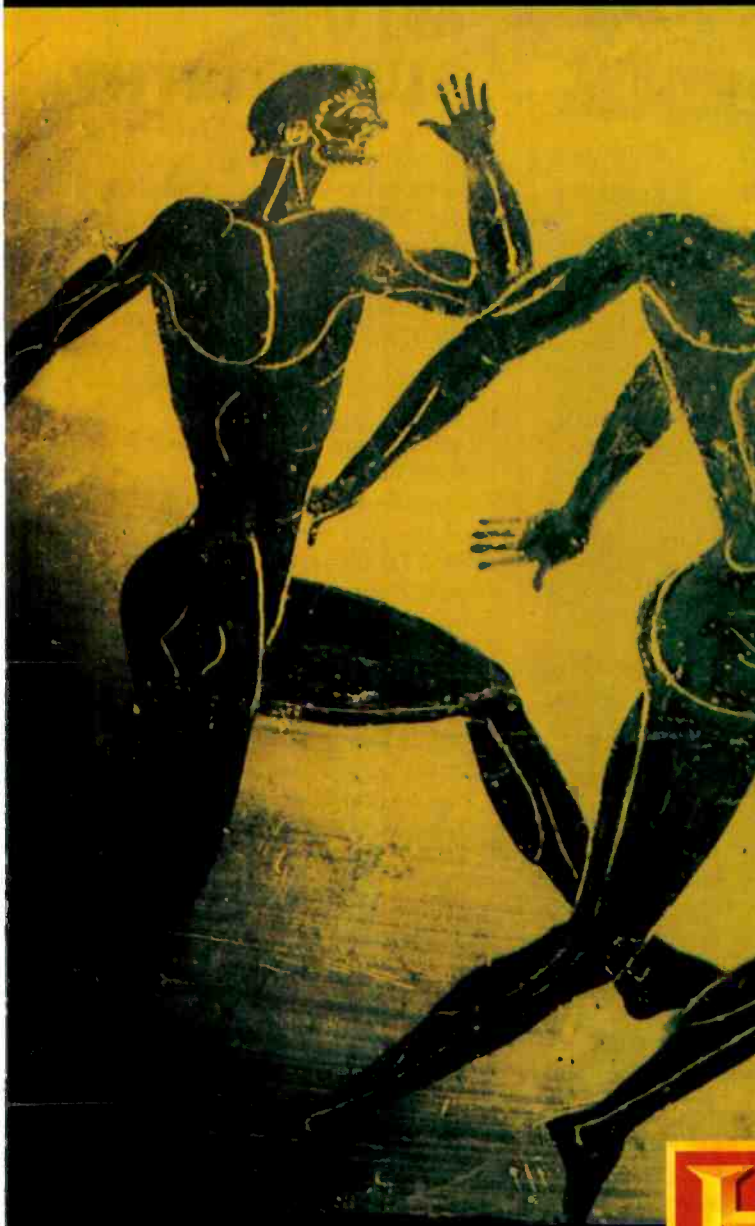


MarketHome, yesmail.com and NetCreations are some of the companies touting e-mail marketing.

order to find enough rubes to bite."

E-marketers are working to separate themselves from the spammers by alerting consumers to the fact that not only can they opt-in, but they can also opt-out of receiving e-mail solicitations; they often sprinkle prominent opportuni-

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CULTURE TRENDS

The Hollywood Reporter's Box Office

For weekend ending May 16, 1999

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	1	The Mummy	24,856,320	10	80,580,605
2	2	Entrapment	9,076,399	17	51,058,711
3	3	The Matrix	4,548,484	47	145,138,521
4	New	Black Mask	4,449,692	3	4,449,692
5	New	A Midsummer Night's Dream	4,285,620	3	4,285,620



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Week of 5/16/99

Artist/Group: **Buckcherry**
Song/Video: **"Lit Up"**
Director: **Mark Racco**

With *Lit Up* serving as their calling card, Buckcherry may well be the much-needed black eye on the woe-is-me musical outlook of the 90s. Ditching contrived angst in favor of street-wise attitude and rowdy fun, this debut spews a glorious blast of trashy garage punk and whiskey-drenched rock swagger. Producers Terry Date (Pantera, Soundgarden, White Zombie) and Steve Jones (of the Sex Pistols) helped *Lit Up* a short fused Scorcher reminiscent of Buckcherry's combustible live show.

Artist/Group: **Jennifer Lopez**
Song/Video: **"If You Had My Love"**
Director: **Paul Hunter**

This Bronx-born Latina can do it all. She started out back in the day as a Fly Girl on the hit tv show "In Living Color," then worked her way up to (and burning up) the big screen in movies like *U-Turn* and *Out of Sight*. Now, she's on the small screen again, singing and dancing her way to Buzzworthy status on MTV and burning up the charts with her debut album, *On the Six*. She's even a 1999 MTV Movie Award nominee for Best Actress!

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CULTURE TRENDS

MTV Around the World

Week of 5/17/99

MTV Asia

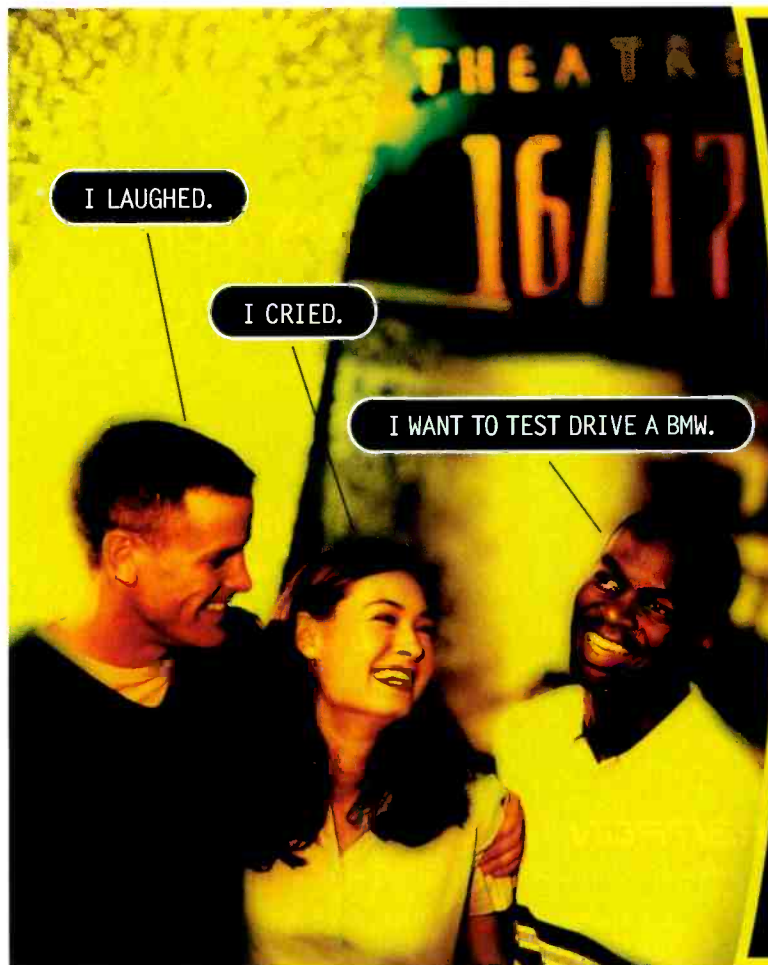
Artist	Title
1. Blondie	Maria
2. Shania Twain	That Dont Impress Me
3. Offspring	Pretty Fly
4. G. Michael	As
5. B. Spears	Baby One More Time

Billboard's Top 10 Country Singles

Compiled from a national sample of airplay. Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	-	1	1	Tim McGraw	A Place in the Sun
2	1	1	79	Shania Twain	Come on Over
3	2	1	67	Dixie Chicks	Wide Open Spaces
4	6	2	55	Faith Hill	Faith
5	3	2	10	George Strait	Always Never the ..
6	-	6	1	Steve Wariner	Two Teardrops
7	4	1	25	Garth Brooks	Double Live
8	10	4	89	Martina McBride	Evolution
9	8	6	60	Jo Dee Messina	I'm Alright
10	5	1	10	Kenny Chesney	Everywhere We Go

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CULTURE TRENDS

MTV Around the World

Week of 5/10/99

MTV Europe

Artist	Title
1. Britney Spears	Baby One More Time
2. Mr Ozio	Flat Beat
3. 2Pac	Changes
4. Vengaboys	Boom Boom Boom
5. Cher	Strong Enough

Billboard's Top 10 Singles

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

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	6	Livin' La Vida Loca	Ricky Martin
2	2	1	14	No Scrubs	TLC
3	3	2	16	Kiss Me	Sixpence None The Richer
4	4	3	20	Every Morning	Sugar Ray
5	8	5	5	Who Dat	JT Money Featuring Sole
6	9	6	7	Fortunate	Maxwell
7	5	1	23	Believe	Cher
8	7	2	22	Heartbreak Hotel	W.Houston/F.Evans&K.Price
9	15	9	4	Where My Girls At?	702
10	6	3	11	What's It Gonna Be?!	Busta Rhymes /Janet

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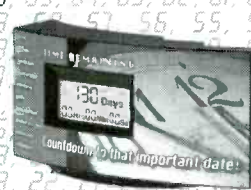
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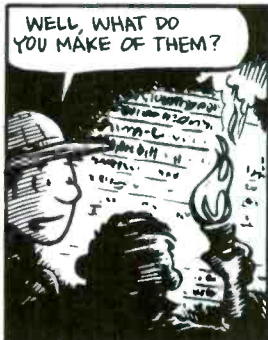
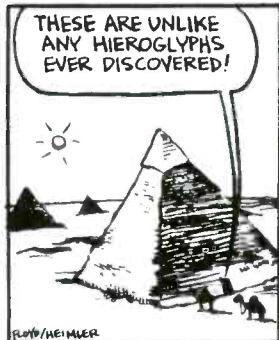
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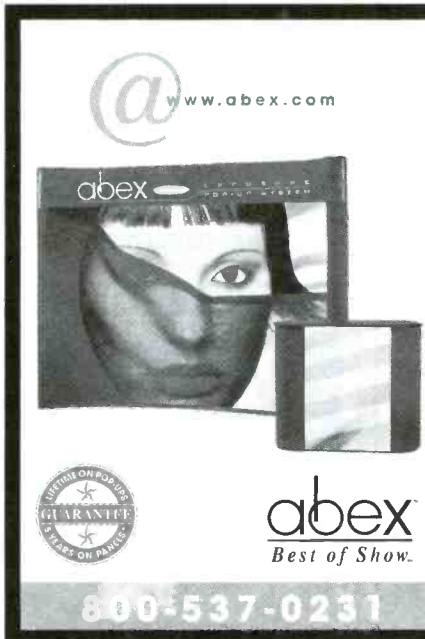


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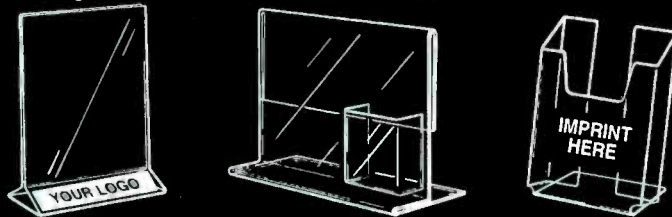
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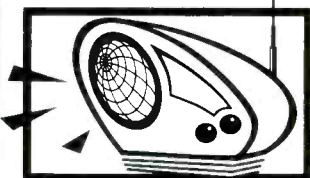
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 11 West 42 Street, 2nd Floor
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callahan@cville.net EOE.

Marketing Communications

Account Manager opportunity available with a premiere sports and event marketing company located in Stamford, CT. Qualified candidate will develop and execute media buys, local promotions, and research for events including extreme sports, golf, cycling, etc. Supervisory experience required. Bachelor's degree a must & 5+ years relevant experience. Must be familiar with PC Windows environment.

Send resume and salary requirements via fax to 703-905-4495 or email hr@advantageintl.com EOE. M/F/V/D.

Advantage Int'l, Inc.

MEDIA BUYER/PLANNER

Fast-paced, high volume national trade show promoter is seeking a savvy Media Buyer to join the Marketing team. Candidate should have a min. 2 yrs agency experience, TV and radio background a must. Strong negotiation & organizational skills. Internet experience a plus! High Energy, casual environment, excellent benefits, 401K.

Fax resume to: 301-984-7182

MARKETING DIRECTOR

Established, cutting-edge fast-growing global research company based in SOHO with other offices is looking for an ambitious leader ready to take on creation and implementation of newly formed marketing operation. We've amassed a client list that includes Fortune 500 companies without the help of a traditional marketing department, now we are looking to find new and larger strategic research opportunities within high level corporations. If you're interested in being part of and building a dynamic team send your resume and salary requirements to:

Jon Silvan

Chief Executive Officer
611 Broadway, Suite 206
New York, NY 10012
Phone: 212-260-8813
Fax: 212-260-9058

Email:

jsilvan@globalstrategy.com

MEDIA BUYING POSITION AVAILABLE

Fast growing company in the media industry that deals with many Fortune 500 clients is seeking a buyer with 2+ years experience to work in a fast-paced buying department. The position and company offer a unique learning experience within the media industry with an opportunity for growth.

Please fax resume to:

Christine

212-319-7194

ASSISTANT ACCOUNT EXECUTIVE

Dynamic mid-town ad agency looking for an energetic, take charge, account person. Excellent opportunity to be part of fast growing \$55MM plus national account; terrific Client/strong marketing partnership. AAE should have 1+ years of agency experience (media/traffic background OK).

Please fax resume to:

212-354-1002

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World's leading Prof'l Services CS Mgrs. w/3 + yrs. of HR/Supvsr/ Fiscal resp. in Print Production. Top comm. and benefits. Nationwide ops. Call 800-201-5051 Fax (714) 549-1838 e-mail: kara@markar.net

10 Nifty Things This Little Guy Can Do For Your Career

1 He advertises products that challenge the mind and change people's lives.

His clients are in growth sector — industry. Yes, the of prescription 2 a supreme economic the pharmaceutical wonderful world drugs.

He'll give you a dynamic environment. He's continuing a 10-year run as one of the fastest-growing agencies in healthcare.

4 He hires lots of bright, creative, fun, and talented people. So you won't be lonely.

He's bringing award-winning talent to healthcare advertising.



Existing clients keep rewarding him with new business. Presumably because he's so good at growing *their* business.

7 He rewards smart women as much as smart men. If that makes the "old boys" uncomfortable, they can go start their own shop.

Since a jumping every Wednesday 8 joint works up a thirst, evening is Happy Hour.

"Good enough" isn't good enough. And that's great for your work.

10 He won't offer you a job unless your work brims with sparkling ideas.

If this sounds like good medicine for your career, send your resume to Human Resources by fax or mail. Both creatives and account people are discovering great opportunities. Check out our website for specific openings.



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Equal Opportunity Employer

HELP WANTED



V. P. of Advertising

Pep Boys, a leading multi-billion dollar NYSE retailer with 645 locations in 37 states and Puerto Rico, is seeking a Vice President of Advertising. With its category-dominant Supercenter format, Pep Boys is the only national company that serves the entire car and light truck automotive aftermarket.

This challenging position requires a leader to provide overall advertising management and strategic media direction. The ideal candidate will have 15+ years of experience in the advertising industry with a proven record of achievement in large, sophisticated retail or consumer products organizations or advertising agency experience managing similar client relationships. Excellent creative instincts, high-energy, articulate, team-oriented, adaptable/flexible and self-confident describe the successful candidate.

Pep Boys offers excellent compensation and benefits including bonus and stock options. This position is located in the historic city of Philadelphia, renowned for its high quality of life and cultural and educational opportunities.

For immediate consideration, please forward your resume with compensation history to: Pep Boys, Vice President of Human Resources, 3111 W. Allegheny Ave., Philadelphia, PA 19132. Fax: 215-227-7513. Pep Boys supports a drug-free working environment and is an equal opportunity employer.

www.pepboys.com

— Art Directors & Writers —

WHAT STRANGE COMPULSION DRIVES US TO TRANSFORM GOODS AND SERVICES INTO LIVING BREATHING THINGS PEOPLE ACTUALLY CARE ABOUT?

Damned if we know.

But it's driven us to win more than 150 regional & national awards in the past five years. If you're an art director or writer so possessed, send us your best work ASAP. Compulsives love company.

Send samples and resume to: Earle Palmer Brown,
1650 Market Street, Philadelphia PA 19103, Attn: MD



THE ADVERTISING COUNCIL

The Advertising Council, the country's leading provider of public service advertising (Smokey Bear, "Friends Don't Let Friends Drive Drunk"), has great opportunities available:

CAMPAIGN MANAGER/ ASSOCIATE CAMPAIGN MANAGER

Energetic individuals to manage our campaigns. Responsibilities include creative and strategic development, overseeing budgets and handling day-to-day responsibilities. Associate Manager will work with PR to plan press events. Candidates should have a minimum of 1 year agency experience (3 years for Campaign Mgr).

MEDIA MATCH ANALYST

This organized individual will analyze donated media support for public service campaigns & develop market and media trend reports. Candidates must have a minimum of 2 years exp in media research and analysis.

Excellent communication skills and the ability to work in a team environment is essential. We offer competitive salaries and an excellent benefits package. EOE

Please mail or fax resume to:

Judy Giberstone, Human Resources Consultant

The Advertising Council, Inc.

261 Madison Avenue - 11th Floor, New York, NY 10016

FAX (212) 867-7422



SALES PLANNER

A&E Television Networks is seeking a Sales Planner to assist the Advertising Sales Department in New York. Candidate must be self-starter with strong organizational and interpersonal skills who can prioritize and handle a multitude of tasks. Computer proficiency, with a minimum of 2 years planning or advertising sales experience required. College degree preferred. Send resumes with SALARY REQUIREMENTS to:

A&E Television Networks

Attn: Human Resources/SLPL

235 East 45th Street, New York, NY 10017

FAX: (212) 907-9402 EMAIL: Recruiter@aetn.com

NO PHONE CALLS PLEASE

EOE M/F/D/V

MARKETING & NEW BUSINESS

Global branding and design consultancy is expanding its Marketing and New Business Development team. We presently have openings in New York and San Francisco. A firm foundation in branding and package design is essential. Both positions require a minimum of five years relevant experience as well as strong writing, communication and presentation skills. Please forward a cover letter, outlining specific qualifications and salary history, via efax to:

(603) 372-6945

HELP WANTED


WANNA CHANGE THE WORLD?

CustomDisc.com is changing the way music will be sold in the 21st Century. This 3-year old Internet Company offers customers the ability to create their own music CDs or securely download digital copies of 200,000 songs for replay on their hard drive or on electronic digital devices.

We are looking only for **top candidates** in the music and Internet marketing fields. If you are looking for the ultimate challenge, are a superstar, and want the rewards that come with being a top performer, you just found it. Wimps need not apply.

Vice-President of Sales (Job #CD1013) - You are a sales guru who will be responsible for the development of wholesale sales, promotional product sales, and ad specialty sales programs. You have 5+ years experience in selling promotional products and ad specialty items; a burning desire to excel; and a no-holds-barred attitude.

Vice-President, Promotions (Job #CD1022) - You are a promotions superstar who will create and manage edgy and compelling Internet and radio promotions. You have 5+ years of music promotions experience; love music, the Internet, and radio; and have many wacky ideas.

Sales Associate (Job #CD1014) - You are a sales superstar who will be responsible for direct sales to ad specialty agencies and corporate clients. Duties will include lead generation, prospecting, writing proposals and managing accounts. You have 3+ years experience selling promotional products; are aggressive and self-motivated; and can sell, sell, sell.

Director, Public Relations (Job #CD1023) - You are a PR guru and will manage our PR firm and create and execute innovative PR ideas. You have 3+ years of PR experience; know Internet PR cold; and have many wacky ideas.

Please send to resumes to:

Human Resources

CustomDisc.com

1 Atlantic Street, Stamford, CT 06901

or e-mail at: Jobs@customrevolutions.com

or fax at 203-323-8912

Please include job code with your resume.

**MANAGER****AFFILIATE SALES RESEARCH**

A&E Television Networks is seeking a Manager, Affiliate Sales Research to provide research support to the Affiliate Sales and Local Ad Sales Departments. The position's responsibilities include the development of sales strategies and presentations, which will enable AETN to be positioned for continued growth in the marketplace; as well as manage the Compass database and systems.

This position reports to the Director, Affiliate Research. The qualified candidate must possess a college degree, with a minimum of 3 years research experience, preferably within the cable TV industry. Thorough knowledge of research resources (Nielsen, MRI, Scarborough and Compass) required. Strong presentation, as well as strong computer skills are essential.

For immediate consideration,
please forward or fax your resume with salary requirements to:

A&E Television Networks

Attn: Human Resources Dept./MGRRES

235 East 45th Street, New York, NY 10017

EMAIL: Recruiter@aetn.com

FAX: (212) 907-9402

NO PHONE CALLS PLEASE

EOE M/F/D/V

Wild things are happening

At Bell Atlantic, we are committed to being a trusted guide in the confusing world of communications. Here, you'll have a chance to work with some of the best and brightest people in the industry on projects that are changing the face of communications. Not an idle promise, big things are happening here, and we're poised to become the premier communications company in the 21st century. To help us get there, we are now seeking the following individual.

MANAGER**CONSUMER MARKETING COMMUNICATIONS
AFRICAN-AMERICAN SEGMENT**

New York City based

As the Manger, you will lead the development and implementation of product and service marketing communications programs for the African-American consumer segment. You will deliver integrated marketing communications programs for individual products and services such as Caller I.D. and Voice Mail, in addition to promoting packages and calling plans. You will manage external resources, set objectives and track results to determine the effectiveness of all programs.

To qualify, you should possess a Bachelor's degree or equivalent, 5+ years experience in advertising/marketing communications, including corporate and/or agency experience and some experience with the African American market segment. Strong direct marketing skills including DRTV, mail and radio is required. You should also possess a general knowledge of events and trends that effect purchase attitudes and brand relationships and an in-depth understanding of core African-American values.

Bell Atlantic offers competitive salaries and a comprehensive benefits package to include a 401(k) plan. Interested candidates please send resume, with standard fonts (no bold, italics, underline, bullets or graphics), to: Bell Atlantic, Employment Department, Room 823, 125 High Street, Dept. ADW052499, Boston, MA 02110. Bell Atlantic is an affirmative action/equal opportunity employer.



www.BellAtlantic.com

ADVERTISING SALES

Growing custom publishing/web firm is seeking two sales people for an integrated print/web product, which targets an executive audience. Subjects are business/social related — see www.diversityinc.com.

Qualifications: read the WSJ, really like business and have an inquisitive nature. An innovative and perseverant personality is more important to us than experience; we will train the right people. Must have a BA/BS degree, must be totally web focused. Strong presentation skills a plus.

We offer a generous compensation package, 401K, profit sharing and benefits. You must be able to work from our Somerset, NJ office (55 minutes from NYC, Rt. 287, exit 12).

Please fax resume to:

Hemisphere Inc.

732-764-0255 or email lvisconti@hemnet.com

No phone calls please.

HELP WANTED

Would you call a plumber when you have a headache?

Of course not.

Then don't call just any temp service when you need a DM pro. Call DMOC!



The original — and still the **ONLY** — interim staff service focusing exclusively on direct marketing.

There's too much to risk. So when you need the very best interim database, traditional DM or website marketing help, call the **FIRST**, the **BEST** in the business — **Direct Marketers On Call.**



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WRITER / PRODUCER

WANTED: Writer/Producer to write and produce off-air promo spots, sales tapes, marketing presentation tapes for Comedy Central. Must have 2-4 years' experience producing sales tapes or promos, with strong writing and visual skills. Will work cross-departmentally with Marketing, Ad Sales, Affiliate Relations, On-Air promotions, and New Business Development. Must be able to work independently, prioritize and manage multiple projects at once. You will be responsible for conceptualizing, budgeting, scheduling, and production. Knowledge of brand and sense of humor a must! We offer a competitive salary and benefits plan. Please forward resume, salary requirement, and reels, to:

COMEDY CENTRAL
Attn: TMK - Human Resources
1775 Broadway
New York, NY 10019
Fax: (212) 767-4257

(No Phone Calls Please)
www.comedycentral.com
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Only Resumes with Reels will be considered



COMEDY CENTRAL

SALES

National Account Executive

Positions Available in
NEW YORK & LOS ANGELES

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As a major custom publisher, and the nation's leading visitor market publication, Guest Informant is able to offer you this superior opportunity for lucrative & exciting growth. You'll have the resources & support you need to fully utilize & develop your skills while achieving your career goals.

You will sell advertising in our major market publications, from new launches to controlled circulation magazines. You need to possess 3-5+ years national ad sales experience in retail, dining and other national ad categories, with both clients and agencies. We offer excellent compensation & benefits. Send resume to:

Guest Informant
Attn: VP-Sales and Marketing
444 North Michigan Ave, #1170
Chicago, IL 60611
FAX: 312-329-9965



Guest Informant is an Equal Opportunity Employer

**ACCOUNT SUPERVISORS
ACCOUNT EXECUTIVES**

If your potential for growth and career challenges are limited by the size of your agency, consider GWP, Inc. Due to agency growth, we have career opportunities for an experienced Management Supervisor, a seasoned Account Supervisor and an Account Executive. AE/AS positions require min. 3-6 years sales promotion agency experience. Packaged goods experience a must!

**GROW
WITH US**

Please send resume with salary requirements to:
GWP, 1031 US Hwy 22,
Suite 303,
Bridgewater, NJ 08807
fax: 908-707-0117
e-mail: jwaller@gwpinc.com



ADVERTISING SPACE SALES

ADWEEK DIRECTORIES has an exciting entry-level inside sales opportunity for you to sell advertising in our directories serving the advertising, marketing, traditional media, and new media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focussed, consultative sales approach. Here's a chance to make your mark with some terrific proven products. Competitive salary, excellent commission package and benefits.

Fax resume, cover letter, and salary history to:

Harold Itzkowitz 212-536-5315

Resumes without cover letters will not be considered.

EOE

CONTEMPORARY MARKETING, INC.

Experienced Account Executive Needed

Leading Top 10 event marketing company seeks a highly organized, high-energy person to lead an account team on high profile projects with Fortune 50 clients.

Please fax resume and salary history to:

(973) 890-9271



**CONTEMPORARY
MARKETING
INCORPORATED**

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

**USE ADWEEK MAGAZINES TO
GET NATIONAL EXPOSURE**

HELP WANTED

AD WOES



AD PROs has been successfully serving the advertising community for over nine years, and proudly announces the opening of its New York office. AD PROs can find you a permanent or temporary position... So, have you checked your career lately?



ADVERTISING & MARKETING CAREER SPECIALISTS

ADPROs NEW YORK · 29 W. 46th St., 6th Floor, New York NY 10036 (212) 840-7767 fax (212) 840-9040
 CHICAGO · 311 W. Superior, Suite 500, Chicago IL 60610 (312) 751-0090 fax (312) 751-0089
 OAK BROOK · 1100 Jorie Blvd., Oak Brook IL 60523 (630) 571-9900 fax (630) 571-9930

Affiliated with Ad Temps, Inc. EOE

TURNER BROADCASTING SALES, INC.
 Subsidiary of Time Warner
Account Service Representative-NYC

We are looking for several people to join our newly created Account Management department at our **NEW YORK CITY** location to meet our increased servicing needs.

The Account Service Representative will maintain all aspects of account management to provide timely and accurate information to the sales team as well as the client. This involves partnering with multiple departments such as, Advertising Sales, Strategic Planning, Traffic, Sales Invoicing, Sales Information and Credit.

Responsibilities include: 1) Entering advertiser commercial schedule requirements into our in-house ordering system. 2) Revising advertiser schedules and tracking changes. 3) Allocating schedules based on advertiser's marketing needs. 4) Post analysis and liability monitoring. 5) Identification/resolution of invoice discrepancies and revenue reporting. 6) Building strong relationships with internal departments and agency clients.

Qualifications College Degree preferred. Media industry and/or Account Management experience a plus. 2+ years' general business experience required. Must have strong communication/interpersonal skills, be able to multi-task in a fast paced environment, be detail oriented, deadline driven, have a sense of urgency, quantitative reasoning, and strong follow-up skills.

Computer skills: Proficient in Microsoft Office (Excel and Word for Windows)

Please fax resume with salary history to:
203-655-9539

TBSI is an Equal Opportunity Employer

Associate Marketing Manager

Gruner and Jahr USA, publisher of some of the country's leading women's consumer magazines and a Bertelsmann subsidiary, has the following position available.

Under direct supervision of the senior Marketing Manager, you will write all big idea/added value proposals that relate to corporate deals and coordinate their implementation. Other responsibilities include: tracking the department budget; coordinating G+J events, maintaining vendor/third party alliance relations; and assisting the Marketing Manager with the development of corporate marketing materials/initiatives. Additionally, you will participate in other assigned projects. You will need at least 3 years experience in publishing, agency or brand management. Superior and demonstrated writing and oral skills with proficiency in QuarkXpress necessary. Excellent quantitative skills are required, as is the ability to multi-task in a fast-paced environment.

For immediate consideration, please send/iax your resume including salary history, to: Human Resources Department AM-AMM, G+J USA Publishing, 375 Lexington Ave, New York, NY 10017; Fax: (212)499-2216. EOE M/F

G+J USA Publishing
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 We are an Equal Opportunity Employer.

The best way to a healthier life is with a healthy career

And at Solgar Vitamin and Herb, a recent addition to the Whitehall-Robins Healthcare family, you can. For more than 50 years, we've been producing and providing the highest-quality nutritional dietary supplements. We are as fully committed to supporting the science of nutritional supplements through research, technology and education, as we are to our employees. That's what has made us the leader we are.

Product Manager

Take this opportunity to utilize your marketing experience as you lead the development of plans and programs to establish and maintain long-range markets for our products. You'll work with Research and Development on all new product launches while supervising the production of all marketing support material for new product launches. Additionally, you'll manage appropriate in-house and outside services to create, improve and evaluate advertising/brochure copy, media and promotions.

The qualified candidate has a BA/BS with 3-4 years' marketing experience (MBA and/or agency experience a plus), with excellent communication, multi-tasking and management skills.

Bringing your expertise to Solgar Vitamin and Herb has its rewards. Our compensation packages include competitive salaries and comprehensive medical, dental, savings and tuition reimbursement plans. If you are ready to further your career in a world class environment committed to your professional development, please forward your resume and salary history, in confidence, to: **Solgar Vitamin and Herb, Human Resources/PD, 500 Frank W. Burr Blvd., 7th Floor, Teaneck, NJ 07666; Fax: (201) 678-3198; E-mail: dekrnp@solgar.com**



Since 1947

Equal Opportunity Employer. M/F/D/V

MEDIA SUPERVISOR

Baltimore agency needs Media Sup. to manage national/international travel accounts. Tour & Travel experience a plus.

Send resume in confidence to:

Main Post Office
 P.O. Box 13323
 Baltimore, MD 21202

SPONSORSHIP SALES

Sports promotion agency seeks accomplished sponsorship sales professional with demonstrated track record, established contacts at major corporations and superior presentation skills. Atlanta based.

Please fax detailed resume to:
 HR Dept.
 (770) 234-5929 EXT: 2

HELP WANTED

Corporate Communications Manager

Corporate Communications Manager sought by fast-paced national retail real estate developer headquartered in Arlington, VA. Primary responsibilities are to assist Director of Corporate Communications in writing and editing of press releases, special presentations and production of collateral materials. Other duties include fielding local/national media calls, developing press kits and assisting in annual report production. Knowledge of real estate/commercial development issues a plus. Some travel required.

Qualifications: BA communications, English or related field and 3-4 years of experience. Excellent benefits.

Send resume with salary history to:

The Mills Corporation
Attn: Human Resources/SG
1300 Wilson Boulevard, Suite 400
Arlington, VA 22209
FAX: 703/526-5344

**SALES PLANNER**

Serve as an integral part of the Advertising Sales Team, participating in the formulation of marketing materials, presentation of sales proposals and stewardship of commercial schedules on the TV Guide Channel. This position will have direct contact with upper level agency decision makers, clients and internal management. Qualifications include:

- Excellent presentation skills including oral and verbal communication
- 2-4 years in media experience, preferably at an advertising agency or cable network
- Knowledge of Media Math and Research
- Strong computer skills including Word, Excel and PowerPoint

Position works in conjunction with two account executives in the New York Sales Office.

Please mail resume and brief cover letter to:

Sales Planner
TV Guide Channel
708 Third Avenue
New York, NY 10017

E-mail:
salesplanner@tvguide.com

Account Executive

Growing downtown shop with premium clients needs strategic, self-confident, organized self-starter. Diverse work from ads to promotions. 3yr. min. agency exp. Liquor exp. a plus. Great opportunity. Good Benefits. Friendly environment. Fax resume to 212-366-0468 or email to info@hewe.com

Optimum Media, a division of DDB Needham, NY, has excellent opportunities for the following seasoned media professionals:

MEDIA RESEARCH SUPERVISOR

Position involves supervising our research support staff for planning and buying. Prefer 3-5 years experience. Knowledge of syndicated media research data and software tools along with excellent written and verbal communication skills a must.

MEDIA RESEARCH ANALYST

Position involves research for media buying. One year experience Donovan Systems, estimating, software strategy and CMR a must.

Please fax resumes with salary requirements to:

Bryn Davis
Fax: (212) 415-3549

Advertising

The Neiman Group, a 30-person AAAA advertising agency in Central PA offers a high-energy, fast-growing environment to people who are passionate about creative.

Senior Account Executive
5-7 years agency experience in all areas of account management and planning. Past experience with regional/national B-to-B and consumer accounts required.

Art Director
3-5 years agency experience in print and broadcast.

Fax resumes to:

Frank Coleman, Exec. VP
The Neiman Group
ADVERTISING
717-232-7998, or send to
415 Market Street, Suite 201,
Harrisburg, PA 17101 EOE

YOU'LL HAVE SOME OF THE INDUSTRY'S HOTTEST CREATIVES WORKING UNDER YOU. FALLON'S ONLY TWO FLOORS BELOW US.

Award-winning, midsize advertising agency is seeking smart, strategic-minded people who thrive in a fast-paced environment.

Only great communicators need apply. Current openings include:

Media Planner


Ideal candidates will have 1-2 years' experience, with a concentration in print. Opportunity to work all forms of media buying and planning, including interactive.

Account Management

All levels. Direct marketing and/or traditional agency background helpful. Travel-related account experience a plus.

Account Manager/Interactive

Must have proven ability to guide an interactive project from inception to execution. You must have at least 3 years' agency experience, and 1-2 years' interactive experience.

We offer competitive salaries and benefits, along with the opportunity to work on exciting, provocative work. Please fax your resume, along with salary history, to (212) 741-6931 Attn: HR. No phone calls please. 

Equal Opportunity Employer All qualified applicants are encouraged to apply

Growing design firm specializing in brand identity and "line-look" packaging systems seeks the following:

PACKAGE DESIGNER

Severely talented, self-motivated team player with 3-5 years experience designing retail packaging. Superior knowledge of Adobe Illustrator and PhotoShop an absolute must. Bachelor's degree in design required.

NEW BUSINESS DEVELOPMENT MGR

Innovative and aggressive professional with 3-5 years experience researching, developing and managing new business, developing marketing/sales strategies and identifying new opportunities. Background in design/advertising a must.

Fax: 609.810.2278
Email: tmininni@dca.net

**ASSISTANT MARKETING MANAGER**

needed for a growing Direct Response Company in Philadelphia suburb. Outstanding team atmosphere and working conditions. Opportunity for advancement and growth with the company. Must be enthusiastic, organized and able to keep multiple balls in the air at one time. Word and Excel prowess a must...some production and media experience very valuable. **Very competitive compensation package including salary and bonus, Co. paid medical, life, AD&D and company contribution to 401K.** If you are looking to take that next step and find out about the "client side," mail your resume and recent salary history to

JL/CBW at P.O. Box 1091
Brookhaven, PA 19015

Email:
cwackman@endlesspools.com

REGIONAL MANAGER SOFTWARE

Strata Marketing, the country's fastest growing media planning, buying & research software firm, has a tremendous opportunity for you. If you have exp marketing to agencies, excellent communication skills, & like to travel, Strata wants you. You will be responsible for your own territory! Compensation is commensurate to exp, 401K, many other benefits. Join a team that offers tremendous support to help you grow. Resume, letter & sal history to:

Ddrucker@stratag.com
Fax: (312) 222-2510

UNITED STATES POSTAL SERVICE Graphics Artist

U.S. Postal Service HQ's in Washington, DC, has opportunities in its corporate relations office for graphic designers. For information on requirements and how to apply, call 1-800-JOBS-USPS or go on-line to <http://www.usps.gov/hrisp/PublicListings.page>.

HELP WANTED

Associate Manager of Research

Come join the #1 Entertainment Site on the Web!

Sony Online Entertainment - producers of The Station@sony.com (www.station.sony.com), the entertainment site with hits like Jeopardy! Online and Wheel of Fortune Online - is growing by leaps and bounds, and we're looking to expand our exceptional team.

You will analyze site traffic, as well as program and market related consumer research information. Responsibilities include summarizing monthly reports from syndicated resources, developing generic and customized client presentations, and tracking findings on the marketing effectiveness of College Jeopardy Online and other programs.

To qualify, you must possess 3+ years of media research experience. Database management and market research knowledge essential; experience in online research preferred. Solid analytical, problem-solving and computer (Word, Excel, PowerPoint) skills a must.

Sony Online Entertainment offers salary and benefits packages that reflect our industry leadership position. For consideration, please apply online or forward your resume, including salary requirements, to: **Dept. AM, Human Resources, Sony Pictures Entertainment, 550 Madison Avenue, 7th Floor, New York, NY 10022. Fax: (212) 833-6249; Apply online: spe_hr_ny@spe.sony.com** No phone calls, please. We are an equal opportunity employer.

Sony Online Entertainment

PRODUCT MANAGER

MetaCreations is looking for a **3D Imaging Product Manager** for our New York City location. Our cutting-edge technology is powering our growth within the professional graphics and web arenas.

As a MetaCreations' Product Manager, your duties would be to define the needs of the market and develop specific feature requirements that ensure the product definition and design meet the market's requirements, as well as conduct competitive analysis.

MetaCreations Product Manager will also manage the launch process including working cross-organizationally with engineering, quality assurance, documentation and PR, work with the product marketing team to determine marketing requirements, product packaging, collateral, white papers, and sales training and tools as well as participation in engineering design discussions in order to understand implications and tradeoffs of all technical decisions.

Qualifications:

- A minimum of 3 years experience in software product management (internet or e-commerce experience a plus) including demonstrated success developing and launching a product.
- A strong technical background with experience in imaging products.
- Excellent communication skills and a teamwork attitude.
- Good project and process management skills.
- Impeccable organization and the ability to set and meet deadlines in a fast-paced environment.
- Marketing degree a plus

MetaCreations offers competitive salary, stock options, full benefits, relocation assistance and a casual, small-company environment with cool products and people.

Send your resume and salary history to:

jobs@metacreations.com or fax to: (805) 566-6385

Visit our website at: **www.metacreations.com**


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BMW Financial Services, a division of the world's premier luxury performance automobiles, puts the power of its legacy behind all future endeavors... and looks to tomorrow by embracing evolutionary products and technology. Today we are proud to have over 250,000 accounts and a \$10 billion portfolio. We eagerly anticipate the new millennium with aggressive geographic expansion plans and an unprecedented product diversification strategy. To make our visions a reality, we seek exceptional marketing professionals in our **WOODCLIFF LAKE, NJ headquarters.**

BRAND MANAGER

We will count on you to: develop a strong brand strategy for our services; define and create the "Ultimate Financial Services Experience" for retailers and drivers; and identify profile information that will effectively position new/existing automotive financial products and services. Other key responsibilities will include: investigating relationship marketing opportunities; formulating strategies; and exploring optimal delivery channels to achieve objectives.

Position requires a Bachelor's degree in Marketing and/or Communications (Master's degree preferred) and a proven track record of success in financial services Brand Management. Automotive and E-commerce experience highly desirable.

INTERACTIVE MARKETING SPECIALIST

You will play a pivotal role in expanding our interactive services by: assisting with our aggressive driver and dealer interactive initiatives; expanding our online presence; developing new website features; coordinating projects for our Intranet dealers system and website development; gathering/analyzing consumer and center feedback; and keeping up-to-date with competitor website developments.

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ARE WOMEN BETTER EQUIPPED TO DEAL WITH PROSTATE CANCER THAN MEN?

So the Cancer Research Institute and the American Cancer Society have joined together to form *The Prostate Cancer Initiative*. It's a national program designed to increase awareness among men (and women), provide patient care and fund the latest clinical research into harnessing the power of the body's immune system to fight the disease.

To learn more about prostate cancer, call the American Cancer Society at 1-800-ACS-2345, or write to *The Prostate Cancer Initiative*, care of Cancer Research Institute, 681 Fifth Avenue, New York, NY 10022.



Magazines

BY LISA GRANATSTEIN

Mr. Smith Shakes Up Washington

U.S. News editor brings some zip to staid weekly

Almost a year after Stephen Smith replaced the much-maligned James Fallows as editor of *U.S. News & World Report*, the switch is showing signs of some payoff. With a recent flurry of compelling covers, more in the spirit of *Entertainment Weekly* than, say, *National Review*, Smith appears to be making good on his promise to shake up the newsweekly's content and design, and its cover in particular.

Plucked from *The National Journal* last July to succeed Fallows, Smith had his work cut out for him at Washington-based *U.S. News*. Nearly a dozen staffers had walked, morale had bottomed out and the Mort Zuckerman-owned title was in the midst of an identity crisis as it struggled to find the right mix of news and service.

"We're much more pulled together now," Smith says. "We've developed a good set of news reflexes, and we collectively have a sense of what a *U.S. News* story is and what isn't."

While Smith continues to offer a mix of service and news, he has put a heavier emphasis on the latter. "I've been



The design changes will move inside this fall.

Mediaweek Magazine Monitor

Weeklies

May 24, 1999

And the weeklies keep rolling along. With the rest of the magazine business looking a little less robust these days, frequency seems to be a big advantage. Monthlies are up only slightly, and biweeklies are pretty much flat if you exempt *ESPN, The Magazine*. So what is it about the weeklies? In two words, Time, Inc. Each of its books is posting solid gains, led by *Time*, which is leading gains by all three newsweeklies. The business weeklies aren't doing bad either, with *Business Week* still up nearly 6 percent and *The Economist* up nearly 8.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	24-May	65.23	25-May	111.11	-41.29%	1,581.96	1,495.59	5.77%
Economist, The	15-May	65.00	16-May	60.00	8.33%	1,210.89	1,122.30	7.89%
Newsweek	24-May	44.20	25-May	55.55	-20.43%	944.13	916.76	2.99%
PeopleX	31-May	63.16	1-Jun	59.33	6.46%	1,603.76	1,525.09	5.16%
Sports Illustrated	24-May	60.60	25-May	54.88	10.42%	1,068.46	1,076.31	-0.73%
TimeE	24-May	46.66	25-May	53.35	12.54%	1,132.51	994.99	13.82%
US News & World Report	24-May	48.74	25-May	25.01	94.88%	773.56	734.71	5.29%
Category Total		393.59		419.23	-6.12%	8,315.27	7,865.75	5.71%
ENTERTAINMENT/LEISURE								
AutoWeek	24-May	20.20	25-May	26.82	-24.68%	594.34	603.69	1.55%
Entertainment WeeklyX	21-May	36.35	22-May	25.78	41.00%	697.16	628.96	10.84%
Golf World	21-May	42.26	22-May	39.71	6.42%	566.24	653.34	13.33%
New York								
New Yorker	24-May	26.07	18-May	30.20	-13.68%	664.04	704.25	-5.71%
Sporting News	24-May	11.50	25-May	12.08	-4.80%	353.26	323.66	9.15%
Time Out New York	19-May	84.10	19-May	63.40	32.65%	1,314.35	1,121.35	17.21%
TV Guide	22-May	79.28	23-May	24.85	219.03%	1,457.41	1,277.12	14.12%
Category Total		299.76		222.84	34.52%	5,646.80	5,312.37	6.30%
SUNDAY MAGAZINES								
Parade	23-May	7.77	24-May	9.70	-19.90%	251.17	259.08	-3.05%
USA Weekend	23-May	8.24	24-May	9.75	-15.49%	266.84	252.70	5.60%
Category Total		16.01		19.45	-17.69%	518.01	511.78	1.22%
TOTALS		709.36		661.52	7.23%	14,480.08	13,689.90	5.77%

X=ONE MORE ISSUE IN 1998; E=ESTIMATED PAGE COUNTS.



Biweeklies

May 24, 1999

With the first half of 1999 done, *Fortune* holds the lead in its perennial joust with *Forbes*, a reversal of their positions at this time last year. *Forbes* is down nearly 5 percent while *Fortune's* up nearly 2 percent. But given the nature of this battle, there's plenty of time for the two to switch places again.



	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN, The Magazine#15	17-May	49.12	18-May	50	-1.76%	548.45	283.75	93.29%
Forbes	17-May	215.10	18-May	195.92	9.79%	1,565.41	1,647.58	-4.99%
Fortune	24-May	214.00	25-May	145.04	47.55%	1,637.47	1,609.64	1.73%
National Review	31-May	21.70	1-Jun	20.75	4.58%	222.34	217.60	2.18%
Rolling Stone@	27-May	58.31	28-May	151.82	-61.59%	682.70	672.87	1.46%
Category Total		558.23		563.53	-0.94%	4,656.37	4,431.44	5.08%

#=LAUNCH ISSUE WAS 3/23/98; 5=FIVE MORE ISSUES IN '99; @ROLLING STONE 30TH-ANNIVERSARY ISSUE IN '98.

Magazines

trying to get the magazine to run closer to the news," the editor says. "With the amount of information around today and the sheer velocity of the information, the traditional news-magazine function of serving it up for readers has become more important than ever."

Smith is no stranger to what makes a newsweekly tick. Prior to his year and a half as editor of *The National Journal*, Smith worked for both of his primary competitors, *Time* and *Newsweek*.

While covers have included news-driven subjects such as President Clinton, the Balkans and the Columbine shootings, Smith has shaken things up with some covers that are clearly not your parents' *U.S. News*. A case in point was the May 17 cover story on wrestling. Smith points out that the seven-page feature focused on wrestling as a social phenomenon, assuring that the traditionally staid newsweekly has not suddenly gone Hollywood. "The wrestling cover took us to the limits of our franchise," he says. "It's a very important story—35 million Americans are watching this garbage. It's jaw-dropping."

The man behind the snazzier-looking covers is Ken Newbaker, hired by Smith last November as senior art director. "We've put a lot more emphasis on trying to make the magazine more visually interesting," says Smith. Another illustration of Smith's visual direction: last week's slick cover image promoting a big feature on Americans' growing lust for luxury goods.

Some buyers are taking notice of the new look. "*U.S. News* was a bit vanilla," says Priya Narang, media director at DeWitt Media. "It used a lot of white space and didn't jump out at you and could easily be passed over. They're trying to graphically make the covers a little more compelling and livelier."

This fall, Smith intends to make "pretty major changes" in design throughout the book. "We are looking at making the magazine more handsome and readable from a visual standpoint," he says, adding that everything is under consideration except the "untouchable" logo.

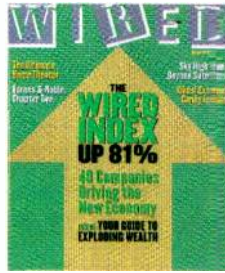
Helping Smith reshape the magazine are several staffers who departed during the Fallows era and have come back, including contributing editor Steven Roberts, executive editor Brian Duffy and columnist Michael Barone. Morale is much improved, Barone says. "During the period [before Fallows], there was a lot of friendliness and a lot of trust...I saw that then, and I've seen it now," he observes. "I didn't see that [during Fallows' term]."

U.S. News' total paid circulation of 2.2 million (down 1.9 percent in the second half of 1998) continues to distantly trail *Time* (4.2 million) and *Newsweek* (3.2 million).

The news is better on the advertising front, where pages are up 5.3 percent this year

Mediaweek Magazine Monitor

Monthlies/June



The pace of growth among monthly magazines set in the early months of this year appears to be slowing a bit. The titles measured by the MMM are still up, but not by a whole lot, through the first half. All totaled, the monthly group posted a 1.07 percent increase in ad pages, not a bad showing, considering that rates are up as well.

Among the standout performers in the first half in terms of percentage gains have been some familiar titles, among them *Mirabella*, which, after doubling its publishing frequency this year, is up nearly 40 per-

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Fast Company ¹⁰ @/y	205,000	256,348 ^a	144.00	152.20	-5.39%	503.00	265.00	89.81%
Red Herring ⁺	55,000	70,030 ^b	121.5	80	51.88%	477.91	437.12	9.33%
Wired	425,000	511,478 ^a	137.20	125.5	9.32%	620.30	624.90	-0.74%
Category Total			402.70	357.70	12.58%	1,601.21	1,327.82	20.66%
DO-IT-YOURSELF								
Family Handyman ⁹	1,100,000	1,108,882 ^a	73.16	65.72	11.32%	348.59	316.80	10.03%
Today's Homeowner ¹⁰	950,000	953,983 ^a	57.68	50.79	13.57%	262.99	251.01	4.77%
Category Total			130.84	116.51	12.30%	611.58	567.81	7.71%
ENTERTAINMENT								
People en Español ¹⁰	200,000	253,090 ^a	79.60	59.00	34.92%	232.70	202.80	14.74%
Premiere	600,000	602,589 ^a	51.99	64.36	-19.22%	309.01	337.45	-8.43%
Source, The	400,000	409,013 ^a	122.14	101.16	20.74%	677.72	569.61	18.98%
Spin	525,000	532,315 ^a	74.48	69.60	7.01%	487.29	427.51	13.98%
Us	1,000,000	1,105,241 ^a	50.14	58.15	-13.77%	250.87	257.24	-2.48%
Vibe ¹⁰	600,000	600,650 ^a	117.94	112.74	4.61%	509.29	508.13	0.23%
Category Total			496.29	465.01	6.73%	2,466.88	2,302.74	7.13%
ENTHUSIAST								
Audio	None	96,040 ^a	30.82	35.30	-12.69%	236.42	248.22	-4.75%
Automobile	600,000	618,966 ^a	84.72	87.83	-3.54%	456.66	472.79	-3.41%
Backpacker ⁹	255,000	271,462 ^a	67.75	60.84	11.36%	378.14	414.46	-8.76%
Bicycling ¹⁰	273,000	274,930 ^a	74.71	70.22	6.39%	301.34	333.39	-9.61%
Bike ¹⁰	130,000	123,232 ^a	45.70	68.43	-33.22%	172.15	243.46	-29.29%
Boating	None	201,343 ^a	145.20	133.48	8.78%	972.88	901.78	7.88%
Car and Driver	1,200,000	1,249,939 ^a	134.16	141.24	-5.01%	671.90	683.32	-1.67%
Car Craft	375,000	377,647 ^a	64.94	58.54	10.93%	348.58	304.92	14.32%
Chevy High Performance	175,000	189,184 ^a	89.68	97.06	-7.60%	459.88	477.58	-3.71%
Circle Track	130,000	131,355 ^a	94.06	94.56	-0.53%	551.97	546.60	0.98%
Cruising World	146,000	152,268 ^a	99.82	101.59	-1.74%	673.98	672.36	0.24%
Cycle World	310,000	316,944 ^a	102.35	102.27	0.08%	503.08	524.21	-4.03%
Dirt Rider	170,000	178,780 ^a	96.56	97.74	-1.21%	567.97	577.80	-1.70%
Flying	None	307,893 ^a	71.33	75.08	-4.99%	408.39	413.51	-1.24%
Four Wheel & Off Road ⁺	350,000	369,970 ^a	102.83	113.94	-9.75%	529.24	585.84	-9.66%
Golf Digest	1,550,000	1,554,134 ^a	173.11	147.67	17.23%	800.02	743.35	7.62%
Golf Magazine	400,000	1,401,671 ^a	131.55	139.67	-5.81%	840.78	781.38	7.60%
Hot Rod	750,000	788,449 ^a	100.99	94.67	6.68%	507.02	538.43	-5.83%
Motor Boating & Sailing	None	124,170 ^a	146.49	132.14	10.86%	1,000.93	972.47	2.93%
Motorcyclist	240,000	245,926 ^a	79.31	87.40	-9.26%	406.16	425.37	-4.52%
Motor Trend	1,150,000	1,197,118 ^a	105.05	95.01	10.57%	560.70	533.60	5.08%
Petersen's Photographic	200,000	208,749 ^a	89.77	98.08	-8.47%	560.97	552.92	1.46%
Popular Mechanics	1,400,000	1,432,301 ^a	81.27	85.87	-5.36%	375.62	386.20	-2.74%
Popular Photography	450,000	457,121 ^a	178.28	164.59	8.32%	1,022.26	965.08	5.92%
Road & Track	735,000	758,299 ^a	122.99	148.64	-17.26%	645.47	646.80	-0.21%
Rod & Custom	130,000	136,908 ^a	101.13	101.30	-0.17%	517.98	537.75	-3.68%
Sailing World ¹⁰	60,000	60,967 ^a	42.50	44.64	-4.79%	213.07	224.85	-5.24%
Salt Water Sportsman	150,000	150,590 ^a	90.33	72.75	24.16%	577.83	579.18	-0.23%
Skin Diver	200,000	217,915 ^a	66.03	78.29	-15.66%	382.22	461.53	-17.18%
Sport	750,000	817,164 ^a	36.14	27.43	31.75%	174.91	180.78	-3.25%
Sport Truck	200,000	201,320 ^a	94.68	93.32	1.46%	446.47	470.61	-5.13%
Stereo Review's								
Sound & Vision ^{10#}	400,000	400,220 ^a	60.32	53.31	13.15%	341.60	314.27	8.70%
Tennis ^{10g}	775,000	775,486 ^a	78.46	62.26	26.02%	378.24	368.96	2.52%
Yachting	132,000	135,207 ^a	137.35	130.08	5.59%	911.38	805.71	13.12%
Category Total			3,220.38	3,195.24	0.79%	17,898.21	17,889.48	0.04%

Mediaweek Magazine Monitor

Magazines



Monthlies/June

cent from 1998. The other fast grower in the Fashion/Beauty category is *Jane*, which is up nearly 61 percent from last year.

Another familiar name that is rolling up page gains is *Smithsonian*, up nearly 38 percent this year. Ditto *Esquire*, which is up 26½ percent and ahead of *Details*. But it still lags considerably behind archival *GQ*, which is off 21 per-

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	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
FASHION/BEAUTY								
Allure	800,000	845,861 ^a	74.96	84.09	-10.86%	523.58	656.00	-20.19%
Cosmopolitan	300,000	2,768,251 ^a	134.27	164.87	-18.56%	897.33	965.20	-7.03%
Elle	900,000	974,819 ^a	131.02	121.27	8.04%	978.60	970.41	0.84%
Essence			DID NOT REPORT					
Glamour	2,000,000	2,163,640 ^a	169.28	153.62	10.19%	977.54	973.91	0.37%
Harper's Bazaar	700,000	732,572 ^a	59.09	65.33	-9.55%	653.93	628.69	4.01%
Jane ¹⁰ (June/July issue)	400,000	428,670 ^c	72.20	34.70	108.07%	356.00	221.40	60.79%
Mademoiselle	1,100,000	1,191,719 ^a	94.45	102.32	-7.69%	529.23	629.87	-15.98%
Marie Claire	650,000	840,186 ^a	96.83	78.06	24.05%	607.30	540.57	12.34%
Mirabella ¹⁰ /BM	550,000	567,097 ^a	50.31	N/A		287.48	206.00	39.55%
New Woman	1,175,000	1,179,184 ^a	50.30	51.50	-2.33%	316.90	331.90	-4.52%
Vogue	1,100,000	1,211,771 ^a	150.16	148.46	1.15%	1,333.80	1,227.78	8.64%
Victoria	950,000	974,645 ^a	31.18	33.01	-5.54%	235.12	238.04	-1.23%
W	400,000	410,943 ^a	103.40	97.71	5.82%	936.50	883.21	6.03%
Category Total			1,217.45	1,134.94	7.27%	8,633.31	8,472.98	1.89%
FOOD/EPICUREAN								
Bon Appétit	1,000,000	1,086,997 ^a	90.03	81.68	10.22%	501.29	536.23	-6.52%
Cooking Light ¹⁰	1,350,000	1,425,107 ^a	97.23	78.92	23.20%	493.03	471.01	4.68%
Food & Wine	800,000	872,822 ^a	64.14	64.44	-0.47%	431.70	404.82	6.64%
Gourmet	850,000	891,797 ^a	65.21	61.78	5.55%	548.94	610.04	-10.02%
Category Total			316.61	286.82	10.39%	1,974.96	2,022.10	-2.33%
GENERAL INTEREST								
Atlantic Monthly	450,000	459,334 ^a	57.34	58.38	-1.78%	290.41	292.40	-0.68%
George	400,000	403,894 ^a	31.16	45.33	-31.26%	222.17	317.85	-30.10%
Harper's	205,000	214,795 ^a	26.34	26.50	-0.60%	148.25	155.58	-4.71%
InStyle	900,000	1,264,529 ^a	199.95	144.68	38.20%	1,035.84	798.93	29.65%
Life	1,500,000	1,626,547 ^a	63.43	63.12	0.49%	282.03	368.80	-23.53%
National Geographic	3,500,000	8,612,102 ^a	36.19	29.65	22.06%	198.75	202.22	-1.72%
Reader's Digest	15,000,000	13,767,575 ^a	92.25	136.33	-32.33%	549.92	542.30	1.41%
Smithsonian	2,000,000	2,041,134 ^a	64.47	41.75	54.42%	402.76	292.96	37.48%
Vanity Fair	1,000,000	1,076,150 ^a	143.48	138.47	3.62%	823.29	905.47	-9.08%
Category Total			714.61	684.21	4.44%	3,953.42	3,876.51	1.98%
HEALTH/FITNESS (MEN)								
Flex	150,000	167,263 ^a	164.17	131.17	25.16%	986.17	841.84	17.14%
Men's Fitness	300,000	351,148 ^a	61.92	65.67	-5.71%	321.29	333.67	-3.71%
Muscle & Fitness	None	455,981 ^a	103.33	106.67	-3.13%	773.60	748.59	3.34%
Runner's World	455,000	505,753 ^a	52.18	54.94	-5.02%	263.84	256.12	3.01%
Category Total			381.60	358.45	6.46%	2,344.90	2,180.22	7.55%
HEALTH/FITNESS (WOMEN)								
American Health								
For Women ⁹	1,000,000	1,007,972 ^a	54.99	59.26	-7.21%	275.54	274.23	0.48%
Fitness ¹⁰	900,000	955,871 ^a	75.32	66.47	13.31%	345.36	353.42	-2.28%
Health ⁹ (R/No issue '98)	1,050,000	1,059,079 ^a	55.50			327.43	255.75	28.03%
Prevention	3,000,000	3,143,783 ^a	86.14	100.96	-14.68%	493.97	493.72	0.05%
Self	1,100,000	1,141,145 ^a	103.29	111.47	-7.34%	532.81	664.54	-19.82%
Shape	1,100,000	1,143,409 ^a	89.96	88.53	1.62%	377.75	486.47	-22.35%
Weight								
Watchers ⁹ @@	1,060,000	1,143,045 ^a	42.91	NO ISSUE		N/A	201.35	
Category Total			508.11	426.69	19.68%	2,352.86	2,729.48	-13.80%
KIDS								
Boys' Life	1,300,000	1,291,380 ^a	DID NOT REPORT					
Contact Kids ¹⁰	300,000	321,063 ^a	DID NOT REPORT					
Disney Adventures ¹¹⁺	1,000,000	1,045,041 ^b	20.33	20.50	-0.83%	116.33	113.50	2.49%
KidCity ¹⁰	250,000	265,955 ^a	DID NOT REPORT					

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(through the May 24 issue) to 774, according to the *Mediaweek Magazine Monitor*. "Today, with the way *U.S. News* is being written, we can clearly point to the strengths of the magazine," says publisher Patrick Hagerty. Strong spenders of late include personal finance, technology and travel advertisers, Hagerty says.

JFK Jr. Drafts A New Team

George president filling 3 top business-side posts

John Kennedy Jr., president/editor in chief of *George*, is in the midst of some spring cleaning. Since former Hachette Filipacchi president/CEO David Pecker's departure last March for American Media, Kennedy has been sweeping out some of Pecker's key hires on *George*. The departed include associate publisher Michelle Amlong, marketing director Michael Hyman and, this month, vp/publisher Stephen McEvoy.

"John's cleaning house in the sales area," says a *George* staffer. "He wants to put in his own people who understand the magazine and can effectively sell it to the business community." Kennedy declined to comment.

Michael Voss, a fashion executive from Marzotto USA Corp., has signed on as vp/marketing. The associate publisher and publisher positions are expected to be filled within the next few weeks, a *George* representative says.

Kennedy is adding new blood on the business side at a critical time for the political monthly. *George's* paid circulation fell 5 percent to 403,894 in the last half of '98, and single-copy sales tumbled 28.2 percent to 90,867, according to the Audit Bureau of Circulations. Advertising pages are down 30.1 percent this year through June, to 222, reports the *Mediaweek Magazine Monitor*.

"I don't think they're doing a very good job communicating what the magazine's about, and they're not overly aggressive on the sales standpoint—they never have been," says Pam McNeely, senior vp/group media director at Dailey & Associates. "It's such a finite niche... Once you get past people who are really into that [political] editorial, you've got a very steep hill to climb to get more people to embrace it."

The communication problem begins at the top of the masthead, a former *George* executive says. "*George* is a great magazine, but I don't think John is as involved as an editor should be," the former staffer says. "It's not that he isn't a hard worker in the day-to-day, but it's in areas

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such as going out and meeting with people, talking about the magazine. It's left a lot of questions up in the air."

What remains to be seen is what will happen after Jack Kliger moves in as Hachette president/CEO on June 1. *George* was Pecker's baby, and Kliger is expected to take a fresh, and harder, look at the magazine.

How to Live Like Ivana

Globe title offers world according to Trump

Move over, Martha. Look out, *In Style*. Ivana Trump is elbowing her way into the overcrowded lifestyle niche with *Ivana's Living in Style*. Launched in January by Globe Communications, the 140,000-circ quarterly is an outgrowth of Trump's advice column in celebrity tabloid *The Globe*. "Ivana is a heroine to many Americans," says Dan Dolan, Globe deputy editorial director. "She has a sense of style, she's glamorous and an excellent businesswoman."

The June issue, *Ivana's* second, includes tips from Trump on sprucing up your home (install a mini-water fountain in your favorite room) to features like "Why Dogs Are Better Than Men" (dogs aren't threatened by the fact that you're smarter than them).

Though Ivana doesn't write the articles, she does come up with story ideas and is clearly available for photo shoots. She is pictured on just about every page of the magazine—in a Ferrari, at home in Palm Beach, on a plane in first class, poolside with Vincent the model...you get the idea. "That's been more by our choice," explains Dolan. "But eventually that heavy presence will be toned back."

Advertising has been scant in the first two issues, including pages from cigarettes, diet pills and a bust-enhancer cream. Dolan expects the book to go monthly next year.



Riding in Style: The woman who had it all—except a magazine—now has that as well.

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cent. Another familiar name, *Worth*, is leading the personal finance category in growth with a 14.3 percent gain in pages. Among other well-worn names that are showing strong growth are *Discover*, *Architectural Digest*, *House Beautiful*, *Travel Holiday*, and *Redbook*. *The Source* and *Spin* also are posting solid numbers.

Several newer titles are setting a blistering pace. *Fast Company* is just that, with 89 percent page growth this year. *People en Español* is up more than 14 percent. *InStyle* is setting the pace in the General Interest category with nearly 60 percent growth. And *Maxim* leads the

	DATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Sports Illustrated for Kids+	950,000	1,027,703 ^b	18.67	30.03	-37.83%	112.93	150.34	-24.88%
Category Total			39.00	60.53	-22.82%	229.26	263.84	-13.11%
LIFESTYLE								
Details	475,000	526,583 ^a	54.65	86.64	-36.92%	407.62	495.04	-17.66%
Esquire	650,000	675,024 ^a	65.85	64.79	1.64%	414.40	327.81	26.41%
Gentlemen's Quarterly	650,000	708,743 ^a	148.35	148.78	-0.29%	733.46	928.12	-20.97%
Maxim ¹⁰	450,000	733,774 ^a	88.34	62.83	40.60%	392.28	237.08	65.46%
Men's Health ¹⁰	1,450,000	1,624,242 ^a	69.78	98.19	-28.93%	407.89	406.85	0.26%
Men's Journal ^{10/e}	550,000	555,472 ^a	130.46	116.86	11.64%	492.13	438.27	12.29%
Outside	525,000	529,845 ^a	90.49	106.00	-14.63%	585.85	662.10	-11.52%
P.O.V. ¹⁰	260,000	262,165 ^a	54.81	58.27	-5.94%	259.42	272.62	-4.84%
Penthouse	DID NOT REPORT							
Playboy	3,150,000	3,336,213 ^a	52.61	59.43	-11.48%	294.79	246.75	19.47%
Category Total			755.34	801.79	-0.06%	3,897.84	4,814.84	-0.67%
MATURE MARKET								
New Choices ¹⁰	600,000	603,199 ^a	36.91	42.96	-14.08%	230.46	224.94	2.45%
Senior Golfer ¹⁰	185,000	189,029 ^a	37.50	43.53	-13.85%	289.46	284.72	1.66%
Category Total			74.41	86.49	-13.97%	519.92	509.66	2.01%
OUTDOORS								
Bowhunting ^{9/R}	160,000	160,348 ^c NO	ISSUE	25.90	N/A	111.63	127.75	-12.62%
Field & Stream	1,750,000	1,763,741 ^a	43.09	100.32	-57.05%	337.66	412.81	-18.20%
Guns & Ammo	575,000	595,537 ^a	37.83	34.23	10.52%	224.14	206.12	8.74%
Handguns	150,000	158,145 ^a	30.40	23.73	28.11%	185.59	154.13	20.41%
Hunting	350,000	350,633 ^c	47.56	35.07	35.61%	209.51	167.75	24.89%
Outdoor Life ¹⁰	1,350,000	1,356,813 ^a	49.74	56.41	-11.82%	265.88	247.03	7.63%
Sports Afield ¹⁰	450,000	467,546 ^a	DID NOT REPORT					
Category Total			208.82	275.66	-24.32%	1,334.41	1,315.59	1.43%
PARENTING/FAMILY								
Baby Talk ^{10/R}	1,500,000	1,503,382 ^b	35.70	51.21	-30.29%	188.27	205.46	-8.37%
Child+10	832,500	946,745 ^a	60.12	70.31	-14.49%	277.38	309.83	-10.47%
FamilyFun ¹⁰	1,035,000	1,077,707 ^a	83.82	101.12	-17.11%	329.92	351.57	-6.16%
Family Life ¹⁰	400,000	438,662 ^a	51.50	65.48	-21.35%	249.24	267.12	-6.69%
Parenting+10/R	1,250,000	1,358,295 ^a	133.33	137.25	-2.86%	575.96	555.77	3.63%
Parents+ ¹⁰	1,725,000	1,844,796 ^a	115.44	114.97	0.41%	688.23	663.09	3.79%
Category Total			479.81	540.34	-11.10%	2,308.00	2,352.84	-1.86%
PERSONAL FINANCE								
Kiplinger's Personal Finance	1,000,000	1,029,386 ^a	64.32	73.05	-11.95%	412.79	475.24	-13.14%
Money	1,900,000	1,905,158 ^a	111.71	85.39	30.82%	632.61	585.35	8.07%
Mutual Funds	750,000	782,115 ^a	35.92	41.29	-13.01%	243.39	272.49	-10.68%
SmartMoney	700,000	725,997 ^a	98.72	115.64	-14.63%	603.37	631.70	-4.48%
Worth ¹⁰	500,000	522,449 ^a	88.51	60.05	47.39%	385.36	337.22	14.28%
Category Total			398.18	375.42	6.33%	2,277.52	2,302.00	-1.06%
SCIENCE/TECHNOLOGY								
Discover ^R	1,200,000	1,241,488 ^a	51.97	39.24	32.44%	293.98	249.99	17.60%
Popular Science ¹⁰	1,555,000	1,563,778 ^a	59.64	51.53	15.74%	295.87	294.22	0.56%
Scientific American	600,000	672,953 ^a	23.73	35.85	-33.81%	185.65	186.81	-0.62%
Spectrum, IEEE	None	304,430 ^c	48.63	37.41	29.99%	285.22	264.21	7.95%
Yahoo! Internet Life	400,000	453,433 ^a	89.41	57.33	55.96%	354.99	236.42	50.15%
Category Total			273.38	221.36	23.50%	1,415.71	1,231.85	14.94%

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men's General Interest books with 66 percent page growth (though it too remains a lot smaller than *GQ*).

Among other big gainers among newer titles are *Yahoo! Internet Life* and *Teen People* are both hovering in the 50 percent range in page gains.

Among individual categories, the Business/Tech/ New Economy, Do it Yourself, Entertainment, Men's Heath/Fitness, Science/Technology, Shelter, Teen and Travel are responsible for most of the gains in the monthly magazine business. Oddly, amid all the clamor for more gun control, *Handguns* and *Hunting* are each posting gains in the mid-20 percent range.

	RATE BASE (2ND HALF '98)	CIRC. (2ND HALF '98)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
SHELTER								
American HomeStyle & Gardening ¹⁰	980,000	1,001,149 ^a	73.21	62.08	17.93%	300.72	277.22	8.48%
Architectural Digest	750,000	822,601 ^a	169.78	143.28	18.50%	857.23	759.43	12.88%
Condé Nast House & Garden	550,000	722,195 ^a	90.98	57.04	59.50%	420.76	425.01	-1.00%
Country Living	1,600,000	1,682,404 ^a	85.38	108.54	-21.34%	522.05	537.42	-2.86%
Home ¹⁰	1,000,000	1,013,141 ^a	134.98	131.81	2.40%	586.50	577.36	1.58%
House Beautiful	850,000	887,976 ^a	82.71	60.19	37.41%	471.08	415.74	13.31%
Martha Stewart Living ¹⁰	2,100,000	2,354,284 ^a	129.31	110.01	17.54%	670.88	610.01	9.98%
Southern Living	2,450,000	2,518,732 ^a	133.79	126.21	6.01%	783.66	773.44	1.32%
Sunset ^R	1,425,000	1,458,702 ^a	90.69	80.06	13.28%	608.92	600.44	1.41%
This Old House ^{10@@}	525,000	538,255 ^a	89.56	60.85	47.18%	381.41	332.20	14.81%
Category Total			1,080.39	940.07	14.93%	5,603.21	5,308.27	5.56%
TEEN								
All About You ¹⁰	325,000	362,038 ^a	DID NOT REPORT					
Jump ¹⁰	300,000	300,269 ^a	62.67	31.33	100.03%	239.17	180.52	32.49%
Seventeen	2,300,000	2,415,727 ^a	92.27	113.18	-18.47%	590.45	626.05	-5.69%
Teen	2,000,000	2,077,653 ^a	42.22	36.25	16.47%	264.33	263.95	0.14%
Teen People ¹⁰	800,000	974,894 ^c	78.68	59.00	33.36%	352.06	244.07	44.25%
YM ¹⁰	2,150,000	2,186,706 ^a	DID NOT REPORT					
Category Total			275.84	239.76	15.05%	1,446.01	1,314.59	10.00%
TRAVEL								
Condé Nast Traveler ^E	750,000	766,338 ^a	109.68	102.39	7.12%	769.44	755.89	1.79%
Travel & Leisure	925,000	990,668 ^a	117.12	114.56	2.23%	810.23	744.73	8.80%
Travel Holiday ¹⁰	550,000	553,817 ^a	96.85	44.49	117.69%	415.92	302.83	37.34%
Category Total			323.65	261.44	23.80%	1,995.59	1,803.45	10.65%
WEALTH								
Robb Report	None	105,526 ^a	158.00	170.00	-7.06%	694.00	705.00	-1.56%
Town & Country	425,000	442,639 ^a	116.38	111.70	4.19%	655.25	616.96	6.21%
Category Total			274.38	281.70	-2.60%	1,349.25	1,321.96	2.06%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,613,249 ^a	163.07	165.84	-1.67%	922.68	906.72	1.76%
Family Circle			DID NOT REPORT					
Good Housekeeping	4,500,000	4,584,879 ^a	129.45	138.89	-6.80%	664.03	688.84	-3.60%
Ladies' Home Journal	4,500,000	4,575,996 ^a	106.87	122.16	-12.52%	662.34	729.33	-9.19%
McCall's			DID NOT REPORT					
Redbook	2,800,000	2,867,951 ^a	100.34	84.63	18.56%	581.40	518.99	12.03%
Woman's Day ¹⁷	4,350,000	4,242,097 ^a	161.27	160.13	0.71%	793.75	826.65	-3.98%
Category Total			661.00	671.65	-1.59%	3,624.20	3,670.53	-1.26%
MEDIAWEEK MONITOR TOTALS			11,116.38	10,729.87	3.60%	60,827.72	59,393.61	1.07%

FOOTNOTES: RATE BASE/CIRC DATA FOR JULY-DEC. 1998; 11=PUBLISHED 11 TIMES; 10=PUBLISHED 10 TIMES; 9=PUBLISHED 9 TIMES; 8=PUBLISHED 8 TIMES; 7=PUBLISHED 7 TIMES; 6=PUBLISHED ONE MORE ISSUE IN 1998; 66=PUBLISHED TWO MORE ISSUES IN 1998; @=PUBLISHED ONE LESS ISSUE IN 1998; @@=PUBLISHED TWO FEWER ISSUES IN 1998; A=AUDITED BY AUDIT BUREAU OF CIRCULATIONS; B=AUDITED BY BPA INTERNATIONAL; C=NON ABC/BPA TITLE; E=PUBLISHER'S ESTIMATE; Y=DOUBLE ISSUE LAST YEAR; Z=DOUBLE ISSUE THIS YEAR; +=TOTAL CIRCULATION INCLUDES NON-PAID QUALIFIED CIRC; BM=MIRABELLA WAS A BIMONTHLY IN '98; #=STEREO REVIEW AND VIDEO WERE MERGED IN JAN. '99; 17=WD PUBLISHES 17 TIMES A YEAR. SEASONALLY ADJUSTED MID-YEAR RATE-BASE ADJUSTMENTS SOMETIMES GIVE THE MISTAKEN IMPRESSION THAT IT MISSED ITS CIRCULATION GUARANTEE; R=REVISED YTD TOTALS AFTER CORRECTIONS.

60 SECONDS WITH...

Tommi Lewis

Editor in chief, *Teen*



Q. What's new with the magazine since you took over in February?

A. My only plan is to keep this amazing ascension with

our sales and attention going. Part of doing that was to freshen up the package. We had a redesign in the May issue—the first with me as editor—and that's the shape of things to come. We've changed all the columns and departments, made them much more friendly and hipper. The cover has a signature to it, a graphic consistency. We've tightened up the logo and made our inset photo more prominent, and we have huge type running across the bottom that will always be there, to frame the cover. **Q.** With all the teen mags out there, how hard is it to get the hot cover personalities?



A cover design that "really says Teen."

A. When I started here nine months ago [as editor at large], my job was to get the covers. That was tough, because *Teen* didn't have a major presence in Hollywood, which is surprising because we're [based] here. But fortunately, because of my background [Lewis was an editor at *Disney Adventures* and at Petersen's *Sassy* and Ticketmaster's *Live!*, both now defunct], I could get on the phone to publicists and talk *Teen* up. Once that word got out, we were definitely in the game. **Q.** Will *'Teen'* be addressing the Columbine shootings? **A.** We just did a survey on our Web site that asked whether teens are worried about violence in their schools—64 percent said yes. Last week, we did an [online] chat with Yahoo! on teens and violence. The problem with the magazine world is that we work three months in advance, but we do have a story in the works on coping that we hope to get in our September or October issue.

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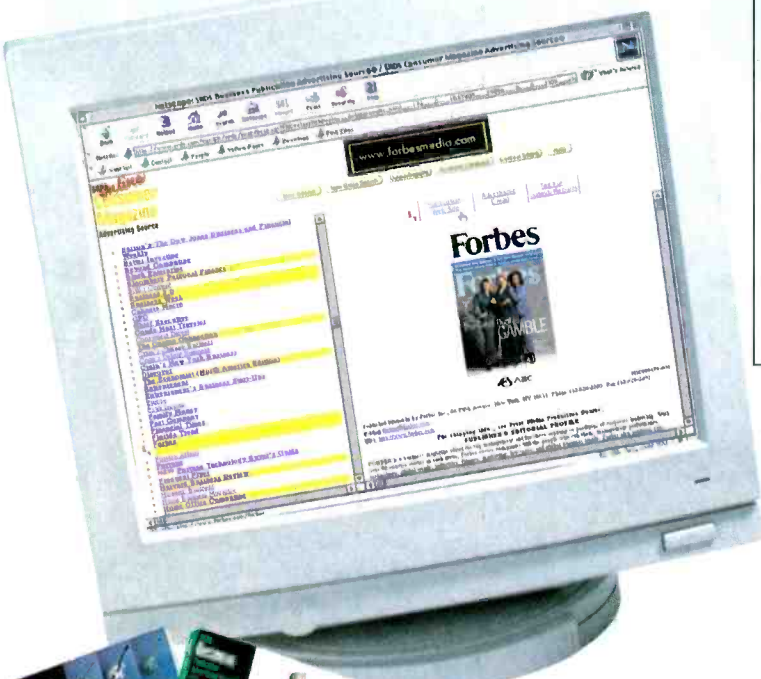
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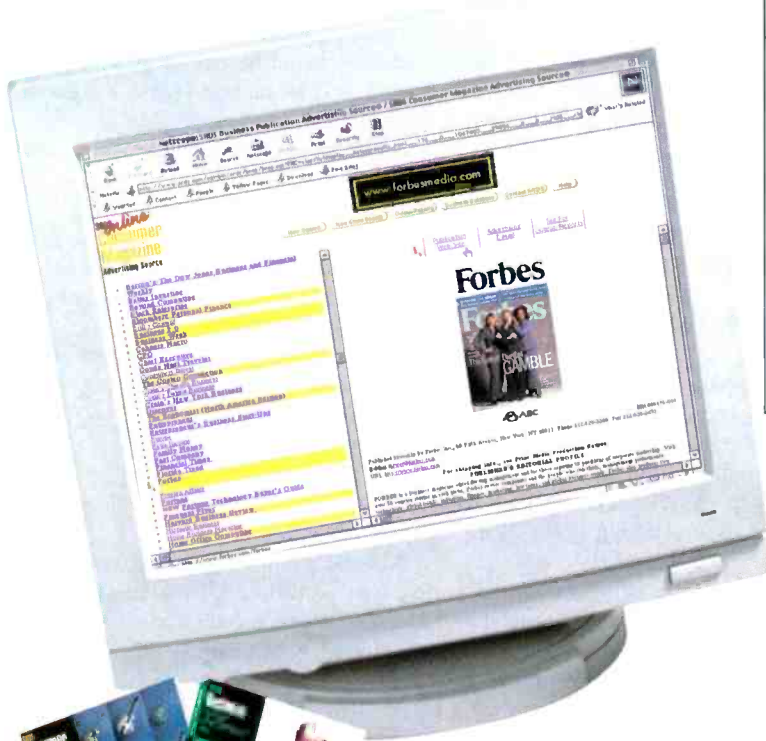


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Media Person

BY LEWIS GROSSBERGER



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Youngian Therapy

THE TELEVISION NETWORKS HAVE JUST ANNOUNCED THEIR exciting new fall schedules. And you know what that

means: They're about to lose another 2 or 3 percent of their audience. Happens every year. But it doesn't matter. The networks don't need an audience because their advertising revenues are hitting record highs. There are things in this world that not even Media Person can explain. All he knows is that come fall, he'll be spending more time playing computer games and shopping for sex on the Web. He may even go back to reading, though his finger will itch because there's nothing to click on. MP's absence will not upset the

TV executives. There are now networks where Media Person's eyeballs are distinctly unwelcome. Especially the WB, or Win-some Babies network, which has done everything but send MP and his ilk engraved cards reading, "No Geezers Need Apply." Our beloved demographic is seen as used up and burnt out. The networks don't even want 18-to-34-year-olds anymore; they want 12-to-18, and the WB wants 12-to-12½.

Media Person hears that WB executives don't call teenagers teenagers these days but "future adults."

Him they think of as a future corpse.

The trouble with people like Media Person, in the opinion of the WB, is that we already know what brands we like and that we cannot be enticed to give up our beloved can of diet seltzer to try a fabulous new soft drink containing protein-rich titanium, even if it is promoted with beautiful supermodels wearing nothing but khaki trousers while doing the Texas two-step. This is why soon there will be nothing on television but shows about the sexual problems of attractive 12-year-olds in high school.

Poor Ally McBeal. On top of all her other problems, she's become—without knowing it—an older woman, and she and her miniskirted friends in that peculiar law

firm of theirs will no doubt soon be relocated to an assisted-living facility in Florida, where they'll defend people accused of driving a wheelchair while under the influence of Viagra.

This ludicrous babymania is starting to cause problems for the networks, though, including a serious actor shortage. (That is, the shortage is serious, not the actors.) There are plenty of good-looking 12-year-

MP hears that WB executives don't call teenagers teenagers these days but "future adults." Him they think of as a future corpse.

olds around but apparently not enough with sufficient acting experience to play the lead in even a very bad television series. Thus it is feared by the producers and casting directors that some of the new dramas and comedies may be very thin on acting talent. Not that you'll notice the difference.

The producers are making complete idiots of themselves chasing after unknown pubescents with barrels of money. A recent article in *The New York Times* spoke of a 16-year-old from Australia who one day was herding wombats in the Outback and the next was being pinned down by fast-talking Hollywood agents pressing pens and contracts into his hand. First thing the kid knew, he was starring in one new drama,

was wait-listed for three more and had a beer company begging him to take his shirt off and become a spokesperson. In the understatement of the century, he exclaimed, "It's a great time to be a teenager in this business." Little does he realize that in four years he'll be completely washed up, reduced to playing student-molesting sex-education teachers or somebody's grandfather.

Or maybe a teacher from out of town. Way out. One of WB's new shows for fall is titled *Roswell*, though from the accounts the publicists are putting out, it sounds more like *Buffy the Extraterrestrial*. Seems that some of the kids walking around the halls of this particular high school are very weird—and that's just the Goths. Then there are the others who are, you know, not of this world. Talk about teen alienation. Television has only recently begun tiptoeing gingerly into interracial dating, and now they're going to give us interspecies dating. Of course, in the average American high school, space aliens would just be one more unpopular clique for the jocks to pick on until they get aggravated and irradiate everyone.

Meanwhile, NBC has a new high-school drama titled—Media Person swears he's not making this up—*Freaks and Geeks*. If a hit, it will almost certainly spin off a sequel, *Creeps and Sluts*. ABC will premiere *Waste-*

land, a show about six friends living in Manhattan who date a lot, and the big news there is that they're not in high school. They're in grade school. Oops, no, sorry, they're in their 20s. So there's still some hope for the elderly at ABC.

As for CBS, they did so well with *Joan of Arc*, they're thinking of turning that TV movie into a series. Joan would be an American high-school girl who has a religious vision in which Knute Rockne appears before her, telling her to put on shoulder pads and lead the school's hapless football team, the Saints, to victory in the state championships. Is this true or is Media Person making it up? You know, there are times when even he's not sure. ■

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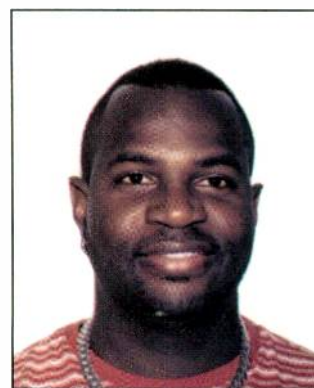
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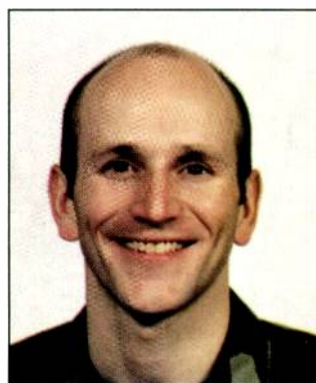
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